

CAMPAIGN DESIGN TO INCREASE INTEREST IN TRADITIONAL SNACKS AMONG YOUTH AGED 16–20 IN JAKARTA

Princella Tanesha¹
Harry Mores²

Received June. 27, 2025; Revised Nov. 11, 2025; Accepted Nov. 25, 2025.

Abstract: Globalization has reshaped snacking habits of Jakarta's youth, with international snacks dominating social media and daily consumption. Meanwhile, traditional Indonesian snacks are losing appeal due to limited visibility and outdated representation. This study explores how digital media can re-engage youth with traditional snacks through the Design Thinking approach (Empathize, Define, Ideate, Prototype, Test). Qualitative methods such as interviews, questionnaires, and observations with respondents aged 16–20 in Jakarta were used to understand perceptions and preferences. Findings show that young consumer are drawn to humorous and visually dynamic snack content. Traditional snacks can regain appeal when presented with currently relevant trends and storytelling. Based on these insights, a social media campaign titled "Jadoel Still Cool" was developed and tested through short illustrated video, showing improved awareness and positive attitudes toward traditional sancks. This study demonstrates how human-centered design and digital storytelling can help preserve Indonesia's culinary heritage amidst globalization-driven food trends.

Keywords: traditional snacks; social media campaign; illustrated video; visual communication

Introduction

The younger generation in Jakarta is increasingly exposed to global food trends, a development that was largely driven by the forces of globalization, technological advancement, and digital cultural exchange. For example, hybridization of Western with Indonesian food culture or even fast-food franchises adapting to local tastes (Herminingrum, 2020). A data by GoodStats, titled Preferences of Indonesian Youth Snack Types (2022), reveals

that 55% of respondents aged 18–24 prefer junk/fast food (28.18%), light snacks (18.64%), and instant food (8.18%) (Shafina, 2023). This shift has resulted in changing dietary patterns, where traditional snacks are gradually being replaced by more convenient, globalized alternatives.

Recent research also shows that Generation Z's interest in traditional foods is shaped by sustainability values, influencer culture, and digital food engagement

¹Princella Tanesha is a student at The Faculty of Art and Design Tarumanagara University (UNTAR) Jakarta.

e-mail: princella.625230072@stu.untar.ac.id

²Harry Mores is a lecturer at The Faculty of Art and Design Universitas Multimedia Nusantara (UMN) Tangerang.

e-mail: harry.mores@lecturer.umn.ac.id

(Kristia et al., 2024). The growing dominance of global foods leads to a loss in culinary diversity and a weakening of cultural identity tied to traditional snacks. As shown in this article, the globalization of Korean food in Indonesian cities demonstrates how foreign culinary formats are accepted and localized, often overshadowing indigenous snacks (Dialektika et al., 2024).

A study focusing on Indonesian youth highlight that perception and consumption of traditional snacks are not aligning. Teenagers rated traditional snacks as generally acceptable but still showed a strong interest towards modern snacks (Maulidiah & Andrian Syah, 2025). Another study found that although fast food is preferred many still consume traditional snacks, but this does not guarantee their prominence in youth snack culture (Briawan et al., 2023).

However, limited research has examined how visual communication can strategically reframe traditional snacks as relevant and appealing to Generation Z audiences in the digital era.

Meanwhile, the rapid escalation in digital media use among Indonesian youth opens up strategic possibilities. Social media such as Instagram, TikTok, and YouTube have been shown to shape food perception, culinary identity, and consumption patterns. For instance, digital media interventions can strengthen local food heritage through storytelling and visual formats that enhances audience understanding (Prastyo et al., 2025). This suggests that digital media could be leveraged to revive interest in traditional snacks rather than just serve global snack trends.

Considering these developments, there is an urgent need to raise awareness among younger consumers about the value of traditional snacks, not only as food but as cultural heritage and identity. If cur-

rent trends continue, there is a risk that many traditional snacks will no longer be remembered and eventually lost from the youth market and cultural memory.

Based on this context, this study focuses on the first four stages of Design Thinking process (Empathize, Define, Ideate, and Prototype) to develop a strategic digital campaign that increases interest in traditional snacks among youth aged 16-20 in Jakarta. Through thoughtful use of digital media and culturally relevant content, the campaign seeks to revitalize appreciation for Indonesia's culinary heritage in the face of globalization-driven dietary shifts.

Methodology

This study applies the first four stages of Design Thinking approach: Empathize, Define, Ideate, and Prototype to develop a digital campaign promoting traditional Indonesian snacks. The final Test stage is recommended for future implementation and evaluation of audience response. According to Hasso Plattner (2020) these five stages form the foundation of a human-centered design process.

Empathize is a critical phase in which designers aim to understand users' behaviors, needs, thought processes, and values in the context of the problem. In this study, the Empathize stage involved qualitative research with 10 participants aged 16-20 in Jakarta through semi-structured interviews, questionnaires, and field observations to explore their perceptions of traditional snacks and engagement with social media culinary content.

Interviews were used to explore young people's perception of traditional snacks and their engagement with social media culinary content. Some questions includes, how often they consume traditional snacks, if they were faced with traditional and international snacks what

they would choose, traditional snacks they are familiar with, reason behind not wanting to try a snack, their awareness of the declining interest in traditional snacks among Generation Z's, how much impact a social media post can influence their choices, social media platforms they often use, if there were a promotion about traditional snacks what could make it interesting, and lastly is it important to reintroduce traditional snacks to youths through social media.

The respondents are aged 16-20 years old and currently living in Jakarta. Most respondents rarely consume traditional snacks because they are hard to find often depend on their parents to buy them. When visiting malls, they tend to choose international snacks such as ice cream, foreign pastries, or fried foods like corn dogs and crispy chicken. The traditional snacks they still recognize are fried snacks like risoles and pastel, as well as cakes such as klepon and bika ambon. Their snack choices are mainly influenced by nostalgia, taste, price, and social media trends. Quite a lot of respondents are not willing to try a new snack because it might not suit their tastes, they end up not eating it and wasting their money. Many respondents agreed that traditional snacks are becoming less known among the younger generation and social media plays a major role in influencing their choices. Instagram and TikTok are the most used platforms, with short video content and appealing visuals seen as the most effective forms of promotion. Respondents also believe it is important to reintroduce traditional snacks to younger audiences through social media to preserve Indonesia's culinary heritage.

The questionnaire was distributed to teenagers aged 16-20 through Google Forms. A total of 101 respondents participated, answering multiple-choice, short-answer, and checkbox questions. The respondents consisted of high school

and university students who consumed traditional snacks about one to three times a week, usually obtained from family members such as parents or relatives. Their main reasons for trying particular snacks were their good taste, curiosity, and affordable price. The snacks most frequently purchased included ice cream, boba drinks, and French fries. Social media also had a significant influence on respondents' snack choices, with Instagram and TikTok being the most commonly used platforms for food references. The type of content that most attracted respondents to try snacks was short videos with unique information (such as origin stories or fun facts) and a touch of humor.

Most respondents believed that reintroducing traditional snacks to younger generations is important because these snacks represent cultural identity and heritage that should not be lost. They also felt that future generations also deserve to experience traditional snacks.

The next part of the questionnaire explored respondents' design preferences. Most preferred cartoon or cute-style illustrations. The favored color schemes for digital content were combinations of traditional Indonesian tones (brick red, dark brown, turmeric yellow) and bright colors (blue turquoise and OCTO red). The visual elements were a mix of video and illustration featuring cute characters or figures. The preferred content themes were those that combined humor (funny and relatable), aesthetic appeal (visually pleasing), and informative value (containing facts and educational content).

An observation was made by going to malls and other similar places that sell both traditional and international snacks. From this observation, it is clear that people who have an interest in traditional snacks are generally older and have a family. From the number of tenants, international snack booths dominate mean-

while traditional snack booths are very few and tucked away in the back of flashy international snack booths.



Figure 1. Observation at a mall
(Source: Personal research documentation, 2025)

The Define stage synthesized all collected data to identify recurring patterns and pain points. Analysis revealed that the younger generation often perceives traditional snacks as outdated, less appealing, and irrelevant in comparison to modern international snacks. These insights led to the formulation of a central problem statement, which is how to reposition traditional snacks as modern, relevant, and valuable cultural assets in the eyes of today's youth. This definition became the guiding foundation for the campaign's creative and communication strategy. The qualitative data were analyzed using thematic coding, allowing key insights and recurring patterns to guide the creative direction in subsequent stages of ideation and prototyping.

During Ideate stage, various creative approaches were explored to determine the most effective way to communicate this repositioning. Brainstorming and benchmarking were conducted to generate ideas for content formats, tone, and visual direction that would resonate with the target audience.



Figure 2. Sketching ideas
(Source: Personal research documentation, 2025)

Successful promotional strategies from other culinary campaigns were analyzed to identify best methods in youth-oriented digital marketing. The final campaign concept, "Jadoel Still Cool", emerged as a synthesis of these explorations by merging nostalgic elements of traditional snacks with modern aesthetics to make them appear culturally relevant.

Prototype stage involved developing a short, illustrated video as the campaign's primary medium. The video introduces traditional snacks through narration, concise storytelling, and visually appealing animation suitable for social media platforms. Supporting media such as Instagram posts and stories were also created to extend campaign reach and encourage audience interaction. These materials were designed with consistent visuals, tone, and narrative flow to maintain a cohesive campaign identity.

Finally, the Test stage was conducted to evaluate the effectiveness of the prototype. Testing occurred in two phases, Alpha and Beta Test. Alpha testing was carried out with a small group of target users to collect initial feedback on visual quality, message clarity, and emotional appeal. After revisions were made, Beta testing was conducted with a broader audience but still within target to assess engagement levels, content reception, and overall campaign effectiveness. Feedback gathered from both testing phases are used for final adjustments to enhance clarity, relevance, and appeal before full implementation.



Figure 3. Beta Test
(Source: Personal research documentation, 2025)

Some suggestions from Beta testing were very good but not applicable in such short time frame, especially fully animating movement and mouths. This can be a recommendation for future work.

Result

The Ideate and Prototype stages produced several design outcomes informed by user insights from the Empathize phase. These insights were translated into specific visual and communication strategies, summarized in Table 1 below.

Table 1. User Insights and Design Response
(Source: Personal research documentation, 2025)

No.	User Insight	Design Response
1.	Youth prefer short, visually dynamic content on TikTok and Instagram.	Developed a 40 second illustrated video format optimized for mobile viewing.
2.	Respondents value humor and relatable tone.	Used light, casual narration, and expressive characters.

3.	Traditional snacks are seen as outdated.	Bilingual title “Jadoel Still Cool!” reframes them as culturally relevant.
4.	Bright, modern visuals preferred over muted tones.	Adopted color palette combining red #CB2028, yellow #ED6D1B, turquoise #18B99B, and also other accent colors.

1. Short Illustrated Video



Figure 4. Short Illustrated Video Panels
(Source: Personal design documentation, 2025)

The short illustrated video was designed to present traditional snacks, such as onde-onde, through a sequential storytelling format that emphasizes recognizable characteristics and cultural origin. Each panel integrates visual cues and narrative elements aligned with respondent' stated preferences for short, informative, and sustains viewer attention content, as

gathered from interviews and questionnaires.

2. Logo



Figure 5. Campaign Logo
(Source: Personal design documentation, 2025)

The “Jadoel Still Cool” logo functions as the campaign’s primary visual identity, translating user insights into a design that merges tradition with modern appeal. The retro serif typeface for “JADOEL” in red references heritage, while the turquoise “COOL” conveys modernity and relevance, reflecting respondents’ preference for combining traditional and contemporary tones. The illustrated risoles and klepon replacing the letter “O” were based on interview findings identifying these snacks as the most recognizable among youth. The simplified shapes and balanced color palette enhance legibility across digital and print formats.

3. Mascot

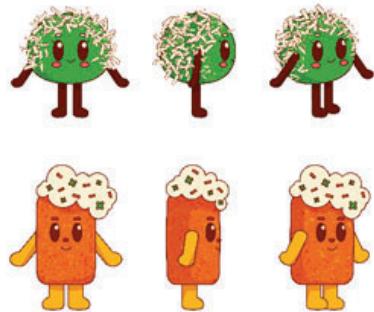


Figure 6. Campaign Mascot Lepon and Isol
(Source: Personal design documentation, 2025)

Two mascots, Lepon (inspired by klepon) and Isol (inspired by risoles), were created to visualize traditional snacks as characters. Their development was based on user research from questionnaire indicating that respondents preferred “cute” cartoon-style illustrations with traditional colors inspired by the snack itself. The mascots were designed in a simplified retro cartoon style to align with these preferences and ensure clarity in digital formats. They serve as visual identifiers for the campaign and support audience recognition across various media.

4. Instagram Feeds



Figure 7. Campaign’s Instagram Feeds
(Source: Personal design documentation, 2025)

The “Jadoel Still Cool” campaign includes a series of Instagram posts developed to reintroduce traditional snacks through culturally resonant visual strategies. The content format was informed by user findings indicating short, humorous, and trend-based posts on Instagram were the most engaging for respondents. Each post incorporates familiar digital expressions such as memes, comparison formats, and quizzes to reflect current online communication styles. Visual elements including the mascots used bright yet balanced color scheme, and clear typography to ensure readability and recognition in fast-scrolling environments.

5. Instagram Story



Figure 8. Campaign's Instagram Story
(Source: Personal design documentation, 2025)

The Instagram Story series was developed to promote interaction and user participation, aligning with findings that respondents preferred interactive and reward-based content. The “Coba & Menangkan” story applies gamification approach through a stamp collection challenge, encouraging users to try traditional snacks and redeem themed merchandise featuring the mascots Lepon and Isol. The “Nostalgia” story utilizes the question box feature to invite users to share snack-related memories, drawing on audience insight that link traditional snacks with family and childhood experiences. These features position the campaign within participatory digital culture, fostering two-way communication between brand and audience.

6. Reward Stamp Card (Offline Activation)



Figure 9. Reward Stamp Card
(Source: Personal design documentation, 2025)

To complement the digital campaign, an offline activation titled “Coba-Coba Berhadiah” was developed to address the finding that many respondents were hesitant to try traditional snacks due to uncertainty about taste. The activity applied a reward-based gamification strategy, consistent with the preference for interactive experience identified in the empathize stage. Participants were invited to sample a selection of traditional snacks at the booth and collect stamps for each item tried. Completing all stamps entitled participants to campaign merchandise such as keychains and stickers. The accompanying booklet included stamp spaces, further instructions, and QR Code linked to campaign's Instagram page, integrating offline engagement with online interaction. The design used bold typography and contrasting colors (orange and turquoise) to ensure high visibility and consistency with the campaign's overall visual system.

7. Stamp



Figure 10. Stamp
(Source: Personal design documentation, 2025)

The campaign stamp features simplified outlines of the mascots Lepon and Isol in red, designed for clear visibility when applied to the reward card. Its rounded form and compact size (2 x 2 cm) were created to ensure legibility and ease of use in repeated stamping. The design supports the gamified “Coba-Coba Berhadiah” activity, reinforcing the achievement mechanism that encourages participants to try all the available traditional snacks. This aligns with insights

from empathize phase indicating tangible rewards increase youth participation and willingness to engage with traditional food experiences.

8. Traditional Snack Information Card



Figure 11. Traditional Snack Information Card
(Source: Personal design documentation, 2025)

The information cards serve to educate and engage the audience by introducing each traditional snack through concise description of origin, texture, flavor, and ingredients. This approach not only informs but also builds familiarity, reducing hesitation to try unfamiliar foods. The use of hand-drawn illustrations instead of photos adds a creative and nostalgic touch, aligning with the campaign's youthful visual identity while differentiating it from typical food promotions. From analytical

perspective, these cards embody the Empathize and Ideate stages by addressing audience curiosity and encouraging a deeper emotional connection with traditional snacks through accessible and visual storytelling.

9. Promotional Banner



Figure 12. Promotional Banner
(Source: Personal design documentation, 2025)

The promotional banner serves as an attention-grabbing visual tool to attract visitors to the "Jadoel still Cool" booth. Sized at 150 cm x 60 cm, it features bold typography, snack illustrations, and mascots designed to appeal to target audiences. The main headline, "JANGAN COBA Kalo Ga Mau Ketagihan" adopts a humorous, trend-based tone to reflect youth communication styles. Red and orange tones create urgency, while the emphasized word "GRATIS" strategically highlights the free sampling offer. This is

done purposefully to address the financial problem of trying out new things, as seen in user's insights. Other supporting elements such as event details and QR code ensure clarity and ease of access. This design reflects insights from earlier research, where visual appeal and culturally relevant phrasing motivate them to explore.

10. Poster

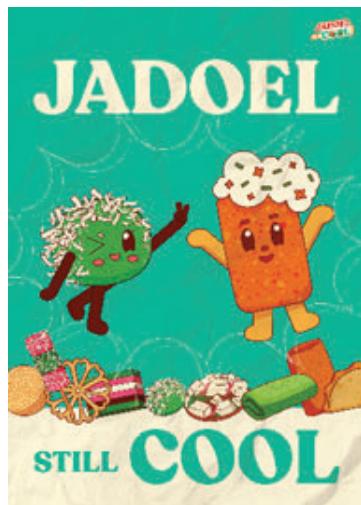


Figure 13. Poster
(Source: Personal design documentation, 2025)

The campaign poster presents the mascots Lepon and Isol as visual representations of traditional snacks. It uses bold retro typography and a turquoise-cream color palette (#18B99B and #FFF2D4) to create a nostalgic yet modern impression. Snack illustrations at the bottom emphasize the campaign's focus on traditional food. The composition is inspired by viral visual formats and aims to catch attention because it will be displayed at the booth.

11. Sticker



Figure 14. Mascot Stickers
(Source: Personal design documentation, 2025)

The sticker set presents mascots Lepon and Isol with varied expressions to support the campaign's goal of increasing recognition of traditional snacks among younger audiences. The use of rounded forms and saturated colors aligns with visual preferences identified during the research phase. Designed as collectible items, the stickers extend engagement beyond digital media by enabling physical interaction.

12. Keychain



Figure 15. Traditional Snacks Keychain
(Source: Personal design documentation, 2025)

A set of keychains depicting traditional snacks was created as a part of the campaign's reward system. Using simplified outlines and consistent style, the designs ensure visual clarity and alignment with the mascots. Based on interview insights, the keychains act as tangible reminders of the campaign, supporting recognition of traditional snacks among younger audiences.

Discussion

The “Jadoel Still Cool” campaign demonstrates how design can be applied strategically to reposition traditional snacks within contemporary youth culture. Insights from the empathy and ideation stages showed that Jakarta’s youth view traditional snacks as less visible on digital platforms and associated them with older generation. In response, the campaign adopts digital-first strategies through Instagram content and video storytelling to align with their media consumption patterns.

The campaign video serves as the main communication medium, connecting nostalgia and modern visual trends in a concise format optimized for Instagram Reels. It introduces mascots and traditional snacks using animated transitions and rhythmic pacing consistent with the audience preferences for brief, visually dynamic content. Supporting media such as logo, mascots, and Instagram post reinforce this narrative through interactive and trend-based formats derived from interview and questionnaire findings.

The offline booth and supporting materials extend audience engagement beyond digital spaces. Since many respondents were hesitant to try traditional snacks due to unfamiliarity, the booth offered a low risk tasting experience supported by free samples and collectible rewards. This strategy directly addressed behavioural barriers identified during the empathize stage while linking physical participation to digital visibility through QR integration.

The campaign illustrates how design may serve as a tool to recontextualize cultural products within globalized consumer culture. The combination of Indonesian visual elements and contemporary digital aesthetics suggests a process of cultural adaptation rather than replacement. From the perspective of participatory communica-

cation, the integration of interactive and hybrid media formats indicates potential for co-creating meaning between audiences and designers. This participatory dynamic may contribute to cultural sustainability by encouraging youth to engage with traditional foods as part of an evolving cultural dialogue, rather than as static heritage.

However, the campaign is not yet being implemented, so empirical evaluation of audience response is not available. The focus on urban Jakarta also limits its generalizability. Future studies should test the campaign’s effectiveness using digital engagement metrics and expanded regional sampling.

Overall, the “Jadoel Still Cool” campaign demonstrates how Design Thinking can inform culturally grounded communication strategies. By integrating digital and physical media, the project suggests that visual communication has the potential to support participatory engagement and contribute to cultural sustainability among youth. Further implementation and audience testing are needed to examine how such approaches might influence perceptions of traditional snacks in practice.

Conclusion

This study examined how visual communication strategies informed by Design Thinking could be applied to promote traditional Indonesian snacks among Jakarta’s youth. The research highlights how globalization and digital media influence snack preferences, often positioning international products as more visible and accessible. The campaign concept developed through empathize, define, ideate, and prototype stages, demonstrates a potential framework for translating audience insights into culturally responsive design outputs.

The “Jadoel Still Cool” campaign proposes that participatory and visually driven communication may serve as an entry point for cultural sustainability and encouraging youth to engage with traditional snacks. While the campaign has not yet been implemented, its design outcomes indicate possible direction for how heritage-based content could coexist with digital consumer practices.

Practically, the study contributes to understanding how creative design processes can address cultural decline through user-centered communication and the role of design in sustaining local food heritage. Future implementation and testing could explore how such strategies perform across different social media platforms and demographic contexts to assess their broader cultural impact.

References

Briawan, D., Khomsan, A., Alfiah, E., Nasution, Z., & Putri, P. A. (2023). Preference for and consumption of traditional and fast foods among adolescents in Indonesia. *Food Research*, 7(4), 211–226. [https://doi.org/10.26656/fr.2017.7\(4\).156](https://doi.org/10.26656/fr.2017.7(4).156)

Dialektika, J. S., Mutahir, A., Chusna, A., Rizkidarajat, W., Taufiqurrohman, M., & Makhasin, L. (2024). the Creative Common Attribution-NonCommercial-ShareAlike 4.0 International (<https://creativecommons.org/licenses/by-nc-sa/4.0/>). Korean street food in contemporary Indonesia: Glocalization in a semi-medium city Makanan jalanan Korea di Indonesia kontemporer: Glokalisasi di kota semi-menengah. <https://doi.org/10.20473/jsd.v19i2024.182-198>

Herminingrum, S. (2020). A Cultural Dimension of American-Indonesian “Fast Food Diplomacy.” 32(1). <https://doi.org/10.22146/jh.v32i1.29730>

Kristia, K., Kovács, S., & Erdey, L. (2024). Generation Z’s appetite for traditional food: unveiling the interplay of sustainability values as higher order construct and food influencers in Indonesia. *Discover Sustainability*, 5(1). <https://doi.org/10.1007/s43621-024-00714-4>

Maulidiah, A., & Andrian Syah, M. (2025). TEENAGERS’ PERCEPTION OF TRADITIONAL SNACKS: CASE STUDY IN SURABAYA AND SIDOARJO (Vol. 18, Issue 3).

Prastyo, B., Wisamitanan, D., Kaewkong, P., & Sasanapradit, W. (2025). The Impact of Social Media on Food Culture: A Comparative Analysis of Flavor, Tradition, and Identity in Thai and Indonesian Cuisines. In *Journal of Buddhist Education and Research* (Vol. 11, Issue 2).

Shafina, G. (2023, May 24). Makanan tradisional khas Indonesia dominasi selera anak muda. GoodStatsData. <https://data.goodstats.id/statistic/makanan-tradisional-khas-indonesia-domini-si-selera-anak-muda-x5398>