

CHAPTER IV

4.1 Concept Formulation

4.1.1. Keyword Formulation

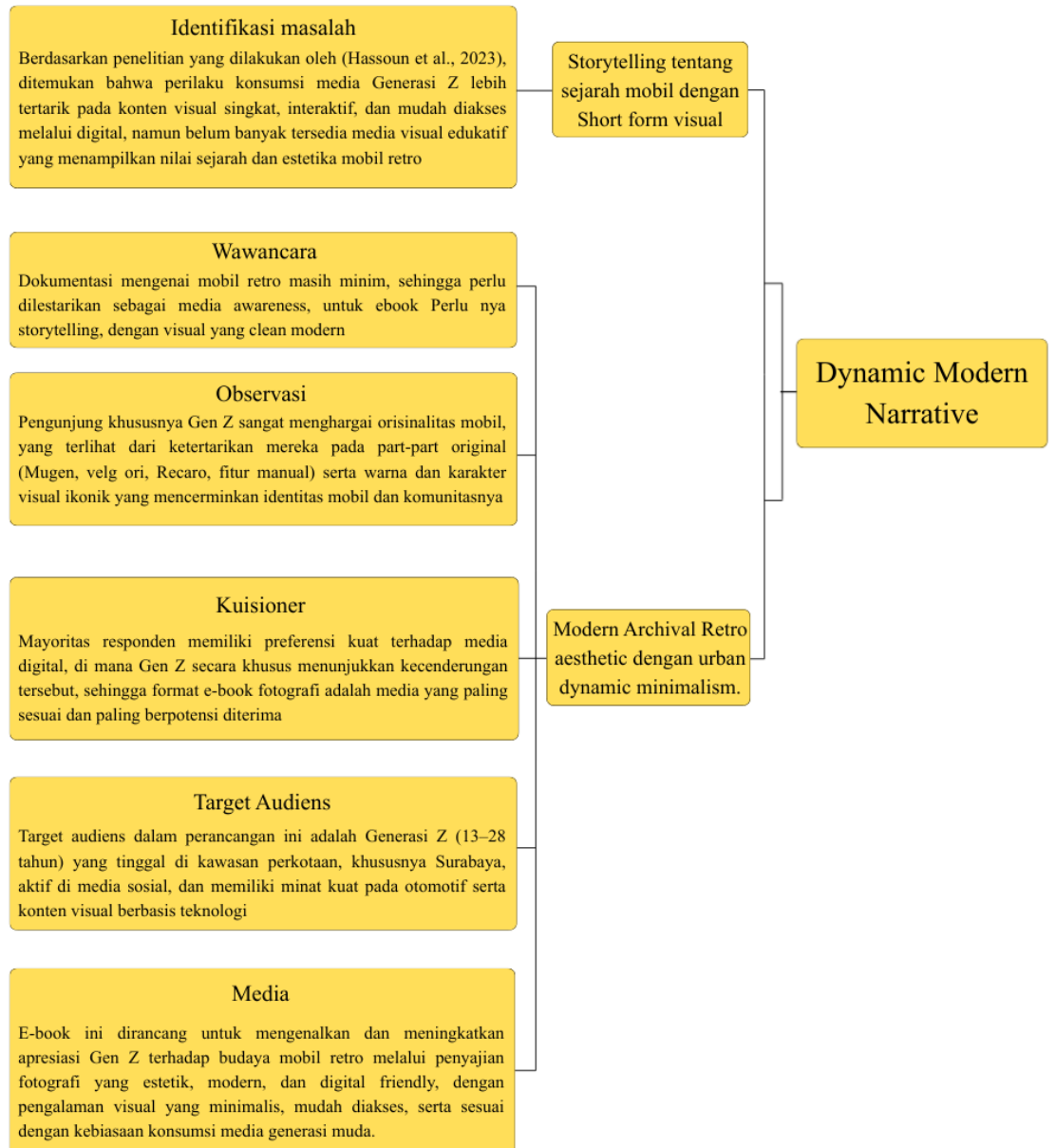


Figure 4. 1 Keyword Keyword
Source : Personal Documents

a. Keyword Definition

"Dynamic Modern Narrative" is a narrative visual approach that presents dynamic yet aesthetically consistent visual variation, and blends Modern aesthetics and historical story structure to present retro car photography in a varied and relevant way to today's *Urban* audience. This concept is contextual, meaning that the entire visuals, story, and design style are structured to align with the historical context of retro cars, automotive culture, and *Urban* atmosphere. In addition, the *entire E-Book* is designed to come together as a wholesome visual whole, so that even though each page varies, it stays in one clear aesthetic direction and doesn't feel fragmented.

b. Denotative Meaning

– *Dynamic*

Dynamic /dai·næ·mik/

A trait that describes something that moves, changes, or varies. Refers to a state that is not static, not monotonous, and has energy or activity in it.

– *Modern*

Modern /mo·dern/

In relation to something that is in the present, following the development of the times. It refers to things that are contemporary, up-to-date, and in accordance with the development of contemporary aesthetics, technology, and lifestyle.

– *Narrative*

Narrative /na·ra·ti·ve/

A form of delivery in the form of a story, flow, or sequence of events that is used to communicate information in a structured manner. *Narrative* means a delivery that has a beginning, middle, and end so as to produce a clear understanding.

c. Konotative Meaning

Connotatively, *Dynamic Modern Narrative* describes a visual and *storytelling* approach that not only tells stories, but also presents aesthetic experiences that are

quality, varied, and relevant to today's visual culture but still with a *Clean Modern* concept. This term gives the impression of a visual flow that is comfortable, contemporary, and able to build an emotional relationship between the objects displayed by Retro Cars and the audience.

d. What to say

Retro cars are not just visual objects, but a representation of automotive culture that has a strong character and identity. Its existence is not just understood as a vehicle, but as a cultural identity that contains certain historical, emotional, and lifestyle values. In addition, there is an interaction between retro characters and the clean Modern visual rendering style that is commonly used in today's photography practice. Through this message, the designers want to affirm that retro cars deserve to be displayed not only as physical forms, but as visual narratives that reflect the culture, experiences, and aesthetic development of the younger generation, modifications, insights about retro cars

e. How to say

To convey the message of the character and identity of retro cars, the visual approach used needs to emphasize the blend of retro aesthetics and Modern presentation. The photographic style is chosen with a focus on the characteristic details of the car, such as the overall body, the texture of the material, and the retro design elements that become its identity. Modern visual presentation is realized through the use of natural and artificial lighting, dynamic shooting angles, and color tones that adjust to the background and conditions. The layout of the E-Book is designed with a clean editorial style, combining with a clean look, bold and regular typography, and structured compositions so that the visual narrative can be read clearly. This approach allows retro cars to be presented not just as objects, but as vivid and relevant narratives for young audiences.

4.1.2. Verbal Concepts

a. E-Book Title

The title of the book, "*Soul & Steel: Stories Behind Retro Passion*", was born from the idea of *the Dynamic Modern Narrative*, where each narrative presents not only a visual aesthetic, but also the story and characters behind it. This book connects the story of retro cars with their owners, so that each vehicle becomes a mirror of the owner's identity, experience, and passion.

The philosophy of this title is about the harmony between *soul* which has the meaning of soul, character, and life story of the car owner and *steel* the physical form of a retro car which is a medium of expression. Thus, this book invites readers to enjoy and feel the whole experience from *the aesthetic details* of the car, the nuances of nostalgia, to the unique story that gives birth to an emotional bond between humans and machines.

In addition, the book also provides a deeper insight into retro cars and how to appreciate every detail, so that readers not only enjoy the visual beauty, but also understand the philosophy, history, and appreciation contained in each retro car owner's story. The narrative that is built makes each car not just an object, but a life experience that has a soul and a story.

b. Book Synopsis

Retro cars are not only understood as vehicles made of metal, but can also be seen as part of life that has its own value and story. Along with the times, retro cars no longer just function as a means of transportation, but also become a medium to express one's identity and journey.

Based on this, *Soul & Steel* is here to explore how retro cars can be interpreted as more than just a technical function. Through a visual approach, this work tries to show that each vehicle has a story behind its shape and details. Not only as a means of transportation, retro cars can also be part of a life experience that reflects character, process, and meaning for their owners.

c. Language Style

The flow of language styles in *this E-Book* is made consistent or even from the beginning to the end of the book, which uses communicative, relaxed, and narrative language styles. The consistency of this language style aims to make the reader feel comfortable and not experience changes in the language atmosphere that are too different between parts of the book. With a consistent language style, the flow of reading becomes more flowing and the *storytelling* in *the E-Book* can be conveyed in its entirety from start to finish.

The communicative language style is used so that the delivery of information feels closer to the reader, as if the author is telling a story directly to the reader. Meanwhile, a relaxed language style is used so that discussions about retro cars, restoration, and automotive culture do not feel too technical or rigid. This approach is tailored to the target readers of Generation Z who tend to prefer a light, personal, and easy-to-understand style of language. In addition, a narrative or *storytelling approach* is used to strengthen the character of the book, because the content of *the E-Book* not only contains information about retro cars, but also the stories, experiences, and journeys of the car owners. Therefore, communicative, relaxed, and narrative language styles are used consistently from the beginning, middle, to the end of the *E-Book* so that the whole book feels like a whole story.

d. Anatomy of the Book

The book anatomy structure in the design of *Soul & Steel: Stories Behind Retro Passion* refers to the concept of book anatomy in *Panduan Mengilustrasikan dan Mendesain Cerita Anak untuk Professional* (Ghozalli, 2020), which is then adapted according to the characteristics of an automotive photography book. This implementation functions not only as a technical structure, but also as a strategy for building visual flow and reading experiences through photography and storytelling.

- Front Cover

The front cover of the book features the main visual in the form of a retro car with a clean and minimalist photography approach. Car visuals are placed as the main

focus to represent retro automotive themes directly to the reader. The title "SOUL & STEEL: Stories Behind Retro Passion" is displayed emphatically to reinforce the book's identity as a photographic work that elevates the emotional side and character behind the car.

- Credits/Book Information Page

At the beginning of the book there is a credit page that contains information such as full title, author, as well as production and contact details. This section serves as the identity of the work while providing a professional context to the book. The presentation is done simply to keep it in harmony with the clean visual concept and not interfere with the main visual flow.

- Foreword Page

The preface in this book contains an explanation of the background and purpose of making the work, which is to explore retro cars not only as ordinary transportation objects, but as a medium of storytelling, identity, and personal expression. This narrative becomes an important introduction before the reader enters into a more immersive visual experience in the following pages.

- Table of Contents Page (*What's Inside*)

The structure of the book's contents is arranged based on the units of the car that are raised, such as *the Mitsubishi Lancer, Honda Civic Ferio, BMW E36*, and others. The presentation of the table of contents uses a combination of text and visual previews so that readers can understand the flow of the content while getting a visual overview from the beginning.

- Contents Page

The content page is the main part that dominates the book, where each segment of the car is arranged in a consistent pattern. Each section begins with an opening visual in the form of a full spread photo that functions to build a *first impression*, then followed by a title and narrative description that explains the character of the car and the background of the owner. Furthermore, visual details such as *close-*

ups, interiors, and engine parts are displayed to strengthen *the storytelling*, so that photography plays a role as the main medium in conveying the story, while text serves as a narrative support.

- Closing Page

The closing page of the *book Soul & Steel* serves as the final affirmation of the entire visual narrative that has been constructed, featuring a combination of detailed photography of the car and reflective text titled "*More Than Machines, More Than Steel*" which encapsulates the essence of the book that the car is not only seen as a machine, but as a medium that stores the story, process, and identity of its owner, and is supported by *a layout* which is simple to give a strong final impression as well as a space for reflection for readers on the visual experience that has been passed.

- Author Bio Page

The author's bio page in *the book Soul & Steel* serves as a section that introduces the identity of the designer to the reader, by displaying a brief profile of Muhammad Rizky as a Visual Communication Design student who has an interest in the world of retro cars, photography, and automotive culture, so as not only to provide information about the author's background, but also to strengthen the position of this work as a form of personal expression as well as media visual documentation that has cultural value and relevance for the younger generation in understanding and appreciating retro cars.

- Closing Page

The back cover of *Soul & Steel* contains a brief synopsis explaining the contents of the book as a visual exploration and story about retro cars, which are not only seen as objects, but also as something that has a story, character, and identity from its owner. The synopsis writing is made in light and easy-to-understand language in order to attract the reader's attention, as well as make it clear that this book is not only a collection of photos, but also has meaning and experience in it, so that

it is able to give a final impression that is integrated with the overall content of the book.

e. Page Pagination

Pagination or page layout is an important part of the preparation of a photography *E-Book*, as it helps organize the flow of contents to be more structured and easy to understand. Through pagination, visual and text placement can be neatly arranged to support the reading experience. *The Soul & Steel: Stories Behind Retro Passion* e-Book consists of 171 pages that include the opening, content, and closing sections. In the content section, each car is presented with the same pattern, starting from the origin story, then continuing with a discussion of the exterior, *interior*, and engine supported by visual photography and a brief narrative. Here are the page pagination details on the *Soul & Steel* E-Book.

No	Anatomical section	page	Concept Loaded	Page type
1	Front cover	i	Featuring the title <i>Soul & Steel: Stories Behind Retro Passion</i> with the main visual of a retro car as a representation of the identity and character of the photography book	Hard Cover / Full bleed
2	Credits Page	ii	Information on the author, photographer, publisher, year of publication, and identity of the work as a form of legality and ownership	Regular pages
3	Foreword	iii	Explanation of the background, purpose of creating the work, as well as photography and	Regular pages

			<i>storytelling</i> approaches in raising retro car culture	
4	Table of Contents	iv–v	Navigate the contents of the book that shows the order of the cars and the regular division of pages	Regular pages
5	Main Content Structure (Book Content)	1–167	This section covers the entire content of the book which begins with the opening visual as an atmosphere builder, then continues with a consistent discussion of each car. Each car is made content through the same flow, namely origin/initial story, exterior exploration, <i>interior</i> , and engine, which is packaged through photography (full page, spread, and spot <i>layout</i>) and supported by <i>storytelling</i> to strengthen the identity and character of each car	Full page, spread, spot <i>Layout</i>
6	Closing Page	168–169	Displays a visual summary in the form of a collection of car photography details such as <i>interiors</i> , exteriors, and technical elements that represent the overall content of the book. This page serves as a visual <i>recap</i> of the journey of each car that has been	Text & visual pages

			discussed. It is followed by a reflective page containing the closing narrative " <i>More Than Machines, More Than Steel</i> " which affirms that cars are not only seen as machines, but as a medium of storytelling, identity, and personal journey.	
7	Author Profile (<i>About Author</i>)	170– 171	Displays information about the author as a book creator, including educational background, interest in photography and retro cars, and the purpose of creating the work. This page also comes with a visual portrait of the author to reinforce the personal identity. On the final page, photographic visuals are displayed that remain consistent with the theme of the book as a cover that blends in with the overall visual concept	Text & visual pages
8	Back Cover	172	Featuring retro car photography visuals as a cover element. Equipped with a concise synopsis explaining that <i>the Soul & Steel book does</i> not only discuss the car as an object, but as a medium of expression of identity, travel, and meaning behind every detail. This synopsis serves as a summary of the main concept as well as an	Hard Cover

			affirmation of the message that you want to convey to the reader	
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Tabel 4. 1 Pagination table

4.1.3. Visual Concepts

a. Color

The colors that the author will use in this ebook prioritize white as the dominant color, with a *clean* and minimalist modern impression. The white color allows retro car photos, and the text content to stand out more, creating a neat and comfortable look to read.

As a backing, the author uses accent colors such as black or dark gray for text and dividing lines, as well as red, orange, or teal to highlight *important details* and specific visual elements. This combination keeps the ebook dynamic, professional, and aesthetically pleasing, while maintaining *the nostalgic* character of retro cars.

b. Tipography

OPEN SANS
poppins

*Figure 4. 2 Sample Font Open Sans dan Poppins
Source: Personal Documents*

Based on observations from comparative studies, the author chose an opensans font for the title and header with a size of 34pt which gives a firm and modern impression. As for the body text, it uses a poppins font with a size of 16pt which gives the impression of being comfortable and easy to read. This combination of typography creates a clear visual hierarchy with eye catching titles, and body text

conveys information neatly. With this, the ebook still feels clean, professional, and aesthetic

c. *Layout*

The layout used in this E-Book is more prominent than the text. Visuals serve to reinforce the story and help readers understand the content faster without having to read long text. Text is still used, but only as a support such as a title and a brief explanation so that the reader still has direction in understanding the visuals. This approach makes the display more interesting, less boring, and still informative, in accordance with the concept of Dynamic Modern Narrative which focuses on modern visual storytelling .

In its application, this E-Book uses several types of layouts, namely spot layouts, single pages, and full spreads. Spot layouts are used to display certain elements to be the main focus on the page. Single page layouts are used to present information neatly on one page, full spread layouts are used to display visuals more widely on two pages at once. The combination of these three layouts makes the reading flow more varied, comfortable to see, and still easy to understand.

4.1.4. Creative Concepts

In the design of *the E-Book "Soul & Steel: Stories Behind Retro Passion"*, the creative concept was focused on combining photography, *storytelling*, and exploration of *visual layouts* to create a more lively and emotional reading experience. This approach not only presents the car as a visual object, but also as a medium that represents the character, journey, and identity of its owner.

Each car featured in this *E-Book* is raised through a visual dominant approach and is also supported by storytelling texts in building a narrative. This can be seen from the presentation of content that not only contains specifications or visual documentation, but also the story behind the car, such as the owner's background, modification concepts, and the philosophy carried. With this approach, the reader can feel an emotional closeness to the object being displayed.

In terms of photography, the visual concept used combines outdoor and indoor shooting so that the visual results are not monotonous. Outdoor shooting is done in several locations such as highways, urban areas, open parking lots, and public spaces to display a more vivid and contextual impression of the car. Meanwhile, *indoor* shooting is done in certain areas to show details such as *the interior* and parts of the vehicle with more controlled lighting.

In the shooting process, a *Sony A6400 camera* is used with the support of *Sony FE 16-35mm GM lenses*, *Sony 16-50mm* for *wide* and *close up* shooting and uses a *K&F CPL filter* to minimize reflection from objects. The selection of this device aims to produce sharp image quality and be able to capture the character of the car optimally in various shooting conditions.

Visual processing is carried out through an editing process using Adobe Lightroom to produce *color tones* that adjust the character of each car, with the dominance of natural colors and strong enough contrast to keep the main object prominent. In addition, some of the distraction elements in the background are minimized to keep the visual focus on the car.

In the *Layout* aspect, the design is carried out using Adobe InDesign by combining several types of Layouts such as full image *Layout*, grid *Layout*, and text *Layout* overlays. The use of full images is used to display the visuals to the maximum, while the *grid Layout* is used to display certain details. Meanwhile, text overlays are used to combine text with visuals to keep them readable without compromising the strength of the image.

This Layout variation aims to create a dynamic visual rhythm, so that the reader does not feel monotonous when reading. In addition, the white space arrangement is also considered to provide breathing space on each page, so that the display remains comfortable and easy to understand.

4.1.5. Media Concept

The main media of this E-Book uses a 26x28 format, which is chosen to provide a proportionate and comfortable appearance to read both *digitally* and in print. This format

allows for the placement of more visual elements, supporting dynamic and modern narratives according to the *Dynamic Modern Narrative concept*. In addition to the main media, there are *supporting media* that are also printed in 26x28 size, including the main photo, which serves as a means of promotion and additional visual reference for readers.

To add attraction and added value for users, *Supporting Media* is also present in the form of attractive *merchandise*, such as stickers, hats, *Keychains*, t-shirts, and jackets. This *Merchandise* design affirms the visual identity of *the E-Book*, while expanding the reader's interaction with the content physically, making the reading experience more enjoyable and memorable.

4.2 Planning Process

The process of designing a *photography E-Book* entitled "*Soul & Steel: Stories Behind Retro Passion*" was carried out through several stages, starting from concept development to finalization stage. Each stage is done in stages so that the final result is not only visually appealing, but also able to convey the story and cultural value of retro cars to Generation Z.

4.2.1 Concept Exploration and Development Stage

The initial stage starts from the development of the concept based on the results of the analysis that has been carried out previously. The main concepts raised in this design are nostalgia, character, and *storytelling* in *car culture*.

The retro car in this *E-Book* is not only shown as an object, but also as part of the identity of the owner. Therefore, each car is accompanied by a story that describes how the car is built, maintained, and interpreted by its owner. The language style used is made more relaxed and communicative to be closer to Generation Z. The goal is that readers do not feel like reading a theory book, but rather like reading a light and interesting visual story.

4.2.2 Object data collection

At this stage, the author collects data with a focus on the main object, namely the retro car that will be documented in *the E-Book*. This process is not only limited to taking photos, but also digging into the story behind each car. Some of the cars that are the object of this design include *the Mitsubishi Lancer CK4, Honda Civic Ferio, BMW E36 323i, Honda City Type Z, Honda Grand Civic, Suzuki Karimun, Toyota Corona, Izuzu Panther, Toyota Starlet, Toyota Corolla, Toyota Crown, Civic Estilo, Suzuki Katana GX, Mercedes benz E 300* which each has a different visual character and modification concept. The selection of a car is based on the uniqueness of the appearance, the concept carried, and the story owned by the owner.

In addition to doing visual documentation, the author also approaches car owners directly to collect more in-depth data, such as the background of the car, the concept of modifications, the philosophy in building the car, and the unique details that are the main attractions. This is done so that the narrative presented in *the E-Book* not only contains technical information, but is also able to present the personal and emotional side of each car.

Through this process, the car is positioned not only as a visual object, but also as a representation of the identity and lifestyle of its owner. The results of this data collection are then used as a basis for writing narratives and determining visual concepts on each page of *the E-Book*, so that harmony is created between the visuals and the story conveyed.

4.2.3 Shooting Stage

The shooting process is carried out with an automotive photography approach to highlight the character of each car. In this stage, the author uses several shooting techniques such as *still shoot* to show the car as a whole, *rolling shoot* to give the impression of the car in motion, and *detail shots* to show small parts such as *the interior, alloy wheels, and machinery*. The use of these various techniques aims to make the visuals produced not monotonous and able to show the uniqueness of each car.

In the shooting process, the lighting used does not rely only on a single source, but combines natural light and artificial light. Outdoor shooting uses sunlight to create a natural and realistic impression, while *indoor* shooting uses the help of *additional lighting* to control the direction of light, shadows, and object details. The selection between *indoor* and *outdoor* is also adjusted to the character of each car, so that the visuals produced can be maximized and in accordance with the concept that is to be displayed. This combination is done so that the visual results are more varied and do not look monotonous.

In addition, not all shots went completely as planned, so the writer also improvised on the shooting location. This improvisation is carried out by adjusting field conditions such as lighting, weather, location, and car position. With this flexibility, the shooting process can still produce attractive visuals despite the limitations in the field.

Through this process, each resulting photo not only follows the initial concept, but also develops situationally, resulting in visuals that are more lively, natural, and have a strong character.



Figure 4.3 *rolling shoot result*

source : Personal Documents



Figure 4.4 *still shoot Result*

Source : Personal Documents



Figure 4.5 *Detail shot Result*

Source : Personal Documents

4.2.4 Photo Editing Stage

After the shooting process is complete, the next stage is the editing process to improve the photo results. Editing is done using *software* such as *Adobe Lightroom* with a clean and not excessive visual approach. In outdoor photos, the editing process is focused on producing a warmer tone but still being neutral, so that the color of the car still looks natural without losing its original character. Meanwhile, in *indoor photos*, editing is done with a more neutral

color approach without providing a nostalgic effect, so that the details of the car can be seen more clearly and not distorted by *certain color* tones.

In addition to color processing, the editing process also includes adjusting brightness, *contrast*, and *cropping* to improve visual composition. The author also sharpened the main objects so that the details of the car such as *the body*, *wheels*, *interior*, and engine look more firm and prominent. This process is done carefully so as not to lose the original character of the car, but instead to strengthen the existing visuals.

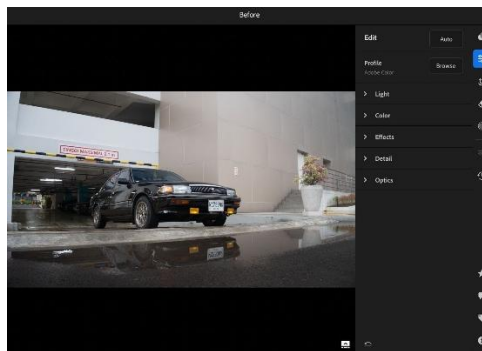


Figure 4.6 Before Edit

Source : Personal Documents

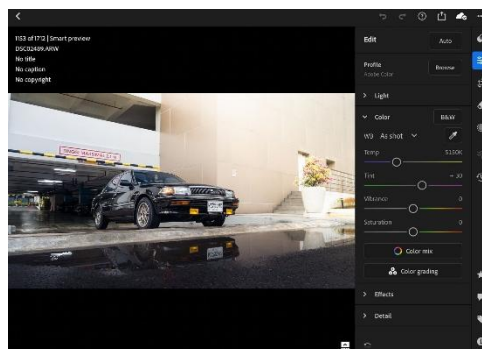


Figure 4.7 After Edit

Source : Personal Documents

4.2.5 E-Book Layout *Design Stages*

The next stage is to compile the photos and text into the form of *an E-Book*. The *Layout* process is carried out by considering the comfort of reading as

well as visual strength so that the message conveyed can be well received by the reader. In this design, the photo is made more dominant so that it becomes the main focus, while the text serves as a support to reinforce information and *storytelling*. In addition, the use of a *grid system* is applied to keep the layout neat and consistent, and the use of white *space* is used so that the display is not too full and gives breathing space to every visual element. *The layout* in this *E-Book* is also made quite flexible, adapting to the storyline of each car, so that each page feels more lively and not monotonous

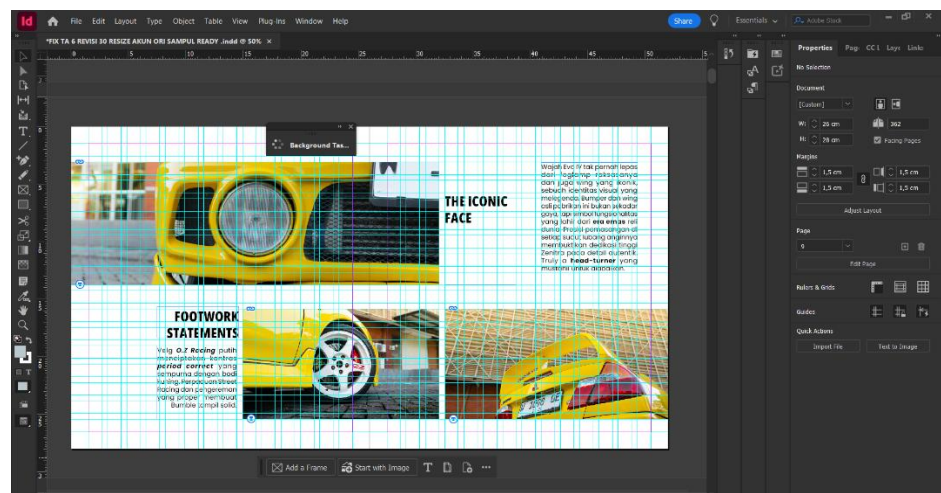


Figure 4.8 Example of E-Book page layout

Source : Personal Documents

4.2.6 Narrative Writing Stage

The narrative in *the E-Book* is created to reinforce the *storytelling* of each car shown. The writing is done in a light, relaxed, and easy-to-understand language style to be closer to the reader, especially Generation Z. The content of the narrative includes a brief story about the car, the concept of modifications used, the character and philosophy of the owner, as well as interesting details that are the main attraction of the car. This approach is used so that readers can more easily understand the content of *the E-Book* and feel more *relevant*, so that the reading process does not feel boring, but instead becomes an interesting and enjoyable experience.

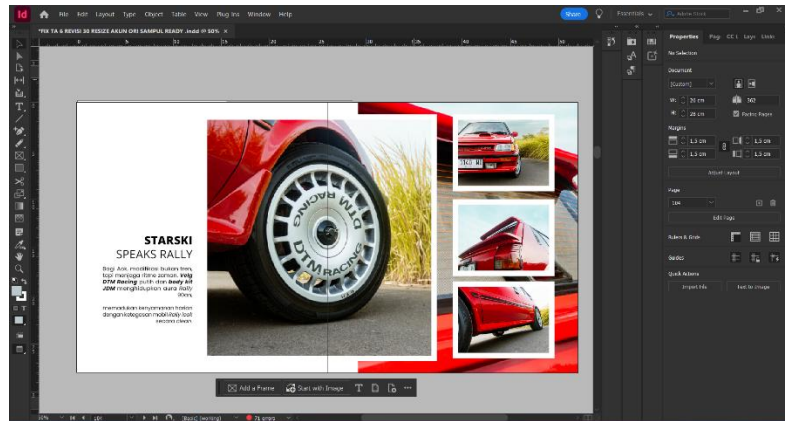


Figure 4.9 Example of a page with a narrative

Source : Personal Documents

4.2.7 Cover Planning Stage

The cover of the E-Book is designed as the first look that serves to attract the reader's attention. The *Cover* design uses photos of cars with striking colors to have a strong visual appeal from the first time they are seen. The photos used were taken with a studio concept, so as to produce a clean look and be able to focus the reader's attention on the main object, namely the car.

The composition on the *cover* is designed by placing the car object on the left side, thus creating a blank space (*whitespace*) on the right. This empty space gives a more spacious visual impression, is not too full, and gives breathing space to the design. In addition, the area is used for the placement of titles and typographic elements to keep them clearly legible without interfering with the main visuals.

Interestingly, the photo with the studio concept used on *the Cover* is not directly displayed at the beginning of the contents of the *E-Book*, but is placed on the back. This is done to build the reader's curiosity, because when opening the starting page, the visuals displayed actually begin with outdoor photos. This difference provides a more dynamic reading experience, where the reader is invited to follow the visual flow first before finally finding the studio display as a cover that gives an interesting impression.

The typography used is made firm but still *clean*, so that it is easy to read and remains in harmony with the modern retro concept that is raised. Overall, the design of *this cover* not only serves as a starting look, but also becomes part of a visual strategy to attract attention while keeping the reader's interest until the end.

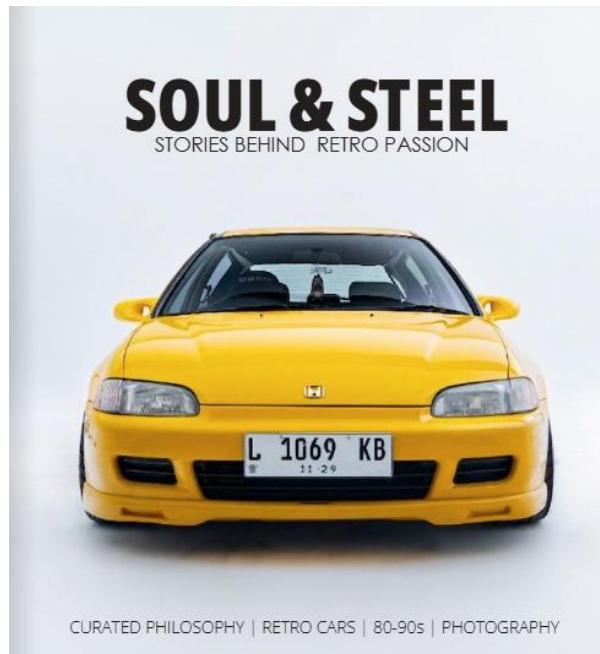


Figure 4.10 Cover *E-Book*

Source : Personal Documents

4.2.8 Photo and Layout Validation Stage

Before entering the publication stage, a validation process is carried out on the results of the edited photos and *the layout* that has been arranged. At this stage, the author consults with the supervisor to get input related to visual quality, composition, and suitability of the photo with the concept that has been designed.

This validation aims to ensure that the photos used in *the E-Book* are visually feasible and able to represent the character of the car well. Some aspects that are of concern in this process include image sharpness, lighting, composition,

and *tone* consistency between photos. Through this process, the author gets direction and approval from the lecturer for the photos to be used.

4.3 Design Implementation

After the design and *layout process* is completed, the next stage is the Implementation publication of *the E-Book* in digital form. At this stage, the *E-Book* file that has been exported in *PDF format* is uploaded to *the Heyzine platform* to display *the E-Book* in the form of a *flipbook*. The use of *Heyzine* aims to provide a more interesting reading experience, so that readers can feel the sensation of turning the page like a physical but digital book.

However, in this design, *E-Books* are not only intended as a publication medium, but are also designed as *digital* products that have selling value. Therefore, the distribution system is not carried out freely. *The Heyzine platform* is used as a display or *preview* medium of *the E-Book*, while the sales process is planned to be carried out through *the Lynk.id platform*.

Through *Lynk.id*, *the E-Book* will be distributed on a paid basis, where buyers will get access to the complete file after making the transaction. With this approach, *E-Books* not only serve as a *media awareness platform*, but also have the potential to be a commercial product in the field of design and photography.

The merger of *Heyzine* as a *display media* and *Lynk.id* as a paid distribution medium is a strategy used to improve the user experience while maintaining the value of *E-Books* as digital works.

4.4 Draft Project Budget

No	Goods	Quantity	Price	Total
Main Media				
1	Book Printing	1	Rp 1.000.000	Rp 1.000.000
Total				Rp 1.000.000
Supporting Media				
1	Keychain	6	Rp 12.000	Rp 72.000
2	T shirt	2	Rp 80.000	Rp 160.000
3	Hoodie	1	Rp 150.000	Rp 150.000
4	Stiker Pack	100	Rp 600	Rp 60.000
5	Cap	1	Rp 50.000	Rp 50.000
6	Namecard	1	Rp 35.000	Rp 35.000
Total				Rp 527.000
Grand Total				Rp 1.527.000