

## **FINAL PROJECT**

# **DESIGNING A WEBCOMIC AS AN EFFORT TO INTRODUCE AND PRESERVE PECEL SEMANGGI AMONG 18- TO 25-YEAR-OLDS**

To Fulfill Partial Requirements for Obtaining a Bachelor's Degree (S-1)



By:

**Dian Wardha Alkatiri**

**22052010080**

Supervisor 1:

**Alfian Candra Ayuswantana, S.T., M.Ds.**

Supervisor 2:

**Dr. Aryo Bayu Wibisono, S.T., M.Med.Kom.**

**STUDY PROGRAM OF VISUAL COMMUNICATION DESIGN**

**FACULTY OF ARCHITECTURE AND DESIGN**

**UNIVERSITAS PEMBANGUNAN NASIONAL "VETERAN" JAWA TIMUR**

**2026**


**APPROVAL PAGE**

**DESIGNING A WEBCOMIC AS AN EFFORT TO INTRODUCE AND PRESERVE PECEL SEMANGGI AMONG 18- TO 25-YEAR-OLDS**

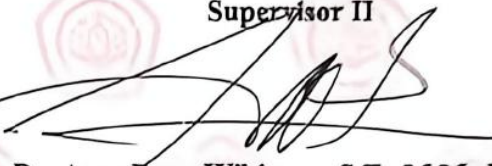
Compiled by  
**DIAN WARDHA ALKATIRI**  
**22052010080**

Has been defended in front of the Examiner Team  
On : 22 April 2026


**Supervisor I**

  
**Alfiar Candra Avuswantana, S.T., M.Ds.**  
**NIP. 19880505 201903 1018**

**Supervisor II**

  
**Dr. Arvo Bayu Wibisono, S.T., M.Med.Kom.**  
**NIPPPK. 19831204 202121 1001**

**Examiner I**

  
**Diana Aqidatun Nisa, S.T., M.Ds.**  
**NIP. 19900611 201803 2001**

**Examiner II**

  
**Dr. Aris Sutejo, S.Sn., M.Sn.**  
**NIP. 19851106 201903 1002**

This final project has been accepted as one of the requirement  
To obtain a Bachelor of Design (S-1)

**Dean of the Faculty of Architecture and Design**



  
**Ibnu Sholichin, S.T., M.T**  
**NIPPPK. 19710916 202121 1004**

**AGREEMENT PAGE**

**DESIGNING A WEBCOMIC AS AN EFFORT TO INTRODUCE AND PRESERVE PECEL SEMANGGI AMONG 18- TO 25-YEAR-OLDS**


Compiled by :  
**DIAN WARDHA ALKATIRI**  
**22052010080**

**Has been defended in front of the Examiner Team**  
On : 22 April 2026

**Supervisor I**

**Supervisor II**

  
**Alfian Candra Avuswantana, S.T., M.Ds.**  
**NIP. 19880505 201903 1018**

  
**Dr. Arvo Bavu Wibisono, S.T., M.Med.Kom.**  
**NIPPPK. 19831204 202121 1001**

This Final Project has been accepted as one of the requirement  
To obtain a Bachelor of Design (S-1)

**Head of Visual Communication Design Study Program**

  
**Masnuna, ST., M.Sn**  
**NIPPPK. 19840512 202121 2004**

## STATEMENT OF FREE PLAGIARISM

I, the undersigned:

Name : Dian Wardha Alkatiri  
NPM : 22052010080  
Program : Bachelor (S1)  
Study Program : Visual Communication Design  
Faculty : Architecture and Design

I declare that in this scientific document of Final Project there is no part of another scientific work that has been submitted to obtain an academic degree at a Higher Education institution, and there is also no work or opinion that has been written or published by another person/institution, except those that are writtenly cited in this document and stated in full in the bibliography.

And I declare that this scientific document is free from elements of plagiarism. If in the future there is an indication of plagiarism in this Final Project, I am willing to accept sanctions in accordance with applicable laws and regulations.

Thus, I make this statement letter truthfully without any coercion from anyone and to be used as it should be.

Surabaya, May 20, 2026

Who Made the Statement



Dian Wardha Alkatiri

NPM: 22052010080

## FOREWORD

The author offers heartfelt thanks and praise to Allah SWT for His abundant mercy and guidance, which enabled the author to successfully complete this final project, titled “Webcomics as a Means to Introduce and Preserve Pecel Semanggi for the 18–25 Age Group,” from the beginning to the end of the design process. This webcomic was designed to introduce the traditional Surabaya dish pecel semanggi to young people aged 18–25 so that this culinary tradition may be preserved. This final project report was prepared to fulfill the requirements for the bachelor’s degree.

Throughout the drafting and design process, the author received significant assistance, support, and guidance from various parties. Therefore, the author expresses gratitude and thanks to:

1. Allah SWT, along with the Prophet Muhammad SAW, for bestowing mercy, guidance, and facilitating all matters throughout the process from research to the design of this final project.
2. My parents and family for their encouragement, prayers, and financial support
3. Mr. Alfian Candra Ayuswantana, S.T., M.Ds., as the primary advisor, who has guided, directed, and provided support.
4. Dr. Aryo Bayu Wibisono, S.T., M.Med.Kom., who has helped broaden my horizons and offer new perspectives.
5. Mrs. Diana Aqidatun Nisa, S.T., M.Ds., and Dr. Aris Sutejo, S.Sn., M.Sn., as the primary examiners and advisors who provided feedback to improve the webcomic design.
6. Mr. Loji, Mrs. Rini, Mrs. Suwanti, Mr. Totok, and Mr. Syahrul, as well as Dito Satrio, who kindly agreed to serve as informants for this design project.
7. Osa, Saarah, and Riris, my best friends who always listened to my complaints and shared my fatigue throughout the process of working on this final project.
8. Elfira, Tanlia, and Deva, my peers in the same academic advising group, who provided support and encouragement as fellow students.
9. As well as all parties involved in this design who are not mentioned here.

The author acknowledges that this design still has many shortcomings. Therefore, the author welcomes constructive criticism and suggestions to improve this design with open arms.

The author hopes that this design can provide benefits and offer insights into the culinary culture of pecel semanggi through a webcomic, helping to preserve it for future generations.

Surabaya, May 14, 2026

A handwritten signature in black ink, appearing to read 'Dian Wardha Alkatiri', with a stylized star or asterisk above the 'i' in 'Wardha'.

Dian Wardha Alkatiri

## TABLE OF CONTENTS

APPROVAL PAGE.....	ii
AGREEMENT PAGE .....	iii
STATEMENT OF FREE PLAGIARISM .....	iv
FOREWORD.....	v
TABLE OF CONTENTS .....	vii
LIST OF FIGURES .....	x
LIST OF TABLES .....	xv
ABSTRACT .....	xvi
CHAPTER 1 INTRODUCTION.....	1
1.1 Research Background .....	1
1.2 Problem Identification .....	5
1.3 Research Question .....	6
1.4 Scope of the Study .....	6
1.5 Design Objectives .....	6
1.6 Design Benefits.....	6
1.7 Design Framework.....	7
CHAPTER 2 LITERATURE REVIEW AND EXISTING STUDIES .....	8
2.1 Operational Definition of the Title .....	8
2.1.1 Definition of Webcomic.....	8
2.1.2 Definition of Pecel Semanggi Surabaya.....	8
2.1.3 Definition of the 18–25 Age Group .....	8
2.2 Theoretical Framework.....	9
2.2.1 Comics.....	9
2.2.2 Pecel Semanggi .....	30
2.2.3 Ages 18-25 .....	36
2.2.4 Existing Studies.....	37

2.2.5 Comparator Study .....	43
CHAPTER 3 DESIGN METHODOLOGY .....	49
3.1 Research Methodology .....	49
3.2 Design Object .....	50
3.3 Data Collection Techniques .....	51
3.3.1 Primary Data .....	51
3.3.2 Secondary Data .....	58
3.4 Data Analysis Technique .....	60
3.4.1 Analysis of Interview Data.....	61
3.4.2 Analysis of Questionnaire Data.....	65
3.4.3 Analysis of Observational Data.....	67
3.4.4 Analysis of Consumer Journey .....	68
3.4.5 Analysis of Consumer Insight .....	71
3.4.6 Analysis of TOWS Matrix .....	71
3.4.7 Analysis of 5W+1H.....	73
3.5 Webcomic Design Methodology .....	74
3.6 Data Synthesis.....	75
3.7 Unique Selling Proposition (USP).....	76
CHAPTER 4 CONCEPT AND IMPLEMENTATION DESIGN.....	77
4.1 Concept Formulation .....	77
4.1.1 Keyword Formulation.....	77
4.1.2 Verbal Concept.....	78
4.1.3 Visual Concept .....	82
4.1.4 Media Concept .....	90
4.2 Design Process .....	92
4.2.1 Sketching .....	92
4.2.2 Comprehensive Design .....	96

4.2.3 Design Validation.....	101
4.2.4 Final Design .....	103
4.3 Design Implementation.....	110
4.3.1 Display on Webtoon Canvas Indonesia .....	110
4.3.2 Main Media Implementation.....	111
4.3.3 Supporting Media Implementation.....	112
4.4 Budget Proposal.....	116
CHAPTER 5 CONCLUSION .....	118
5.1 Conclusion .....	118
5.2 Recommendation .....	118
BIBLIOGRAPHY .....	119
APPENDIX .....	122

## LIST OF FIGURES

Figure 1. 1 Pecel semanggi Surabaya, 2025 .....	1
Figure 1. 2 Certificate of Recognition for Pecel Semanggi as Intangible Cultural Heritage (ICH), 2022.....	2
Figure 1. 3 The Line Webtoon app and its ratings, 2025 .....	5
Figure 1. 4 Design Framework, 2025 .....	7
Figure 2. 1 Comic panels and storylines, 2025.....	11
Figure 2. 2 Vertically arranged panels, 2025.....	11
Figure 2. 3 Vertically elongated panels, 2025 .....	12
Figure 2. 4 Comic with panel borders between panels, 2021 .....	12
Figure 2. 5 Stacked panels, 2025 .....	13
Figure 2. 6 Various speech bubbles, 2025 .....	13
Figure 2. 7 Realistic artstyle, 2025 .....	14
Figure 2. 8 Cartoon artstyle, 2025 .....	14
Figure 2. 9 Bird eye level angle, 2025.....	16
Figure 2. 10 Eye level angle, 2021 .....	16
Figure 2. 11 High angle, 2025 .....	17
Figure 2. 12 Frog eye angle, 2025 .....	17
Figure 2. 13 Close up, 2025.....	18
Figure 2. 14 Extreme close up, 2025 .....	18
Figure 2. 15 Medium shot, 2025 .....	19
Figure 2. 16 Long shot, 2025.....	19
Figure 2. 17 Extreme long shot, 2025 .....	20
Figure 2. 18 Sound effect, 2025 .....	20
Figure 2. 19 Motion lines, 2025 .....	21
Figure 2. 20 Various Symbolia in comic, 2025 .....	21
Figure 2. 21 Various fonts in comic, 2025 .....	22
Figure 2. 22 Illustration with yellow tones, 2025 .....	23
Figure 2. 23 Illustration with red tones, 2025 .....	23
Figure 2. 24 Illustration with green tones, 2025 .....	24
Figure 2. 25 Illustration with blue tones 2025.....	24

Figure 2. 26 An illustration sets during the daytime, 2023 .....	25
Figure 2. 27 An illustration sets during the sunset, 2023 .....	25
Figure 2. 28 An illustration sets during the nighttime, 2021 .....	26
Figure 2. 29 An illustrations set underwater, 2024 .....	26
Figure 2. 30 Character sheet, 2024 .....	27
Figure 2. 31 Settings, 2025 .....	27
Figure 2. 32 Sketch stage, 2025.....	28
Figure 2. 33 Inking stage, 2025 .....	29
Figure 2. 34 Coloring stage, 2025 .....	29
Figure 2. 35 Final stage, 2025 .....	30
Figure 2. 36 Clover, 2025 .....	30
Figure 2. 37 Pecel semanggi. 2025.....	31
Figure 2. 38 Kampoeng Semanggi sign, 2025 .....	32
Figure 2. 39 Certificate of Recognition for Pecel Semanggi as Intangible Cultural Heritage (ICH), 2025.....	33
Figure 2. 40 Pecel semanggi serving, 2025 .....	34
Figure 2. 41 A basket of pecel semanggi, 2025.....	35
Figure 2. 42 Semanggi Surabaya Documentary Video, 2025 .....	39
Figure 2. 43 Title Typography, 2025.....	40
Figure 2. 44 Female and male hosts, 2025 .....	40
Figure 2. 45 Opening act, 2025 .....	40
Figure 2. 46 Introduction act, 2025 .....	41
Figure 2. 47 Adventure act, 2025 .....	41
Figure 2. 48 Conclusion act, 2025 .....	41
Figure 2. 49 Clover field, 2025 .....	41
Figure 2. 50 Serving of Pecel semanggi, 2025 .....	41
Figure 2. 51 The two hosts tasting pecel semanggi and a pecel semanaggi seller, 2025 .....	42
Figure 2. 52 The male host gives his opinion, 2025.....	42
Figure 2. 53 The female host gives her opinion, 2025 .....	42
Figure 2. 54 A target segment gives his opinion, 2025 .....	42
Figure 2. 55 A target segment gives her opinion, 2025.....	43
Figure 2. 56 Mr. Loji, head of the Kampoeng Semanggi neighborhood association, shares his opinion, 2025.....	43

Figure 2. 57 Jajan Squad Webtoon, 2025 .....	44
Figure 2. 58 Jajan Squad comic typography in speech bubble, 2017.....	44
Figure 2. 59 Jajan Squad comic typography as sound effect, 2017 .....	45
Figure 2. 60 Jajan Squad title typography, 2017 .....	45
Figure 2. 61 Jajan Squad webtoon cover, 2017.....	46
Figure 2. 62 Panel layout in Jajan Squad Webtoon, 2017.....	46
Figure 2. 63 Panels designed to be slightly wider to show the setting, 2017 .....	47
Figure 2. 64 Illustration style Jajan Squad webtoon, 2017.....	47
Figure 2. 65 Coloring in Jajan Squad webtoon, 2017 .....	48
Figure 2. 66 Coloring of food illustrations in the Jajan Squad webtoon, 2017.....	48
Figure 3. 1 Alur Metode penelitian, 2025 .....	49
Figure 3. 2 Interview with Rini, 2025 .....	51
Figure 3. 3 Interview with Mr. Loji, 2025.....	52
Figure 3. 4 Interview with Mr. Syahrul and Mr.Totok, 2025.....	53
Figure 3. 5 Interview with Suwanti, 2025 .....	53
Figure 3. 6 Dito Satrio (left) and interview with Dito Satrio (right), 2025 .....	54
Figure 3. 7 Carts selling pecel semanggi on Jalan Alas Malang, 2025 .....	56
Figure 3. 8 Pecel semanggi sellers in front of the Akbar Mosque in Surabaya with customers, 2025 .....	57
Figure 3. 9 Clover field, 2025 .....	58
Figure 3. 10 Anisa Rachmadani Fadhera Putri, 2025.....	69
Figure 3. 11 Evandi Rizky Emery, 2025 .....	70
Figure 4. 1 Keyword flow, 2025.....	77
Figure 4. 2 Semi-realistic artstyle, 2025.....	82
Figure 4. 3 Color palette, 2025 .....	82
Figure 4. 4 Kampoeng Semanggi, 2025 .....	83
Figure 4. 5 Clover field, 2025 .....	83
Figure 4. 6 Car free day at Taman Bungkul, 2023 .....	84
Figure 4. 7 Apartment Building references, 2025 .....	84
Figure 4. 8 Park reference, 2025.....	85

Figure 4. 9 Ivander visual references, 2025 .....	85
Figure 4. 10 Adinata visual references, 2025 .....	86
Figure 4. 11 Sukresno visual references, 2025 .....	86
Figure 4. 12 Fitri visual references, 2025 .....	87
Figure 4. 13 Rini visual references, 2026.....	87
Figure 4. 14 Sutresno visual references, 2026.....	88
Figure 4. 15 Ishani visual references, 2025 .....	88
Figure 4. 16 Vertical layout, 2025.....	89
Figure 4. 17 Title Typography, 2025.....	89
Figure 4. 18 Laffayette Comic Pro font, 2025.....	90
Figure 4. 19 Typed sound effects (left) and handwritten sound effects (right), 2025 .....	90
Figure 4. 20 Ivander design sketches, 2026 .....	92
Figure 4. 21 Ishani design sketches, 2026 .....	93
Figure 4. 22 Adinata design sketches, 2026 .....	93
Figure 4. 23 Sutresno design sketches, 2026.....	94
Figure 4. 24 Rini design sketches, 2026.....	94
Figure 4. 25 Sukresno design sketches, 2026.....	95
Figure 4. 26 Fitri design sketches, 2026.....	95
Figure 4. 27 Title Typography design sketches, 2026.....	96
Figure 4. 28 Webtoon Thumbnail design sketches, 2026 .....	96
Figure 4. 29 Comprehensive character design for Ivander, 2026.....	97
Figure 4. 30 Comprehensive character design for Ishani, 2026 .....	97
Figure 4. 31 Comprehensive character design for Adinata, 2026 .....	98
Figure 4. 32 Comprehensive character design for Sutresno, 2026.....	98
Figure 4. 33 Comprehensive character design for Rini, 2026.....	99
Figure 4. 34 Comprehensive character design for Sukresno, 2026.....	99
Figure 4. 35 Comprehensive character design for Fitri, 2026.....	100
Figure 4. 36 Comprehensive character design for title typography, 2026 .....	100
Figure 4. 37 Comprehensive character design for webtoon thumbnail, 2026.....	101
Figure 4. 38 Selected Characters, 2026 .....	101
Figure 4. 39 Selected title typography, 2026.....	102
Figure 4. 40 Selected webtoon thumbnail, 2026 .....	102
Figure 4. 41 Ivander character sheet, 2026.....	103

Figure 4. 42 Adinata character sheet, 2026 .....	104
Figure 4. 43 Ishani character sheet, 2026 .....	104
Figure 4. 44 Sutresno character sheet, 2026.....	105
Figure 4. 45 Rini character sheet, 2026 .....	105
Figure 4. 46 Sukresno character sheet, 2026 .....	106
Figure 4. 47 Fitri character sheet, 2026 .....	106
Figure 4. 48 Final Title Typography Design, 2026 .....	107
Figure 4. 49 Final Webtoon Thumbnail Design, 2026 .....	107
Figure 4. 50 Final design of Kampoeng Semanggi setting, 2026 .....	108
Figure 4. 51 Final design of clover field setting. 2026.....	108
Figure 4. 52 Final design of Taman Bungkul setting, 2026 .....	109
Figure 4. 53 Final design of apartment setting, 2026 .....	109
Figure 4. 54 Final design of park setting, 2026 .....	110
Figure 4. 55 Jejak Semanggi webtoon, 2026.....	110
Figure 4. 56 QR code of Jejak Semanggi Webtoon, 2026 .....	111
Figure 4. 57 Preview of Jejak Semanggi Webtoon, 2026 .....	111
Figure 4. 58 Jejak Semanggi Instagram Account, 2026.....	112
Figure 4. 59 Standee, 2026 .....	113
Figure 4. 60 Sticker pack 1 and 2 designs, 2026 .....	114
Figure 4. 61 Keychains, 2026.....	114
Figure 4. 62 Mug, 2026 .....	115
Figure 4. 63 Tote bag, 2026.....	115
Figure 4. 64 Wooden plate, 2026 .....	116
Figure 4. 65 Lanyard, 2026 .....	116

## LIST OF TABLES

Table 2. 1 Analysis of existing studies on previous designs .....	38
Table 2. 2 Design Analysis of the Pecel Semanggi Documentary Video .....	39
Table 2. 3 Analysis of the Jajan Squad Webcomic .....	44
Table 3. 1 Book literature review .....	58
Table 3. 2 Journal literature review .....	59
Table 3. 3 Anisa Rachmadani Fadhera Putri's activities on Saturday.....	69
Table 3. 4 Evandi Rizky Emery's activities on Saturday .....	70
Table 3. 5 TOWS Matrix Analysis .....	71
Table 4. 1 Ivander Character Concept .....	85
Table 4. 2 Adinata Character Concept.....	85
Table 4. 3 Sukresno Character Concept .....	86
Table 4. 4 Fitri Character Concept .....	86
Table 4. 5 Rini Character Concept .....	87
Table 4. 6 Sutresno Character Concept .....	87
Table 4. 7 Ishani Character Concept .....	88
Table 4. 8 Budget Proposal.....	116

## ABSTRACT

Young people today show declining interest in traditional foods, including Surabaya's pecel semanggi, despite its cultural significance and recognition as an Intangible Cultural Heritage. Limited exposure and the dominance of modern culinary trends have reduced awareness among individuals aged 18–25. This project proposes a webcomic as an engaging medium to introduce and preserve pecel semanggi using a format familiar to the target audience.

The design process involves data collection through interviews, observation, and questionnaires to understand media habits, knowledge levels, and visual preferences of young readers. A TOWS analysis guides the development of the concept, recommending the slice of life genre and a show, don't tell approach to create relatable and immersive storytelling. Line Webtoon is selected due to its popularity among the intended demographic.

The resulting concept presents pecel semanggi through modern visual storytelling, highlighting its cultural background, preparation process, and relevance to everyday life. This project aims to increase awareness and appreciation of Surabaya's traditional culinary heritage by utilizing a digital medium that aligns with youth culture and contemporary reading behavior.

**Keyword:** Webcomic, pecel semanggi, cuisine, preservation, youth