ICADE 2026
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ICADE 2026 | Visual Communication Design and Digital Creativity

Integrated Marketing Collateral Design for MSME Brand Visual Identity

A Design Thinking Approach

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1. Introduction

Over the past decade, urban consumers' growing appreciation for authentic, handmade goods has driven a rise in demand that many Indonesian MSMEs have grown around. According to Indonesia's Ministry of MSME:

65.4M+

MSME business units in Indonesia

97%

of Indonesia's workforce absorbed by the MSME sector

61%

contribution to national GDP

Source: Ministry of MSME, Republic of Indonesia, cited in Laucereno (2025)

The case examined here sits inside this larger picture: a handmade bag and souvenir MSME founded in 2017, named Yesya Frita, fostered by several institutional partners and active in national exhibitions, whose promotional materials, social media, word-of-mouth, a company profile, and a digital catalog, have grown one channel at a time, without a shared visual identity.



The practice gap

Integrated marketing collateral design for MSMEs is a well-established design practice, and other handmade brands have had their visual identities formally designed and unified before.

This brand, however, has not: despite a decade-adjacent track record of exhibitions and institutional partnerships, no prior design work has translated ***its ethnic, textile-based character into one consistent visual system across print and digital media***. This is the specific, practice-level gap this study addresses.

WHAT EXISTS

Individually adequate media, an Instagram feed, a company profile, a digital catalog, each built at a different time, for a different purpose.

WHAT IS MISSING

A single visual system, color, type, photography, motif, applied consistently across all of them, and extended into print media the brand still lacks.



THIS STUDY'S ROLE

Close that gap through a **Design Thinking process**, then test the result directly with the brand's own target audience.

Theoretical Framework

Four bodies of theory ground the design process: what marketing collateral is and does, what makes a visual identity consistent, the graphic design principles used to build it, and Design Thinking as the method tying them together.

Marketing Collateral

Media and content supporting sales and marketing activity, spanning print collateral (catalogs, brochures) and digital collateral (social feeds).

Arviana (2021); Greatnusa (2023)

Visual Identity

Consistent color, typography, and imagery build brand recognition; color harmony and typographic legibility directly support brand identity and readability.

Ranti (2024); IxDF (2024); Iswanto (2023)

Design Principles

Four components structure effective layout: Balance, Sequence/Rhythm, Emphasis/Focus, and Unity.

Hendratman (2017)

Design Thinking

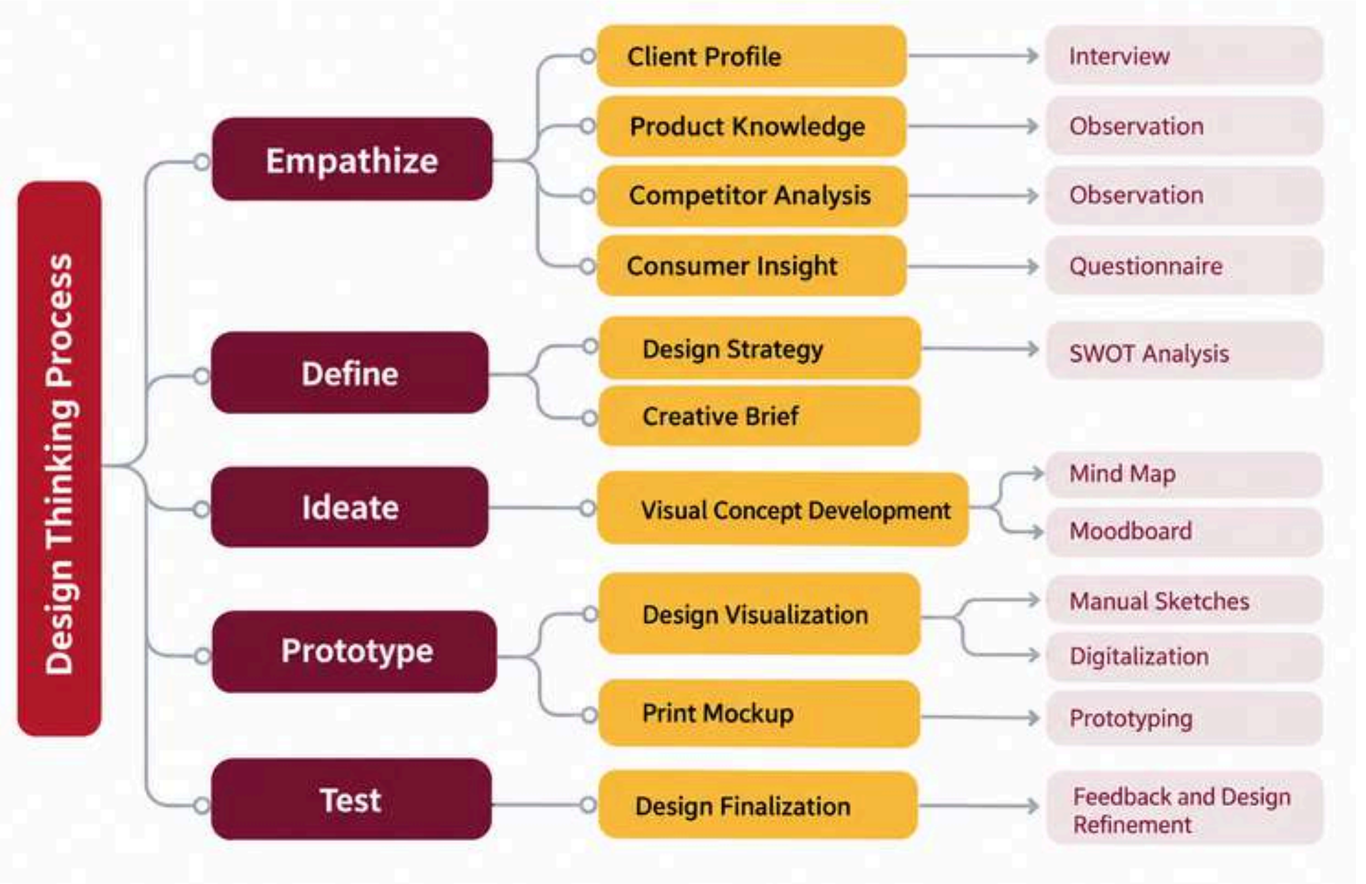
A human-centered problem-solving method structured into Empathize, Define, Ideate, Prototype, and Test.

Djamaris (2023)

2. Methodology

This study aims to design **integrated marketing collateral; a product catalog, brochure, X-banner, and Instagram feed**, that strengthens the brand's visual identity and supports consistent promotional communication across print and digital channels.

A mixed-method design was used, combining qualitative data (interviews, observation, literature) with quantitative data (a questionnaire and a scaled testing instrument), structured through **the five stages of Design Thinking:**



3. Result & Discussion

Empathize: four data sources

An owner interview covering brand history and needs; observation of the brand's own Instagram and three competitors; an open questionnaire on audience preferences; and a literature review. Together they confirmed a strong product but fragmented visual execution.



Define: Creative Brief

Project Background

Yesya Frita Indonesia is a local handmade brand offering customized bags and souvenirs established in 2017. Its current promotional media lack a consistent visual identity across print and digital channels.

Objective

To create an integrated set of marketing collaterals that presents a consistent, elegant, and representative brand image across print and digital media.

Key Message

Handmade bags and souvenirs inspired by Indonesian culture and local heritage.

Product

Customized handmade bags and souvenirs using canvas, linen, goni, batik, woven fabrics, and eco-print. Also offers workshops and online/ offline ordering.

Target Audience

25 – 34 years old

Men and women, including employees, freelancers, and entrepreneurs. Interested in and supportive of local handmade products with purchasing power.

Competitor

A similar local craft brand with a clean and minimal visual communication, and a simple, communicative approach.

Tone & Manner

Ethnic | Elegant | Professional

Mandatory Elements

- Logo
- Contact Information

Media & Deliverables

Product Catalogue	Landscape (17.6 × 25 cm, B5)
Tri-fold Brochure	10.5 × 13.6 cm (when folded)
X-Banner	60 × 160 cm
Instagram Feed	1080 × 1350 px (4:5)

Creative Direction

Clean · Minimal · Modern · Ethnic

A contemporary visual approach inspired by editorial and magazine aesthetics, supported by clear copywriting and a cohesive visual identity.

Ideate

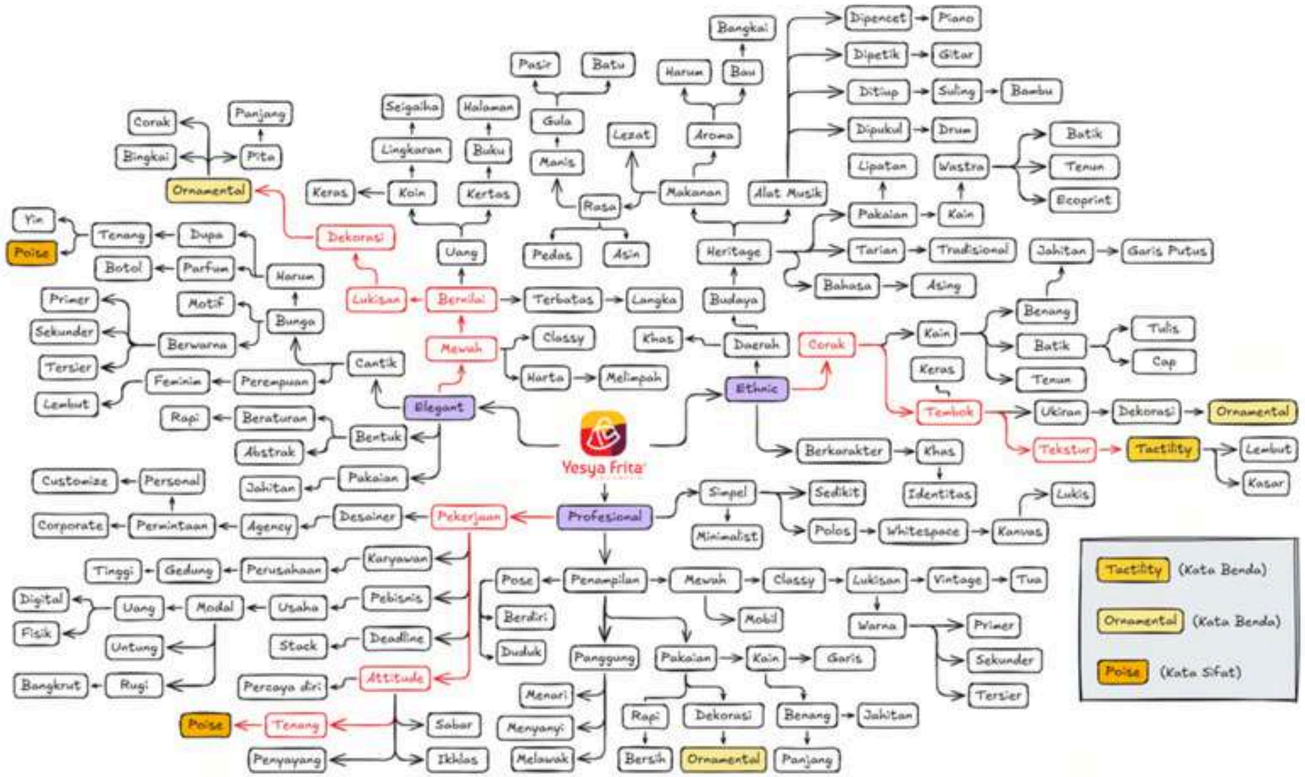
The tone-and-manner attributes were explored through mind mapping, then a moodboard exploration was used to find a unifying visual reference. The final visual concept integrates three keywords, which are:

Tactility

Ornamental

Poise

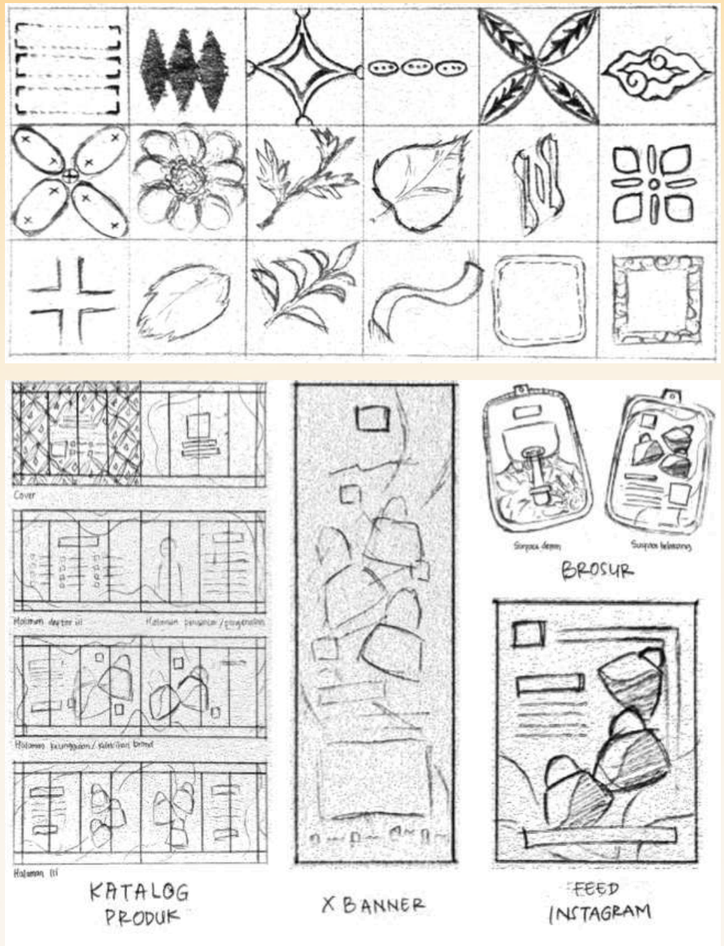




Flow: a flowing-fabric graphic element runs through all four media, building visual rhythm and directing the audience's eye toward the product as the focal point.

Prototype

Concepts were explored as manual thumbnail sketches, then digitized into mock-ups for all four collateral media.









Prototype

Each final medium serves a distinct promotional function, but all four share the same color palette, typography, photography style, and Tactility-Ornamental-Poise-Flow visual language.



Medium	Specification	Function
Product Catalog	17.6 × 25 cm, landscape (B5)	Most complete medium: brand profile, value proposition, product categories, pricing, contact
Brochure	10.5 × 13.6 cm, unfolded	Condensed hand-out for direct, in-person distribution
X-Banner	60 × 160 cm	Exhibition & event display: headline, product, offer, and a QR code to digital media
Instagram Feed	1080 × 1350 px (4:5)	Ongoing digital promotion in a consistent grid layout

Testing Results

Across all 11 respondents, every one of the 14 aspects fell in the Excellent category. Visual impression, cross-media consistency, product interest, and promotional effectiveness scored highest (3.82); readability scored lowest (3.36), still Excellent.

Aspect	Mean
Visual emphasis	3.64
Visual hierarchy	3.64
Visual appeal	3.73
Layout	3.54
Information clarity	3.73
Readability	3.36
Color	3.54

Aspect	Mean
Product photography	3.73
Texture & motif	3.64
Visual impression	3.82
Cross-media consistency	3.82
Brand identity	3.73
Product interest	3.82
Promotional effectiveness	3.82

Discussion

The consistently high evaluation across visual, informational, and effectiveness-related aspects indicates that a structured Design Thinking process, anchored in explicit visual keywords and a unifying visual approach, can translate an MSME's material and cultural identity into a coherent cross-media promotional system.

Why it worked

Design principles, balance, emphasis, sequence, and unity, combined with the Tactility-Ornamental-Poise-Flow framework, supported both visual hierarchy and cross-media consistency.

What it addressed

The fragmentation identified in the brand's prior promotional materials, closing the practice gap stated at the outset.

Beyond this case

A replicable methodology for other handmade or textile-based MSMEs, and a demonstration of Design Thinking as a design-education framework.

4. Conclusion

Applying a five-stage Design Thinking process translated a growing but visually fragmented MSME's material and cultural identity into a coherent, testable, cross-media promotional system. The Tactility-Ornamental-Poise-Flow framework, developed directly from the brand's own tone and manner, gave four functionally different media, a catalog, a brochure, a banner, and a digital feed, one recognizable identity. Evaluation by 11 target-audience respondents rated all 14 assessed aspects as Excellent, indicating the collateral succeeds both as visual design and as a promotional tool.

Design contribution

A replicable keyword-to-layout method for translating brand tone and manner into consistent cross-media visuals.

Practical contribution

A ready-to-use, tested set of promotional media for a real, actively exhibiting MSME.

Limitation & future work

Small test sample (n = 11); future work should validate at larger scale and test transferability to other textile-based MSMEs.

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Thank you

Questions & discussion welcome

