

## **Design of a Campaign for the Use of Sustainable Fashion Products as a Supporting Program for the Exhibition at Upject ID**

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### **ABSTRACT**

Fast fashion has become one of the major contributors to textile waste due to high clothing consumption, short product life cycles, and limited public awareness of its environmental impact. This project aims to design a visual campaign that promotes sustainable fashion through Upject ID as an educational and participatory medium for young audiences. The design process employed a visual communication design approach, consisting of research, audience and media analysis, development of communication and visual concepts, content planning, media prototyping, and initial testing. The campaign was developed using a contemporary minimalist visual style with raw organic elements that reflect the characteristics of upcycled denim materials. The resulting campaign media include an upcycle donation box, brochures, flyers, hang tags, and Instagram content as supporting media for the exhibition. Initial testing showed that the campaign was able to communicate the message clearly and attractively, encourage audience interaction, and increase interest in sustainable fashion practices. This project demonstrates that an exhibition-based visual campaign can function not only as a promotional tool but also as an educational medium that supports awareness and participation in responsible fashion consumption.

**Keywords:** Fast Fashion; Sustainable Fashion; Visual Campaign; Upcycling; Exhibition Media; Visual Communication Design

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### **INTRODUCTION**

The fashion industry has been one of the fastest-growing sectors in recent decades; however, this growth is accompanied by serious environmental and social problems, particularly through fast fashion. Fast fashion encourages mass production, rapid trend cycles, and excessive consumption, which increase textile waste and carbon emissions. Niinimäki et al. (2020) state that the fashion industry contributes substantially to global carbon emissions, while the increase in clothing consumption over the past 15 years has intensified the environmental crisis. In Indonesia, this issue is reinforced by low public awareness, particularly among young people, regarding the ecological impact of fashion consumption patterns (Albab, 2024).

In addition to its environmental impacts, the fast fashion phenomenon also shapes a culture of instant consumption among young people, where clothing is no longer viewed as a long-term necessity but rather as a temporary trend commodity. This condition leads to an increasing volume of textile waste, much of

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which ends up in landfills or is burned, causing further ecological problems. In Indonesia, textile waste management still faces limitations in infrastructure and low public literacy regarding textile recycling concepts. Therefore, a communication approach is needed that is not only informative but also participatory and experience-based.

Sustainable fashion emerges as an alternative approach that emphasizes environmentally responsible materials, ethical production processes, and the extension of product life cycles. Nevertheless, adoption among young consumers remains limited because sustainable choices often compete with the affordability, novelty, and symbolic appeal of fast fashion (McNeill & Moore, 2015). This condition creates an intention–behavior gap in which young consumers may support sustainability values but do not always translate them into sustainable clothing practices (Diddi et al., 2019). Therefore, educational media and visual campaigns are needed to communicate sustainable fashion in a contextual and experiential manner that is close to the audience’s everyday life (Adiyaksa, 2022).

A campaign functions as a planned communication strategy aimed at delivering persuasive messages through visual, verbal, and experiential elements. Kotler and Keller (2016) explain that effective campaigns need to combine rational and emotional aspects so that messages are not only understood but also capable of building engagement and encouraging attitude change. In sustainability issues, visuals help make abstract environmental problems, such as textile waste and resource exploitation, more concrete and easier to understand. Yunita et al. (2023), Hakim (2025), and Hakim and Jamalulail (2025) also show that persuasive and consistent campaign visuals can increase knowledge, emotional engagement, and audience awareness of responsible consumption practices.

Based on this gap, this design research aims to design a campaign promoting the use of sustainable fashion products as a supporting program for an exhibition at Upject ID. Upject is a clothing recycling service provider that processes used jeans into new materials and upcycled products such as bags, footwear, hats, and accessories. The brand is relevant as a research object because it combines sustainable design innovation, local community empowerment, and environmental responsibility through the processes of REcollect, REpair, and REpurpose.

The campaign is focused as a direct educational medium for exhibition visitors through printed media, interactive media, and visual experiences. Theoretically, this design is expected to enrich visual communication design studies in the context of sustainability campaigns. Practically, this design is expected to increase young people’s awareness of more responsible fashion consumption and to introduce upcycling as an alternative to textile waste disposal.

The purpose of this design is to provide a communication solution for the problem of low public awareness, particularly among young people, regarding the negative impacts of consumptive behavior caused by fast fashion. The campaign introduces sustainable fashion as a more responsible alternative by utilizing the audience’s direct experience with products and campaign media within the exhibition space.

## METHOD

This study employed a qualitative design-based research approach to develop a visual campaign for sustainable fashion products at Upject ID. This approach was selected because the study focuses on solving a communication design problem through contextual research, concept development, prototype production, and visual evaluation. The design process was aligned with visual communication design thinking, which emphasizes problem identification, audience understanding, ideation, prototyping, and refinement (Ambrose & Harris, 2011).

The research object was the campaign promoting sustainable fashion products as a supporting program for the Upject ID exhibition. The target audience consisted of young people aged 17–25 years, particularly university students and exhibition visitors who are active on social media and have potential interest in sustainability issues. The study was conducted in 2025, with the main observation locations in the Upject production environment in Mojokerto and the exhibition area.

Primary data were obtained through visual observation of the Upject ID brand, existing media, product display, exhibition visitors, and campaign testing activities. Secondary data were obtained from books, scientific journals, previous studies, and references related to sustainable fashion, visual campaigns, upcycling, and consumption behavior. Documentation was used to record campaign media, product visuals, exhibition arrangements, and visitor interactions.

Data were analyzed descriptively by relating field findings to theories of visual campaigns, sustainable fashion, and visual communication design. The design stages included problem formulation, development of communication and visual concepts, moodboard preparation, sketching, media prototyping, production of campaign media, and visual evaluation before implementation. The visual exploration stage involved composition experiments, denim texture studies, color palette development, and competitor or similar campaign analysis to determine the campaign's visual position.

## RESULTS AND DISCUSSION

### Object and Audience Analysis

Upject is located in Dusun Damarsi RT 04 RW 01, Kepuhanyar Village, Mojoanyar District, Mojokerto Regency, East Java. This location is strategic because it is close to the textile and fashion industry center in Surabaya, making it easier to access used denim raw materials and distribute products to various regions. Upject utilizes various media as communication and promotional tools, especially through Instagram @upject.id to showcase products, production processes, and educational campaigns about sustainability. The company also has a company profile, product catalog, and documentation of collaboration projects as supporting media. In terms of visuals, Upject carries a design identity that is consistent with environmentally friendly, authentic, and handmade values, which can be seen from the use of original denim textures and visual styles that emphasize the natural character of recycled materials.

The target users of Upject are individuals aged 17–35 years consisting of university students, young professionals, and creative industry practitioners who have a high awareness of environmental issues. Geographically, the target market is located in urban areas such as Surabaya, Jakarta, Bandung, and Yogyakarta, where the trend of sustainable fashion continues to grow. Psychographically, they tend to have an eco-friendly lifestyle, appreciate uniqueness, and support local and handmade products that reflect sustainability and social responsibility values.

Upject consumers' behavior tends to be influenced by environmental awareness and the desire to contribute to a sustainable lifestyle. They choose products not only based on visual appearance but also on the values behind the production process. This behavior is consistent with sustainable clothing consumption studies showing that young consumers evaluate both symbolic meanings and practical reasons when deciding whether to adopt sustainable fashion (Diddi et al., 2019; McNeill & Moore, 2015). Upject consumers are generally selective and critical, appreciating products that have stories, material authenticity, and positive environmental and social impacts.

The basic concept of this visual campaign focuses on delivering educational messages about the impact of fast fashion waste and the importance of sustainable fashion through exhibition-based and digital visual media. Each design element was formulated to attract the main target audience, namely young people aged 17–25 years. The creative objective is to raise awareness that fashion waste, especially denim, does not have to end as unused material or landfill waste. Through the exhibition approach and supporting media, the campaign invites audiences to understand that fashion issues include not only consumption but also post-use responsibility.

The visual concept adopts the Swiss International Style as the main framework for building order, message clarity, and efficiency in visual communication. This approach is realized through a consistent grid system, measured negative space, and structured composition to create a clear information hierarchy. The application of this style is developed through a raw organic approach, presenting denim textures, stitch marks, and material imperfections as part of the visual language. This strategy also reflects the role of fashion

as a marker of identity and meaning, where used denim is reinterpreted as a symbol of responsible lifestyle and creative transformation (Hebdige, 1979).

The results of the campaign design promoting the use of sustainable fashion products as a supporting program for the exhibition at Upject Id are realized through a series of integrated visual media, including an upcycle donation box, brochures, hang tags, and supporting media in the form of Instagram content. All media are designed as one consistent campaign system, both visually and conceptually, to build awareness, attract audience participation, and educate exhibition visitors about sustainable fashion issues.

## Visual Concept

The visual concept of the campaign is based on the idea of transforming waste into new value. This is realized through a raw, organic, and minimalist visual approach to represent the character of sustainable fashion that is honest about materials and processes. Theoretically, this approach aligns with the perspective of visual communication design that emphasizes the importance of the alignment between message concepts and visual forms so that meaning can be conveyed effectively (Rustan, 2014). The selection of Swiss International Style is applied as the foundation of the composition, particularly in the use of a grid system, white space, and structured arrangement of elements. This style supports information clarity, improves readability, and helps audiences quickly understand campaign messages in exhibition spaces that tend to be visually dense.

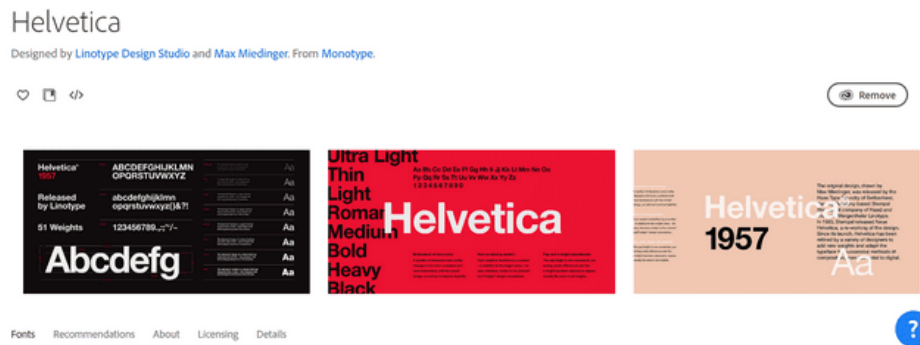
## Typography

Typography is selected by considering readability, character, and suitability with the sustainable concept. Sans serif typefaces are used as the main typography because they have a high level of readability and represent a modern, honest, and functional impression. Variations in font weight are utilized to build an information hierarchy, ranging from campaign headlines, subheadings, to body text. The typography used in this campaign combines modern sans serif typefaces with strong character and high readability for headlines, along with handwriting fonts as supporting elements. The main typefaces used are Helvetica and Neulis Cursive, with official licenses from Adobe Fonts, chosen for their neutral, functional nature and their ability to convey messages clearly and directly.

The use of large font sizes in headlines functions as an attention-grabbing element as well as the main visual element, particularly in poster media, installations, and merchandise. Meanwhile, handwriting fonts are used in a limited manner to provide a human touch, balancing the systematic impression of Swiss Style with the nuance of manual processes in upcycling.



Figure 1. Typeface Heading  
(<https://fonts.adobe.com/fonts/neulis-cursive>)



**Figure 2.** Typeface Bodytext  
(<https://fonts.adobe.com/fonts/helvetica>)

### Color Palette

The campaign's color palette is dominated by denim blue as a representation of the primary material processed in the upcycling process. This color is combined with earth tones such as tosca, off-white, and neutral colors such as gray and white. The combination was chosen to create a natural, honest, and grounded impression while reinforcing the visual identity of the campaign derived from denim waste. The color selection also considers the persuasive function of color in shaping audience perception and attention (Whelan, 1994).



**Figure 3.** Color Palette

The layout across all campaign media was designed using grid principles to create visual consistency. The grid functions as a framework for placing text, images, and graphic elements so that each medium maintains compositional order. The use of white space is maximized to provide focus on the main message and product visuals, supporting the principles of structured and readable visual communication (Ambrose & Harris, 2011; Rustan, 2014).



Figure 4. Layout Reference

## Media

The main media of this campaign is the Upcycle Donation Box, designed as an interactive installation that encourages visitors to participate directly in donating used clothing for recycling. The box is produced with a size of approximately 60 × 60 × 100 cm, using plywood material with a matte finishing surface and vinyl print graphics that display the campaign message clearly within the exhibition space. The campaign is supported by additional media such as brochures, flyers, hang tags, and Instagram content to strengthen information delivery and extend audience engagement beyond the exhibition area.

This strategy considers the findings of Yunita et al. (2023) and Hakim & Jamalulail (2025), which state that visual campaigns combined with participatory experiences can improve audience understanding and engagement with sustainability issues. Therefore, the campaign media were designed not only as informational tools but also as experiential elements that allow visitors to interact directly with the concept of sustainable fashion. The campaign is supported by several media, including:

- Upcycle Donation Box: An interactive medium for collecting used clothing that will later be processed into upcycled products by Upject Id.
- Brochure: An informational medium explaining the concept of sustainable fashion, the environmental impact of textile waste, and the upcycle process carried out by Upject.
- Flyer: A concise informational material designed for quick reading and distribution to exhibition visitors.
- Hang Tag: A micro-communication medium attached to sustainable fashion products, containing brief messages about the environmental impact and the upcycle process.
- Instagram Content: Digital media used to disseminate campaign visuals, educational messages about sustainable fashion, and documentation of exhibition activities.

## Visualization Process

### Moodboard

The visualization process begins with the development of a moodboard as a reference for determining the aesthetic direction and visual approach of the campaign. This moodboard contains references to the raw organic visual style, denim material textures, color palettes dominated by denim blue and earth tones, as well as grid-based layout compositions inspired by the Swiss International Style. The visual references are adjusted to reflect the character of sustainable fashion and the upcycle concept promoted by Upject. The moodboard plays an important role in guiding the development of consistent and communicative visual elements across all campaign media, including the upcycle donation box, brochures, hang tags, and supporting digital content.



Figure 5. Moodboard

### Sketching

The sketching stage of graphic elements was carried out as an initial step to explore visual forms that support the campaign concept. At this stage, several rough sketches were created to experiment with the placement of typography, product imagery, denim textures, and supporting graphic elements representing the transformation of textile waste into new products. This process helps identify effective layout compositions, visual balance, and the relationship between text and images before entering the digital design stage. Through sketching, the designer can determine the most communicative visual direction and ensure consistency of the concept before it is applied to various campaign media such as the upcycle donation box, brochures, hang tags, and digital content.

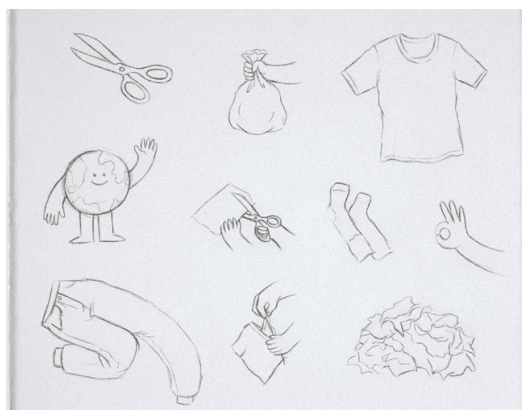


Figure 6. Sketching

### Visualization Illustration

The main visual elements presented in the campaign are upcycled denim products and the visual representation of textile waste transformation, which are displayed through product photography and material-focused visuals. These visuals are presented in a raw and honest manner to emphasize the character of recycled denim materials and the transformation process from waste into new products. In addition, visual elements such as denim textures, stitching details, and product compositions are included to strengthen the narrative of sustainable fashion and the upcycle process promoted by Upject.

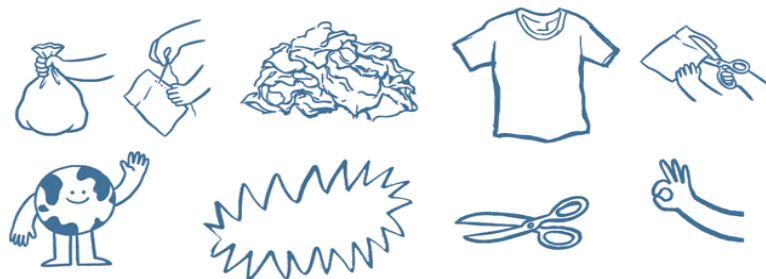


Figure 7. Illustration

### Designing Upcycle Donation Box as the Main Media

The upcycle donation box is designed as the main campaign medium as well as a means of direct interaction between the audience and the sustainable fashion program. This box functions as a collection point for used clothing that will later be reprocessed by Upject Id. Visually, the box is designed with a simple form, neutral dominant colors, and brief information about the purpose of the donation and its impact.



Figure 8. Upcycle Box

The upcycle donation box is made with dimensions of 60 cm × 60 cm × 100 cm so that it is easily visible and accessible to exhibition visitors. The box material uses 15 mm MDF with a denim layer to better represent the campaign. The front part of the box is equipped with a slot-shaped cut-out as a place to insert used clothing. The campaign visuals are printed using UV-print stickers attached to the box surface to ensure durability against friction and ease of cleaning. The front section also includes the campaign headline and short donation instructions so that visitors can immediately understand the function of the box without requiring additional explanation.

The presence of the donation box functions not only as a physical medium but also as a symbol of transformation—from textile waste into products with new value. Comparatively, this approach aligns with the research of Hakim and Jamalulail (2025), which emphasizes the importance of participatory campaign media to increase audience engagement. In the context of the exhibition, the donation box becomes a focal point in the space that encourages the audience not only to observe but also to contribute directly.

### Brochures and Flyers as Informational Media

The brochure is designed as an informative medium that explains the background of the campaign, the concept of sustainable fashion, and the role of Upject Id in processing textile waste. The layout of the

brochure and flyer is arranged concisely with a clear division between text and visual content. Illustrations and product photos are used to help the audience visually understand the process of waste transformation.



Figure 9. Brochures



Figure 10. Flyers

In association, the brochure functions as an educational medium that reinforces the campaign message. This is relevant to visual communication theory, which states that the combination of text and visuals can enhance audience memory and understanding (Lupton, 2014). Brochures and flyers also serve as take-away media that allow the campaign message to remain with visitors after they leave the exhibition area.

The brochure is designed in A4 size (21 cm × 29.7 cm) with a tri-fold system, resulting in six structured information panels. The paper used is Bamboo Paper 150 gsm with full-color digital printing to ensure that product visuals and denim textures appear clearly. Meanwhile, the flyer is designed in A5 size (14.8 cm × 21 cm) as a concise informational medium that is easy to distribute to visitors. The flyer is printed using Bamboo Paper 120 gsm with a matte lamination finish to provide a premium impression while also increasing the durability of the media during exhibition use.

### Hang Tag as a Micro Communication Medium

The hang tag is designed to be placed directly on Upject Id’s sustainable fashion products. This medium contains brief messages about environmental impact, the upcycle process, and an invitation to participate in the campaign. In terms of design, the hang tag emphasizes bold typography, minimal visuals, and concise narration to ensure readability during interaction with the product.



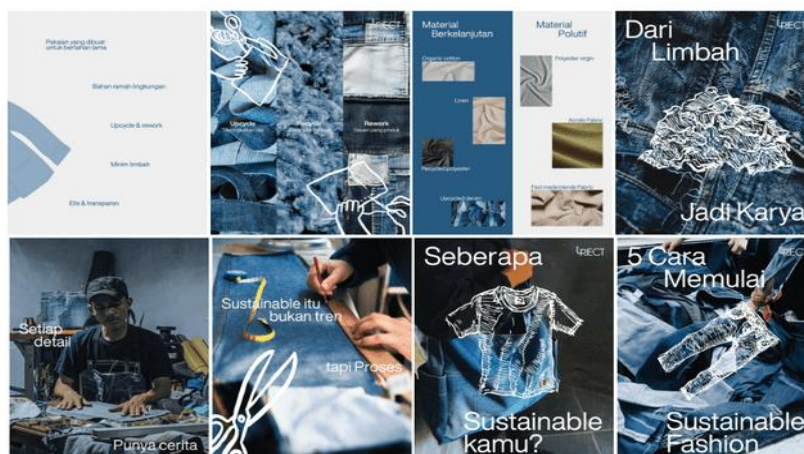
**Figure 11.** *Hangtag*

From a visual communication design perspective, the hang tag functions as an effective micro-communication medium because it delivers messages at the point of direct interaction between the audience and the product. This aligns with the experiential marketing approach, where messages are not only seen but also directly experienced through the product. The hang tag is designed with a size of 6 cm × 10 cm in a vertical orientation so that it can be easily attached to products such as bags, hats, or accessories. The medium is printed on 260 gsm Art Carton with a matte lamination finish to enhance durability while providing an elegant impression.

At the top of the hang tag, there is a 5 mm diameter hole equipped with a cotton string or jute string to attach it to the product. The hang tag design includes the campaign headline, a short message about upcycling, and the Upject Id logo, ensuring that each product functions not only as a usable item but also as a medium for communicating sustainability values.

### Supporting Media: Instagram Posts

Digital media in the form of Instagram content is designed as an extension of the campaign in the virtual space. The content includes campaign visuals, brief educational information about sustainable fashion, exhibition documentation, and invitations to participate in clothing donations. Visual consistency is maintained through the use of the same colors, grid system, and typography as the printed media.



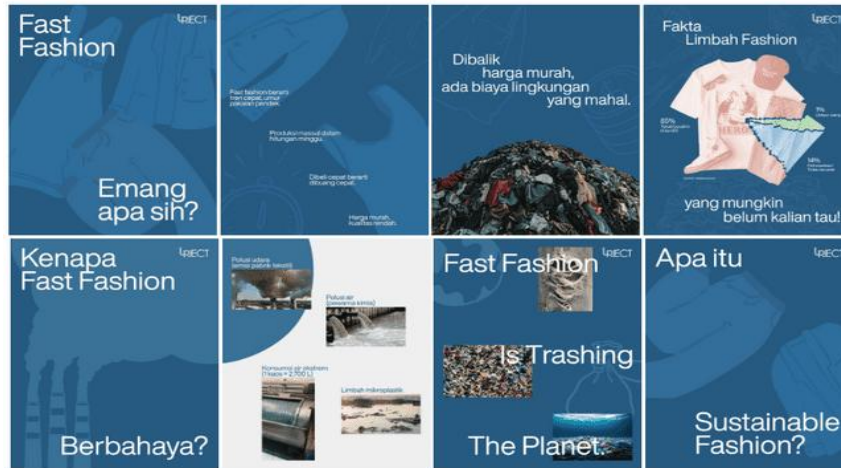


Figure 12. Instagram Post

Comparatively, the use of Instagram supports the findings of Yunita et al. (2023), which state that social media is effective as a medium for disseminating sustainability campaigns because it can reach a wide young audience. Instagram functions not only as a promotional medium but also as a narrative space that extends the exhibition experience and strengthens audience engagement with the campaign.

### Testing and Implementation

The upcycle donation box was tested at Taman Apsari, Surabaya, as a simulation of public interaction with the campaign media. Visitors showed curiosity toward the box and several people interacted with it by observing the information and participating in donating used clothing. This interaction indicates that the donation box functions not only as a physical medium for collecting textile waste but also as an educational medium that attracts public attention to the issue of sustainable fashion. These findings are in line with the research of Yunita et al. (2023) and Hakim & Jamalulail (2025), which state that participatory campaign media can increase public engagement and improve understanding of sustainability issues through direct interaction.



Figure 13. Trial Use of Upcycle Box

### Exhibition Booth Documentation

The campaign booth displayed a series of campaign media related to the sustainable fashion program by Upject, including the upcycle donation box, brochures, flyers, hang tags, and Instagram campaign visuals. The response from visitors was generally positive, as many showed interest in the campaign message and interacted directly with the donation box as a form of participation in donating used clothing. Several visitors also expressed curiosity about the upcycle process and the environmental impact of textile waste after reading the informational materials provided.

The final works consist of:

- Upcycle Donation Box as the main interactive campaign media
- Supporting printed media (brochures, flyers, and hang tags)
- Digital campaign media (Instagram feed and promotional visuals)



Figure 14. Overall Exhibition Booth



**Figure 15.** Visitor Documentation

## CONCLUSION

The design of the campaign promoting the use of sustainable fashion products as a supporting program for the exhibition at Upject Id demonstrates that integrating visual campaigns with exhibition experiences can be an effective communication strategy for increasing young people's awareness of sustainability issues. The campaign functions not only as a promotional medium but also as an educational platform that connects audiences directly with the values of sustainable fashion through visual media, design artifacts, and participatory experiences. Visual clarity, message consistency, and the use of exhibition space as a communication medium have proven to strengthen audience understanding of fashion waste issues and the importance of changing consumption patterns.

The design results indicate that an experience-based campaign approach can build audience engagement both cognitively and emotionally. Media such as the upcycle donation box, posters, brochures, hang tags, x-banners, and Instagram content not only convey information but also create an interaction flow that encourages audiences to reflect on their relationship with fashion products. Thus, this campaign demonstrates that visual communication design plays a strategic role not only as a tool for delivering messages but also as a medium for transforming values and behavior.

Theoretically, this research reinforces the view that visual campaigns integrated with space and direct experiences can enhance the effectiveness of communicating sustainability issues. Practically, the results of this design can serve as a reference for designers, institutions, and sustainable fashion brands in developing campaigns that focus not only on aesthetics but also on engagement and social impact. Exhibition-based campaigns enable dialogue between the work, the space, and the audience, ensuring that sustainability messages do not stop at the visual level but continue into action.

This research recommends that future sustainable fashion campaigns make greater use of interactive spaces such as exhibitions, workshops, and visual installations as educational media. In addition, campaign development can be expanded through cross-disciplinary collaborations with communities, educational institutions, and industry practitioners to broaden the reach of sustainability messages. For future researchers, it is suggested to develop more measurable audience evaluation methods, such as pre- and post-campaign surveys, behavioral observation, or quantitative approaches, so that the impact of campaigns on changes in attitudes and consumption behavior can be assessed more deeply and objectively.

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