

## Utilizing interactive art installation and generative quizzes to promote Kawa Daun among generation Z

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### Abstract:

Kawa Daun, a traditional beverage from West Sumatra that made from roasted coffee leaf extracts, is an important cultural product but is now less popular, particularly among Generation Z. This research examines whether interactive art installations, together with generative quizzes and storytelling, can be a means to promote Kawa Daun among young generations. To address these objectives, the study focuses on these research questions: (1) How might an interactive installation be designed to engage Generation Z in spreading Kawa Daun? (2) How can an interactive art installation use storytelling to promote Kawa Daun and connect with Generation Z's cultural and personal values? This research uses a design thinking approach to develop an installation where the intersectionality between generative quizzes and visual storytelling can communicate the cultural significance surrounding Kawa Daun. A trial was conducted for 56 participants, showing that the installation was successful in engaging the participants effectively, who were encouraged by the quizzes to know more about the cultural heritage of Kawa Daun. The conclusion is that interactive installations can efficiently bridge pre-existing cultural traditions between today's culture to ensure Kawa Daun's longevity for generations to come.

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## Introduction

Indonesia is an archipelagic country with cultural diversity on each island; thus, it is called a multi-cultural country (Asfina & Ovilia, 2016). Among these areas is West Sumatra, with its diverse cultural heritage and drinks such as Kawa Daun. Even so, Kawa Daun does not actually obtain the same treatment in literature concerning other traditional drinks in Indonesia. For instance, jamu drinks have long been identified as an indicator of the presence of cultural wisdom in the face of advancing modern civilization (Nurcholis & Arianti, 2024). This is despite its historical and cultural significance to the Minangkabau people (Ahriyasna & Primal, 2023). Kawa Daun originated as a response to scarcity, where locals brewed coffee leaves to create a distinct beverage when coffee beans were rare or expensive (Lestari & Natalina, 2019). In addition to its unique flavor and aroma, Kawa Daun is deeply rooted in the region's resilience and creativity during challenging times.

However, the popularity of Kawa Daun has diminished, especially among younger generations such as Generation Z (Herma et al., 2024). Although it has significant meaning to those of Indonesian culture and history, Kawa Daun has failed to interest Gen Z, who are becoming increasingly enamored with new-age, visually attractive drinks such as matcha lattes, kombucha, and bubble teas (Thach et al., 2020). The preference of beverages for the new generation indicates a deeper social behavior related to consumption of beverages which match contemporary design aesthetics. Moreover, Kawa Daun tends to appear less in areas where young people congregate. Moreover, the previous marketing strategy does not seem to reach younger people's interests related to online engagement. A critical

issue arises as a result: without a new strategy being employed, Kawa Daun has the possibility of becoming a forgotten relic of the past.

As noted by Abryanto (2024), given that cultural loss occurs between generations, traditional activities such as Kawa Daun need to be conserved. Kurniawan (2023) adds that new media, including digital storytelling, has a great potential to involve young people more with the preservation of culture. While this may be true, most practical efforts at preservation depend on traditional marketing and non-interactive static images, which do little to capture the interest of Gen Z. Therein lies the big gap in the literature that a more immersive, interactive approach is required to make traditional heritage relevant and interesting for a younger audience.

This study is a response to the pressing issue associated with the loss of popularity for Kawa Daun and fills a gap by focusing on interactive art installations for promotional purposes. In this study, a research question is defined to answer specific concerns and guide this piece of research. These questions include: (1) How can an interactive art installation be designed to engage Generation Z in the promotion of Kawa Daun? (2) How can digital storytelling within the installation align with the personal and cultural values of Generation Z? This research aims to provide a creative approach that fuses tradition and modern digital media to produce a meaningful experience for Gen Z while maintaining significance associated with Kawa Daun.

The expected result of this research will benefit the preservation of digital heritage by showcasing the effectiveness of these innovative projects in reaching the youth. The result of this study will help in understanding how creative platforms such as generative quizzes and storytelling can be used to fill the divide between heritage as preserved through traditional means and the modern trend of consumption of digital content. By studying the capacity of these innovative approaches, this research will provide a framework for the preservation of heritage among the youth of today so that "Kawa Daun" and similar heritage can flourish in the digital era.

## Methods

Methodologically, this project utilized a qualitative method of research to investigate the role of interactive art installations that incorporate digital storytelling and generative quizzes with regards to engaging Generation Z and raising awareness about Kawa Daun. Qualitative methods of research were used because this project aimed to investigate user perceptions and experiences rather than seeking generalizable outcomes. Design Thinking was utilized as a model of engagement to ensure the translation of findings from the research project to create a design solution rather than just being utilized as the method of the project. Design Thinking places emphasis on empathy, defining, idea generation, prototyping, and testing, and was used in this project, as it is often utilized in interactive and cultural design projects to ensure aesthetics, functionality, and emotional experiences (Svalina et al., 2022). Its relevance to this project, which involved interactive art installations about cultural preservation, is evident as it relates closely to narrative engagement and experiences (Sai, n.d.).

Data collection took place using four methods, which are, literature review, survey, semi-structured interview, and field observation. Literature review involved academic journals, books, and credible online information covering Kawa Daun, preserve methods for traditional drinks, media consumption patterns for generation Z, interactive art installations, digital storytelling, and generative quiz systems. Literature review helped form the theoretical background for conducting the study and generated a background on the need for improvements in current methods and strategies for cultural promotion, especially regarding the utilization of interactive media for engaging younger generations.

The case involved 56 Generation Z members, aged 12 to 23, currently living in Jakarta, where the urban setting is dominated by heavy digital exposure and current lifestyle trends. The method involved selecting respondents with experience in digital platforms, social networking, and public

cultural sites. The instrument used in exploring the case included closed and open questions aimed at examining respondents' awareness of Kawa Daun, their motivations in interacting with traditional drinks, their preferences in interactive installations, and their expectations in digital experiences in quizzes. The results of the quantitative method were examined in terms of describing trends, whereas the open questions were categorized to display their attributes.

To complement the survey results, semi-structured interviews were conducted on two practitioners of Kawa Daun: Ahmad Fadhil Marta as the owner of Home of Kawa in Jakarta and Pak Marisa as the owner of Kawa Daun Tanjung Indah in West Sumatra. The results obtained from the survey work informed a semi-structured interview guide to investigate questions on cultural importance, production methods, market dynamics, and any existing marketing or promotion. Data obtained from the interviews underwent a thematic analysis to identify themes on cultural heritage conservation and marketing. In addition to that, field work was done at public art exhibitions at art markets in Jakarta to analyze how visitors interact with an installation case at an exhibition. An observation template was designed to analyze interaction patterns, interaction flow, interaction time, and reactions at each installation station at an exhibition.

The results of the literature review, surveys, interviews, and observations were utilized to develop the interactive art installation using the steps of the Design Thinking process that include empathize, define, ideate, prototype, and test as described in the framework by Svalina et al. (2022). At the start of the design process in the empathize and define steps of the process, the information gathered was synthesized to understand the main issue of the research study, which the lack of awareness and emotional ties between Generation Z and Kawa Daun. The process shifted to the ideation phase to generate concepts that correspond to the preference of generation Z to have a personalized digital experience in gamified platforms. At the end of the design process in the prototype phase, low-fidelity prototypes were designed for the concepts of the quiz interfaces and the storyboarding panels that were infused with the integration of cultural design from the Minangkabau tribe in a modern aesthetic as described in the framework provided in the thesis of Sai (n.d.).

The testing phase was more of a formative evaluation than summative. A smaller group of participants from Generation Z was used for testing the prototype in Jakarta to obtain some preliminary comments on usability, aesthetic appeal, narrative quality, and cultural appropriateness. They were asked to rate their findings on the personalization of the generative quiz, convergence and contrast of traditional and modern design elements, and success of storytelling components. Findings from this phase helped in making changes to the design of the installation on issues of aesthetic quality, usability, and share functionality in social networking sites. Survey results are presented in descriptive form, and results from interviews and observations are presented in thematic format. This should be noted: although 56 people participated in the survey, few people participated in testing of the prototype, and results are presented as supporting data to ensure design success rather than as results warranting generalizability.

## Result and Discussion

### Emphatize: User Insights and Cultural Perception

The preliminary findings from the survey, interview, and observation show that there is a low level of awareness about Kawa Daun among Generation Z, whereby 60% of the respondents had never known about Kawa Daun. Nevertheless, 76.5% of the respondents showed their willingness to try Kawa Daun if it is conveyed within a health-related or modern setting. This implies that a low level of awareness could be the main challenge rather than a level of unwillingness to participate. In addition, from the interview findings, it was shown that Kawa Daun is perceived to be a “traditional” drink for older generations. In fact, observations conducted at public art exhibitions revealed that Generation Z



audiences tended to respond well to artworks that provide personal, engaging, and aesthetic experience.

These results led to the way the story was structured in the installation, which was designed to reinvent Kawa Daun both as a product with a history of resilience and as a lifestyle brand product. The way the story was structured was through two scenarios: Kawa Daun as a coffee substitute in a world of scarcity and Kawa Daun in today's world.

### Define: Translating Research Findings into Design Problems

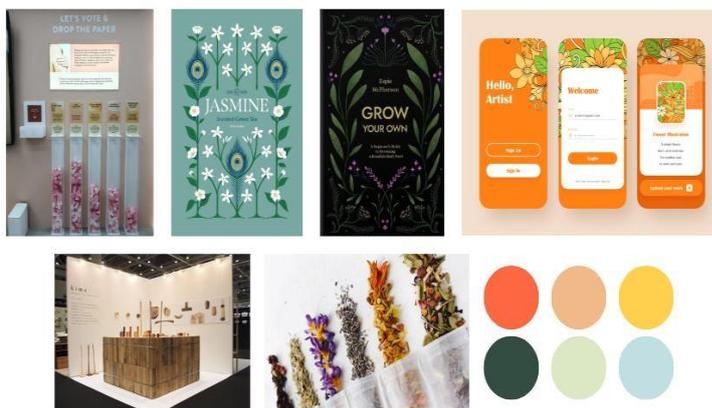
Based on the findings from the accumulated data, three important issues standing in the success of Kawa Daun reaching Generation Z are a lack of awareness, its old-fashioned label, and a lack of interesting marketing media with a potential to convey its cultural importance. These points directly contributed to the research problem statement and objectives for the research design. The indication from survey results pointing to Generation Z's love for experiential experiences helped to establish interactivity and personalization needs. How stressed cultural authenticity helped to place cultural tales within a new setting.

Accordingly, the Define phase is informed by empirical knowledge rather than theory because it locates storytelling and personalization as tactics to suspend between cultural heritage and youth engagement.

### Ideate: Cultural Acculturation through Visual and Interaction Design

Ideation focused on the translation of cultural values into visual and interactive elements that resonate with the generational mindset of 'Z'. The moodboard mixed organic textures like coffee leaves, coconut shells, and handicrafts to symbolize Minangkabau heritage, resilience, and communal tradition. These elements were set in contrast to pastel gradients, minimalist layout, and relaxed typography—a modern digital aesthetic that speaks to the generational mark of 'Z'.

Color selection was done through both cultural symbolism and user preference. Earthy tones were adopted to evoke feelings of natural materials and traditional practices, while soft pastel gradients were introduced to cut down on visual heaviness and make for an approachable, modern atmosphere. A minimalist layout supported clarity and accessibility, reflecting the Generation Z preference for clean and intuitive digital interfaces. This acculturation strategy allowed traditional cultural elements to be reframed in a contemporary visual language, instead of presenting them as static heritage artifacts.



**Figure 1.** Moodboard

Source: Personal Documentation

### Prototype and Testing

The interactive installation was created as a linear experiential path that included several zones, each tailored to specific engagement objectives that stemmed from the discovery phase. The quiz facility was identified as the interactive component and created a personalized experience for the viewer, using their preferences for a cultural education process. The quiz had designated personality types that are associated with Kawa Daun flavors.

Test results from 56 users of Generation Z show that 65% of them had never heard of Kawa Daun before testing it, and 70% of them showed interest in it when it was introduced in an interactive manner. This goes to show that there was still significant enhancement in cultural curiosity despite such functions and aspects of cultural engagement. Additionally, there are also technical shortfalls that were identified in such testing for improvement of design considerations such as lack of/internet connectivity and device compatibility issues that influence responsiveness.

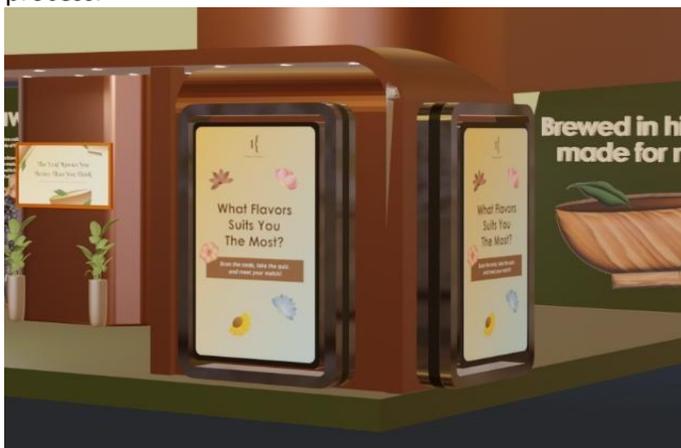
The art installation was an interactive booth experience divided into seven zones:



**Figure 2.** User journey

Source: Personal document

1. Attract Zone – An online video teaser and a entry page that defined the 4-step involvement process.



**Figure 3.** Brief introduction about kawa daun & the installation

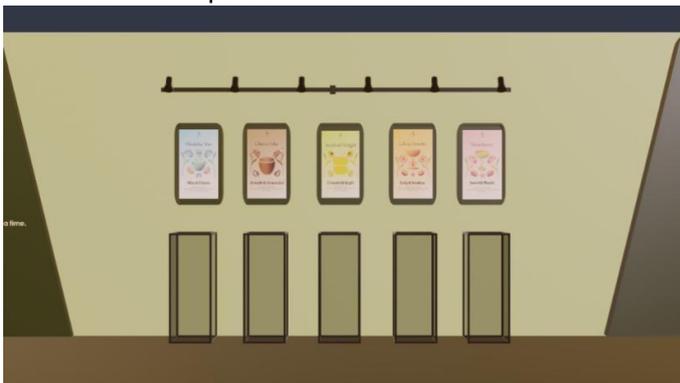
Source: Personal document

2. Quiz Access Point – A QR code allowed individuals to enter the generative quiz on their mobile phones.



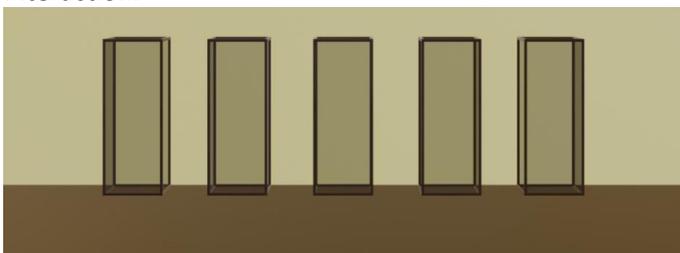
**Figure 4.** Interactive zone  
Source: Personal document

3. Flavor Discovery Quiz Zone – Individuals completed 10 personality-type questions and were rewarded with a personalized result card



**Figure 5.** Flavor discovery quiz zone  
Source: Personal document

4. Voting Zone – Individuals casted their vote on their favorite flavor identity, encouraging social interaction.



**Figure 6.** Vote your own flavor box  
Source: Personal document

5. Learning Zone – Background history, cultural significance, and preparation techniques of Kawa Daun were discussed.



**Figure 7.** Learning zone  
Source: Personal document

6. Exploration Zone – Raw coffee leaves, infused coffee leaves in jars, and flavor descriptor boards were provided for the visitors to experience.



**Figure 8.** Explore tea zone  
Source: Personal document

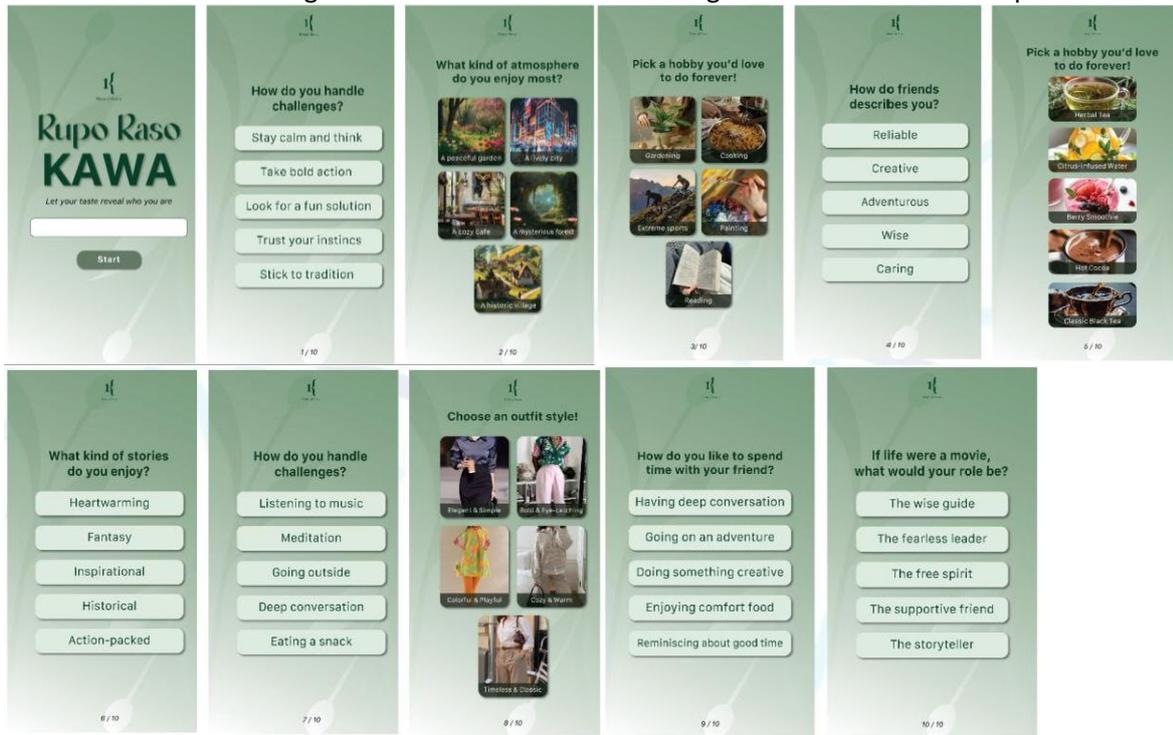
7. Sharing Zone & Merchandise – Guests posted their quiz scores on Instagram and had free goodies such as stickers, postcards, coasters, or keychains to take home.



**Figure 9.** Merchandise area  
Source: Personal document

This linear experience combined storytelling, gamification, and sensory discovery to create an interactive cultural experience. The quiz was developed using p5.js, mobile usability tested, and

designed to resemble Instagram Story-style interactions. It was 10 questions long, personality-based, with clickable text or image answers. Each answer was assigned to one of five flavor personalities:



**Figure 10.** UI quiz questions  
Source: Personal document

Each participant received a digital result card naming them, their flavor, symbolic flower, and personality type. This was done to make it personal and relatable.

1. Pandeka Abu (down-to-earth, authentic)
2. Jackfruit Delight (upbeat, cheerful)
3. Citrus Smoke (adventurous, spontaneous)
4. Choco Like (cozy, gentle)
5. Strawberry (sweet, imaginative)



**Figure 11.** UI quiz result  
Source: Personal document

To extend engagement beyond the booth, several media were designed:

1. Packaging – Cup sleeves featuring flavor colors, icons, and personality keywords.



**Figure 12.** Packaging design  
Source: Personal document

2. Stickers – Collectible designs with Gen Z-style slogans (e.g., “Zest up your vibe” for Citrus Smoke).



**Figure 13.** Sticker design  
Source: Personal document

3. Keychains & Coasters – Affordable branded merchandise for daily use.



**Figure 14.** Keychain and coasters design  
Source: Personal document

4. Posters & Banners – Instructional visuals guiding visitors through the booth experience with a clear call-to-action: “The Leaf Knows You Better Than You Think. Find Your Kawa Match Here!”



**Figure 15.** Posters and banner design  
Source: Personal document

The findings show that visual interest, personalization, and discovery are key drivers for the engagement of Generation Z with cultural heritage. Thach et al. (2020) emphasize that experiential and aesthetically motivated engagement with consumption matters for Generation Z. The attraction to personality quizzes within the installation serves as evidence of the way people engage with digital culture, as with personality quizzes on websites like MBTI and BuzzFeed, as indicated by the study conducted by Mortensen (2020).

In comparison to the common promotional practices that center on the product, the installation allowed for a stronger level of emotional engagement, addressing Kurniawan’s (2023) standpoint on the need for digital storytelling in the preservation of culture. Although there are some issues relating

to its technical aspects that make seamless interaction imperfect, it instead points to areas for future improvements rather than inefficient use of the method.

## Conclusion

The problem being tackled by this study was related to the recent falling familiarity with Kawa Daun among the people belonging to Generation Z by examining how an interactive art installation can be effectively created and designed for engaging the interest of the younger generation and how the narrative presented by that installation can speak to them according to their values. The data shows that it is not the disdain for the past that makes the younger generation familiar with Kawa Daun to a lesser extent, but the lack of exposure and interest-generating communication methods.

For the first research question, this study demonstrates that an interactive art installation can beneficially engage Generation Z by providing interactive features like generative quizzes, spatial narratives, and sharable digital output. The importance and role of personalization, brought about by the "flavor and personality test," are shown as the test enabled people to link Kawa Daun to their own identity. User testing proved that participants are interested in Kawa Daun when it is promoted as a "cutting-edge product for the modern era" and not as a static cultural artifact, proving that cultural promotion can be achieved with interactivity and gamification.

Regarding the second research question, the findings showed that the use of storytelling is applicable for Generation Z if cultural stories are interpreted in a way that is more easily comprehended through the help of visual and interaction design. The personal and cultural values of Generation Z individuals in terms of their findings through surveys and interviews showed a need for authenticity and experiential learning. The fusion of cultural traditions from the Minangkabau heritage of natural materials and cultural stories with the latest graphical elements in the design of the installation led the audience to see Kawa Daun not only as a heritage product but as something that holds cultural significance in connection with their lifestyle.

Despite the positive results, some limitations are also identified in relation to this research. Initially, the research targeted mainly urban audiences of Generation Z in Jakarta, who are already used to art markets and internet interaction, and thus it was not easy to generalize the results in relation to other regions. Moreover, some restrictions in relation to internet dependency and device compatibility existed in the testing process of the above research. Overall, this project contributes to the area of cultural heritage promotion in that it proves that art installations combined with digital storytelling and generative quizzes are an effective way to engage generation Z. By combining the old with the new, the project aims to keep the heritage of Kawa Daun not as a product of the past, but as a heritage that is alive in the present and has the ability to be relevant in the future as well. Further studies should be conducted on this model to see how it may be applicable to other areas of cultural heritage.

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