

Intergenerational Dynamics: A Design Thinking Approach to Gen Z and Millennial Differences

Liesa Aprilianty¹, Laura Christina Luzar², Dyah Gayatri Puspitasari^{3*}, Aquamila Bulan Prizilla⁴

1. School of Design, Bina Nusantara University, KH. Syahdan no. 9, Jakarta 11480, Indonesia

2. School of Design, Bina Nusantara University, KH. Syahdan no. 9, Jakarta 11480, Indonesia

3. School of Design, Bina Nusantara University, KH. Syahdan no. 9, Jakarta 11480, Indonesia

4. School of Design, Bina Nusantara University, Pasirkaliki no. 25–27, Bandung 40181, Indonesia

* E-mail of the corresponding author: dyah@binus.ac.id

Abstract

The differences between Generation Z (Gen Z) and Generation Y (Millennials) often manifest in their mindsets, characteristics, and lifestyles. These differences frequently give rise to varied perceptions and influence social dynamics, work styles, and even everyday interactions. However, these differences should not be viewed as obstacles, but rather as unique qualities that can enrich intergenerational relationships. This research aims to design an illustrated book that highlights the experiences of a Gen Z member who frequently clashes with Millennials. With a casual, lighthearted, and humorous writing style, supported by visual illustrations tailored to both Gen Z and Millennials, this book is expected to offer a fresh perspective on intergenerational interactions. The research method used is design thinking, beginning with the Understand and Observe stages to delve deeper into the characteristics, habits, and views of both generations, leading to the Define Point of View, Ideate, and Prototype stages. This approach provides a comprehensive understanding of how differences arise and how they can be bridged through creative communication. The research findings are expected not only to reflect current social dynamics but also to offer creative solutions for communicating intergenerational relationships through an illustrated book titled “Different: Between Gen Z and Millennials, Who’s Right Anyway?”. Thus, this publication serves as a medium that encourages appreciation for differences, strengthens cooperation, and fosters mutual respect between Gen Z and Millennials. Ultimately, this illustrated book is expected to demonstrate that generational differences are not a barrier, but rather a potential strength that can enrich our shared lives.

Keywords: Generation Z, Millennials, intergenerational design thinking, illustrated books.

DOI: 10.7176/ADS/116-05

Publication date: July 30th 2026

1. Introduction

Generation Z and Millennials have a wide range of differences, from their mindsets and characteristics to their lifestyles and the way they interact in the workplace. Generation Z, or Gen Z, is often referred to as iGen or the internet generation because this generation, born between 1997 and 2012 (Pew Research Center, 2019), has grown up amidst the development of digital technology and is highly familiar with the internet (Twenge, 2017). Meanwhile, Generation Y or Millennials, born between 1981 and 1996 (Pew Research Center, 2019), experienced a transition from analog to digital technology. This shaped their adaptation differently from Generation Z (Tapscott, 2009).

The differences in characteristics between Generation Z and millennials significantly influence their lifestyles and impact their social and professional lives. These differences often give rise to negative stereotypes that are detrimental to one of the generations, as well as fueling misunderstandings and conflicts in various aspects of life, including the workplace and social interactions (Setiadji et al., 2023). For example, Generation Z is often perceived as easily bored, less loyal to their jobs, and overly reliant on technology. These stereotypes arise because Generation Z grew up in the digital age, where access to information is extremely easy and fast, leading to a shorter attention span compared to previous generations (Twenge, 2017). Additionally, Generation Z tends to prefer flexible work arrangements that align with their personal goals, which is often misinterpreted as a lack of loyalty to the company (Seemiller & Grace, 2019).

In the book “Generation Z: A Century in The Making” (Seemiller & Grace, 2019), it is explained that the

differences between Generation Z and Millennials do not always have a negative impact. These two generations can complement each other and create a more dynamic social and professional environment. Generation Z can bring new perspectives to problem-solving and improve work efficiency due to their ability to adapt to technology and think innovatively. On the other hand, Millennials, who have more experience navigating technological transitions, can help Generation Z adapt to the workplace and build a strong work ethic.

As a discipline focused on visual communication, Visual Communication Design (VCD) plays a strategic role in conveying educational and inspirational messages to Generation Z. By using a publication design in the form of an illustrated book, the author aims to foster harmonious relationships between Generation Z and Millennials across various aspects. A casual and humorous writing style, along with engaging and easy-to-understand illustrations, will support this publication. By understanding the differences and unique characteristics of both generations, it is hoped that the visual solutions created will be more relevant and help address the challenges and social dynamics of the digital age.

The scope of this illustrated book design research focuses on exploring the similarities and differences between Generation Z and Millennials in various aspects of life, such as lifestyle, communication styles, attitudes toward education and the workplace, and entertainment preferences. The book is designed in a cartoon illustration style using vector techniques and is combined with narrative to reinforce the message both visually and textually.

2. Literature Review

2.1 Generation Z and 4.0 Industrial Revolution

Research findings presented in the book “Generation Z and the Fourth Industrial Revolution” by Hadion Wijoyo, Irjus Indrawan, et al., highlight the challenges and opportunities faced by Generation Z in the digital age, as well as how the behavior, characteristics, lifestyle, and habits of Generation Z compare to those of Millennials and Generation X. Additionally, the book discusses the differences between Generation Z and Millennials across various aspects of life.

For example, Generation Z spends an average of 10 hours per day online, whereas Millennials spend approximately 7.5 hours per day online. Another example is that Millennials have a different outlook on life than Generation Z. This is due to the upbringing provided by Generation X, which instilled the belief that anything can be achieved through hard work, leading Millennials to have a more optimistic mindset.

2.2 Generational Psychology Theory

The Generational Psychology Theory proposed by Jean Twenge (2017) in her book **iGen** explains that differences in thinking styles across generations are influenced by social and technological factors that shape their psychological patterns. Twenge highlights how technological advancements, particularly the internet and social media, have had a significant impact on Gen Z (iGen) compared to previous generations, such as Millennials. Millennials grew up during the transition from the analog to the digital world, making them more confident, optimistic, and collaboration-oriented in both the workplace and social life. Meanwhile, Generation Z, having been exposed to digital technology from a young age, tends to be more individualistic, relies more on the internet for information, and is more cautious when making decisions, particularly regarding finances and careers.

These differences in mindset also impact the psychological well-being of both generations. Millennials have high expectations for their careers and tend to pursue job satisfaction, while Generation Z is more focused on financial stability and security. Twenge also found that Generation Z has higher levels of anxiety and depression compared to Millennials, influenced by excessive social media use, academic pressure, and economic uncertainty in the modern era. While Millennials value face-to-face interaction and teamwork more, Generation Z is more comfortable communicating

2.3 Illustrated Books

Illustrated books are printed media that convey stories or information visually by combining images with text. Illustrations in books serve not merely as supplements but as essential elements that help readers effectively grasp the story's content or the information presented. Through these illustrations, readers can perceive and comprehend the atmosphere established within the narrative in a more nuanced way. This also positions

illustrated books as a form of visual communication capable of engaging readers across a broader range of ages and backgrounds.

According to Zeegen (2009), illustrated books play a formative role in visual education, serving as a means to convey information effectively and efficiently. Illustrations can help readers—such as Generation Z, who have grown up in a fast-paced, diverse, and instant visual environment—to grasp the book’s content more quickly and comprehensively, creating an atmosphere, evoking emotions, and fostering an interactive reading experience. Illustrated books are not merely a form of entertainment but also serve as an educational medium capable of conveying complex messages through a more empathetic and communicative visual approach. Therefore, illustrated books are an effective medium for reaching Generation Z, who are more responsive to visual forms of communication than to long, formal texts.

The author chose an illustrated book as a medium to convey a story about the dynamics of the relationship between Generation Z and Millennials. The illustrations serve to reinforce and deepen the presentation of information and the narrative flow, which explores how Generation Z and Millennials interact, think, work, and so on. The visual approach of the illustrations will be tailored to the expressive and creative characteristics of Generation Z. The hope is that the selected illustrations will resonate with Generation Z.

2.6. Character Design

According to the book **Illustration: A Theoretical and Contextual Perspective** (Male, 2007), character design is a crucial component in the creation of illustrations, as it enables the production of illustrations that provide a deep understanding of the subject and its context. Male emphasizes that character design must combine artistic skills with theoretical and contextual understanding to build a strong and relevant character image. Therefore, the communication objectives and the target audience must be considered throughout the character design process so that the message can be conveyed effectively and in a contextually appropriate manner.

To create a character design that is strong, easily recognizable, and visually appealing, there are several important principles to keep in mind. The first principle is a clear silhouette. A good character should be recognizable solely by its silhouette; this helps build a strong visual identity that is easily remembered by the audience. Additionally, shape language plays a crucial role in creating effective characters. For example, round shapes are often used for friendly and pleasant characters, triangular shapes convey a sharp and energetic impression, while square shapes reflect strength and assertiveness. Next, the principle of exaggeration is also important in character design. Certain characters sometimes have extra features to make them more recognizable or more expressive. These principles can be used to create more engaging and emotionally resonant character designs.

2.6. Character Design

According to the book *“Illustration: A Theoretical and Contextual Perspective”* (Male, 2007), character design is a crucial component in the creation of illustrations, as it enables the production of illustrations that provide a deep understanding of the subject and its context. Male emphasizes that character design must combine artistic skills with theoretical and contextual understanding to build a strong and relevant character image. Therefore, the communication objectives and the target audience must be considered throughout the character design process so that the message can be conveyed effectively and in context.

To create a character design that is strong, easily recognizable, and visually appealing, there are several important principles to keep in mind. The first principle is a clear silhouette. A good character should be recognizable solely by its silhouette; this helps build a strong visual identity that is easily remembered by the audience. In addition, shape language also plays an important role in creating effective characters. For example, round shapes are often used for friendly and pleasant characters, triangular shapes convey a sharp and energetic impression, while square shapes reflect strength and assertiveness. Next, the principle of exaggeration is also important in character design. Certain characters sometimes have extra features to make them more recognizable or more expressive. These principles can be used to create more engaging and emotionally resonant character designs.

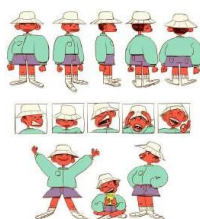


Figure 1. Character design examples
Resource: pinterest.com/pin/809873945478696881/

Figure 1 above shows an example of a character design featuring facial features, clothing, and accessories. In the process of designing an illustrated book about the dynamics of the relationship between Generation Z and Millennials, the characters in the story will be designed to represent the distinctive characteristics of each generation. These characteristics can be visualized through clothing, facial expressions, or accessories. With this approach, character visualization serves not only as an aesthetic element but also as a means of communication that conveys the identity and culture of the created characters.

2.6. Namestyle Theory

A typeface is a set of modified letters without any additional imagery, yet it still conveys the character and identity of the text (Kartika & Riyadi, 2011). In visual communication design, namestyle is generally used to create a distinctive style and to differentiate text elements from the content itself. Namestyle modifications can be made by altering the basic form of the letters, including changes to thickness, slant, proportions, or the addition of other decorative elements. Namestyle is commonly used to create branding, logos, or visual identities to produce strong and memorable visual works.

In this design research, a specific typographic style will be applied to the title of an illustrated book exploring the dynamics of the relationship between Generation Z and Millennials. This is intended to strengthen the identity of the illustrated book. This approach aims to create a bold, distinctive, and expressive visual style that aligns with the characteristics of Generation Z. With these adjustments, the author hopes that this illustrated book will resonate with Generation Z.

3. Objectives

The purpose of this research was a) analyze the relationship between Generation Z and Millennials in various aspects, such as mindset, lifestyle, habits, communication styles, and work styles of both generations; b) analyze the impact of technological and social developments on the characteristics and interactions of Generation Z and Millennials; c) design an illustrated book that can bridge the relationship between Generation Z and Millennials.

4. Research Methodology

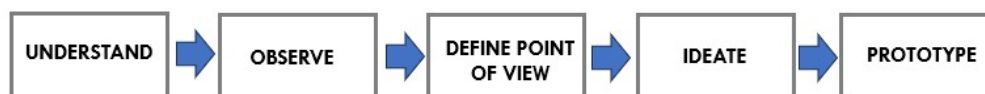


Figure 2. The Stages of the Design Thinking Method
Resource: compiled by the author

This research employs the Design Thinking methodology, which consists of the following stages: Understand, Observe, Define Point of View, Ideate, and Prototype. During the Understand stage, data is gathered and

analyzed through an empathetic approach. The goal is to gain a deep understanding of users' needs, motivations, and challenges. Next, in the Observe stage, data is collected and processed through literature reviews, internet research, interviews with expert sources, and online questionnaires administered to Generation Z and Millennials. The goal is to gain a realistic picture of user experiences and behaviors. Based on the results of these two stages, problem identification and formulation take place during the Define stage. The goal is to formulate a clear problem statement as the foundation for the concept. The results were synthesized and served as the foundation for ideation. The Ideate phase involved exploring foundational artistic and thematic concepts that shape the design object. The goal was to generate various creative ideas and solutions. Through this process, an initial concept was developed, ready to be tested in the form of a prototype. In the Prototype phase, the design object was created based on the selected idea, serving as a tangible representation of the design solution.

5. Result and discussion

5.1. Understanding Generation Z and Millennials

5.1.1 Interview with an Expert

To better understand Generation Z and Millennials, an interview was conducted with Dr. Andreas Kurniawan, Sp. KJ. He is a psychiatrist who treats various mental health conditions, particularly those experienced by young people or Generation Z, such as anxiety disorders, mood disorders, sleep disorders, and others. He has written several books, one of which is "A Man Who Copes with Grief by Washing Dishes," which recounts his experiences following the loss of his child. Additionally, he actively shares educational content and insights through his social media accounts under the username dr.ndreamon on Instagram and ndreamon on X (Twitter).

Wawancara dengan dr. Andreas Kurniawan, Sp. KJ. dilakukan secara online melalui Google Meet pada 1 February 2025. In this interview, Dr. Andreas explains a current phenomenon: how Generation Z is often viewed through negative stereotypes, such as being considered "weaker" than previous generations. According to him, this is not entirely true. One reason for these stereotypes is that Generation Z is more vocal in expressing their opinions, particularly regarding mental health. Meanwhile, previous generations, such as Millennials, view this as a sign of weakness. In fact, the ability to express these feelings demonstrates that Generation Z accepts and is aware of their condition, so they strive to find solutions. Data also shows that mental health disorders have not increased significantly from one generation to the next; the difference lies in the level of awareness and access to psychological services.

When it comes to communication, Generation Z tends to be more expressive and to the point. They tend to absorb large amounts of information in the shortest possible time, particularly through social media. This contrasts with Millennials, who grew up receiving information gradually and tend to be more formal. Given these differences, conflict is inevitable. However, this is perfectly natural and should not be a reason to judge one another. Dr. Andreas also explained that the Generation Z of today was shaped by the role of previous generations in educating them and creating the environment in which they grew up. As the saying goes, "It takes a village to raise a child"; the previous generations who raised Generation Z, along with the influence of the social and cultural environment, played a role in shaping the Generation Z we know today.

The challenge facing Generation Z today is how they navigate life in an achievement-oriented society, where numerous demands and pressures compel them to be the best, constantly feel inadequate, and continually compare themselves to others. Nevertheless, Dr. Andreas recognizes Generation Z's strengths: their ability to adapt, find creative solutions, and leverage ever-evolving technology without being confined to a single approach.

In closing, Dr. Andreas advised Generation Z to remain open to all inevitable challenges and changes, to value and respect other generations, and to strive to be better so they can serve as good examples for Generation Alpha, Beta, and beyond.

5.1.2. Questionnaire Results from Generation Z and Millennial Respondents

In addition to interviews, efforts to understand Generation Z and Millennials were conducted through the distribution of a questionnaire. The questionnaire was administered to Generation Z members aged 17–25, who served as the primary communication target of this study, and to Millennials aged 26–43, who provided supporting data regarding perceptions and stereotypes about Generation Z. The survey was conducted from February 14 to 23, 2025, with a total of 103 respondents. This questionnaire aims to examine the relationship between Generation Z and Millennials, as well as the challenges they face in communicating. Additionally, it

seeks to identify their preferences regarding book reading to inform future book design.

According to the questionnaire results, 60% (70 respondents) were female and 32% (33 respondents) were male. Of these, 50.5% (52 respondents) were students, 35% (36 respondents) were employed, 12.6% (13 respondents) were both students and employed, and 1.9% (2 respondents) were neither students nor employed. 89.3% (92 respondents) reside in the Jakarta metropolitan area (Jabodetabek), and 10.7% (11 respondents) live outside the Jakarta metropolitan area. 73.8% (76 respondents) are Gen Z aged 17, and 26.2% (27 respondents) are Millennials.

Based on the questionnaire with Gen Z respondents, it was found that a total of 68.4% (52 respondents) of Gen Z had difficulty communicating with Millennials: 44.7% (34 respondents) due to differences in communication style, 36.8% (28 respondents) due to differences in thinking, 15.8% (12 respondents) due to differences in understanding technology, and 31% (24 respondents) had no difficulty communicating with Millennials. Regarding frequency of interaction with Millennials, 31.6% (24 respondents) of Gen Z interact frequently, 30.3% (23 respondents) interact fairly often, 27.6% (21 respondents) interact very often, 9.2% (7 respondents) interact occasionally, and 1.3% (1 respondent) almost never do.

Of the total 76 Generation Z respondents, 72.4% (55 respondents) felt more comfortable in an environment with a mix of Generation Z and Millennials, 26.3% (20 respondents) preferred an environment with a majority of Generation Z, and 1.3% (1 respondent) preferred an environment with a majority of Millennials.

Based on a questionnaire with Millennial respondents, it was found that a total of 74.1% (20 respondents) of Millennials had difficulty communicating with Generation Z, with 48.1% (13 respondents) citing differences in ways of thinking, 40.7% (11 respondents) citing differences in communication styles, 3.7% (1 respondent) citing differences in technology use, and 25.9% (7 respondents) had no difficulty communicating with Generation Z. Among them, 37% (10 respondents) frequently interacted with Generation Z, another 37% (10 respondents) interacted with them fairly often, 18.5% (5 respondents) very often, and 7.4% (2 respondents) occasionally.

According to the results of this questionnaire, 44.4% (12 responses) said that Gen Z members are bold and outspoken, 37% (10 responses) said they are tech-savvy, 7.4% (2 responses) said they are individualistic, 7.4% (2 responses) described Gen Z as innovative, and 3.7% (1 response) described Gen Z as lacking resilience.

Through this survey, we can see that according to Millennials, 59.3% (16 responses) believe Gen Z is overly reliant on technology, 37% (10 responses) view Generation Z as impatient and always wanting instant results, 25.9% (7 responses) view Generation Z as too idealistic, 22.2% (6 responses) view Generation Z as easily offended and sensitive, and 22.2% (6 responses) view Generation Z as lazy and lacking initiative.

From this questionnaire, Millennials feel more comfortable in an environment with a mix of Generation Z and Millennials, totaling 85.2% (23 respondents), while 11.1% (3 respondents) are more comfortable in an environment with a majority of Generation Z, and 3.7% (1 respondent) are more comfortable in an environment with a majority of Millennials.

According to this questionnaire, Millennials feel more comfortable in environments with a mix of Gen Z and Millennials, accounting for 85.2% (23 respondents), while 11.1% (3 respondents) feel more comfortable in environments with a Gen Z majority, and 3.7% (1 respondent) feel more comfortable in environments with a Millennial majority.

5.2. Design Strategy

5.2.1 Keywords and Big Idea

The keywords for the design of this book are: Playful, Intergenerational, Adventurous, Humorous. The big idea is: "Born in different eras, growing up in the same story." Thus, the design takes the form of an illustrated book that depicts the dynamics of the relationship between Generation Z and Millennials through emotional and meaningful everyday stories. This book not only highlights differences in mindset, communication styles, and habits between generations but also invites readers to reflect on the values of tolerance, empathy, and cross-generational collaboration in facing the challenges of an ever-changing era.

5.2.2 Positioning

The author will design an illustrated book containing a fictional story about the dynamics of the relationship between a Gen Z individual and a Millennial when they have to work together, covering differences in

perspective, work styles, and other challenges, as well as how they can understand and complement each other's differences. Through this illustrated book, the author hopes to foster harmonious relationships between Gen Z and Millennials, as well as reduce negative stereotypes that generalize a generation, particularly Gen Z. The iconography in Glucosee is designed to align with the core concept of effortless care. All icons feature rounded corners and no sharp edges to reflect a smooth, comfortable, and intuitive user experience. This visual approach aims to create a welcoming and non-intimidating experience, particularly for older users.

5.2.3 Rational and Emotional Approaches

The author will adopt both rational and emotional approaches. From the rational perspective, the author will provide information in the form of data and facts regarding Generation Z and its relationship with Millennials, ranging from Millennials' views on Generation Z to how they interact in the workplace or daily life. This book will be designed with visuals and text using everyday language that is easier to understand and engaging to read. From an emotional perspective, this book will be designed with appropriate cartoon-style illustrations, pleasant and cheerful colors, an exploratory layout, and easy-to-read typography, so that the target audience can enjoy it comfortably and absorb the information effectively. This book will feature the story of a Generation Z character in their daily life while working with Millennials and the challenges they face.

5.2.4 Conceptualization of the Design Outcome

This study designed an illustrated book titled "The Difference: Between Gen Z and Millennials—Who's Really Right?" as an informational resource for young adults aged 20–25 in Indonesia, particularly in the Greater Jakarta area. The creative strategy for this book's design employs visual elements through flat vector illustration techniques, utilizing bright and cheerful colors, and a column grid layout to maintain the neatness of visual elements while remaining exploratory. The font type uses a modified sans-serif style. The book's content tells the story of a Gen Z individual named "Zee," who is often negatively labeled by older generations, particularly Millennials, because Millennials tend to view Gen Z as a generation incapable of doing anything. The book presents the actual facts about the characteristics of Gen Z and Millennials and the underlying reasons behind them. The design concept, centered on the keywords "Playful, Intergenerational, Adventurous, and Humorous," serves as the foundation for this book, aimed at capturing the target audience's attention while delivering concise, easy-to-understand, and enjoyable information. This illustrated book is A5 size (14.8 x 21 cm) and contains 99 pages.

5.3 Final Design

5.3.1 Namestyle

Namestyle is a modified version of the text used by the author in the book's title. The design process began with a digital sketch, followed by modifications to the center of the letters. The hollow areas within the letters were replaced with circular shapes, and where letters lacked hollow spaces, curved elements were added to their interiors. The letter "D" is inverted to serve as a distinguishing element among the other letters, while also representing the word "BEDA" in the title. As for the meaning of "BEDA", it is "difference"



Figure 3. Namestyle
Resource: Documented by researchers (2025)

5.3.2 Book Cover

The book cover design emphasizes the title using the "BEDA" style with the Futura-Black Bold typeface, which has been modified to appear three-dimensional. Additionally, there is a simple illustration of one person holding a smartphone and another holding an iPod to highlight the technological differences between Generation Z and Millennials. The subtitle "Between Gen Z and Millennials, Who Is Actually Right?" is set in DM Sans Bold, size

14 pt. The book cover's background uses a yellow color with a black outline and magenta edges. The book title uses light blue and its shades to create a sense of depth.

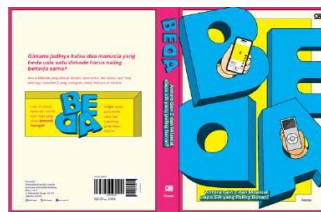


Figure 4. Book Cover

Resource: Documented by researchers (2025)

5.3.3 Title Page

Colophon

The colophon page is divided into two sections: the left-hand page contains mandatory information related to production notes, while the right-hand page contains the title, author's name, and illustrator's name.5.3.3 Halaman Awal

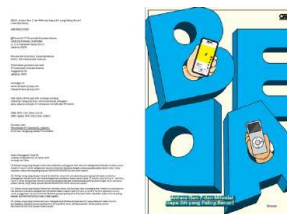


Figure 5. Colophon

Resource: Documented by researchers (2025)

5.3.4. Introduction

The introduction to this book provides a brief overview of the story of a Gen Z individual interacting with a Millennial, both of whom come from different backgrounds. It still uses the sandwich visual, but in this section, the sandwich is depicted as open, with the word "Intro" in the center.



Figure 6. Introduction

Resource: Documented by researchers (2025)

5.3.5 Divider

Book dividers serve as separators within a book; authors use them to organize the book's content by chapter. These dividers were created using a modified version of the Futura-Black Bold typeface, featuring chapter

numbers and titles, with the addition of a lamp motif to emphasize each chapter. Each chapter is assigned a distinct color to create a playful, engaging look.



Figure 7. Separator for Chapters 1 through 8
Resource: Documented by researchers (2025)

5.3.6 Content Pages

The content of this book is divided into chapters. Each chapter tells the story of a Gen Z individual in various circumstances and situations. Each page features narrative text and supporting illustrations, though the layout and color schemes vary from page to page in accordance with the book's design system.



Figure 8. Sample pages from each chapter, from Chapter 1 to Chapter 8
Resource: Documented by researchers (2025)

5.3.7 Closing Pages

The closing pages include the author's biography and the story of how this book came to be. The author's contact information is also provided. Here, a predominantly pink color block is used.



Figure 9. Closing Page
Resource: Documented by researchers (2025)

5.3.8 Insert Pages

Insert pages in a book come in several variations, ranging from pages with shapes and sizes that differ from the main pages. The purpose is to add variety so that the book's content does not become monotonous. In this book, five variations of insert pages have been designed. Below are visualizations of the designs for insert page variations 1, 2, and 3.



Figure 10. Insert Pages 1, 2, and 3
Resource: Documented by researchers (2025)

As shown in Figure 10 the visualizations of insert pages for Variation 1, Variation 2, and Variation 3 are designed to stand out from the main pages in various ways, both in terms of shape and size. Some are smaller square pages that seem to serve as distinct accent sheets within the book. In terms of shape, some are designed as semicircles, and others resemble folders. Next, you can see the design visualizations for insert pages Variation 4 and Variation 5.



Figure 11. Insert Pages 4, and 5
Resource: Documented by researchers (2025)

As shown in Figure 11, the visualizations of the insert pages for Variation 4 and Variation 3 feature a different design with a slightly smaller page size than the main pages, and also utilize a specific design element in the form of a fold that protrudes from the book's pages. Blocks of various dominant colors are also used to enhance the overall visual impact of the book. This is an effort to avoid a monotonous effect that might bore the reader.

6. Conclusion

Based on existing research, it has been concluded that differences in mindset, characteristics, and lifestyle between Generation Z and Millennials often lead to misunderstandings in social interactions and the workplace. However, rather than acting as a barrier, these differences can actually serve as unique qualities that enrich intergenerational relationships. Such uniqueness can then be leveraged as a foundation for various forms of creative expression, one of which is through visual articulation in the form of illustrated books tailored to the characteristics of their target readers. This can serve as an effective alternative that offers creative solutions.

Such innovation naturally requires in-depth research and sufficient design knowledge. Empathy toward the audience serves as the primary starting point for subsequent visual design. The resulting publication—an illustrated book with a casual and humorous style titled “...”—further demonstrates that generational differences can be a distinct advantage, both from a social perspective and in terms of visual design innovation. By employing the design thinking method, which begins with an empathy-driven process during the Understand and Observe phases, the problem-formulation and design strategy development processes—from defining the point of view and ideation through to the prototyping phase—can be executed to their fullest potential. The research findings are expected to provide creative solutions to bridge communication gaps, enhance mutual understanding, and foster a spirit of mutual respect between Generation Z and Millennials.

References

- Ambrose, G., & Harris, P. (2006). *The Fundamentals of Typography*. Switzerland: AVA Publishing.
- Ambrose, G., & Harris, P. (2003). *The Fundamentals of Creative Design*. Lausanne: AVA Publishing.
- Baer, K. (2021). *Information Design Workbook*.
- Darmawan, A.J., & Widya Leonardo Adi Dharma. (2021). *PENGANTAR DESAIN PUBLIKASI*.
- Heller, S. (2006). *By its cover: Modern American Book Cover Design*. Princeton Architectural Press. Retrieved from https://books.google.co.id/books/about/By_Its_Cover.html?id=qYpz4vOahVUC&redir_esc=y
- Kartika, R., & Riyadi, T. (2011). *Namestyle sebagai pencitraan visual sebuah film animasi*.
- Krause, J. (2004). *Layout index*. Rockport Publishers. Retrieved from <https://books.google.co.id/books/edition/Layout/A1hjDwAAQBAJ?hl=id&gbpv=1&dq=layout&printsec=frontcover>
- Landa, R. (2010). *Graphic Design Solutions*. Cengage Learning.
- Lidwell, W., Holden, K., & Butler, J. (2003). *Universal Principles of Design*.

Rockport Publishers. Retrieved from https://books.google.co.id/books?id=To_Eu9HCNqIC&printsec=frontcover&hl=id#v=onepage&q&f=false

Mannhemi, K. (1952). The Problem Generations I. How The Problem Stands at The Moment A. The Positivist Formulation of The Problem.

Mulyana, A. (2023). Sosiologi Pendidikan bagi Generasi Z. Deepublish.

Parengkun, E., & Tumewu, B. (2020). Generation Gap-less: Seni Menjalin Relasi. Diakses dari https://www.google.co.id/books/edition/Generation_Gap_less_Seni_Menjalin_Relasi/oMnjDwAAQBAJ?hl=en&gbpv=0

Seemiller, C., & Grace, M. (2018). Generation Z: A century in the making. Routledge.

Setiadji, A. R. A. (2023). Persepsi milenial terhadap stereotype Gen Z.

Sherin, A. (2012). Design elements: Color fundamentals. Rockport Publishers.

Tapscott, D. (2009). Grown Up Digital: How the Net Generation is Changing Your World. McGraw-Hill.

Tondreau, B. (2009). Layout essentials. Rockport Publishers.

Twenge, J. M. (2017). iGen: Why today's super-connected kids are growing up less rebellious, more tolerant, less happy – and completely unprepared for adulthood. Atria Books.

Utomo, W. P. (2019). Generasi Eksplorasi. Diakses dari https://www.google.co.id/books/edition/Generasi_Eksplorasi/qDmUDwAAQBAJ?hl=en&gbpv=1

Zeegen, L., & Crush. (2005). The fundamentals of illustration. AVA Publishing. Zeegen, L. (2009). What is illustration? AVA Publishing.