

**DESIGNING AN INTERACTIVE CAMPAIGN ABOUT THE
IMPACT OF GENTRIFICATION TOWARDS
CULTURE IN BALI**



FINAL PROJECT REPORT

Putu Bintang Larissa Ayu Pariama
00000061229

VISUAL COMMUNICATION DESIGN STUDY PROGRAM
FACULTY OF ART AND DESIGN
UNIVERSITAS MULTIMEDIA NUSANTARA
TANGERANG
2025

**DESIGNING AN INTERACTIVE CAMPAIGN ABOUT THE
IMPACT OF GENTRIFICATION TOWARDS
CULTURE IN BALI**



FINAL PROJECT REPORT

**Registered as a Requirement to Obtain
A Bachelor's Degree in Visual Communication Design**

**Putu Bintang Larissa Ayu Pariama
00000061229**

**VISUAL COMMUNICATION DESIGN STUDY PROGRAM
FACULTY OF ART AND DESIGN
UNIVERSITAS MULTIMEDIA NUSANTARA
TANGERANG**

2025

NO PLAGIARISM STATEMENT PAGE

I, the undersigned below:

Full Name : Putu Bintang Larissa Ayu Pariama
Student ID Number : 00000061229
Study Program : Visual Communication Design

hereby declare that my Thesis/~~Dissertation~~/ Final Project/~~Internship Report~~/
MBKM* titled:

DESIGNING AN INTERACTIVE CAMPAIGN ABOUT THE IMPACT OF GENTRIFICATION TOWARDS CULTURE IN BALI

is my own work, not a result of plagiarism, and was not written by someone else.
All sources, both cited and referenced, have been properly acknowledged and stated
in the bibliography.

If, at a later date, any deviations or misuse in the writing and research process are
found, I am willing to accept the consequences of being declared NOT PASS. I am
also willing to bear any legal consequences related to this act of plagiarism as my
personal mistake and not the responsibility of the Multimedia Nusantara
University.

Tangerang, 9 June 2025



(Putu Bintang Larissa Ayu Pariama)

VALIDATION PAGE

Final Project with the title

DESIGNING AN INTERACTIVE CAMPAIGN ABOUT THE IMPACT OF GENTRIFICATION TOWARDS CULTURE IN BALI

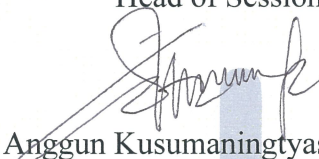
By

Full Name : Putu Bintang Larissa Ayu Pariama
Student ID : 00000061229
Study Program : Visual Communication Design
Faculty : Art and Design

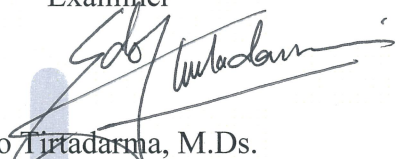
Was tried on Thursday, June 19th 2025
at 15.15 s.d. 16.00 WIB and declared,
PASSED

With the following arrangement of examiners

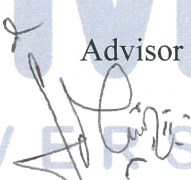
Head of Session


Ester Anggun Kusumaningtyas, S.Sn., M.Ds.
0325039401/ 077724

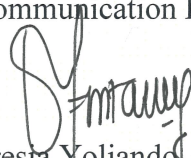
Examiner


Edo Tirtadarma, M.Ds.
0324128506/ 071279

Advisor


Frindhinia Medyasepti, S.Sn., M.Sc.
0319098202/ 068502

Head of the Visual Communication Design Study Program


Fonita Theresia Yoliando, S.Ds., M.A.
0311099302/ 043487

APPROVAL PAGE FOR PUBLICATION TO SCIENTIFIC WORK

I, the undersigned below:

Full Name : Putu Bintang Larissa Ayu Pariama
Student ID : 00000061229
Study Program : Visual Communication Design
Degree : D3/ S1/ S2
Scientific Work Titled : DESIGNING AN INTERACTIVE
CAMPAIGN ABOUT THE IMPACT OF
GENTRIFICATION TOWARDS CULTURE
IN BALI

Sincerely state that I am willing to*:

- ☒ Grant full access for Universitas Multimedia Nusantara to publicize my scientific work to the Knowledge Center repository hence can be accessed by Civitas Academica of UMN/Public. I stated that the scientific work that I created do not contain confidential data.
- ☐ I do not consent to publish my scientific work to the Knowledge Center repository, because: it is in the process of applying publication to a journal/conference national/international (proven with a letter of acceptance) **.
- ☐ Others:
- ☐ Can only be accessed internally in Universitas Multimedia Nusantara
 - ☐ An embargo of publication scientific work within 3 years.

Tangerang, 9 June 2025



(Putu Bintang Larissa Ayu Pariama)

* Choose one

** If I cannot prove the LoA journal / IPR, I am willing to fully authorize my scientific work to be uploaded to KC UMN and become the rights of UMN institutions.

FOREWORD

The author would like to thank God Almighty to bless and give strength to able to complete this final thesis titled “Designing an Interactive Campaign about the Impact of Gentrification towards Culture in Bali” as a requirement for passing this year’s bachelor’s degree. The reason for the author in bringing up this topic up in the first place is from the desire to recall Bali for what they are most known from the beginning, their culture. This campaign will also help in convincing tourists alike to visit and remember ultimately for Bali's philosophy and its customs.

The author would like to express their gratitude to the people who has given immense support in guiding the design process for this final project:

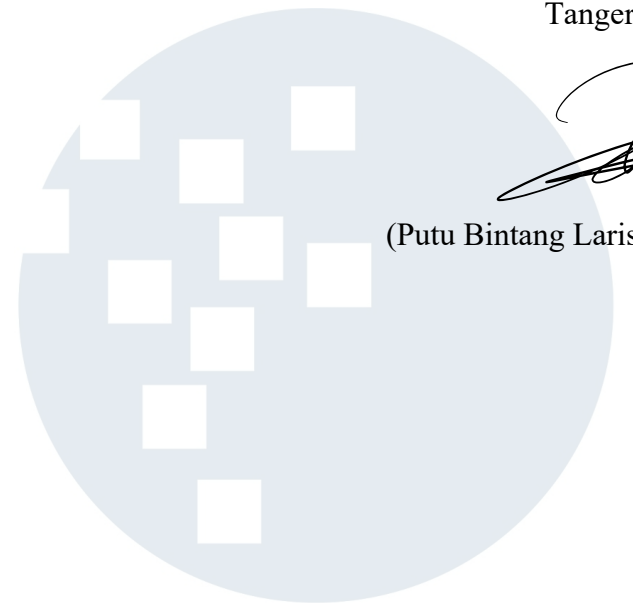
1. Dr. Andrey Andoko, as the Rector of Universitas Multimedia Nusantara.
2. Muhammad Cahya Mulya Daulay, S.Sn., M.Ds., as the Dean of the Faculty of Arts and Design, Universitas Multimedia Nusantara.
3. Fonita Theresia Yoliando, S.Ds., M.A., as the Head of Visual Communication Design Study Program, Universitas Multimedia Nusantara.
4. Frindhinia Medyasepti, S.Sn., M.Sc., as the first supervisor who has provided guidance, direction, and motivation for the completion of this final project.
5. Key informant I Ketut Susila Dharma as an expert in Balinese Culture, Dimitri Tran in his knowledge in investing in Bali, and Ni Putu Astis Mahariani, SST.Par, MTr.Par for their take in the current condition in the south region of Bali.
6. My family who has provided material and moral support, so that the author can complete this final project.

The author hopes that this Final Project could become a future reference for future students who also are inclined to stand by the movement of protecting Bali's cultural heritage and to refuse Bali to give up everything in their way for the sake of their sector of tourism.

Tangerang, 9 June 2025



(Putu Bintang Larissa Ayu Pariama)



UMN
UNIVERSITAS
MULTIMEDIA
NUSANTARA

DESIGNING AN INTERACTIVE CAMPAIGN ABOUT THE IMPACT OF GENTRIFICATION TOWARDS CULTURE IN BALI

(Putu Bintang Larissa Ayu Pariama)

ABSTRACT

In 2024, Bali was acknowledged by TripAdvisor as the most popular travel destination and received the Traveler's Choice Awards of 2024 and ranked second with Dubai at the top position. Unexpectedly the international travel guide publishing organization Fodor's Travel, deemed Bali to be unworthy of visiting due to overtourism in their published annual book about places with declining appeal. As the issue of gentrification becomes a far more pressing matter, there are barely any social campaigns about the impact of gentrification towards Bali's culture. Therefore, an interactive social campaign could help draw attention to the issue of gentrification and the impact to Bali's culture identity with the current digital era where society has adapted to new technology and reflect their integrity. the author's goal is to design an interactive campaign about the impact of gentrification for domestic tourists aged 20 above. Using the Human Centered Design method, the author will be able to convey their message through an interactive social campaign. The author also uses qualitative and quantitative research to deepen their research. The testing results to the target audience were received positively as they understood the gravity of the issue which gentrification impacts Bali's environment and community, in addition to prompting them to give a cultural exploration the next time they go to Bali.

Key Words: campaign, gentrification, Bali, overtourism

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A

PERANCANGAN KAMPANYE INTERAKTIF TENTANG DAMPAK GENTRIFIKASI TERHADAP BUDAYA DI BALI

(Putu Bintang Larissa Ayu Pariama)

ABSTRAK (BAHASA INDONESIA)

Pada tahun 2024, Bali diakui oleh TripAdvisor sebagai tujuan wisata terpopuler dan menerima penghargaan Traveler's Choice Awards 2024 dan menduduki peringkat kedua dengan Dubai di posisi teratas. Tak disangka, organisasi penerbit panduan perjalanan internasional Fodor's Travel, menganggap Bali tidak layak untuk dikunjungi karena overtourism dalam buku tahunan yang mereka terbitkan tentang tempat-tempat yang daya tariknya menurun. Ketika masalah gentrifikasi menjadi masalah yang jauh lebih mendesak, hampir tidak ada kampanye sosial tentang dampak gentrifikasi terhadap budaya Bali. Oleh karena itu, sebuah kampanye sosial interaktif dapat membantu menarik perhatian terhadap isu gentrifikasi dan dampaknya terhadap identitas budaya Bali dengan era digital saat ini di mana masyarakat telah beradaptasi dengan teknologi baru dan mencerminkan integritas mereka. Tujuan penulis adalah untuk merancang kampanye interaktif tentang dampak gentrifikasi untuk wisatawan domestik berusia 20 tahun ke atas. Dengan menggunakan metode Human Centered Design, penulis dapat menyampaikan pesan yang ingin disampaikan melalui kampanye sosial yang interaktif. Penulis juga menggunakan penelitian kualitatif dan kuantitatif untuk memperdalam penelitiannya. Hasil testing kepada target audiens diterima secara positif karena mereka memahami pentingnya isu gentrifikasi yang berdampak pada lingkungan dan masyarakat Bali, juga mendorong untuk melakukan eksplorasi budaya pada saat mereka berkunjung ke Bali.

Keywords: *kampanye, gentrifikasi, Bali, overtourism*

TABLE OF CONTENTS

TITLE PAGE	i
NO PLAGIARISM STATEMENT PAGE.....	ii
VALIDATION PAGE.....	iii
APPROVAL PAGE FOR PUBLICATION TO	iv
SCIENTIFIC WORK	iv
FOREWORD	v
ABSTRACT	vii
<i>ABSTRAK (BAHASA INDONESIA)</i>	viii
TABLE OF CONTENTS.....	ix
LIST OF TABLES	xii
LIST OF FIGURES	xiii
LIST OF ATTACHMENTS.....	xvii
CHAPTER I INTRODUCTION.....	1
1.1 Background.....	1
1.2 Problem Formulation.....	3
1.3 Scope of Problem.....	3
1.4 Purpose of the Final Project.....	3
1.5 Benefit of the Final Project.....	3
CHAPTER II LITERATURE REVIEW	5
2.1 Visual Communication Design.....	5
2.2 Social Campaign.....	5
2.2.1 Target Market and Target Audience	6
2.2.2 Art Directing and Creative Brief.....	6
2.2.3 Consumer Journey and Touchpoint.....	8
2.2.4 Message and Tactic Strategy	10
2.2.5 Copywriting	14
2.2.6 PESO Media	14
2.2.7 STP (Segmenting, Targeting, and Positioning)	17
2.2.8 AISAS	19
2.2.9 Law of UX	21
2.3 Interactive Media	22

2.3.1 User Interface	22
2.3.2 User Experience.....	28
2.3.3 Visual Storytelling.....	30
2.4 Gentrification.....	33
2.4.1 Gentrified Areas in Bali.....	33
2.4.2 Cultural Gentrification	34
2.4 Relevant Research	35
CHAPTER III RESEARCH METHODOLOGY	38
3.1 Research Subject	38
3.2 Human Centered Design.....	41
3.3 Design Techniques and Procedures.....	43
3.3.1 In-Depth Interview.....	44
3.3.2 Focus Group Discussion	49
3.3.3 Questionnaire.....	50
CHAPTER IV DESIGN RESULT AND DISCUSSION	58
4.1 Design Result	58
4.1.1 Inspiration.....	58
4.1.2 Ideation.....	85
4.1.3 Implementation	155
4.1.4 Design Process Conclusion	161
4.2 Design Overview	161
4.2.1 Beta Test.....	162
4.2.2 Key Visual Analysis.....	164
4.2.3 Main Media Analysis (Microsite)	170
4.2.4 Secondary Media Analysis (IG Ad)	180
4.2.5 Secondary Media Analysis (IG Story).....	181
4.2.6 Secondary Media Analysis (Twitter Spotlight Ad)	182
4.2.7 Secondary Media Analysis (Digital Kiosk)	183
4.2.8 Secondary Media Analysis (Digital Stickers)	184
4.2.9 Budgeting	184
CHAPTER V CLOSING.....	186
5.1 Conclusion.....	186

5.2 Suggestion	186
BIBLIOGRAPHY	xviii
ATTACHMENTS	xxi



UMN
UNIVERSITAS
MULTIMEDIA
NUSANTARA

LIST OF TABLES

Table 2.1 Relevant Research.....	35
Table 3.1 Pre-Questionnaire First Section	51
Table 3.2 Pre-Questionnaire Second Section.....	51
Table 3.3 Pre-Questionnaire Third Section.....	52
Table 3.4 Follow Up Questionnaire First Section.....	53
Table 3.5 Follow Up Questionnaire Second Section	54
Table 3.6 Follow Up Questionnaire Third Section	54
Table 3.7 Follow Up Questionnaire Fourth Section	56
Table 4.1 Pre-Questionnaire First Section Result.....	58
Table 4.2 Pre Questionnaire Second Section Result.....	59
Table 4.3 Pre Questionnaire Third Section Result.....	61
Table 4.4 Follow Up Questionnaire First Section Result	62
Table 4.5 Follow Up Questionnaire Second Section Result.....	63
Table 4.6 Follow Up Questionnaire Third Section Result.....	64
Table 4.7 Follow Up Questionnaire Fourth Section	66
Table 4.8 FGD Participant Profile	71
Table 4.9 SWOT Analysis Visitbali.....	80
Table 4.10 SWOT Analysis LoveBali	81
Table 4.11 Mandatory Institution.....	85
Table 4.12 Creative Brief.....	86
Table 4.13 AISAS Strategy Planning.....	89
Table 4.14 AISAS Media Planning.....	90
Table 4.15 Campaign Timeline.....	92
Table 4.16 Sketch Each Interactive Story Scene	134
Table 4.17 Alpha Test First Section Result	156
Table 4.18 Alpha Test Second Section Result.....	158
Table 4.19 Alpha Test Third Section Result.....	159
Table 4.20 Before and After Alpha Test.....	160
Table 4.21 Budgeting.....	184

LIST OF FIGURES

Figure 2.1 Example of Art Directing	7
Figure 2.2 Consumer Journey	9
Figure 2.3 Message Strategy Preemptive Example.....	10
Figure 2.4 Unique Selling Proposition Example.....	11
Figure 2.5 Brand Image Example	11
Figure 2.6 Positioning Example	11
Figure 2.7 Resonance Example.....	12
Figure 2.8 Affective/Anomalous Example	12
Figure 2.9 Peso Model	15
Figure 2.10 Paid Media Example.....	15
Figure 2.11 Earned Media Example (Word of Mouth).....	16
Figure 2.12 Shared Media Example.....	16
Figure 2.13 Owned Media Example	17
Figure 2.14 AISAS Model	19
Figure 2.15 Hick's Law	21
Figure 2.16 Serif vs Sans Serif.....	23
Figure 2.17 Primary Color	24
Figure 2.18 Colors applied in Balinese Culture (Barong).....	25
Figure 2.19 60-30-10 Rule	25
Figure 2.20 12 Column Grid	26
Figure 2.21 Emphasis.....	27
Figure 2.22 Alignment	27
Figure 2.23 Action Button.....	28
Figure 2.24 Microinteraction	29
Figure 2.25 Illustration.....	30
Figure 2.26 Semi Realism Illustration	31
Figure 2.27 Shading	32
Figure 2.28 Cel Shading.....	33
Figure 4.1 Documentation Interview with I Ketut Susila Dharma	67
Figure 4.2 Documentation Interview with Finishtra Desriansyah	68
Figure 4.3 Documentation Interview with Dimitri Tran.....	70
Figure 4.4 FGD Documentation.....	72
Figure 4.5 Documentation Interview with Balinese Community (1).....	74
Figure 4.6 Documentation Interview Balinese Community (2).....	76
Figure 4.7 Documentation Interview with Felicity Angelica.....	78
Figure 4.8 Documentation Interview with Chaya Dharma	78
Figure 4.9 Visit Bali Interface.....	79
Figure 4.10 Nomadic Tribe	83
Figure 4.11 Tarotbot.....	84
Figure 4.12 Empathy Map Nadirah.....	94

Figure 4.13 Empathy Map Maria	95
Figure 4.14 Nadirah Lestari Mainstream Persona.....	96
Figure 4.15 Maria Dewi Extreme Persona.....	97
Figure 4.16 Nadirah Lestari User Journey	98
Figure 4.17 Maria Dewi User Journey	99
Figure 4.18 Microsite Sitemap.....	100
Figure 4.19 User Flow Mainstream Persona.....	101
Figure 4.20 User Flow Extreme Persona	101
Figure 4.21 Mindmap.....	102
Figure 4.22 Big Idea Alternatives	103
Figure 4.23 Campaign Name Alternatives.....	105
Figure 4.24 Campaign Logo References.....	106
Figure 4.25 Campaign Logo Sketch.....	107
Figure 4.26 Campaign Logo Alternative Outlined	107
Figure 4.27 Bali Temple Ornament Reference	108
Figure 4.28 Final Campaign Logo	108
Figure 4.29 Campaign Timeline Alternatives.....	111
Figure 4.30 Typography Exploration.....	112
Figure 4.31 Final Typography Choice	112
Figure 4.32 Stylescape	113
Figure 4.33 Color Palette	114
Figure 4.34 Moodboard Illustration	114
Figure 4.35 Grid System	115
Figure 4.36 Low Fidelity Microsite	115
Figure 4.37 Supergraphic Reference.....	116
Figure 4.38 Supergraphic Sketch	117
Figure 4.39 Supergraphic Digitalization.....	117
Figure 4.40 Poleng Reference	118
Figure 4.41 Poleng Sketch	118
Figure 4.42 Poleng Digitalization	118
Figure 4.43 Semi realism Art Style Reference.....	119
Figure 4.44 Female Main Character Game Reference.....	120
Figure 4.45 Main Character Rania Reference.....	121
Figure 4.46 Main Character Rania Sketch	122
Figure 4.47 Main Character Rania Digitalization	122
Figure 4.48 Supporting Character Wayan Reference	123
Figure 4.49 Supporting Character Wayan Sketch.....	124
Figure 4.50 Supporting Character Wayan Digitalization.....	124
Figure 4.51 Supporting Character Mini Reference	125
Figure 4.52 Supporting Character Mini Sketch	125
Figure 4.53 Supporting Character Mini Digitalization	126
Figure 4.54 Ogoh-Ogoh Reference	127
Figure 4.55 Ogoh-Ogoh Sketch	127

Figure 4.56 Ogoh-Ogoh Digitalization	128
Figure 4.57 Gebogan Reference.....	128
Figure 4.58 Gebogan Reference.....	128
Figure 4.59 Gebogan Digitalization.....	129
Figure 4.60 Key Visual Reference	129
Figure 4.61 Key Visual Sketch Alternative	130
Figure 4.62 Key Visual 1 Sketch	130
Figure 4.63 Key Visual 1 Digitalization	131
Figure 4.64 Key Visual 2 & 3 Sketch	132
Figure 4.65 Key Visual 2 & 3 Digitalization	133
Figure 4.66 Button Reference	137
Figure 4.67 Button Sketch.....	137
Figure 4.68 Interactive Story CTA Button.....	137
Figure 4.69 Microsite Buttons.....	138
Figure 4.70 Interactive Storytelling Buttons.....	138
Figure 4.71 Naviation Bar.....	138
Figure 4.72 High Fidelity Microsite Full	139
Figure 4.73 High Fidelity Homepage Page.....	140
Figure 4.74 High Fidelity About Us Page.....	142
Figure 4.75 High Fidelity Gentrification Page.....	143
Figure 4.76 High Fidelity Events Page	144
Figure 4.77 High Fidelity Beyond the Scenery Page.....	146
Figure 4.78 Page Transition Prototyping	146
Figure 4.79 Prototyping Interactive Storytelling Effect.....	147
Figure 4.80 Instagram Story Ad Reference.....	148
Figure 4.81 Instagram Story Ad Sketch.....	148
Figure 4.82 Instagram Story Digitalization.....	149
Figure 4.83 Instagram Story Reference	149
Figure 4.84 Instagram Story Sketch.....	150
Figure 4.85 Instagram Story Digitalization.....	150
Figure 4.86 Twitter Spotlight Ad Reference.....	151
Figure 4.87 Twitter Spotlight Ad Sketch	151
Figure 4.88 Twitter Spotlight Ad Digitalization	152
Figure 4.89 Digital Kiosk Reference	152
Figure 4.90 Digital Kiosk Sketch.....	153
Figure 4.91 Low Fidelity Digital Kiosk.....	153
Figure 4.92 Digital Kiosk Digitalization.....	154
Figure 4.93 Digital Sticker Reference.....	154
Figure 4.94 Digital Sticker Batch 1.....	155
Figure 4.95 Digital Sticker Batch 2.....	155
Figure 4.96 Documentation Prototype Day	156
Figure 4.97 Documentation Beta Test	162
Figure 4.98 Key Visual 1 Analysis	164

Figure 4.99 Key Visual 2 Analysis	167
Figure 4.100 Key Visual 3 Analysis	169
Figure 4.101 Microsite Homepage Analysis.....	171
Figure 4.102 Microsite About Us Page Analysis.....	173
Figure 4.103 Microsite Gentrification Page Analysis.....	174
Figure 4.104 Microsite Events Analysis	175
Figure 4.105 Microsite Beyond the Scenery Page Analysis.....	176
Figure 4.106 Introduction to Rania Interactive Story Analysis	177
Figure 4.107 Color Choice Ogoh-Ogoh Interactive Story Analysis.....	177
Figure 4.108 Semi Realism Illustration in Interactive Storytelling	177
Figure 4.109 Primary Color Usage in Microsite.....	178
Figure 4.110 Application of ITC Benguiat and Quicksand	179
Figure 4.111 Application of ATC Arquette Body Text	179
Figure 4.112 Emphasis on Main Character in Microsite Homepage.....	180
Figure 4.113 Applying 12 Grid Column.....	180
Figure 4.114 Instagram Story Ad Attention Phase	181
Figure 4.115 Instagram Story Interest Phase	182
Figure 4.116 Twitter Spotlight Ad Search Phase.....	183
Figure 4.117 Digital Kiosk Action Phase	183
Figure 4.118 Digital Sticker Share Phase	184



LIST OF ATTACHMENTS

Attachment A Turnitin Percentage Result	xxi
Attachment B Counselling Form	xxii
Attachment C Non-Disclosure Agreement	xxix
Attachment D Non-Disclosure Statement.....	xli



UMN
UNIVERSITAS
MULTIMEDIA
NUSANTARA