

CHAPTER II

LITERATURE REVIEW

2.1 Visual Communication Design

The creative process that combines the use of art and technology to form an idea is called Visual Communication Design. Visual Communication is using the language of design to convey a certain message. The design itself is the main power that can be seen and used to express meaning and significance of the message. Putra (2021) states that the word communication, which means the knowledge that aims in delivering a message, becomes the main objective (p.7). Not only Visual Communication Design is limited as a knowledge that studies all efforts to create a design where its intention is to communicate through said design, it is also a part of a broader aesthetic order. Therefore, the impact that Visual Communication Design gives is to spread the word about a certain theme where people can acknowledge what the design portrays. The author will use the knowledge of visual communication design to create and communicate with the media which is an interactive campaign as effective to deliver the message.

2.2 Social Campaign

Nabilah & Setiawan (2023) views that compared to other kinds of campaigns, social campaigns nowadays are exceedingly prevalent. Social campaigns are a process to communicate messages that contain social issues. It is also a process and a series of planned communication actions. Therefore, to convey a message effectively to a target is to have the right and practical strategy. The purpose of the social campaign itself is to raise public awareness of the social symptoms that are happening. It can also be said that a social campaign is a process of conveying a message that contains information about certain social issues that happen in society. The results of the campaign can be in a form of community involvement or change of behavior from the ones that are targeted to also impact the changing social norms. A social campaign will help in changing the behavior

and perspective of domestic tourists to be aware of the situation that Bali is undergoing under the process of gentrification.

2.2.1 Target Market and Target Audience

According to Craven, target market is the process of evaluating and selecting each segment to be served by the company / the act of evaluating and comparing identified groups and then selecting one or more of them as candidates with the greatest potential. In meeting market targets, companies also need to determine the position of the product in the global market, namely the act of designing the company's offerings and image so that it occupies a meaningful and different competitive position in the minds of its target customers (Rahmah et al., 2022,).

Target audience is recognized as potential buyers of products, perceived also as individuals who potentially receive information and are interested in the messages they convey. The definition of target audiences is a certain group of consumers who are most potential and want your product or service. Therefore, the target market or targeting audience must see your advertising campaign. Usually, a brand's marketing strategy for target markets can be made based on age, income, geographic location, gender, interests, and other factors (Nafiasari et al., 2024,).

Determining the target audience will be the core point of advancing to designing the final artwork to understand their certain behavior and what kind of individuals are from and become potential users for the social campaign that will made and to understand their backgrounds.

2.2.2 Art Directing and Creative Brief

The art director is responsible for creating the visual brand identification and visual impact. The art director oversees the visual look of the brand message, both in print and on television, and how it communicates mood, product qualities, and psychological appeals. The art director and copywriter team work together to come up with the Big Idea, but the art director is in charge to bring the visual side of the idea to life. Specifically, art directors make

decisions about whether to use art or photography in print and film or animation in television and what type of artistic style to use. They are trained in graphic design, including art, photography, typography, the use of color, and computer design software. Although art directors generally design the ad, they may not create the finished art. If they need an illustration, they hire an artist. In addition to advertising, art directors may also be involved in designing a brand or corporate logo as well as packages, merchandising materials, store or corporate office interiors, and other aspects of a brand's visual presentation, such as shopping bags, delivery trucks, and also uniforms (Moriarty et al., 2015).



Figure 2.1 Example of Art Directing

Source: <https://theartcareerproject.com/how-to-become-an-art-director/>

The outcome of strategic research usually reaches agency creative departments in the form of a strategy document called a creative brief or communication brief, which explains the consumer insight and summarizes the basic strategy decisions. The creative brief (or creative platform, worksheet, or blueprint) is the document prepared by the account planner to summarize the basic marketing and advertising strategy described. It gives direction to creative team members as they search for a creative concept, or Big Idea. Creative strategy, or message strategy, is what the advertisement says; execution is how it is said (Moriarty et al., 2015).

Art directing and creative brief will help in constructing the campaign from the very start, knowing the end goal and the strategies and messages that is needed to be conveyed for the social campaign to run. Art directing will also help in figuring out the visuals that must be showcased in the final design.

2.2.3 Consumer Journey and Touchpoint

The term Customer Journey comes from the field of classical marketing and describes the journey of a potential customer via contact points, Customer Touchpoints (CTP) to the company. Behind this journey is the approach that a customer repeatedly deals with the purchase of a product or service and thus satisfies his individual information needs. Kruse Brandão and Wolfram also call the Customer Journey the "interaction process that a person goes through with a brand in a certain section of an interest, decision, purchase process". The Customer Journey is thus an interactive multi-channel and multi-device purchase process. In addition to the original customer journey, the customer in the digital age is influenced by factors such as digital WOM communication in decision-making. Each individual touchpoint must therefore generate the highest possible level of awareness, communicate the brand and explain the product. Whereas touchpoint is any product, service, or transaction location where a customer gets a strong impression of a brand before making a purchase, according to Westenberg et al (2010, p. 2). According to Clatworthy, touchpoints include things like actual buildings, websites, printouts, self-service kiosks, and customer support representatives. Touchpoints influence brand choice by communicating both verbal and nonverbal brand impressions. Employees with direct customer contact, product performance characteristics, and all forms of communication, including online and offline channels as well as mass and personal communication, can all be considered these interaction/contact points (Baaken & Patricia, 2019).

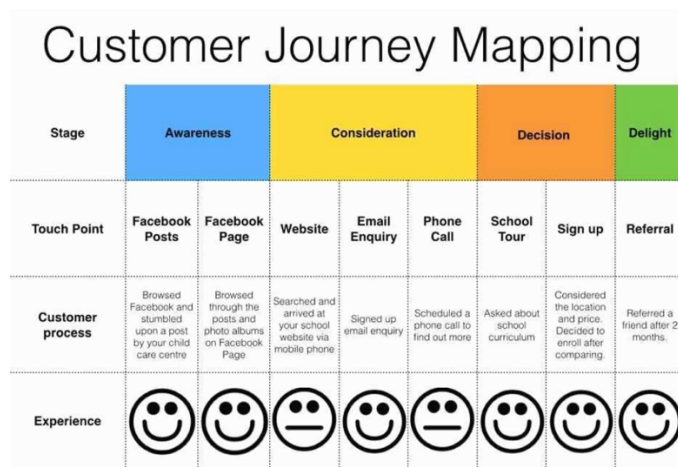


Figure 2.2 Consumer Journey

Source: <https://binus.ac.id/bandung/2021/08/cara-mudah-mendapat-pelanggan...>

1) Consumer Insight

Consumer insight is defined as a synthetic description of attitudes, opinions and values preached by a brand's target group. Identifying consumer insight assumes the form of an individual utterance, most frequently in the form of a quotation. Insight can be discovered directly by listening closely to direct opinions of the target group or indirectly, by observing and analyzing the group's attitudes and behavior. Despite the synthetic nature, consumer insight necessitates a deep relation with representatives of the target group and discovering genuine motifs behind their attitudes and behavior. These motifs are affected not only by rational premises but quite frequently by emotions (Janiszewska, 2013).

2) Consumer Persona

A consumer persona in the HCI community was originally introduced by Cooper. A persona is a precise description of a user's characteristics and what he/she wants to accomplish. According to Cooper, the construction of a persona needs to be based on sound field research and should/could be presented in text and/or image. A persona is usually generated to help designers understand, describe,

focus and clarify user's goals and behavior pattern (Chang et al., 2008).

After understanding the designated target audience for the purpose of the social campaign, the author will create a persona that will be the potential and likely type of user in trying the main media and overall campaign. The persona then will undergo a consumer journey where the scenario is based on before the existence of the social campaign.

2.2.4 Message and Tactic Strategy

There are numerous strategies to convey a message, specifically when making a campaign. Since a campaign's goal is to change the behavior or a perspective of the target audience, it requires a strategy so that it touches the people's hearts. Each strategy has its own way to express approach the message to the target audience. Head and Heart could be distinguished as hard-sell and soft-sell strategies. While hard sell is an informational message to touch the mind and create a response based on logic, whereas soft sell uses emotional appeals or images to create a response based on attitudes, moods, and feelings (Moriarty et al., 2015). Frazer's Six Creative Strategies elaborates a set of six creative strategies to approach a certain message using these specific message strategies:

1) Preemptive

Utilizes a shared quality or advantage but makes the target audience and especially the competitors to have "similarity" situations when the brand comes first.



Figure 2.3 Message Strategy Preemptive Example
Source: <https://domistudyblog.wordpress.com/2014/11/26...>

2) Unique selling proposition

Makes use of a clear distinction in qualities to produce a significant benefit for the customer.

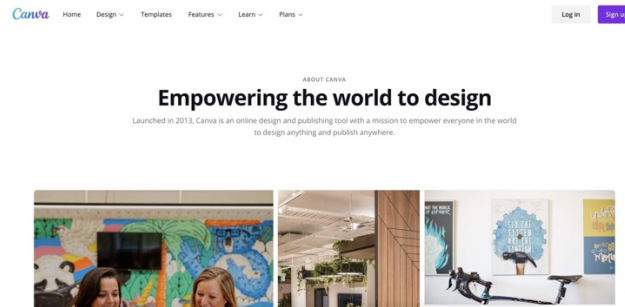


Figure 2.4 Unique Selling Proposition Example

Source: <https://popupsmart.com/blog/unique-selling-proposition-examples>

3) Brand image

Makes a claim of superiority or distinction based on external elements, including customer psychological characteristics.

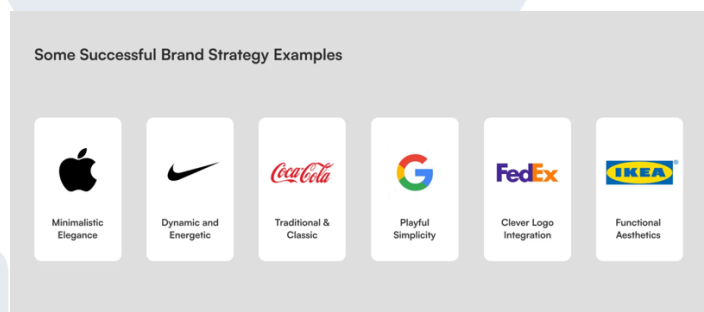


Figure 2.5 Brand Image Example

Source: <https://hadipahmi.com/brand-strategi/>

4) Positioning

Makes a lasting impression on the customer in comparison to the competition.

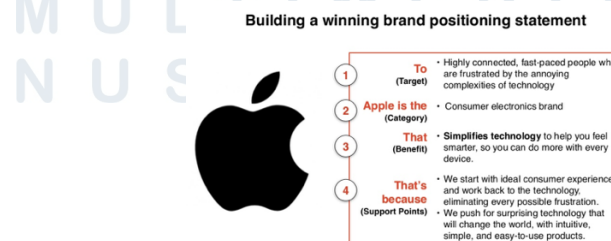


Figure 2.6 Positioning Example

Source: <https://hadipahmi.com/brand-strategi/>

5) Resonance

Uses scenarios, ways of living, and feelings that the intended audience can relate to.

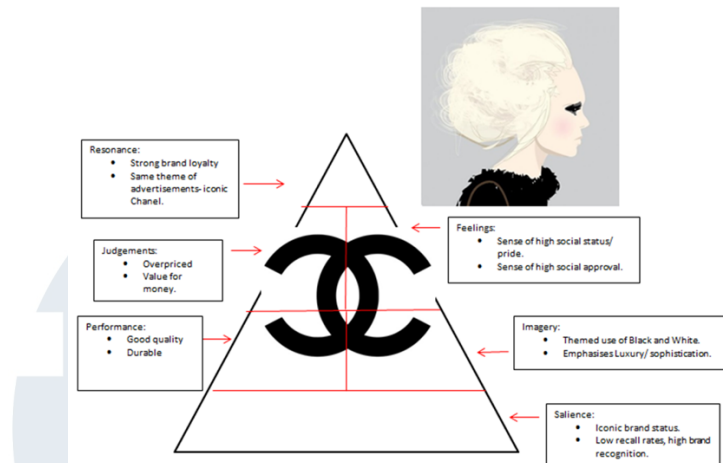


Figure 2.7 Resonance Example
Source: <https://www.chegg.com/homework-help...>

6) Affective/anomalous (or ambiguous)

Uses a sentimental, occasionally even ambiguous message to overcome apathy.



Figure 2.8 Affective/Anomalous Example
Source: https://nancyfriedman.typepad.com/away_with_words/2022...

According to the book Advertising & IMC Principles and Practice tenth edition (2015) they have also elaborated the tactic strategies that could be of use effectively along with the message strategies:

1) Lecture

A lecture is instruction usually given verbally—or it could be a demonstration using visuals. It also applies technique to persuade the audience by backing up with an argument such as an argument to

persuade the audience. The advantages of lectures are inexpensive to produce and are compact and efficient. A lecture can deliver a dozen selling points in seconds, get right to the point, and make the point explicitly. In advertising, we use the phrase talking head to refer to an announcer who delivers a lecture about a product.

2) Drama

Drama relies on the viewer to make inferences about the brand. Usually, the drama is in the story that the reader has to construct around the cues in the ad. Through dramas, advertisers tell stories about their products.

3) Psychological Appeal

Although emotion is at the base of most appeals, in some situations appeals can also have a logical dimension, such as saving money for retirement (relief based on knowledge). Appeals generally pinpoint the anticipated response of the audience to the product and the message.

For the approaching segment of the tactic strategies, the following are the approach to accompany with when the designer chooses to use the tactic strategy through strongly applying it in the expecting response from the targeted user (Moriarty et al., 2015)

1) Straight Forward

Factual or informational, conveys information without any gimmicks, emotions, or special effects

2) Slice of Life

Slice of life is an elaborate version of a problem solution staged in the form of a drama in which “typical people” talk about a common problem and resolve it.

3) Problem Solution

The message begins with a problem and then showcases the product as the solution. The bandage product for a cut makes it easy to do a blood test to save a life as illustrated in this chapter’s

opening story. A variation is the problem avoidance message format, in which the product helps the consumer avoid a problem.

4) Comparison

Compares two or more products to show the superiority of the advertiser's brand. The comparison can be direct, with competitors mentioned, or indirect, with just a reference to "other leading brands." In the comparison approach, as with a demonstration, seeing is believing, so the objective is to show something that builds conviction.

Using the message and tactic strategy will aid the author to create copywriting and the specific headlines that will bring the user's attention to the campaign and how they could resonate and feel with the content and overall message that the campaign offers.

2.2.5 Copywriting

The language to promote or persuade customers to act is defined as copywriting. The primary objective of copywriting is to capture the attention of the prospect and convince them to make a purchase. The average person is exposed to thousands of ads per day. Copywriting is an essential part of marketing, and it plays a vital role in creating a brand image. A well-crafted copy can create a lasting impression on the audience, whereas a poorly written copy can result in the audience moving on to the next ad (Mališević, 2024). The author will utilize copywriting for the target audience to be coaxed into wanting to know more about the campaign itself and how impactful the message could be.

Copywriting is an important part in persuading the designated target audience in understanding the theme of the social campaign, and its goal is to make the user stay in touch and grasp the fact about the reality where gentrification plays a deep impact on Bali.

2.2.6 PESO Media

The PESO model is referred to the company's way of communicating with media content that has been categorized by the four parts,

which are paid, earned, shared, and owned media. The model had also evolved from a previous model known as “media trinity” (Valentino, 2024).

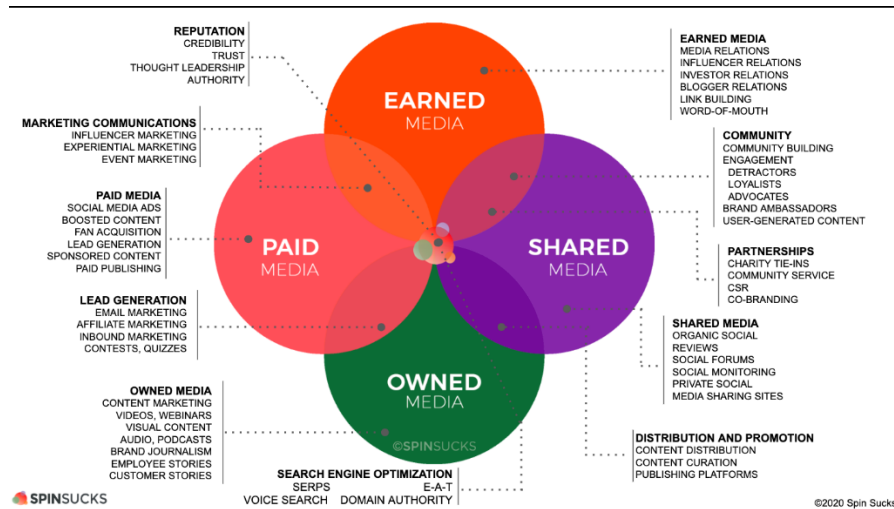


Figure 2.9 Peso Model

Source: <https://spinsucks.com/communication/peso-model-challenges-solutions/>

1) Paid Media

Paid media is media that is paid to support companies' sales activities, such as paid endorsements, sponsored content, mobile advertising, paid influencers, and paid search. It is also considered as a form of online marketing where they could appear in search engines and allow display ads so internet users would be greeted by them in the search engine results and uses a pay-per-click model.

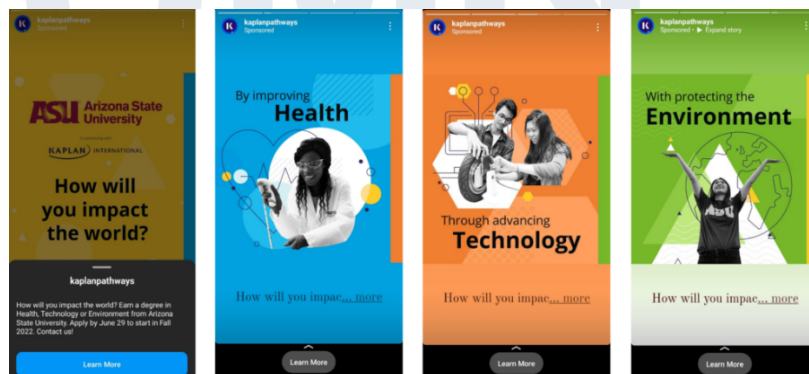


Figure 2.10 Paid Media Example

Source: <https://adespresso.com/blog/37-instagram-ads-examples/>

2) Earned Media

Earned Media is organized editorial publicity generated media such as media releases, interviews, and other media relations activities. It becomes a dominant focus of public relations and corporate communications along with said formats.



Figure 2.11 Earned Media Example (Word of Mouth)
Source: <https://www.reviewtrackers.com/blog/the-importance-of-word...>

3) Shared Media

Shared media is a form of communication where it involves communities, followers, friends, and customers contributing to engagement and commenting through social media. Facebook, Twitter, Youtube, Instagram, and Pinterest consists of international social media. It can be considered that the position between a brand account and other user accounts are regarded as equals. With social media being an open platform with free access, it results with comments or retweets of posts that results in content sharing to collaboration.

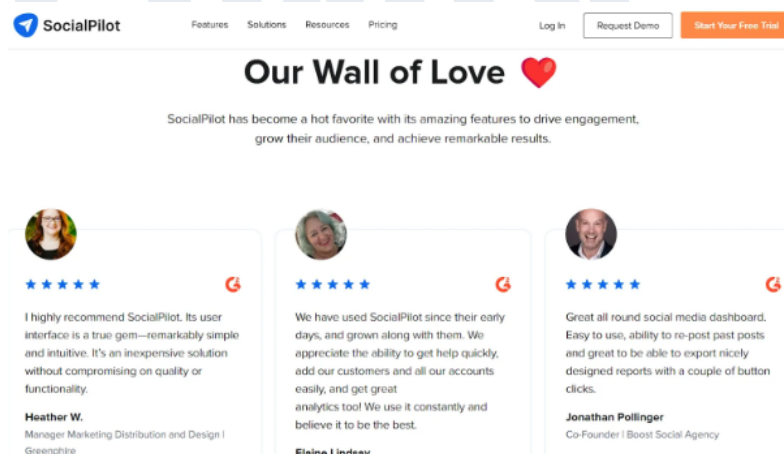


Figure 2.12 Shared Media Example
Source: <https://www.socialpilot.co/reviews/blogs/social-media-reviews>

4) Owned Media

Owned media is a digital site owned and controlled by an organization which are filled with publications that are controlled by the organization in terms of messages and shared topics. The media includes company magazines, bulletins, reports, and organizational websites, blogs, and official pages. The PESO media will be practical when deciding the other additional media that can be used in the social campaign about how gentrification impacts the culture identity of Bali.



Figure 2.13 Owned Media Example

Source: <https://www.daswritingservices.com/content-marketing-examples/>

Using the PESO media will easily determine which kind of medias will be used for the duration of the social campaign. Knowing that each will have its own use and their main objectives, the author can figure out which can be monetized and how it will apply in a real-life scenario when the social campaign is implemented.

2.2.7 STP (Segmenting, Targeting, and Positioning)

STP (Segmenting, Targeting, and Positioning) is to position a brand into the minds of the consumers in such a way that the brand has a sustainable competitive advantage. By targeting and identifying the specific target audience to market the brand, a framework is used to aid in dividing them into relevant specific segments.

1) Segmenting

Market Segmentation is dividing a market into groups that are small regarding to their characteristics, traits, and basic needs where various marketing and product strategies are required for their necessities (Salsabila & Widaningsih, 2022). Some types of market segmentation are as follows:

- a. Geographic, for instance: which country, city or continent they are from
- b. Demographic, for example: age, gender, income.
- c. Psychographic, for example: social class, lifestyle.
- d. Behavioral, for example: scale of product usage

2) Targeting

A group of buyers are defined as the target market. They all have the same needs or characteristics that are the purpose of promoting the said brand. The types of target markets are as follows:

- a. Short-term target market
- b. Future target market
- c. Primary target market
- d. Secondary target market

3) Positioning

The way a product is defined by consumers based on important attributes or where the product is placed in the minds of consumers compared to rival products is called positioning. The goal of this segment is to form a proportion of the value of a product to a consumer that creates a convincing reason why they should buy the product. There are several ways of product positioning that marketers can do in marketing products to target consumers, including:

- a. Positioning by attribute
- b. Positioning according to benefits
- c. Positioning by application and its usage

- d. Positioning by user
- e. Positioning according to competitors
- f. Positioning by the product's category
- g. Positioning by price

By understanding where the social campaign position with other competitors, the author will dig deeper to catch the attention of the target audience compared to others who might not have the same topic, but with the same approach and how the message could be more effective.

2.2.8 AISAS

AISAS is a designed model that shows by observing changes of behaviors that occur is a way to effectively approach a certain target audience, with the help of the ongoing advancements of internet technology. AISAS consists of five phases where the target audience go through changes, both psychologically and actively participating (Virginia & Wijaya, 2020). The five phases of AISAS are as follows:

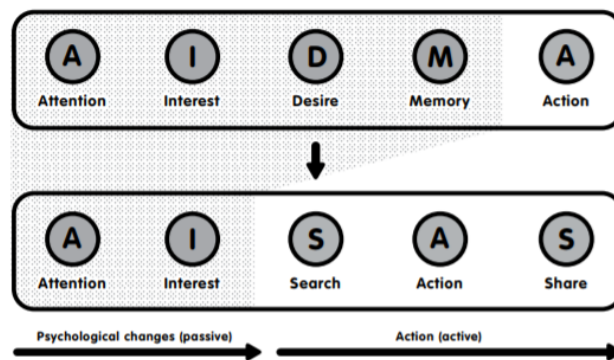


Figure 2.14 AISAS Model
Source: <https://bbs.binus.ac.id/gbm/2018/08/13/aisas-model/>

1) Attention

The target/consumer is aware of the brand or situation. In this phase, the target audience at most acknowledges about the brand, but not to the extent in having the desire to find out more about the brand.

2) Interest

This phase is where there are two possibilities that would happen after the target/consumer are interested in the brand. First, they would either be interested and wants to find out more information about the brand. Or the second probability that the target/consumer are uninterested and stops at only knowing the awareness stage.

3) Search

The consumer will seek information about the brand/product that they interested in the beginning. With the vast development of technology, target/consumers could easily find the product/brands reviews, identifying the pros and cons of said product, and where to buy them.

4) Action

After the target/consumers have digest the information about the brand/product they have searched about, the consumer will decide whether they would buy the said product or not. The target/consumer proceeds to the final stage after they determine they would want to buy the product.

5) Share

After the target/consumer buys the said product, they will share their experience through social medias as one of the channels. The reviews they broadcast could either be being satisfied or dissatisfied with the product, which would result in good or bad reviews, and the said reviews will trace back to the first phase of the model, where it will appear to other new people about the product.

By using the AISAS model, the author will be able to plan out and broaden the formulation of medias that will be made for the campaign to proceed. The AISAS model helps in bridging the scenario on how the campaign will proceed from start to finish. It will also aid in knowing that for what is the objective of each phase its main message and understanding the obstacles that will potentially go through.

2.2.9 Law of UX

The Laws of UX theory was invented by the designer Jon Yablonski. Laws of UX is a collection of psychological theories and how they can be applied in designing user experiences. This theory consists of dozens of theories, some of which are “Hick’s Law”, “Doherty Threshold”, and “Jakob’s Law” (Dwiantono et al., 2021). Laws of UX helps to understand the user behavior when using interactive media.

1) Hick’s Law

Hick’s law was formulated in 1952 by psychologists William Edmund Hick and Ray Hyman, who were examining the relationship between the number of stimuli present and an individual’s reaction time to any given stimulus. What they found was that increasing the number of choices available logarithmically increases decision time. His law predicts that the time it takes to decide increases with the number and complexity of choices available. Not only is this principle fundamental to decision making, but it’s critical to how people perceive and process the user interfaces we create. Hick’s law is a key concept in user experience design because it’s an underlying factor in everything we do. When an interface is too busy, actions are unclear or difficult to identify, and critical information is hard to find, a higher cognitive load is placed on users. Simplifying an interface or process helps to reduce the mental strain, but we must be sure to add contextual clues to help users identify the options available and determine the relevance of the information available to the tasks they wish to perform (Yablonksi, 2020, p. 24).

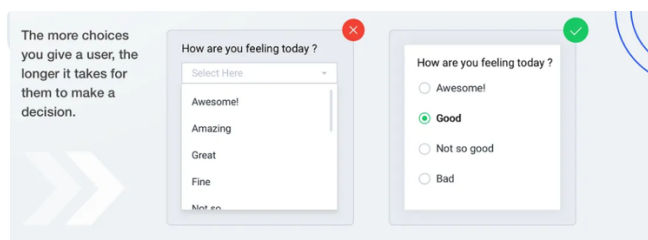


Figure 2.15 Hick's Law

Source: <https://dribbble.com/shots/11644117>

In hindsight, Hick's law is a choice that is not too overwhelming. Therefore, the author will use Hick's law so that the duration or the flow of the social campaign would not overwhelm the user and how they would interact with the given instructions or exploration that it will be given. This would also be applied to the microsite whereby designing the pages and its buttons as well as its features, Hick's law will help in giving the user a smooth flow and information that they can decipher.

2.3 Interactive Media

Amatullah & AB (2022) states that interactive media deliver and presents to the viewers with recorded video material assisted by computer control. Interactive media also provides active responses and determines the speed and sequence of the presentation. It can also be described as a media that is equipped with a control device that can be operated by the user; therefore, any choice can be freely selected by the user proceed to the next stage.

2.3.1 User Interface

User Interface is the study of graphic design layout on the appearance of a website or application. UI focuses more on the beauty of the vision of a website or application. The UI designer is responsible for arranging text elements, colors, lines, buttons, images, and all elements in the appearance of a website or application (Jamilah & Padmasari, 2022).

1) Typography

Typography is how the font is applied, arranged and treated in context. For example, there are texts with a header that is in a thick black letter Serif font, a Sans Serif body and a subtitle that is all-caps and has the brand color of our choice. Typography typically refers to the placement of text, how much spacing is between them and the grouping. The right typography harmonizes with the other components on the interface. It also invites the user to understand what their next step is and ultimately helps them accomplish their goal. The most important characteristics of typography is clarity and readability, which are key in how they interact with a website or application (Jones, 2022).

a. Serif & Sans Serif

Serif typefaces tend to look more traditional which makes them an appropriate choice when you want to imply something is older and more established. To project a modern feel, it is more appropriate to use sans serif. Serifs and sans serifs have different levels of legibility in different contexts. Serif typefaces are more legible on a printed page, whereas sans serif typefaces are more legible on the screen. Sans serifs, on the other hand, are more legible on a screen. Because computer monitors and mobile device screens are lower resolution than a printed page, serifs look muddy and blurry when rendered at a small scale on a screen and are therefore more difficult to read. For this reason, most body copy on websites and in apps is rendered in a sans serif typeface (Griffey, 2020).



Figure 2.16 Serif vs Sans Serif

Source: <https://www.designhill.com/design-blog/serif-vs-sans-serif-fonts...>

2) Color Palette

A color palette is necessary to bring the design alive. Colors refers to the different colors of each element within the interface it is used to evoke feeling or emotion. The art and science of using colors is key in UI/UX designs. Color theory is a concept that explains how people perceive color and the visual impact of colors that mix, match, or contrast with one another. This includes the messages that colors convey as well as the techniques employed to recreate color (Jones, 2022).

a. Primary colors

Color is an important aesthetic, because it is through color that we can clearly distinguish the beauty of an object. Color can be defined subjectively/psychologically which is a direct understanding by the experience of our sense of sight and objectively/physically as the nature of light emitted. Primary colors are the main colors consisting of blue, red, and yellow which are also known as Hue. These three basic colors are colors that can be combined and produce other derivative colors. These colors can be captured by the human eye because the human eye like other species has three kinds of color receptors called trichromat creatures (Meilani, 2013).



Figure 2.17 Primary Color

Source: https://simple.wikipedia.org/wiki/Primary_color

b. Colors According to Balinese Culture

Likewise in Bali, the use of color names or terms is often associated with local terms, for example: white (*petak*), pink (*dadu*), red (*bang/barak*), orange (*kudrang*), yellow (*jenar*), green (*wilis/gadang*), black (*ireng/selem*), ash/blue (*kelawu*), and brumbun colors. The color red gives the impression of strength, energy, happiness and victory, while the dark red color is likened to a determination, a burning spirit. Red indicates the direction of the south of Lord Brahma. Yellow in the west means majesty, glory, gold, nobility, compassion, cheerful, bright, intuitive, and warm. The gray/blue color in the northeast means knowledge,

insightful, peaceful, cool, calm, cold, sad, gloomy, thinking, and intellectual. Gray/blue indicates the color in the northeast of Dewa Sambhu (Karja, 2021).



Figure 2.18 Colors applied in Balinese Culture (Barong)
Source: <https://www.wonderverseindonesia.com/en/article/travel/...>

c. 60-30-10 Rule

Jones (2022) exclaims that to bring balance into the composition; the colors should be combined in the proportion of 60%-30%-10%. This means that the biggest part should go to the dominant hue, then the third of the composition takes the secondary color, and the 10% will go to accent colors.

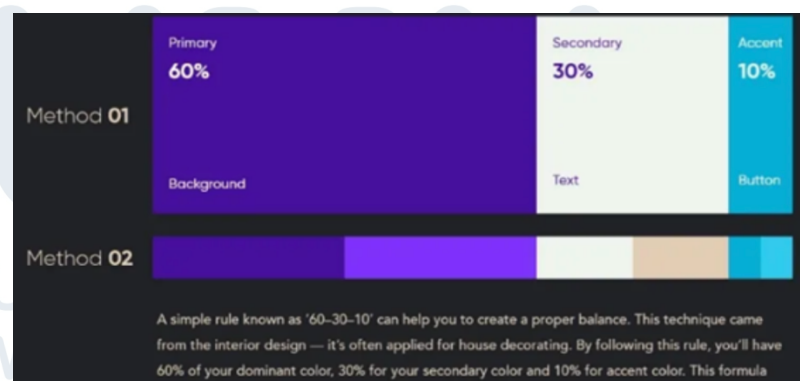


Figure 2.19 60-30-10 Rule
Source: <https://sis.binus.ac.id/2022/06/06/60-30-10-color-rule/>

3) Grid System

A grid system is a structure of invisible lines and columns that allow the designer to line up your design neatly and in an organized way, keeping everything space in a manner that helps the user. Grid systems are

structural foundations for design projects as they allow to make the project look and feel better by creating consistent rhythm and spacing. In addition, they allow to play with layouts but keep that organized rhythm to enhance professionalism. (Jones, 2022).

a. 12 Column Grid

Jones (2022) says that the 12 Column Grid is the industry standard for grid systems. It is the most common type of grid system that is especially used for web design projects. 12 is identified as a great number for the grid system because the columns can be evenly spaced and can be divisible by other numbers.

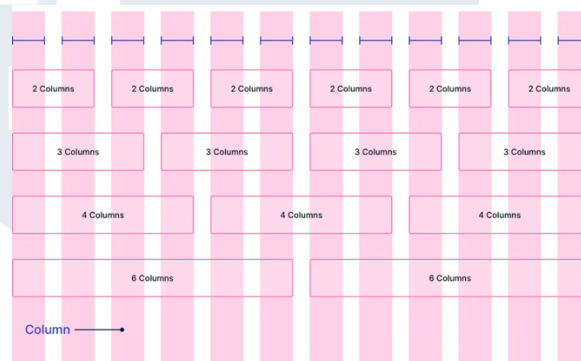


Figure 2.20 12 Column Grid

Source: <https://medium.com/@nitishkmrk/responsive-grid-design-ultimate-...>

4) Layout

Layout is understanding how to apply these colors and arrange them on the screen. When comprehending some basic layout principles and how they pertain to interactive media will help the designer make more strategic choices in line with their communication objective (Griffey, 2020)

a. Emphasis

Griffey (2020) exclaims that emphasis is making something stand out. The most important elements on a screen should be emphasized! A viewer should look at a screen and immediately understand what is most important because it is emphasized, then

intuitively know where to look next based on the layout of the other components.



Figure 2.21 Emphasis

Source: <https://www.thoughtco.com/emphasis-speech-and-composition-1690646>

b. Alignment

According to Griffey's book on Introduction to Interactive Digital Media, alignment refers to lining up the top, bottom, sides, or middle of text or graphic elements on a page. Visual elements should line up in straight lines horizontally and vertically. Aligning elements along the same horizontal and vertical invisible lines gives a more organized appearance. When elements are placed arbitrarily on the screen, it feels haphazard and disorganized. Consistent alignment also allows viewers to see the difference between elements and make quick visual comparisons. Good alignment can aid legibility, especially in online forms.

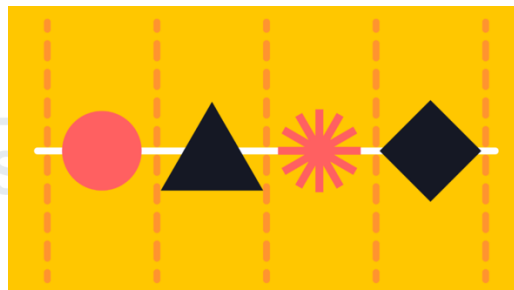


Figure 2.22 Alignment

Source: <https://blog.thenounproject.com/graphic-design-fundamental...>

Understanding the design principle of User Interface will be a crucial matter to lay out the contents and images that will be displayed in the web design of the microsite. Applying the elements from typography, color, grid, and layout, will bring out the usability of the microsite to be secured for the user to browse through.

2.3.2 User Experience

The practice of creating engaging, efficient user experiences is called user-centered design. user experience: the experience the product creates for the people who use it in the real world. User experience is about how it works on the outside, where a person meets it. User experience design often deals with questions of context. Aesthetic design makes sure the button on the coffeemaker is an appealing shape and texture. Functional design makes sure it triggers the appropriate action on the device. User experience design makes sure the aesthetic and functional aspects of the button work in the context of the rest of the product (Garrett, 2024).

1) Action Buttons

James (2024) exclaims that the action button's function is to tell the system to take all the other information the user has provided via other interface elements and do something—take action—with it.

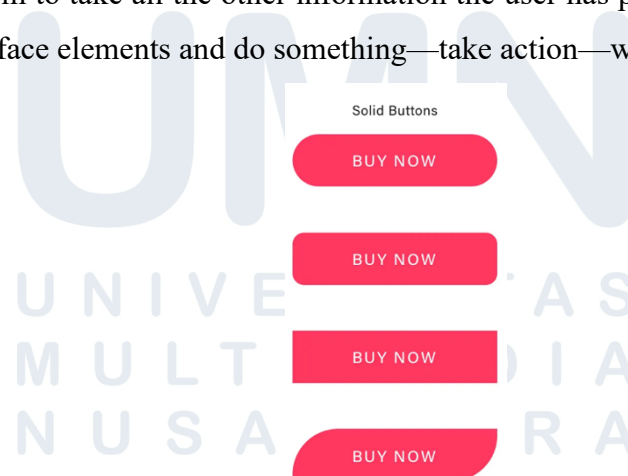


Figure 2.23 Action Button

Source: <https://masteryourwebsite.com/design-call-to-action-button-c87446a65949>

2) Usability

Usability is the “extent to which a product can be used by specified users to achieve specified goals with effectiveness, efficiency and satisfaction in a specified context of use”. The fundamental goal of usability testing is to help developers produce more usable products. The primary activity in diagnostic problem discovery tests is the discovery, prioritization, and resolution of usability problems (Lewis, 2021).

3) Microinteraction

Micro-interactions are small, subtle interactions that users have with a digital product or service. They can be as simple as clicking a button or as complex as an animation that provides feedback to the user. These small details may seem insignificant, but they can have a significant impact on the overall user experience. Microinteractions are not product features, but they are just as important. They differ from features in size and scope (Loknar and Ivančević, 2024).

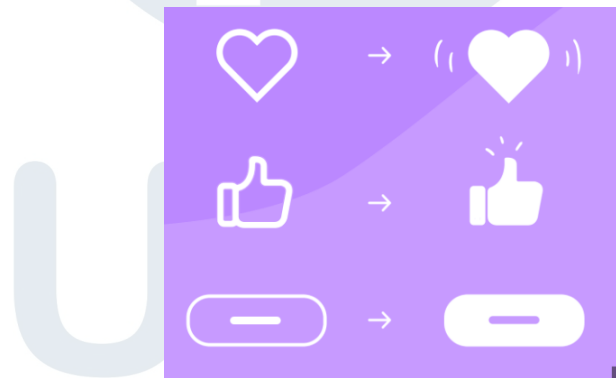


Figure 2.24 Microinteraction

Source: <https://www.justinmind.com/web-design/micro-interactions>

User Experience helps understanding the behavior of a user when they first use a product, website, or application. It is pivotal to know what kind of feedback that the user will get and how they will respond by the interactable objects around them that they could play around with. Using this will further improve the usability of the microsite accompanied with the design and its looks.

2.3.3 Visual Storytelling

The concept of visual storytelling is a way to tell a story or convey a message using visual elements such as images, video clips, animations, and visual compositions. It is a powerful method to communicate with an audience without the need for words or lengthy verbal narratives. Visual storytelling combines visual elements to create a powerful and compelling narrative (Cahyadi & Aswar, 2023). The author will use visual storytelling than having to use text to convey the information as they will be more drawn to how the narrative will play out that will convey the message about gentrification and culture in Bali.

1) Illustration

Illustrations prove valuable in teaching abstract information by providing spatial metaphors for logical structure. Using space, lines, boxes, arrows, color, and the relative distance between elements, an illustration can provide a concrete equivalent of abstract ideas. An illustration is a decoration, interpretation or visual explanation of a text, concept or process, designed for integration in print and digital published media, such as posters, flyers, magazines, books, teaching materials, animations, video games and films. Illustrations are a visual way to portray or illustrate a written text and help explain an idea or tell a story or provide decoration (Aashay Lule, 2022).



Figure 2.25 Illustration

Source: <https://www.coreldraw.com/en/blog/illustration/digital-illustration/>

In the microsite, there will be an interactive story that will be able to play out, thus by using illustrations for its assets to portray the general message of focusing with the culture in Bali and to continue the said narrative with illustrations that could back up the theme of storytelling. The storytelling will aid the purpose of the campaign to focus on the culture of Bali and bring light to the issue of gentrification after they have completed the storytelling, already bonding with the characters that they played through.

2) Semi Realism Illustration

Semi-realism is essentially creating something that we can identify as “real” or “close to real” based on our perceptions of the natural world around us and is not an objective image of reality. A successful semi-realistic character is created with the illusion of reality. This is done by using light and shadow to create the form. Using light and shadow to emphasize aspects of the design in ways that would not be found in nature. This is a technique that can be used to bring more attention to the curve of muscles or to draw more attention to the face (Caitlin, 2016).

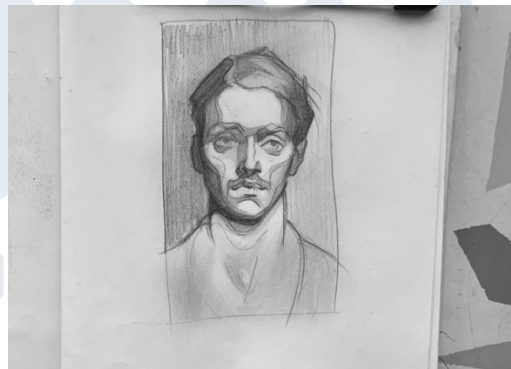


Figure 2.26 Semi Realism Illustration

Source: <https://bingedrawing.com/inspiration/semi-realistic-art-style/>

3) Shading

Shading is generalized to depict the gradation on an image or illustration by varying levels of darkness. Shading appears related to the amount of hue applied on each asset, including scene

backgrounds. Shading can be regarded as influencing the visualization concepts of 'Abstract' and 'Realistic' style. This influence consists of toon shading and smooth shading (Dolah and Gee, 2018).



Figure 2.27 Shading

Source: <https://willkempartschool.com/how-to-shade-a-drawing-light...>

a. Cell Shading

Cel Shading, also called toon shading or cel/toon shader, is a 3D technique based on a specific shading method, which consists in recreating the look of traditional 2D animation cells with the use of flat colors for shading 3D objects in an unrealistic way. But it's not only referred to as a shading method, nowadays Cel Shading is known also and more generally as an artistic style/method of making 3D graphics seem cartoonish with the use of specifically colored textures and also using outlines to simulate drawing lines. In Movies, TV series and other media, Cel shading is used for complimenting another type of animation, rather than being the center and a full production technique. One of the most frequent uses of Cel shading is in 2D animated movies/series, for animate things that otherwise would be harder to do with hand drawn animation (Luque, 2012).



Figure 2.28 Cel Shading

Source: <https://www.furaffinity.net/view/26124037/>

Using visual storytelling will be of use for making the interactive story that will be in the microsite. The visual storytelling aspect will be interactive for the user to be engaged in the storytelling and sticking with the plot aided with illustrations using the semi-realism art styles. Thus, with the cell shading technique it'll create the characters and other objects almost like they resemble the real-life depiction of it.

2.4 Gentrification

The word gentrification was coined by the British sociologist Ruth Glass in the year 1964. London: Aspects of Change, Glass' book, described the upheaval of certain neighborhoods in London by the middle-class “gentry” from the countryside. She wrote and quoted directly from her book, “One by one, many of the working-class quarters have been invaded by the middle class—upper and lower. Once this process of ‘gentrification’ starts in a district it goes on rapidly until all or most of the working-class occupiers are displaced and the whole social character of the district is changed” (Moskowitz, 2017, p. 37)

2.4.1 Gentrified Areas in Bali

Sanur, Kuta, and Ubud are known to be the gentrified areas in Bali, also called the Golden Triangle of Bali. Before becoming a tourist area, Sanur used to be a sacred place where after Hindu people were cremated their ashes will be disposed around the said area. Sanur once known for people in the fishery, trading, and agriculture business. However, the region began to become an experiment as it was being developed into a tourist region since 1959. This is because that in the year 1935 to 1951, they built Renon, a new

perkebalan experimental village which tourism became much more perceptible with Inna The Grand Bali Beach, the first hotel built in Bali, that attracts tourists. Kuta was originally a place where the exiled people from other villages come to reside, and their livelihood revolves around farming and fishing since it was an impoverished area. Kuta, known for having a demand of land for investment, business, and residence, is classified to be an area that is “super gentrified”. It transformed to be a tourist area where fishers and poor farmers were contributing to initiate the developments of the area. The area of Kuta, during the time that Indonesia was colonized, was a slave market. In Ubud, workers in the tourism industry are mobile, which contributes to the large population. There are a total of 409 hotels, including starred hotels, budget hotels, bungalows, and villas (Suyadnya, 2021).

Suyadnya (2021) also exclaims that the tourism industry saw a massive influx of invested capitals from national investors who collaborate with local business owners. Second, numerous laborers who are from Java and Lombok are imported because of the shortage of labor in the unorganized sector. The regions that are a part of the Golden Triangle attracts investors who desire to build tourism-related facilities that are economically viable.

The gentrified areas in Bali are caused by the spike of potential economic activity by building the island to become a tourism business to show its rich culture and nature. However, as the following years, Bali has become a land that has demand for land, business, and investment, where it drastically impacts farmers and the local community around them. The social campaign will bring up this issue as it is the root base of why the campaign is created in the first place.

2.4.2 Cultural Gentrification

The term “cultural gentrification” signals the moment when a cultural group’s visibly distinct language, traditions, and practices in a space are displaced, subsumed, or appropriated by the dominant ideology. Cultural gentrification is a process of transformation that leads to the displacement of the collective identities and cultures that once made up a space. Cultural

gentrification occurs when we operate inside the hegemonic position of culture that is closed and “grounded in a geographic sense of place that excludes what is foreign or alien.” The hegemonic viewpoint of culture has become naturalized as common sense in the American ideology. According to Karl Marx and Frederick Engels, this occurs as the ruling class’s domination is translated into the realm of ideas. Dominant codes, or hegemonic viewpoints, come to define the universe of possible meanings in a society or culture (Wheeler, 2024, p.32—28).

The phenomenon of cultural gentrification currently has already started to spread as many young Balinese are deciding to work in the tourism area rather than work with their families surrounding farming. This is a cultural shift to modernization where culture is starting to dissolve as more people focus on business and exploiting tourism than amplify voices and support the culture that Bali has always been known for.

2.4 Relevant Research

To strengthen the research much further, the author must find several existing research about the use of interactive social campaigns that results in the change of behavior from their target audience, and how gentrification has also been studied in other parts of Indonesia aside from Bali and describes how the phenomenon impacts the locals lives as well as the environmental and economic change within the region.

Table 2.1 Relevant Research

No.	Judul Penelitian	Penulis	Hasil Penelitian	Kebaruan
1.	<i>Perancangan Buku Interaktif Perilaku Hidup Bersih dan Sehat di Sekolah sebagai Media Kampanye Sosial bagi Anak Usia 3-6 Tahun</i>	Abrian Pamungkas	This research aims to change the behavior of preschoolers about living healthy and clean (PHBS) with an	The research’s design output is by making an interactive book, only a physical form instead of

			educative interactive pop-up book	digital platforms.
2.	<i>Aplikasi Kampanye Sosial Sociops sebagai Channel Informasi Pendidikan di Indonesia</i>	Aida Nurhapina, Deri Hendriawan, RR. Deni Widjayatri	This research focuses on creating a social campaign to build public awareness about the world of education through an application, a driving force for the community to actively participate in the program.	This research focuses on redeveloping an already existing application called “Sociops”, therefore the social campaign only caters to use a platform to learn about the education system instead of a wider social issue
3.	<i>Kajian Fenomena Gentrifikasi dan Aktivitas Penduduk di Permukiman Terdampak</i>	Titar Oktaviani Andari, Issa Samichat Ismail Tafridj	This research centers in the gentrification that occurred in the sub-district of Pondok Aren and cause changes in	This research solely focuses on the negative impact of gentrification towards pedestrians and the roads they walk, however

			road conditions, affects human movement surrounding the areas	they did not mention on the impact to cultural aspects
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The author could conclude from the various novelties obtained from previous research that has been done about the design and the topic being discussed, that there are no social campaigns done to tackle about the issue of gentrification towards culture. The previous research has made interactive designs that are both physical and digital forms, however there are no mentions of other social platforms that has been made as a form of an interactive social campaign. Therefore, the author decides to make an interactive social campaign is different from applications and other physical forms, and to emphasize more on the impact on culture if the process of gentrification grows and intensifies.

