

## Visual Design to Support the Sundanese Princess Digital Campaign at the Living Museum of the Kaoetamaan Istri Bandung School

Asy Syifa Rahma Ghifari<sup>1</sup>, Didit Widiatmoko Soewardikoen<sup>2</sup>, Hanif Azhar<sup>3</sup>, Yanuar Rahman<sup>4</sup>

<sup>1,2,3,4</sup> Master of Design, Faculty of Creative Industries, Telkom University, Indonesia

Email: [asysyifarg@student.telkomuniversity.ac.id](mailto:asysyifarg@student.telkomuniversity.ac.id),

[diditwidiatmoko@telkomuniversity.ac.id](mailto:diditwidiatmoko@telkomuniversity.ac.id), [hanifazhar@telkomuniversity.ac.id](mailto:hanifazhar@telkomuniversity.ac.id),

[vidiyan@telkomuniversity.ac.id](mailto:vidiyan@telkomuniversity.ac.id)

---

### Abstract

The increasing public interest in historical and cultural tourism encourages the need for an attractive digital approach to support the preservation of cultural heritage. The Living Museum of Sakola Kaoetamaan Istri aims to increase public awareness of the history of Indonesia's first women's school as well as become an educational space for Sundanese cultural values. This museum is located in the cultural heritage building of the Dewi Sartika Foundation Elementary and Junior High School in Bandung City. This research aims to design visual support for digital campaigns to increase public awareness and understanding of Sundanese princess culture fought for by the national hero, Dewi Sartika. The design thinking approach used includes the stages of empathize, define, ideate, prototype, and test. The empathize and define stage was carried out through interviews, field observations, and literature studies, with data mapping using the 360 mapping method and SWOT analysis. The ideate and prototyping stage involved 8 tourists and 5 stakeholders in a brainstorming session and design selection. In the test stage, the digital poster mockup was evaluated by 54 respondents through a google form questionnaire based on the Gestalt principle. The digital poster developed contains information about the museum's tour guide services through social media as part of the campaign strategy. The poster visual is presented in the form of a mockup to provide a clear picture to stakeholders and potential visitors regarding the final appearance. The results of the evaluation showed that the majority of respondents understood the message well thanks to a combination of visual elements such as color, layout, font size, illustrations, and supporting photos. The consistency of the visual appearance improves readability, builds the atmosphere of the old women's school, and creates an emotional closeness with visitors. The design of this poster is expected to be a digital campaign model for other living museums in Indonesia.

**Keywords:** Digital Campaigns; the culture of the Crown Prince; Museum; The Goddess of Serenity; Design Thinking

---

## INTRODUCTION

UNESCO established the Convention on the Safeguarding of *Intangible Cultural Heritage* as an effort to preserve intangible cultural heritage by encouraging countries around the world, including Indonesia, to preserve traditions and cultural expressions from previous generations. In response to this, the Indonesian government focuses on preserving cultural heritage and improving people's skills in managing the quality of cultural tourism by issuing laws related to the management of cultural heritage buildings and the promotion of culture (Victoryana & Hartono, 2023). This effort shows positive results; Hidayat et al. (2024) explained that the historical and cultural-based tourism sector plays an important role in attracting domestic and foreign tourists, with museums being one of the main destinations in the city of Bandung. There are various types of museums based on their collections, managers, areas, audiences, and exhibitions, but this study focuses on cultural heritage buildings that are often used as museums or living museums. Living history museums

present a complex historical display in the form of an entire building, artifact, or staging, through the reconstruction of everyday scenes of the past by utilizing collectible objects or involving visitors in the creation of replicas of costumes and handicrafts (Ciolfi & Mcloughlin, 2012; May et al., 2018; McCabe et al., 2019; Pepler et al., 2022), with the main goal of reviving and maintaining the cultural identity of a particular community.

One of the implementations was carried out at the Living Museum of the *Kaoetamaan Istri* School. This museum stands in a historical cultural heritage building that was once the first women's school in Indonesia, *Sakola Kaoetamaan Istri*, which was spearheaded by an education figure and Sundanese woman, Raden Ayoe Dewi Sartika. This museum aims to arouse public interest in the history of women's education through the thoughts of Dewi Sartika, in an ecosystem that supports collaboration, study, and research, without leaving aside Sundanese cultural values. Since its inauguration in 2024, the Living Museum of *Sakola Kaoetamaan Istri* has received attention from local and government media and has been visited by various historical communities, schools, and agencies. However, as a museum that is not even one year old, this museum faces various challenges in the early stages of its development, including attracting the interest of the wider community. Internal data shows that the average monthly visitor count is only around 8–20 people, most of whom come from community activities such as Bandung Good Guide, Bandung Heritage, Ketjil Museum, Cerita Bandung, Aluet, as well as collaborations with schools and government agencies. This shows the need to increase public awareness of the existence of this museum to maintain the value of Sundanese princesses.

Previous research by Pierre Walter (2019), in *Community-based Ecotourism Projects as Living Museums*, shows that there are four main elements of culture applied through living museum tourism, namely setting, curriculum content, narrative, and visitor experience. This aspect was used in the research to analyze aspects of the Living Museum of *Sakola Kaoetamaan Istri* in the context of local culture and visitor experience. However, cultural preservation does not only focus on the physical rescue of historical sites or objects but also on increasing public awareness of the importance of their cultural roots as a foundation to remain firm in the face of various cultural threats in the current era of information globalization (Saepudin, Damayani, & Rumana, 2017). In line with that, the mass media plays a strategic role in regenerating concern for national culture through the presentation of information and articles that are able to touch people's awareness so that they do not forget the cultural roots of their respective regions (Erlandia & Setiawan, 2017).

A research entitled *Digital Campaign as a Solution to Engage the Millennial's Awareness about Javanese Batik Pesisir* by Basiroen & Oetojo (2018) stated that the cultural campaign approach through attractive social media design effectively increases the awareness of the younger generation towards local culture and identity. This study uses qualitative methods through field observations, interviews, literature studies, and focus group discussions. This research was supported by Intan Putri Cahyani with the research title *Digital Storytelling in Cultural Tourism: A Sustainable Communication Approach at the Lasem Heritage Foundation*, which emphasizes the effectiveness of digital storytelling such as Instagram and websites in maintaining identity while promoting culture (Cahyani, Mardani, and Widianingsih, 2023).

Different from previous studies that focused on cultural introduction through digital

media in general, this study emphasizes the visual design of digital campaigns to support the promotion of Sundanese princess values in the living museum environment with a design thinking approach that involves the audience in focus group discussion sessions. The focus on living museums as an object of research makes this topic still rarely discussed before and makes new contributions in the realm of visual communication design and the preservation of local culture. Based on this, this research is directed to answer two main problems, namely what factors need to be considered to increase public awareness of local culture in living museums, and what kind of visuals are able to attract their attention in the context of a digital campaign of Sundanese princess culture in living museums.

## **METHOD**

The research method used is based on the design thinking framework, which consists of five main stages: empathize, define, ideate, prototype, and test. A design approach is chosen to identify a solution that fits the skills, time, and resources available to the museum for implementation. Although these stages are generally carried out sequentially, they can be conducted iteratively according to data obtained in the field (Yanchinsu et al., 2020).

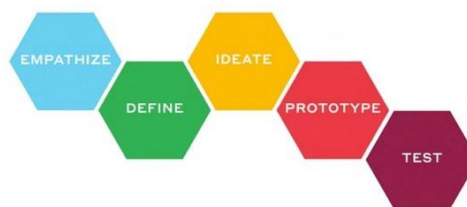


Figure 1. Design Thinking Framework

Source : *interaction-design.org*

Research through the design approach uses three components of research sources, namely design works as image aspect data, creators as maker aspect data, and audience or consumers as audience aspect data, where each component can be studied with special methods (Soewardikoen, 2021). Data collection for the imaging aspect was obtained through field observation and documentation; maker aspect data was collected through manager and client interviews; and the viewer aspect was collected through questionnaires, in-depth interviews, focus group discussions, and literature studies.

The observation was carried out at the Living Museum of *Sakola Kaoetamaan Istri*, which is located in the building area of SD & SMP Dewi Sartika, Jalan *Kautamaan Istri* No. 12, Kelurahan Balonggede, Regol District, Bandung City. Field observations were conducted from October 2024 to April 2025 in two different situations: weekdays after school teaching and learning activities through reservations, and outside weekdays during school holidays to find out the response of general tourists.

An in-depth unstructured interview was conducted with five resource persons, namely the principals of elementary and junior high schools, the Dewi Sartika Foundation, and two museum managers, to obtain information related to the management, facilities, and strategy of the museum. Then, in a different session, a focus group discussion (FGD) was held involving eight prospective visitors who were selected through convenience sampling, based on the criteria of age, domicile, education, background in the field of design, and

frequency of visits to museums and cultural events. The engagement of respondents with design backgrounds provided an opportunity to understand the visual needs of the museum audience, while strengthening the development process through their ability to understand the function of visual elements and their familiarity with using Canva's tools as a tool during discussions.

An in-depth unstructured interview was conducted with five speakers, namely the principals of elementary and junior high schools, the Dewi Sartika Foundation, and two museum managers, to dig up information about the museum's management, facilities, and strategy. In addition, a literature study was conducted to strengthen the understanding of the object as well as guidelines for the analysis of aspects of the living museum and the visual elements supporting the campaign. This study also uses the 360-mapping analysis method, in addition to conducting a qualitative analysis of the results of observations, interviews, and literature reviews. Data obtained from various sources is concluded through the SWOT method (Hidayat et al., 2024) to find out the strengths, weaknesses, opportunities, and threats that affect the management of museums as cultural and historical tourism destinations. The results of the SWOT analysis are in the form of a matrix that will affect future research strategies.

## **RESULTS AND DISCUSSION**

### ***Observation***



Figure 2. Exterior Condition of Living Museum Building

*Source : Research Team, 2025*

Dewi Sartika Elementary School (SD) and Junior High School (SMP), managed by the Dewi Sartika Foundation, are located in the Lengkong area, Bandung City. This school complex is the original location of Sakola Kaoetamaan Istri, the first women's school in Indonesia founded by Raden Ajoe Dewi Sartika in 1905. The school building has high historical value and is included in the category of cultural heritage buildings. Over time, schools have undergone changes in internal functions, including transitions from special schools for girls to inclusive schools that accept boy, female, and children with special needs (ABK) students. In line with that, princess skills such as crafts, cooking and arranging the table as well as manners have disappeared along with the needs of the modern curriculum. In addition, the physical condition of the cultural heritage building shows limitations in maintenance and conservation, so it is feared that it can eliminate traces of princess history and culture. Despite this, one of the spaces referred to as the site classroom still retains the original architectural elements, such as the roof façade, wall structures, and learning tables and chairs that have been used since the school's founding. This space was

chosen as the focal point in the development of Living Sakola Kaoetamaan Istri, which is the result of a collaboration between the Dewi Sartika Foundation, Bandung Good Guide, Bandung Heritage, Ketjil Museum, and the Dewi Sartika Descendants Foundation. The classroom of the site is used as a reminder of the essence of Sundanese women's education that was previously implemented. This living museum offers programs that are designed to build visitor experience and education. Key elements of the *introductory exhibit* include:

1. *Herstorical Wall*, an infographic panel that presents a summary of the school's history, the profile of Dewi Sartika, and visual documentation of educational activities.
2. *Time Travelling*, a simulation of the learning atmosphere of the past through a demonstration by a *tour guide* that represents the behavior of female students in the classroom, accompanied by documentary shows on monitor or tablet screens.
3. *Skola Kaoetamaan Istri Artifact*, a curated collection in the form of documentary videos, document archives, framed photographs, and a monument to Dewi Sartika designed in the flow of historical narrative.

The series of activities forms a *narrative indicator* for the living museum, in the form of a directed information flow from the history of the site, artifact displays and tour guide activities curated into a single unit, aiming to convey the main themes about the site and its history to visitors in an educational and memorable manner.

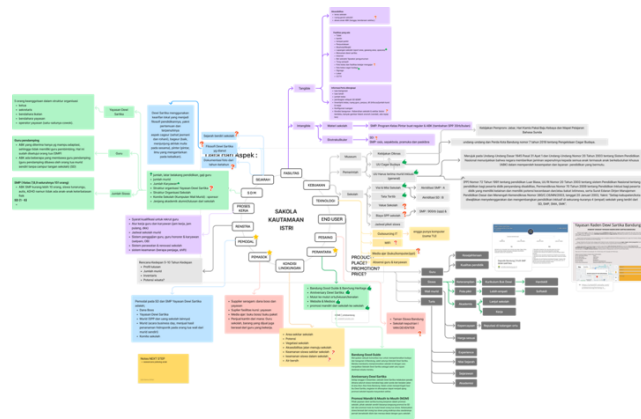


**Figure 3. Tour Guide Activities in the Class Site**

*Source: Research Team, 2024*

### ***Interview***

The results of the interview with the manager of the Dewi Sartika Foundation show that the Living Museum of Kaoetamaan Istri (LMSKI) Living Museum initiative has had a positive impact on strengthening the school's identity. Collaborations with historical communities such as Bandung Good Guide, Ketjil Museum, and Bandung Heritage have encouraged the fulfillment of administrative needs and curatorial displays of museums. This initiative also indirectly contributes to the promotion of schools and increases public awareness of the figure of Dewi Sartika and the values of Sundanese princesses that she fought for. LMSKI is recorded to often receive visits from domestic and foreign tourists, although access to visits is currently still limited through the reservation system. The challenges identified include the absence of a structured flow of visitor circulation, the lack of a permanent number of guides, and the absence of interactive media for individual visitors on weekdays. This risks causing information gaps and confusion, such as missing the Dewi Sartika monument which is an integral part of the narrative of the visit.



**Figure 4. Design Thinking Framework**

Source : Research Team, 2025

An interview with Prof. Dr. NM Chye Retty Isnendes, S.Pd., M.Hum., a professor of literary anthropology from the University of Education Indonesia who was also present at the inauguration of the museum, emphasized that the museum's curatorial approach has included *the setting*, namely the creation of an atmosphere of atmospheric reconstruction of the past. However, *narrative* needs to be improved so that it does not only display artifacts, but also conveys *storytelling* or personal stories of students, alumni or teachers and reconstructs women's learning activities whose application has been disappearing lately. If developed optimally, it has the potential to form a *memorable collective experience* through social interaction between participants, the learning process, and the emotional and physical involvement of visitors.

The museum's current source of operational funding comes from visit tickets and school budgets. However, in the future it is planned to be supported by *merchandise* sales, educational programs, space rentals, partnerships, donations, and *fundraising activities*. Interviews with museum managers revealed that the development of the living museum has gone through the first phase in the form of spatial planning, artifact curation, and preparation of educational materials, followed by the second phase marked by a soft launch on October 25, 2024 and the opening of limited visits. The third phase introduces the *walking tour guide* route as an interactive activity for visitors with the guide. LMSKI's long-term strategy is to make it an inclusive public cultural space, supported by information panels, video shows, audio guides and interactive activities as a means of sustainable cultural education.

### **Define**

360 data obtained through interviews, observations, and literature studies on The empathize stage was analyzed to identify the urgency and root of the problem of the management and existence of the Living Museum of the Kaoetamaan Istri School (LMSKI). The definition stage aims to synthesize information into actionable insights, as a basis for formulating innovative and effective solutions (Soewardikoen, 2024). The development strategy is prepared based on the analysis of internal and external factors using the SWOT matrix in Table 1. which includes a combination of *strength–opportunity (S–O)*, *weakness–opportunity (W–O)*, *strength–threat (S–T)*, and *weakness–threat (W–T)*.

**Table 1. Matrix SWOT Living Museum School of Virtue Wives**

SWOT Matrix	Strength (S)	Weakness (W)
	<ol style="list-style-type: none"> <li>1. One of the cultural heritage buildings and the original site of Dewi Sartika's legacy that still survives.</li> <li>2. It is located in the city center near Bandung Square and is easily accessible by public transportation.</li> <li>3. Part of a historical community route as well as a consistent local tour guide that brings visitors</li> <li>4. The museum entrance fee uses a <i>pay as you wish system</i>, so that it is affordable for all groups</li> </ol>	<ol style="list-style-type: none"> <li>1. The museum is in an active school environment, showrooms are limited.</li> <li>2. There is no online visit schedule available, making it difficult to make reservations.</li> <li>3. Museum visit reviews are not available other than on <i>google reviews</i></li> <li>4. Museum information has not been interactively packaged for self-guided visits</li> <li>5. Documentation of historical artifacts and archives has not been digitized</li> <li>6. Promotion only through <i>word of mouth</i> between historical communities</li> <li>7. Depending on school funds and donations, it does not have an independent source of funds.</li> </ol>
Opportunities (O)	Strength – Opportunities (SO)	Weakness-Opportunities (WO)
<ol style="list-style-type: none"> <li>1. The increase in interest in educational and cultural tourism in the city of Bandung supports the existence of museums.</li> <li>2. The only living museum with the theme of Sundanese princesses in West Java</li> <li>3. Local communities can be invited to organize events, guides, or co-create programs.</li> <li>4. The museum trend for the production of merchandise that is educational, aesthetic and functional.</li> </ol>	<p>The museum building has characteristics and historical values of women's education and Sundanese women's cultural education that are still rarely discussed so that they can hold campaign activities, events, and events through the collaboration of local communities to expand the reach of the community while strengthening the image of the museum. During the activity, the museum manager Producing merchandise that has a unique museum so that dapay is remembered or becomes an indirect promotion that can be taken home by visitors.</p>	<p>Visual development is interesting by utilizing social media so that it is easily accessible, for activities that introduce Sundanese princess values and strengthen the position and awareness of the Living Museum of Sakola Kaoetamaan Istri, as well as answering the limitations of artifact archives and documentation that have not been get met.</p>
Threats (T)	Strength-Threats (ST)	Threats – Weakness (WT)

1. There are many other Packaging a sustainable historical The use of virtual tours, audio museums in Bandung with narrative in terms of interior, display guides and digital archives as interactive displays and more and information visualization in the interactive solutions to overcome interesting activities. museum. Then hold large-scale the limitations of museum space,
  2. The number of visits is still Sundanese women's thematic the unavailability of guides, and low, not yet supporting activities consistently over a certain cost limitations. This strategy is financial sustainability. period, through cooperation with the supported by the media to display
  3. The increase in the tax on historical community to face the photos, testimonials, and reviews cultural heritage buildings challenge of changing school of visits, as well as to raise threatens the financial orientation and increasing the collaborations with agencies for sustainability of Dewi Sartika attractiveness of museums in women's events and donations Elementary and Junior High cultural tourism. School.
  4. The change in the orientation of the school where the museum stands, from an all-girls school to a co-educational school, led to the blurring of the identity of the girls' school
- 

The results of the SWOT analysis show that museum problems come from operational, financial, curatorial aspects of artifacts, and promotion. For the limitations of the research scope of design research, the focus of problem solving is directed to the combination of *weakness-opportunity* (WO). LMSKI has had *strength* in the form of involvement of the historical community and *local tour guides*, as well as the Bandung Good Guide program which routinely conducts tours with the theme of Sundanese women figures, making this museum one of the destination points. Visitors' dependence on social media as a means of finding information during interviews, shows that digital presence is no longer just a complement, but a strategic need. The official museum's social media channels should be actively managed to convey information such as history, location, reservation system, artifacts and documentation, educational content and visitor testimonials. The absence of an official social media channel is one of the *weaknesses* that hinders the introduction and spread of Sundanese princess culture in the modern context.

Therefore, the results of this *weakness-opportunity combination* led to the formulation of a *key visual concept* for LMSKI's social media, as the initial stage of a strategy aimed at attracting public attention. This visual concept will be the basis for the development of promotional materials such as advertising posters and other digital content, which will be discussed in the next section.

### ***Ideate***

The ideation stage presents an alternative visual concept that combines an understanding of basic design concepts with the needs of museum users. This alternative is displayed in the form of a moodboard as the main material in a *focus group discussion* aimed at formulating the museum's key visuals.

## Moodboard



**Figure 5. Researcher Moodboard (left) and Participant Moodboard (right)**

Source : Research Team, 2025

In this study, moodboards are used as a guideline for designing the graphic aspects of the museum which includes elements of color, typography, photography or illustrations, and layout composition. These elements, according to Hidajat (2019), are part of the graphic design that forms the theme of the museum's display display. The visual material is composed of advertising references, posters, and other museum publication media, which were selected to reflect the atmosphere of the school in the past and Sundanese princesses.



**Figure 6. Moodboard Museum**

Source : Research Team, 2025

## Color



**Figure 7. Color palette**

Source : Research Team, 2025

The discussion of the moodboard in Figure 5 through the FGD produced design elements in the form of colors in Figure 6. The red, blue and yellow colors are already in the logo of the Dewi Sartika Foundation, but the hue, contrast, and saturation have been readjusted to support the atmosphere of the museum building. Semi-yellow colors that give a vintage effect are chosen to give a warm, feminine, and nostalgic impression. In addition, the re-selection of blue, green, and yellow (*yellow*) is based on their proximity to Sundanese

culture because they often appear in traditional song lyrics, short story quotes, proverbs, kawihan, and fabric coloring (Maulina & Sabana, 2018; Fauzi, Khasanah, & Pavita, 2020). The pink color is inspired by the magazine "*Mangle*" which is a representation of Sundanese women's literature. The color combination is then presented to visitors, staff and museum managers to get an agreement.

### ***Typography***



**Figure 8. Typography**

*Source : Research Team, 2025*

The use of license-free fonts, in this case Playfair Display serif and Poppins sans serif aims to create a classic feel that reflects the atmosphere of a bygone era by evoking nostalgia. *Serif fonts* were chosen because they give a classic impression (Febriani, 2018) which is identical to *the headlines* of the old print media. Meanwhile, *sans serif* was chosen because of its good readability (Hidajat, 2019). This combination of font types also refers to the use of the school's historical documentary fonts belonging to the Colonial Institute of Amsterdam, which the museum showed. In addition, the selection of letter and background colors considers a contrast ratio of at least 70% so that it reads well (Hidajat, 2019).

### ***Sketch Illustration***



**Figure 9. Illustration Sketch**

*Source : Research Team, 2025*

The sketch in Figure 9 is the initial design of the museum's campaign illustrations, acting as a decorative element and supporting narrative to attract the audience. The hand-drawn visual style was chosen because it creates a sense of imperfection that represents the human touch, gives an original impression, and builds emotional closeness as if it was created with special attention. The Patrakomala flower was chosen as the main decoration because it is an icon of the city of Bandung, and represents the habits of women who often use flowers as part of self-expression and culture through accessories, clothing motifs to batik.

### ***Sketch Layout***



Figure 10. Layout

Source : Research Team, 2025

The alternative layout in Figure 8 is used as a guide for the placement of text and visual elements such as illustrations, photographs, and other decorative elements. The layout is arranged using simple monochrome boxes to facilitate the flow of readability and the division of white space. The implementation of visual hierarchy is demonstrated through variations in font size and element position. As a result, a layout with a *top-down flow* that is dominated by visuals and short text was chosen because it was able to attract initial attention and make it easier to understand the message. These findings support previous studies that stated that high visibility and clarity of visual messages are key in digital campaign media to build awareness effectively.

### Prototype

The prototype stage realizes the selected sketches into visual form in the form of digital posters for social media campaigns. This design is aimed at one of the campaign programs, in the form of a walking tour activity entitled Her Story organized by the Bandung Good Guide community every month. The campaign route raised the narrative of Bandung women's history by visiting important points such as the old Banceuy complex, Living Museum Sakola Kaoetamaan Istri, and Inggit Garnasih House. This narrative is curated as a series of *storytelling* of the contribution of local women in the struggle for Indonesian independence. This program does not yet have special visual characteristics for the promotion of women, so the prototype design in this study is expected to be a solution to increase awareness of the existence of campaigns with attractive visual displays.

Figure 11. Key Visual Design Exploration



Source : Research Team, 2025

The campaign visuals are directed at museum visitors aged 18–40 years who have a tendency to be active on social media, have an interest in cultural activities, and belong to the productive age group. These findings are in line with the characteristics of millennials

and generation Z as social media users for the main target of spreading awareness of digital-based campaigns (Basiroen & Oetojo, 2018). So the poster design is done in two sizes: 1080 x 1920 pixels (9:16 ratio) for Ads and 1080 x 1350 pixels (4:5 ratio) for feed or carousel uploads. This size was chosen according to Instagram's social media visual standards to ensure optimal visibility and readability, especially on mobile devices.

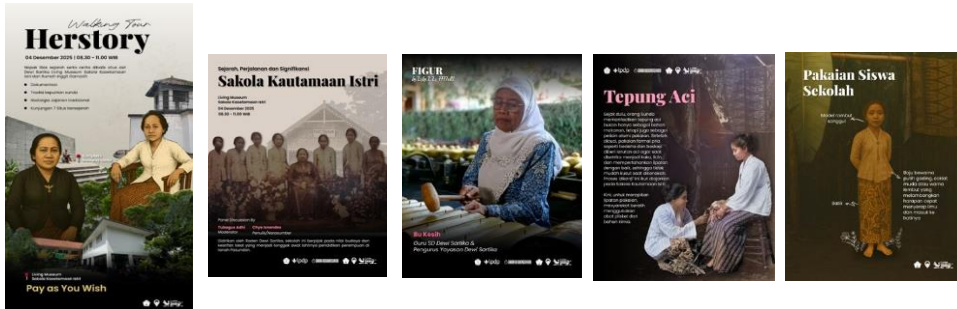


Figure 12. Digital Poster and Instagram Feed Final Design

Source : Research Team, 2025

To support the digital distribution of the campaign and ensure the connection of the visual narrative, four feed uploads were also designed as a form of *storytelling*. This content includes the personal story of Mrs. Kesih as a teacher figure who has contributed since her girls' school days until now, information on Sundanese princess culture in fun-fact packaging, and the redesign of the panel discussion event poster. All of these materials are compiled using visual keys that have been selected to be aesthetically and communicatively consistent on the Instagram platform.

A visual mockup was then prepared to show the simulation results to two visitors, one staff, and one museum manager to see possible design issues before they were widely disseminated. All participants agreed that the use of original photos and illustrations makes it easier to understand information than long text, and suggested the use of the carousel feature for the delivery of the material later. The museum manager emphasized the importance of strengthening the historical aspects of the illustrations, especially the details of the costumes and facial characters, as well as future content proposals. Overall, the visual design is considered to have represented the atmosphere living museum.

### Testing

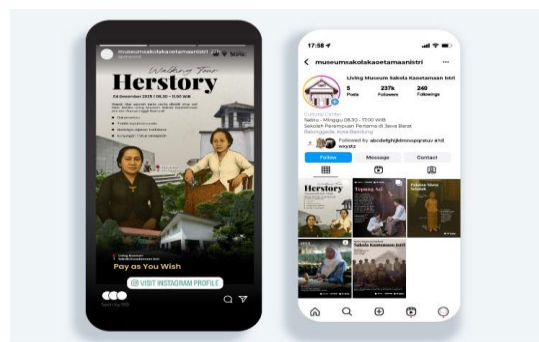


Figure 13. Final Design Mock Up

Source : Research Team, 2025

At this stage, evaluation or testing is carried out through the distribution of questionnaires based on Gestalt principles including proximity, similarity, continuity, closure, and good form. The 54 respondents are projected to be prospective museum visitors. The distribution of google form evaluation questionnaires is carried out online and the survey is filled out directly on location. The collection of evaluation results was processed and evaluation results were obtained which showed that:

a. Proximity evaluation

Based on the results of the poster evaluation, as many as 88.8% of respondents agreed that the information is easy to understand because the size and distance between text, images, illustrations and photos have made it easier to categorize information between the title, headline and description of the activity.

b. Similarity evaluation

As many as 87.1% of respondents agreed that the overall combination of colors and visuals on the campaign's Instagram feed succeeded in presenting a futuristic feel that was in accordance with the context of the museum. As many as 92.5% of respondents also stated that the consistency of the use of photos, illustrations, color palettes, and typefaces supports a harmonious visual impression. Meanwhile, 81.5% of respondents admitted that the existence of an original photo helped them get a more realistic picture of the tour location compared to using only illustrations.

c. Continuity evaluation

As many as 88% of respondents agreed that the flow of information on the poster was good, namely from top to bottom, making it easier to understand the content of the poster. As many as 56.6% of respondents considered that the use of pin location icons also helped in connecting the location name with the visual photo of the building. In addition, 87% of respondents stated that the combination of using illustrations and photos made the feed more varied and interesting.

d. Evaluation of closure

As many as 46.3% of respondents were able to recognize flower illustrations even though they were shown implicitly through the effect of low transparency in the background.

e. Evaluation of good form

As many as 94.5% of respondents stated that the call-to-action label in the form of pay as you wish managed to attract attention even though it was placed at the bottom of the poster. 96% of respondents strongly agree that they already understand the context as information on the tourguide payment system. Furthermore, 66.7% of respondents understand that the photo cut out used comes from different locations. However, as many as 51.9% of respondents said that the boundary between the photo of the building and the illustration of the Sundanese heroine next to it is still not clearly visible, so the two seem to be united.

Overall, the results of the evaluation showed that as many as 96.3% of respondents felt that the poster design succeeded in attracting their interest to follow the tour guide and find out more about Sundanese female figures and princess culture raised in the Living Museum of Sakola Kaoetamaan Istri. These findings show the success of the overall gestalt

principle in forming visual compositions that are not only aesthetically appealing, but also effective in building awareness of Sundanese princess cultural values through museum promotional media that is designed in an attractive and informative manner.

## CONCLUSION

This research formulates a design strategy to increase public awareness of Sundanese princess values at the Living Museum *Sakola Kaoetamaan Istri* (LMSKI) through a design thinking approach and social media, especially Instagram. Although LMSKI has high historical value as the first all-female school in Indonesia, public engagement is still low due to a lackluster narrative, suboptimal visitor experience, and limited digital exposure. Through SWOT analysis of living museum indicators such as setting, curriculum content, narrative, and visitor experience, the design solution was focused on the visual development of a "Herstory" themed campaign that combines illustrations, photos, and educational storytelling in the tour program by Bandung Tourguide. Test results on Instagram's prototype showed increased audience interest, but the limitations of a single platform indicate the need for cross-platform strategies such as TikTok, Facebook, and Twitter to reach a wider demographic. Therefore, it is recommended that museum managers diversify communication channels and integrate campaign impact evaluations in the next design cycle to ensure effectiveness, inclusivity, and sustainability in cultural education through digital media.

## REFERENCES

- Basiroen, V. J., & Oetojo, J. O. (2018). Digital campaign as a solution to engage the millennial's awareness about Javanese Batik Pesisir. *1st International Conference*, 2.
- Cahyani, I. P., Mardani, P. B., & Widianingsih, Y. (2023). Digital storytelling in cultural tourism: A sustainable communication approach at the Lasem Heritage Foundation. *International Journal of Management, Entrepreneurship, Social Science and Humanities*, 6(1), 45–69. <https://doi.org/10.31098/ijmesh.v6i1.1348>
- Ciolfi, L., & Mcloughlin, M. (2012). Designing for meaningful visitor engagement at a living history museum. *NordiCHI 2012: Making Sense Through Design - Proceedings of the 7th Nordic Conference on Human-Computer Interaction*. <https://doi.org/10.1145/2399016.2399028>
- Dam, R. F., & Teo, Y. S. (2025, March 9). 10 insightful design thinking frameworks: A quick overview. *Interaction Design Foundation - IxDF*. <https://www.interaction-design.org/literature/article/design-thinking-a-quick-overview>
- Drzyzga, G., Harder, T., & Janneck, M. (2023). Participative development of a learning dashboard for online students using traditional design concepts. In H. P. da Silva & P. Ciproso (Eds.), *Computer-Human Interaction Research and Applications. CHIRA 2023. Communications in Computer and Information Science* (Vol. 1997). Springer, Cham. [https://doi.org/10.1007/978-3-031-49368-3\\_11](https://doi.org/10.1007/978-3-031-49368-3_11)
- Erlandia, D. R., & Setiaman, A. (2017). Mass media and national cultural preservation. In *Proceedings of the International Conference "Media for World Harmony" & The 5th Annual Meeting of IBRAF* (pp. 468–474). Universitas Padjadjaran.
- Fauzi, M. I., Khasanah, N., & Pavita, M. D. A. (2021). The concept of colour metaphor in Sundanese: A semantic cognitive study. *Lensa: Kajian Kebahasaan, Kesusastraan, dan Budaya*, 11(1), 33–41. <http://jurnal.unimus.ac.id/index.php/lensa/article/view/7001>

- Febriani, R. (2018). The impact of Program Wisata Museum on museum empowerment as tourism destination in Indonesia: A case study. In *Proceedings of the International Post-Graduate Conference on Media and Communication (IPCOMC 2017)* (pp. 186–192).
- Hidayat, T., Arila Ratuku, G., & Kartika Adiscallysta, M. (2024). Analisis daya tarik wisata pada Museum Gedung Sate (Analysis of tourism attraction at the Gedung Sate Museum). *Manajemen dan Pariwisata*, 3(2).
- Hidayat, H. (2019). Study of graphics presentation on permanent exhibition of 'B' Building Museum Nasional Indonesia. In *Proceedings of the 2nd International Conference on Visual Culture and Urban Life (VISUAL TURN)* (pp. 205–216). Jakarta: Fakultas Seni Rupa, Institut Kesenian Jakarta.
- Maulina, R., & Sabana, S. (2019). Sundanese colors. In *Proceedings of the International Conference on Business, Economic, Social Science and Humanities (ICOBEST 2018)* (pp. 392–397). Atlantis Press. <https://doi.org/10.2991/icobest-18.2018.77>
- May, S., Todd, K., & Paneto, S. (2018). Measuring and designing for a range of meaningful emotions in an informal learning environment. In *Proceedings of the 2018 3rd Digital Heritage International Congress, Digital Heritage 2018 - Held Jointly with the 2018 24th International Conference on Virtual Systems and Multimedia, VSMM 2018*. <https://doi.org/10.1109/DigitalHeritage.2018.8810104>
- McCabe, M., Favilla, S., Pedell, S., Beh, J., Murphy, A., & Petrovich, T. (2019). TD-P-33: Designing a better visit: Touch screen app for people living with dementia and their visitors. *Alzheimer's & Dementia*, 15(7S\_Part\_3). <https://doi.org/10.1016/j.jalz.2019.06.4344>
- Pepler, K., Keune, A., Dahn, M., Bennett, D., & Letourneau, S. M. (2022). Designing for others: The roles of narrative and empathy in supporting girls' engineering engagement. *Information and Learning Science*, 123(3–4). <https://doi.org/10.1108/ILS-07-2021-0061>
- Perdana, M. A., Rusmawan, P. N., Tyas, I. C., & Febrian, A. W. (2023). The development of cultural event strategy: SWOT analysis and QSPM approach. *Jurnal Inovasi Ilmu Sosial Dan Politik (JISoP)*, 5(1), 64–76. <https://doi.org/10.33474/jisop.v5i1.20035>
- Rosa, M., & Sunarya, Y. (2021). The use of social media for raising awareness of cultural heritage and promoting industrial heritage in Indonesia. *IICACS (International Seminar on Innovation in Arts, Resonance of Technology and Science: ISI ARTS)*, 1, 23–32. <https://conference.isi-ska.ac.id/index.php/iicacs>
- Saepudin, E., Damayani, N., & Rumana, A. (n.d.). Preservation model for traditional children games in Sindangkerta Village, Cipatujah County, Tasikmalaya Regency.
- Soewardikoen, D. (2021). *Metodologi penelitian: Desain komunikasi visual*. PT Kanisius.
- Soewardikoen, D. W. (2024). Mencari akar permasalahan topik yang akan digarap, dengan observasi dan wawancara.
- UNESCO. (1972). *Convention concerning the protection of the world cultural and natural heritage*. Diakses pada 3 Januari 2025, dari <https://whc.unesco.org/uploads/activities/documents/activity-562-4.pdf>
- Victoryana, J., & Hartono, H. D. (2023). Adaptive reuse of De Majestic performing art building as a cultural heritage building type A in Bandung City. *Jurnal RISA (Riset Arsitektur)*, 7(2), 136–150. <http://journal.unpar.ac.id/index.php/risa>
- Yanchinsu, V. N., Pratiwi, P., & Wenas, M. B. (2020). Perancangan video panduan Museum Kars Indonesia. *Prabangkara: Jurnal Seni Rupa dan Desain*, 24(2), 95–110.