

# The Design of Interactive Multimedia as an Educational Medium for Introducing the History of Indonesian Currency to Children Aged 10-17 Years

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## ABSTRACT

The interest of students in learning history, particularly the history of Indonesian currency, remains relatively low when the material is delivered through conventional methods. Consequently, this study aims to design an interactive multimedia learning medium titled “Mengenal Rupiah” to support adolescents’ comprehension of the history of the rupiah as a national economic identity. The multimedia design process encompasses pre-production, production, and post-production stages. Data collection techniques employed included observation, interviews, and questionnaires administered to 17 respondents aged 10–17 years in Semarang City, selected through purposive sampling. The data were analyzed using a qualitative descriptive approach to ascertain the needs and preferences for digital learning media among the target users. The findings of the data analysis reveal that students exhibit greater interest in learning the history of currency through illustrative visualizations, animation, and interactivity compared to textbook-based methods. Based on these findings, the “Mengenal Rupiah” media was developed utilizing Procreate and Adobe Animate with user-friendly interactive navigation. This work applies visual communication design principles with an edutainment concept to create an engaging learning experience. As a prototype, this media still possesses limitations and holds the potential for further development into a more comprehensive and interactive learning medium.

## KEYWORDS

Interactive Multimedia,  
History of Rupiah,  
Media Planning, Interest  
in Learning, Digital  
Education

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## INTRODUCTION

The history and development of Indonesian currency design illustrate the evolution of the nation’s economy, culture, and political landscape. Indonesian currency, which evolved from a barter system into paper money known as the rupiah, has undergone various transformations over time. Currency design reflects cultural identity and national values within society. During the early period of independence, the design of the Republic of Indonesia Currency (ORI) featured symbolism related to national struggle and aspirations. These designs, created between approximately 1945 and 1949, integrated artistic and aesthetic elements that represented the spirit of the nation in asserting its identity as an independent and sovereign state. This study indicates that aesthetics and symbolism in currency design have a significant influence on historical context and reflect the nation’s desire to break away from colonial influence (Afrizal, 2013).

After Indonesia gained its independence in 1945, a new currency known as the rupiah was introduced as a symbol of national economic sovereignty and officially designated as the national currency. The rupiah has since continued to develop in line with the dynamics of national and global economic conditions and has become an integral part of the nation’s identity (Kurniawan & Agustia,

2021; Wihardyanto & Sudaryono, 2020).

History plays a crucial role in shaping historical awareness and national identity. When students show low interest, the opportunity to foster critical understanding of the past, national values, and the ability to evaluate contemporary issues becomes diminished. Therefore, increasing students' interest is not merely a matter of academic achievement, but also concerns the quality of future citizens (Surya, 2017). In addition, studies on students' interest in learning history at the senior high school level indicate that learning interest plays an important role in enhancing students' creativity and learning motivation (Nursyamsiah, 2022).

Therefore, alternative learning media based on interactive multimedia are considered relevant as a solution to these issues. Interactive media have been empirically proven to enhance students' learning interest and learning outcomes (Wahyuningtiyas & Bachri, 2024). By utilizing animation, illustration, and digital interaction, the history of the rupiah and economic identity can be presented in a more engaging and accessible manner for adolescent learners. This study is therefore directed toward designing an interactive educational medium entitled *Mengenal Rupiah* to address the learning needs related to the history of Indonesian currency among adolescents aged 10–17 years, while also bridging the gap between conventional teaching methods and young generations' interest in history.

The use of interactive multimedia serves as an innovative solution to enhance the effectiveness of children's learning about Indonesian currency. Through the utilization of this electronic module, it is expected that the learning process will become more efficient, obstacles in accessing and understanding graphic art materials can be addressed, students will be able to engage in independent learning both at school and at home, and their appreciation and creativity toward graphic art works can be improved. (Rinaldo & Sukmayadi, 2023) This highlights the importance of developing learning applications that enable direct interaction between children and educational content related to Indonesian currency. Diverse multimedia content, such as videos and educational games, has been shown to support children's cognitive development, particularly in classification skills and conceptual understanding (Aryani & Ambara, 2021). Interactive learning programs, as described by Kurniasih et al (2022). Interactive learning programs, as described, can also support children's understanding of the importance of currency in everyday life.

Through data collection conducted via observation, interviews, and questionnaires, the results indicate that students aged 10–17 years in Semarang City show a high level of interest in visual and interactive learning media. Learning the history of currency is perceived as more engaging when presented through digital media featuring illustrations and animation rather than conventional text-based methods. These findings suggest that multimedia-based learning has the potential to serve as an appropriate solution aligned with the characteristics of today's technology-oriented learners. This is in line with the view that Mallisza et al (2022). This is in line with the view that interactive multimedia can enhance students' attention in the learning process.

A qualitative descriptive analysis of participants' responses indicates that the majority of them had never previously used learning media specifically introducing the history of Indonesian currency. However, they expressed a strong desire to learn through media that present historical information, cultural values, and rupiah design in a more interactive and easily understandable format. These preferences were subsequently used as the basis for determining the visual concept, illustration style, and interaction flow in the design of the "*Mengenal Rupiah*" multimedia. These findings are supported by Prayogi et al (2019) which state that the integration of visual media and local elements in learning can enhance user engagement, as the material becomes more relevant to their everyday lives.

Based on these conditions, the design of an interactive multimedia prototype themed "Introduction to the History of Indonesian Currency" is intended as a learning medium for children and adolescents. Through a visual and interactive approach, this media is expected to increase learning interest and enrich their knowledge of the history and design of Indonesian currency.

## METHOD

The design process was conducted using the Design Thinking method, specifically the Ideate stage. The Ideate phase began with pre-production and continued through the development of the prototype, encompassing the production and post-production stages (Nurfitri, 2024). This approach was selected to obtain an in-depth understanding of user needs and to produce learning media that align with the characteristics of children aged 10–17 years in studying the history of Indonesian currency. The concept design stage was carried out to determine the media objectives, analyze user needs, organize learning materials, and design the content structure. The pre-production stage focused on script development, interface sketching, selection of visual style, and the design of interactive flow as the foundation of the overall design. The production stage involved the creation of illustrations using Procreate, as well as the development of animations and interactive navigation in Adobe Animate through the use of the Timeline and ActionScript. Meanwhile, the post-production stage encompassed navigation functionality testing, visual and audio refinement, and final rendering, ensuring that the media was ready to be used as an interactive learning tool. With this methodological framework, the design process becomes structured and remains consistent with the learning objectives.

Data collection techniques prior to the interactive multimedia design process were conducted using several methods, namely:

- 1) Observation, conducted to examine users' interest and interaction with digital learning media. The observation involved 17 child and adolescent respondents aged 10–17 years in Semarang City, selected using purposive sampling based on the target user criteria.
- 2) Interviews, aimed at obtaining information regarding the need for educational media on the history of Indonesian currency as well as identifying obstacles in conventional learning. The interviews were conducted to strengthen the data obtained from observations and to serve as a basis for the media concept design.
- 3) Questionnaires, administered to the same 17 respondents to identify their preferences regarding the use of interactive multimedia, covering indicators such as learning interest, ease of understanding the material, and visual appeal. The questionnaire employed a 1–4 Likert scale, and the data were then analyzed descriptively as a basis for developing the media design.

Data obtained through observation, interview, and questionnaires were analyzed using qualitative descriptive analysis. The analysis was conducted by categorizing the findings into themes related to learning interest, media preferences, and user needs in learning the history of Indonesian currency.

## RESULT AND DISCUSSION

The interactive multimedia design was carried out through several stages, namely pre-production, production, and post-production. Each stage plays an important role in producing an educational work that is engaging, informative, and aligned with the needs of the target users, namely children aged 10–17 years.

### 1. Pre-production

The pre-production stage encompasses all preparations prior to the production process. During this phase, the researcher prepared references, sketches, and the concepts to be applied, as well as designed and organized the script and storyboard. This process involved the development of a script that defined the content to be delivered and the visual arrangements to be utilized. At this stage, to enhance the quality of the final product, it is important for developers to undergo a media validation process conducted by experts, as stated by (Wicaksana & Flowerina, 2025).

#### a. Sketch

The sketching process helps visualize the sequence and internal–external content of the learning media. The preparation of visual layouts is also important to ensure that all necessary elements have been considered before production begins, as proposed by (Castillo et al., 2021). These digital sketches were created by utilizing the layer features available in the application, which facilitate the separation and combination of objects within the illustrative artwork (Iqbal et al., 2022).

The following sketch illustrates the preliminary design that will be further developed during the production stage.



Figure 1. Sketch  
Source: Pratama, 2025

The The following sketches represent the opening page, main menu page, explanatory page on the design of the rupiah currency, and the page presenting the history of Indonesian currency. The interactive multimedia interface sketches entitled “Interactive Multimedia Design as an Educational Medium for Introducing the History of Indonesian Currency for Children Aged 10–17 Years” consist of content pages that feature national figures along with information on the history of the rupiah. These sketches function as an initial guideline for determining visual direction, navigation, and content presentation style prior to the digitalization stage.

## b. Visual Style

Visual design plays a crucial role in creating a positive user experience. In the context of education, this aspect is particularly important, especially in the development of digital learning materials. Caroux & Mouginé (2022), It has been noted that the complexity of visual backgrounds can influence user performance, indicating that simpler designs are more effective in enhancing students’ focus and attention. In an educational context, visual elements function as a means to attract attention and communicate messages effectively. Visual materials, such as images depicting natural scenery and cultural elements, play an important role in fostering audience interest. The following image represents the visual style intended to be visualized as a reference.



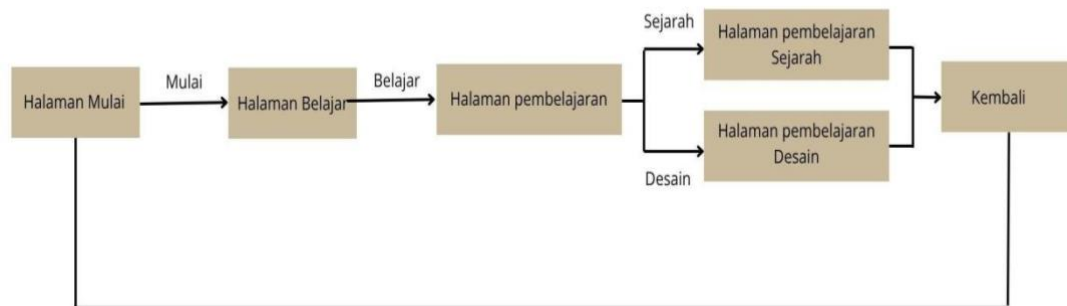
Figure 2. Visual Style  
Source: Detik.com, 2022

The visual style of this work is inspired by the aesthetics of classic rupiah currency design, which emphasizes a historical and elegant impression while reflecting cultural values and the historical development of Indonesian currency. Illustrations of endemic animals and national figures are employed to strengthen national identity and enhance the educational visual appeal. Furthermore, this style aims to create an authentic atmosphere with historical significance. Overall, the visual style combines illustrative realism with classical elements to deliver an informative, aesthetic, and

contextual visual experience in introducing the history of Indonesian currency to younger generations.

### c. Interactive Design Flow

The following is an interactive control flowchart used as a guideline for defining the direction and operational flow of an interactive multimedia system.



**Figure 3.** Flowchart Console  
Source: Pratama, 2025

The following is an explanation of the flowchart and navigation buttons that control the operation of the interactive multimedia.

- 1) Start page Before entering the learning.
- 2) Learning page to start learning.
- 3) The learning page contains 2 options, namely regarding the history and design of currency.
- 4) History learning page regarding slides that study currency from time to time.
- 5) Design learning page regarding types of currency designs from time to time.
- 6) All pages have a back button to return to the previous page.

## 2. Production

During the production stage, the interactive multimedia design process utilized two main software applications, namely Procreate and Adobe Animate. Procreate was used to create digital illustrations such as characters, backgrounds, and visual designs of the rupiah currency. One of the primary functions of Adobe Animate is to develop interactive animations. Through Adobe Animate, interactive elements such as button clicks or scrolling actions can trigger immediate responses, thereby facilitating the delivery of information in a more engaging and dynamic form, which is highly beneficial in an educational context (Sina et al., 2019).

In the field of education, research conducted by Hidayatulloh et al. (2019). shows that the use of multimedia can enhance students' understanding of complex concepts. Therefore, the development of learning materials needs to be tailored to users' needs so that the content presented is not only visually appealing but also possesses strong educational value.

### a. Digital Illustration Design

The process of creating visual works themed on Indonesian currency was carried out using Procreate, employing an illustrative style inspired by the aesthetics of classic rupiah banknotes. This visual approach aims to convey an elegant historical atmosphere while reinforcing cultural values within each illustrative element. In the context of visual identity design, it is essential to apply a systematic methodology to ensure that the resulting design possesses conceptual clarity and strong communicative messages. According to Sanjaya & Kamal (2021), a structured design process carried out through stages of data collection and in-depth analysis using the 5W+1H method can result in works that are not only aesthetically appealing but also communicative and relevant to the design objectives. The following image presents the resulting visual work.



**Figure 4.** Visual Works  
Source: Pratama, 2025

Elements such as illustrations depicting Indonesian currency, along with typography and color, are employed to convey a historical impression, while layout functions as an aesthetic component. Particular attention is given to the selection of the color palette or tone color in this poster design to achieve harmony, balance, and contrast among visual elements. The chosen tone colors are intended to support the retro impression emphasized in this design. Illustrations and brush techniques developed in accordance with the theme are further enhanced through the use of pastel or soft color schemes (Dwi Saputra et al., 2024) but also plays an important role in building a sense of design that helps the audience understand the information being conveyed. As stated by Setiawan (2016), This sense of design is present in every element of visual communication, reinforcing the message intended to be conveyed.

#### **b. Interactive Design Development**

The development of interactive design in educational multimedia is a key aspect that can enhance the effectiveness of the teaching and learning process. In an educational context, interactive multimedia integrates various elements such as text, images, audio, and video, which are structured in a way that creates a more dynamic and engaging learning experience (Deli et al., 2023). Research indicates that students are better able to relate learning materials to their everyday lives, thereby making the learning process more meaningful and relevant. (Mahendra & Pujawan, 2018). This is in line with the concept of constructivism as explained by Neo (2003), which states that interaction within a multimedia-based learning environment can facilitate both mental and social knowledge construction. The following image illustrates the results of the interactive development.



**Figure 5.** Interactive Development Results  
Source: Pratama, 2025

The results of the interactive media development for “*Mengenal Rupiah*” begin with a main page that features a “Start” button providing access to the learning menu. Users are then directed to the “History” and “Design” menus, which are designed using button symbols and ActionScript in Adobe Animate. The “History” menu presents the development of Indonesian currency since the period of the Republic of the United States of Indonesia (RIS), accompanied by supporting illustrations, while the “Design” menu displays the visual elements of the rupiah banknotes, including both the front and back sides as well as Indonesian cultural symbols. Each page is equipped with navigation buttons to facilitate movement between pages. The entire interaction flow and animations are controlled through the timeline and actions, resulting in an interactive, intuitive learning medium suitable for users aged 10–17 years.

### c. Designing the Timeline and Actions

After the design was completed, the material collection stage was carried out, during which all required visual and audio elements were systematically prepared. This stage serves to strengthen the narrative and meaning of the animations to be developed. In the context of Adobe Animate, illustrations and audio can be directly imported into the project to facilitate the arrangement of visual and audio elements (Aini et al., 2021). The subsequent stage is the animation production process, in which the animator uses Adobe Animate to assemble these elements into a cohesive animated work (Herman, 2022). At this stage, the use of ActionScript plays a crucial role in adding interactivity and enabling user responses to animated objects (Sumardi et al., 2021). The following presents the results of the timeline and ActionScript design.

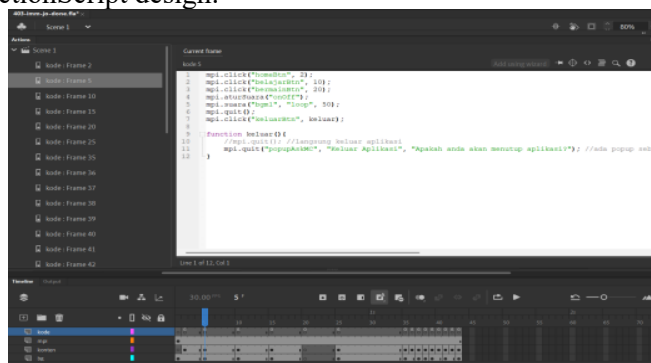


Figure 6. Timeline and Actions Design  
Source: Pratama, 2025

The timeline, as a controller of flow, and actions, as processors of interactivity, produce interactive multimedia that is not only visually engaging but also provides a responsive and adaptive user experience in the learning process.

### 3. Post-production

The multimedia post-production process is one of the crucial stages in the multimedia production cycle, encompassing various essential activities such as editing, rendering, and evaluation. Post-production not only serves to refine the final output but also ensures the quality and effectiveness of the produced content (Patria & Pramono, 2022). The post-production stage is a phase that requires careful attention, one of which involves editing or finalization (Wahyuni et al., 2021). At this stage, inadequate management may adversely affect the final quality received by the audience; therefore, it is essential to carefully consider every aspect of this process (Andre & Adelia, 2022). After all design stages have been completed, the following presents the finalized design results.



Figure 7. Final Results of Interactive Multimedia Design  
Source: Pratama, 2025

The post-production process typically begins with a final preview, during which all production elements are evaluated, including animation, audio, and visual effects, to ensure they function harmoniously. If any shortcomings or errors are identified, this stage provides an opportunity to make revisions prior to publication (Nuraini et al., 2023).

The post-production stage was carried out by rechecking navigation functionality, animation consistency, and layout neatness to ensure that the media functioned properly from a technical perspective. The evaluation was conducted internally by the researcher without involving respondents in user testing, as this study focuses on the design process and has not yet reached the stage of testing the media's effectiveness with users. Therefore, the post-production stage in this study was limited to technical refinements and final rendering to ensure that the media is ready for subsequent research stages.

## CONCLUSION

The design of the interactive multimedia “*Mengenal Rupiah*” aims to produce a learning medium that is engaging and aligned with the characteristics of children aged 10–17 years. This media was designed using a visual and interactive approach to increase learning interest in the history of Indonesian currency. The design process was carried out through three stages, namely pre-production, production, and post-production. The pre-production stage involved concept development, sketching, and the determination of visual style and navigation. The production stage included the creation of digital illustrations using Procreate and the development of interactive animations with Adobe Animate. Subsequently, the post-production stage focused on visual refinement and functionality testing of the media. This work applies visual communication design principles with an edutainment concept to create an enjoyable learning experience. As a prototype, this media still has limitations and has the potential to be further developed into a more comprehensive and interactive learning medium.

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