CHAPTER I

INTRODUCTION

1.1 Research Background

History and art are two things that can't be separated in various aspects of human lives these days. What happened in the past is what shapes things today. Those changes are not only happening in one aspect but in various other aspects such as the economy, social, and political (Kompas, 2020). History doesn't only leave things such as memories, events, or locations, but also traces such as objects, paintings, drawings, and others as proof. This will be the foundation and main reason for museum creations across Indonesia.

During the reign of Jokowi as president of the Republic of Indonesia, many museums were built and opened. In the very first three years of his presidency, based on the data from the Ministry of Education and Culture of Indonesia, there have been 132 museums revitalized and 13 museums built (Info Publik, 2017). The government also allocated funds up to Rp 1.000.000.000 annually to support the preservation of cultural heritage items in several museums in the hope of revitalizing those museums (Tempo, 2018). This is proof that the government also helped in pushing the public into visiting museums or to improve their awareness of art, history, and other related aspects.

The Bajra Sandhi Museum is located in the middle of Renon Field (known more as Lapangan Renon) in Denpasar, Bali. The monument and museum, known for their special traditional Balinese and Hindu philosophy architecture, along with its panoramic view and dioramas of the struggle of the people of Bali, have been built since 1987 and officially opened in 2003 by President Megawati Soekarno Putri. Unfortunately, in 2019, it was known that visits to the museum had been losing 8.000 visitors, even before the COVID-19 strike (Tribun Bali, 2020). Locals around also recognize the building only as a monument that represents the fight of the Balinese during the colonization era. This fact overwhelmed the fact that this building is also a museum. The strategic location of

1

the museum itself, which is located in the middle of the main city's field, is not enough to support Bajra Sandhi's being known as a museum and not only as a monument.

This fact is strengthened by the statement made by I Made Artana Yasa, the Head of UPTD Monumen Perjuangan Rakyat Bali, that 90% of the monument visitors have no idea that it also has another function as a museum inside. The frequent visitors are also known mostly to be domestic visitors outside Bali and not the Balinese locals themselves (Suara Bali, 2023). Through a random interview made with a local who visited or exercised around the field, the person also stated that they never knew about the museum's existence and recognized the building only as a museum, as they only exercised around it (Nusa Bali, 2021). The nonexistence of a clear visual identity to differentiate between the monument and the museum causes a misperception in the community, whether it is direct or indirect.

This has been identified as the design issue that will serve as the basis for this research. "Visual Identity Design of Bajra Sandhi Museum" is the title of the research project that the author chose to conduct in order to build a visual identity for Bajra Sandhi as a museum. This decision was made on the basis of the issue and design problem that were discovered and studied.

1.2 Problem Formulation

Stated below are problems found in the matter based from the research background:

1. Bajra Sandhi Museum doesn't have any visual identity and uses the logo of the Department of Culture and Tourism
2. Misperception between Bajra Sandhi as a museum and as a monument
3. Lack of clear visual identity to differentiate and emphasize between the functions as a museum and the monument.
4. Lack of awareness and recognition towards the Bajra Sandhi Museum

So, with the reference to several research problems stated above, the writer decided to propose a design research on:

How is the visual identity design for Bajra Sandhi Museum?

1.3 Scope Limitation

Research scope is an important part of writing or planning research. This will help the writer in deciding the research target and the topic for further studies, so the issue can be explained explicitly and directly from the start. Below are the scopes of this design research.

Table 1. 1 Scope Limitation

Geography	Area	Bali
Demography	**S.E.S**	B-C
	Age	15-25 years old
	Sex	Male and Female
	Education Background	High School, Middle School, and Bachelor
Psychography	**Lifestyle**	People who like and have awareness on museum, not limited to art and history.
	Activity	Enjoys visiting museum as and/or with the purpose of education or recreation (entertainment).

The output for this research focuses on its purpose on the visual identity application to the public, thus internal staffs and related individuals to the museum's management will find this more useful. It aims to help the museum's management in managing and creating a visual identity design that could attract the public's attention. Though it is focuses on purpose of its application, the visual identity designs itself will be based and focused on the data gained and for the public's interest, especially in solving the main issue regarding awareness and also the recognition of the museum.

1.4 Research Objectives

The objective of this research is to design a visual identity for Bajra Sandhi Museum as a way to create brand recognition for the museum amongst the locals.

1.5 Research Benefits

1. **Writer**

   Enchancing experience and knowledge in designing visual identity thoroughly and critically by applying lessons learned throughout the writer's study. The writer can also improve her skills and ability in learning about visual identity design deeper.

2. **Community**

   Improving the public's awareness towards the museum and to fix the misperception around the Bajra Sandhi's dual function through the final result of the visual identity design project of the Bajra Sandhi Museum. Strengthening the position and the existence of the museum for the community.

3. **University**

   As a collection for the repository and a future reference that could help the academic community in designing a visual identity for a brand and/or a museum.

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