CHAPTER II

LITERATURE REVIEW

2.1 Visual Identity Design

A visual identity is a depiction of a brand that is shown to customers and becomes the face of the brand itself. This usually includes a logo, letterhead, business card, and other design media available. As stated by Landa (2014), a visual identity becomes a way for a company or organization, even an individual, to communicate their brand's name and value. This is a way to let the targeted audiences know the brand much easier. Abednego (2018) argues that visual identity affects brand identity and vice versa. Brand identity, according to Wheeler (2013), is a part of a brand that can be felt visually, physically, or auditorially. This identity has its own important functions, such as identifying a brand, emphasizing the differences between a brand and others, and helping to let the audience understand the idea or meaning behind the messages that the brand spreads easily. This statement is also supported by the theory made by Rustan (2017) that the target of having or creating a visual identity is to convey a message through a different and unique symbol.

Design is a representative of an idea that is formed by creation, visual element settings, and selection. A graphic design solution can persuade, inform, interact, or bring so many levels of meaning. It can be more effective and even influence someone's behavior, such as choosing certain brands or products based on their interest in the product or advertisement designs, and so on. Both brand and visual identity have several similar elements that need to be pointed out. In visual identity, those elements are colors, pictures (not limited to drawings, paintings, photography, iconography, illustration, etc.), typography, and composition. Wheeler (2013) stated that this will create a unique identity that will be remembered by the public easily, creating a different positioning for the audiences.

5

Having a visual identity is a way to attract attention through a visual for a brand, a fundamental and foundation for the public or customer to get to know the brand. It helps to show the differences and explains the meaning behind the vision and mission, the big idea of what the brand has. It is very essential to create and build a brand to show and differentiate the connotations, essences, and emotions that the brand has for the audience. According to Landa, in her book, *Graphic Design Solution, Fifth Edition* (2014), there are five main goals for a brand identity: memorable, identifiable, sustainable, flexible, and distinctive.

2.1.1 Visual Identity Elements

2.1.1.1 Symbol

Deutsch explains in Wheeler (2018) that symbols are one of the most effective and easiest communication methods that humans can respond to. The brain quickly captures the shape that it will remember and recognize directly. Meanwhile, words need to be processed more before understanding the meaning behind them. A symbol is a part of a visual identity that, according to Wheeler (2018), supports the recognition and awareness of a brand in order to be easily recognized.

2.1.1.2 Tagline

A unique short phrase or sentence that describes the general emotion of the brand to the public is called a tagline. It helps to differentiate the brand from its competitors. A tagline could be a short definition of the brand or an engaging phrase that helps the brand stand out even more, becoming a part of its identity as a whole. It should be created through a creative thinking process such as mind mapping, research, and digging several references in order to be easily recognized by the targeted audience. Not only does it help in engagement, but it can also create a new perception of the brand, including or excluding the brand name and logo.

2.1.1.3 Logo

Landa (2014) defines a logo as a brand design solution that will be implemented in every brand design solution. It becomes an identification symbol, is unique to every brand, and is mostly being accepted by the

public. A logo becomes the main identification symbol that represents the image of a brand, individual, or even an organization. Landa (2014) divided the logo into six types based on its design methods and shapes:

1. *Logotype*, a logo that uses words conveyed through font styles—standard, modified, or custom made (Wheeler 2018). It is often used alongside symbols or brandmarks of a company that resulted in a signature. Exploration of this kind of logo includes the eficiency, the clarity to the readers, and the visual aspect to be able to communicate effectively.

Picture 2. 1 Logotype
Source: pressburner.com (2022)

2. *Lettermark,* logo that usually made up from the brand name's initial. The logo also undergoes a unique design process to give a touch of personal meaning to the brand. The simplicity often used as an application logo (Wheeler, 2018).

Picture 2. 2 Lettermark
Source: jessicajonesdesign.com (2017)

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3. *Abstract,* often associated as something simple yet complex to the eyes. Having its own meaning to a brand, usually a strong one, combining vision, mission, goals, and history into it. This kind of logo also used to differentiate a brand's image and to convey a message from the brand to the public.

Picture 2. 3 Abstract
Source: Wheeler (2024)

4. *Combination Mark,* a type of logo that combines wordmark and pictorial symbol altogether in order. This kind of logo is often used to show the brand's image almost perfectly. It gives a stance of its image and personality to the audience stronger.


Picture 2. 4 Combination Mark
Source: ceg.edu.vn (2023)

5. *Emblem*, a combination between visual and words. This kind of logo can't be use apart as it forms a union. Words or text is mostly founded inside the union of the logo that goes side by side with the visual.

Picture 2. 5 Emblem
Source: looka.com (2022)

8

6. *Pictorial,* literal shapes that is used as a logo with the goal to help being recognize in a short span of time (Wheeler, 2018). Often chosen through its link goals to be achieved, the brand itself, or the meaning behind the brand's personality/behavior. Pictorial symbol logo usually takes the shape of a living thing, object, or even a place.
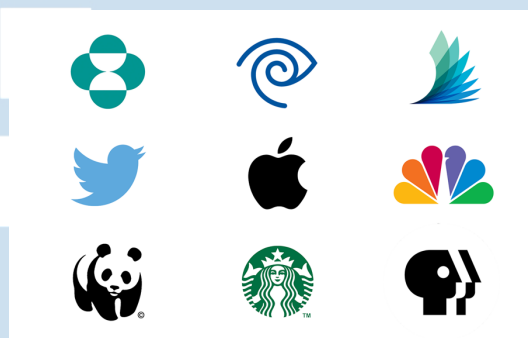
Picture 2. 6 Pictorial
Source: kamarupa.com

2.1.1.4 Typography

Typography, based on Wheeler (2009), is one of the most important aspects of creating an effective identity. It helps the brand be recognized almost immediately, differentiating it from others consistently and distinctively. The use of typography also helps support the brand's positioning in the public. It needs to be readable and legible for readers. Designers also consider factors like size, kerning, margin, and colors when creating the element. Based on the book written by Landa (2014), there are several typographical styles differentiated by their functions: *old style, transitional, gothic, modern, sans serif, slab serif, script,* and *display*.

1. *Old Style,* introduced in the end of the 15th century with the style similar of one being used in the Roman era. It is often written using a wide-edged pen.

2. *Transitional,* introduced in the 18th century that represents the *old style* typeface with a more modern look.

3. *Gothic,* or known more as blackletter often seen and used on the newspaper headline back in the twentieth century or during

9

the second world war period. It is known using its distinct unique in the curves of the letter.

4. *Modern,* a serif typeface being introduced and developed from the 18th to 19th century. It is often known as having the opposite style with the *old style* and more geometrical in shape. This typeface still has the similarity as it is made using a chisel-edge pen.

5. *Sans Serif,* introduced and developed in the early of nineteenth century, it has a different characteristic and feature to the serif typeface. In this typeface, letters doesn't have any corner (mostly rounded).

6. *Slab Serif,* letters in this typeface has is known to be wide and thick that represents a slab. The typeface itself was introduced in the early nineteenth century.

7. *Script,* known with its characteristic similar to a handwriting. Often styled in italic and/or cursive. Several typeface from this family includes snell roundhand script, brush script, and so on.

8. *Display,* often being used in writing a title and difficult to be read or understand due to its modified shape. This type of typeface is being avoided in the body of a text due to its complexity.

2.1.2 Design Principles

In designing, it is important for a designer to understand much deeper regarding the basic design principles that will be used. Skills combined with the principles will create a better design result. The existence of the principles becomes the balancing element in every design that will be made, whether visually or in communication contexts. According to Landa (2014), there are five design principles: balance, emphasis, rhythm, visuals, hierarchy, and unity.

2.1.2.1 Balance

Balance is a principle that controls each design elements so it creates a balanced element composistion. Each of the visual elements will have a visual weight that contributes to the whole design in the end. There are three balance principles in a design:

1. *Asymmetrical Arrangement,* or the usage of design without any reflection of elements in;
2. *Symmetrical Arrangement*, the usage of design where two or more sides are balance and have the same visual weight;
3. *Radian Arrangement,* a combination between both vertical and horizontal elements to create a balance design.

2.1.2.2 Emphasis

This element functions to emphasize the focus of a visual element and cannot be taken away from the visual hierarchy principle. Emphasis doesn't only mean it emphasizes the visual element but also conveys messages according to their turn. One way to do this is by differentiating one element with another using colors, repetition, size, and so on.

2.1.2.3 Rythm

A rythm is a repetition of a visual element stacked consistently that undergoes a repetition that creates a pattern. This pattern is usually able to create a sense of order and rhythm. The repetition has the key to repeating one or several visual elements consistently, in variety. It is also usually a visual element that has been modified through gaps, weights, or position (Landa, 2014).

2.1.2.4 Visual Hierarchy

The main function of creating a design is to convey a message or information to the viewers or audience. This is why visual hierarchy is created and plays a very important role in a design. Visual hierarchy is a component that helps to convey the message better through the settings of the information layout and provides the right way to let the audience focus from the most important part to the least important. This will also help the

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audience avoid any confusion when receiving the message through the flow of the design.

2.1.2.5 Unity

Unity, based on the name, is the combination of all the visual elements that made up and created the whole frame of design systematically. There are rules on how to create a unity in a design:

1. *Similarity,* a unity of several similar visual elements characteristic in a design with another;
2. *Proximity,* a group of visual elements with the similarity in gaps;
3. *Continuity*, a similarity and continous relation that gives the sense of rythm and moves in a design;
4. *Closure*, an element that is related to one another so it is able to create a new shape or pattern;
5. *Common Fate,* an elements that has the tendency to move into the same point and often seen as an object;
6. *Continuing Line*, made up from several line elements in a path, in which might seen to be dotted or not as one, but shaped as a union.
7. *Correspondence*, a visual style made consistently from colors, shapes, texts, and textures to create a connection. Often seen on letterhead of a letter, eneveloper, and other stationery in a company or brand that gives the sense or perception of coming from the same subject.

2.2 Brand

As stated by Wheeler (2018), brand is a way that a company uses to connect their products with their customers in order to compete on a targeted scale, creating an emotional relationship that directly affects the customer's loyalty. The relationship will eventually make the customers feel special about the brand or product. The more it stands out in the competition against other competitors, the

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more the relationship is built between the brand and the customers, and it will gain full trust from them. Thus creating a strong benefit for the company that built the brand.

2.2.1 Brand Functions

A brand has its own functions, according to what Wheeler (2018) wrote in her book, *Designing Brand Identity*. These functions are divided into three main ones: reassurance, navigation, and engagement. The three main points are related to each other, thus becoming the foundation and key to a company's brand. It plays a crucial role in the company's brand.

1. *Reassurance*, as a communication tool of a company to their customers that their product is better in quality and plays the role to convince the customers on buying the right brand.

2. *Navigation*, as an object to help the customers on deciding which brand; and

3. *Engagement*, as a statement that the brand shapes how the customers think through language and image, as well as a unique link in order for the customers to indentify the brand.

2.2.2 Branding

Branding extends beyond companies and encompasses so many aspects of life. It is a systematic and disciplined process aimed at fostering recognition, attracting customers, enhancing engagement, fostering customer loyalty, and driving business growth. Branding is one of the most valuable aspects of an organization or company, deliberating differentiation (Wheeler, 2018). There are five types of branding:

1. *Digital Branding*, using digital technologies such as social media, website, search engine, advertisement, etc. and mostly targeted social media users.

2. *Co-Branding*, through a partnership deal with other brands in hope to gain customer's attention of their own targets.

3. *Cause Branding*, using social issues to improve the brand such as charity or volunteering projects.

4. *Personal Branding,* individual way to label themselves to build reputations— showing their personal skills.

5. *Country Branding*, in hope to increase foreign exchange income throught tourism and businesses, mostly in investing.

2.3 Museum

According to Kamus Besar Bahasa Indonesia (1994:675), a museum is a building used as a place to showcase objects that should attract the public's attention, such as historical artifacts, art, and science. According to government regulations under PP No. 6 *Tahun* 2015, a museum is an institution that protects, expands, makes use of collections, and communicates them to the community. Etymologically, the word 'museum' derives from a Latin '*musea'* and greek, '*mouseion'* that stands for a temple to worship nine art godesses known as the *muses* in their mythology. This temple was often used as a place for art and education, especially with a focus on research and the philosophical world.

A museum, as stated by Douglas A. Allan, a geologist and curator, is a building used for research, entertainment, and joy that showcases historical artifacts. During the 22nd conference of ICOM (International Council of Museums) held in Vienna, Austria, in 2007, the word museum was defined as a non-profit institution that still had the obligation and function to serve the community. Also for the purpose of development, collecting, preserving, showcasing, and communicating about cultural heritage as well as the environment, tangible or intangible, for the purposes of study, entertainment, and education. The definition by ICOM was updated again in Prague on August 24, 2022, as a not-for-profit institution that stands permanently to help and provide for society in collecting, interpreting, researching, and conserving tangible and intangible heritage. It is open to the public in an inclusive and accessible manner, fostering sustainability and diversity. The museum helps to communicate and operates ethically as well as professionally with the communities. It also offers experiences around enjoyment, reflection, education, and knowledge sharing.

2.3.1 Types of Museum

Due to their different beginnings, varying philosophies, and differing functions in society, museums cannot be easily classified in a rigorous manner. Some museums cater to certain audiences, such as children, societies, universities, or schools. Some are entrusted with specific duties regarding a delineated geographical region or metropolis. Artistic, historical, or scientific collections may be interpreted differently in other museums, particularly those whose primary ethos is nationalistic, religious, or political. Such institutions may present unconventional viewpoints.

2.3.1.1 Art Museum

The art museum or exhibition usually traditionally displays or showcases visual carving arts, paintings, illustrations, and statues in an open or closed space. Applied arts are also often displayed in this type of museum. Its concerned primarily sits around objects with means to create an interaction of unaided communication with the visitors. This kind of museum offers aesthetic value as its major consideration to be accepted into their collection. It plays a role in the association of the object to a subordinate function.

2.3.1.2 General Museum

A general museum, also known as multidisciplinary or interdisciplinary museums, house collections spanning multiple subjects. Established in the 18th, 19th, or early 20th century, they showcased a comprehensive mindset and cultural exchange. Some museums have significant specialized collections, making them eligible for classification under multiple specialization categories. National museums initially showcased comprehensive collections, but eventually divided their collections to foster specialized museums. General museums are common to the region or its locality, which holds the knowledge and the foundation to the area where the museums are located in.

2.3.1.3 Natural History & Science Museum

Issues and concerns regarding the natural world becomes the main reason and focus of this type of museum. It often contains and displays specimens of insects, plants, mammals, birds, rocks, fossils, and minerals to the public. The natural history and science museum is known to be built based from the built-up curiosities during the Renaissance and the Enlightenment era in Europe. This kind of museum is also known to help and responds to the need and trends of the latest nature conservation, facilitating an environmental planning, and provide more data and informations in the interpretation of the ecological displays.

2.3.1.4 Virtual Museum

Virtual museums are electronic collections of historical, scientific, or culturally significant data, such as audio files, text documents, images, and other recorded media. They lack the permanence and distinctive characteristics of institutional museums, as they don't include real artifacts. However, with the help of hyperlinking and multimedia features, these digital representations can be customized for each user. Virtual museums can be effective resources for research, comparative analysis, and comparative analysis. Museum websites often serve as the starting point for virtual museums, providing administrative information and floor plans. The sophistication of these sites is increasing, with some institutions offering virtual exhibitions. Virtual museums capitalize on the Internet's interactive, multimedia, hyperlinking, and convenient accessibility.

2.3.1.5 Science and Technology Museum

This type of museums are built similar to the natural history and science museum. It was known to be built during the Englightenment era back in the Europe countries, which held a curiosity and concerns in the development as well as the application of intrumentation and ideas of science. This kind of museum soon developed into involving applications of science, preserving science and technological endeavour. The science and technology museum often concentrates more in creating a scientific

demonstration and each of their applications, as well as preservation of objects being emphasized to the public.

2.3.1.6 History Museum

When referring to a broad range of museums where collections are gathered and typically displayed to provide a chronological perspective, the phrase "history museum" is frequently used. Owing to the all-encompassing character of history, these kinds of museums could contain so many artifacts and scientific specimens that they are better classified as general museums. Museums that focus on specific parts of history can be found at the national, provincial, or local level, whereas museums that cover general history are uncommon at the national level. Archaeological artifacts may be displayed in history museums, but there is a particular kind of museum that only displays antiquities. A number of cities' national museums house collections of artifacts from antiquity. Specialized museums dedicated to archaeology can also be located on-site or in richly antiquated areas. In many instances, the archaeology museum offers insights into eras that are inadequately or nonexistent in the written record, as its focus is primarily on historical artifacts unearthed from the ground.

2.4   Bajra Sandhi Monument

Picture 2. 7 Bajra Sandhi Monument
Source: https://salsawisata.com/monumen-bajra-sandhi/

According to Ramanto (2007), a monument is a building or place that has a significant or important history. It is often built by an artist with the purpose of monumentalizing memories of a person or an event that holds historical value. Based on the definition by Kamus Besar Bahasa Indonesia (1998), a monument is a building or place that holds an important historical value and, therefore, is protected and maintained by the government. In Indonesia itself, it often holds a symbol of struggle from several public components in trying to keep or fight for independence. There are several monuments of struggle in Indonesia that even act as memorials to the lives lost during the past occupations. Each monument held its own meaning and symbolism of an event, such as the Palagan Lengkong Monument, the Puputan Monument, the West Java People Struggle Monument, and others. One of the most famous, from the background, architecture, to its meaning, is Bajra Sandhi.

The Bajra Sandhi Monument is located in the heart of Denpasar, Bali. The only place for car-free days in the Denpasar area known as Renon Field (Lapangan Renon) is around the monument, right in front of the Governor's Office. It was built in 1987 and inaugurated in 2003 by Megawati Sukarnoputri, President of Indonesia. The monument is not only known for its location but also for its unique architecture that integrates Balinese and Hinduism styles. It is a symbol for the Balinese struggle during the occupation invasion by the Dutch in 1906 and 1908, which resulted in almost a thousand deaths all over Bali. This includes the deaths of the rulers of the Tabanan and Badung areas (Hanna, 2012).

According to the official site of Wonderful Indonesia, the rectangular-shaped building follows *'Tri Mandala'* as its architectural principles. Thus, it consists of three different parts: *utama mandala,* or the center of the monument (main building), *madya mandala,* or the inner courtyard that surrounds the main building, and *nista mandala,* or the outer courtyard. The main building itself has three floors: *nistaning utama mandala, madyaning utama mandala,* and *puser tasik*. Each floor holds different purposes, such as administrative rooms, exhibitions, and a library for the ground floor; dioramas of Balinese people struggling on the first floor; and an indoor lake in the middle of the building. The

monuments don't only revolve around the struggles of the Balinese people themselves but also several historical events (Kompas, 2022). It also portrays Dutch colonialism, the Balinese kingdom, the introduction of Hinduism, the reign of the Majapahit Kingdom, and the struggle for Indonesia's independence. A panoramic view of the Denpasar area can also be enjoyed from the third floor, which is available for visitors to visit. The existence of its main attractions such as dioramas and exhibitions inside are where the monument holds another function as a museum for the public.

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