

CHAPTER V

CONCLUSION AND RECOMMENDATION

5.1 Conclusion

History and art are two inseparable things that shape today. It becomes the foundation for today's social, economic, political, and other aspects of society. Indonesia has been through more than three decades of colonization before gaining its independence in 1945. Made up of various ethnicities, cultures, and languages, Indonesia is rich with diversity. Bali, as a part of the country and as one of the most well-known islands, has always been known to preserve its history and culture closely through modernity. Therefore, the Bajra Sandhi Monument stands as a symbol of the Balinese struggle for independence from Indonesia. The Bajra Sandhi Museum is located inside the monument itself.

From the very start of its existence, Bajra Sandhi Museum and Monument has had no certain visual identity. This created a misperception between the building's two functions: as a museum and as a monument. The misperception persists, resulting in the museum becoming unknown to the public. The museum itself suffered from a lack of awareness and recognition from the local residents. This causes a decrease in visitor numbers, even before the pandemic strikes. Ignoring the issue will undoubtedly impact the museum's future survival. Given the issues observed and discovered, it is critical to take an effective step toward resolving the matter by designing a proper visual identity for the Bajra Sandhi Museum. The design will yield a graphic standard manual (GSM), serving as a design guide for future applications.

The author decided to adapt Alina Wheeler's design method theory, which consists of six steps: conducting research, clarifying strategy, designing brand, creating touchpoints, and managing assets, to ensure the visual identity will be effective and solution-focused. The first step involves gathering data about the brand's positioning, target audience, and application. The next step involved conducting research using observation, questionnaires, interviews, and focus

group discussions. The findings from the research, which included the perspectives, opinions, and suggestions from locals, staff, and design professionals, aided the author in comprehending the urgency of developing a suitable visual identity for the museum. This included identifying appropriate media for future visual identity implementation, as well as effectively dispelling any misconceptions. Existing and reference studies were followed to provide new perspectives on designs and the overall concept of museums' visual identity across Indonesia.

After gathering the data, the author analyzed it and turned it into a mind map. This is where the brand personality, tone of voice, brand mantra, and big idea decisions were made in order to help the future design process. The Bajra Sandhi Museum's visual identity design specifically adapted the uniqueness of its heritage and cultural aspects. The distinct architecture of the building (the monument) reflects the cultural and heritage aspects, thereby adapting the idea of 'Embracing the Cultural Heritage.'

The logo itself is then created into a combination mark consisting of a logotype that is written '*Museum Bajra Sandhi*' and a logomark that is adapted and simplified from the shape of the museum's building. This gives the authentic feel, along with the symbolism of the *genta*, or bells, that the Hindu priests used during religious ceremonies. Touchpoints serve as a secondary medium, ensuring the consistency and unity of the visual identity. Several aspects, including the brand strategy, the targeted audience, their psychographics, and more, shape the touchpoints themselves. The graphic standard manual (GSM), ensuring consistency in identity application and asset management.

The final result of the design, the visual identity, is hoped to help dispel the misconception that the building serves not only as a monument to commemorate the struggle and hardship of the Balinese people during the colonization era but also as a museum. Additionally, it aims to raise public awareness and recognition for the Bajra Sandhi Museum, securing its continued existence.

5.2 Recommendation

In order to complete the design of the final project, various elements require additional consideration. One of the most important aspects of the design process is the phase that involves conducting research and gathering data. In order to achieve a comprehensive grasp of both the current and the future design, it is necessary to improve the capacities of data collection. The generation of brand sketches and other conceptual concepts is made easier by an increased level of understanding.

When it comes to dealing with traditional museums, the process of establishing a visual identity for a museum is more complicated than designing a visual brand for a company that places a higher priority on economic goals. It is of the highest priority to acquire understanding regarding the museum's culture, legacy, and displays. For the purpose of providing an appropriate response, the understanding of cultural nuances will be paired with the specific audience that is being targeted.

To ensure that the concepts for the visual identity are considered from a wide range of perspectives, it is vital to get second, third, fourth, and subsequent opinions. It is typically true that the perception of design is subjective, depending on the perspective of the audience. It is possible to make a significant contribution to the development of the logo and other components, such as the supergraphic, by taking into consideration the many opinions, criticisms, and perspectives of a large number of individuals.

Effective time management is absolutely necessary. When conducting research, it is essential to have a comprehensive understanding as well as to collect data with great care. Postponing this method, on the other hand, will negatively impact the design process itself. In order to avoid a hurried implementation, which could lead to a design result that is below average, it is recommended to exercise strict control over each stage and work that needs to be finished as quickly as possible. An effective wayfinding, directional sign, and other identification signages are also important and needs to be considered in future research as well.