

Enhancing Village Image through Murals In the Astagina Field, Padang Sambian Kelod Village, Denpasar

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Received: May, 2021 | **Approved:** June, 2021 | **Published:** July, 2021

ABSTRACT

The Covid-19 pandemic that has hit all countries in the world including Indonesia, has made access to tourism and community activities not optimal. However, in a situation like this, the city of Denpasar, Bali, which has been named a creative city with a cultural perspective by the Indonesian Creative Agency, continues to carry out branding activities in the hope that after the pandemic ends, both local and foreign people will continue to visit Bali and carry out their usual activities. One tourist village that wants to do branding is Padang Sambian Kelod Village. This village collaborates with the Bali Design and Business Institute to carry out the Community Service program in the form of murals, which is carried out in Astagina Field, as a form of enhancing the image of the village and welcoming the planned Porsenides (Village Sports and Art Week) activities when the pandemic situation has decreased or ended. The method used is a participatory design approach, which will connect humans (lecturers and students who carry out the mural), place (the identity of the tourist village), and use (knowledge and action). The result of this activity is the design of a mural that features Balinese traditional sports as a characteristic of Padangsambian Kelod Village, where this mural is expected not only to beautify the village but also to improve the image of the village itself, and of course to become an icon of Porsenides in the village.

Keywords: Mural, City Branding, Community Service

INTRODUCTION

The Covid-19 pandemic has hit all countries in the world, including Indonesia. This rapidly contagious virus causes every country to improve security for the health of its citizens, including increasing prevention of the spread of the virus through tourism access. Bali is one of the islands in Indonesia which is very famous for its tourism objects has certainly experienced the harsh side effects of the Covid-19 pandemic. Tourism activities in Bali are not optimal, and community activities are also delayed or not implemented at all. However, in a situation like this the city of Denpasar, as the capital of Bali Province, continues to carry out branding activities in the hope that after the pandemic ends, both local and foreign people will continue to visit Bali and carry out their usual activities. The city of Denpasar, which was named a creative city with a cultural perspective by the Indonesian Creative Agency in 2019, also always tries to improve the city's image both offline and online on social media.

One tourist village that wants to do branding is Padang Sambian Kelod Village. This village collaborates with the Bali Design and Business Institute to carry out the Community Service program in the form of murals, which is carried out in Astagina Field, as a form of enhancing the image of the village and welcoming the planned Porsenides (Village Sports and Art

Week) activities when the pandemic situation has decreased or ended. The village which is located in West Denpasar wants to improve the image of the village as a cultural village and also has great potential in the field of arts and crafts and traditional sports in the form of a mural. The Covid-19 pandemic situation that has occurred since March 2020 in Bali has greatly affected all aspects of society in Padang Sambian Kelod Village. Residents who are usually very easy to interact within art and sports activities are finding it difficult to practice so it is feared that their spirit will decline. Therefore, this mural is expected to provide an optimistic spirit for residents and also show the general public that Padang Sambian Kelod Village still survives as a cultured village both in the arts and traditional sports.

LITERATURE REVIEW

The material provided in community service activities is a mural. The village stakeholders chose the murals as the medium to improve the village image or branding because Astagina Field has a long wall and can be seen from several sides. Mural, which is the art of drawing with wall media (Susanto. 2002: 6), is also a cultural product that can convey messages together (Dewi. 2016: 285). Therefore, in designing a mural design, first look for the philosophy, history, and potential that exists in Padang Sambian Kelod Village, so that the design results can be well visualized and reflect the image of the village. The mural design also needs to pay attention to the creation strategy, where usually murals tend to be placed in a wide and high space, so perspective and distortion techniques are needed in the form. It is because there is a difference when we see design works that are at eye level, with design works that are in a higher and wider place (Syamsiar. 2009:44).

This mural design is also related to branding, namely city branding. According to Haris, et al (2015), city branding is an identity that is inherent in an area or city and has value. According to Hanindharputri (2021), there are four steps taken in the city branding strategy process, including: (1) Identity, as a process in identifying the identity of a city; (2) Objective, namely determining the main objective of implementing city branding in the area; (3) Communication, there is communication in the form of offline and online communication with all aspects that have an interest in improving the image of the region, and (4) Coherence, an integrated and consistent implementation process. In the implementation of the Padang Sambian Kelod village branding, the four steps are used to obtain real data and produce visuals according to the characteristics of the village.

METHODOLOGY

The methodology used is data collection, such as observation, interviews, and participatory design approaches. The stages of the study carried out are:

1. Coordination and discussion between LPPM, the Cooperation section, the design team, and the village stakeholders of Padang Sambian Village to discuss technical work on the mural. In this coordination, the team also interviewed village stakeholders, to simplify the murals design process, such as finding out about the philosophy, history, and potential of Padang Sambian Kelod village.
2. Observation to the Astagina Field which is the venue for the mural.
3. Clarifying the required information and also determining the selected information to be communicated in the mural. In this step, the team also conducted references studies of the design styles to obtain characters that matched with the image and the cultural potential of the village.
4. Coordination with the team of lecturers and students who will implement the mural, making a schedule, and planning the design according to the data that has been collected.
5. After obtaining the results of the mural design, the authors seek feedbacks from the village stakeholders so there is no misinformation and find out the design matched with the philosophy and image of the village.
6. Search for sponsors, and prepare the necessary tools and materials.

7. The process of designing a mural in the Astagina field.
8. Handover of murals to Padang Sambian Kelod village officials.

The participatory design method is a design method that involves the users around it to be involved in the design process (Dwilutfianti. 2016:26). The author uses this approach by involving design users in providing different ideas and perspectives based on their experiences as village communities. In addition, the involvement of the village community can also increase the ownership of design users to give pride to users (Hariandja, et al. 2014:15). The participatory design method also explores the need for space that is tailored to the needs and interests of all stakeholders (Permanasari. 2018:21). In the process of designing murals, a mutual agreement from both the campus and village stakeholders is needed to determine the space requirements which will later be outlined in the form of a design. So that the results made will be able to meet the expectations of all parties involved. The participatory design method connects three elements, namely:

1. Humans who take part in implementing the mural are lecturers at the Bali Design and Business Institute, students of the Visual Communication Design study program, and the sponsor, namely PT. ICI Paints Indonesia or better known as Dulux paint manufacturer. In addition, the implementation of these murals also involves the village stakeholders in the design process.
2. Place, namely the identity of the village where Padang Sambian Kelod Village is in West Denpasar. This village is famous for its Porsenides (Village Sports and Art Week) which is a prestigious sports event in Padang Sambian Kelod Village to develop the potential for village athletes. Some competitions and competitions are carried out such as *tompah*, *tajog*, *dedumplak*, *hadang*, *dagongan*, and tug of war. In addition, there are also competitions for branches of art such as coloring competitions at the kindergarten level and poetry reading competitions in the Balinese language at the elementary school level.
3. Functions or uses of the Astagina Field. Astagina Field is a multipurpose field owned by Padang Sambian Kelod Village, where Porsenides activities are routinely carried out every year in this field. Not only used for Porsenides activities, but this field is also a public space. In principle, public space is an element of a city that has character and can function as a place for social interaction for the community, people's economic activities, and a place for cultural appreciation (Darmawan. 2007). This field is often used as a training ground for extracurricular students from elementary school to high schools, such as softball, baseball, football, and it's also used by residents to carry out daily sports activities, such as jogging or just to interact with the surrounding community.

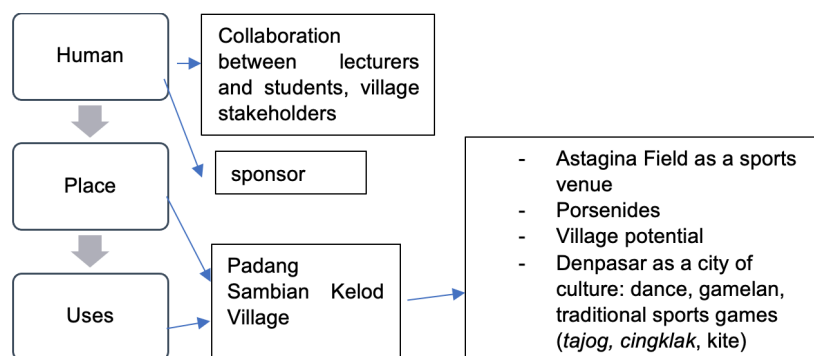


Diagram 1 Participatory Design Approach (Source: Hanindharputri, 2021)

RESULT AND DISCUSSIONS

Based on the method implemented, there are data findings where the village of Padang Sambian Kelod has a characteristic as a village that upholds traditional cultural values,

both arts, and sports. This is in line with the vision of the city of Denpasar, namely the creation of a city with a cultural perspective with sustainable harmony. Seeing the city of Denpasar as an open city and having a development foundation as a creative city based on superior culture (Geriya, 2010:34), so in designing this mural, it is necessary to re-interpret the potential of Denpasar's superior culture which is contained in the public space, which is, in this case, is the Astagina field. Therefore, the design of the murals will bring up the traditional culture of Denpasar such as dance, traditional music (gamelan), traditional sports games such as *tajog*, *cingklak*, and kites that can be played in Astagina Field, Padang Sambian Kelod Village.

This mural activity was carried out from 7 November - 12 December 2020 by involving collaboration between lecturers and students of the Bali Design and Business Institute. The location of the mural is carried out on the northern part of the Astagina Field wall where the part of the wall faces the field and is very easily seen by residents or tourists who come to the village. In the visual design of the murals, the design team makes the design by following the design draft that has been determined both in terms of characters and colors. The characters use children's characters to describe the younger generation who will continue the village potential in Porsenides and preserve Balinese culture in the future.



Image 1 Astagina Field Wall which will be beautified with murals
(Source: Bali Institute of Design and Business, 2020)



Image 2 Mural design (Source: Bali Institute of Design and Business, 2020)



Image 3 The activities of Mural design and the interaction that happened in the mural design process (Source: Bali Institute of Design and Business, 2020)

In this activity, there is also happen a social interaction, where the mural is also one of the activities that are rarely witnessed by the people of Padang Sambian Kelod Village. The villagers feel attracted to watch and even get involved in mural activities. During the Covid-19 pandemic, Astagina Field can only be used for certain activities with a limited number of people. This certainly affects the activities of the people who usually visit the Astagina field every day. Therefore, this mural activity becomes an alternative activity that can entertain residents in a pandemic situation that has made them feel isolated. Several residents coming to the Astagina field to watch the mural implementation process and some children wanted to help with the mural implementation. Although the village community cannot follow all the mural design processes, we hope that the message of cultural preservation for the younger generation could be conveyed. After the mural was completed, a handover process was held between the Bali Design and Business Institute and Padang Sambian Kelod Village officials.

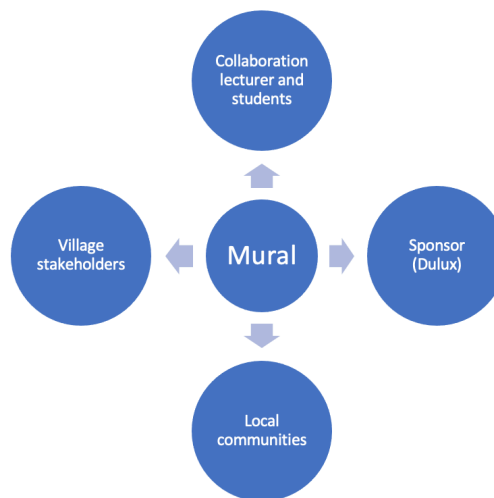


Diagram 2 The Process of Social Interaction. (Source: Hanindharputri, 2021)



Image 4 The Final Result (Source: Bali Institute of Design and Business, 2020)

Based on the analysis after this mural is implemented, it can be concluded that the city branding strategy of Padang Sambian Kelod Village is following the indicators, namely:

Table 1 Indicators of City Branding in Padang Sambian Kelod Village through mural

Indicator	Padang Sambian Kelod Village Mural
Identity	Showing the identity of Padang Sambian Kelod Village, which is cultured, both in art and in traditional sports. All of the illustrations displayed are the reflection of the image of Denpasar and also all the activities that happened in Porsenides that organized by Padang Sambian Kelod village.
Objective	The aim is to beautify the village and improve the image of the village through murals. In addition, these murals are expected to increase the sense of belonging to the Astagina field and help to preserve the traditional Balinese culture for the younger generation in the future.
Communication	Communication is in the form of visuals by giving village characteristics in the form of illustrations and colors
Coherence	Murals are depicted in an integrated design style and have the same message.

(Source: Hanindharputri, 2021)

CONCLUSIONS AND RECOMMENDATION

This activity produces a mural that accentuates the image of a village where the village of Padang Sambian Kelod has the potential for traditional arts and sports culture. The mural designed not only aims to beautify the village, but also can enhance the image of the village itself, and of course can become an icon of Porsenides in the village. Students who take part in the mural process can also implement the knowledge gained in lectures and can interact with many parties, even though they are still under strict health protocol supervision. Village officials and residents who visited the Astagina Field were satisfied with the results of the mural implementation because it was by the original purpose and could also provide a spirit of optimism to the village community during a pandemic. It is hoped that this activity can continue with other forms of cooperation, where branding must

be carried out consistently, integrated, and sustainably. Therefore, it is necessary to have sustainable branding, not only in the form of murals but also in other forms such as the sign system of the village.

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