

# **CHAPTER I**

## **INTRODUCTION**

### **1.1. Background**

Arts are traditionally admired for their ability to inspire self-reflection through observations and interpretations. This form of art appreciation is typically done by directly observing artworks by taking in the skilful and visual aspects such as the details, compositions and also the formation of emotional connections between visitors and pieces. According to Annie (2022), art exhibitions act as a platform to present creations along with the purpose of introducing the diversity of artistic expressions and artists to the public. Besides presentation, they also offer artists the opportunity to exchange ideas and showcase their expertise, which is why exhibitions are a remarkable setting for art appreciation as they can inspire public participation and promote a sense of curiosity about one's surroundings (Annie, 2022). However, the way individuals engage with art exhibitions now has transformed as a result of the rise in social media, presenting both possibilities and obstacles in the intersection of arts and technology.

Social media is a collection of online platforms and applications that allows individuals to create, share and interact with content whilst also establishing networks with others. Siahaan et al. (2023) states that many individuals utilise social media as a means of sharing information, photos and videos, aligning with its intended use. However, these platforms have become more intricate each year through providing a rising quantity of valuable additional features, which as a consequence increases the pique of people's curiosity and eagerness in exploring social media contents (Siahaan et al., 2023). Specifically in Indonesia, due to more affordable gadgets such as mobile phones, with more than 68.9% (191.4 million) of the population's daily engagement and an average time spent of 3 hours 17 minutes, social media has rapidly evolved into one of the nation's most prevalent cyber activities, resulting in the usage of social media showing steady growth in recent years. Furthermore, the most popular platforms amongst Indonesians with

84.80% (173.59 million) users is Instagram and TikTok with 63.10% (129.17 million) users (The Global Statistics, 2023).

Social media has played a major role in our daily lives as it is now a common occurrence to see individuals taking out their phones in art exhibitions to capture photos not necessarily as a form of appreciation towards arts but rather as selfie objects (Hariyanto, 2020). This may result in influencing others to do the same action. According to a survey conducted by GWI (GlobalWebIndex), the primary factors influencing the use of social media for Indonesian users aged 16-64 include a curiosity to stay informed about the latest trends, with 51.2% respondents indicating this, and 28.9% supporting the desire to avoid FoMO, the acronym for the 'Fear of Missing Out' (Oosga, 2023). The interest in ongoing popular trends transforms the act of art appreciation into a chance for an online persona, content creation and digital expression in art exhibition spaces. These actions are associated with the rise of a phenomenon referred to as 'social media-centred behaviours,' wherein individuals place greater importance on capturing and sharing their experiences on social media rather than appreciating the arts in a more genuine manner.

Despite the increasing number of art exhibitions in Bandung as of lately, the appreciation towards art is still quite poor due to the occurring phenomenon, often leading to a digital representation of the physical world as individuals simultaneously interact with their online identities instead of authentically acknowledging the art they come across. Stanusch (2018) suggests that art is often photographed not because it is believed to be impressive enough to be shared with a number of unknown individuals, but rather because it appears Instagrammable due to its potential to attract attention or simply fitting one's profile style. This leads to a disruption in the process of art appreciation, stemming from the prioritisation of taking photos and videos for social media sharing.

As a solution to the issue, the author will design a UI prototype in the form of a mobile application with features and contents that can be utilised by visitors to interact with art exhibitions, encouraging them towards engagement with their surroundings and forming a genuine appreciation for arts. It will also align with the preferred aesthetics alongside design elements and principles that can be easily

comprehended and used by the target audience, specifically individuals categorised as young individuals aged 18-23 residing in Bandung.

### **1.2. Problem Identification**

Based on the information above, there are problems that can be identified:

1. The disruption of art appreciation as a result of prioritising capturing photographs and videos for digital sharing on social media.
2. Lack of genuine engagement by visitors and missing out on art appreciation due to the unsuitable motivation of capturing photographs and videos for social media purposes.
3. Lack of participatory and engaging activities as a form of art appreciation to keep visitors involved in art exhibitions.

### **1.3. Problem Formulation**

Based on the problem identification, specific formulas can be derived:

“How to design the UI/UX for a mobile application interface to encourage them toward art appreciation in art exhibitions?”

### **1.4. Problem Scope**

Based on the background and problem, the research scope is as follows:

#### **1. What?**

To encourage art appreciation in art exhibitions for visitors by designing a mobile application interface with features and contents that can enhance participation.

#### **2. Who?**

The intended target audiences are:

- a) Age: Young individuals aged 18-23
- b) Gender: Male and female

- c) Group: General public, high school and university students, attendees of art exhibitions, active social media users.

#### **4. Why?**

To promote art appreciation in art exhibitions by encouraging gaining interests through interacting and participating with the artworks through the proposed mobile application as a support and potentially decrease the motivation of being social media-centred in said spaces.

#### **5. Where?**

The scope of this research is devoted to individuals residing in Bandung.

#### **6. When?**

The project and mobile application design is expected to be finalised in 2024.

#### **7. How?**

Designing the interface prototype for a mobile application that facilitates visitors' appreciation for the artworks displayed in the art exhibition, equipped with features and contents that allows interaction between users and the space for improved participation experience.

### **1.5. Research Purpose**

Based on the research formulation stated above, the purpose of this research is to design the UI/UX for a mobile application interface to encourage them toward art appreciation in art exhibitions.

### **1.6. Research Objectives**

1. Creating user personas and empathy maps to represent the characteristics of the target audience and outline value propositions to communicate the unique benefits of the application for the author to understand and empathise with their needs and preferences, as well as to assist with design decisions.

2. Identifying features and functionalities to be included and mapping user journey to structure the flow of interaction for clear navigation when users utilise the application.
3. Compiling foundational elements for the application such as product name, mood board, references, colours and typography to make a visually appealing interface and maintain its consistency.
4. Designing UI prototype with complete context and content followed by user testing to identify possible errors and gather feedback for further improvements before progressing to the final outcome.

### **1.7. Research Methodology**

Data and information, that when compiled can help develop the final outcome of this study, will be obtained through mixed methods.

#### **1.7.1. Data Collection**

##### **1. Observations**

Kumar (2022) describes this method as watching and depicting the actions of an individual. It can be carried out by directly observing social media posts related to art exhibitions by focusing on content creation and geo-tagging through the form of screenshots.

##### **2. Interview**

This data collection method involves an exchange between two or more individuals wherein one (the interviewer) asks questions to the other (the interviewee) to gather information or attain perspective into specific topics. In this case, the author will hold an interview with the creator of an interactive exhibition to get insights and the most effective ways to get visitors to engage within the space. In addition, three individuals will be interviewed to gather diverse opinions and viewpoints.

Furthermore, Bell and Bryman (2019) describe questionnaires as “essentially structured interviews without an interviewer.” This form of data collection will be conducted on the general public, specifically young

individuals aged between 18-23, to gain insights into the motivations and considerations related to the phenomenon through Google Forms. It will include both closed-ended questions wherein the participants can answer either 'yes' or 'no,' as well as an open-ended question which allows for subjective answers. Additionally, the author also conducted a small questionnaire with a relatively smaller number of targeted participants to gather data on visual preferences.

### **3. Literature Study**

This form of research, as described by Webster and Watson (2002, as cited in Snyder, 2019), is "an effective and well-conducted review," hence, it creates a solid foundation to enhance understanding and support theories. Undertaking research involving the exploration of books, journals and articles aids with collecting relevant information and developing design concepts based on supporting theories.

#### **1.7.2. Data Analysis**

##### **1. Similar Media Analysis**

Analysing existing similar media allows for the author to compare and examine the similarities and differences of the presented visual elements and characteristics, such as concept, colours and graphic style. Through this, the author is provided with insights to guide with design decisions for this project.

##### **2. Design Thinking**

This is an approach centred on problem-solving that consists of five steps namely Empathise, Define, Ideate, Prototype and Test. It is used to identify and comprehend users, their struggles and figure out potential solutions, allowing to define the problem from a specific perspective in order to branch out ideas, which is then followed by creating the design through prototypes and testing.

## 1.8. Research Framework

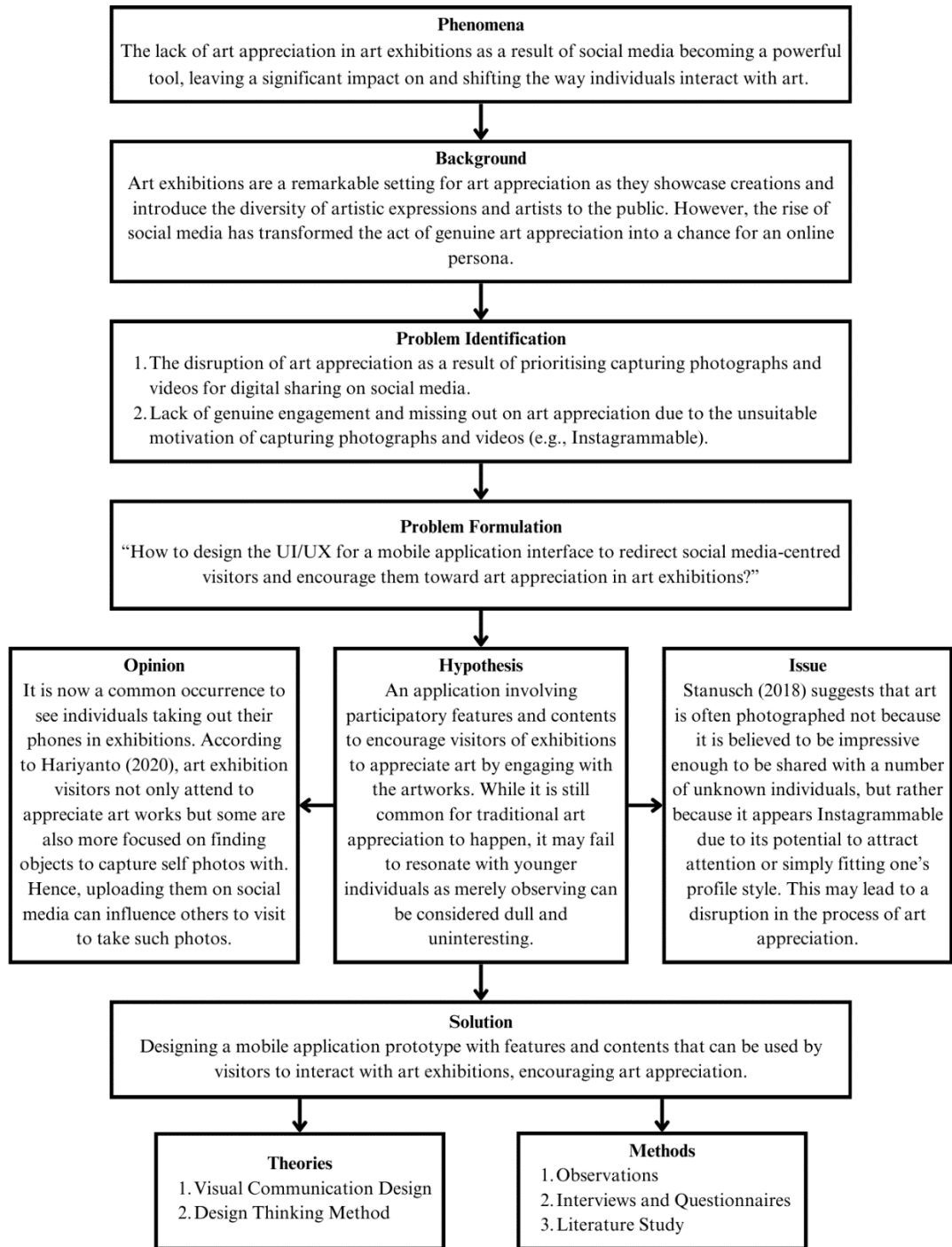


Figure 1.1. Research Framework

(Source: Private Document, 2024)

## **1.9. Chaptering**

The following is the chaptering used in writing the research report:

### **CHAPTER I: INTRODUCTION**

This chapter covers the background, problem identification, problem formulation, problem scope, research and design purpose, objectives and benefits, research methodologies, as well as the framework for the final project.

### **CHAPTER II: THEORETICAL FOUNDATION**

This chapter discusses the theoretical foundations relevant to the research topic along with the fundamentals of design creations.

### **CHAPTER III: DATA COLLECTION AND ANALYSIS**

This chapter consists of the detailed outcomes of data collection including observations, interviews, literature studies and similar media comparisons, wherein the data obtained are organised for analysis.

### **CHAPTER IV: DESIGN CONCEPT AND RESULTS**

This chapter focuses on every aspect of the design process, from the User Experience (UX) process to crafting the User Interface (UI) of the mobile application, which involves compositions and design elements.

### **CHAPTER V: CONCLUSION AND SUGGESTIONS**

This chapter includes conclusions from the studies and design processes as well as results relating to the final project.