

ABSTRAK

Perkembangan industri kreatif dan perubahan pola konsumsi media visual pada generasi muda urban memicu terjadinya degradasi pemahaman serta miskonsepsi terhadap nilai-nilai budaya tradisional Nusantara. Salah satu dampaknya adalah stigmatisasi negatif terhadap sosok mitologi Rangda Bali yang sering kali dianggap sebagai representasi kejahatan mutlak, tanpa memahami esensi filosofi Rwa Bhineda (konsep dualitas keseimbangan kosmis). Perancangan tugas akhir bertajuk "PRIMA NUSANTARA" ini bertujuan untuk meluruskan miskonsepsi tersebut serta meningkatkan ketertarikan dan apresiasi budaya di kalangan remaja urban usia 17–25 tahun melalui pendekatan Desain Komunikasi Visual (DKV) yang inovatif. Metode perancangan yang digunakan bersifat problem-driven dengan mengintegrasikan strategi media luar ruang non-konvensional (ambient/guerrilla media) berupa "kanvas berjalan" (vehicle painting) melalui teknik hand-painting (lukis manual) pada bodi sepeda motor Yamaha Mio. Hasil perancangan ini mencakup satu unit motor kanvas berjalan sebagai media utama, video semi-dokumenter dengan struktur narasi tiga babak (Three-Act Structure) sebagai instrumen edukasi audio-visual, serta ekosistem produk turunan (merchandise) berupa kaos streetwear, sticker pack, gantungan kunci, dan sarung hujan motor. Kampanye visual terintegrasi ini tidak hanya berhasil mentransformasikan objek fungsional harian menjadi medium pembelajaran bergerak yang interaktif di ruang publik komunal, tetapi juga secara strategis memperkuat identitas akademik Program Studi DKV Universitas Prima Indonesia (UNPRI) Medan dalam merepresentasikan slogan "Design Your Future With Culture".

Kata Kunci: Desain Komunikasi Visual, Rangda Bali, Kanvas Berjalan, Rwa Bhineda, Remaja Urban.

ABSTRACT

The rapid growth of the creative industry and shifts in visual media consumption patterns among urban youth have led to a cultural degradation and misconceptions regarding traditional Indonesian heritage. A prominent impact is the negative stigmatization of the Balinese mythological figure, Rangda, who is frequently perceived as a representation of absolute evil, overlooking the profound philosophy of Rwa Bhineda (the cosmic concept of dualistic balance). This final project, titled "PRIMA NUSANTARA," aims to reconstruct this misconception and enhance cultural interest and appreciation among urban youth aged 17–25 through an innovative Visual Communication Design (VCD) approach. The design methodology is problem-driven, integrating a non-conventional outdoor advertising strategy (ambient/guerrilla media) in the form of a "walking canvas" (vehicle painting) executed via manual hand-painting techniques on a Yamaha Mio motorcycle. The final design outputs consist of a painted motorcycle unit as the primary medium, a semi-documentary video utilizing a three-act narrative structure as an audio-visual educational instrument, and a supporting merchandise ecosystem including streetwear t-shirts, sticker packs, keychains, and motorcycle rain covers. This integrated visual campaign successfully transforms a daily functional object into an interactive, mobile learning medium within communal public spaces, while simultaneously reinforcing the academic identity of the VCD Study Program at Universitas Prima Indonesia (UNPRI) Medan, actualizing its slogan: "Design Your Future With Culture."

Keywords: *Visual Communication Design, Rangda Bali, Walking Canvas, Rwa Bhineda, Urban Youth.*