

Implications of Primitive Bali Illustration of the Visual Communication Design by Putu Pageh in the Global Era

by I Wayan Swandi

Submission date: 09-Aug-2019 09:37PM (UTC+0700)

Submission ID: 1158895010

File name: Jurnal_SCOPUS_I_Wayan_SWandi.pdf (651.27K)

Word count: 13931

Character count: 75097

ASIA



ISSN 0117-3375

LIFE

REPRINT

SCIENCES

The Asian International
Journal of Life Sciences



Beyond Excellence©

VOLUME 28(1) JANUARY-JUNE 2019

Implications of Primitive Bali illustration of the visual
communication design by Putu Pageh in the global era

I WAYAN SWANDI, NI MADE RUASTITI
and NI MADE CHANDRA OKTAVIA DEVI

1

e-mails: asialifesciences@yahoo.com wsmgruezo@gmail.com

Website - <http://emtpub.com/journals/ALS/>

©Rushing Water Publishers Ltd., 2019 Printed in the Philippines

ASIA LIFE SCIENCES The Asian International Journal of

Life Sciences

Beyond Excellence©

ASIA LIFE SCIENCES -The Asian International Journal of Life Sciences (ISSN 0117-3375) is a non-profit, non-stock, refereed/peer-reviewed (double-blind review), international, scientific journal devoted to the publication of original research in the Life Sciences and other disciplines. Articles originating from anywhere in the world are most welcome.

Two issues a year make a volume.

BOARD OF EDITORS - *Asia Life Sciences* Volume 28(1) 2019

Chairman & Chief Editor: Dr. William Sm. Gruèzo, 7288 Santosha Avenue corner Astheya Street, Istana Lovina Bay Park, Puypuy, Bay 4033, Laguna, Philippines.

Members: Dr. Yung-Cheol Byun, Department of Computer Engineering, Jeju National University, 102 Jejudaehak-ro, Jeju-si, Jeju-do 690-756, South Korea. **Dr.**

Liding Chen, State Key Laboratory of Urban and Regional Ecology, Research Center for Eco-Environmental Sciences, Chinese Academy of Sciences, Shuangqing Road 18, Haidian, Beijing 100085, China. **Dr. Leonila**

A. Corpuz-Raros, Institute of Weed Science, Entomology & Plant Pathology, College of Agriculture and Food, University of the Philippines Los Banos (UPLB), College 4031, Laguna. **Dr. Maribel L. Dionisio-Sese**, Plant Biology

Division, Institute of Biological Sciences, College of Arts & Sciences, UPLB, College 4031, Laguna. **Dr. Irineo J. Dogma Jr.**, Graduate School,

University of Santo Tomas, España St., Manila. **Dr. Augustine I. Doronila**, School of Chemistry, University of Melbourne, Victoria 3010, Australia.

Dr. Celeste Leiden G. Gruèzo DVM/MA, 7288 Santosha Avenue corner Astheya Street, Istana Lovina Bay Park, Puypuy, Bay 4033, Laguna. **Dr. Rafael**

D. Guerrero III, National Academy of Science and Technology, Level 3, Science Heritage Building, Department of Science and Technology Complex, Bicutan,

Taguig City, MetroManila. **Dr. Tai-hoon Kim**, Department of Convergence Security, Sungshin Women's University, Seoul, South Korea. **Dr. Mehmet Varol**,

Muğla Sıtkı Koçman University, Faculty of Science, Department of Molecular Biology and Genetics, Kötekli Campus, 48000, Muğla, Turkey.

Technical Production Manager: Ydred Harriss G. Gruèzo BSA

Deadlines for submission of manuscripts. *First issue*-01 July; *Second issue*-01 January.

Please contact the Chief Editor/Chairman, ALS Board of Editors (see addresses below).

Subscription Prices. Foreign: Institutional - US\$1000; Individual - US\$800 (including Volumes 1-28, 1992-2019 + 18 Supplements). **Local:** Institutional - PhP10,000; Individual - PhP8000 (including Volumes 1-28, 1992-2019 + 18 Supplements). Prepayment of order/back order is required. All issues are to be sent by air mail. Back orders will have an additional packing-handling and postage cost.

Send manuscripts, subscription orders and correspondence to: Dr. William Sm. Gruèzo, **ASIA LIFE SCIENCES**, The Asian International Journal of Life Sciences, 81 Governor F.T. San Luis Avenue, Masaya, Bay 4033, Laguna, Philippines. **e-mails:** asialifesciences@yahoo.com wsmgruezo@gmail.com

Website: <http://emtpub.com/journals/ALS/>

©Rushing Water Publishers Ltd. 2019

Printed in the Philippines

Implications of Primitive Bali illustration of the visual communication design by Putu Pageh in the global era

I WAYAN SWANDI¹, NI MADE RUASTITI^{2*}
 and NI MADE CHANDRA OKTAVIA DEVI¹

The objective of conducting this research was to understand the implications of Primitive Bali illustration of the visual communication design by Putu Pageh in the global era. This study was conducted due to the imbalance between assumptions and reality that occurred in the real life. Supposedly, in this global era, the most-demanded visual communication design by consumers is a modern design work that has global characteristic. However, the reality is different. Although the design of Putu Pageh's works is not modern, but it seems very attractive to consumers, especially tourists from overseas who come to Bali. The questions are: (1) what is the form of the Primitive Bali illustration by Putu Pageh? (2) what are the implications of the works of Putu Pageh on tourism and Balinese culture in this global era?

This study applied the qualitative method. The data sources of the study were the forms of Primitive Bali illustration toward the visual communication design by Putu Pageh and the related parties and findings of similar studies that were obtained previously. All data, which were obtained through observations, interviews and literature studies were analyzed using aesthetic, deconstruction and knowledge/power relation theories.

The findings showed that: (1) Putu Pageh displays Primitive Bali illustrations in the form of Balinese ethnic paintings; for instance, dancers, *barong*, marine biota and fish that are adopted from the elements of Primitive Balinese culture as seen from the lines, colors and dots he used. Putu Pageh applies many of his designs i.e. food product logos and other tourism industry products on cloth such as T-shirts and rugs, and (2) up to now, Putu Pageh has continued to produce Primitive Bali designs because these have implications for identity formation, increased economy, tourism and preservation of Balinese culture in this global era.

Keywords: implications, Primitive Bali illustration, visual communication design, Putu Pageh

13

¹Faculty of Art and Design, Indonesian Institute of the Arts, Denpasar, Bali, Indonesia

²Faculty of Performing Art, Denpasar Institute of the Arts, Bali, Indonesia

*Corresponding author: e-mail - nimaderuastiti@gmail.com

INTRODUCTION

Bali is a destination tourism that is very famous for its unique culture. The uniqueness of Balinese culture is reflected in its life that becomes one with religion and art that it has. The small island of Bali with a population that is mostly Hindu has a lot of sacred buildings in the form of temples. It makes a lot of tourists called Bali as the Island of the Gods. In fact, since it has a lot of art, Bali is also often given called as an art island (Kartodirdjo 1987: 47).

Nielsen (1928: 9-18) mentioned that since Bali was controlled by the Dutch colonial government, Bali, which had a unique culture, was promoted in the 1920s as a tourist destination to European countries. Regarding to this, Goris (1954) mentioned that when Bali Island was still under the rule of the Dutch colonial government, it was considered to lack economic potential. However, Bali has a unique culture to be developed into a tourist attraction as a foreign exchange earner through the tourism sector. By the promotion carried out by the Dutch colonial government using the Koninklijk Paketvaart Maatschappij (KPM) Agreement to European countries, Bali has successfully developed into a well-known tourist destination that can generate foreign exchange through the tourism sector. Since then, the life of the Balinese has begun to change. Moreover, the community began to receive education through schools established by the Dutch government. The community at that time was slowly expanding their horizons about various things related to life. Providing opportunities for education makes most people change their mindset from irrational to rational thinking. They also began to choose living livelihoods related to the tourism industry. The dream was even more realized when the Regional Government of Bali developed the tourism industry based on Regional Regulation No. 3/1974, which contained the Bali tourism development policy based on the concept of "Cultural Tourism" which was later revised to Regional Regulation No. 3/1991 concerning "Cultural Tourism". The regulation states that Bali, as a tourist destination, can develop its area based on a vision that is naturally oriented. It means that every tourism industrialization is expected to be based on Balinese culture.

Geographically, the Province of Bali is located at 8°3'40" - 8°50'48" South Latitude and 114°25'53" - 115°42'40" East Longitude. The relief and topography of Bali Island (Figure 1) is in the middle of the mountains that extend from west to east. Bali Province is located between Java Island and Lombok Island. The physical limits are as follows : The North is the Bali Sea, the East is the Lombok Strait (Nusa Province, in the West, the South is the Indonesian Ocean, and the West is the Bali Strait (East Java Province). Administratively, Bali Province is divided into eight regencies and one city which includes Jembrana, Tabanan, Badung, Gianyar, Karangasem, Klungkung, Bangli, Buleleng and Denpasar which is also the provincial capitals. Besides Bali Island, Bali Province also consists of other small islands including Nusa Penida, Nusa Lembongan and Nusa Ceningan Islands in Klungkung Regency, Serangan Island in Denpasar City and Menjangan Island in Buleleng Regency. The total area of Bali Province is 5,634.40 ha with a beach length reaching 529 km.

Implications of Primitive Bali illustration... by Putu Pageh...



Figure 1. Map of Bali Island, Indonesia. (Google Map 2018)

Globalization involves the spread of practices, organizational and ideological relations to various parts of the world that increase the need for communication across nations which results in the transformation of human life (Suyanto 2005: 149). Globalization triggers information uniformity to various parts of the world. Robertson in Barker (2005: 149) and Wibowo (2007: 8) suggested that globalization encourages everyone to increase understanding of global connections, global culture and capitalism. In that case, globalization is seen by Abdullah (2007: 169) will result in the formation, preservation and change of society to become more advanced and dynamic.

Foucault in Elden (2017) stated that phenomena like this are power relations related to knowledge. Power cannot be separated from knowledge. The exercise of power requires knowledge as its foundation. Power does not refer to a general system dominated by someone or a group of others. However, it refers to the diversity of power relations. Power does not have to be executed through physical implementation that can be carried out based on all structures of action that suppress and encourage through psychological, persuasive or stimulation based on the truth of knowledge. Foucault in Elden (2017) observed that the correlation between knowledge that contains the effect of power always occurs; like power that is always based on knowledge. Ball (2013) mentioned that knowledge not only comes from the subject but also from power relations. When power and knowledge are interrelated, the formation of power relations is also related to the field of knowledge. There is no knowledge that does not form relationships at once. In that context, there are absolutely those who control and those who are controlled. According to Foucault in Siisiainen (2013), power does not mean that it is always located at the top, in the

center or inside. Conversely, power can spread and be present everywhere through knowledge. Foucault in Ball (2013) stated that power can also be treated and made effective through knowledge, because someone will be able to have power using knowledge.

The rapid development of Bali tourism is considered as an opportunity and a challenge for people in this area. Burkart (1974) stated that the development of labor-intensive tourism will open opportunities for local people to develop various industries that are able to absorb a lot of labor. Correspondingly, along the road from the airport to Kuta and Denpasar, there are various souvenir shops offering various souvenirs such as T-shirts, sandals, bags, wallets, paintings and knick-knacks that could attract tourists and promote Bali area to the world.

The influence of tourism in the social, cultural and economic fields is very clear. It can be seen from the lifestyle of the community. The people of Bali, as the recipient region of tourists who experience continuous direct contact with tourists, consider this phenomenon as both an opportunity and a challenge. Sadler and Archer (1975: 23) stated that the result of tourism development that is most visible in society is the lifestyle of the community. The people now seem very critical in making decisions, respecting time, and being responsive to economic opportunities. Along the road from the airport to Denpasar City, there are souvenir shops which offer various souvenirs such as T-shirts, sandals, bags, wallets, paintings and other knick-knacks. One of the products of T-shirts whose designs are made by Putu Pageh seems to be able to attract tourists that promote Bali to the world. Putu Pageh's design, which is dominated by Primitive Bali illustrations, indirectly seems to have implications for the economic improvement of his family and the related parties (multiplier effect). The post-modern aesthetic meaning set forth by Putu Pageh in these works is so strong. Therefore, the making of the design is now his distinctive feature and identity as a well-known T-shirt designer in the Bali tourism industry.

Pradana and Pantiyasa (2018) mentioned that aesthetics in self-actualization can provide more value. It also happened to Putu Pageh. By the acceptance of the design style that he has produced, Putu Pageh is increasingly eager to make similar designs. The survival of Putu Pageh as an illustrator seemed to have been able to increase his income as well as his confidence as a designer. By becoming a designer, Putu Pageh does not only produce designs but also distributes his works while at the same time establishing collaborative relationships with various related parties to obtain markets. The market opportunities and opportunities that have been obtained to display this work are considered by Putu Pageh as a space and economic resource.

Along with the process of advancing information technology in the midst of globalization, consumers' need for quality with a simple, authentic, easy-to-interpret and practical picture of commodities is increasing rapidly. In addition, it has already influenced the significant development of communicative visual design variants. Sumiani in Rahmayana (2012) argued that simple and practical design illustrations are more easily accepted and preferred by consumers and are seen as effective by producers in briefly conveying the message and the advantages of

Implications of Primitive Bali illustration... by Putu Pageh...

commodities. The style and characteristics of communicative commodity design illustrations are also favored by customers and contribute to the strengthening of positive identity images relationally and institutionally (Witabora 2012). The trend of market demand can result in an increase in commodity production, foreign exchange, and public welfare (Emanuel de Kadt 1979). The need for more diverse commodities can trigger market development (McClelland 1976).

The very positive appreciation of the outside world towards Bali seems to be inseparable from the quality of communication, service and the influence of Bali's visual communication design development on tourism needs. The design of Balinese visual communication has cultural identity attributes which until now appear to be still maintained both in the form of drawings and creative expressions of visual communication design. Bali has always been promoted through tourism media as a cultural tourism destination because it is considered to have superior cultural character (Udayana 2017). As a commodity of excellence, Segara Putra et al. (2017) stated that the attributes of Balinese cultural identity are illustrated on an ongoing basis so that it can reinforce the character of Bali tourism.

With the rapid development of Bali tourism, it certainly has an impact on increasing foreign exchange and expanding employment opportunities. De Kadt (1979) said that increasing market demand will have an impact on increasing production demand which has implications for improving the welfare of local communities. McClelland (1976) also stated that the development of industry in certain regions can create employment opportunities because this sector can provide employment opportunities for the local community. Increasing market interest certainly has an impact on the growth of new innovations. Burkart (1974) also stated the same thing that with the development of labor-intensive tourism, it would open opportunities for local people to develop various industries that would be able to absorb more labor.

It is similar with the development of visual communication design in Bali which is increasingly prevalent with various attractive models of illustrations. Illustrations have great potential to win the market. Simple, practical and characteristic design work illustrations are promising trends for profit. Identical to that, a characteristic of Bali's design motifs, the work of Putu Pageh is much in demand by the market, especially foreign tourists. Therefore, many large companies such as Rock Art Bali, Dear Bali, Oret and product designs for Kopi Nini, Kopi Bali Spices Putra-Putri Bali, Print Tag Viscal, Augi Sport Center & Lifestyle, and Baline use designs by Putu Pageh. The Primitive Bali design colors are dominated by old colors such as brown, black and others that seem ancient, antique and old. Sarjani (2015) said that the design of the Primitive Bali works of Putu Pageh is widely used in Balinese T-shirts sold at the Bali Rock Art store, Dear Bali, Oret, Krisna souvenir shops and others in Bali, as shown Figure 2.

The incision of Primitive Bali works is a peculiarity of Putu Pageh's work of every effort to acculturate local wisdom in every design of his art. Through the Dados Desain Studio, Putu Pageh has succeeded in acculturating local wisdom into his design artworks. In addition, he is known as a visual communication illustrator and designer in Bali since his design on Primitive Bali illustration was sold quite



Figure 2. Primitive Bali Design T-shirts sold at Rock Art Bali Shop Sanur. (Photo: I. Wayan Suwandi 2017)

a lot as a brand of tourism products and trading businesses. The characteristics of commodity design are so important for people who already know the advantages or benefits of the quality of the commodity. Meanwhile, the Primitive Bali design by Putu Pageh is a separate and new design. However, it is considered to have added value for sharpening product quality. This is contrary to the perspective of Haryanta (2013: 252) who argued that primitive refers to the culture of traditional societies that are still very dependent on nature and do not know the outside world. The meaning of Primitive Bali illustration inspired by the symbols of Balinese customs describes the life span in Bali which is far from the influence of world civilization that has not applied modesty and ignores karmic order. In this case, it appears confrontational to the needs of producers, production management and consumer expectations about the quality of distribution and media.

Putu Pageh's illustration produced by various supporting companies in Bali tourism is widely applied in the products of T-shirts, rugs, wall decorations, and so for. The depiction of Primitive Bali illustration by Putu Pageh can be seen from the scratches of the lines and the colors he uses. Many of his works are written in the form of paintings of fish, marine biota and humans. All supporting components of the design are compiled based on the rules and the concept of visual communication design that is economically oriented. This can be seen from the design, raw materials, and designs that contain elements of novelty. Pradana (2013) suggested that the element of novelty must be creative and contextual in order to attract a lot of people. As an illustrator, Putu Pageh seemed to use Balinese local wisdom as a starting point in creativity. The Primitive Balinese culture that is unique and magical seems

Implications of Primitive Bali illustration... by Putu Pageh...

to be developed in various designs. It can be seen from the color, scratch lines that are identical to the Primitive Balinese culture as shown in Figure 3.

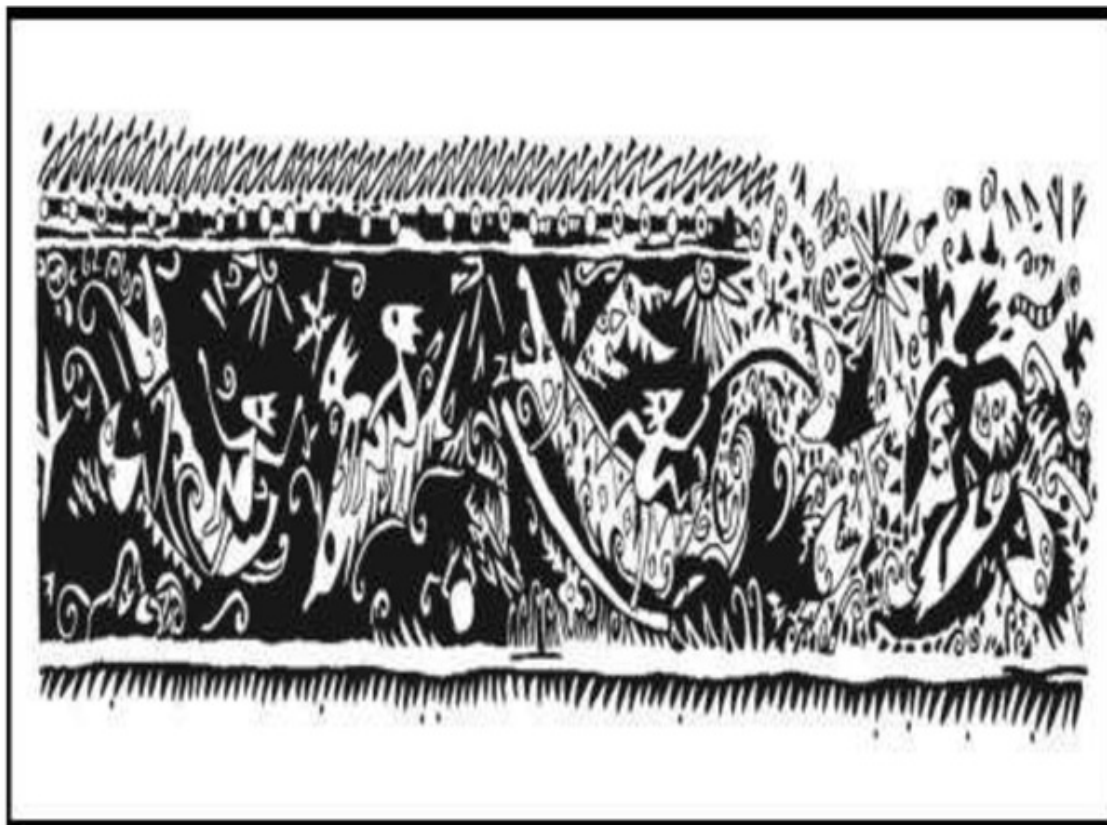


Figure 3. Primitive Bali Illustration by Putu Pageh. (Documentation: Ni Made Ruastiti 2018)

In Bali there are several illustrators who are now popular with the identity of their respective works. I Putu Gede Pageh or familiarly called Putu Pageh is one of the visual communication designers or illustrators who is now popular with his work in Bali. His ideas and opinions in making visual communication designs are widely used by producers of various Bali tourism products; for instance, T-shirts. It can be seen from his products as an illustrator in which Putu Pageh has many ideas and styles in illustrating products. It is then copied by other artists. Figure 4 shows a picture of Putu Pageh who is the acclaimed originator of Primitive Bali illustration.

Visual communication design is built from language and visual form (Supriyono 2011). The visual elements of a communicative design can be associated as symbols of cultural communication, social communication, economic communication, graphic design, painting typography, photography and illustration.

Related to graphic design, the elements of artistic creativity in the design of visual communication are laid out prominently and efficiently as possible for the effectiveness of communication that is communicant and appreciative for others, which is able to bring profit. Illustration is a part of graphic art that can beautify, add meaning, and clarify the message of the visual communication process (Pratiwi

2011: 33; Supriyono 2010: 51). Therefore, the design of visual communication plays an important role in the identification, means of instruction, means of marketing information, delivery of messages, product identity, and institutions so that they are more easily recognized, remembered and get attention to the quality of products or institutions from others.



Figure 4. Photograph of Putu Pageh, the acclaimed originator of Primitive Bali illustration (Documentation: Putu Pageh 2017)

As a design studio located in the tourism area of Bali, Dados Desain elevates the local wisdom of Balinese culture as a foundation for making visual communication designs. This work of “Primitive Bali” gave rise to imaginative forms in the form of icons without the reality of living in other dimensions and Bali as an island whose people grew in customs and traditions that have many symbols of life. Putu Pageh also worked on various design projects for large companies such as primitive design projects for Rock Art Bali, Etnik Bali, Dear Bali, and Oret which are now well known to foreign tourists. In addition to his Primitive Bali illustration, Putu Pageh also worked on design projects in the form of logos, packaging, brochures, Kopi Nini posters, packaging of Bali Spices Putra Putri coffee, Print Tag Viscal, Resort & Villa Brochures, Sport Center & Lifestyle Augi Brochures and Baline Coklat Brochures.

29

Ni Ketut Pande Sarjani (2015), one of the students of Visual Communication Design Program, Faculty of Art and Design, Indonesian Art Institute of Denpasar said that based on the research she had conducted, there were many Primitive Bali themed t-shirts in souvenir shops such as in Krisna. T-shirt products of Primitive

Implications of Primitive Bali illustration... by Putu Pageh...

Bali designs by Putu Pageh that dominate tourism products in tourist areas are children's t-shirts that predominantly display cartoon characters such as Minion, Shaun the Sheep and illustrations of adult t-shirts. Meanwhile, for VVIP tourists, in Krisna's souvenir shop, there are many buyers who like Balinese art and culture themes with Balinese text. The meaning of local culture in illustrations of Bali-themed t-shirts is categorized in three types of signs consisting of icons, indices, and symbols. In Primitive Bali illustration by Putu Pageh on T-shirt media based on the above research findings, it was mentioned that t-shirts with Balinese arts and culture with Balinese text were more favored than various types of designs or illustrations of adult t-shirts. Therefore, it is concluded that the t-shirt still has an existence in terms of artistic illustrations and Balinese culture. This is what makes the writers interested in exploring the case related to the illustration. The gap from the previous research is that this research more deeply describes the aesthetic idioms in the visual elements that are visualized on the illustrations and the denotation and connotation marks that appear in the illustration.

Monez's *rangda* illustrations are created with the typical imaginative concept of Monez (Bayu 2017). Monez's distinctive imaginative concept is realized by visualizing the form of *rangda* that is made excessive through the creation of excess styles. The most powerful aesthetic idioms produced by Monez's *rangda* illustrations are camp idioms. Camp idioms can be observed from the creation of excessive form styles on *rangda* objects. The meaning of Monez's *rangda* illustrations can be analyzed using a multilevel signification system stated by Barthes; i.e. by looking at the meaning of its denotation and connotation. In denotation context, Monez's *rangda* illustrations present *rangda* forms with various styles of creation; from the visualization of *rangda* characters and the background. In connotation context, meaning confusion occurs. It very obvious that Monez was not so concerned with meaning as a whole, but only wanted to play with the sign. Furthermore, connotation of meaning in Monez's *rangda* illustrations can be carried out by looking at the codes with hidden meanings in them. These meanings include economic meaning, cultural meaning, and expression meaning.

Primitive Bali illustration by Putu Pageh is an imaginative concept that Putu Pageh also applied in expressing his artwork, categorizing his aesthetics into post-modern aesthetics with irregularities, and expressing a multilevel signification system stated by Barthes as the meaning of denotation and connotation. Therefore, it can be used as a reference in this research. The gap with the previous researches is that this research reveals the Primitive Bali illustration as a result of Putu Pageh's justification as an illustrator with four different clients and five illustrative works with different time frames and themes.

Illustrations can communicate messages to the audience. Illustrations are based on objective needs. In the visual language, an illustrator can be associated with a particular style of drawing or characteristic that can be seen from the illustration so that it will become an icon of the illustrator. The style of the drawing also determines the genre of one's illustration. Illustrations can act as information tools, as opinions for storytelling, as a means of persuasion, identity, and design. Illustrations have great potential to win the market. Pahlevi (2013: 5) and Phaidon in

Pratiwi (2011: 33) mentioned that illustration plays an important role in reinforcing the visual meaning that an illustrator wants to convey. Illustration, as part of graphic art, can be expressed through scratches or simple points to complex ones. Supriyono (2010: 51) stated that illustrations are made to beautify and clarify the message to be conveyed through the product to be displayed.

Until now, many Balinese artists have used illustrations as a visualization of their thoughts and ideas to influence consumer interest. According to Witabora (2012: 662), an illustrator can express his/ her ideas by applying certain drawing strokes. The style of the drawing that is presented through lines and colors is then the characteristic of the artist. This can be seen from the illustrator's design work. The style of the drawing also determines the genre of one's illustration. With the advancement of technology, it is developing very rapidly and dynamically. Visual communication design work is now often used as a source of information; as is the illustration of the Primitive Bali presented by Putu Pageh. He regards the Primitive Balinese tradition as a strategic inspirational source in reaching the market. Haryanta (2013: 252) said that primitive words are often used to describe the culture of people whose lives are still dependent on nature or do not know the outside world.

The primitive design by Putu Pageh is now popular in Bali. Many of his designs are used by various fashion companies in Bali, including Rock Art Bali, Etnik Bali, Dear Bali, and Oret, that are now popular among foreign tourists. In addition, the Primitive Bali design by Putu Pageh also appears on logos, packaging, brochures, posters of Kopi Nini, packaging of Bali Spices Putra Putri Bali coffee, Viscal Print Tag, Resort & Villa brochures, Sport Center & Lifestyle brochures, and Baline Coklat brochures.

The objective of conducting this research was to understand the implications of visual communication design of Putu Pageh's Primitive Bali illustration. This research was conducted due to the imbalance between assumptions and reality that occurred in the real life. Supposedly, in this global era, for consumers among young people who tend to have modern tastes, the design of visual communication in the form of illustrations that are primitive in artwork is of less interest. However, the reality is different. Putu Pageh's work is in fact in the interest of young people as consumers of the artwork. The questions are: (1) what is the form of the Primitive Bali illustration? and (2) What are the implications of visual communication design of Putu Pageh's Primitive Bali illustration?

MATERIALS AND METHODS

Duration and place of study. Research on *Primitive implications of Bali illustration of visual communication design by Putu Pageh in the global era* was conducted for two years in Bali. The selection of Bali as a research location is based on these considerations: (1) Putu Pageh lives in Bali; (2) Putu Pageh often makes Bali Primitive designs, and (3) Bali Primitive designs by Putu Pageh are widely sold as Balinese trademarks and commodities.

Materials. Objects from research on Primitive Implications of Bali Illustration of Visual Communication Design By Putu Pageh in the Global Era is an illustration of

Implications of Primitive Bali illustration... by Putu Pageh...

the design of Bali Primitive Karya Putu Pageh. While formal will reveal more about the implications of the characteristics of art design. The object of the study was analyzed qualitatively using the theory of deconstruction, the theory of knowledge relations and aesthetic theory.

Method. Research on Bali Implications Of Primitive Illustration Of Visual Communication Design By Putu Pageh In The Global Era uses qualitative research methods. The primary data of the study was obtained through purposive sampling by direct observation and interview with Putu Pageh as the key informant. The rest obtained secondary data through literature studies of books and the results of research on visual communication design. All data are analyzed qualitatively.

RESULTS AND DISCUSSION

Form of Primitive Bali Illustration Design by Putu Pageh. As an illustrator, Putu Pageh displays Primitive Bali illustration in the form of ethnic Balinese paintings such as dancers, *barong*, marine life, and fish. Putu Pageh's Primitive Bali illustration which was inspired by elements of Primitive Balinese culture can be seen from the lines, colors, and points he displayed. Putu Pageh's Primitive Bali illustration is widely applied on cloth and paper such as T-shirts with Rock Art brands, rugs, food product logos and other industrial products.

From the illustrated forms of Primitive Bali that he presented, Putu Pageh wanted to convey a message about Balinese culture in the past. It can be observed from the signs of various imaginative concepts that he applied. He illustrates the Primitive Balinese identity through the actual or non-actual interpretation form. In the work of Putu Pageh, it reflects the courage to combine imaginative things, the unusual uniqueness, and contemporary styles which are full with elements of Primitive Balinese culture.

Based on observations in the field, it was found that designers have techniques for displaying different illustrations; depending on the area where the illustration was made or will be displayed. Primitive Bali illustration by Putu Pageh displays the message of Bali's local wisdom through signs of denotation and connotation. Barthes (2010) mentioned that the sign system is divided into two denotations and connotations. Denotation is described as literal meaning, while connotation is the second level of parasitic meaning. The first sign order is the denotation area, while the second sign order is the connotation area. The Putu Pageh's illustration seems to be made not only as an ordinary image that is able to explain the message, but also able to stimulate consumers to buy and be interested in knowing the contents of the message delivered. Therefore, Primitive Bali illustration by Putu Pageh has a role as a visual communication media so that the designs are able to boost the selling value of the products offered.

Related to the above issue, Primitive Bali illustration by Putu Pageh which displays the symbols of Primitive Balinese culture shows a different character appearance compared to the existing form of visual communication design. Based on the results of the interview with Putu Pageh on December 29, 2018, it was known that Putu Pageh carried out the creative process by applying the Primitive Bali illustration in his designs because he was driven by the desire to reach the

market and create work identity. The identity of Putu Pageh's work that applies primitive Balinese illustration turned out to bring fresh air in the realm of Balinese visual communication design. Visual communication design that is developing and favored by consumers in this global era should be modern and easily understood by the global market. However, in reality, although Putu Pageh's design is primitive, it was able to penetrate the global market. The process of creating this Primitive Bali illustration certainly does not appear in simply way but rather through a long process. In addition to conducting market research, Putu Pageh also conducted research on local wisdom which he used as a platform for illustration.

Based on the visual elements, Primitive Bali illustration by Putu Pageh is an imaginative work. According to Kartika (2007: 69), illustration is a part of art whose shape refers to visual, whose composition is a unity of elements of art. Elements of fine art include: line, shape, texture, and color. The illustration by Putu Pageh which is inspired by the lives of Balinese people in primitive times is manifested in the form of paintings about the cultural traditions of the Primitive Balinese, as shown below.

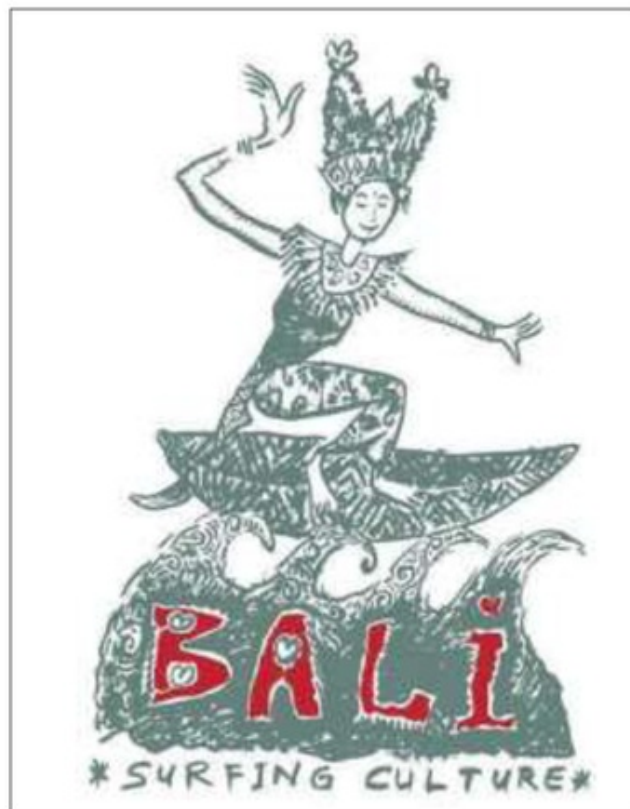


Figure 5. Primitive Bali Illustration by Putu Pageh presented on cloth.
(Documentation: Putu Pageh 2017)

Figure 5 is a Primitive Bali illustration by Putu Pageh that shows the ancient Balinese cultural traditions. Balinese girls dance Legong as the tradition of the ancient Balinese culture. The ancient Balinese tradition requires that every Balinese girl must be able to dance, while men must be able to beat musical instrument. However, based on coloring, the Balinese girl's painting seems to display a pale ancient color symbol as a symbol of ancient culture. Yet, in terms of the composition

Implications of Primitive Bali illustration... by Putu Pageh...

and symbolic elements, Primitive Bali illustration by Putu Pageh uses a postmodern aesthetic order. Legong dancer girls should dance on the stage. However, in the picture the girl played surfing. People play surfing generally bare-chested, but in the picture, she uses the feminine Legong Keraton dancer's clothes. The lines displayed also appear not as firm as the lines on modern paintings. Painting that displays dancers playing surfing is mostly applied to T-shirts.



Figure 6. Primitive Bali design of fish and underwater life by Putu Pageh
(Documentation: Putu Pageh 2017)

The designs compiled using a post-modern aesthetic framework no longer distinguish which is beautiful or bad and which is moral and immoral. Post-modern aesthetics also no longer distinguish between the visible and the hidden. Post-modern aesthetics look for more hidden among the most hidden (Swandi 2017: 30). Piliang (2010: 62) mentioned that post-modern aesthetics in general show the position of traditional art relating to ritual, magic, and myth that shifts to the realm of industry that deals with transformation and progress. Communities as consumers are connected with new codes, new aesthetic languages with new meanings. In Antoni (2014: 31), Piliang mentioned that post-modern is characterized by colorful views, tendencies, beliefs, ideas, opinions, images, signs and meanings which all find their own habitat in many differences. It means that freedom and difference become one entity. The important thing that it is acceptable and not important to debate. There are no prioritization rules and binding demands. The postmodern era, as illustrated by Primitive Bali, seems to be one of the new ideas. For a designer, his work seems to be a manifestation of an unlimited expansion of aesthetic authority. In this case, Putu Pageh designed his work freely in determining the design form

he wanted. Putra (2017: 26-27) said that post-modern aesthetics in general shows the reality of forms, styles and symbols of the existing things. Lubis (2004:103) also said that post-modern aesthetics tend to make meaningful signs in relation to the system. For example, red, yellow and green markers are only meaningful if they are based on a system or convention so that later they are not natural.

One Primitive Bali illustration by Putu Pageh was made in the form of fish. This design was applied to T-shirts with the Rock Art Bali brand in 2013. Putu Pageh visualized the design of fish with the composition of the merging of imaginative fish anatomy. Illustration of the fish's anatomy was produced along with supporting Primitive Bali illustration in the form of fish-eating birds and two humans. With a pure white background, Putu Pageh presented the originality of his work so that the details of the ornaments displayed are clear and prominent.

Putu Pageh uses lines to limit his illustrations. According to Sanyoto (2009: 87), in broad outline, the line consists of two kinds; i.e. the real line and the virtual line. The real line is the result of a scratch while the virtual line is the limit of an object, the boundary of space, the boundary of the object, the boundary of color, the shape and sequence of mass. In the fish form of Primitive Bali illustration by Putu Pageh is arranged with a scratch line spontaneously with a natural impression. The line appears to have different sizes. Sanyoto (2009: 95-96) mentioned that there are four types of lines, including: (a) straight lines consisting of horizontal, vertical and diagonal lines; (b) curved lines consisting of curved lines, arc curves, and floating curved lines; (c) compound lines consisting of zigzag lines and curved S lines or wavy, and (d) combined lines consisting of a combination of the three previous lines. The illustration of a fish drawn by Putu Pageh is composed of types of curved lines, compound lines, and combined lines. The dome curves, arc curves, zigzag compound lines and curved lines used by Putu Pageh as shown in Figure 7.

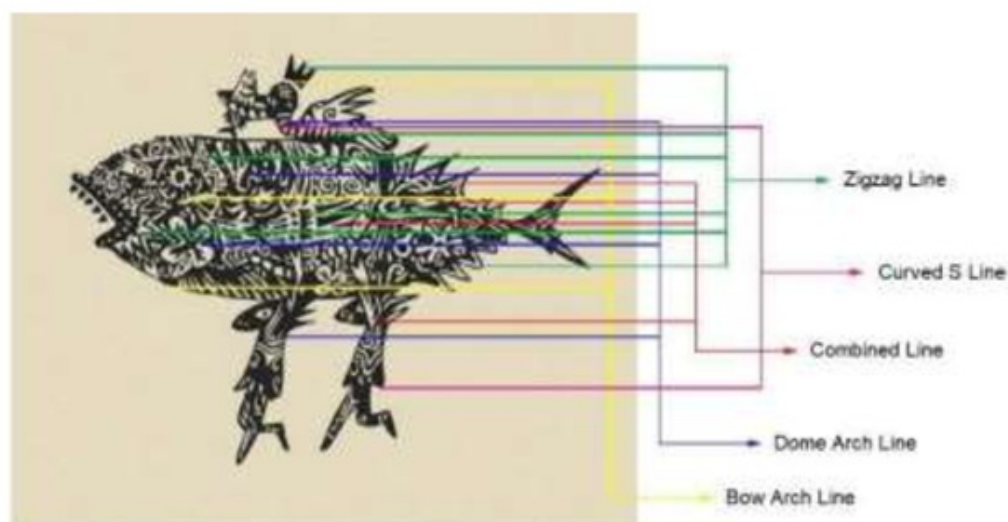


Figure 7. Lines in Primitive Bali illustration by Putu Pageh (Documentation: Putu Pageh 2017)

Implications of Primitive Bali illustration... by Putu Pageh...

Description:

-  Green Line (Zigzag)
-  Red Line (Combined)
-  Yellow Line (Bow Arch)
-  Blue Line (Dome Arch)
-  Purple Line (Curved S)

In addition to the line, Putu Pageh also uses a shape in the form of a small shapes that are formed due to the limitation of different contours of lines and colors such as dark and light due to shading or texture. Primitive Bali illustration shows the expression of Putu Pageh. Kartika (2007: 71) said that the expression of the work can be realized through stylization, distortion, transformation and deformation. Form processing is carried out by overestimating certain objects in the object to emphasize the character. Imagination of fish characters displayed by Putu Pageh is made by incorporating elements of underwater life. By changing the shape of an object through drawing objects some are considered to represent certain elements to represent the shapes to be interpreted. Kartika (2007: 72) stated that changes in shape can be made with compositions compiled by elements of art that can cause vibrations of symbolic expression. It is shown in Primitive Bali illustration by Putu Pageh that deformation is very visible in the depiction of humans which is deliberately made in accordance with its interpretation so that it is suitable for matching with underwater biota. It was done in response to a human illustration so that it had connectivity to the fish on it. The form of human illustration also seems to be made simple with the arms and legs protruding so that their appearance and expression can be recognized.

The colors used in Putu Pageh's illustrations are pastel colors. Based on the results of an interview with Putu Pageh on March 5, 2018, he stated that pastel colors were chosen so that the picture looked brighter and gave a cooler, comfortable, cheerful and calm effects. Kusrianto (2007: 46) said that color is one part of the visual element. Color as a visual element is related to materials that support its existence, which is determined by the type of pigment. Color is a complementary image that represents the mental atmosphere of a painter in conducting communication. Color can also stimulate feelings of emotion, sadness, joy, mood and others. According to Putu Pageh, Bali Primitive illustration uses more pastel colors in which pastels are mixed colors, there is always a white color that gives a soft effect. Kartika (2007: 76) stated that color is a symbol or tradition.

Primitive Bali illustration by Putu Pageh shows a messy and irregular shape and does not reveal a unity. Art lovers can interpret various types of markers behind Putu Pageh's illustrations. Therefore, signs and markers arise uncertainly. As expressed by Bali Rock Art Managers, Ms. Ni Luh Ayu Emawati and Arya Parwata as Oret's visual merchandiser, buyers are more pleased with many lines

that are messed up because they must still be Balinese identities. Buyers of Putu Pageh's works are mostly foreign tourists (interview on June 25, 2018).

Based on these expressions, the hand lines or strokes visualized in the illustration of Primitive Bali by Putu Pageh display forms that will be interpreted by the audience as other forms. In fact, it might not experience the clarity of form because of the spontaneous imagination of the illustrator. Like abstract forms, the lines in the background and the combination of objects are not arranged in a planned manner. Piliang (2010) mentioned that schizophrenia is often used to refer to the metaphor for drawing confusion. In art, schizophrenic work can be seen from the interruption between elements in a work. The unrelated elements of the work make the meaning of the work difficult to interpret.

The breakdown of elements creates a connection between art lovers and illustrations of the works displayed. It can increase the sense of curiosity that is included in the illustrator's imagination. It is like the work of Putu Pageh who poured chaotic symbols of Primitive Bali. For example, there is an illustration of fish and two people with a large proportion of fish. At the top, there are fish-eating birds and at the bottom, there are objects that have hands or feet like they are lifting the fish. If it is linked to one another between markers and signs from the side of art lovers, it would be difficult to interpret the meaning of illustrations that appear to overlap, ambiguous and even uncertain. It is reinforced by spontaneous and free visual lines. Schizophrenic idioms are shown through illustrations that are presented in a background that displays icons with no unity of form; between parts one with the other parts are different and do not have a marker that is interconnected. Thus, the appearance of the illustrations shown is difficult to interpret. In fact, various meanings can appear. Thus, it is concluded that schizophrenic idioms result from merging and changing forms of either distortion or deformation which is processed by imagination, the vagueness of forms and uncertainty of meaning. Since the processed form experiences uncertainty, the generated color will direct the art lovers to their imagination.

Primitive Bali illustration by Putu Pageh produced by Dear Bali in 2014 presents a concept of Balinese cultural traditions that is different from before. This visualization of Primitive Bali illustration by Putu Pageh is not clearly visible in terms of its anatomy. The concept of Balinese cultural traditions visualizes the abstractness of objects in the form of *Barong Ket*. *Barong* is an embodiment of mythological animals danced by two dancers, one part demonstrates the head and the other demonstrates the tail (Bandem 2014: 188). Imagination and creativity are presented spontaneously while at the same time giving rise to some Balinese symbols but not in one unit. An imaginative new form also appears with many line characters and visible Balinese text at the bottom as a supporting part of the illustration.

The lines are illustrated more spontaneously and create the impression of an expressive but abstract imagination based on more diverse lines. In accordance with the presentation of Sanyoto (2009: 95-96) on line characteristics, Primitive Bali illustration by Putu Pageh has straight line characteristics consisting of horizontal, vertical, diagonal lines, curved lines consisting of dome curved and arc curved

Implications of Primitive Bali illustration... by Putu Pageh...

lines, and compound lines consisting of zigzag lines and S curved lines and joint lines that is the combined line of the three previous lines. The background part is more about expressing ideas through expressive lines by interpreting characters in accordance with Putu Pageh's imagination of primitives as shown in Figure 8.

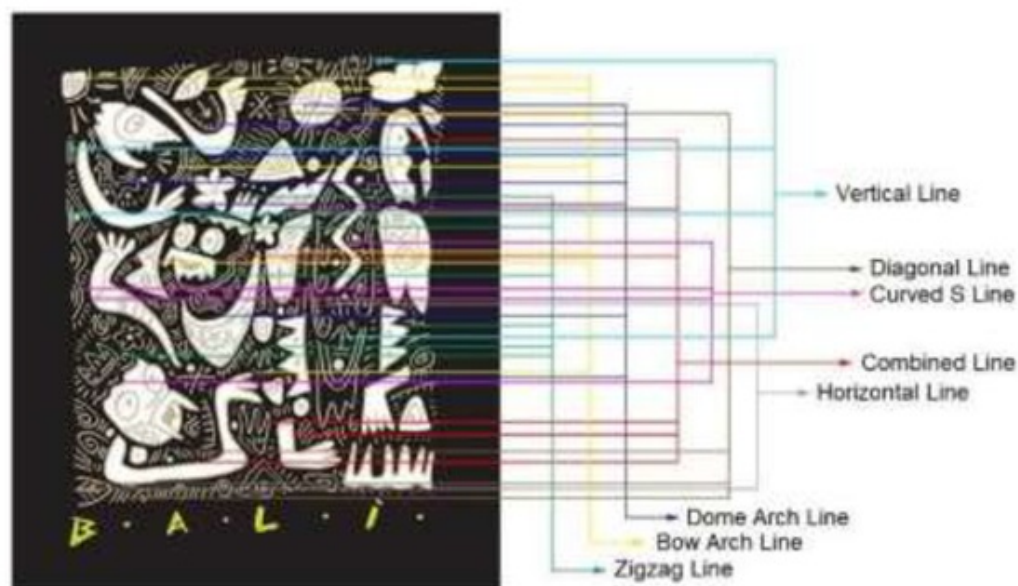


Figure 8. Primitive Bali illustration by Putu Pageh in *Barong* form. (Documentation: Putu Pageh 2018)

Description:

- Green Line (Zigzag)
- Red Line (Combined)
- Yellow Line (Bow Arch)
- Blue Line (Dome Arch)
- Purple Line (S Arch)
- Light Blue Line (Vertical)
- Brown Line (Diagonal)
- Gray Line (Horizontal)

Figure 8 shows a *Barong Ket* with some typical Bali icons that refer to a religious ceremony or symbol and also the depiction of a bent hand or leg. In the above depiction there is deformation, the object structure is described separately, and the object is described only with a portion of things that are considered representative. In addition, the composition of each element gives rise to character vibrations from the form of symbolic expression. Putu Pageh stated that “I made this *barong* form with the expression of my creativity because *barong* is one of the means of ceremonies in Bali. I made the shape simple, but it still looks like a barong even though it is separate. It is like a basic form but the depiction is made stylish and free.” (interview on March 5, 2018).

Based on the interviews, *Barong*'s visualization, which is one of the ceremonial facilities in Bali, is described as separate from typical Balinese symbols and a simple form but does not leave its basic identity. *Barong*'s visualization shown in this illustration (Figure 8) is *Barong Ket/Ketet*, which is one type of barong whose mask shape is based on *Bhoma* relief related to *Kala*, which has the ability to destroy and also as a symbol of protection (Bandem 2014: 189).

This Primitive Bali illustration of *Barong* by Putu Pageh is slightly different from the previous illustration, i.e. the dominant black color in the background with a white shape and gray line streaks. According to Putu Pageh: "the color for this one is black, white and grey. The color is simple. It is different and it looks clean using white. White is neutral, gray is mediator or wise, and black is strong." (Interview on March 5, 2018). Based on these color expressions, Putu Pageh wants to visualize a number of things with differences in color that are quite simple. White means clean and neutral, gray means wisdom, and black means strength. With the use of this color the life of Balinese tradition and culture in its primitive aspects will adjust to the imagination of the primitive Bali itself. The use of gray lines creates a feeling in the past with the hope that black will bring strength to the imagination of art lovers. In addition, there is also a yellow color in the Balinese text that contrasts with other colors. Yellow means sunshine, happy, joyful, and optimistic (Rustan 2013: 73). Indirectly, as an illustrator, Putu Pageh wants to convey the message and purpose of the illustration to art lovers even though they do not understand the visualization.

Primitive Bali illustration by Putu Pageh produced by Dear Bali in 2015 raised the same concept of Balinese cultural traditions. Putu Pageh visualized the *upakara* facilities in Bali, namely: *Cili* from the part of *Lamak*. Kompiani (2008: 144) revealed that the use of face and human mask motifs is still used in Bali up to now. A rather complicated face mask is usually found in *lamak* decorations and *gebogan* offerings. By using materials such as coconut palm and palm sugar leaves, it is designed according to the favorable shape, then it is assembled in the form of a symbol of the human face that what is so-called *cili*. *Cili* is usually described as a woman with a pointed face, earlobe decorated with eardrops, widened headdresses, eyes, nose and forehead that are tapered, waist slender, both legs as if covered with cloth, their hands made small in length; as a means to request safety or protection and prosperity for the community.

Cili work by Putu Pageh is visualized by presenting thick and thin lines. Repetition of expressive shapes and points becomes one with another line, following the line and giving the impression of life. There are Balinese texts at the bottom, left and right with mirror setting and abstract lines. Putu Pageh applies the same concept of simplicity. It can be seen from the colors he chooses. The color is not too bright and almost similar to the depicted illustration. According to Sanyoto (2009: 95-96), the character of the lines in Primitive Bali illustration by Putu Pageh consists of curved dome lines and zigzag compound lines that appear to dominate the illustration. In addition, there are curved S lines and several straight and joints lines. It is almost the same as other works. However, Putu Pageh's work is simpler with more lines showing points that follow lines and repetitions, as shown in Figure 9.

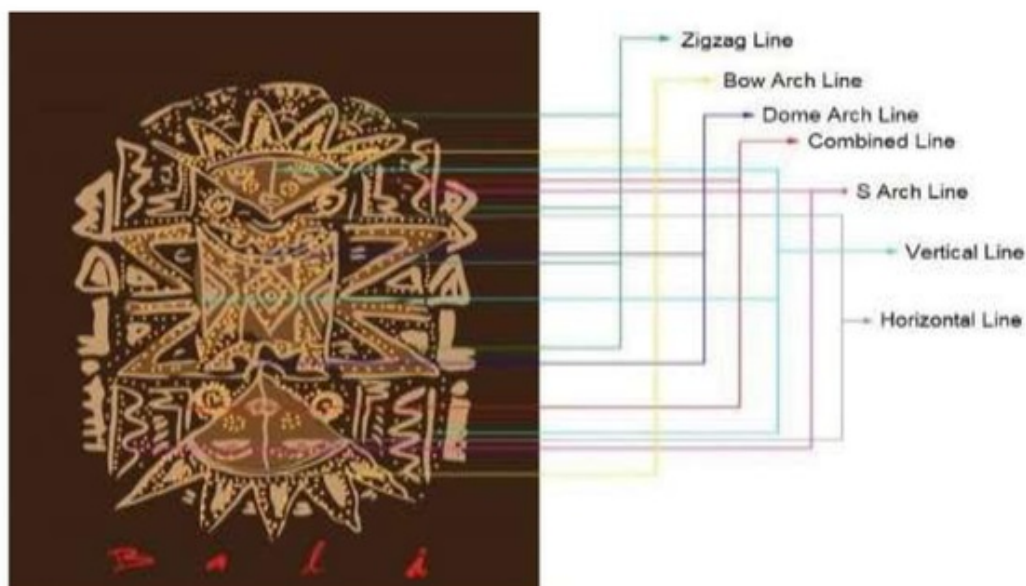


Figure 9. Primitive Bali illustration by Putu Pageh in the *Cili* form.(Documentation: Putu Pageh 2017)

Description:

- Green Line (Zigzag)
- Red Line (Combined)
- Yellow Line (Bow Arch)
- Blue Line (Dome Arch)
- Purple Line (S Arch)
- Light Blue Line (Vertical)
- Gray Line (Horizontal)

Imagination of Primitive Bali illustration by Putu Pageh gives a mirrored impression on *Cili*'s visualization. It applies the same shape on the other side but it has a different size or what so-called distortion. There is a combination that causes some changes in form and freedom in imagination. Thus, it causes the appearance of other imaginative forms. *Cili*'s appearance is not taken as a whole but it only takes a certain part; in other words, the deformation occurs. There are only a few elements in the form of a sharp face, ear ornaments or eardrops, the headdress widens, the eyes, nose and forehead are tapered and the hands are made small in length. Slender body elements are not shown because of the combination of drawings with mirror effects. As explained earlier, color choice in Primitive Bali illustration by Putu Pageh tends to apply pastel colors. This is similar to the application of works but not in the background. The dominant color is applied to the object. The brown color that is applied adapts to the meaning of *Lamak* with the *Cili* part in it; that is as a means of invoking salvation or protection and prosperity for the community. Other colors

are also found in the text “Bali” at the bottom of the illustration in red. According to Rustan (2013: 73) brown has the meaning of calm, courage, depth, living things, nature, village fertility, stability, and tradition. In addition, red has the meaning of celebration, wealth, strength, and energy.

The illustration of Bali Primitive by Putu Pageh produced by Ethnic Bali in 2015 presents the concept of Balinese tradition and culture and visualizes the character of the mask. According to Bandem (2014: 203), Topeng Dance is a Balinese dance drama where all dancers wear masks and bring plays that are taken from *babad* or historical stories. In Bali the word “mask” means to close or *tapel*. The four types of masks that are visualized include Bujuh Mask, Bondres Kicir Bibir Cungih Mask, Sangut Mask and Sidakarya Mask. The work of Putu Pageh shows a structure in the form of visualization of the eyes, nose, mouth, teeth and eyebrows that experience some styling process. In this case, the tradition form is displayed in very simple colors and abstract background on the back. In addition, there is one icon that is displayed differently from the concept unit. According to Putu Pageh, the icon is a counterweight and only a form of creativity from illustrators. The illustration also contains the text “Bali” on the left and right of the *Cili* which uses pastel colors that are more striking than the illustrations that use spontaneous and abstract forms.

Similar with the previous illustration, the work of Putu Pageh expresses ideas or imagination through line expressions. According to Sanyoto’s explanation (2009: 95-96) there are four types of lines. From the four types of line, the dominant curved line looks like a dome curved and arc curved lines. In addition, there are S arch and joint lines. These curved lines are conveyed by illustrators as part of flowing art and a form of freedom of expression in expressing feelings. In line with Pujiriyanto (2005: 88), the use of characteristic curved lines gives an impression on feelings which include weakness, sensitivity and expressiveness, as shown Figure 10.

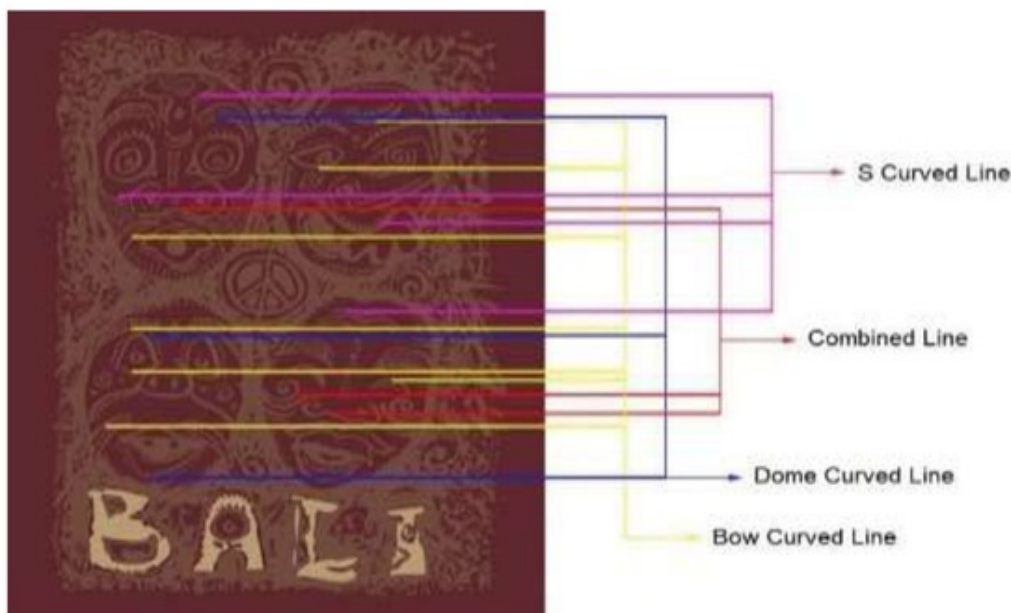


Figure 10. Primitive Bali illustration by Putu Pageh in the Mask form.
(Documentation: Putu Pageh 2018).

Implications of Primitive Bali illustration... by Putu Pageh...

Description :



Primitive Bali illustration by Putu Pageh, which is displayed in this form and is in accordance with the distribution of manifestations, is a distortion (Kartika 2007: 71). Distortion, according to Kartika (2007: 71), is form processing by overestimating certain forms on objects to emphasize character. This can be seen from the imagination of mask characters that use spontaneous and expressive line visualization with repetition of several forms of shapes. Putu Pageh mentioned that the mask character he chose was based solely on knowledge from seeing the Bali performances.

In this Primitive Bali illustration by Putu Pageh, the choice of brown color as the color of the illustration is the same as Primitive Bali illustration 3 which consists of brown brick color and pastel mixture with brown and white. The brown color is used as the background color with pastel color line that is presented in the illustration. One of the meanings of brown, according to Rustan (2013: 73) is tradition. Other colors are also found in the “Bali” text at the bottom of the illustration using colors that are lighter than the colors in the illustration. According to Putu Pageh “Primitive Bali emerged from observations of various Balinese arts such as this mask tradition. The manifestation of Bali’s local wisdom is not only dancing but other arts are also unique and interesting to see” (interview on March 5, 2018). Putu Pageh said that the tradition of masks in Bali is one form of local wisdom that he presents that the function of masks is now not only dancing equipment but also popular because of its uniqueness.

Primitive Bali illustration by Putu Pageh from the client Oret in 2016 presents the concept of Garuda Wisnu Kencana with visualization of the Garuda statue. The name Garuda Wisnu Kencana is derived from the names of existing characters; i.e. Garuda and Wisnu. Meanwhile, Kencana means gold because the throne where the Garuda bird and Lord Vishnu statue stand is covered in gold. According to Putu Pageh, Bali activities are related to tourism products such as beaches, mountains, fish, surf boards, mountains and others such as GWK; tourism object which had stalled due to controversy from religious leaders in Bali. The tourism object was presented as an idea. “The point is how to make the plain shirts bought by people who come to Bali to have vacation. The most important thing is that it must have a ‘Bali’ sign or writing. From this point, there will be curiosity about what the drawings are and where they are”. (interview on March 5, 2018).

Unlike the previous works, this Primitive Bali illustration by Putu Pageh reflected on the Garuda Wisnu Kencana which is one of the tourist attractions in Bali. Presenting ideas through one of the beauties of art and culture on the island of Bali aims to introduce Garuda Wisnu Kencana which had stalled in 1998 due to the

crisis and controversy of Hindu religious leaders in Bali. The controversy is about the construction of the Garuda Wisnu Kencana located in South Bali. Meanwhile, the meaning of the Lord Wisnu form is located in the North. According to Mr. I Nyoman Nuarta, the maestro of sculptures, based on the perspective of Buleleng Regency on Mount, the south is north. Meanwhile, the universal arrangement states that Gods are everywhere.

The illustration shows the Head of Garuda form that is inspired by the Head of Garuda statue in the Cultural Park of Garuda Wisnu Kencana. The depiction is less detailed and has an abstract combination of line scratches. In addition, there are texts “GWK” and “Bali” which flank the illustration. In the background, Putu Pageh again performs spontaneous and imaginative scratches and makes a pleasant impression. In addition, the two texts also look flexible. Putu Pageh’s tendency to use pastel colors is also applied to the illustration. The effects that pastel colors can cause are cool, comfortable, cheerful, calm. This Primitive Bali illustration by Putu Pageh visually looks like a Garuda. Unlike the previous illustrations, the lines displayed by Putu Pageh just flow freely. The illustration is also dominant in using curved and combined lines. In addition, it is combined with certain firm icons. Putu Pageh mentioned that this illustration brings the attraction of some tourism in Bali (one of them is GWK) with the hope that it can be enjoyed and not cause boredom; like the present of heart shape.

In relation to tourism, according to Putu Pageh “Bali is seen from its local wisdom, fertile life and modernity, and a consumerism lifestyle. What do we want the cultures to be? If something new emerges, the trend can just disappear. This Primitive Bali was developed from that point” (interview on March 5, 2018). This Primitive Bali illustration 5 is an example of a life form that thrives on modernity and a consumerism lifestyle in which Bali has its local wisdom. To raise cultural things, it is still necessary to follow up and develop the existing things; i.e. the primitiveness of Bali. Primitive Bali illustration by Putu Pageh in the form of Garuda Wisnu Kencana is described as shown in Figure 11.

The Garuda Wisnu Kencana design above seems to only take Garuda’s visualization. This interpretation will lead to expressive portrayals of the text that coincides with the illustration. According to Putu Pageh “Garuda that I am drawing is my personal view of the object that I am doing with my own expression. I chose Garuda because the Wisnu picture contains lack of messages to illustrate GWK. In my opinion, Garuda has more characteristics. People may not recognize the image of Lord Wisnu. They might think it is another god if I draw it without any texts” (interview on March 5, 2018). The visualization of Garuda is more of a personal expression, so that the processing is in accordance with personal character, without losing the characteristic. Garuda Wisnu Kencana is a unified whole. In presenting the illustrations, Lord Wisnu is a form that not all art lovers understand what Lord Wisnu is like; including the form or attributes and others. Therefore, Garuda is considered capable of conveying that the visualization is an expression for GWK even though it is not accompanied by GWK and Balinese texts. In this Primitive Bali illustration by Putu Pageh, the selection of pastel colors is still applied as well as the previous illustration. There are three pastel color levels. The darkest color of

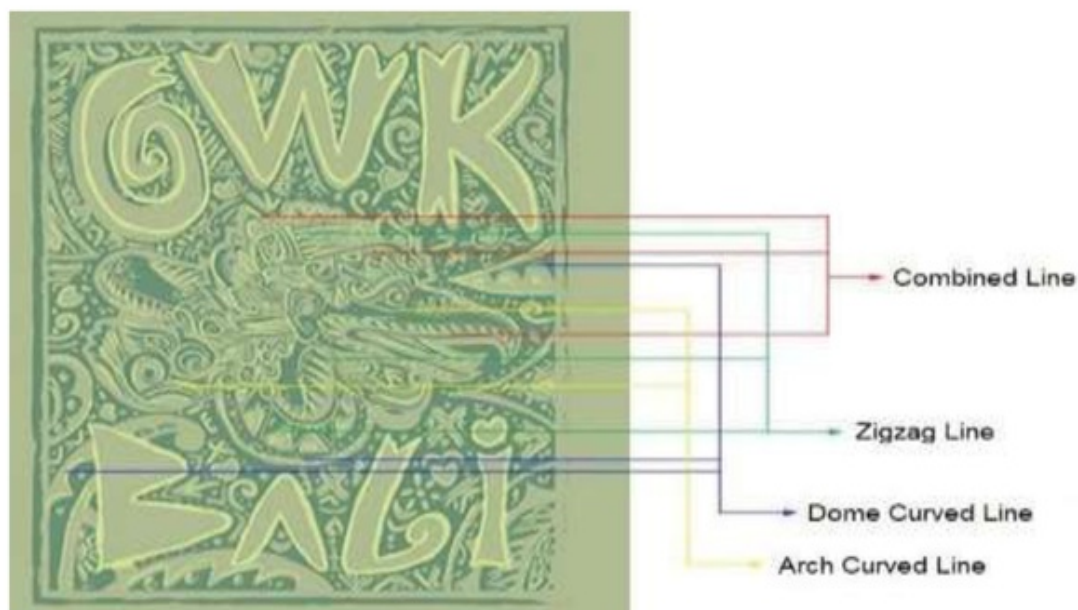


Figure 11. Primitive Bali illustration of Garuda Wisnu Kencana.(Documentation: Putu Pageh 2017)

Description:

- Green Line (Zigzag)
- Red Line (Combined)
- Yellow Line (Bow Arch)
- Blue Line (Dome Arch)

the level becomes the background color. The illustration object uses the next two lighter levels. The color is green, grayish green, and yellowish green with a mixture of white color. Putu Pageh chose the colors because he followed the color of the Garuda Wisnu Kencana Sculpture material made of copper metal and brass metal. According to Rustan (2013: 73) green means high intelligence, nature, fertility, environment, balance, calm and creative. Meanwhile, gray means elegant, humble, respectful, stable and wise. Then, yellow means happy, joyful, optimistic and rich.

IMPLICATIONS OF PRIMITIVE BALI ILLUSTRATION OF PUTU PAGEH DESIGN

The popularity and existence of designs by Putu Pageh indirectly appear to have implications for the formation of identity, the economic improvement of the related parties, and the preservation of Balinese culture in the global era. Piliang (2004:112-114) argued that there are four discourses of progress that can affect changes in the society culture. The four discourses cover technology, science, economics and social. Langer in Danesi (2010:233) and (Pradana 2018a) explained that human work is not a separate piece, but an emotional experience that cannot be separated from their life experiences. Similarly, the illustration of Putu Pageh

which is widely used by tourism product producers in Bali which obviously implies changes to the economic, social and cultural dimensions of the local community.

As an illustrator, Putu Pageh seemed to not only dwell on designing for a tourism product, but had implemented the illustration of Bali Primitive in various product fields. He is a step further towards the cultural tourism industry. Putu Pageh not only deals with products consumed by foreign tourists who are known to be very happy with souvenir products with Balinese cultural nuances, but also work on various industrial products for local Balinese people. Based on a concept that aims to meet market tastes, Putu Pageh combines his knowledge in designing logos and trademarks with Primitive Balinese culture to obtain economic contributions. His knowledge and hobby of design seems to combine with the potential of Balinese culture to become the hallmark of his works.

Putu Pageh's illustration forms, which have given a new nuance in the realm of visual communication design, have created many new job opportunities for people in his environment. The individuals who join Dados Visual Communication Studio Design seem to work not only for channeling hobbies but for means or media to seek economic capital. Obtaining the market needs and consumer appreciation, Putu Pageh's work activities became an industry-oriented art activity which has implications for improving the welfare of the members of his studio. The potential for Primitive Balinese culture which was previously only history has now been able to develop into economic capital for the related parties.

The style and composition of Primitive Bali illustrations by Putu Pageh is a response to consumers' desire to have a nuance of competitive local wisdom and cheaper budget allocations in the middle of global market. Illustration of Putu Pageh who has a Balinese Primitive cultural identity seems very strategic to achieve conformity in the Bali tourism industry. Achievement of welfare through design that has been applied in various tourism products has been felt positively by various parties (multiplayer effects); including the opening of new market opportunities for the local community. Basically, the illustration of Putu Pageh has contributed to increasing the social prestige of the local community. In addition, there is a financial award for improving the welfare of their lives in the global era. The quality and conformity of the illustrations of Putu Pageh make a form of work in the public space contested by the public, the government and business people.

Thus, the illustration of Putu Pageh is considered to have a chance as a model of a new public icon in the midst of the struggle for various forms of power and interests in the realm of tourism. In such struggles, politically, Putu Pageh's illustration creativity means more to building a new awareness of difference and plurality of meanings amidst the flow of social change. The adoption of a number of these local wisdoms, which are still relevant to face the challenges of the present era, seems indirectly to have implications for cultural preservation in this global era.

The visual communication design of Primitive Bali in the context of tourism essentially functions as a symbol of Balinese product or souvenir. Tourists, in this context, play a role as consumers, art lovers and product recipients. Regarding the illustration of Putu Pageh, producers and tourists have a reciprocal relationship. In

Implications of Primitive Bali illustration... by Putu Pageh...

certain products, Putu Pageh as an illustrator is very satisfied when his work could make consumers happy. Tourists who use products with a touch of Putu Pageh's design also gain inner satisfaction. When tourists appreciated Putu Pageh's design, the manifestation of pleasure was also one of the reviews of the quality of Putu Pageh's illustrations. Various tourism products that are applied with Primitive Bali illustration and their distinctive features become something new for consumers.

The totality of Putu Pageh's illustration seems to be able to captivate the producers who produce souvenirs related to Bali tourism. The design displayed in the new concept is able to arouse the interest of tourists to buy souvenir products that they offer. In this regard, Shohat and Stam in Smiers (2009:5) stated that Primitive Bali illustration, as a symbolic battlefield, can treat, increase or change tourist interest. Putu Pageh's illustration is part of the struggle for local culture to support Balinese culture-based tourism. It contributes doubly to Putu Pageh as the illustrator and producer such as Rock Art in Bali.

The illustration of Bali Primitive contains a multicomplex nature that describes the essence of life with the universe accompanied by Balinese cultural traditions in a typical primitive age. The reduced component is the values of ethical philosophy which are basically shown to institutionalize patterns of order, ideological balance, and power which are typical identities of the Balinese region. Local people have philosophical values as a guide in their lives. These philosophy values are institutionalized through illustrations of visual communication design of the promoted products so that the product is in demand in the tourism market. It is not only a souvenir but also contains its own symbolic meaning.

In deconstructive context, Putu Pageh's illustration is an aesthetic practice that involves power relations between the maestro, its actors and supporters which have a significant influence on cultural capital. Derrida in Pradana (2017) asserted that deconstructive involves a difference that can uncover and understand the construction of the relation behind the shape. The construction process then impacts on the formation of a collective positive image. In that stage, beauty does not only appear as a single pure meaning, but has also been influenced by market tastes and ideological culture. Putu Pageh's illustration involving producers such as Rock Art in Kuta Bali implies that the T-shirt has formed a construction in which the product has deserved to be a Balinese souvenir.

His success as an illustrator and increasing popularity in the eyes of producers have implications for strengthening social relations between the related parties. Putu Pageh's popularity then indirectly implies pride in the design he creates. The consumer society is a positional representation in a conformist social role in society. Ideologically, positional is the struggle of designers to obtain equality and even equal rights and opportunities. Agger (2005) stated that feminists are a forum that can accommodate the struggle for justice by suspending superiority. The appearance of Putu Pageh's illustration in the visual communication design industry has implications for the shift in the illustration of a product. Through these illustrations, Putu Pageh as the creator of the work has voiced Primitive Balinese culture that had previously been considered obsolete and old-fashioned as a tourism product. Through Primitive Bali illustration, Putu Pageh can then dismiss

the notion of the cultural normative gap. Primitive Bali illustration by Putu Pageh that is presented in the new concept seems to be able to form its own image. By displaying a new style, it seems that Putu Pageh is able to contribute to the image of Bali tourism industry.

Culturally, the foundation in social structure is an ideology of a cultural system. Similarly, in Primitive Bali illustration, the actors are generally dominated by men. This phenomenon becomes a forum for the community as illustrators to get the opportunity as a designer. Atmadja (2010) and Hidayat (2004) argued that the representation of the negative characteristics in phallic traits is the source of the cause of growing ideal behavior which outlines the inferior position which requires the actors to obey the superior. In cultural construction, they have better social position. On this occasion, as an illustrator, Putu Pageh provides economic, cultural, and social capital accumulation. By the existence of Putu Pageh's illustration, it becomes easier for the community in giving them protection from social discrimination. It is because they are free to determine their attitudes and are considered capable of being responsible for themselves.

Putu Pageh's illustration can have implications for cultural identity and preservation. It means that the illustration of Putu Pageh, who acts as a designer for tourism products, is a cultural promotion. Putu Pageh's illustration in that context is considered very important to them because the cultural elements contained in it are a pride and are considered most relevant to maintain their social unity across generations. Putu Pageh's illustration is indirectly considered to have been beneficial for the preservation of the cultural values of the local community. They display visual communication designs through these facilities while preserving elements of local culture. Through cultural activities that are taught to the next generation, the process of cultural preservation can take place on an ongoing basis. In the presentation of Putu Pageh's illustrations, the dancers received informal education about customs and Hinduism. Through Putu Pageh's illustration, they acquire dance skills which indirectly have implications for strengthening the character of the nation. Putu Pageh argued that the illustration he made is a design that is beneficial for fulfilling the economic needs of his family. It means that by becoming an illustrator, Putu Pageh considers that the regional cultural values can be continued on an ongoing basis. By being the dancers of Putu Pageh's illustration, women in Sebah Village, Ubud felt that they have an important meaning in cultural enculturation in the village. It is because the illustration of Putu Pageh has contributed to fostering integration, communication and unification of understanding in lightening the collective burden for the harmonious culture of the local community in an effort to advance the village name.

According to Fraiere in Sachari (2002:103), there are three stages of consciousness in life which consist of magical awareness, naive awareness, and critical awareness. Putu Pageh's illustration has a critical awareness and magical consciousness at once. Aside from being a social prestige, tourism products that are illustrated as Primitive Bali can also increase their chances of creativity. It can indirectly overcome the problem of the powerlessness of local communities in accessing industrial media based on visual communication design in the context

Implications of Primitive Bali illustration... by Putu Pageh...

of tourism and break the stigma of the inability of the community to face global tourism. Pradana (2018b) stated that even the practice of traditional culture can become an arena of social empowerment. Similarly, Putu Pageh is very serious about creativity to respond to tourism opportunities that have implications for maintaining the interest of local people to continue to preserve their cultural arts, build and maintain their humanism to remain solid in themselves amidst the dynamics of global cultural life.

8

CONCLUSION AND RECOMMENDATION

Based on the above discussion, it is concluded that Putu Pageh displays Primitive Bali illustrations in the form of ethnic Balinese paintings, such as dancers, *barong*, marine life, and fish. Putu Pageh's design identity can be seen from the lines, colors and points he presents. Bali Primitive illustration by Putu Pageh that adopts elements of Primitive Balinese culture is widely applied on fabrics such as T-shirts, rugs, food product logos and other tourism industry products.

The existence, popularity and continuity of Putu Pageh's design seem to have indirect implications for the formation of identity, the economic improvement of the related parties, and the preservation of Balinese culture in the global era.

Based on the results of data analysis, it can be recommended that artists know about market needs, be productive in making art designs and able to maintain the quality of design works that have been in demand by customers. Academically, it can be recommended that academics want to re-evaluate the progress of post-colonial Balinese cultural design through research and scientific meetings. Practically, it is recommended for connoisseurs and fans of design work to be positive and take active action.

AUTHORS' PROFILES

20

I Wayan Swandi is a Lecturer at the Faculty of Art and Design of the Indonesian Art Institute in Denpasar. He graduated in 1990 at the Udayana University. In 1999, I Wayan Swandi was declared to have passed the Master's degree at Udayana University. He was declared to have passed the Doctoral Program of Cultural Studies at Udayana University in 2016. As a Lecturer, I Wayan Swandi taught courses in visual communication design, graphic material knowledge, design reviews and communication theory. Apart from teaching, I Wayan Swandi also became an observer, writer and practitioner related to art design.

Ni Made Ruastiti is a Lecturer in Performing Art, Faculty of Indonesia Art Institute Denpasar, Bali. After finishing Strata I Program in Performing Art, since 1992 she has been appointed a teaching staff member at the said institution where she is currently teaching. From 1999-2001, she was a teaching staff member of the Faculty of Performing
12 Indonesia Institute of the Arts Denpasar, Bali then pursued her Master Program in Cultural Studies at the School of Postgraduate Studies of Udayana University. From 2004 to 2008, she pursued her Doctorate Program at the School of Postgraduate Studies of Udayana University. In addition to teaching, she is also a reliable practitioner, observer and writer of matters pertaining to Performing Art.

20

Ni Made Chandra Oktavia Devi is a Colleger at the Faculty of Art and Design of the Indonesian Art Institute in Denpasar, Bali. In addition to being active in the learning process

of Higher Education, Ni Made Chandra Oktavia Devi is also an observer and writer related to Fine Arts.

11

LITERATURE CITED

- Abdallah, S., J. Michaelson, S. Shah, L. Stoll and N. Marks. 2012. *The Happy Planet Index 2012 Report: A global Index of Sustainable Well-Being*. New Economics Foundation (NEF), London, UK, 3(12), pp. 1196-1201.
- Abdullah, I. 2007. *Konstruksi dan Reproduksi Kebudayaan*. Pustaka Pelajar, Yogyakarta, Java, Indonesia, 276 p. (in Bahasa Indonesia)
- Bandem, N.L. and N. Suasthi Widjaja. 2014. *Barong Kuntisraya Ikon SeniPertunjukan Bali Kontemporer*. Badan Penerbit STIKOM Denpasar, Bali, 214 p. (in Bahasa Indonesia)
- Barker, C. 2005. *Cultural Studies: Teori dan Praktek*. Kreasi Wacana, Yogyakarta, Java, Indonesia, 37 p. (in Bahasa Indonesia)
- Barthes, R. 2010. *Membedah Mitos-Mitos Budaya Massa*. Jalasutra, Yogyakarta, Java, Indonesia, 420 p. (in Bahasa Indonesia) 5
- Bayu Segara Putra, G., I. Artayasa and I. Swandi. 2017. *Kajian Konsep, Estetik dan Makna dan Ilustrasi Rangda Karya Monez*. Prabangkara: Jurnal Seni Rupa dan Desain 21(2). Retrieved from <http://jurnal.isi-dps.ac.id/index.php/prabangkara/article/view/227> pada 22 Maret 2018. 32
- Berger, A.A. 2015. *Pengantar Semiotika Tanda-Tanda Dalam Kebudayaan Kontemporer*. Tiara Wacana, Yogyakarta, Java, Indonesia, 248 p. (in Bahasa Indonesia)
- Budhiartini, P.P. 2000. *Rangda dan Barong Unsur Dua Listik Mengungkap Asal-Usul Umat Manusia*. Percetakan Pemprov Bali, Denpasar, Bali, Indonesia, 59 p. (in Bahasa Indonesia) 16
- Budiman, K. 2011. *Semiotika Visual Konsep, Isu, dan Problem Ikonitas*. Jalasutra, Yogyakarta, Indonesia, 24-26 p. (in Bahasa Indonesia) 24
- Burkart, A.J. and S. Medlik. 1974. *Tourism: Past, Present and Future*. University of Michigan Press, Heinemann, Michigan, USA, 354 p. 36
- Ching, F.D.K. 1996. *Ilustrasi Desain Interior*. Erlangga, Jakarta, Java, Indonesia, 318 p. (in Bahasa Indonesia) 28
- Comand, A.S. 1971. *Primitive Law, Past and Present*. Methuen, London, UK, 410 p. 5
- Djelantik, A.A.M. 2000. *Estetika Sebuah Pengantar. Masyarakat Seni Pertunjukan Indonesia (MSPI)*. Jakarta, Java, Indonesia, 203 p. (in Bahasa Indonesia)
- Goris, R. 1954. *Prasasti Bali II*. Lembaga Bahasa dan Budaya, Djakarta, Indonesia, 251 p. (in Bahasa Indonesia)
- Haryanta, A.T. 2013. *Kamus Antropologi*. Sinergi Media, Surakarta, Java, Indonesia, 344 p. (in Bahasa Indonesia)
- Kartika, D.S. 2007. *Estetika*. Rekayasa Sains, Bandung, Java, Indonesia, 154 p. (in Bahasa Indonesia) 35
- Kartodirdjo, S. 1987. *Kebudayaan Pembangunan Dalam Perspektif Sejarah*. Gajahmada University Press, Yogyakarta, Java, Indonesia, 295 p. (in Bahasa Indonesia) 16
- Kusrianto, A. 2007. *Pengantar Desain Komunikasi Visual*. Andi, Yogyakarta, Java, Indonesia, 370 p. (in Bahasa Indonesia)
- Lubis, A.Y. 2014. *Postmodern Teori dan Metode*. Rajagrafindo Persada, Jakarta, Java, Indonesia, 370 p. (in Bahasa Indonesia) 31
- Moleong, L.J. 2011. *Metodologi Penelitian Kualitatif*. PT Remaja Rosdakarya, Bandung, Java, Indonesia, 415 p. (in Bahasa Indonesia) 15
- Narulita, E. and N. Arjani. 2015. *Eksistensi Ilustrasi Kaos Bertema Bali di Kota Denpasar*. Segara Widya 3. Retrieved from <http://jurnal.isi-dps.ac.id/index.php/segarawidya/article/view/215> pada 12 Maret 2018. (in Bahasa Indonesia) 3

Implications of Primitive Bali illustration... by Putu Pageh...

- 21
Pahlevi, A.R. 2013. Keefektifan Ilustrasi Terhadap Kemampuan Mengingat Isi Cerita Pada Siswa Kelas 3 SDN 01 Sisir. *Jurnal Psikologi*. Available from <http://jurnal-online.um.ac.id/article/do/detail-article/1/40/660> pada 10 Maret 2018.
- Piliang, Y.A. 2003. *Tafsir Cultural Studies Atas Matinya Makna*. Jalasutra, Yogyakarta, Java, Indonesia, 336 p.
- Piliang, Y.A. 2010. *Dunia Yang Dilipat*. Matahari, Bandung, Java, Indonesia, 572 p. (in Bahasa Indonesia)
- Piliang, Y.A. 2012. *Semiotika dan Hypersemiotika*. Matahari, Bandung, Java, Indonesia, 107 p. (in Bahasa Indonesia)
- Pratiwi, I.R. and I.M. Jatra. 2016. "Pengaruh kualitas layanan terhadap kepuasan tamu yang menginap di The Oasis Boutique Beach Resort and Spa Tanjung Benoa Kab. Badung". *E-Jurnal Manajemen Universitas Udayana* 4(7): 23-38.
- Pujiriyanto. 2005. *Desain Grafis Komputer*. Andi, Yogyakarta, Java, Indonesia, 218 p. (in Bahasa Indonesia)
- Pradana, G.Y.K. 2013. Diskursus Fenomena Hamil Luar Nikah Dalam Pertunjukan Wayang Joblar. *Online Journal of Cultural Studies* 1(2): 11-27.
- Pradana, G.Y.K. 2017. Deconstruction powers of relations behind shadow puppet performance for tourism in Ubud Village, Bali, pp. 115-124. *In: Proceedings of the International Conference on Southeast Asian Thinkshop: Building Collaboration and Network in Globalized World*. Postgraduate Program of Cultural Studies Faculty of Arts-Udayana Press, Denpasar, Bali, Indonesia, 519 p.
- Pradana, G.Y.K. 2018a. Innovation in Cenk Blonk Performance: A strategy of empowering local language through Balinese Shadow Puppet, pp.173-180. *In: Proceedings of the International Conference on Local Language: Empowerment and Preservation of Local Languages*. Faculty of Arts-Udayana Press, Denpasar, Bali, Indonesia, 800 p.
- Pradana, G.Y.K. 2018b. The meaning of Makotek Tradition at the Munggu Village on the global era, pp. 122-128. *In: Proceedings of the International Bali Hinduism, Tradition and Inter-religious Studies Conference*. UNHI Press, Denpasar, Bali, Indonesia, 410 p.
- Pradana, G.Y.K. and W. Pantiya. 2018. Makotek as a tourist attraction in Munggu Village, Badung, pp. 10-18. *In: Proceedings of International Conference on 2nd Tourism, Gastronomy and Tourist Destination*. Atlantis Press, Jakarta, Java, Indonesia, 400 p.
- Rustan, S. 2013. *Logo*. Gramedia Pustaka Utama, Jakarta, Java, Indonesia, 168 p. (in Bahasa Indonesia)
- 17
Sachari, A. 2002. *Estetika Makna, Simbol dan Daya*. Penerbit ITB, Bandung, Java, Indonesia, 197 p. (in Bahasa Indonesia)
- 30
Sanyoto, S.E. 2009. *Dasar-Dasar Tata Rupa dan Desain*. CV. Arti Bumi Intaran, Yogyakarta, Java, Indonesia, 156 p. (in Bahasa Indonesia)
- 15
Sarjani, N.K.P. 2015. *Karya Ilmiah: Karya Seni Monumental Judul Karya: "Ogoh-Ogoh Parade"*. ISI Denpasar, Denpasar, Bali, Indonesia, 5 p. (in Bahasa Indonesia)
- 25
Sarwono, J. and H. Lubis. 2007. *Metode Riset Untuk Desain Komunikasi Visual*. Andi, Yogyakarta, Java, Indonesia, 156 p. (in Bahasa Indonesia)
- 5
Segara Putra, G.B., I.N. Artayasa and I.W. Suwandhi. 2017. Kajian konsep, estetika dan makna pada ilustrasi Rangda Karya Monez. *Prabangkara* 21(2): 68-79.
- 19
Sobur, A. 2013. *Semiotika Komunikasi*. PT Remaja Rosdakarya, Bandung, Java, Indonesia, 333 p. (in Bahasa Indonesia)
- 12
Sugiyono. 2014. *Metode Penelitian Pendidikan*. Alfabeta, Bandung, Java, Indonesia, 456 p. (in Bahasa Indonesia)
- 12
Supriyono, R. 2010. *Desain Komunikasi Visual Teori dan Aplikasi*. Andi, Yogyakarta, Java, Indonesia, 186 p. (in Bahasa Indonesia)

- Suyanto, M. 2005. *Strategi Perancangan Iklan*. Andi Offset, Yogyakarta, Java, Indonesia, 185 p. (Bahasa Indonesia)
- Udayana, A. 2017. Marginalisasi Ideologi Tri Hita Karana Pada Media Promosi Pariwisata Budaya Di Bali. *Mudra Jurnal Seni Budaya* 32(1): 110-122. Available from <http://dx.doi.org/10.31091/mudra32i1.4> pada 30 Maret 2018. (in Bahasa Indonesia)
- Udayana, A.A.G.B. 2017. "Marginalisasi Ideologi Tri Hita Karana Pada Media Promosi Pariwisata Budaya di Bali". *Mudra Jurnal Seni Budaya* V, 32(1): 110-122. (in Bahasa Indonesia)
- Wibowo, I.S.W. 2013. *Semiotika Komunikasi Aplikasi Praktis Bagi Penelitian dan Skripsi Komunikasi*. Edisi 12. Mitra Wacana Media, Jakarta, Indonesia, 176 p. (in Bahasa Indonesia)
- Wibowo, I.S.W. 2007. *Manajemen Kinerja*. PT Raja Grafindo Parsada, Jakarta, Java, Indonesia, 19 p. (in Bahasa Indonesia)
- Witabora, J. 2012. Peran dan Perkembangan Ilustrasi. *Jurnal Humaniora* 3(2): 659-667. (in Bahasa Indonesia)



2
Beyond Excellence©

81 Governor F.T. San Luis Avenue, Masaya, Bay 4033, Laguna, Philippines

Celfone nos. (063) (049) 0916-526-0164; 0977-706-0972

e-mails: asialifesciences@yahoo.com wsmgruezo@gmail.com

<http://emtpub.com/journals/ALS/>

©Rushing Water Publishers Ltd., Philippines 2019

Asia Life Sciences has an Impact Factor of 0.180

The papers published in *Asia Life Sciences* are indexed/covered by SCOPUS, Elsevier B.V., Radarweg 29, 1043 NX, Amsterdam, The Netherlands; CABI, Wallingford, Oxon, UK; China National Knowledge Infrastructure (CNKI), 66 Xixiaokou Avenue, Haidian District, Beijing, China; J-Gate, Informatics Publishing Limited, No. 194, RV Road, Basavanagudi, Bangalore-560004, Karnataka, India and EBSCO Publishing, Inc., 10 Estes Street, Ipswich, Massachusetts, 01938-0682, USA.

Asia Life Sciences is a recipient of the Journal Accreditation Award of the Commission on Higher Education (CHED), Republic of the Philippines (2010-2016).

Printed on acid-free papers



Beyond Excellence©

81 Governor F.T. San Luis Avenue, Masaya, Bay 4033
Laguna, Philippines

Celfone nos. (063) (049) 0916-526-0164; 0977-706-0972

e-mails: asialifesciences@yahoo.com

wsmgruezo@gmail.com

<http://emtpub.com/journals/ALS/>

©Rushing Water Publishers Ltd., Philippines 2019

Asia Life Sciences has an Impact Factor of 0.180

The papers published in *Asia Life Sciences* are indexed/covered by SCOPUS, Elsevier B.V., Radarweg 29, 1043 NX, Amsterdam, The Netherlands; CABI, Wallingford, Oxon, UK; China National Knowledge Infrastructure (CNKI), 66 Xixiaokou Avenue, Haidian District, Beijing, China; J-Gate, Informatics Publishing Limited, No. 194, RV Road, Basavanagudi, Bangalore-560004, Karnataka, India and EBSCO Publishing, Inc., 10 Estes Street, Ipswich, Massachusetts, 01938-0682, USA.

Asia Life Sciences is a recipient of the Journal Accreditation Award of the Commission on Higher Education (CHED), Republic of the Philippines (2010-2016).

Printed on acid-free papers



CONTENT

77 Implications of Primitive Bali illustration of the visual communication design by Putu Pageh in the global era

**I WAYAN SWANDI¹, NI MADE RUASTITI^{2*}
and NI MADE CHANDRA OKTAVIA DEVI¹**

13

¹Faculty of Art and Design, Indonesian Institute of the Arts, Denpasar, Bali, Indonesia

13

²Faculty of Performing Art, Denpasar Institute of the Arts, Denpasar, Bali, Indonesia

1

*Corresponding author: e-mail - nimaderuastiti@gmail.com

Implications of Primitive Bali Illustration of the Visual Communication Design by Putu Pageh in the Global Era

ORIGINALITY REPORT

13%

SIMILARITY INDEX

12%

INTERNET SOURCES

2%

PUBLICATIONS

10%

STUDENT PAPERS

PRIMARY SOURCES

1	orbi.uliege.be Internet Source	3%
2	Submitted to Program Pascasarjana Universitas Negeri Yogyakarta Student Paper	2%
3	theartsjournal.org Internet Source	1%
4	Submitted to Yeungnam University Student Paper	1%
5	jurnal.isi-dps.ac.id Internet Source	1%
6	www.baliislandhotelstours.com Internet Source	<1%
7	travel777.blogspot.com Internet Source	<1%
8	unmas.ac.id Internet Source	<1%
9	www.sersc.org Internet Source	<1%
10	publication.petra.ac.id Internet Source	<1%
11	www.tandfonline.com Internet Source	<1%
12	www.scribd.com Internet Source	<1%

13	I Gede Mugi RAHARJA. "East and West Cross Cultural Semiotics. On Taman Ujung Bali Architecture", <i>Cultura</i> , 2017 Publication	<1%
14	Ni Made Ruastiti, Ni Wayan Parmi, Ni Nyoman Manik Suryani, I Nyoman Suidana. "Seni Budaya Nusantara Dalam Pertunjukan Davedan Show Di Amphi Theatre Nusa Dua, Bali", <i>Mudra Jurnal Seni Budaya</i> , 2018 Publication	<1%
15	repo.isi-dps.ac.id Internet Source	<1%
16	eprints.upnjatim.ac.id Internet Source	<1%
17	Submitted to Universiti Teknologi MARA Student Paper	<1%
18	www.worldagroforestry.org Internet Source	<1%
19	Submitted to Academic Library Consortium Student Paper	<1%
20	Nyoman Lia Susanthi, Ni Kadek Dwiyaning, I Kadek Puriartha. "Directing Of Documentary Bilingual "Lukisan Barong Gunarsa" In Expository Style", <i>Mudra Jurnal Seni Budaya</i> , 2018 Publication	<1%
21	library.um.ac.id Internet Source	<1%
22	Submitted to Binus University International Student Paper	<1%
23	Submitted to Udayana University Student Paper	<1%

24	Submitted to Greenwich School of Management Student Paper	<1%
25	id.123dok.com Internet Source	<1%
26	Submitted to Universitas Mercu Buana Student Paper	<1%
27	media.neliti.com Internet Source	<1%
28	www.credoreference.com.proxy.cecybrary.com Internet Source	<1%
29	repository.maranatha.edu Internet Source	<1%
30	journal.isi.ac.id Internet Source	<1%
31	bangzaytaul.blogspot.com Internet Source	<1%
32	adoc.tips Internet Source	<1%
33	Submitted to Tokyo International University Student Paper	<1%
34	www.tdmrc.org Internet Source	<1%
35	ejournal.undip.ac.id Internet Source	<1%
36	es.scribd.com Internet Source	<1%
37	pt.scribd.com Internet Source	<1%
38	docobook.com Internet Source	<1%

39

Submitted to Surabaya University

Student Paper

<1%

40

Submitted to Hochschule Bremen

Student Paper

<1%

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off