

B-GIDME

Bali-Global Innovative Design Map Exhibiton

TIME - HUMAN - TERM

KALIA
MANAWA
KALPA

WAKTU - MANUSIA - MOMENTA

October 21st - November 2nd 2024

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BALI-GLOBAL INNOVATIVE DESIGN MAP EXHIBITION

TIME - HUMAN - TERM

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MANAWA

KAI PA

WAKTU - MANUSIA - MOMENTA

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Bali-Global Innovative Design Exhibition

Curators :



Made Pande Artadi



Tjok Istri Ratna CS

RAGA-RONG-PARAGA

Bodies In and Around Nature

The Bali-Global Innovative Design Map Exhibition (B-GIDME) is a series of B-GAAD activities, short for Bali-Global Axis of Arts and Design, is a program and brand initiative of the Asia Pacific Axis of Arts and Design. The Indonesian Institute of The Arts Denpasar pioneered B-GAAD as a platform for dialog, strategic partnership, and collaboration among institutions that share the common goals of excellence in art and design, commitment to prosperity, preservation of local culture, and environmental sustainability.

B-GIDME in 2024 is titled 'Raga-Rong-Paraga', bodies or entities meet in space in one moment. This activity is a dissemination expanse that is fully dedicated to providing a space for dialogue, interaction, and appreciation for Asia Pacific

global designers. Raga-Rong-Paraga " which implies bodies in and around nature, provides an understanding of the quality of interaction and connectivity between humans (Bhuana Alit) and the universe (Bhuana Agung) that takes place all the time. In this context, design positions itself to strengthen or clarify the quality of these connections. The B-GIDME exhibition in 2024 is a momentum for the meeting of global design works from 5 (five) professional dimensions which include dedicated professionals; teaching practitioners; reputable alumni; lecturers from various universities, and Business-World-Industry Partners (DUDI) of the Merdeka Belajar-Kampus Merdeka (MBKM) programme. This period presents 68 design works held at the Nata Citta Art-Space (NCS) ISI Denpasar building.

Interaction is implemented in various forms of design creation including the fields of Visual Communication Design, Interior Design, Fashion Design, Product Design, and Furniture Design. All forms of design are representations of human interaction with the universe which can be grouped as follows 1) human life behavior that responds to the mechanism of the universe as a source of inspiration; 2) The natural universe in human harmony; 3) Natural elements as a design medium; 4) Metaphors of the body and the universe in design works; 5) Ethnic and modern technological designs that respond to environmental sustainability. The singularity of the works of Asian Pacific designers at the B-GIDME 2024 exhibition has gone through a curatorial process both directly by visiting the designers and curatorial with works sent through soft files.

Gusti Putri Pakualaman X painted a manuscript-based batik that tells the story of Asta Berata - Leadership. Designer Melati Danes, talked about the ancient traditional Indonesian wastra as a sparking idea for realizing interior styling works. Shingo Sato, one of the world's fashion designers from Japan who is famous for pattern magic also exhibited drapping works when he had the opportunity to teach fashion design students, ISI

Denpasar directly. Talisa Dwiyani's Seaweed Bio-Film talks about the power of seaweed, offering exceptional gelling properties through its unique polymer structure, making it the perfect choice for innovative packaging and supporting a circular economy. Interior Designer Adi Surya Triwibowo, who is also the chairman of HDII (Indonesia Interior Designer Association), presented an environment-based art education, appreciation, collaboration and production platform called Palakali Creative Art Space with Biophilic Approach.

Indra Neel from India is one of the ISI Denpasar partners participating in B-GIDME 2024 by exhibiting the results of the weaving community in the village of Nagaland, India in the form of woven silk scarves. Jango Pramarta displayed his work "Bog-Bog Cover Series", Bog-Bog is an acronym for Bali On Globalization, as well as meaning "lie" in Balinese. Bog-Bog magazine plays an important role in criticizing, shaping the perception of the changes happening on the island of Bali. Shigemi from Japan showcased wastra with double ikat techniques from 3 places in the world, namely: India (Orissa), Japan, and Tenganan-Bali. Monez, a young Balinese designer with a monster icon in each of his designs, displayed works with a personal space in the form

of a work table and the “actan” that surrounds it. Ida Bagus Martinaya, the cartoonist in *Sangut-Delem Menembus Waktu*, are two punakawan characters from the epic Mahabharata who became the cartoon characterization material for Gus Martin’s cartoons published in the Bali Post every week from the 1980s to 2000s.

Interior designer I Nyoman Miyoga showcases the design work of the Sanggraloka Anandadara Ubud Resort and SPA, which is oriented towards the potential of the terraced site and optimizes the surrounding nature. M. Nashir Setiawan in his work *Menatap Prambanan* conveyed through watercolor strokes the condition of Prambanan Temple with the radiance of the Tri Murti taksu that resides in the Siwagraha complex with the garbagriha where the Shiva Mahadewa statue resides. Fashion Car by designer F.X Heru is designed based on clothing patterns. The car uses the Haute Couture technique, 90% of which is done by hand, just like sewing clothes. APPMI (Indonesian Fashion Designers Association) and IFC (Indonesia Fashion Chamber) the fashion design association in Indonesia showcased

various fashion styles. Toni Raka and Runi Palar, architects and jewelry designers who have long dedicated themselves to the world of Indonesian and international design.

The presence of the designers at the Bali – GIDME 2024 with the theme Raga-Rong-Paraga, interpreted the entity called human in “hope space” and was brought together in a creative momentum. Achieving the vision as the epicenter of design in the Asia Pacific region, all design works on display try to dialectic human thought and pure reason in chronicle history: KALA - MANAWA - KALPA (Time-Human-Term).

Bali-Global Axis of Arts and Design



The Asia Pacific's Axis of Arts and Design Higher Education

B-GIDME

BALI-GLOBAL INNOVATIVE DESIGN MAP EXHIBITION

EXHIBITOR

A.A NGURAH MAYUN K. TENAYA, ADI SURYA TRIWIBOWO , AHARIMU X WEDOO, ANGELIQA WU, ANITA INDRA DEWI & MIA MITHA, AYU MURNIATI, CHRISTINE WIJAYANTI (PUTRI BALI), CUSH-CUSH GALLERY, CV. BELLO DESIGN STUDIO, CAHYATUR ELIZA (BEJEG COLLECTION), RAKA JANA (HNS STUDIO), DEWI PEBRIYANTI, DEWI SUARJANI, DEWISASTRA, DIKA SASKARA, FX. HERU SUWONO, GEDE LINGGA ANANTA KP, GUSTI NGURAH KRISNA ADI (KRISNA GANI), GUSTI PUTRI PAKUALAMAN X, BAYU SEGARA, I GUSTI NGURAH PUTU YUDHA SANJAYA, I KADEK DODE MONEKO, I KOMANG SWAKARMA SATWIKA (KOMO STUDIO-ILUSTRATOR), I MADE MARTHANA YUSA, I NYOMAN ADI TIAGA, I NYOMAN MIYOGA (RAMAWIJAYA INTERNATIONAL DESIGN), I PUTU GEDE PAGEH USIANTO (DADOS DESIGN), I WAYAN BALIKA IKA (GALIH UKIR), I WAYAN NURIARTA, IDA BAGUS MARTINAYA (BOG-BOG – KARTUNIS), IDA BAGUS RATU ANTONI PUTRA (MONEZ), INDRA NIEL (NAGALAND INDIA), JULIA AMANDA, IRENE SETIAWATI (GLEAMSTONE COLLECTION), KADEK JAYENDRA DWI PUTRA, KADEK SOSIAWAN (RACANA DESIGN), KARUNIA FISCHER (RIMMBA), JANGO PRAMARTHA (BOG-BOG- KARTUNIS), MADE RADESHA SATYA DHARMA (SERIMAN DESIGN), MADE TIARTINI MUDARAHAYU, NI LUH AYU PRADNYANI UTAMI, MELATI DANES INTERIOR, NASHIR SETIAWAN, NI WAYAN SUMIATI, PUTU ARI DARMASTUTI (30 DEGREE STUDIO), PUTU Satria UDYANA PUTRA, RR NITA SUSIANITA KARUNIA SARASWATI, SEMESTA MENDUKUNG X SIJI, SHIGEMI SAKAKIBARA (JAPAN), SHIMA, SHINGO SATO (TR CUTTING SCHOOL JAPAN), TALISA DWIYANI (SABIN COLLECTIVE), TARU BUMI KITA, TJOKORDA GEDE ABINANDA SUKAWATI, TODDY HENDRAWAN YUPARDHI (SVAHA FURNITURE-INTERIOR), WAHYU INDIRA, WAYAN EKA JAYA PUTRA (WAKKA ESTETIK), WEDOO, WINDU SUCIPTA, YOHANES ARYA DUTA (GELUNG COLLECTION), YUDHA BENTO, A.A BAGUS TONY HARTAWAN



"Plastic bodies"

Recycled HDPE Plastic, Metal base and frame, 106x106, 37cm

Aharimu x Wedoo



“THE SKYLINES IN HARMONY”

Satin, tulle, organza, mutiara, 115 cm

Angelica Wu

Grain Alley

Commercial Space

Located in the heart of Malang, Grain Alley's interior design is inspired by the beautiful Mediterranean style and vibe. We incorporated warm wood finishes, earthy colors, decorative tiles, and cozy seating areas to create a unique and inviting space that is perfect for enjoying fresh-baked bread. Our design also features ambient lighting, which adds to the cozy and intimate atmosphere of the bakery.

Year

Location

2023

Malang



“Grain Alley - Bread Store”

Digital Print, 60x120

Anita Indra Dewi & Mia Mitha Sari (Shadesign Bali)



“Payas Gede Karangasem”

Songket, Sutra, Prada, Bangsing

A.A. Ngr.Anom Mayun K.T.



“HOUSE 380”

120 x 90 cm, Digital Print

Ari Darmastuti



“Gerak dalam pelukan alam”

mixed media Embroidery and acrylic on canvas, 50x50 cm

Ayu Murniati

“Queen Of Life”
Print on Canvas, 200x60 cm
Bayu Segara





“Bejeg Collection”

Brass combined with Lapis Lazuli Stone

Cayatur Eliza - Manika Jewellery

Proyek yang berfokus di kecamatan Kintamani, tepatnya di sekitar kaldera gunung Batur, ini melewati proses analisis desain yang cukup dalam. Salah satunya adalah dimana Kintamani yang dikenal dengan istilah tempat "ngopi" diatas awan adalah menjadi tempat tujuan pariwisata yang menarik bagi wisatawan domestik. Pada masa covid, Kintamani justru menjadi tempat yang cukup tinggi untuk mendapatkan diarehinya. Dengan banyaknya warga lokal yang berdatangan kesana dan akibat capainya penyebaran berita melalui social media, warga luar Bali pun tertarik untuk berkunjung ke Kintamani. Jajaran lokal di Kintamani tidak pernah ada yang sedi, perkembangan coffee shop juga cepat merambat. Project ini adalah satunya.

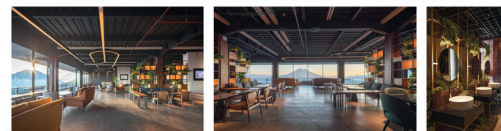
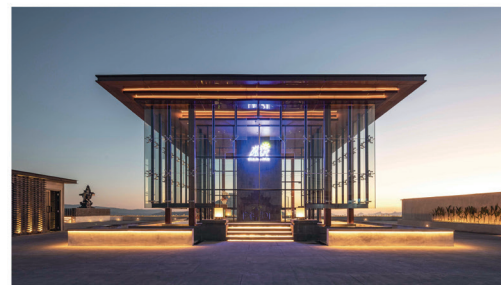
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Dengan melihat potensi site yang sangat baik, Pahlid diberikan 4 lantai bertingkat kebalah menghadap timur yang mengoptimalkan Gunung dan Danau Batur serta matahari terbit sebagai view utama. Area entrance terdapat paling atas dikarenakan posisi jalan yang berada di posisi timur kelas paling tinggi. Entrance Pahlid dibuat seartistik mungkin sehingga dapat menampilkan unsur-unsur yang terkandung dalam nama Pahlid. Pahlid memiliki arti hubungan dan kebersamaan. Pahlid merupakan gabungan dari kata **Pasawati** yang Wajhi yang memiliki arti **berkat atau ridho Tuhan**. Maka dari itu, proses penamaan dari entrance Pahlid ini sangat erat kaitannya dengan unsur-unsur lainnya yang terdapat dalam filosofi agama Hindu di Bali dimana berlandaskan konsep **tri Angga** yang Pahlid juga Hindu Bali dengan konsep **umut**.

Desain entrance dengan atap berundak mempresentasikan Gunung Batz yang Agung, dipadankan dengan dinding transparan agar tidak terlalu menghalangi view. Dengan desain tersebut diharapkan tanah di sisi barat site mendapatkan view yang sama sehingga tetap dapat berpromosi untuk dijadikan tempat usaha. Ketika kedua sisi jalan memiliki kesempatan yang sama untuk bisa berkembang, maka daerah Kintaruni akan benar-benar berkembang juga dan dapat mendukung posifit terhadap Perencanaan Asli Daerah di Kintaruni, sehingga sustainability development akan tercapai. Untuk itu hendaknya baik pada pembangunan, ekonomi daerah tersebut.

Dibagikan bendera endang diiringi lagu. Selain untuk memaksimalkan potensi visual yang anggar, konsep ini dibuat sebagai representasi dari Sembilan Pangsa Penjuru Mata Angin. Dalam Hiasan Bodi ini dikenal dengan nama **Dewata Naga Sarga** yang mana pautnya adalah Sura sebagai simbol kedudukan Hang Wuji atau vertikal. Material kaca dengan kombinasi endang kayu juga dipadukan dengan tiruan fangs banyan yang diilhamkan agar dapat menginspirasi diri untuk meraih masa depan yang sejahtera sebagai manusia yang matang terbeli yang sangat ideal. Bukan pita yang besar juga membuat unsur yang sangat intimasi masa ke dalam rancangan sehingga pengamatan fisik untuk penyediaan dan pengawaran buatan sangat dapat dinikmati.

Pada elemen interior juga dimasukkan elemen batu sebagai elemen yang sangat kuat kaitannya dengan daerah Kintamani sebagai salah satu Geopark di Indonesia. Elemen Gurung juga diimplementasikan di bagian instalasi artwork di area island bar. Kemudian juga diini terdapat elemen pola kain erok yang dibuat pialox dan menjadi elemen pelapis dinding. Dengan semua konsep yang ada di dalamnya, Pahlid diharapkan dapat menjadi pusat dari segala bentuk kreatif Hyang Widi Wana terutama dalam pembangunan kawasan Kintamani, sehingga saat ini Kintamani tidak hanya punya kapi, namun Kintamani sekarang juga punya Pahlid.



COPYRIGHT
PUTRI BALI DESIGN | SINI SENI DESIGN | PUTRI BALI LIVING

Digital Print, 60cm x 180cm

Christine Wijayanti / Putri Bali Group



Kebaya Boutique

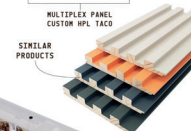
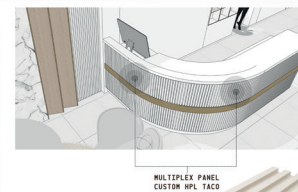
Contemporary-style Building & Minimalist Interior

Matahari Bali Kebaya (2024) by CV. Bello Desain

Kebaya Tradisional Bali Paling Populer dan Terkenal di Buleleng, Menggabungkan Pesona Klasik dengan Sentuhan Modern



Pendekatan kami dalam merancang butik Matahari Bali Kebaya terinspirasi oleh filosofi yang menghormati akar budaya Bali sambil mengadopsi estetika kontemporer. Dengan desain bangunan dan interior, kami menekankan presisi, keahlian, dan perhatian terhadap detail, memastikan setiap elemen mencerminkan keanggunan serta kehalusan warisan Bali, sekaligus memenuhi selera modern.



MULTIPLEX PANEL
CUSTOM HPL TACO

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PRODUCTS



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PADA KOLON

HPL
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HPL GOLD

“Kebaya Boutique Contemporary-style Building”

TACO, 80 x 120

CV. Bello Desain

Detail Project



LL : #226m² | Jl. Laksamana No. 5,
LB : #369m² | Baktiseraga, Buleleng

2024

www.bellodesainstudio.com



“Mediterranean Collection”

Plywood plaster semen, 80x5x200cm

Dewisastra



“Gypsy”

59x42 Cm, 2022

Dewi Suarjani



“Jagadhita”

Kain tenun (endek), organza, 160 cm

Dika Saskara



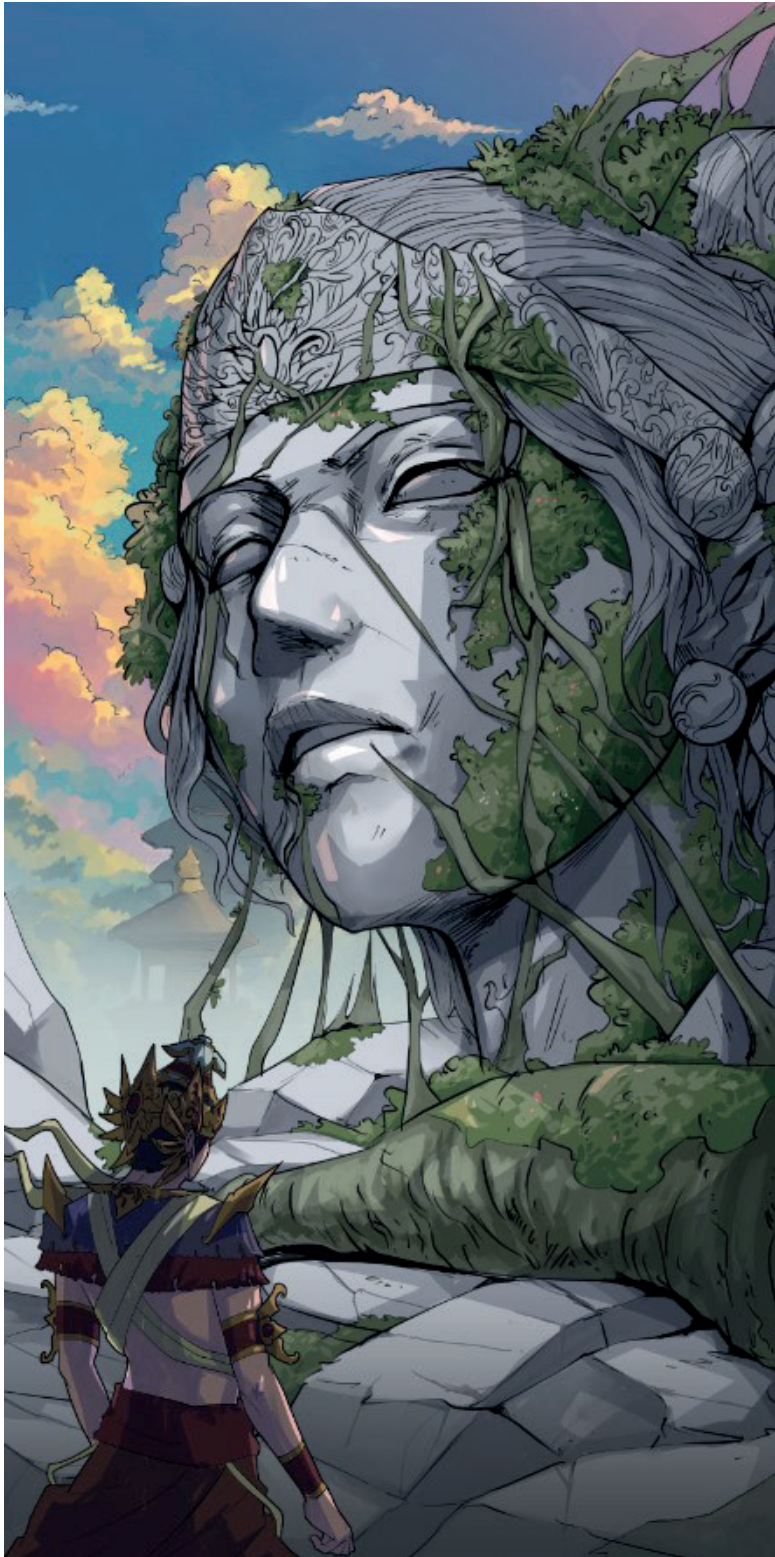
“Fashion Car”

Mix Media, Variable dimension

FX HERU



“Brama Sembada”
Kain Batik, 244 cm x 104 cm
G.K.B.R.A.A Paku Alam



“Sinta, Kesucian, Bumi”
Digital Print, 50x100 CM
Gede Lingga Ananta Kusuma Putra



“Bomanarakasura”

Acrylic and Spray Paint on Canvas, 70x50 cm

I Gusti Ngurah Agung Yuda Putra



“Sacred Preparation “Mapayas”

Digital Print, 70x70 cm

I Gusti Ngurah Agung Yuda Putra



“Taste of Batavia (Menyatu Membentuk Rasa)”

Kain, 150cm x 150cm

I gusti ngurah krisna adi (Krisna Gani)



“Palemahan”

Digital Print, 50x50 cm

I Gusti Ngurah Putu Yudha Sanjaya



“Nightmare”

Media Print Out Digital, 60 x 100 cm, 2024

I Nyoman Suardina



“SANG ARABICA KINTAMANI”

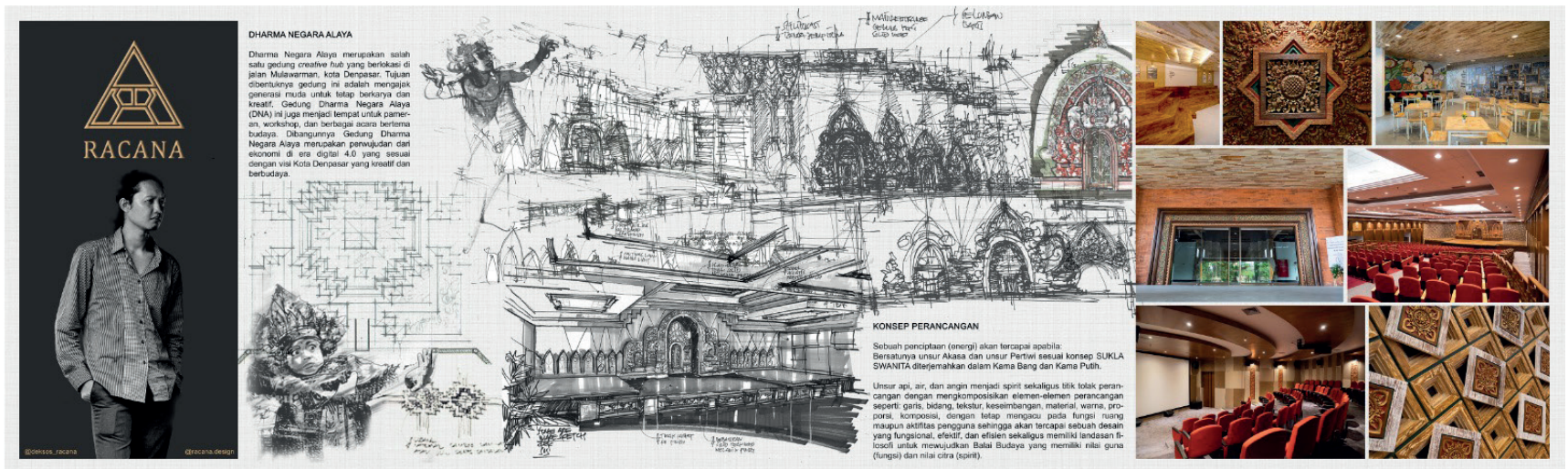
*Kain songket alam warna kopi, tule, lace, cordoray, Ukuran manequen small
I Kadek Dode Moneko*



"Semesta Kita"

Digital Print, 70 cmx70 cm

I Kadek Jayendra Dwi Putra



“DHARMA NEGARA ALAYA”

Digital Print, 60X200 cm

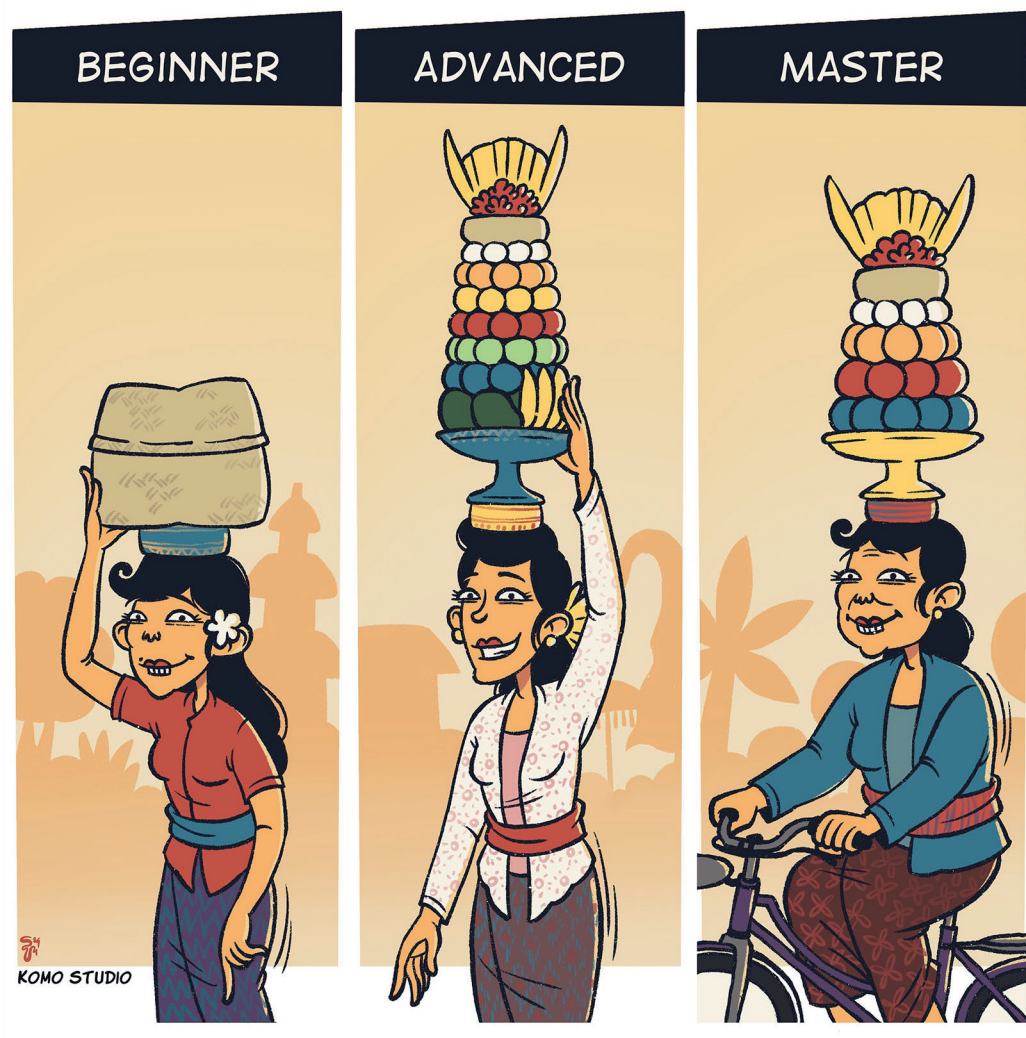
I Kadek Sosiawan



“New era Balinese Tourist”

Digital Print, 40x40 cm

I Komang Swakarma Satwika



“Level Balinese women’s skills”

Digital Print, 40x40 cm

I Komang Swakarma Satwika



“Nandurin Karang Awak”

Digital Print, 79x118 cm

I Made Marthana Yusa

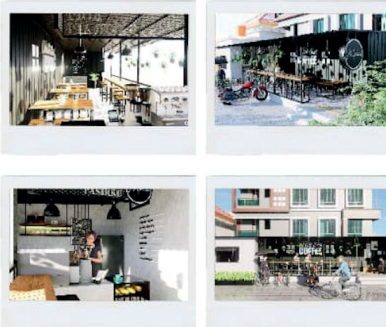


MODERN WARKOP

INDUSTRIAL DESIGN

Modern Warkop is a coffeeshop design concept that provides coffee lovers with an atmosphere like a traditional roadside coffee shop but with a more modern/contemporary design. The dominant design colors of black and brown are an implementation of black coffee which is popular with coffee lovers. The layout of this coffee shop is designed to be open so that coffee lovers can feel the sensation of drinking coffee on the side of the road with a modern industrial design. This coffeeshop place is located in Sempidi Badung

3D RENDERING



IXONOMETRI



@ABadi Furniture

I Nyoman Adi Tiaga, S.Sn., M.Sn



I Made Mahesa Permana



“Modern Warkop (Desain Warung Kopi)”

Digital Print, 80cm x 90cm

I Nyoman Adi Tiaga

NUANSA ALAM

ANANDADARA UBUD RESORT AND SPA
Br. Abangan, Tegallalang, Gianyar



Sebuah kawasan sanggraloka (resort) dan spa yang berada di atas lahan seluas 7000 m2 ini menghadirkan suasana yang alami khas Ubud. Resort yang memiliki fasilitas 39 unit kamar hotel dan lima tipe vila ini, mengusung konsep arsitektur gaya Bali, dimana konsep bangunan untuk hotel blok mengikuti kontur tanah yang berundak-undak, dan di rooftop dibangun vila dengan nuansa Bali yang bermaterial kayu yang mengadopsi bangunan "saka enam" dengan atap limasan. Resort ini banyak menawarkan keindahan alam setempat, lingkungan yang mendukung, material lokal yang melimpah, serta budaya yang begitu kuat, sehingga resort ini menjadi sebuah kawasan yang patut dinikmati. Kekuatan local content inilah yang menjadi magnet tersendiri. Mulai dari bentuk bangunan, pengolahan dan pemilihan material, lanskap dengan pemilihan jenis tanamannya, semua dikemas dalam sebuah desain yang harmonis. Untuk penataan interior di kamar-kamar, konsep yang diterapkan sesuai dengan arsitekturnya, yaitu konsep Bali, dengan banyaknya bukaan dengan view ke alam.



"Nuansa Alam"
Digital Print, 60cm x 100cm
I Nyoman Miyoga



I Nyoman Miyoga

PT. Ramawijaya Indonesia International Design
Architecture, Landscape, and Interior Design

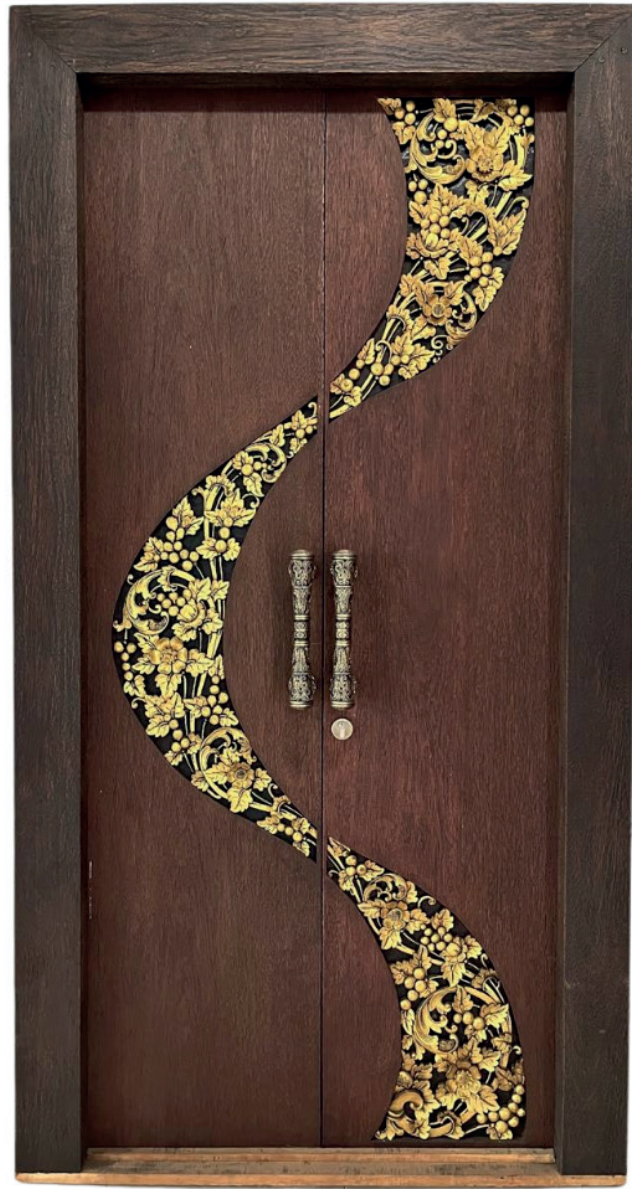
@pt.ramawijaya

Email : info@ptramawijaya.com

www.ptramawijaya.com



“Kampung Kendi”
Digital Print, 150x50 cm
I Putu Gede Pageh Usianto



“Pintu Bali Modern”

Material Kayu Merbau, Cat Akrilik, 128x240 cm

1 Wayan Bali Ika



“Maintaining Balance”

Digital Print, 60x60 cm

I Wayan Nuriarta



“Sangut-Delem Menembus Waktu”

Digital Print, 60x200 cm

Ida Bagus Martinaya



“Selendang Sari (Laki-laki dan Perempuan)”

Sutra

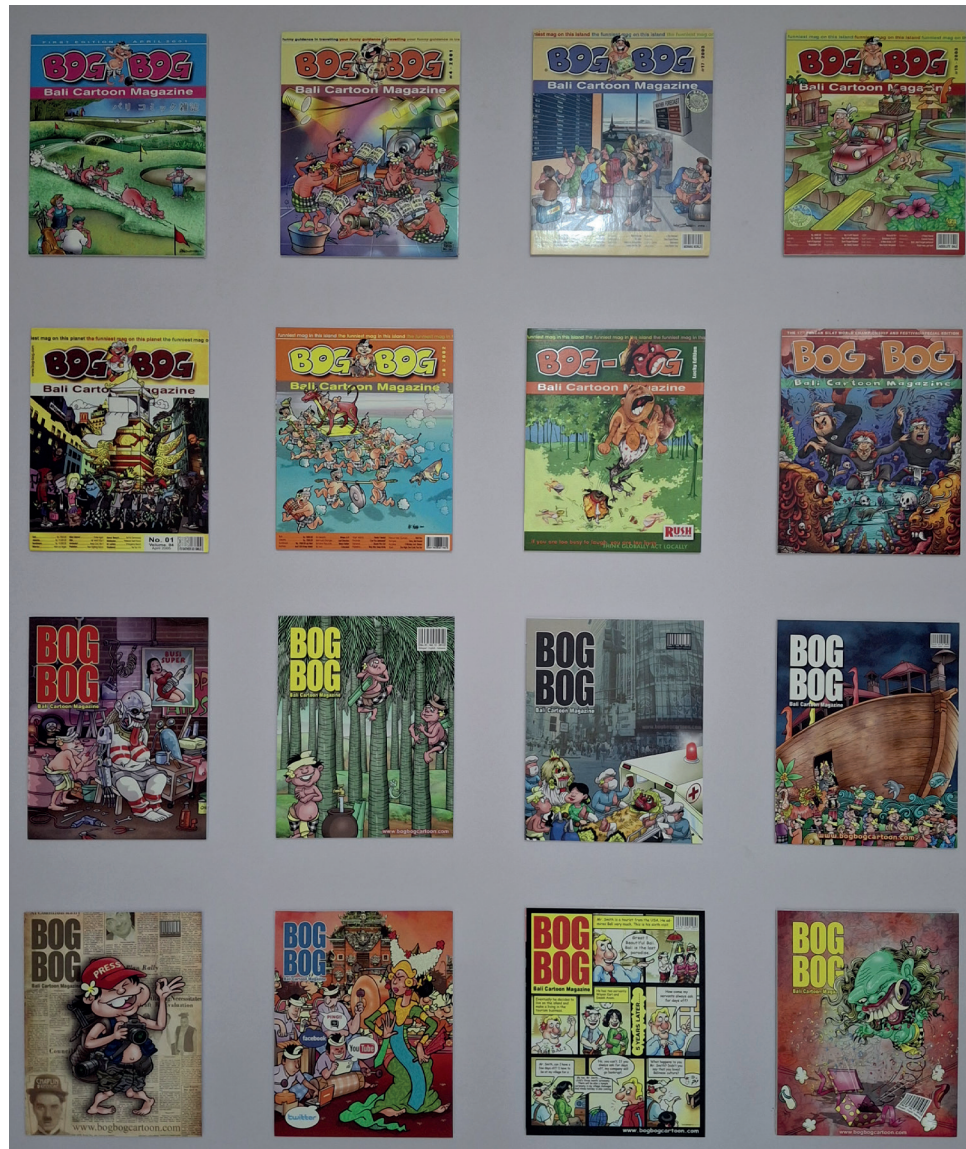
Indra Niel



“Gelung Collection”

Made from petrified wood and combined with brass, 30x12 cm

Irene Setiawati



“Bog-Bog Bali Cartoon Magazine”

Digital Print, 20x30 cm

Jango Pramatha



“Samara”

Kain, 150 cm

Julia Amanda



“Raising awareness of our environment”

Mix Media, Variable dimensions

LagiLagi



“Dec. Cafe”

Acrylic marker on Corrugated Paper, 42 cm x 29 cm

M Nashir Setiawan



“Menatap Prambanan”

Water Colour on Aquarelle Paper, 36 cm x 26 cm

M Nashir Setiawan



“Re-Desain Interior Tonk Bank Bank BPD Bali Cabang Singaraja”

*Digital Print, 80x100 cm
Made Radesa Satyadharma*



“Cakrawala”

*Ecoprint on linen, endek seseh, wool dan twill, Size M
Made Tiartini Mudarahayu, Tjok Istri Ratna CS, Ni Luh Ayu
Pradnyani Utami*



THE HAVA

The Hava hotel in Penestanan, Ubud, fuses modern design with Bali's rich cultural heritage, creating a space that appeals to youthful, New Age travelers. One of its standout cultural features is the incorporation of *Rang-rang* textiles from Nusa Penida. The engraved geometric patterns in the rooms draw inspiration from the natural contours of Ubud's landscapes, blending traditional Balinese craft with a modern aesthetic. These textiles not only enhance the décor but also offer functional acoustic properties, making the rooms more serene by absorbing sound.

The hotel's lobby and restaurants feature additional cultural touches, such as wooden chandeliers inspired by Bali's natural beauty and murals of Ubud's scenery. Serai Restaurant showcases *Endek* textiles, and Clover Café adds a playful twist with *Pelangi* textiles used in suspended lighting, integrating Indonesia's textile traditions into a youthful design. Traditional wajik patterns appear throughout the hotel, from the floors to decorative screens, linking the modern space to local Balinese motifs.

Every detail, from the organic brass-finished reception counter to the rooms' terraces with garden views, harmonizes with Bali's natural and cultural elements. The use of rattan ceilings and paintings of rice paddies enhances the Balinese atmosphere, while luxurious additions like birdcage chandeliers and modern materials create a unique blend of comfort and heritage. This seamless integration of rang-rang fabrics and local culture into contemporary design reflects the hotel's deep connection to its roots and its modern, youthful appeal.

“THE HAVA”
Digital Print, 57x87 cm
Melati Danes



LELEWATU RESORT SUMBA

In harmony with its magnificent clifftop setting, surrounded by lush rainforest and blessed with a private lagoon, Lelewatu Resort Sumba rises out of the landscape to offer breathtaking views over the Indian Ocean. Designed to capture and curate the essence of traditional Sumbanese culture, the luxurious Lelewatu Resort is a serene sanctuary on the southwestern coast of Sumba, just an hour's flight east of Bali. Lelewatu Resort Sumba features 27 Sumbanese styled pool villas ranging in size from 130 m² to 650 m², Bokosawu and Le Humba gourmet restaurants, Maraga Spa, a gym, horse riding track, game room, and elegant boutique. As a destination of personal indulgence, romance, and adventure-filled pastimes, Lelewatu Resort Sumba is supported by unspoiled nature, gracious service, and a bespoke style of island life. Lelewatu Resort is the incarnation of traditional Sumbanese Architecture in a luxurious style of comfort. With an exquisite touch of handcrafted finish and exotic ambience, each villa is the embodiment of Sumbanese cultures and traditions. Built in secluded, elevated land with the magical view of Indian Ocean and direct access to the white sandy beach, the scenery at Lelewatu Resort is profoundly magnificent.

Sumbanese *ikat* dominated the bed area, giving it nice traditional and elegant style. The most dominant color in this area is red, which symbolize the passion, desire and warmth. The blue color balances the red and make the bed harmonious. The last but not least is the white color that symbolize youth, trust, and purity. White color makes the bed looks larger, lively and fresh.

“LELEWATU RESORT SUMBA”

Digital Print, 57x87 cm

Melati Danes

MELATI DANES
DESIGNER





SAMSARA SAMUDRA

The Samsara Samudra, a luxurious 44.75-meter phinisi handcrafted in the traditional Bugis style, seamlessly blends Indonesia's cultural heritage with modern elegance. Drawing inspiration from the tribal influences of Bugis and Flores, the yacht reflects the richness of Indonesia's islands through its intricate design. The emerald green walls symbolize Indonesia's "zamrud khatulistiwa" (emerald equator), while muted dark browns, derived from the ship's hardwood exterior, create a harmonious tone throughout the interior. This design choice evokes a timeless, elegant atmosphere that unites traditional craftsmanship with modern comforts.

The interior design incorporates natural materials to represent Indonesia's ethnic wisdom, while considering the durability needed to withstand environmental conditions like sunlight and sea exposure. Fixed furniture ensures safety during sailing, while still enhancing the guest experience. The unique layout of the phinisi, influenced by naval architecture, narrows down the interior spaces, turning the ship's structural shape into a design advantage.

The bar and restaurant feature communal dining spaces, with a long table and built-in sofas to encourage shared experiences among guests. Indonesian cultural elements, such as Toraja carvings, ikat textiles and traditional head jewelry, are used in the SPA room and cozy lounge, creating an immersive cultural journey. The romantic suite rooms, adorned with woven textiles and local artifacts, offer an elegant yet relaxed ambiance with island-inspired themes. Throughout the ship, every detail merges Indonesia's rich cultural heritage with luxurious, contemporary design to offer guests a unique and culturally immersive sailing experience.

“SAMSARA SAMUDRA”
 Digital Print, 57x87 cm
 Melati Danes



“My Happy Table”

Mix Media

Monez Gusmang



“Salang”

Kain Endek, 50x150 cm

Ni Wayan Sumiati



WASTRA BALI

PROGRAM RISET KEILMUAN
TERAPAN DALAM NEGERI
DOSEN PERGURUAN TINGGI
VOKASI

APLIKASI ENDEK

APLIKASI SONGKET

AA

wastrabali.id



“Wredhing Wastra Bali”

Digital Aplication

Nyoman Dewi Pebryani



“Empathy: Are You Human?”

Digital Print, 60x60 cm

Putu Satria Udyana Putra



“RAKAJANA”

Acrylic on Canvas, 200 cm x 180 cm

Dasamuka Rahwana



“Brahmi”

Songket Bali, Silk & Uang Kepeng, 120 cm

RR Nita Susianita Karunia Saraswati



“#panjangmurbajunya”

Mix Media, 200 x 200 cm

Semesta Mendukung x Siji



“Oshima-Tsumugi/Oshima-Tsumugi”

Textil

Shigemi Sakakibara



“Seaweed Bio-film”

Rumput Laut, 30x50 cm; 40x60 cm

Talisa Dwiyani



“Wooden Bar Stool”

Kayu Mix, 60x60x90 cm

Taru Bumi Kita



“The Gorgeous POLENG”

Busana, Ukuran Manequin

Tjokorda Gde Abinanda

The Padma KopelHOZ

The interior design of a duplex house for the young generation with a creative contemporary concept emphasizes simplicity, functionality, and modern aesthetics. Each space is designed with a minimalist approach but full of dynamic colors and textures, reflecting an energetic youthful spirit. The use of materials such as wood, metal, stone and glass creates a warm modern feel, while multifunctional furniture maximizes space. Touches of decorative elements such as abstract wall art and unique lamp shape add their own character. This design combines comfort with practicality, making this duplex house a comfortable and inspiring place to live for young urbanites.



Master Bedroom



Family Room



Kids Bedroom

Axonometri



Toddy H Yupardhi
Svaha Furniture-Interior



“The Padma KopelHOZ”

Digital Print, 80X100 cm

Toddy Hendrawan Yupardhi

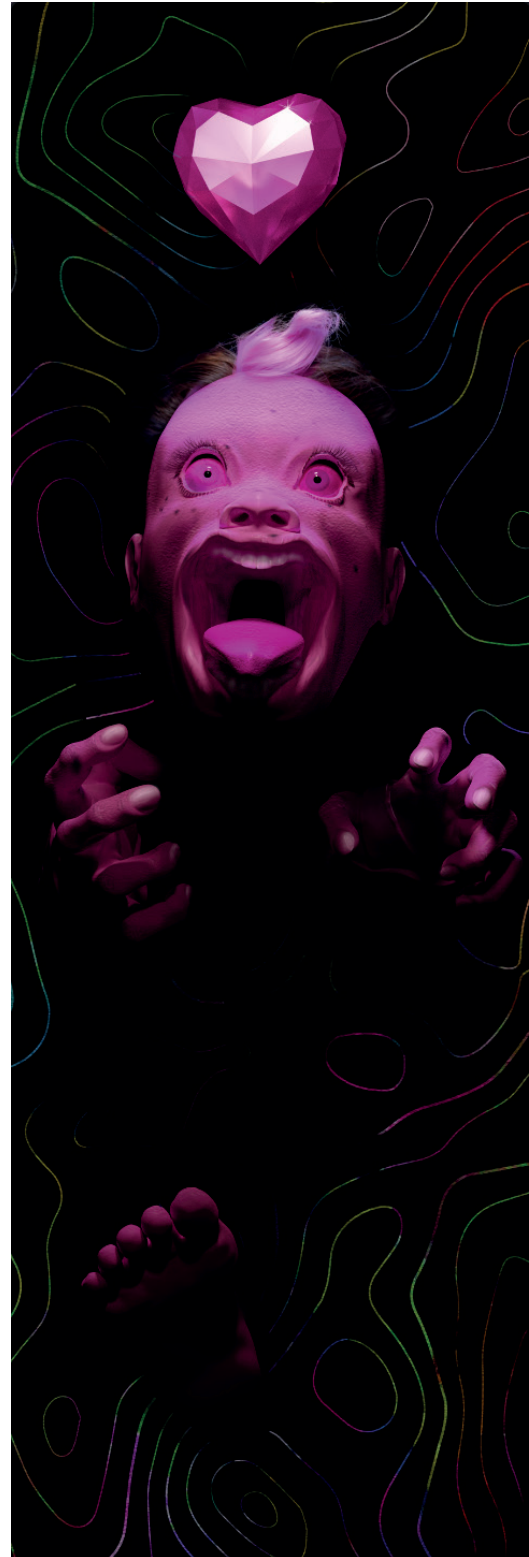


“Mekar Memeluk Akar”

Digital Print, 110x60 cm

Tony Hartawan

“Follow Ur Heart”
Digital Print, 150x50 cm
Wahyu Indira





Project : AT House
Location : Denpasar, Bali
Year : 2024
Architect : Popo Danes Architect
Interior Design : Byddd Studio
Supervisi and Contactor Interior : Wayan Eka Jaya Putra
on behalf Wakka Jaya Estetik

Modern Balinese Architecture Interior Design Concept

Modern Balinese architectural interior design incorporates traditional elements, creating a home that is harmonious with the environment as well as an appealing aesthetic for the times. Here are some key aspects of this concept:

- 1. Use of Natural Materials**
Natural materials such as wood, stone, bamboo, and along-alang are often used in modern Balinese home design.
 - 2. Open Space and Natural Ventilation**
The concept of modern Balinese home design pays great attention to large open spaces and good ventilation systems.
 - 3. Integration with Nature**
Modern Balinese interior design emphasizes harmony with nature, such as tropical gardens and large courtyards that support air circulation.
 - 4. Traditional Decor**
Wooden figurines, carvings, and traditional fabrics are often used to add aesthetic and cultural value.
 - 5. Color and Lighting**
The color palette in modern Balinese design usually uses soothing neutral and natural colors, such as woody browns and leafy greens. Natural lighting is optimized through large windows and gaps in the walls.
 - 6. Synergy Between Tradition and Modernity**
Architectural design in Bali today shows a synergy between traditional elements and modern technology.
- By integrating these elements, modern Balinese architectural interior design not only creates a functional space but also maintains Bali's local cultural identity and aesthetics in accordance with the demands of the times.



BIOGRAPHY

Wayan Eka Jaya Putra was born in Denpasar. Lecturer of Interior Design Study Program at his almamater Institut Seni Indonesia Denpasar. Member of the Indonesian Interior Designers Association (HDI) and has a Certificate of Interior Design Expert. Designing and working on Furniture, Interior and Architecture for more than 15 years both local in Bali and international projects.



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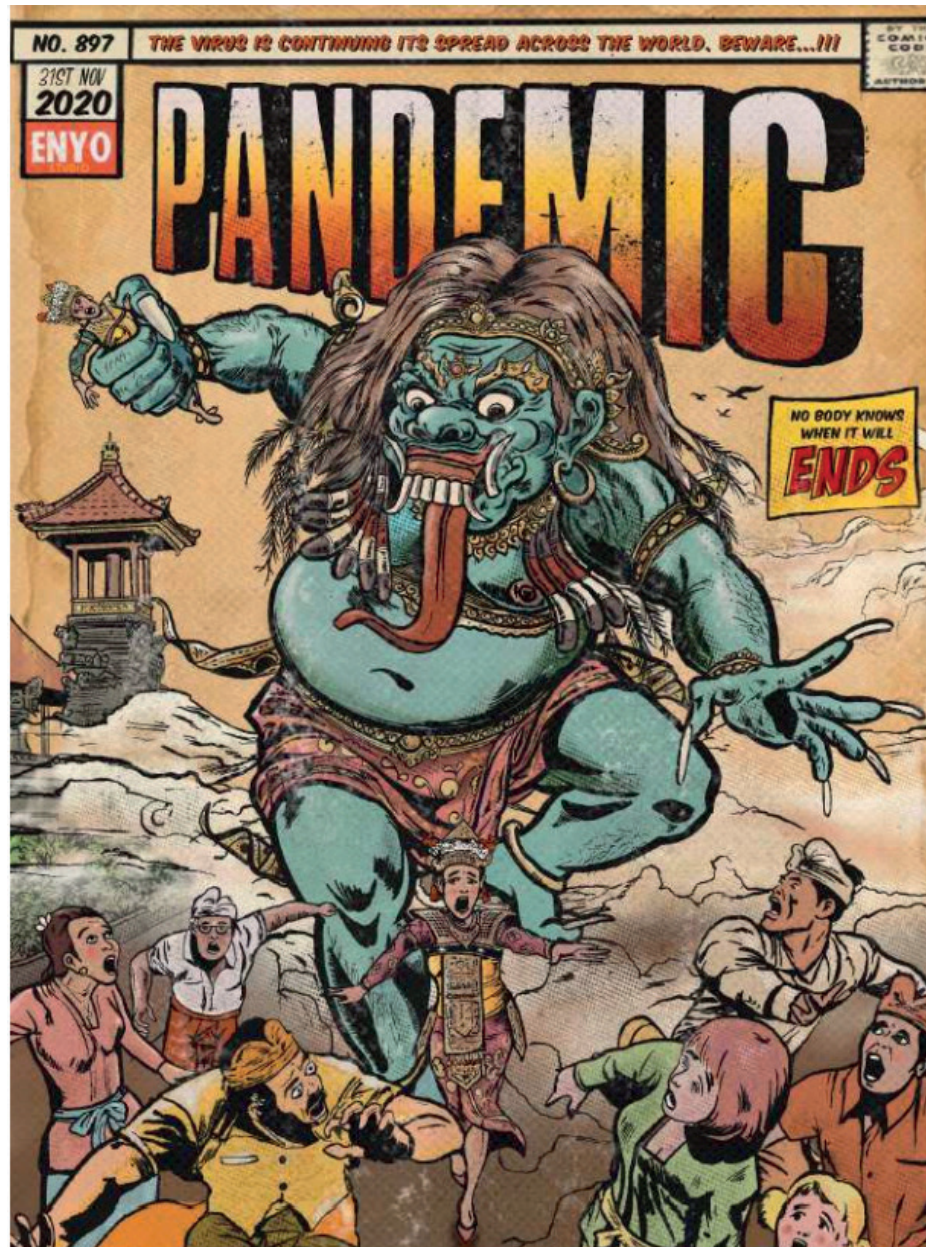
“AT House”
Digital Print, 80x100 cm
Wayan Eka Jaya Putra



“Membumi”

Recycled HDPE Plastic, chair: 66x80x85 , table: 60x60x32

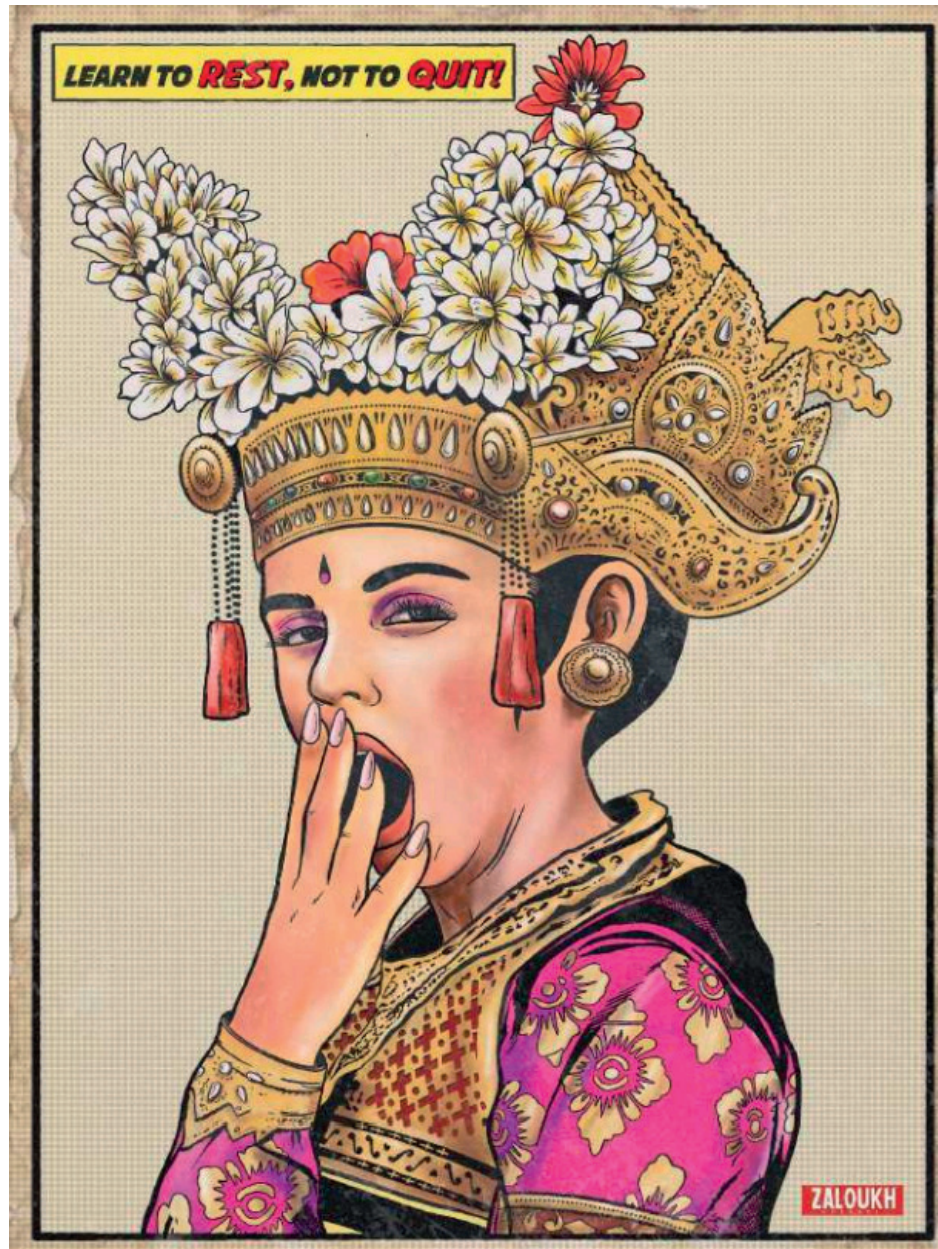
Wedoo



“Pandemic”

Digital Print, 42 x 60 cm

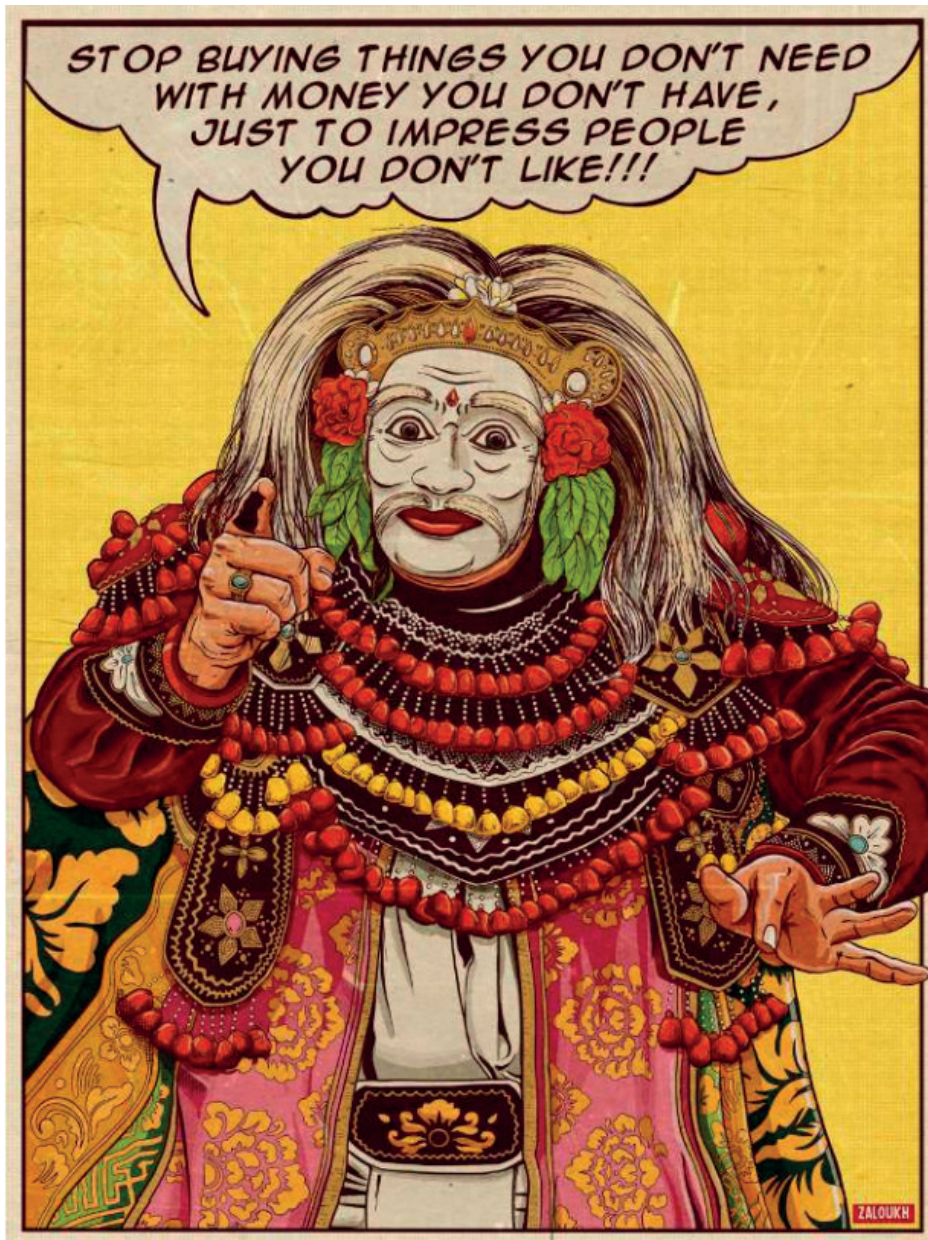
Windu Sucipta



“Learn to Rest”

Digital Print, 42 x 60 cm

Windu Sucipta



“A Message from an Old Man”

Digital Print, 42 x 60 cm

Windu Sucipta



“The Island of Gods”

Digital Print, 42 x 60 cm

Windu Sucipta



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