


## Study of Modern Balinese Style Design Forms on Greeting Cards by Putu Pageh

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Article Info	ABSTRACT
<b>Keywords:</b> Bali Modern, Graphic, Greeting Card	Putu Pageh, a Balinese designer, brings local nuances with a modern touch in the greeting card design 'Selamat Hari Raya Galungan dan Kuningan'. This design features unique visual exploration that distinguishes it from others, making it an interesting subject for research. This study aims to identify the characteristics of Modern Balinese design in the context of graphic design. A qualitative method was used through observation, documentation, literature study, and questionnaires, with thematic analysis based on several visual categories. The study results indicate that the characteristics of Modern Balinese Design in this greeting card lie in the representation of Barong Ket - Rangda combined with jejaitan/tamiang as a symbol of Galungan and Kuningan. The use of pastel colors conveys a celebratory expression with three main colors and their variations through tint/shade techniques. The character illustration is decorative and simplified, incorporating Form Generator's scientific thinking, particularly in the letterform derived from jejaitan/tamiang. This Modern Balinese Design style inspires designers to innovate while maintaining local values. Further research can explore other communication media and audience responses to Modern Balinese style design.
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### INTRODUCTION

Colonial liberalism influenced the development of design in Bali. Graphic designers were needed when the ANETA (Algemeen Nieuws-en Telegraaf- Agentschap) company was established by the Dutch to monopolize the advertising business in the Dutch East Indies. The main livelihood of Balinese people is no longer in the agricultural sector since tourism in Bali developed rapidly in the 1980s. A culture shock ensued between the traditionally preserved Balinese culture and the foreign (Western) culture that entered Bali. Modern Balinese design as a form of assimilation (adjustment) between modern Western and traditional Balinese is used in various design sectors (interior and architecture, fashion, graphics) until today. This form of adjustment is unique because something that is still firmly entrenched in the profane (traditional) meets the forms of profit (modern), where Balinese people still strongly believe in cosmology meets forms that follow form follows function (Maharani, 2014) . The balance between human life (microcosm or bhuana alit) and the natural environment (macrocosm or

bhuana agung) must be maintained, from the cosmic side in Balinese society (Hasudungan Irianto Sitinjak et al., 2020) .

Technological developments in devices and software greatly facilitate the design process because they turn things that were previously analog into digital. This convenience opens up opportunities for designers to work on designs quickly and expand the spread of work with the concept of local culture globally. Putu Pageh is one example of a Balinese designer who tries to bring the nuances of Balinese local culture and modernize it in each of his works, such as the greeting card design 'Selamat Hari Raya Galungan dan Kuningan' in August 2023. The greeting card design designed by Putu Pageh has a unique visual concept exploration and is different from the 'Selamat Hari Raya Galungan dan Kuningan' greeting card design in general so that it becomes the motivation in this research. The purpose of this research is to identify the characteristics of Bali Modern design in the object of research so that it can be useful for readers who want to understand the Bali Modern style in graphic design concentration. Examining the form of Balinese Modern design in greeting card designs by Putu Pageh is the formulation of this research problem, which focuses on the form of design and the characteristics of the design. The benefits gained from the study and discussion are knowledge about the characteristics of Balinese Modern design applied to Putu Pageh's greeting card design so that it can be used in the development of the next design.

## METHODS

### Research Method

The qualitative method is the approach of this research to gain an understanding related to the study of the form of Modern Balinese design on the object of research. Qualitative research according to Moleong (2017:6) is research that aims to understand the phenomenon of what is experienced by research subjects such as behavior, perception, motivation, action and others holistically and by means of descriptions in the form of words and language, in a special context. Observation, documentation, and questionnaires were conducted in this study. Literature study as part of documentation, based on offline (print) and online (digital) sources.

### Location and Object of Research

The main design object studied is Putu Pageh's 'Selamat Hari Raya Galungan dan Kuningan' greeting card. The visual concept data from Putu Pageh's work listed on the post complements the discussion of this research. In addition, thematic visual analysis was used to look at similar objects through the collection of Galungan and Kuningan themed greeting card designs published on Instagram. Digital greeting cards about Hari Raya Galungan and Kuningan, especially on Instagram, have a broad spectrum so that researchers use the help of the hashtag #ucapangalungankuningan to facilitate measurement in the thematic analysis process. The visual category was chosen to further filter posts to exclusively contain visual Galungan and Kuningan Day greetings, not in video reels format, not made with low image quality for easy reading. The total data obtained was 17 Galungan and Kuningan greeting cards. In addition, the researcher also involved 30 respondents in Denpasar City as research subjects through an online questionnaire.

## Research Instruments

The questionnaire in the study consisted of several research questions to see the response of the research subjects to the object of research. Two questions used Guttman Scale type measurements. One question (question 2) consists of answers with alphabetical choices, which can only choose one to two answer options, as follows:

**Table 1.** Research Questions

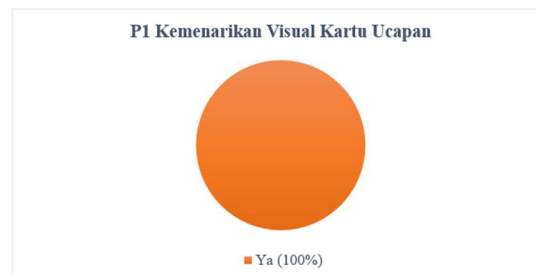
Question	Answer	
Do you find Putu Pageh's Galungan Kuningan visual greetings interesting and unique?	Yes	No
Does Putu Pageh's modern Balinese-style greeting card design still fit the meaning of Galungan Kuningan?	Yes	No
What Galungan Kuningan greeting card visuals are predominantly seen?	Arches and Temples Penjor Female character with pajegan or gebogan	

Source: Author's Documentation

## RESULTS AND DISCUSSION

### Results and Data Analysis

The percentage of results obtained from each research question to 30 respondents is:

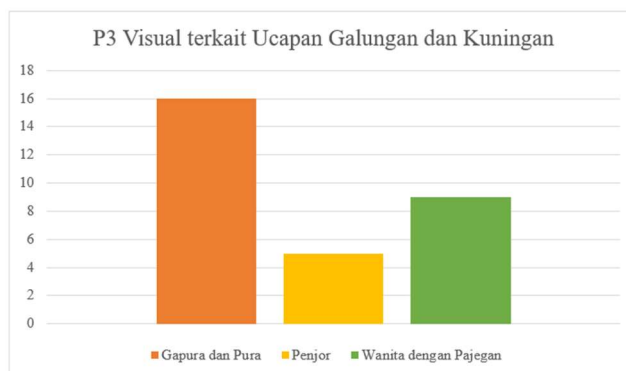


**Figure 1.** Diagram of questionnaire results: Visual Appeal of Greeting Cards (Source: Author's Documentation)

Figure 1 shows the percentage that the visual attractiveness of the object of research is considered high, because respondents strongly agree that the visuals are interesting and unique. In line with the percentage of conformity of meaning that shows the result of 'strongly agree' in Figure 2.



**Figure 2.** Diagram of the questionnaire results: Appropriateness of Meaning in Objects (Source: Author's Documentation)



**Figure 3.** Diagram of questionnaire results: Visual dominance of published Hari Raya Galungan and Kuningan greeting cards (Source: Author's documentation)

The data in Figure 3 shows that the visuals of Galungan and Kuningan Day greeting cards that have been published and seen by respondents are dominated by visuals using gatesura and temples. Furthermore, the visual use of women with Pajegan/gebogan is a visual that is seen quite often. The last sequence with the lowest score is the use of Penjor visuals on Galungan and Kuningan Day greeting cards.

#### Discussion

**Forms of Modern Balinese Design on Happy Galungan and Kuningan Greeting Cards by Putu Pageh**



**Figure 4.** Galungan and Kuningan Day Greeting Card by Putu Pageh  
Source: <https://www.instagram.com/p/CvZwdeBy0Jq/>

The design of the Happy Galungan and Kuningan greeting card designed by Putu Pageh has a new concept. According to Putu Pageh, the concept of this work in particular "The character and style of the image is inspired by the Balinese jejaitan and tamiang tetuasan. The design of the Galungan & Kuningan greeting card with a novel concept, takes the symbol of the victory of Dharma against Adharma. Barong as a symbol of Dharma which means goodness. The colorful colors reflect the celebration" (see picture 4). The application of jejaitan and Balinese tamiang is not only seen in the character and style of the image but also in the decorative typeface created. Tamiang in Hinduism symbolizes a shield as a shield

in war that protects itself, its round shape is understood as a symbol of Dewata Nawa Sanga (the ruler of the nine cardinal directions) (Ni Kadek Karuni, et al, 2021) .

Rangda and Barong Ket are visual representations of the concept of celebrating dharma against adharma in the commemoration of Galungan and Kuningan. Barong Ket is a depiction of Banaspati Raja which means protector of the forest or trees (king of the forest). Its form is a combination of lions, kinds, cows or bears that have magical powers, and usually the type of Barong Ket is side by side with Rangda (Susandi, 2021) . Rangda in Balinese alus is used to refer to widows from among the Tri Wangsa in Bali (Brahmins, Kshatriyas, Vaisyas), while from the Sudras it is known as balu/walu. Rangda as the embodiment of Goddess Durga on earth has the title Hyang Bherawi, with the characteristics of a scary face, long hair, bulging eyes, protruding tongue and long nails (Susandi, 2021) . The shape of the Rangda mask is distinguished by the color of the mask, namely Ratu Ayu for white masks and Ratu Mas for red masks (Wirawan, 2019) . The visual use of Rangda and Barong characters for the 'Selamat Hari Raya Galungan dan Kuningan' greeting card by Putu Pageh can be considered unique and new from existing/common designs.

Researchers observed the findings of the design form of Happy Galungan and Kuningan greeting cards published on Instagram as many as 17 greeting cards. Gapura and Ulun Danu Temple are the most frequently used visuals on Happy Galungan and Kuningan greeting cards, as many as nine examples obtained (see Figure 5).



**Figure 5.** The use of Gapura and Ulun Danu Temple in the design of greeting cards commemorating Galungan and Kuningan (Source: <https://www.instagram.com/explore/tags/ucapangalungandankuningan/>)





**Figure 5.** The use of penjor in the design of greeting cards commemorating Galungan and Kuningan (Source: <https://www.instagram.com/explore/tags/ucapangalungandankuningan/>)

In addition to the use of gates, there are also greeting card designs that use penjor as the main visual to represent the greeting 'Selamat Hari Raya Galungan dan Kuningan' (see Figure 6). Penjor visuals are a part of Balinese Hindu rituals that contain elements of art when celebrating Galungan and Kuningan. Penjor is a symbol of expressing gratitude to Ida Sang Hyang Widhi Wasa for the victory of dharma against adharma, then penjor was perfected as a means of honoring His grace during the reign of King Sri Jaya Kesunu (Heriyanti & Wartayasa, 2020). The form of penjor is a symbol of the mountain and symbolizes the earth with all its products, which provide life and safety of the land, depicted as two dragons, namely Naga Basuki and Ananta Bhoga (Ardiyasa, 2018).

Characters are also used in the visuals of greeting cards for Happy Galungan and Kuningan (see Figure 7). Women carrying pajegan or banten gebogan is a visual that is used quite often. Banten gebogan is a way to show devotion to Ida Sang Hyang Widhi (Toya Wisuda, 2021). The shape of the gebogan is made to rise like a mountain that is increasingly conical (taper), and the mountain is symbolized as the abode of Ida Sang Hyang Widhi as Sang Hyang Parama Kawi or the ruler of the universe (Suyatra, 2017). The results of the thematic analysis carried out are in line with the results of the questionnaire that the dominant visuals use gatesura and temples on Galungan and Kuningan Day greeting cards that have been published so far.



**Figure 7.** The use of characters in the design of greeting cards to commemorate Galungan and Kuningan.

Source: <https://www.instagram.com/explore/tags/ucapangalungandankuningan/>

Putu Pageh's work, which is the object of research, still maintains the meaning of commemorating the creation of the universe with all its contents and celebrating the victory of dharma (truth) against adharma (evil) on Galungan and Kuningan. Putu Pageh dares to take a visual concept that is different from the general pattern in the design of 'Selamat Hari Raya Galungan dan Kuningan' greeting cards through the use of *tamiang* in typography, character and image style and the use of *Barong - Rangda* as a form of dharma against adharma. The researcher also observed that Putu Pageh's work can be considered in the category of Modern Balinese Design.

## Distinctive Characteristics of Modern Balinese Design on Galungan and Kuningan Day Greeting Cards by Putu Pageh

Modern Balinese design as a form of assimilation (adjustment) between modern from the West and traditional Bali is used in various design sectors (interior and architecture, clothing, graphics) until today. This form of adjustment is unique because something that is still firmly held by the nature of provan (traditional) meets with forms of profit (modern), where Balinese people still strongly believe in cosmology meets with forms that follow form follows function (Maharani, 2014) . The West brought the science of proportion and anatomy to the East, and the plaquette style that combines images and simple text that is communicative, especially in graphic design. Modern design is divided into two development times, namely modernism and mid-century modern. There are several references that differentiate the visual styles of the two developmental eras as follows:

**Table 2:** Design styles between Modernism and Mid-century modern era

Indicator	Modernism	Mid-century modern
Triggers	After World War I, many European designers wanted to change the style of the previous era with a new approach.	In the mid-20th century, post-World War II to be precise, modern design underwent a slight change from the plain and austere design of the 1920s and 1930s to a softer one.
Distinctive features	Simple, clean and smooth shapes (geometric patterns) that are strong, contrasted through the use of primary colors or black and white, and almost completely eliminating ornamentation.	More decorative than previous periods, design was influenced by recent scientific discoveries. The lighter touch, and contrasting geometry of early modernism was replaced by more natural and organic forms (biomorphic design) in the late 1950s, flowing lines, clear pastel colors, and distinctive patterns with a touch of humor, often called soft modernism.
Ideas	The shape of an object should depend on its function.	

Source: (Black et al., 2021)





**Figure 8.** Barong - Rangda illustration on a greeting card by Putu Pageh  
(Source: <https://www.instagram.com/p/CvZwdeBy0Jq/>)

The concept of Balinese Hindu culture and religion as an identity is brought into the visualization of greeting cards by Putu Pageh. Interestingly, the present visual concept is made more towards mid-century modern which can be seen in:

1. The colors used in the characters and writings are pastel colors with a soft, cute, and elegant impression that can represent a celebration. The illustrations of Barong Ket and Rangda are simplified, inspired by jejaitan or tamiang (see Figure 8). Three colors are used in the visuals of Putu Pageh's Galungan and Kuningan Day greeting cards: red, yellow, and blue. Putu Pageh makes use of the tint/shade arrangement of the main color to create its derivative colors, thus enriching the visualization.





**Figure 9.** Jejaitan/tamiang as inspiration in creating the writing on the greeting card by Putu Pageh (Source: <https://www.instagram.com/p/CvZwdeBy0Jq/>)

2. The lettering created by Putu Pageh involves a scientific thought process. In the world of design in general, all forms must be composed of Form Generators, namely points, lines, fields, volumes (3 dimensions). Form Generators are the basic elements that make up images, letters/writing, textures, motifs, and other visual forms (Rustan, 2023) . The writing made by Putu Pageh is of a decorative type by utilizing the plane shape of the jejaitan or tamiang. Putu Pageh's breakthrough can be understood that everything is basically made of the same atoms (constituent elements), so we can create any design.

## CONCLUSION

Modern Balinese design was born as a form of adjustment between the Western modernity of profit and form follows function with the Eastern culture (Bali) which is proven (traditional) and strongly believes in cosmology. Putu Pageh tries to create contrast based on the training of freedom of thought and produce expressions that are different from the general pattern in the visualization of greeting cards 'Selamat Hari Raya Galungan dan Kuningan'. The characteristics of Modern Balinese Design in the research object lies in the ability to communicate through the representation of Barong Ket - Rangda combined with jejaitan/tamiang as a symbol of dharma against adharma on Galungan and Kuningan (the Balinese side). In addition, the use of pastel colors as an expression of celebration by using three main colors. The main colors are then tinted/shaded to create new colors. The illustration form of the Barong-Rangda character is simplified but also decorative with a local Balinese Modern nuance. The visual style of the lettering is created by involving a scientific thought process that sticks to the Form Generator, specifically the plane shape of the jejaitan/tamiang as its modern side. This Bali Modern Design style can help designers to try to get out of the existing general pattern but still maintain the locality of its visual inspiration so that it can compete at the national and international levels. Suggestions for future research are that researchers hope that in the future, more designers will consider using a distinctive Modern Balinese Design style in order to introduce and preserve Balinese local culture that can be accepted globally and according to the times. Designers can also develop their own style and characteristics based on the premise that refers to the Modern Balinese Design style. In addition, further research can conduct a more in-depth analysis not only on the object of greeting cards but also other communication media by involving audience responses to the form of Modern Balinese-style design. The research locus can also be expanded not only to

Denpasar area respondents but also other areas, with more samples and populations than this study.

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