

SOCIO-HISTORICAL MEDIA TOURISM PROMOTION STUDY DURING THE DUTCH EAST INDIES PERIOD OF 1930 - 1940

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ABSTRACT

This study discusses the media of tourism promotion in the Dutch East Indies period, in the form of lithographic print art images. The purpose of this research is to determine the meaning of visual language in the promotional media images. Promotional objects in question are pictures of lodging, photos of exotic cultural and natural products of the colonies *insulinde* printed between 1930 and 1940. With socio-historical methods consisting of social and historical studies, data obtained from literature studies, literature studies, and field observations will be analyzed using Teun A. van Dijk's critical discourse approach. Furthermore, the results of the study will be interpreted descriptively qualitatively and presented with a historiographic approach. The findings of this study are there had been a process of Westernization in visual culture in the colonial period. The conclusion of this research is the portrayal of media promotion tourism during the Dutch East Indies of 1930-1940, which has given birth to traces of *art deco* style lithographic print as an effort of modernization in supporting modernity and developing a modernistic Dutch colonialist tourism aimed at European travelers.

Keywords: socio-historical, tourism promotion media, the Dutch East Indies period

ABSTRAK

Penelitian ini membahas tentang media promosi wisata di masa kolonial Belanda, berupa gambar seni cetak litografi. Tujuan penelitian untuk mengetahui makna bahasa rupa yang ada dalam gambar media promosi tersebut. Objek promosi yang dimaksud adalah gambar penginapan, gambar hasil budaya dan alam eksotik pedalaman tanah jajahan insulinde yang dicetak antara tahun 1930 hingga 1940. Dengan metode sosio historis yang terdiri dari kajian sosial dan sejarah, data yang diperoleh dari studi literatur, kajian pustaka dan observasi lapangan akan dianalisis dengan pendekatan wacana kritis Teun A. van Dijk. Selanjutnya berdasarkan data yang ada, hasil penelitian akan diinterpretasikan secara deskriptif kualitatif dan dipaparkan dengan pendekatan historiografi. Hasil temuan dari penelitian ini adalah bahwa telah terjadi proses pembaratan dalam budaya visual di masa kolonial. Adapun kesimpulan penelitian ini yaitu penggambaran media promosi wisata masa Hindia Belanda 1930 - 1940, telah melahirkan jejak seni cetak litografi bergaya *art deco* sebagai upaya modernisasi dalam mendukung modernitas dan memajukan pariwisata kolonialis Belanda yang modernistik di Hindia Belanda yang ditujukan bagi pelancong orang-orang Eropa.

Kata Kunci: sosio historis, media promosi wisata, masa Hindia Belanda



INTRODUCTION

1930s Dutch East Indies was the beginning of the revival of industry in all sectors after the Dutch Colonial Government went through a difficult time malaise the world economy (Padmo, 1991). One of the main activities carried out by the colonial government was to intensify the tourism sector by forming an office of Dutch East Indies tourism bureau, known as the *Vereeniging Toeristen Verkeer* (VTV) (Sunjayadi, 2007). The exploitation for Dutch East Indies tourism, in particular, was the exoticism interior of Sumatra, Java, and Bali, which became its primary objects, including the introduction of local culture, especially for travelers from Europe or America who would come to the Dutch East Indies.

To supporting tourism activities, there are various shapes and sizes of promotional media models at that time. The Dutch colonial-era tourism promotion media, among others, were in the form of lithographic printing art products, one of which was its decorative depiction of objects. Produced in various sizes and shapes that are embodied in luggage labels, pamphlets, and posters. The printed art images of tourism promotion at that time generally contained visual objects of an inn supported by architectural drawings of buildings, inland natural scenery, and activities of local residents, which were generally made by the Dutch advertising agency (Setiyono, 2004).

Graphic artwork entered the Dutch East Indies spearheaded by Jan Lavies, who was born in the Netherlands on 9 September 1902. He completed his study in the Netherlands at *Academie Voor Beeldende Kunsten*, who embraced the Amsterdam School pattern and completed in 1925. Technically in completing his work, he had applied his artistic ability with the use of decorative styles to represent material objects in his picture. The decorative style in question is art deco, a modern style of graphic art and society that developed from Europe between 1919-1939. Art deco, in its representation, tends to change a real object into a figura-

tive object without reducing its iconic impression. With its distinctive bright color appearance, a combination of geometric elements and floral tendril, typography, and aesthetically simple illustration, art deco is an aesthetic reflection of the modern spirit (Banindro, 2017).

Nearly a decade Jan Lavies print work of lithographic graphic art decorates tourism promotion media in the Dutch East Indies. No less than 265 Lavies graphic print works have been exposed in the newspapers, brochures, and travel magazines created from 1928 to 1940. With its authenticity, Lavis successfully transformed the realistic objects he chose for visualization into models or decorative art styles. Lavies' works are always certain to use strong colors, abstract, and geometric shapes, such as rectangular shapes, triangles, and circles, block lines. Some of which are combined with plant motifs and iconic figures, while still retaining the elements of placard block. The composition elements of the promotional media image are expressed in a simple but always indexical format. This research is interesting to examine why art deco is used as a visual approach method. Since there has never been a study that explicitly discusses this matter, this study becomes important.

The first study entitled *Advertising In The Dutch East Indies In Search of A Tropical Style* was written by Maartje Brattinga (2015) was used to get an idea of the development of colonial advertising. It was made to be a primary reference to the development of advertising in the colonial period. In his description, Brattinga said that the development of advertising at that time saw graphic designers being familiar with the use of letter models, photographic techniques, print techniques, and at the same time, choosing the placement of the media.

The other study was written by Hidayatullah (2012) about design development in Indonesia. This journal explained that the development of the printing industry in the colonial period was an essential stage in cultural openness because there were verbal and visual communica-

tion crossings. Data revealed in this journal include that in 1919 there were 120 printing companies. During the colonial period, there were 3,000 German and Dutch artists and designers.

Thesis, written by I Wayan Nuriarta (2016) in ISI Yogyakarta about Poster in Imaging Balinese Cultural Identity in the Colonial Period, was used as a reference to get the fact that local cultural symbols had become a model of introduction to tourism promotion. All the points above are findings that reinforce how the graphic printing artists of the colonial era built a visual identity and provided an intense color (distinctive style) for the tourism promotion industry at that time.

Based on the above background description, it can be formulated why the art deco approach illustrates the social reality of the portrayal of tourist objects during the Dutch East Indies colonial era of 1930-1940. The purpose of this research is to read the cognition art and the historical, social context of the depiction of art deco graphic printing with the object of tourism promotion during the Dutch East Indies of 1930-1940.

RESEARCH METHODS

Through a sociological approach, history can gain a more comprehensive understanding of the meanings of historical events. According to Max Weber, he was intended as an effort to gain interpretation understanding in the framework of providing a causal explanation of social behaviors in history, population growth, migration, urbanization, transportation, welfare, and others (Kuntowijoyo, 2013). In this research, the sociological aspects that are inherent and close to the topic or issue of tourism promotion become a separate discussion.

It is a set of rules and a systematic way to collect historical sources effectively, critically evaluate them, and propose a synthesis of the results achieved in written form (Garraghan, 1957). The presentation of historical sources will then be written using the historiography method. Historiography is a way of writing, explaining, or

reporting the results of historical research that have been conducted where emphasis more on chronological aspects. The historical method is a method that uses stages. First is the stage of collecting data (heuristics), the second stage is source criticism (verification), the third is the stage of making a point of view (interpretation), and the fourth stage is the stage of writing history (historiography) (Kuntowijoyo, 2005).

Basically, this research is aimed at revealing how the development and change of an artifact or design work are influenced by the existing construction of society, culture, and ideology (Kartodirdjo, 1992). With this socio-historical study, this research is directed to: (1) provide an overview of the existence of artifacts or design works in the context of the time; (2) how their development and change. These two aspects become the basis for uncovering the reality of artifacts or design works that are adjusted to the reality of the era diachronically (within a specified period). In this socio-historical study, the object under investigation is design work certainly produced for specific functional purposes.

A printed work of art, what distinguishes it from other artifacts, is its functional value. Thus, tourism promotion work as a research object will be categorized into three discussions, namely: (1) First is how the printed artwork or artifact has a function as a promotional tool, as a medium or means, and as a tool. (2) Second is how the concept of signs (symbols, meanings, and values) is depicted from artifacts. (3) The third is how the values in society are adjusted to the reality of the artifacts. From the categories that have been determined as variables of this study, the results of the analysis are expected to be able to answer about the description of artifacts in relation to the time context while answering about anything that triggers changes and developments of artifacts or design work in a certain period.

Data analysis is the process of systematically tracking and organizing field notes and other materials to present their findings. Based on the nature of the data collected, this study will be analyzed descriptively qualitative with exposure to sentence breakdown (narrative data) (Sugiono, 2010). Operationally, the population will be selected based on a random sample or random sampling that has been obtained in the field. The object of the selected colonial tourism promotion media will be presented one by one by identifying the visual elements in it. Furthermore, the promotional media material objects will be described based on the study of visual elements. This research is descriptive qualitative research with Teun A. van Dijk's critical discourse analysis approach (Dijk, 2000). Van Dijk's critical discourse analysis model operationally has three spatial dimensions, namely: text, social cognition, and social context. (Haryatmoko, 2017) Critical discourse analysis is a way to examine further how social practices are presented in the media.

RESULTS AND DISCUSSION

There are several tourism promotion media used in the colonial period. The media are luggage labels, pamphlets, and posters.

Luggage Label

Art luggage labels represent a type of promotional media for lodging or hotels in the Dutch East Indies era, which is used by attaching it to luggage bags. At the time, stickers became pride and prestige and could enhance the dignity of travelers when their suitcases were filled with lodging stickers. A traveler from Europe (Cellania, 2010) commented on this pasted image that:

Luggage tags are a part of hotel history that is so enthralling and memorable in the golden age of tourism, nearly 60 years from the early 19th century to the 20th century. During this time, these labels were used by hotels as promotional tools and eagerly glued to suitcases, and all sorts of travelers' luggage with pride.

Luggage label is generally in the form of color printing using lithographic printing techniques. They are tangible two-dimensional items, consisting of various sizes and shapes. At the time, it was made using paper material with two faces, one side for the image, and the reverse side is for the glue or the like (Wedjah, n.d.).



Figure 1. Paste image attached to the traveler's luggage bag

Source: Plane Luggage Cliparts #2758478, n.d.

As the object of this research, the sample is a sticker of the Grand Hotel Tjisoeroepan lodging house. The material object is in the form of a triangular sheet with dimensions of 4 x 5 cm, made from paper with lithographic printing techniques and designed by Jan Lavies in 1930. Textually, the Tjisoeroepan Lodging's paste image contains text and image. The image of the inn building right in the middle of the object became the main visualization element, with lush trees on the left and right adorn the main road leading to the inn. Luggage labels also contain images of rising mountains in the background and clouds and sky as filling fields. The text graphic element refers to the name of the inn building, Grand Hotel Tjisoeroepan Garut Java, using a custom typefaces model in various sizes.

Visualization of the main elements of the white building image shows an elegant lodging building, precisely illustrated as figurative geometric. The architectural image of the building itself is a symbol of the indies-style Tjisoeroepan hotel building, which is a new form of architectural style that absorbs European and local building models. So that it produces an



Figure 2. Luggage label of the Tjisoeroepan Hotel

Source: Extremely rare Jan Lavies label for Garoet Java. grand hotel tjisoeroepan, 2007.

architecture typical of Dutch East Indies or also known as the Dutch East Indies Architecture (Gunawan, 2016).

Images of lush pine trees that usually grow in the highlands decorating the left and right of the main road leading to the inn, the color of burnt sienna and yellow ochre illustrates that pines are plants that grow in the tropics. The image of the towering mountain in the blue background is Mount Cikuray, the highest mountain range in West Java. Field fillers decorated with yellow and white depict fair weather and free from pollution.

The graphic text element with custom typefaces model refers to the name of the inn building that is Grand Hotel Tjisoeroepan Garut Java in various size points is the identity of the corporate brand Grand Hotel Tjisoeroepan Garut Java. In accordance with the spirit of the times, Jan Lavies, as a modernist, is trying to offer Tjisoeroepan Hotel tourism promotion with a modern approach, namely the spirit of modern art deco. With warm tropical colors, visualization of luggage labels makes the objects the hotel offered look charming, luxurious, and comfortable.

In the social cognition aspect, Grand Hotel Tjisoeroepan, formerly named Villa Pauline in Cisurupan, Garut, West Java, is an exclusive and comfortable lodging. It has also been listed as one of the classy and expensive resort hotels. The hotel is bustling with visitors because of the beauty of its loose views close to the famous Papandajan crater, which has complete facilities, including a swimming pool. (Garoet, 2019) Historically, the Grand Hotel Tjisoeroepan was founded in 1912. It is a well-known health resort in Southeast Asia. Its position in the moun-



Figure 3. Grand Hotel Tjisoereopan 1930, (formerly called Villa Paulina) located in Cisurupan, Garut.

Source: Grand Hotel Tjisoereopan, 1930

tainous area of Cikuray with an altitude of 3,000 and 4,000 feet allows the region to get air quality that is very healthy, natural, and soothing to the lungs. The popularity of this hotel is because of massive promotions carried out to foreign countries, one of which is the publishing of this attraction in the newspaper 'The Straits Times,' Singapore, on 14 October 1920 (Garoet, 2019).

The results of the advertisement, later on, 31 March 1932, brought silent film actor Charlie Chaplin to Garut, preceded by a newspaper called Charlie Chaplin Op Java. Enthousiaste Ontvangst, using the Van Lansberge, Chaplin group that sailed from Singapore, finally arrived at the port of Tandjong Priok. From there, they took a train to Bandung and stopped at Cibatu Station then continued to Cisarupan by car. (Isnaeni, 2019)

With the presence of a hotel in Cisarupan, Kabupaten Garut at that time, it also brought changes to the local community, especially its economic and social life. One example is the emergence of street vendors who peddled fabrics, batik, and crafts as souvenirs for travelers, as documented by the Parker family, tourists from Australia. In their photo object memories located in the market entitled: 'Making clothes' at a street market, taken in 1928, can illustrate how the dynamics of the Cisarupan Garut community carry out their economic activities. (Garoet, 2019)

Another social reality is the service provider's job as a tour guide for travelers to tour around the inn, offering services to guide horses, baggage carriers, or porters to explore the Papandayan mountain area. Cisarupan is a sub-district area in Garut Regency, West Java Province, Indonesia. This sub-district is located about 22 Km from the capital of Garut Regency with its administrative center located in Balewangi Village. Here In this place, there is a top-rated tourist attraction in West Java, the Crater on Mount Papandayan. Previously, there was also the Cisarupan Station. Still, now it has been inactive since the Cibatu-

Cikajang railroad was closed around the 1980s because it could not compete with modern and more practical modes of transportation. (Garoet, 2019)

In the social context aspect, Cisarupan is geographically included in Sunda Tatar, which is the place or area that becomes the entrance of Sundanese customs or culture in western Java. (Ekadjati, 2009) The Garut tourism industry reached its golden age in between 1920 and 1930. Throughout 1928, King Leopold III and Empress Astrid, ruler of the Kingdom of Belgium, visited Garut. Silent film comedian Charlie Chaplin, actress, and singer Renate Mueller and actor and singer Hans Albers, both from Germany, watched the beauty of Mount Papandayan and the Garut countryside up close and took the time to stay at the Cisarupan hotel where they traveled. (Garoet, 2019)

Until the 1930s, Cisarupan was one of the tourist destinations of choice in the Dutch East Indies for western travelers. Therefore, many tourism promotions mention that the place is a recommended destination to visit for European and American travelers. One of them, Java Vereeniging Toeristenverkeer, once published a book entitled: *Eenige Wandelingen in de Omstreken van Garoet Behoorende bij de Wandelkaart* (Some Walks in the Vicinity of Garoet as Shown on the Map of Garoet and Vicinity) around 1924. The book is equipped with city maps of Garut and its surroundings containing a route to explore Garut that can be reached by foot.

There are 15 routes offered in the book, one of which goes to Cisarupan sub-district because the road to the tourist attraction is climbing and winding. One of the options is a three-horse rider *driespan rijtuig*. This Delman will transport travelers from hotels in Garut since dawn and will arrive in Cisarupan around 8 a.m. Tourists along the road will witness the activities of residents from a still dark, cold, and foggy day. Watching people in sarong blankets start to enliven the road until farmers emerge to the rice fields or watching tea planters picking young shoots as the sun rises in the morning.

Arriving at Tjisoeroepan, travelers will be served breakfast. Then the tourists will then be given a choice of transportation to go to the Papandajan crater. They could choose to ride a horse or be stretchered. Picking tea leaves from West Java plantations are famous for its deliciousness and fragrant, Tea is still a commodity in the Cisurupan Area of Garut until the end of the 21st century. The Regional Government opened investment and rejuvenation of tea plants for the private sector in the former Dutch plantation area of Dayeuhmanggung, which was opened since 1913. (D. P. Lestari, 2018)

The majority of Sundanese people work as farmers, and this is due to the fertile Sundanese soil (Hendayana, 2010). As it happens, the remnants of the Dutch Colonial heydays' plantations at the foot of Mount Cikuray can still be found, even functionally productive.

Pamphlet

Pamphlets, also referred to as leaflets, distributions, treatises, are scattered papers that can be accompanied by drawings or not, without envelop or binding. It is printed on a piece of paper on one side or both sides, then folded or cut in half, one-third, or even one-quarter, so it looks smaller (Gezar, 2011). It is made of paper and, in the past, printed with lithography techniques. The selected pamphlet research was a tourism promotion material from Sumatra, namely the Sumatra Island tourism promotion from the *Koninklijke Paketvaart Maatschappij* (KPM). A company owned by the Dutch Colonial government.

The material object is in the form of a rectangular sheet with dimensions of 12 x 23 cm, made of paper with lithographic printing techniques by printing: G. Kolff & Co., Weltevreden, Java, the Dutch East Indies and designed by Jan Lavies in 1928. Textually, the pamphlet contains text and picture text elements. With the main component of visualization two Batak Toba traditional houses, Bolon, the silhouette of a coconut tree appears on the left front of the pamphlet, and the picture



Figure 4. Pamphlet illustrating Bolon Toba traditional house

Source: Travel Brochure TB32 , 1929

of Simarjarunjung foothills appears to the left, back, and right of Bolon, the lake of Toba bay with clouds track in the sky adorning the background behind the Bolon house itself. The graphic text element refers to the owner of the travel promotion company, By KPM, to Sumatra, using the freestyle script text.

Visualization of the main element is a picture of a pair of sturdy Bolon traditional houses colored in orange, showing grandeur and magic. The black silhouette of a coconut tree on the left front of Bolon house picture depicts a tropical and fertile with perennials Toba. The Simarjarunjung hill picture appears to the left, back and right of the Bolon, in red color combination shows that the area is known as an ancient caldera. The bay in Lake Toba is full of blue lake water, illustrating the vast and depth situation of the lake, which covers an area of 100 Km x 35 Km and a depth of 1.5 Km. The path of the cloud line in the sky is light blue with white path clouds illustrating as if Lake Toba is in the tropics and dominating the northern part of Sumatra Island. The graphic text element reads By KPM to Sumatra using a white freestyle script font that refers to the owner of the tourism promotion tool itself.



Figure 5. Lake Toba with Simarjarunjung hills and Bolon, the traditional stage house of the Toba Batak tribe

Source: Collectie Tropenmuseum, Batakuizen uit de omgeving van het Tobameer TMnr 10017214.jpg

The visualization of the By KPM to Sumatra pamphlet, illustrated by the art deco approach, is characterized by block coloring techniques and plot color combinations. As a whole, it offers a harmonious and warm atmosphere. The silhouette of coconut trees and black frames imply to travelers of the comfort of a calm trip. *Koninklijke Paketvaart Maatschappij* (KPM) as a bureau of ocean freight transportation services in the colonial period, through visual short messages tackled by Jan Lavis, suppose to give a guarantee that the tropical tour packages offered to travelers will get an exotic feel that is not found in Europe.

In the social cognition aspect, judging from the picture of the pamphlet, it is certain the object refers to the physical house of Bolon. Batak traditional house for the village head or Huta, Bolon house means large traditional house, standing widely in several villages in North Sumatra. It has a rectangular shape and is quite spacious in size. It can accommodate 5-6 heads of households. The Bolon House has several philosophical values; first is the door design that is lower than the height of an adult human being. It was made purposely to make guest bow their heads so as to not hit the door tresle frame. It is intended as a sign that the guest bows his head as if paying homage to the occupants of the house. Second is the ladder, which has the same philosophy

as the door. Before going up the stairs, a person must bend the body first for balance, this is intended to show respect for the host. The third is related to the parts in the house. (Nurmala, 2012)

There are three arrangements for parts of the house to represent different dimensions or worlds. First, on the *atap-atap* (*banua ginjang*), locals believe it as a sojourn for the gods. Secondly, the ground floor (*banua tonga*) is intended to represent the place where humans live. The third part is under the house (*banua tori*), which symbolizes the world of death.

Most of Bolon's house materials are made of solid logs taken from the local forest. Bolon House was established without the use of nail hooks. The arrangement of wooden beams, wooden posts, wooden walls, and palm-hooks on the roof are only assembled using ropes to bring together the house materials. Some Bolon houses are decorated with chalk paint on the walls. Some various carvings and drawings have meaning following the life of the Batak tribe. (Bappeda Kabupaten Samosir, 2007)

In the social context aspect, There are various versions on the birth of the Batak Toba tribe. The first is *Pusuk Buhit*. One of the peaks on the west of Lake Toba is believed to be the "birthplace" of the Batak people. The second myth states that the ancestors of the Batak people came from Samosir, on the island of Samosir,

and the shores of Lake Toba. They developed their culture and split their descendants into five Batak tribal groups, namely: Pakpak-Dairi, Angkola-Mandailing, Simalungun, Karo, and Toba. Anthropologically, Batak people are unknown when their ancestors first settled in Tapanuli and East Sumatra. Language and archaeological evidence show that Austronesian-speaking people from Taiwan had migrated to the Philippines and Indonesia around 2,500 years ago, in the age of young stone. (Bellwood, 1997) The kinship system of the Batak tribe based on Tarombo genealogy or genealogy is a significant thing for the Batak people. Thus the identity of a Batak will be read from the name of his clan. The kinship system that they adhere to or use until now is from the male or father's line of birth, often called the patrilineal kinship system. (Oktavian, 2017)

The picture of the lake on the pamphlet refers to the object of Lake Toba. The occurrence of Lake Toba itself is full of myths circulating in the community, which states that this lake was originally created by the curse of a beautiful princess named Putri in the Golden Fish Legend. In volcanological history, it is believed that the vast lake occurred because of the eruption of Mount Toba, which is estimated to erupt last around 74,000 years ago. It became Lake Toba complex and left a caldera with Samosir Island in the middle and be declared as the largest caldera in the world (Chesner et al., 1991).

Poster

A poster is a promotional media that is used by car affixed to specific media such as notice boards, wallpapers both inside and outside of a room (Lippert, 2019). *Since it is used as a media, technically, it involves other activities to make it happen. For example, graphic designers and, of course, printing tools which initially in the 18th century had used lithography for multiplied production (Eskilson, 2012).*

As a sample, the Bali Schenevingen Hotel tourism promotion poster was determined to be the object of this study. This promotional travel poster is in the form of

vertical sheets with dimensions of 23 x 27 cm. It is made from paper with lithographic printing techniques and designed by Jan Lavies in 1930. Textually, the travel poster contains elements of text and images. Visualization of the main component is a picture of the gate of a castle complete with Pelinggih and Meru's house. To the left of the poster, area is a silhouette of a tall coconut tree. In the background of the Puri, there is a shadow of a high mountain image and a line of clouds covering the top of the mountain. The poster field itself is filled with a vast sky as the overall background.

The commercialization of Bali emerged since the Dutch colonial era around 1930. They were making this tourism promotional poster become one of the western tourist accesses of western to know about life in the east in this period of time (Banindro, 2011). In figure 8, it can be ascertained that the Bali text on the poster refers to the island of Bali known as the island of the gods. Visualization of the castle with the main gate and Pelinggih



Figure 6. Bali Scheveningen Hotel, 1930 by Jan Lavies

Source: Bali Scheveningen Hotel, 1930

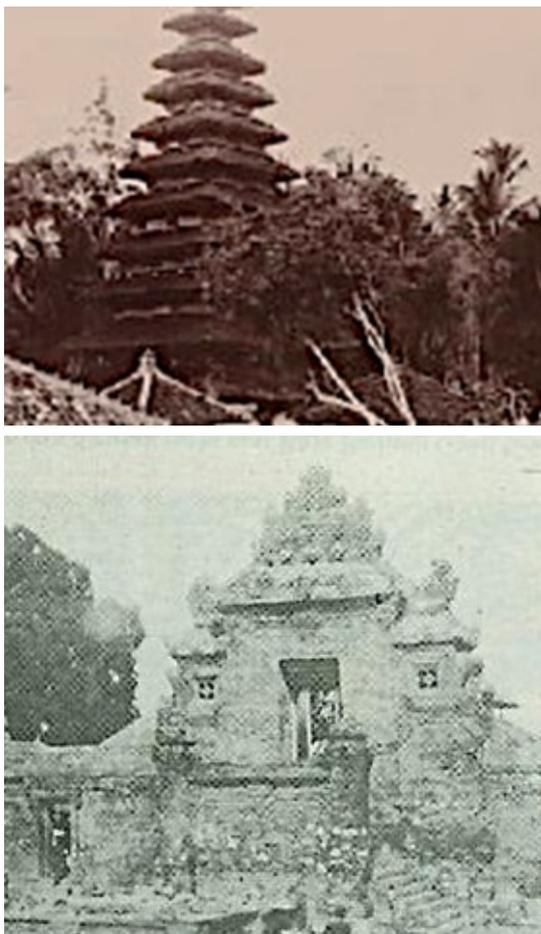


Figure 7. A photo of the 1906 Dutch archive shows that in the east, there is the Meru building and the west gate of Puri Agung
Source: National Archives

Meru illustrate that this Puri complex belongs to the aristocrat. The sacred area itself is marked by the presence of Pelinggih and Meru images. The portrayal of the object in the blue castle strongly indicates that the owner still has a royal bloodline. The silhouette of a black coconut tree shows that this area is still in the tropics. A large and tall mountain with a burnt sienna color shows a majestic mountain and shows its mightiness because of the natural forces within it. White clouds depict a sunny, cloudy atmosphere in the tropics, and the coloring of the reddish sky supports this.

The visualization of the poster of the Bali Scheveningen Hotel, as a whole, illustrates the religious, tranquil, and sacred atmosphere. Through this poster,

travelers are suggested to enter the atmosphere of calm and serenity. Jan Lavies offers a place for travelers who want to get space to contemplate during their private holidays without being disturbed by the hubbub. The poster is made with an art deco style approach. It is marked by the appearance of block colors, massive objects, firm dark line contours, and fields without perspective. In accordance with the spirit of the era, the exotic figurative objects in the interior gave rise to the nuances of contemporary and modern but still sacred.

In the social cognition aspect, Geographically, Bali is located between two large islands, namely Java in the west and Lombok in the east. The majority of Balinese are Hindus. Balinese in Sanskrit is known as Balidwipa. Bali, which means offering and *dwipa*, which means island (island full of offering rituals). This is in line with several discoveries of various inscriptions, including the Blanjong Inscription near the Blanjong Banjar, Sanur Kauh village, in the Sanur, Denpasar area. The inscription was issued by Sri Kesari Warmadewa in 913 AD mentioning the word Walidwipa (Taylor, 2003).

Referring to the research sample poster images, the objective accuracy of the images is the Puri Agung Denpasar gate and Meru Bale Saraswati. This castle was built by I Gusti Ngurah Made Pemecutan as the first King of Denpasar and completed in 1788. Previously King I Gusti Ngurah moved the government center from Puri Jambe Knight to Badung after escaping from the Mengwi Kingdom in 1779. The existence of the Badung Kingdom Government in Puri Agung Denpasar ended, when the Dutch troops defeated the Badung Kingdom in the Puputan Badung War in 1906. (Puri Ksatria, 2019)

Badung is a district area. In this region, there is Mount Catur, which is very popular with tourists. In figure 9, it can be ascertained that the mountain in question is Mount Catur. Mount Catur is located right in Pelaga Village, Petang District, Badung Regency, Bali. The

Mountain height is 2,098 meters above sea level (DPL). This place is the highest point along the edge of the Bedugul caldera and is the fourth highest mountain on the island of the gods. Chess Mountain is also known as Puncak Mangu because in this mountain stands a Hindu shrine called Pucak Mangu Temple. Mount Catur is quite popular among climbers and trekkers because it presents a beautiful panorama that attracts tourists.

In the social context aspect, The Hindu saint named Mpu Kuturan or Mpu Rajakretha was a leader with a brilliant mind. He was a saint who built the first *pelinggih meru* in Bali when arranging Bali Dwipa. Pelinggih is a place of worship as an embodiment of worshiped or celebrated, as explained in the architecture of the temple. In its development on the land of Bali, Meru is not only overlapping (multilevel) to three but also overlapping from one to eleven. Overlapping the number of roofs is always odd because *Meru* is a symbol of Andhabhuana or the universe, while the overlapping top symbolizes the natural layer (Wayansuyasa, 2012).

This form of an overlapping roof on *pelinggih* was developed initially in relation to the palace of worship of the three gods Tri Murti, which is placed in the Jagyangan Jagat Temple. The aim is to complement the conception of Tri Murti worship, which was developed at the household level, namely the expansion of the function of *pelinggih kemulan*. It is not only for ancestor worship but to worship the palace of the gods' Tri Murti, as well as at the scale of the Pakraman/Adat in building Pura Kahyangan Tiga (Temple Villages, Puseh, and Dalem), and the overlapping *meru* was designed for Pura with the status of Jagyangan Jagat. (Suyoga, 2018)

One of the most popular *pelinggih* is in Ulun Danau Beratan Temple, Bedugul, Tabanan Bali. The building has a distinctive characteristic of the Balinese style. A temple has a multilevel roof, a tower with a roof of 11 levels, seven levels, and three levels. The tower gives rise to the beliefs of Hinduism in Bali, towards the three gods,

namely: Lord Vishnu (11 levels), Lord Brahma (7 levels), Lord Shiva (3 levels). Ulun Danu Beratan Temple is often enshrined as an object to introduce Bali to the eyes of the world because of its beauty. (Lestari, 2018)

CONCLUSION

Jan Lavies was one of the modern poster artists, who came to the 1930s Dutch East Indies. He was a Modernist artist who has brought modernization to the world of tourism promotion affiliated with the art deco style through deco graphic art printing. Jan Lavies has brought the spirit of western modernity and placed the medium of tourism promotion to appear in a modernistic frame. The bright colors of the stickers show the audience that the conditions at which the attractions are designed to indicate that they are in a tropical place. The objects itself looks warm, exotic, and classy. Luggage labels, pamphlets, and posters of his works, in general, have become a medium of the social construction of the beautiful East Indies land imagery as heralded by the colonialists. In regards to the question of this study as to why art deco is used as a visual style is that Art deco is one of the styles representing the warm Dutch East Indies. It is one of the steps of Westernization that manifests into a visual display of tourism promotion in order to introduce a traditional eastern culture that has never been exposed before. In the end, it can be concluded that the modern, simple, and elegant art deco style is able to prove as a pictorial representation of the spirit of the times.

ACKNOWLEDGMENT

I would like to thank the Chairperson of the ISI Research Institute Yogyakarta, Dr. Nur Sahid, M. Hum., who assisted in the form of a Research Grant from ISI Yogyakarta Basic Research Scheme, in 2019. Especially to Prof. M. Dwi Marianto, MFA, P.hD., and DR. Junaidi, M. Hum. as reviewers of this research who have provided many inputs and corrections in

the course of this study, so that this research can be completed well.

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