

PIS BOLONG POSTER DESIGN: THE ACCULTURATION OF CHINESE AND BALINESE CULTURE IN INDONESIA

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ABSTRACT

This study explores the integration of Chinese and Balinese cultural elements in poster design as a means of visual communication. This study aims to understand how cultural acculturation is manifested in poster design by integrating visual idioms from both cultures to convey messages of solidarity, tolerance, and cultural appreciation and preservation. Using qualitative research and a Design Thinking approach, this study seeks to present cultural acculturation values in poster design elements and evaluate their impact on the audience. The research findings demonstrate that the combination of Chinese and Balinese cultural symbols, colors, and patterns effectively produced a communicative and aesthetically appealing visual narrative. These findings highlight the significance of cultural comprehension in visual communication design and contribute to the development of culture-based design practices. This study enhances our understanding of the function of design in communicating cultural values.

Keywords: Poster design; acculturation; Chinese; Balinese; culture

ABSTRAK

Penelitian ini mengeksplorasi integrasi unsur budaya China dan Bali dalam desain poster sebagai media komunikasi visual. Penelitian ini bertujuan untuk memahami bagaimana akulturasi budaya tercermin dalam desain poster dengan memadukan idiom visual dari kedua budaya tersebut untuk mengkomunikasikan pesan solidaritas, toleransi, serta apresiasi dan pelestarian budaya. Dengan menggunakan metodologi kualitatif dan pendekatan Design Thinking untuk menghadirkan nilai-nilai akulturasi budaya dalam elemen desain poster serta evaluasi bersama audiens. Hasil penelitian menunjukkan bahwa perpaduan simbol, warna, dan motif budaya China dan Bali berhasil menciptakan narasi visual yang komunikatif dan estetis. Temuan ini menekankan pentingnya pemahaman budaya dalam desain komunikasi visual dan berkontribusi pada pengembangan praktik desain berbasis budaya. Penelitian ini memperluas pemahaman kita tentang peran desain dalam mengkomunikasikan nilai-nilai budaya.

Kata kunci: Desain poster; akulturasi; China; Bali; budaya

1. Introduction

Acculturation is a form of interaction, and integration between two or more groups that mutually influence the growth of new elements in various aspects of life, including identity, customs, language, clothing, ceremonies, traditions, education, food, architecture, and social relations. Acculturation gives rise to various forms, styles, and patterns in a culture, such as new vocabulary in language, and styles in art and entertainment. This is to several views that state that acculturation is the process of accepting elements of other cultures and integrating them into a culture within a certain period and continuously (Koentjaraningrat 2005). This integrative process involves various elements in reciprocal relationships between groups that interact to form new cultures and knowledge without leaving their original culture (Croucher and Kramer 2017). Acculturation then influences a society's or group's perspective and understanding of social reality.

Some concrete examples can be seen in the acculturation of Chinese and Balinese cultures. The long history of this relationship has occurred since ancient times, through trade when Chinese traders came to Bali. The influence of Chinese culture can be found in various aspects of Balinese life, such as art, architecture, cuisine, and religious traditions. The strong influence of Chinese cultural arts on Balinese carving art produces a very unique blend. Several studies reveal the harmonious relationship between Chinese and Balinese cultures. Research that shows the struggle between the two cultures includes Alit's research (2024) entitled *Jejak Cina pada Sistem Keyakinan Masyarakat Bali: Perspektif Sejarah*. Alit analyzes the massive influence of Chinese culture covering various aspects of Balinese life, such as religious rituals: *Uang kepeng* (coins), and arts such as the Chinese Baris dance, and *Barong Landung* Dance. Another study by Aryaputri (2020) entitled *Akulturası dan Nilai-Nilai Estetika dalam Busana Payas Agung Ningrat Buleleng di Puri Kanginan Singaraja*. Aryaputri found these cultural relations in the patterns, styles, and meanings of the Payas Agung Ningrat Buleleng costume at Puri Kanginan Singaraja. In addition, there is research by Sari (2020), a

study entitled *Barong Landung: Akulturasi Budaya Bali dan China*. Sari stated that *Barong Landung* is a form of representation that integrates Chinese and Balinese culture in a performance in piodalan at the temple. This relationship can be seen from the characteristics of the *Barong Landung* mask, the male *Barong Landung* represents Balinese cultural values, while the female *Barong Landung* represents Chinese cultural values.

Many studies have examined the dynamics of the acculturation of Chinese and Balinese cultures, but it has not been found how the acculturation of China and Bali appears in the construction of visual elements of the poster. Departing from this assumption, this study wants to fill this gap by exploring the dimensions of Chinese and Balinese cultural elements that appear in artistic vocabulary as a form of expressive language. Posters are a visual communication medium, which can present not only aesthetic dimensions but can present narrative struggles and cultural discourses.

This research is a research based on research that is developed into design practice. The design of this poster will take patterns or visual idioms of Chinese and Balinese culture, such as flags, maps, colors, coins, and scripts. This visual idiom is chosen as a visual strategy to bring out an interesting and communicative visual character. Through this strategy, poster design can raise awareness of the values of solidarity, tolerance, and appreciation for the heritage of cultural acculturation that has been formed. This research aims to better understand how design, culture, and society are ways to bring cultural awareness and the development of sustainable design.

2. Literature Review

Research and understanding of the acculturation of Chinese and Balinese cultures have been widely studied, but research and understanding of research have different characteristics, objects, and themes. The existence of cultural acculturation in Indonesia has occurred for centuries. The acculturation process plays a crucial role

in shaping various aspects of Indonesian culture. Several understandings of cultural acculturation can be traced to several studies, including Berry (2005) states that cultural acculturation occurs when different individuals or groups are in direct contact continuously. Kodiran (1998) highlights acculturation in the context of anthropology, emphasizing Acculturation as a mechanism for cultural change through assimilation. Muasmara (2020) emphasizes that acculturation occurs when different cultures live side by side but still maintain their core characteristics. A different view is expressed by Ayuna (2023), Underlines the important role of communication factors in facilitating the process of intercultural acculturation.

The acculturation of Chinese and Balinese cultures has taken place dynamically and multifacetedly over a long period. Several studies have examined these dynamics, such as Weifen (2023) whose study found that Chinese cultural elements have become an integral part of the Balinese cultural landscape, which is reflected in various aspects. Raka (2020) investigates the historical exchanges between China and Bali dating back to the Han Dynasty. The relationship occurred through trade recorded in the chronicles of the 5th-century Chinese nation. This statement is supported by the discovery of ancient Chinese coins in religious rituals in Bali and the ancient site of *Pura Penataran Sasih* in Pejeng Village which displays Makara. Schaublin (2014) explains how Bali's Chinese community has changed since the New Order administration fell in 1998, which encouraged the emergence of religious rituals with a syncretic Tridharma pattern, combining elements of Buddhism, Taoism, and Confucianism. Meanwhile, Beratha (2011) examines the relationship between Bali and China from a multicultural perspective, highlighting practices in three villages Baturitti, Carangsari, and Padangbai, which demonstrate multicultural dynamics and a spirit of mutual respect. These villages are national and international examples of multicultural societies in the global era.

Halskov (2018) explains that visual communication design reflects the culture in which the design originates, and each designer is influenced by their cultural preferences and values, so designers need to understand culture as the basis for their

beliefs in design practice. This cultural knowledge will later appear in the choice of patterns or parts of their visual designs. In another article, Aleshawie highlights the choice of visual idioms of designers in Saudi Arabia, where 95.2% of designers integrate cultural idioms as a medium of expression and cultural identity. Marutama and Adi (2023) explore historical and cultural artifacts from the Surakarta Palace, namely: Canthik Rajamala. With an illustration approach on a t-shirt, Canthik Rajamala is presented not only as a medium for tourism promotion but as an archive of memories that represent the values of the past glory of Kasunanan Surakarta. In contrast, Xu (2024) emphasizes cultural symbols in design by combining tradition and modernity to communicate cultural identity. The task of a designer according to Xu is to raise cultural awareness, preserve heritage, and foster a sense of ownership in every artistic decision. Andhisti (2022) focuses on using temple patterns and flora-fauna motifs from the Majapahit heritage in batik designs to introduce, preserve, and revive Majapahit's cultural identity in the Mojokerto community.

3. Creation Methodology

The design of the *Pis Bolong* poster uses a qualitative approach and the Design Thinking method. The qualitative approach aims to understand social phenomena naturally through in-depth communication interactions between researchers and the objects being studied (Abdul Hadi, Asrori 2021), In the form of natural words and language, using various scientific methods (Moleong 2019), to understand, and reconstruct the meaning behind the data, and find empirical, logical, and theoretical truths (Arikunto 2013). This approach aims to understand the target audience, through interviews, observations, and literature studies. The data obtained is processed to be understood and analyzed to map design problems.

The design method uses the Design Thinking method as a creative and systematic approach that focuses on user needs and how the process can produce innovative solutions through visualization of iterative creative exploration with a multidisciplinary approach (Cross 2023), which is centered on humans (Brown 2009). The Design Thinking method includes the following steps: Empathy:

Understanding the context of the target's needs and experiences, understanding taken from interviews (Mei-Ling and Gusti Gede Arjana), observations, and literature studies. Definition: Formulate a design problem. Ideation: developing concepts and ideas. Prototype: Designing a model or design. Testing: Collecting feedback data involving Sigied Himawan Yudhanto (Lecturer in Computer Graphics). Sang Aji Rahmat Rivaldo, Josephine Lola (Visual Communication Design Students), and Mei-Ling and Gusti Gede Arjana (Cultural Figures), Implementation: realizing the revised results from the feedback obtained.

4. Result and Discussion

4.1. Creative Process

4.1.1. Empathize (Empathy)

Empathy is an effort to understand the context of the target audience's perspective, by exploring the basics of poster design through interviews, observations, and literature studies.

a. Visual data



Figure 1. Visual data
(Source: www.pinterest.com, accessed on November 3, 2022)

b. Interview data, observations, and literature studies

Table 1. Interviews, observations, and literature studies

Aspect	Detailed	Relationship with Empathy Process
Interview Data	Interview Results:	
	Mei-Ling	
	<p>Ling stated that the performances, offerings, and rituals of <i>Barong Sai</i>, <i>Barong Landung</i>, and <i>Lapion</i> are the result of a unique and interesting cultural fusion. The colors red and gold symbolize good luck, happiness, and success. Ling emphasized the importance of maintaining the integrity of these values through socialization and holding joint cultural events. He also emphasized how misconceptions regarding the acculturation process between the two cultures can result in conflict and prejudice because of a lack of awareness and information about it. Therefore, further efforts are needed to address this issue.</p>	<p>This interview helps map the construction of values and concepts of acculturation between the two cultures. These values can become a philosophical basis for the practice of poster design, strengthening the communication message of poster design with a meaningful narrative.</p>
Interview Data	Gusti Gede Arjana	
	<p>Arjana stated that ornaments, coins, and carvings in places of worship show the integration of Chinese and Balinese cultures. Geometric patterns and carvings have meaning and aesthetic value that originates from the marriage of two cultures. There is often a misunderstanding of values that give rise to the dichotomy of indigenous and non-indigenous, especially in the issue of economic strata. A serious commitment is needed to accommodate, and disseminate these values in the form of current media and reach wider.</p>	<p>The review reveals that geometric patterns in Balinese temple architecture strongly reflect the acculturation between Chinese and Balinese cultures. Arjana highlights the need for awareness and sensitivity in fostering mutual respect, especially in the digital age. He emphasizes the social responsibility of media, particularly communication media, in promoting tolerance.</p>

Observation	<p>Some of the oldest monasteries in Bali, Vihara Amurva Bhumi, Blahbatuh, and Gianyar-Bali, masterfully blend aspects of Chinese and Balinese culture. The use of color, ornamental patterns, symbolism of the gods, and ceremonial rituals illustrate a very strong cultural acculturation. It requires preservation, care, and wider attention to the existence of the site.</p>	<p>Observations show that these elements can be integrated into artistic and cultural practices. It will provide one of the practical guidelines for designing designs that are communicative, and aesthetic, with a strong cultural touch.</p>
Literature Studies	<p><i>Uang Kepeng Sepanjang Masa: Perseptif Arkeologi dan Ekonomi Kreatif di Provinsi Bali.</i> (https://repositori.kemdikbud.go.id/16709/)</p> <p>Historical Temple of Dalem Balingkang: A Balinese Chinese Acculturation. (http://Balitourismjournal.org/ojs/index.php/btj/article/view/51)</p> <p><i>Balichinesia: Melihat Akulturasi Budaya dalam Identitas Komunitas Cina Bali.</i> (https://www.bbc.com/indonesia/trensosial-43069361)</p>	<p>This literature states the acculturation of Chinese and Balinese cultural elements, providing a basis for the approach and design, and representing the visual idioms of both cultures significantly.</p>

4.1.2. Define

This design was a response to the decline in values of tolerance and solidarity, as well as views regarding the commercialism and orientalization of Chinese culture, which caused complex tensions. To overcome this challenge, educational steps, cultural dialogue, and more positive representation are needed. So, it is important to create an effective visual representation by combining the symbolism and colors of both cultures in one aesthetic and persuasive design.

a). Design problem

How to design a poster design that reflects the acculturation of Chinese and Balinese cultures?

b). Design objectives

Designing a poster design with the theme of the acculturation of Chinese and Indonesian cultures that is attractive, innovative, aesthetic, and communicative

can reflect the values of tolerance, solidarity, and cultural preservation. The benefits of this design are to increase understanding and appreciation of the acculturation between Chinese and Balinese cultures through a harmonious and informative poster design.

c). Usefulness of the design

The Usefulness of the design is to deepen understanding and appreciation of the acculturation between Chinese and Balinese cultures and to emphasize the values of tolerance, solidarity, and cultural preservation. This is achieved through an attractive, innovative, and educational visual design.

d). Targets

- (1) Geographic: This campaign is carried out in public spaces, schools, universities, and communities that reach the entire community through various social media platforms with a digital version of the poster.
- (2) Demographics: This poster is aimed at all genders, ages 17 and over, all religions, and jobs.
- (3) Psychographics: Campaigns through interfaith communities, collaboration with art exhibitions, and cultural seminars.

4.1.3. Ideate

1). Mind mapping

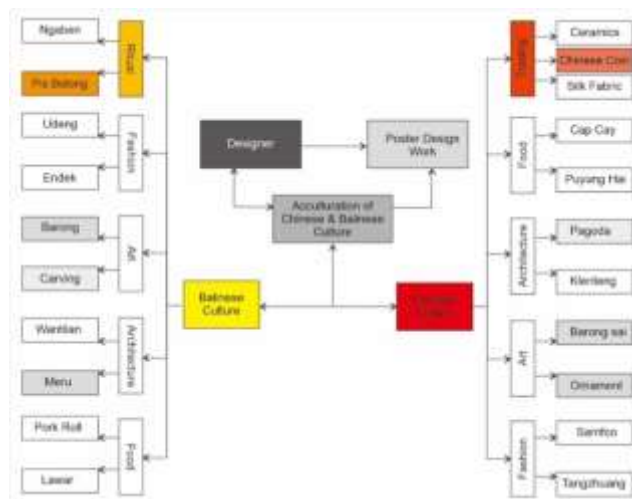


Figure 2. Mind mapping (Design: IGN. Tri Marutama, 2024)

2). Poster design concept

The design process adapts the concept of reinterpretation. The concept of reinterpretation is the creation of works of art or designing designs by reinterpreting traditional idioms or art as a model of conservation (development preservation), or what could be called cultural expression (Kristanti and Guntur 2021, 130). The concept of the *Pis Bolong* poster model: Acculturation of Chinese and Balinese Culture, depicts the symbolic relationship between the two cultures, using distinctive colors and typography that represent the cultural values of both. The layout integrates mutually reinforcing symmetrical processes to establish balance. The choice of design style uses a postmodern style that combines eclectic elements of both cultures, visual deconstruction, and symbolic references between traditional and modern. Through the choice of colors, images, fonts, and connected symbols, the visual narrative depicts the principles of unity, tolerance, and cultural preservation or conservation. In areas where images overlap, identity value can be conveyed in a cohesive composition using a pseudo-texture appearance, thereby creating a visually appealing color composition.

3). Creative Strategy

This design uses a Red, Yellow, White, and Black color approach to create harmony in the visual appearance of the poster. The use of visual elements such as Balinese coins, maps and scripts or typography, and textures that represent the acculturation of the two cultures, the choice of typography reflects the aesthetics of Chinese and Balinese culture.

a). Color reference



Figure 3. Color reference

(Source: CorelDraw partten color, accessed on November 3, 2022)

b). Typography reference



Figure 4. Typography reference
(Source: www.pinterest.com, accessed on November 3, 2022)

c). Visual reference



Figure 5. Visual reference
(Source: www.pinterest.com, accessed on November 3, 2022)

4.1.4. Prototype

This design combines several elements of Chinese and Balinese culture, the process includes two stages: Sketch and mock-up. Sketch involves initial ideas and visual concepts to explore various patterns, and visual styles by integrating elements of Chinese and Balinese culture. Mock-Up is made to provide a more detailed representation of the Poster design. The final design is printed in real physical size. The design uses manual and digital techniques, manual in the Sketch process. Digital is done in the process of actualizing the work using Adobe Illustrator and Photoshop design software, to produce attractive and aesthetic works.

a). Sketch

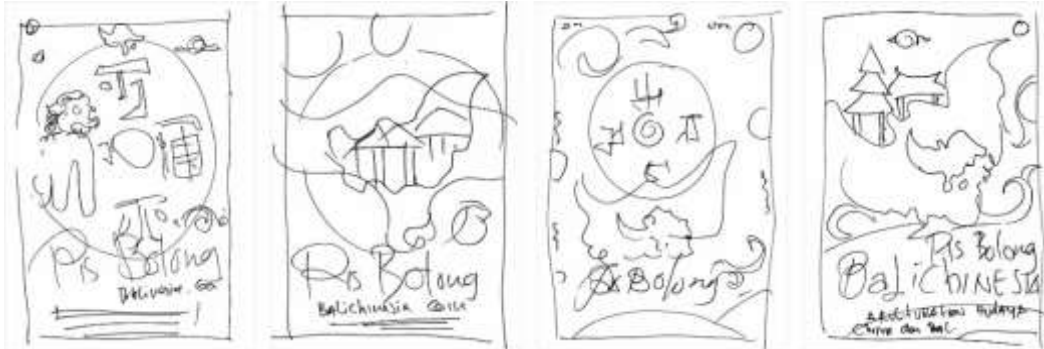


Figure 6. Design sketch
(Sketch: IGN. Tri Marutama, 2023)

b). Mockup



Figure 7. Poster design mockup
(Design: IGN. Tri Marutama, 2023)

4.1.5. Test

Input from lecturers, students, and figures covers several important aspects. It was signed by Himawan Yudhanto (Lecturer in Computer Graphics) on November 7, 2022, stating that the design is focused on visual elements and color by highlighting the use of symbols and motifs that are articulate and simple. So that communication of messages about culture can arouse strong feelings and emotions (Pride). Sang Aji Rahmat Rivaldo and Josephine Lola (Visual Communication Design Students) assessed on November 5, 2022, that the application of visuals requires an emphasis

on their symbolic power. Digital imaging games focus on texture, with an emphasis on background space, to strengthen visual message communication. Meanwhile, Arjana and Mei-Ling (cultural figures) on November 3, 2022, preferred to highlight the Balinese *Pis Bolong* visualization because *Pis Bolong* is very iconic and can represent cultural acculturation. This is generally recognized in Balinese society. This feedback helps ensure that the design is not only visually aesthetic but has profound value, both as a work of design and a cultural artifact.

4.2. Final Design

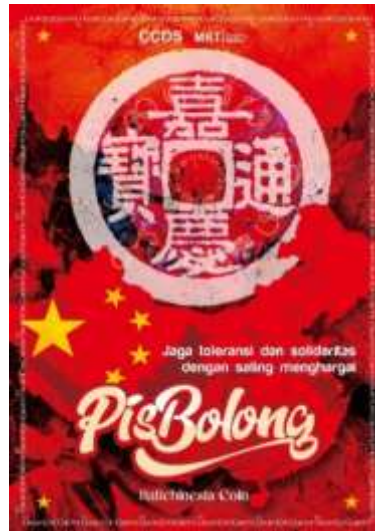


Figure 8. Final poster design
(Design: IGN. Tri Marutama, 2024)

Caption design

Title	: <i>Pis Bolong</i>
Size	: A3
Technique	: Digital
Year	: 2022
Exhibition Event	: Display during the International Conference on Chinese Diaspora Southeast Asian Studies. November 25, 2022–27, 2022, Maranatha University, Bandung, with the theme: Southeast Asian Chinese Diaspora Culture

This poster was inspired by the fact that *Pis Bolong* exists in Bali. This is an artifact that can represent the process of cultural acculturation that has been going on for hundreds of years. With a combination of visual and verbal elements that are dynamically composed, this poster reflects a harmonious cross-cultural and inclusion through symbolic relations. This poster aims to communicate the archive of memories about the relationship between the two cultures which is reflected in the visual appearance of the poster, as well as a medium of communication to raise awareness of the importance of tolerance and solidarity to foster harmonious relations.

4.3. Discussion

Pis Bolong poster design delves into the process of Chinese and Balinese culture acculturation, highlighting the significance of visually appealing and effectively communicating complicated cultural tales through visual design. The empathy phase of the design process, which includes observations, interviews, and literature reviews, comes first in the process. We learn about the deep meaning of cultural symbols, such as red, white, black, and yellow in Chinese philosophy and geometric motifs in Balinese architecture, through literature studies and discussions with community leaders like Mei-Ling and Gede Arjana. This data serves as the conceptual foundation for the poster design, which attempts to visually and informatively convey cultural values while also enlightening the public about the meaning of acculturation.

The two biggest obstacles to solving this issue are the growing commercialization of culture and the deteriorating value of tolerance. In response to this challenge, this poster design blends cultural motifs from the two cultures into a single, visually striking concept. The intention is to produce posters that effectively spread ideas of tolerance, unity, and cultural preservation in addition to being aesthetically pleasing. This poster aims to convey knowledge about cross-cultural acculturation through the use of common Chinese and Balinese colors and symbols,

particularly the red color *Pis Bolong* and the text *Pis Bolong* It is anticipated to be a powerful and persuasive tool. Innovative postmodern techniques are used in the concept and prototype phases of *Pis Bolong* poster design, which explores subjectivity, diversity, and freedom of expression. To illustrate the complexity of cultural acculturation, colors, typography, and visual elements (maps, *uang kepeng*, or *Pis Bolong*) that represent the identities of both cultures are combined through manual sketching experiments and digital graphic processing, with a focus on the depth of texture in the background space. Deeper visual investigation is made possible by the use of mind mapping, sketches, mock-ups, and visual references in this process. Evaluation is done to bolster the persuasive and artistic elements, making sure that cultural messages are presented in an appealing and generally palatable manner.

To ensure the *Pis Bolong* poster successfully communicated the message through its visual and symbolic power, feedback was provided by Sigied Himawan Yudhanto, lecturer in Computer Graphics; Sang Aji Rahmat Rivaldo, Josephine Lola, Visual Communication Design student; and Gusti Gd. Arjana, Mei-Ling, as cultural figures. The importance of choosing the right visual design idiom to convey feelings or emotions (pride), as well as emphasizing digital imaging in the background. Also, the choice of the *Pis Bolong* idiom is an authentic and iconic form of Chinese and Balinese cultural acculturation, as a reinforcement for communication messages and visual appeal. This evaluation became significant in the revision process of the *Pis Bolong* poster design. Apart from being a significant visual artifact, the *Pis Bolong* poster also represents the values of strengthening cross-cultural identity relationships, as well as facilitating communication about cultural preservation that has been established. Posters in this context can be a medium for inclusive cultural education.

Poster design, as a form of visual communication, does not just attract attention; it also notes and reflects on the dynamics of cultural acculturation. Visual communication design is a living cultural manifestation, reflecting the socio-cultural

values of society at a certain time (Tinarbuko 2015). Through their visual appearance, posters can be a medium for communicating cultural heritage and intercultural interactions (Pryshchenko 2021). When a poster combines elements from Chinese and Balinese culture, it becomes not only an aesthetic work of art but also a visual artifact that tells a story of cultural interaction and transformation. This poster functions as a bridge that connects and reflects the cultural adaptation between two different traditions. Cultural acculturation in poster design can be understood as a visual narrative that displays the process of interaction between interconnected cultures that form and are shaped. By combining visual elements from Chinese culture and Balinese culture, such as the color red, *uang kepeng (Pis Bolong)*, typography, and Balinese script, as a metaphor to create visual harmony that reflects diversity, balance, and the meaning of acculturation. The use of these visual elements not only presents an aesthetic combination but also illustrates how the two cultural identities develop and adapt to each other.

In a historical and social context, posters that combine cultural elements reflect the historical journey and relationship between Chinese and Balinese culture. A long history of interactions, such as trade and migration, is reflected in the poster design through elements such as ornamental motifs, *uang kepeng (Pis Bolong)*, and traditional Balinese and Chinese symbols. By combining Chinese elements, Balinese culture creates a synthesis supported by mutual respect, tolerance and solidarity (Weifen 2023). This poster not only displays visual beauty but also records the process of cultural assimilation and adaptation, showing how cultural elements have influenced each other and formed a new, harmonious identity. As visual artifacts, posters reveal profound cultural and identity transformations. The design effectively accommodates cultural elements reflecting an understanding of harmonious cultural interaction. Thus, posters go beyond aesthetic representation but can become important documentation (conservation) of cultural journeys and acculturation processes that run dynamically over time.

5. Conclusion

This study explores the acculturation of Chinese and Balinese cultures through poster design to raise awareness of tolerance and preservation of cultural heritage. This study shows that poster media is effective in communicating cultural messages and raising awareness of the values of tolerance, and solidarity in Indonesia, especially in Bali. This study adds significantly to the body of knowledge on cultural acculturation, design principles and practices, and the use of visual communication mediums to promote cultural awareness. Posters are not only communication media that are aesthetic through the construction of their visual elements but also have a deep reflection of values about cultural and social identity.

Thus, research is an effort to educate the public to strengthen understanding and appreciation of the ongoing process of cultural acculturation. *Pis Bolong* Poster: is a depiction of acculturation patterns in every relationship of its visual and verbal elements, to support awareness of a tolerant and more inclusive society. Suggestions for further research on poster design with a cultural theme, it is recommended to be able to reflect visual relations and motifs that represent more harmonious and more attractive cultural characteristics and values. In addition, the choice of idioms and visual narratives can present deeper interactions. The design is intended to involve various stakeholders and more massive distribution through digital platforms, as well as ensuring a more inclusive design.

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