

# A Critical Discourse Analysis of Visual Identity the Luggage Label Inns of the Dutch East Colonial Era

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**Abstract:** The proposed research aims to find out the meaning and function of symbols that are in the visual identity of the luggage label inns of the Dutch East colonial era. The object contains elements in the form of text and iconic architecture that is unique in it. The target to be achieved is collecting and analysing the object of study, then the synthesis results will be used as the basic material for the preparation of the historical graphic design reference book and the architecture. The method used in this study is critical discourse analysis van Dijk's model, where the study of object research in addition to the study of material objects, also be associated with a social context to understand certain goals and practices, including the practice of power as a form of social practice, this causes a dialectic among certain case events with the situations and social structures that shape them. Discourse it is also known that practices have emerged for text dimension, social cognition, and social context that appears on objects of the visual identity of luggage labels in the colonial era. The final results of this study illustrate how the process of unification and modernity carried out by the Dutch East Indies colonial government can be read through luggage label inns tourism promotion media and can be used as a marker of the era.

## 1 INTRODUCTION

The 1930s, European and colonial private companies in the Dutch East Indies had built several hotels in several cities or rural areas, which still had natural and exotic nature. As it is known that these activities can be proven through a series of activities that lead to this direction, among others, the colonial government organized tourism activities which were coordinated under the association of the office of the Dutch East Indies Association known as Vereeniging Toeristen Verkeer (VTV). The object of tourism promotion is introducing lodging houses for travelers from Europe or America who come especially on Java.

This form of promotional media is very unique because it is only manifested in a 5 to 7", piece of pictorial printing paper, by attaching it to a tourist luggage bag. The luggage label image itself contains the object's visual identity of the hotel which is supported by illustrations of lodging buildings, some tilaof which describe the scenery around the hotel, generally made by Dutch advertising agencies. The

formulation of the problem from this research is how is the visual construction of tourism promotion of the Dutch East Indies period through the visual idioms of luggage label inn drawings.

## 2 STUDY OF LITERATURE

Architecture is the art of building plans for human beings who intend to seek safety and comfort for the well-being of their souls and bodies and to fulfill self-satisfaction in creating beauty (Pamungkas, 1988). The existence of architecture in Indonesia generally consists of classic-traditional elements, vernacular and contemporary new buildings.

Judging from the physical buildings that exist in Java, the Dutch East Indies architecture at that time found buildings that were influenced by the style of Dutch Revival (The Dutch Colonial Style) others give the term *nieuwe bouwen*, where the object was adopted from architectural influences that developed in mainland Europe in the early 19th century (Hadinoto, 2010).

The modern European style was then, to later be combined with traditional Indonesian elements (Indische) which were adapted to Indonesia's tropical climate, some Dutch architects and academics developed a new discourse known as New Indies architecture. This architecture was influenced by a new generation of Dutch architects who attended school in the Netherlands and introduced Modernism in the Dutch East Indies. Some Dutch architects also began experimenting with new materials in making "Dutch Traditional Local" buildings with tropical architecture. This gave rise to the emergence of architecture from Traditionalists to Modernists in the Dutch East Indies. (Tjahjono, 1998)

The architecture of hotel buildings in the Dutch East Indies in 1924-1930, some of which absorbed the Nieuwe Bouwen architectural style (cuboid and straight roof). The style of Nieuwe Bouwen is actually the term for the building style after the 1920s which is a follower of the International Style school (Handinoto, 1996), as Akihary revealed in his book *Architectuuren Stedebouw in Indonesia 1870-1940* (Akihary, 1988).

The style of art deco architecture that emerged in the Dutch East Indies was formed by adopting and absorbing local architecture, giving birth to a style not found in Europe or the Dutch East Indies, which eventually resulted in a new design and was known as the colonial style of Indies (Pratikno, 2014). Art deco also developed in the depiction of visual objects in the art of printing, one of which was developed by Dutch graphic artist Jan Lavies in the 1930s. At that time the printed works that appeared from technical visuals in the form of blocks, some of which were in the form of typical gradations. It can be seen from the coloring that uses primary color blocks. Visual objects in addition to describing architectural forms, as well as other images that take local visual idioms, as examples of classical archipelago buildings, colonial infrastructure such as bridges and of course natural scenery. The atmosphere created implies Indies and exotic expressions.

According to Barzun & Graff (1970) in his book *The Modern Researcher* it is said that images as a work of art are part of historical sources that are grouped in the classification of notes or delivery records of planned facts. Data obtained from the transfer of material in the form of pictures or figures, reproduction of prints, whether in the form of ornaments, graphics or photography on printed products, is an accurate source of data and invaluable historical evidence. (Garraghan, 1957)

Luggage label images are one of the visual culture products in the Dutch East Indies colonial period. the

general term used to refer to it is luggage label, which is a small paper medium that is used by way of sticking to the luggage of travelers so that the luggage label image will always be seen by anyone who identifies that person has come or stayed at the hotel (Banindro, 2018).

### 3 RESEARCH METHODS

This research is a qualitative descriptive study with a critical discourse analysis approach Teun A. van Dijk. Analysis of Critical Discourse van Dijk's model has operationally three spatial dimensions, namely text, social cognition, and social context. (Haryatmoko, 2017). Basically, critical discourse analysis is a way to further examine how social practices presented in the media.

The core analysis of van Dijk's model is elaborating on these three dimensions to produce analysis that is not only based on text but also uses social practices in it. In the first dimension of the text dimension, this activity is used to emphasize a particular theme in order to clarify and examine how structure and discourse are used.

Social cognition serves to examine how the text is produced, the basic core of social cognition is the activity of individuals within the social sphere within the framework of ideology because this will form the norms, values, and principles which will be driven by a group. The social context studies how a discourse building is produced. Through this research, critical discourse is expected to be able to dissect the meaning behind the attributes of colonial period luggage label images, review the artistic motives and objective accuracy of the situation in his day.

### 4 CRITICAL DISCOURSE ANALYSIS

Hotel des Indes text dimension, the hotel des Indes luggage label image (Figure 1), is expressed in the form of a 5" centered circle. The visualization presents images of the hotel des Indes buildings in white and blue, printed with the lithography technique of art deco by Dutch printing artist Jan Lavies in 1930. In the object, there is writing on the name of the hotel, namely Hotel des Indes using Batavia text, Java images and silhouettes Borobudur temple with a Futura model typical of a European

accent and a coconut tree silhouette as the upper left frame of a luggage label picture.



Figure 1: Hotel des Indes luggage label, by Jan Lavies 1930.

Social cognition, Dutch Colonial, which was part of the Dutch kingdom, wanted to show that as invaders having the capital to build assets in the Dutch East Indies, one of them was the "des Indes" lodging. Dutch colonial saw the opportunity that local commodities in the Indies such as Borobudur temple and its tropical climate could be exploited through tourism. For that, we need tourism promotion through the media. Through the colors on the luggage label drawings, the print artist wants to present a picture that is beautiful, this can be seen from the shade of the trees, the tropical atmosphere is shown by the reddish yellow color. Art deco style is presented to provide a new and modern way of presenting the visualization of a promotion in the media.

Social context, the name "des Indes" as a hotel identity emerged at the suggestion of Douwes Dekker, a Dutch political figure who had sympathy for the struggle of the people of the Dutch East Indies against the invaders (<http://www.engelfriet.net>). This suggestion is in response to the "good ethical" movement, which is a political movement to reciprocating Dutch colonialism for colonial people in the Indies. It is hoped that by giving this name it could generate sympathy for both hard-line Dutch people and to reduce the movement of anti-Dutch colonialism sentiments.

Observing images on hotel architecture, Dutch colonialism was an advanced and educated nation, the hotel des Indes was built with a modern concept which was also called the Nieuwe Bouwen architecture, a form of architectural style that had not existed before in the Indies. This is indicated by the use of concrete as the main material, a flat roof, a simple facade with hard horizontal lines, generally white, geometric windows without

ornamentation, and a game of building masses that are plastered by the existence of a tower. The towers are generally not functional, only a vertical mass formation that compensates for strong horizontal lines on the building's appearance (Handinoto, 1996).

Homman Hotel text dimension, a Homman hotel luggage label luggage label (Figure 2), printed with a press technique, on a 5" striped paper designed by printartist Jan Lavies in 1931. The drawing elements include the white Hotel Homman textual, Bandoeng text and arranged red Java text from top to bottom with a symmetrical composition in the middle of the field, all using the Nordstroms font. There is a silhouette of a white railway bridge pole, a steam train



Figure 2: Hotel Homann luggage label, by Jan Lavies 1931.

with a series of orange carriages crossing it, on the background of the field depicting a silhouette of high mountain blue terrain, lush silhouettes of green trees, stretches of white rice fields and symbols of hotel organization Paste images were printed using the art deco lithography technique.

Social cognition, reading the visual text of a Homman hotel postcard, the hotel manager wanted to illustrate the ease of access from Batavia to Bandoeng with an orange steam train as a symbol of the Dutch empire. This at the same time wanted to show how the Dutch colonial meritorious in opening the isolation of the Priangan areas with a rail network with difficult terrain.

The picture of the mountain silhouette is blue, to show the exotic nature of West Java, the color of the blushing red sky to describe the long tropis climate. The stretch of rice fields with green patches and trees in the background symbolize the prosperity of the fertile Sundanese landscape. The NITOUR symbol (Nederlandsche Indische Touristen Bureau) is on display to ensure that Homman hotels are experienced and professional as organizers of the Dutch East Indies hotel.

Social context, at that time, Bandung was still an under developed region, but the Dutch East Indies colonial government had fallen in love with the city of Bandung and later built the Batavia-Parahyangan railway line on May 16, 1884. Next, from just a stopover city, Bandung became a tourist destination and even a place to live. Cisomang Bridge is the highest railway bridge in the Netherlands East Indies built at the foot of Mount Cipularang, 230 meters long with a height of almost 100 meters from the bottom of the Cisomang river.

The construction of the Cisomang bridge is the peak of the "Ingenieurs werk grootsch" achievement or great engineering work (De Indische Courant, 1932). "This bridge has the highest pillars in the Netherlands and India, and the second highest pillar in the world, (Pikiran Rakyat, 2018)", designed by engineer Van Der Eb. Dutchman born in the Dutch East Indies (Indonesia) who was a graduate of the Bandung Technische Hooe school or now the Bandung Institute of Technology (ITB). At that time the Batavia-Bandung route became a favorite of Dutch citizens. Mevrouw, Meneer, Noni, and the Dutch master and other Europeans really enjoyed the beautiful scenery and cool air that was passed by the C 28 steam locomotive train, with a maximum speed of 90 kilometers per hour. (Kunto, 1984).



Figure 3: Grand Hotel Preanger luggage label, by Jan Lavies 1931.

Grand Hotel Preanger text dimension, luggage label (Figure 3), printed in an art deco style, was designed by print artist Jan Lavies 1931, measuring 5". The drawing elements are composed of the words Grand Hotel Preanger, with white colour text, Bandoeng Java with white colour too using the Prague Art Deco font on red colour background. Luggage label present architectural images of hotels with white Indisch Empire styles combined with green. A tall, green the mountain appears on the background of a picture of a hotel building, while the

silhouette of a green duotone-colored coconut tree is drawn up in front of the hotel image.

Social cognition, Grand Hotel Preanger was built as a symbol of the position of executives and dignitaries, Preanger planters with the rise of coffee plantation businesses, Dutch colonial officials and rich communities. Only Dutch people can enter and stay at this hotel and built as a bourgeois symbol of Europeans.

Social context, Grand Hotel Preanger Bandung Built in the style of the Indische Empire. This hotel is the pride of the Dutch in the city of Bandung. The hotel building underwent renovations and was redesigned in 1929 by Charles Prosper Wolff Schoemaker assisted by his former students, Soekarno was the first President of the Republic of Indonesia. Because of the touch of these two people, this hotel is a pride for the people if they stay at the Grand Hotel Preanger hotel. This style is part of a modern art architectural style combined with local architectural elements. (Beal, 2013).



Figure 4: Grand Hotel Ngamplang luggage label, by Jan Lavies 1930.

Grand Hotel Ngamplang, text dimension contained in the luggage label picture is the Grand Hotel Garoet Ngamplang Java (Figure 4), printed vertically in an art deco style measuring 3 x 4". Designed by Jan Lavies Dutch printing artist in 1930. Luggage label images contain visualizations of the golf course with pictures of a golfer hitting the ball. The blue silhouette, the white cloud and the silhouette of the black pine tree dominate the field with the background of the orange field focusing on the image of the luggage label image.

The image details containing the Grand Hotel text are blue, the Ngamplang text is black and the Garoet text is orange and the Java text is blue, all using the Herbie Art Deco font, at the bottom of the image area.

The figure of the golfer is depicted wearing knee-length pants, a pet hat, a tie, and an inner vest swinging his golf stick and watching the direction of running the ball to the hole. The hole itself is marked with a white flagpole. On the background of the drawing, illustrated by the light blue mountain Malabar and the dark blue Cikuray mountain with thin white clouds, it implies a high mountain.

Social cognition, this luggage label picture is about to offer the luxury of a Ngamplang hotel that many other hotels do not have, namely golf facilities. The sky blushes to show the Dutch East Indies in the tropics. The portrayal of a figure of golf symbolic of the presence of western culture in the Indies, the figure of a golf player of the time was depicted wearing a suit, a vest equipped with a tie, a pet hat and special shoes (<https://bogor.pojoksatu.id>), they wanted to show the Dutch very classy, luxurious and rich. The depiction of the orange colored golf course is a sign of the colonial kingdom's significance. Social Context The existence of the golf course at the historic Ngamplang hotel has been around since 1912. The pioneer was a Dutch doctor named Denis Gerard Mulder (<https://en.gogolf.co.id>). The golf course located on the back of the hotel and on the foot plateau of Mount Cikuray is very special, in the editorial introduction, saying that the beauty of this golf is the game "de royal and ancient game", also enthusiastically played in other tropical regions in the Indies colony (Golf Magazine, 1937) Golf course facilities covering 27 hectares, as well as the Dutch menceer resort in Garut with its cool air, almost approaching natural coolness in Switzerland. In historical records, comedian Charlie Chaplin once stayed and called Garut as Switzerland van Java or Switzerland Java (Tribune, 2014).

Hotel du Pavillon, text dimension on the du Pavillon hotel image (Figure 5), printed on a 4" rhombic paper, composed of hotel writing at the top of the field using black fonts, pictures of art deco hotel buildings using blue duotone and text du Pavillon in the middle and ends with Semarang text, black Java uses fonts. Printed with lithography techniques, the field of luggage label images is dominated by orange as the basis of images, a silhouette of trees and clouds and hotel figures with black frame lines.

Social cognition, du Pavillon itself comes from French which means "bridge". Visually, printed artists present the depiction of modern colonial-style modern hotels in Semarang in a perspective with frog eyes, this is to illustrate the grandeur of the hotel itself. The orange color is identical to the Dutch kingdom, this is certainly to show the existence of

the Dutch colonial in Semarang. The hotel du Pavillon architecture describes modernity in the Dutch East Indies. The city of Semarang became the first city to implement building laws which required the permission of local authority buildings in the regulation (Tjahjono, 1998).

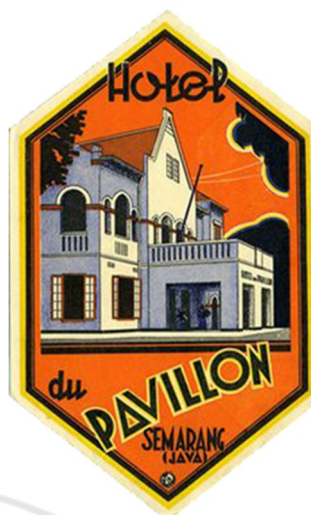


Figure 5: Hotel du Pavillon luggage label, by unknown name and unknowing date.

Social context, the hotel du Papillon was originally named de l'Europe Semarang, established in 1873, by 1913 the hotel underwent a major renovation, this was done to welcome guests who would attend the Koloniale Tentoonstelling event in 1914, a colonial exhibition considered the biggest in Asia Southeast at that time. (Widyamitra, 2015) Through the paste image, it is clear how the shape, style or style is presented.

The hotel architecture is made by combining European style which can be seen from the shape of a triangular pyramid-shaped upper wall and a sturdy pillar supporting the balcony, a blend of tropical nature that is applied to the wide and large windows. A distinctive feature of this architectural style is that there are rows of pillars or columns that soar upwards and there are gevels and crowns above the front and back porches. The style or style presented gives birth to a new form of European-style Indishce architecture - little Holland in Semarang.

Grand Hotel Dieng, text dimension of the 3 x 4" sized picture (Figure 6) is rectangular in shape, printed with lithography technique designed by Firm E. Fuhri & Co. Surabaya in 1930. The san serif Euro Style letter element reads Grand Hotel Dieng Wonosobo in black The picture.



Figure 6: Grand Hotel Ngamplang luggage label, by Jan Lavies 1930.

On the front shows an art deco-style hotel building, there are pictures of native servants in a typical hotel uniform. The supporting elements are pictures of cars, silhouettes of two Hindu temples on the left are green and right are black, the object ends with a background image of Sumbing mountain.

Social cognition, the visualization of luggage label is to bring a calm, cool, warm and friendly atmosphere as well as imaged through a touch of harmonious colors of primary color that dominates this sticker. Through the visualization of luggage label, the traveler community was assured of the presence of hotel service and service transportation facility with European standards in the interior of

Java. Pictures of cars in the foreground indicate that modernity has become the main standard. The depiction of temple silhouettes to show many ancient sites in the region as well as being used as a commodity of attraction for travelers.

Social context, JW Muthert is the founder of the Grand Dieng hotel, this rich Dutchman built a hotel after many people from Europe visited ancient sites and the natural beauty of the cool city of Wonosobo, in the end, the Grand Hotel Dieng was crowded with tourists. The beauty of Dieng made Charlie Chaplin a very famous silent film actor at that time to spend time in Wonosobo and stay at the Grand Hotel Dieng. Not only Chaplin but a number of other important European people have also been guests at the hotel, such as Princess Astrid from Belgium who had visited twice, also King and Queen Rabibadhana from Siam, now known as Thailand (Laksmi, 2017).

Hotel Toegoe Djogja, text dimension implied in the 3 x 5" sized picture (Figure 7) is the white Hotel Toegoe writing, the red Djokja text and Nederland Indische Vereeniging Hotel text in blue colour with

Silent Movie letters, luggage labels end with black colour frame.



Figure 7: Hotel Toegoe Djogja luggage label by Jan Lavies, 1930.

The illustration of the hotel building is depicted with a decorative pattern of blue duotone nuances that dominates the hotel paste. The print artist Jan Lavies described the building as a frog eye perspective, so the hotel building looked magnificent. The picture of a red cabriolet car looks parked at the front of the building, the silhouette of the blue nipah leaf midrib and the sky blushes into the upper frame of the image area.

Social cognition, this visualization of luggage label drawings was designed by print artists to describe the atmosphere of Djokja as the warm and peaceful center of the Hadiningrat Sultan's Palace. The modernity of the hotel was built through the depiction of a luxurious 1930s cabriolet car, bright air and solar heat imaged through the blushing of the sky and the tropical plants of the genus *Palmae*, *Nipah*. Black as a background and a frame of luggage label images presents an elegant impression of the grandeur of the hotel itself.

Social context, hotel buildings patterned with Dutch Revival are part of the art deco spirit that gave birth to the Indies colonial style, built in 1927. During the colonial period, the Toegoe Hotel was a transit for Dutch officials traveling between Surabaya and Batavia by train. The hotel's architecture looks saddle-roofed, its facade is firm and prominent soaring to cover the roof. Above the top of the building, there are short tiered columns placed

symmetrically. The other two towers beside it are a distinguishing feature between the main building and the clamp reinforcing the art deco of its time. Bouvenlicht or boven window at the top of a curved door, this is decorated with colorful stained glass ornaments, becoming one of the characteristics of the tropical Indies building.

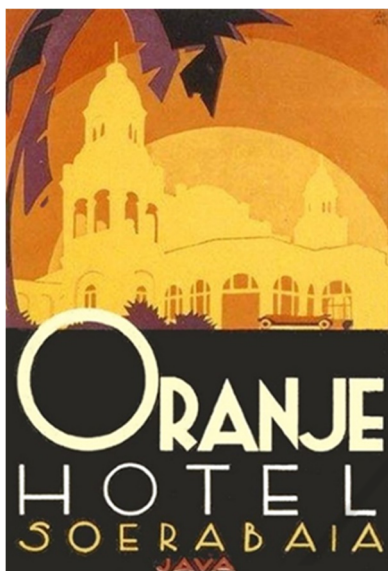


Figure 8: Hotel Oranje luggage label by Jan Lavies, 1930.

Hotel Oranje, text dimension in a 4 x 7" luggage label image (Figure 8) consists of the Oranje Hotel Soerabaja writing colored alloy yellow, white and orange using the Facets NF font, red Java writing. The hotel building is visualized in monochrome shades of yellow, the sky is depicted by an orange, orange, and yellow curve gradation. In front of the hotel is a picture of a cabriolet car parked in orange. The black and gray silhouette of the trees adorns the upper right side of the luggage label image.

Social cognition, through the luggage label images of the Oranje Hotel, print artist Jan Lavies wants to bring the warm hospitality of Surabaya to the edge of the island of Java. The grandeur of the Dutch face hotel is portrayed glamorously with classic art nouveau-style hotel facades and minarets. As a general luxury hotel, transportation facilities are the mainstay of lodging, the depiction of open cabriolet cars shows that hotel services are very classy in attracting prospective travelers.

Social context, colonial Indies style Art Nouveau hotel, built in 1911. The name Oranje is pinned to the name of the hotel by owner Lucas Martin Sarkies, taking the name of the Dutch hero, Willem van Oranje. In 1936, Prince Leopold III and Princess Astrid of Belgium and famous film star Charlie

Chaplin who was accompanied by his wife, actress Paulette Goddard, and Joseph Conrad, a British-Polish blooded novelist stopped at this hotel.

## 5 RESULTS

Art Deco is a symbol of efficient modern life and a graceful lifestyle (Arief, 1999). The Art Deco style is a style that uses historical and traditional ornaments, so that Art Deco can be regarded as a style that has local content. Every country that accepts Art Deco style always develops it individually. Art Deco in a place will be different from Art Deco in another place, but overall they have the same spirit of openness to something new, so that Art Deco works are almost always innovative and experimental (Kompas, 2010).

Modern in the context of the adoption of western cultural architecture into the Dutch East Indies, interpreted as colonial revivalism is daring to be different and new, appear more attractive than others and not ancient all of which is manifested by the choice of striking colors, unusual proportions, material that new and decorative. The results of this work are almost always innovative and experimental. The development of Art Deco could not be separated from the influence of the situation and conditions of the era, were at that time in Europe there was an ongoing industrial revolution, the public was fascinated by the presence of inventions and technology that developed rapidly.

Indies style is the term for all cultural products in the late Dutch East Indies colonialism applied to the design of architectural buildings. The molded art deco style appears with a flexible, neat, and artistic contour line forming objects combined with flat colors and tends to block by the hand press printing process. This style became the mainstream of visualization of the design of printed designs in the early 20th century. The style of indies was a mixture of modern design styles that developed in Europe in the 19th to early 20th centuries (such as Victorian style, Art Deco, Plaque, Art Nouveau) with exoticism Indonesian traditional art pioneered by Dutch artists or graphic designers (from visual documentation of the VOC era to professional advertising designers brought in by ANETA advertising companies) (Riyanto, 2005).

## 6 CONCLUSIONS

The modern aesthetic style of promotional design during the reign of the Dutch East Indies, in general,

is the absorption of European aesthetic styles that are implemented through lifestyles, especially the choice of objects. Even though it is still limited in big cities, this phenomenon shows the openness of the culture of the people in the archipelago to absorb new cultural trends and the tendency to absorb modern images. (Sachari, 2010)

The graphic design style of the Indies developed in the colonial period of the Dutch East Indies and experienced the peak of its artistic development in the 1930s. The design style developed by Dutch graphic designers is a combination of modern design styles that developed in Europe in the early 20th century with visual art which is a product of local culture. (Arif, 1999) As a final conclusion, from the analysis of artifacts in a work, a hotel architectural drawing in the Dutch East Indies colonial period reflects the style of a zeitgeist era which can be read from formal elements such as images, sizes, visual styles, colors, printing techniques, and others.

The development of the use of promotional luggage label at that time was a way of introducing the colonial to offer eastern Indian exotico European and American travelers. According to Sunjayadi in his book discussing the history of tourism in the Dutch East Indies, the promotion of tourism coordinated by the Dutch East Indies tourism association Vereeniging Toeristenverkeer (VTV), was one of the steps taken to represent colonial colonies. (Sunjayadi, 2007)

The description of indies architecture is a reflection of modernism strengthening the modernist ethos by combining indigenous architectural elements so as to create a distinctive Indonesian modern architecture, a search for new architectural styles, a style that represents the Dutch Indies cultural identity. The spirit of the era will also be seen in the visualization display. There are luggage label images that are not only appearing as objects of visual language, not merely the result of contemplation of graphic designers but at the same time showing their ability to appreciate and present the factual conditions of their time in visual works general is the absorption of the European aesthetic style which is implemented through the depiction of the architecture of the hotel, even though it is still limited to large cities, this phenomenon shows the openness of the culture of the people in the archipelago to absorb new cultural trends and their existence into the tendency to absorb modern images. (Sachari, 2007).

The final object of graphic works that use the hotel's architectural icons, has given birth to a monumental, nostalgic, and valuable historical and historical documentation. Hotel architectural luggage

label images, which by contemporary times are more closely labeled as icons, are capable of being a marker of a city's locality. The product of luggage label drawings of his time has now ended its task as a promotional media running, now it has become a rare item and commodities that are traded solely in the name of economic value.

The application of visual forms of hotel architecture is not only a marker and an imprinted era but also as a form of artistic responsibility of artists who are critical and able to bring insight as a marker of changing times. The power of civilization through the art of printing luggage label has

marked visual culture, which is now better known as the Indis Graphic style.

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## APPENDIX

ANETA : Algemeen Nieuwsen Telegraaf Agent  
NITOUR: Nederlandche Indische Touristen Bureau  
ITB : Bandung Institute of Technology  
VTV : Vereeniging Toeristen Verkeer  
VOC : Vereenigde Oostindische Compagnie  
DEI : Dutch East Indies  
ACD : Analysis of Critical Discourse.

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