CAUSE FACTORS SYMBOLIC RESISTANCE OF GRAPHIC DESIGNERS IN DENPASAR CITY

I Ketut Sutarwiyasa[1], I Nyoman Darma Putra[2], A.A. Ngurah Anom Kumbara[3], Ni Made Wiasti[4]

[1] STMIK STIKOM Indonesia, [2,3,4]Cultural Studies Study Program, Faculty of Arts, Udayana University

Email: [1]sutardesign@yahoo.com, [2]idarmaputra@yahoo.com, [3]anom_kumbara@unud.ac.id, [4]made_wiasti@unud.ac.id

ABSTRACT

The discourse of "free design" that was introduced by printing companies as a form of strategy in dealing with business competition, has caused controversy in the graphic design field. Indirectly, this discourse is considered to be able to influence the mindset of the community and become a negative stigma against the graphic designer profession, and the discourse is considered to be a threat to the continuity of the graphic designer profession.This study aims to answer the factors that cause resistance. The study data were taken from observation, social media, and interviews, and analyzed using Michel Foucault's power relation theory and Norman Fairclough's theory of critical discourse analysis.

Keywords: hidden transcripts, symbolic resistance, graphic designer, free design

INTRODUCTION

The resistance of graphic designers in Denpasar City arises from several factors. These factors are based on the reality that there are interests from several groups who are engaged in the field of graphic design. The factors that cause the emergence of this symbolic resistance movement are printing entrepreneurs who have the same understanding as pragmatic design actors to practice free design, and pragmatic designers need jobs in printing companies. It can be seen that entrepreneurs and actors of free design are sitting on the same ideological carriage, namely economic profit. The factors for the occurrence of symbolic resistance have the same position as the cause of resistance, and other factors lead to wild leaps in discourse and agency power relations to free up design costs. Pragmatic designers

chain themselves to the power of capital as owners of printing businesses. These factors cause competition between idealistic and pragmatic graphic designers. In this internal competition, the idealist group is squeezed by the public's view that graphic design studies are something that is easy to obtain, which is then strengthened by the practice of power relations between capital owners and pragmatic designers.

RESEARCH METHODS

Research design in cultural studies always follows the patterns as is done in the humanities sciences in general. Broadly speaking, the research design is how data is collected and analyzed. The goal is to provide an explanation of the entire process carried out, both at the time of collection, analysis and presentation, including when the research has not been carried out which is called the exploratory stage. Research on the resistance of graphic designers in Denpasar City is a research designed in accordance with the scientific paradigm of cultural studies. Cultural studies research is concerned with examining the various interests, ideologies, and hegemony that arise from mass media information or in public discourse. In addition, cultural studies also examines various cultures and cultural practices as well as their relation to power. Thus, cultural studies is a study that emphasizes the relationship between culture and problems of social relations and everyday life (Lubis, 2006: 145-152).

DISCUSSION

The symbolic resistance of graphic designers in Denpasar City arises from several factors. These factors are based on the reality that there are interests from several groups in the field of graphic design. The symbolic resistance of graphic designers is based on a number of social realities and critical thinking of the idealist group. Social reality is in contact with pressures from the family and community, especially with regard to the economic benefits of graphic design studies. While in the critical thinking position, it relates to moral responsibility in deepening graphic design study skills that have been studied for a long time in college. The academic knowledge of graphic design obtained in the world of higher education is underestimated by the public. Because it is no different from designers who learn through courses or even self-taught. In fact, at first glance economically, this self-taught graphic designer is better. Social reality is in contact with the pressure from the family and community environment, especially with regard to the economic benefits of graphic design

studies. Whereas in a critical thinking position, it is related to moral responsibility, the deepening of graphic design study skills that have been learned over a long period of time in college. The academic knowledge of graphic design obtained in the world of higher education is underestimated by the public. Because it is no different from designers who learn through courses or even self-taught. In fact, economically at first glance, this self-taught graphic designer is better.

The potential and knowledge possessed by an idealistic graphic designer cannot be separated from the existence of oneself as a goal. The existence of the manifestation of his potential and knowledge. Through graphic design work, a designer channels and reinforces the representation of knowledge in proving its existence. The existence of an effort to acknowledge the existence of the idealist designer group against the agent group. The knowledge capital possessed can realize this will of symbolic resistance. The symbolic resistance of the idealist designer is the actualization that they exist. Choosing through graphic design work, this group exercised hidden transcripts to free design. Their potential and knowledge have the opportunity to break the paradigm of free design by consumers and printing entrepreneurs. As Hume wrote, something that is made without a philosophical basis is suspicious, especially something that is without ideas and meaning. It's important to argue with it because it doesn't come from substantial knowledge. Knowledge capital is able to influence consumers in making choices. Therefore, this group of idealistic designers uses symbolic resistance in changing the control of the design and production space. The idealist designer group realizes that as stated by Bourdieu (2015: 21), the struggle in the arena of cultural production cannot be separated from the struggle that occurs within the dominating class, the way to reclaim this domination is to form a force so that it changes the dominant agents. The strength possessed by this group of idealistic designers is the potential knowledge of graphic design in creating these forms of resistance media.

A gimmick is a new device or idea designed primarily to attract attention or increase attractiveness, often with little intrinsic value. Gimmick is also a series of scenes to trick, surprise, create an atmosphere, or convince other people (Alma, 2011: 45). The practice of free design gimmicks is the power of knowledge to dominate the printing industry market with deceptive gestures to trick opponents. This practice not only exploits pragmatic designers, but also manipulates the free design text of the other realities behind it. As Gramci (2015: 76) puts it, the human will comes from the continuous production forces. The ontological basis is

that society is determined by the field of production which begins with the laws of materialism. Gramci emphasized again, this episteme pattern refers to the ideology of capitalism. Capitalism survives because of the interrelationship between the base and the superstructure. Furthermore, it is explained that capitalism can survive because workers or groups of workers accept the general condition of domination by the investors or the bourgeoisie. In short, it can be said that capitalism survives because of the grip of hegemony (Gramci, 1971: 124). Free design practice refers to the view of Foucault (2002: 78), which is an episteme knowledge practice. Through this episteme knowledge, free design is formed and becomes the only universal truth. Episteme knowledge is adopted to become a marketing strategy and technique. This group realized that "free design" has the power in attracting client to order and become customers. It is becoming more of a strong discourse in the business climate of printing and graphic design in Denpasar City.

Friendships allow for great opportunity and continuity of free design practice. Hegemony in the practice of free design is understood as the practice of power relations won by social power. Realizing this, the idealist group counter hegemony. This is because hegemony itself can survive thanks to the awareness of wanting to be controlled, otherwise hegemony will not last if the agreement to be controlled is broken. The context of hegemony in question is about the existence of designers under the command and control of capital owners. Owners of capital are able to create and produce authoritative meanings and ideological sets. Owners of capital lead and dominate alliances and industrial spaces, while designers champion their ideologies. Even though idealistic and pragmatic graphic designers realize their position is under the control of their friends and printing company. This hegemonic practice remains binding in a circle of relationship structures. The power relation allows a great opportunity for the spread of free design practice. The continuity of free design practice is getting stronger because there are two patterns. First, the transformation of feudalism through friendship seems to emerge from consumers to designers. Second, the metamorphosis of capitalist labor that comes from the owner of capital to the designer.

CONCLUSION

The symbolic resistance of graphic designers is based on a number of social realities and critical thinking of the idealist group. Social reality is in contact with pressures from the family and community environment. Especially with regard to the economic benefits of graphic

design studies. While in the critical thinking position, it relates to moral responsibility in deepening graphic design study skills that have been studied for a long time in college. The academic knowledge of graphic design obtained in the world of higher education is underestimated by the public. Because it is no different from designers who learn through courses or even self-taught. In fact, at first glance economically, this self-taught graphic designer is better. The relationships that are built are distorted and reduced by a shallow view of graphic designers. There is no essential relation, there is only hegemony and power relations. The relation of power and hegemony to graphic designers is an antagonistic social relation and a false social consciousness.

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