

## **Implementation Model of the Tri Hita Karana Concept in the Media Promotion of Tourism in Bali, Indonesia**

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### **Abstract**

The Tri Hita Karana (THK) concept has not been widely used in promoting tourism in Bali, even though the THK concept can be applied in promotional media. The promotional media will have a distinctiveness or selfhood among the existing promotional media. With the development of science and technology and the increasing influence of tourism today, the THK concept is gradually being ignored and even forgotten, replaced by other concepts that come from outside, which are not necessarily suitable for use in Bali, especially in the process of promoting Bali for the benefit of tourism. In connection with this issue, this paper intends to provide an understanding of three main points: (1) the THK concept, (2) promotional media, and (3) tips for designing tourism promotion media based on the THK concept. This research uses the semiotic method. The semiotic method is a qualitative interpretive, a method that focuses on the sign and text as the object of study and how the researcher interprets and understands the code behind the character and reader. The THK concept in promoting Bali tourism can be applied in promotional media in logos, brochures, leaflets, flyers, billboards, newspaper advertisements, television advertisements, flight magazines, and stickers. The promotional media contains illustrations, text, colors, and typography that contain messages to persuade people and have their own identity. The meaning of natural harmony can form a local Balinese identity; this concept has been applied by Balinese people, especially in every context of everyday people's cultural life.

### **Keywords**

Tri Hita Karana, Media, Promotion, Visual Design, Interactive, Tourism.

## **Introduction**

The formulation of the title of this article is intended to show that this article contains an explanation of the model (reference) for implementing the Tri Hita Karana concept through the design of tourism promotion media in Bali known as cultural tourism. This is important considering that the media promoting Balinese cultural tourism should ideally refer to the Tri Hita Karana concept, but it is scarce. In this regard, the results of Udayana's research (2017) show that the media for promoting Balinese cultural tourism does not seem to support the affirmation of the identity of Balinese cultural tourism, which is following the mandate of the Bali Provincial Regulation No. 2 of 2012 concerning Balinese cultural tourism. In this regional regulation, it is clearly stated that Balinese cultural tourism is Balinese tourism based on Balinese culture, which is imbued with the teachings of Hinduism and the Tri Hita Karana philosophy. It seems that the Tri Hita Karana concept is good because it contains a recipe for building harmony to achieve prosperity, but, as stated by Hindu religious leaders in Bali (*sulinggih*) Ida Pandita Mpu Jaya Acharya Nanda in Bali Provincial Government (2012), that "Tri Hita Karana is only a slogan". This means that the Tri Hita Karana concept is not fully implemented in people's daily lives.

The scarcity of media for promoting Balinese cultural tourism that reflects the implementation of Tri Hita Karana is most likely because people rarely really understand the Tri Hita Karana concept and the ins and outs of designing promotional media and are less able to apply it in the design of tourism promotion media, even though the promotion of Balinese culture with Tri Hita Karana nuances is very important. It is said to be necessary, given that the existence of tourism promotion media with the Tri Hita Karana concept will be able to emphasize the local Balinese cultural identity that attracts tourists to visit Bali. Without a distinctive local cultural identity, of course, the promoted tourism image will not be unique, aka gray, and thus not strengthen tourist attractiveness. In connection with this issue, this paper intends to provide an understanding of three main points: (1) the Tri Hita Karana concept, (2) promotional media, and (3) tips for designing tourism promotion media based on the Tri Hita Karana concept.

## **Research Method**

The data used in this article were obtained from the results of research conducted by Udayana (2017) based on specific theories, concepts, and research methods. The approach referred to in this case is aesthetic theory and semiotic theory. The method used is a semiotic method which is interpretive qualitative in nature, a method that focuses on the sign of the text as the object of study. The theory and practice can be described as follows.

### **Aesthetic Theory to Understand Tri Hita Karana Concept**

Aesthetic theory is used to understand the beauty of the Tri Hita Karana concept in promoting Bali tourism (Dwijendra, 2020; Wiryasa, 2021). Aesthetics is also an inseparable part of creating a work of art, including this visual communication design. With aesthetic theory, the value of design work can create a unique attraction for the audience or the wearer. As Kusmiati (1999) expressed, as a determinant of the beauty of visual communication design, a creator needs to understand the importance of design elements and principles so that later works that meet aesthetic requirements will be produced. The beauty of visual communication design contains aesthetic elements consisting of lines, shapes, colors, light, space, texture, balance, harmony, proportion, scale, rhythm, and the technical functions and messages contained. These design elements have a lot to do, especially when finding the visualization of forms in promoting Bali tourism and the tasks and notes to be conveyed to the wearer or the audience. The characteristics of each element need to be studied to facilitate understanding, and its application applied to these promotional media.

### **Semiotics Theory to Analyze the Tri Hita Karana Concept**

Semiotics is the study of signs. As revealed by Kusrianto (2007), semiotics come from Greek, namely *sema* which means sign. The term *semiotikos* implies the interpretation of signs. This science of semiotics initially developed in the field of language, then it also developed in the field of fine arts. In this article, semiotics is used to analyze the Tri Hita Karana concept in Bali tourism promotion with the assumption that the promotional media is communicated through a set of signs. As stated by Tinarbuko (2008), the main object of visual communication studies is communication elements that are "visual" in nature, namely lines, planes, spaces, colors, shapes, and textures. Therefore, the media used in promoting Bali tourism can be part of visual communication design. Thus, the approach used to analyze the communication elements in the promotional media is a semiotic approach concerning Saussure's idea that a sign is a unity of two inseparable fields, namely a signifier and a signified. A marker is a material aspect of a sign, while a marker is an aspect that is represented materially by a marker (Cobley and Jansz, 2002). The relationship between the signifier and signified is divided into three, namely as follows. (1). Icons are signs that bring back the object or reality they mark, for example, a map. (2). The index is a sign whose presence indicates a relationship with the marked one; for example, smoke is a fire index. (3). A symbol is a sign, namely the relationship between the signifier and the signified, which is solely a matter of convention, agreement, or regulation (Zoest, 1993) and Storey (2003).

### **Observation Method**

Observation activities include systematic recording of events, behavior, objects seen and other things that are needed in the research that is being carried out (Sarwono and Lubis, 2007). Observations in this study were carried out on the implementation of the *Tri Hita Karana* Concept in media that promote Bali tourism, and the focus includes the form and appearance of promotional media. The observation method is used to check the validity of the data obtained from the informants (Dwijendra, 2021; Chen, 2021).

### **Interview Method**

The interview is a conversation with a specific purpose (Tinarbuko, 2001). Interviews are used to collect data through direct interviews with informants. Questions to informants were asked, both orally and in writing, using structured and unstructured questioning techniques. Assistance tools in the form of a questionnaire, a recording device, and writing instruments.

### **Documentation Method**

Documentation is done by collecting notes and photographs, mainly from samples of media promoting Bali tourism; documentation is also carried out to collect data sources derived from photos of promotional media or other sources supporting research data collection.

### **Literature Method**

Apart from data sources in the field, which is no less important is the source of data stored in the library. This data source is devoted to textbooks, research results, papers, journals, and others with a relationship with the *Tri Hita Karana* Concept in media promoting Bali tourism.

Once collected, the data is processed and classified according to research needs. The data classification was adjusted to the nature of qualitative research. Researchers collected data by recording all information from informants who know about the *Tri Hita Karana* Concept in media that promote Bali tourism objectively and according to the results of observations and interviews conducted in the field. Data in the form of media promoting Bali tourism are classified based on aesthetic and semiotic theories. Furthermore, an interpretation of the functions and meanings in the visual forms of promotional media is carried out using aesthetic and semiotic theories (Yogantari, 2020; Pranajaya, 2021). After obtaining the state, an understanding of the meaning in the promotional media is carried

out, namely, to determine the function of the appearance of the consumer's audience. Finally, an attempt was made to match the interpretation and the reality in the field.

Presentation of research results will be presented in a structured manner by following a systematic writing framework in formal and informal research reports. In addition to being reported using symbols or images, this report is also equipped with a qualitative descriptive description.

### **Semiotic Method**

The semiotic method is interpretive qualitative, a method that focuses on signs and text as the object of study and how researchers interpret and understand the code (decoding) behind the symbols and text (Arsana, 2012). Data in qualitative interpretive research are descriptive, not numerical. Data can be in the form of symptoms, events, or events that are then analyzed in categories (Sarwono and Lubis, 2007).

The research object that was determined was the Tri Hita Karana Concept in promoting Bali tourism. Determination of the research object is carried out in an assessment (judgment), namely selecting a sample from a population based on available information to account for its representation (Sarwono and Lubis, 2007). The sample in this research is media that promote Bali tourism.

## **Results and Discussion**

### **Tri Hita Karana Concept**

Tri Hita Karana is etymologically formed from the word Tri means three. Hita means happiness, and Karana means to cause or cause and can be interpreted as three harmonious relationships that cause happiness (Wastika 2005; Dwijendra 2020; Nurjani 2020). The three relationships are (1) a harmonious relationship between humans *and Ida Sang Hyang Widhi Wasa*; (2) A harmonious relationship between humans and each other; and (3) A harmonious relationship between humans and their environment.

The Tri Hita Karana concept, in its application to promotional media, emphasizes the elements of visual communication design, including illustrations, text, and colors. The development of science, coupled with the rapid growth of tourism, significantly affects tourism actors in carrying out promotional activities. Tourists compete with others for income by creating tourism promotion media. It is considered necessary to connect the Tri Hita Karana concept in promotional media so that the promotional media used to promote

Bali or those that use Bali as a promotion place have their uniqueness compared to other sites (Paramadhyaksa, 2021; Wirawibawa, 2021).

The relationship between the Tri Hita Karana concept and the design of promotional media is as follows.

1. A harmonious relationship between humans and *Ida Sang Hyang Widhi Wasa* is by not displaying elements contrary to religious values (precepts 1 *Pancasila*), being responsible and not imitating other people's work (work ethics).
2. A Harmonious relationship between humans and others are design elements that are shown to be able to foster good relationships between humans, do not cause individual or group conflicts (ethnicity, religion, race), do not conflict with ethics, and design is not changing good human behavior to be less good, for example, cigarette advertisements do not show people who are smoking (illustration not of use).
3. A harmonious relationship between humans and their environment is that the design elements displayed can foster/invite us to preserve the environment. Inviting the public to behave and behave friendly to the environment, for example, through the motto, one person plants one tree, clean and green and another.

### **Bali Tourism Promotion Media**

Promotion media is part of visual communication design. Promotion is an offer or a way to invite and influence consumers to be involved in it. Consumers are interested and interested in what is offered by the party doing the promotion. Promotion can also be interpreted as a method of communication carried out by certain parties aimed at target targets to introduce or offer a product, goods or services.

Media is a means to convey messages or information to the public by using various elements of visual communication, such as; text, illustrations, and colors (Pujiriyanti, 2005: 15). Promotion media is part of visual communication design.

Every year, government and private institutions related to tourism in Bali always update their promotional media. Promotional media that are made solely want to update the information or message to be conveyed and the design so that their creativity can be seen in their visual appearance. Government and private institutions engaged in the tourism sector make their promotional media in print or electronic media, all of which make up a Bali tourism promotion package.

The province of Bali has its uniqueness; the style of Bali looks different compared to most regions in Indonesia. The carrying capacity of culture and arts and panoramic views and natural beauty have made Bali an area that has its characteristics. Until now, the development of Bali still adheres to the basic principles of growth for the welfare of society which has been agreed upon by not forgetting the concept of Tri Hita Karana as the embodiment of the human relationship with God, the human relationship with humans, the human relationship with nature / the environment. Related to that, the various superior potentials possessed by the Province of Bali are valuable assets that need to be explored and developed and preserved in the achievement of development towards "*Nangun Sat Kerthi Loka Bali*" which means maintaining the sanctity and harmony of Bali's nature and its contents, realizing Balinese manners and gumi prosperous and happy. In the tourism sector, culture and natural beauty are the main attractions of Bali, one of the world's best destinations.

Bali is well-known for its customs, traditions and arts that grow from the spirit of Hinduism with social and religious characteristics. Bali has various ancestral cultural heritages closely attached to Balinese society and different unique traditions or habits that are still firmly adhered to in the community. The existing culture and traditions have their characteristics in each region, village and banjar in Bali. Having a diverse cultural wealth is undoubtedly a task of the community to preserve it, not to be crushed or shifted due to the influence of today's global world. Of course, all of this is influenced by customs, beliefs, and religious beliefs. Cultural elements that are owned are; music such as gamelan, *rindik*, *jegog* and *genggong*, dance arts such as *barong dance*, *kecak dance*, *pendet*, *gambuh*, *joged*, language, traditional clothes, traditional style paintings, traditional houses, religious ceremonies and many others.

Besides being famous for its customs, Bali also has many tourist objects that are scattered in several districts with various tourist objects, both spiritual tourism, natural tourism, marine tourism, adventure tourism, and others. In *Tabanan* Regency, there are *Bedugul*, Botanical Garden, *Alas Kedaton*, *Tanah Lot*, *Jatiluwih*, *Margarana* Monument, *Yeh Gangga*, *Penatahan* Hot Spring, *Luhur Batukaru* Temple, *Bali Subak* Museum, *Soka Beach*, *Puri Anyar Kerambitan*, Hot Spring in *Mangesta* Village, Hot Spring *Angseri*, *Pujungan* Waterfall, Bali Butterfly Parks, *Makori* Temple, *Surabrata* Beach, *Kelating* Beach, *Pasut* Beach, The Whratnala Scool, *Pinge* Village, *Ulun Danu Beratan*, *Puri Agung Kerambitan*, *Sarinbuana*, and *Telaga Tunjung*.

In *Badung* Regency there are *Pangsan* Tourism Village, *Pelaga* Village, *Baha* Village, *Sangeh*, *Nung Nung* Waterfall, *Tukad Bangkung* Bridge, *Bongkasa Pertiwi* Village,

*Carangsari Village, Uluwatu Temple, Taman Ayun Temple, Peti Tenget Temple, Pucak Tedung Temple, Sanur Beach, Kuta Beach, Legian, Pandawa Beach, Suluban Beach, Padang-Padang Beach, Seminyak, Nusa Dua Beach, Jimbaran Beach, Kedonganan Beach, Dreamland Beach, Labuan Sait Beach, Deluang Sari Turtle conservation, Ship Art Market, Humanitarian Tragedy Monument, Gatotkaca Statue and the Garuda Wisnu Kencana Statue.*

In Gianyar Regency there are *Samuan Tiga Temple, Gunung Kawi, Mengening Temple, Tirta Empul, Pegulingan Temple, Goa Gajah, Yeh Pulu, Wanara Wana Monkey Forest, Kijang Payangan, Kokokan Bird, Lembu Taro, Bali Adventure, Bali Bird & Reptile Park, Bali Zoo Park, Bali Safari Park, Tampak Siring Palace, Ubud Palace, Peliatan Palace, Saraswati Palace, Arma Museum, Rudana Museum, Neka Museum, Ratna Warta Ubud Painting Palace Museum, Antonio Blanco Museum and Archaeological Museum.*

Meanwhile in Denpasar, such as *Puri Pemecutan, Puri Agung Satria Denpasar, Puri Jero Kuta, Puri Kesiman, Pura Agung Jagatnatha, Pura Kesiman Petilan "Pengerebongan", Pura Maospahit, Pura Sakenan, Statue of Catur Muka, Puputan Badung Park, ISI-Institut Seni. Indonesia Denpasar, Taman Budaya Art Center, Bali Parliament Building Level 1, Perjuangan Rakyat Bali Monument, Kertelangu Cultural Village, Bali Museum, Lemayeur Museum, Sidik Jari Museum, Satria Bird Market, Badung Market, Kumbasari Market, Kreneng Market, Sanglah Market, Sanur Tourism Area, Serangan Island Area, Padang Galak Beach, Benoa Harbor, Prasasti Blanjong and Mangrove Forest.*

Media is a means to convey messages or information to the public by using various elements of visual communication, such as; text, illustrations, and colors (Pujiriyanto 2005; Sifat 2020). In line with that Tinarbuko (2021) says that the promotional media itself is a tool or means used for promotion. Promotion media as a means of offering or a way to influence the public, so that the public is interested and interested in what is offered by the party doing the promotion. Promotion media can be said to be a method of communication carried out by communicants to certain parties or communicators in conveying messages in the form of products, goods or services. Tinarbuko (2021) also argues that the media can send messages to message recipients in a communication process.

In this era of globalization, many people have their busyness. They do not have time to communicate verbally, so they share more in writing, such as memos, letters, e-mails, or visually such as posters, brochures, leaflets, billboards. Tinarbuko (2021) mentions that



promotional media consists of brochures, leaflets, flyers, billboards, newspaper advertisements, television, glasses, wall clocks, business cards and stickers.

Brochures, folders, leaflets and billboards are part of printed media. Print media, according to Pujiriyanto (2005; 13), is a way of delivering messages that are manifested in the form of letters, numbers, signs and images printed on sheets of paper, while communication is defined as the delivery of a message in the form of symbols as a combination of thoughts and feelings in the form of ideas, ideas that a person does to others, either directly or indirectly through the media with the aim of changing attitudes or behavior.

### **Illustration to Communicate Information**

Illustrations are used to communicate information or messages quickly and accurately and translate words or sentences. The message presented in the image is an effort to convince the public that the data is needed, to answer the public interest by obtaining satisfaction and benefits. Besides that, it can also function as decorating space in the design layout. Illustrations take various forms, such as sketches, paintings, graphics, caricatures, and recently even bitmap images are used to work photos.

Broadly speaking, illustrations function to be able to attract attention, encourage the public to see the promotional media design, explain a message visually to make it more real, create a distinctive atmosphere of promotional media design to give an impression, create stimulation so that the public is interested in seeing the promotional media deeper and make it easy to remind people of different promotional media and distinctive illustrations. Illustrations can be presented ranging from simple strokes, photography or dots to complex ones so that they have their own uniqueness and the public can easily understand the information and messages the communicator is trying to convey.

### **Color as Element of Visual Communication Design**

If the colors are correctly arranged based on the existing color theory and are composed harmoniously, it will produce attractiveness and look beautiful. To form a separate identity in Bali, there is a concept of color that can be used as a visual element in visual communication design, namely the circle of colors from the concept of *Dewata Nawa Sanggha*. *Nawa Sanggha* is defined as nine colors or nine cardinal directions (Udayana, 2003).

“According to the Dwijendra (2020), the term *Dewata Nawa Sanggha* is said to have developed during the era of King *Airlangga* (1009-1042), which means the God of Ruler of the Nine Directions of Winds originating from Rigveda as a manifestation of the power of the universe. In other words, *Dewata Nawa Sanggha* is the nine gods as a manifestation of *Ida Sang Hyang Widhi Wasa* who guard or control the nine directions of the wind. The nine gods are *Vishnu* in black, *Sambhu* in blue or gray, *Iswara* in white, *Maheswara* in dice or pink, *Brahma* in red, *Rudra* in orange, *Mahadeva* in yellow, *Sangkara* in green or welis and *Shiva* color in *panca warna*”.

In addition to the concept of *Dewata Nawa Sanggha*, there is also the *Tri Datu* color concept which uses three kinds of colors, namely red, black and white. The red color represents *Brahma*, the black color symbolizes *Vishnu* and the white symbolizes *Iswara* (*Shiva*). So the combination of the three colors (red, black, and white) symbolizes *Trimurti* (*Brahma*, *Wisnu* and *Shiva*). The three color combinations apart from being a religious symbol, namely the unification of the power of *Trimurti* (*Brahma*, *Wisnu* and *Shiva*), can also be interpreted as Hindu identity, because the three colors can represent Hindus in Bali.

The Balinese color concept above can be done physically and psychologically and added with symbolic elements based on belief. The expression of this color in Bali is reflected in traditional works of art such as paintings, kober, traditional cloths that are widely used for religious ceremonies such as: weddings, *potong gigi* and *ngaben*.

With some understanding of the colors above, designers can choose these colors to create an identity and image in the Bali tourism promotion that is made, so that the promotional media can be better known and have a different visual appearance from the others. The influence of color in design is very large on the message and impression in it, so that it can attract attention, create an image, and present an identity. The combination of choosing the right color will convey the message quickly, so you can remember and store it longer. Color can be used as a sign that leads to one ideological value, because color is the same as a symbol that has agreements in certain cultures and societies. Color can also provide many perceptions in its meaning represented by the public and culture influences the meaning of a color.

### **Text to Describe the Product**

Text is one of the graphic elements besides images, the designer can process the text so that it can function as an image and vice versa, images can be used as a substitute for

characters or word fragments. Combining text and images is one technique so that they become a single image that can convey information (Kusrianto, 2007). Text in promotional media such as brochures, folders, leaflets, magazine or tabloid advertisements and billboards, always displays the advertised object, text (verbal) and context in its appearance. Text can be interpreted as existing writing and context can be translated as images or illustrations that support the meaning of an information or message.

Text is an important part of promotional media and conveys information or messages to the public about the products or services offered. Text is used to describe all reality in detail about a product or service. With the text, it is hoped that the public will know the product or service well so that they decide to take action or buy. The emphasis is on making the public know about the product or service, its advantages, or what facilities are obtained by using the product or service. Text in promotional media can be used to form an image on a product or service (Nuryanto 2021; Primadewi 2021). Because promotional media as a medium for creating social reality related to efforts to build an image for the public. The image process is in the form of creating perceptions between products or services and lifestyle, as well as symbols of modernism. So that the image formation in the promotional media is one of them through the use of text.

As the main element in print promotion media, text can be grouped into several types: Title (Headline), Sub-title (Subhead line), Script (Body text), Logotype, Closing Word, and Slogan.

### **Font or Typography as Element to Supports Delivery of Message**

Letter or typography is an art and technique in designing and arranging characters concerning composing visual publications, both printed and non-printed (Kusrianto, 2010) and Keraf (2002). The choice of typeface is based on the identity and characteristics of the information or message to be conveyed to the public. According to Safanayong (2006), typography is the same as arranging letters which is an essential element in a visual communication design work to support creating a match between the concept and composition of the work. So typography is an optical element that supports the delivery of information or messages to the public. Typography in promotional media designs is essential, which is as essential as illustration, color, text or logos, so it needs to get significant attention in the process of making promotional media.

Typography can be said to be effective visual communication. Through functional meanings and aesthetic meanings, typography can translate the ideas behind the media's information or messages for promoting Balinese cultural tourism. All of these can be utilized by paying attention to the aesthetic principles, legibility, readability, and letters against the space around other visual elements.

### **Tips for Designing Media for Promoting Balinese Cultural Tourism Based on the Tri Hita Karana Concept**

Tri Hita Karana is local wisdom that is not only a regional but international solution. Local wisdom continues to fortify the Balinese people. Local wisdom as a solution in strengthening Bali tourism due to the opening of the globalization era. Bali is rich in local wisdom because local wisdom is an important root that is often forgotten and increasingly pressed in the tourism sector. Tri Hita Karana's concept provides three harmonies in balancing the continuity of life in humans, nature, and God. The concept of a balanced culture that is owned by Bali is to be able to maintain and maintain all of its potentials amidst the competition in this modern era. This concept has been around for a long time, but people have forgotten a little about this concept of balance in the midst of modern developments. Tri Hita Karana is a concept of balance between nature, humans, and its creator.

During the intense competition, many circles are currently building their businesses coupled with the creation of promotional media regardless of the impact it will produce. This is where the Tri Hita Karana concept plays a significant role in giving awareness to all managers involved in the tourism sector. To think about maintaining a balance between a business and the visual appearance of the promotional media with the surrounding environment so that business and cultural harmony will be created. Ideally, the Tri Hita Karana concept can be implemented into the Balinese tourism promotion media's appearance so that the harmony of nature and its contents is preserved and can form a local identity, not merely a business advantage and money but rather a love of nature and its contents. This concept has been applied by the Balinese people, especially in every aspect of everyday people's cultural lives.

Ideally, the Tri Hita Karana concept can be displayed in promoting Bali tourism by presenting images or photos that show the harmony of human-God, human-human, and human-nature relations. For example, to express the idea of the harmony of the human-God relationship, a photo of people is shown dancing a type of Balinese dance called the wali dance, which is Balinese dance that is specifically created to be danced in ritual

performance, such as the rejang dance, the baris gede dance, the topeng sidakarya dance and others. However, the photo shows the background, which depicts the implementation of religious ceremonies in temples. Likewise, to express the idea of the harmony of human-human relations, ideally this is done by displaying pictures or photos of people or groups of people who are carrying out activities in cooperation, or with a background of temples or these people or a group of people using traditional clothing in cooperation activities. So that the Balinese identity appears with the characteristics of his traditional clothes or his ancient background. Meanwhile, in the context of the idea of harmonious human-nature relations, for example, it is displayed with a photo of a person looking after or caring for the health of livestock and plants. Or a picture can also be made to simultaneously depict harmony, both in the human-God relationship and in the human-human and human-nature relationship. For example, a picture of a photo of a number of farmers carrying out an agricultural ceremony in a paddy field where the rice is turning yellow.

Such a photo is important to display, not only because it reflects the harmony of the human-God, human-human, and human-nature relationship, but is also an important element of Balinese culture that can be expected to have a strong tourist attraction so that people are attracted to visit Bali. It is said that because people perform religious ceremonies basically reflect efforts to maintain harmony between humans and God, considering that the ceremony is carried out to respect God in accordance with religious teachings and beliefs manifested through ritual activities. As it is known, the Balinese (Hindus) recognize five kinds of rituals called *panca yadnya*: *the dewa yadnya*, *the manusia yadnya*, *the rsi yadnya*, *the pitra yadnya* and *the bhuta yadnya*. The ceremony in the rice fields is usually a ceremony to honor God in its manifestation as Dewi Sri. Thus, a photo of several farmers performing rituals in the rice fields can reflect that the farmers are expressing their teachings and belief in God Almighty. Sri Reshi Anandakusuma (1986) mentioned that his religious teachings and beliefs are called Srada. Meanwhile, the cooperation of the peasants, who may come from different clans and have different ritual traditions, can reflect the ideology of multiculturalism. Multiculturalism, in this case, refers to the understanding as stated by Burhanuddin (2003), that the orientation of multiculturalism is the will to bring society into an atmosphere of harmony, peace, egalitarianism, tolerance, mutual respect, mutual respect, without conflict and violence, without necessarily eliminates the complexity of existing differences.

An attractive Bali tourism promotion media can be made oriented to the Tri Hita Karana concept. An attractive tourism promotion media, in this case, can be referred to Article 1 number 5 of the Republic of Indonesia Law Number 10 of 2009 concerning tourism

which emphasizes that tourist attraction is "Everything that has uniqueness, beauty and value in the form of the diversity of natural, cultural and wealthy wealth man-made results that become the target or purpose of tourist visits". Based on the definition of this tourist attraction and the conception of Balinese cultural tourism, ideally, the promotion of Bali tourism displays a picture of a human being who is building a harmonious relationship both with God and with fellow humans and nature. Tourism promotion media like this make it possible to display the uniqueness, beauty and value contained in the natural, cultural and human works of Balinese culture. This idea can be realized in tourism promotion media design, as shown in Figure 1. Figure 1 clearly shows that there are activities carried out by a group of people that reflect the ideology of Tri Hita Karana. It is said so because these activities are carried out hand in hand so that it seems to reflect the harmony between fellow customers. In addition, these activities are ritual activities that aim to build a harmonious relationship between humans and God. Meanwhile, the location of these activities is in the sea, which is a natural environment. Thus this can be seen as an activity that reflects the harmonious relationship between humans and nature. Therefore, Figure 1 is a representation of the mandate of Perda Bali Number 2 of 2012.



**Fig. 1 The Media Model for the Promotion of Balinese Cultural Tourism**

In addition to reflecting the ideology of Tri Hita Karana, Figure 1 also displays the uniqueness and beauty that contains the values of natural wealth, Balinese culture (Hinduism), and Balinese people's work with Balinese culture and Balinese Hinduism. Its uniqueness can be seen from the photo illustration of a person wearing Balinese clothing and Balinese Hindu ceremonial tools. In terms of color in the design of Figure 1 above, there is a combination of three colors (red, black and white or yellow) known as tri datu. As is well known, the tri datu is a distinctive symbolic identity of the three gods (*brahma, vishnu, shiva*) among Balinese Hindus. This image can be beautiful to tourists considering

its uniqueness. It could be even more interesting if this image is made more complex but still shows uniqueness and beauty, for example, complete with Balinese dance performed by Balinese women and men Balinese gamelan. Its uniqueness basically also has a nuance of beauty created through works of art to make Balinese Hindu ritual tools and Balinese traditional clothing. Thus all of these meet the requirements for tourist attraction as defined in the Republic of Indonesia Law Number 10 of 2009.

Figure 2 also displays the Tri Hita Karana concept by displaying photos that reflect the harmony of human-God, human-human, and human-nature relationships.



**Fig. 2 Promotional Media Displayed on Garuda Indonesia Airplane TV**

Photographic illustrations displayed in promotional media on Garuda Indonesia aircraft TV, in the form of community activities bringing offerings side by side regularly against a beautiful and clean beach background. This activity is part of ceremonial activities in Bali, such as performing a *melasti* ceremony before *Nyepi* ceremony (the silece day) or before the *piodalan* at temples in Bali.

Figure 2 shows the closeness of the relationship between humans and God, humans and humans and humans with their natural environment as objects displayed on the TV plane. The closeness of the human relationship with God can be seen from the photo of several women dressed in Balinese customs carrying offerings or offerings on their heads as they walk, which we believe to be offerings to God Almighty. Some women are seen in the photo walking neatly and smiling, which raises the meaning of harmony between them. It can be said to be a human-human relationship, while the harmonious relationship between humans and nature is seen in the photo. With the natural beaches seen in the photo reflects a harmonious relationship.

This means that the close relationship between man-God, human-human, and human-natural environment, is seen as an object that can be used as a tool to promote Bali tourism. If it is examined further, women as objects in the advertisement are interesting to understand so that the objectives of the promotion can be achieved; of course, the things displayed in the advertisements must be really attractive so that they attract people to visit.

Judging from the attitude of the advertiser as reflected in the advertisement above, it can be seen that this attitude makes a woman, not a man, a figure used as a model in the advertisement. It seems that this has to do with matters of attraction. As is well known, women, gorgeous women, are usually objects that attract the attention of many people. This is what reflects the meaning given by the advertisement producer to the advertisement he makes. This becomes clearer, if one looks at the women who are shown as models in the advertisement, namely young women, slim and dense, complete with clothes that make them look sexy so that their attractiveness in front of the public is solid.

Seen from the perspective of Tri Hita Karana, Figure 2 above actually shows photos of humans, religious customs and natural beaches. Based on the picture above, construction could be carried out stating that the image contains Tri Hita Karana elements (humans, religious traditions and natural beaches). This was made to express the Tri Hita Karana ideology which emphasizes the harmony of human-God, human-human, and human-nature relations. It is said so because in the picture there are several humans doing religious activities so that it is possible to have relationships between humans. Human activity in this image by bringing offerings and wearing Balinese traditional clothes is closely related to God. As well as human activities carried out on the beach which are closely related to the relationship between humans and their environment.

In the logo design used for branding Gianyar regency as a creative district, using the Tri Hita Karana concept in the process of creating the logo as shown on Figure 3.



**Fig. 3** *Gianyar* Regency Logo in Branding *Gianyar* as a Creative District



The concept used in creating the logo design is shown in Figure 3, explained by Udayana (2019) using a combination of logotypes and logograms. In the logotype, "creative Gianyar" uses script letters that resemble hand scratches, and the recording gives the impression of tenderness, refinement, and intimacy or friendliness. Meanwhile, the logogram in the form of an illustration of "legong" has a meaning as a cultural value, especially in performing arts, where Gianyar Regency is designated as a creative district in the culinary and craft sub-sector performing arts by Bekraf. The logo above uses the Dewata Nawasanga color concept and the Tri Datu concept. Based on the concept of creating a logo design described above, this can be interpreted as accentuating local Balinese identity, such as; the use of letters in the form of hand strokes, legong illustrations which are part of the performing arts are usually used for religious ceremonies in Bali. The most prominent thing in using the Balinese color concept is not the modern color concept, where the color combination is in the Balinese color philosophy. All of them have a specific symbol.

From the concept of design creation described above, it can be interpreted that Tri Hita Karana creating a visual communication design, in this case making Gianyar Regency Branding, can be applied to create an identity and self-reliance from the region. So that the design created will have a different uniqueness from the branding design in other districts that have made the Branding logo design.

## **Conclusion**

The Tri Hita Karana concept in promoting Bali tourism can be applied in promotional media in logos, brochures, leaflets, flyers, billboards, newspaper advertisements, televisions, glasses, wall clocks, business cards, stickers, and others. Through promotional media which contains illustrations, text, colors, and typography so that the message to be conveyed is manifested in the form of letters, numbers, signs, and images that have an identity. The delivery of a message in the form of these symbols is a combination of thoughts and feelings in the form of ideas, ideas made by someone to others, either directly or indirectly through the media with the aim of changing attitudes or behavior. In this case, he would like to convey the idea of the Tri Hita Karana concept, which prioritizes the importance of harmonious human-God, human-human, and human-nature relations.

The meaning contained in the Tri Hita Karana Concept in promoting Bali plays a significant role in giving awareness to all parties engaged in tourism in Bali. To think about maintaining a balance between a business and the visual appearance of the

promotional media with the surrounding environment so that business and cultural harmony will be created. Ideally, the Tri Hita Karana concept can be implemented into the Balinese tourism promotion media's appearance. The balance of nature and its contents is preserved and can form a local identity, not merely a business advantage and money but rather a love of nature and its contents. This concept has been applied by the Balinese, especially in every aspect of everyday people's cultural lives.

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