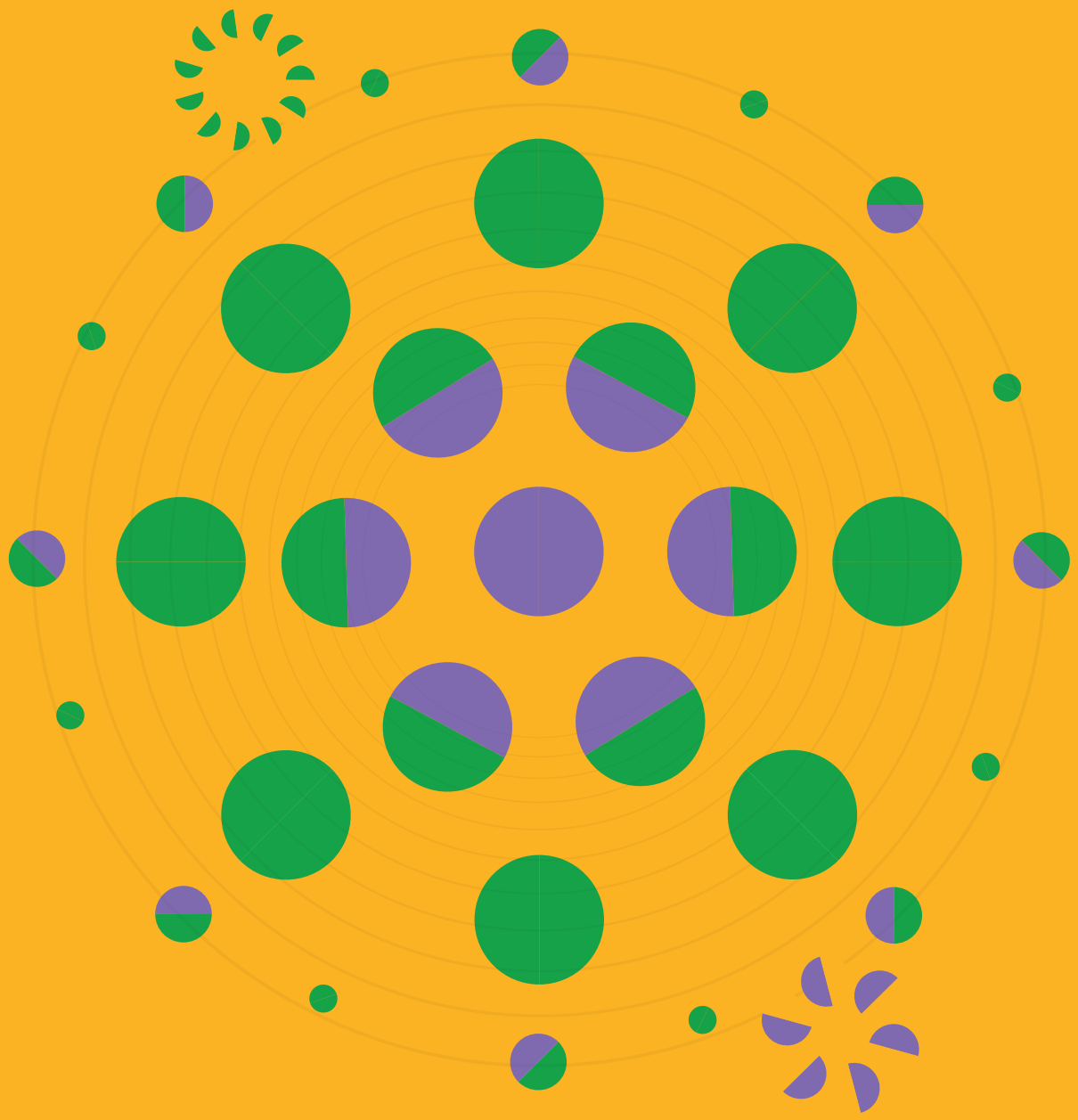
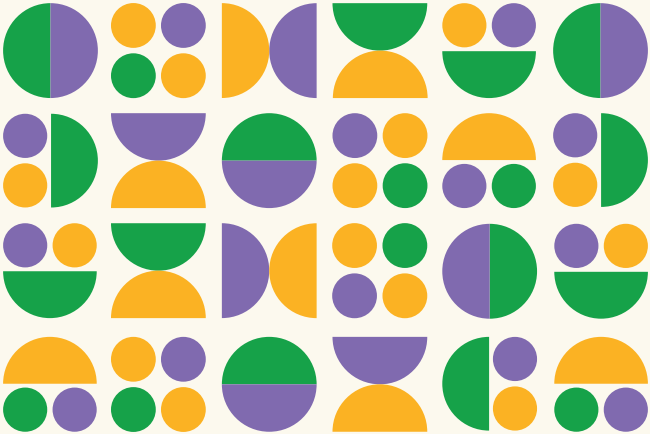
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Solarise

Solar Branding through
the culture lens of Tri Hita Karana



Solar Branding through the culture lens of Tri Hita Karana.

Keywords

Energy Transition, Influence, Tri Hita Karana, Cultural Branding, Connection, Life Moral Compass, Balance, Sustainability.

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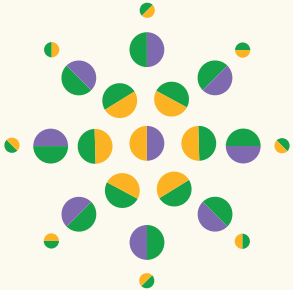
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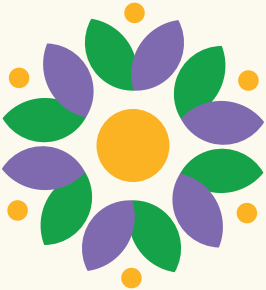


Abstract

The project is an enquiry into a cultural approach to branding. It utilises a holistic process inspired by a Balinese moral compass, the Tri Hita Karana, which is a balance between humans, nature, and spiritual aspects. The project explores through branding a solar organisation that seeks to promote sustainability and the benefits of solar energy through a visual communication design system.

Bali, an island in Indonesia, is currently experiencing a power shortage due to its high electricity demand and being the last in the transmission line from Java island. Solar power is a viable substitute for fossil fuels to address the issue, as Bali receives plenty of sunlight. However, the need for more public awareness about solar energy and sustainability hinders the solar movement. This research aims to communicate its purpose and meaning effectively by adopting a cultural branding approach emphasising the rich cultural aspects of Bali through visual language and graphic elements. The goal is to encourage a shift in behaviour and attitude towards clean energy technologies as part of the energy transition movement.

The project uses cultural brand theories and energy transition frameworks to approach Balinese culture empathetically. The objective of this master's project is to explore the narratives of Balinese culture and find ways to create a brand identity system that synergises with these elements. A website, out-of-home QR codes, and social media are part of the visual communication design research outcomes. The narrative of the outcomes intends to increase awareness and support positive initiatives for rebuilding sustainability in Bali. It emphasises the connection between humans, nature, and spirituality while highlighting solar panels' benefits and their connection to the brand.



Acknowledgement

I want to express my gratitude to the community for their support from the start of the research to the completion of the project. I am especially thankful to Tim Parkin and Anna Brown for their support throughout. Thank you for your guidance and encouragement.

To Deb Cumming and Kendra Martson, Thank you for your guidance throughout this project. Many thanks for making time to help, even at short notice.

Thank you to the people of Bali who have dedicated themselves to taking care of our beautiful island. My research would not have been possible without your commitment to maintaining Bali's environment.

Lastly, I would like to express my gratitude to my family and friends for their unwavering support and encouragement throughout this project. Your continued support motivates me to learn and grow as a designer.

Introduction

Life Experience in Bali

Indonesia Energy Situation

Why adopt Solar?

Government Support for Solar Power

Challenges in Bali Solar Energy

Solar Local Providers

Nusa Solar, FSI, Smart Energy Tech, Inecosolar

Rise of Local Brand

Life Experience in Bali

I am originally from Indonesia and have lived in several big cities, including Denpasar in Bali. Growing up in a culturally rich country, I encountered various art forms, such as theatre, dance, and paintings, conveying stories and messages about life and our surroundings. Through this exposure, I have been inspired to become a graphic designer. I began my path as a graphic designer, concentrating on genuineness, creativity, and intention to motivate and connect with the audience. Drawing from diverse cultures, I aim to create aesthetically pleasing and functional designs. Hence, revisiting a place filled with beautiful memories with my family brings me happiness, which is why I have selected it as the topic for my Master of Design project.

My experience of living in Bali and thereafter visiting the island almost every year inspired me to start this project. While there, I noticed that the people are very proud of their island and share their rich, sacred culture with the world. Most people there follow the Hindu religion, making Bali well-known as the 'Island of Gods'.



My Childhood Pictures in Bali





Visiting the island with my mother (left).

I witnessed their beautiful daily tradition of offering 'canang' flowers, rice beans, and banana leaves to their Gods, showcasing their devotion to the beliefs passed down through generations. As I resided in the southern region of Bali, particularly in South Kuta, I came across beach offerings and statues. I frequently visited Nusa Dua and Singaraja for my daily activities. There, it is easy to spot on nearly every corner or side of the street, in houses and even in malls, what they call 'sejajen, ' which means offerings.

In addition to Balinese offerings, their culture is expressed through clothing and forehead accessories, including the colour placement in bracelets, such as the Tridatu bracelet, a sacred yarn with red, white, and black strands.

During my stay in Bali, it became clear to me that the Balinese people are deeply committed to their beliefs and the teachings of their ancestors. They are attentive to their own well-being and the preservation of nature, actively encouraging others to reduce plastic usage and avoid wasting water. It was heartening to see the efforts being made to protect the environment. The dedication displayed in daily activities is inspiring. This motivated me to pursue a postgraduate project to explore and learn about the underlying factors driving such commitment. Every discovery I make has the potential to provide fresh perspectives and insights into the cultures, moral compasses, and beliefs of the people involved. This research is a backbone for the current energy transition movement. I believe that integrating the Tri Hita Karana philosophy into the solar power movement in this project is tied to Balinese tradition, as it demonstrates how the philosophy is intertwined with their daily lives.

Indonesia Energy Situation

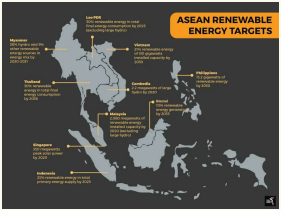
The population of Indonesia has seen a significant rise in recent years, leading to an increase in electricity production and consumption, as stated by foreign policy analyst Thomas Suoneto (Suoneto). **However, there is a problem with electricity that is particularly concerning for the tourist island of Bali**. Besides being the last island for electricity transmission, Bali will have an electricity shortage over the coming years, as stated in a 2020 article featured by the local news (The Bali Sun). Thus, Perusahaan Listrik Negara (PLN) has stated that the electricity demand is increasing, decreasing the electricity flow if there is maintenance for one power plant, and Bali will bear the impact of it. PLN is presently contemplating the relocation of the gas-operated power plant from Lombok to Bali with the aim of mitigating the island's electricity shortage. This is due to the low cost of gas power generation (IDNFinancials).

In response to this, the country's current president, Jokowi, has decided to decrease the coal export industry and instead invest in producing EV batteries, which can be used as a substitute for car fuel. This decision is seen as a positive move as it will allow Indonesia to export EVs while simultaneously reducing transportation users' consumption of fuel and diesel (Suoneto and Harsono).

According to The Investment Coordinating Board (Indonesian: Badan Koordinasi Penanaman Modal, BKPM), Indonesia's renewable energy percentage is expected to increase by 23% by 2025. These numbers represent ASEAN renewable energy targets and Indonesia's goals.

Energy transition developments are already occurring in several areas, such as Jakarta, North Sulawesi, and East Kalimantan. Besides Jokowi, several Muslim leaders have agreed to take action to raise awareness of environmental matters (Suhenda).

Beside is a figure for electricity transmission from Java to Bali.



ASEAN Renewable Energy Targets
source: https://energytracker.asia/renewable-energy-in-indonesia/



Electricity Transmission from Java to Bali.The Vulnerability of the Power Sector to Climate Variability and Change: Evidence from Indonesia, source: https://www.researchgate.net/figure/Power-plants-and-extra-high-voltage-Java-Bali-transmission-networks-covered-by-this_fig1_336013472

Why Adopt Solar?

Studying Bali's energy situation involves considering climate, energy consumption, and the transition to clean energy. Understanding the population size is necessary to determine daily electricity use. The Statistical Yearbook of Indonesia 2023 states Bali has a moderate climate with over 200 rainy days annually, a high sunshine duration of almost 6 hours, and a reasonably high humidity level (34- 36). The population increased rapidly from 4,317.4 thousand to 4,415.1 thousand between 2020 and 2022, leading to higher pressure on the power network (92- 93). Census data shows that solar power is Bali's best clean energy option. Providing clear information about solar panel requirements will support the 'Bali Sun' article on clean energy transition and align with my project's objectives. This will validate my perspective in pursuing my objectives in this project: to create a brand that values education, awareness, and positivity towards the clean energy transition.

Government Support for Solar Power

Denpasar, a city in Bali, has become the priority for electric transportation implementation after Jakarta and has supported infrastructure since the G20 convention, as stated by the General Manager of Perusahaan Listrik Negara (PLN) Indonesia Electric Company, Rio Adrianto. This plan also has support from the Regional Development Bank in Bali for people interested in investing in and using electric cars and motorbikes. Apart from that, the Bank is also ready to aid financially in installing solar panels as part of their commitment to supporting the transition energy movement ('Bali Jadi Prioritas Implementasi Kendaraan Listrik'). **This serves as evidence that the government and investment sectors support solar power.**

Challenges in Bali Solar Energy

Despite the government's support and effort towards energy transition development, there has been a lack of uptake in Bali.

This is because they are not fully aware of the benefits of clean energy, how it can help preserve their island's natural resources, and how it can strengthen the bond between humans and nature. As a result, the adoption of solar power providers and financial assistance options still needs to be improved.

The PLTS (Solar Power Plant) Rooftop Ministerial Regulation, as reported by Muliawati in a 2024 CNBC News article, does not change the fact that the appeal of developing PLTS Rooftops for households will be reduced. This is because the highest electricity demand for households occurs at night, while rooftop PLTS generates electricity during the day. Rooftop PLTS presents challenges for households with no electricity export, import, or storage option. Previously, households could store excess electricity with PLN (Perusahaan Listrik Negara) and use it at night, allowing them to use electricity at night despite solar energy being available during the day (Muliawati).

The Jakarta law website also published an article in 2023 stating that Indonesia experiences steady sunlight year-round, indicating significant potential for solar energy through photovoltaic technology (Hukumonline). However, the country still needs to fully optimise its renewable energy potential, as electricity consumption continues to rely heavily on coal-fired power plants (Hukumonline).

In conclusion, Indonesians still heavily rely on coal power and need to use electricity efficiently, especially at night, creating an obstacle for the solar power movement. The reliance on coal power in Indonesia remains significant, with inefficient electricity usage at night posing a challenge to advancing household solar panel usage.

To address these challenges regarding solar power adoption in Bali, my project aims to research Balinese behaviour/attitudes, what they value and their perspectives towards clean energy to gain an understanding of the audience and to find the 'Why' and 'How' in addressing these issues in Bali.

To persuade the community as to why solar is the best option, I researched how branding can influence community perspectives and attitudes toward understanding themselves and their surroundings.

As Bali is renowned for its rich culture, I conducted my initial research to highlight the connection between solar energy and their values. This emphasises the importance of solar energy for them and aligns with their beliefs.

Solar Local Providers:

Nusa Solar, FSI, Smart Energy Tech, Inecosolar



Inecosolar Website , source: https://inecosolar.com/



Smart Energy Tech Website, source: https://www.smartenergy.tech/

Several solar energy providers in Bali, such as Nusa Solar, French Solar Industry, Smart Energy Tech, and Inecosolar, assist individuals interested in installing solar panels. These providers offer guidance on the benefits of solar energy and support Bali's clean energy movement. Nusa Solar focuses on private residences, villas, and off-grid areas (Nusa Solar), while the French Solar Industry specialises in long-term residential solar panels with battery storage (French Solar Industry). Smart Energy Tech promotes sustainable solar panel use and emphasises technology and innovative electricity management (Smart Energy Tech). Inecosolar offers reliable, affordable, and eco-friendly solar solutions for various properties (Inecosolar). This shows evidence of Bali adopting several solar companies as part of the clean energy movement.

Despite emphasising their specialist and innovative technology, they are generic and focus predominantly on infrastructure in Bali. However, I have observed that there are successful local brands because they are authentic and relatable.

Rise of Local Brand

As an Indonesian, I have noticed the emergence of several local brands over the years, such as Gojek, Kopi Kenangan, Tokopedia, and many others. Local brands are having an impact on people's behaviour. Consumers, sellers, and entrepreneurs increasingly adapt to their surroundings by choosing local options. For instance, they might choose to buy local coffee or start a business that uses local ingredients. This shift towards local options is becoming more popular as people seek ways to support their communities. This has led me to contemplate the significance of regional pride in my project and understand how people are attracted to local brands. These are some successful local brands that operate in Bali and Indonesia.

gojek

Home Partner with us

2017



Ranks 17th among Fortune's Top 20 companies that changed the world. Clocks 3,600x growth in 18 months. That's one of the fastest in the world.

2018



Spreads wings across Vietnam and Thailand. We're now talking 100 million orders a day. Grows 1,100x in total volume of transactions.

2019

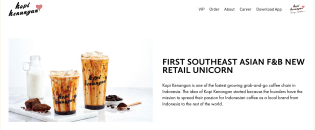


Listed Fortune's favorite again! Over 20 products. 2 million driven partners. Series F funding from Google, Tencent, JD.com and Mitsubishi.

Gojek's Milestone of Fortune Top Company Ranking Website.
source: https://energytracker.asia/renewable-energy-in-indonesia/

Indonesian youth prefer local brands during the pandemic, as per research by the Department of Communication Science UPN East Java, Heidy Arviani and her team (Arviani 42). The research suggests that the reason for this may be the support for local businesses and the affordability of the products or services, with the trend observed across various industries. Their qualitative research found that local brands thrive by utilising social media and other platforms to connect with consumers, inspiring other local brands to follow suit by interviewing local representatives. This movement is called the 'local pride' movement, as these brands were born in Indonesia, and their resurgence has resulted in improved economic activity. Representatives from Bali have expressed their pride in using local brands. Hanif, one of the consumers interviewed, mentioned that Balinese people take immense pride in brands that originate from Bali. He became aware of these brands only during the pandemic when the economy shifted its focus towards promoting local brands (Arviani et al.).

Shilpi Sud, a marketing analyst and lead at Quantum Consumer Solutions, suggests four brand pointers before targeting non-Javanese Indonesian consumers, as both consumers and brands are evolving. These four strategies are authenticity, the two ways of communicating online and offline, local brand pride, and inclusivity (Campaign Asia).



Kopi Kenangan Website
source: https://energytracker.asia/renewable-energy-in-indonesia/



Tokopedia Website.
source: https://energytracker.asia/renewable-energy-in-indonesia/

These highlighted the opportunity to explore cultural branding as a way to influence attitudes, values, and behaviours towards solar power and address the challenges articulated in the conclusion of the introduction.

This is a brief description of Cultural branding as a marketing technique. The primary objective of this strategy is to establish a deep connection with customers by reflecting their cultural values and beliefs. To effectively reach their target audience, brands invest significant effort in creating a brand identity that aligns with their cultural background. By doing that, they can share identity, which can be an impactful driver of customer loyalty and engagement. Overall, cultural branding is a highly effective way for brands to differentiate themselves and build long-term customer relationships ('Cultural Branding').

In the following methodology, I will discuss cultural branding in-depth and provide case studies. Furthermore, the exploration of Balinese cultural narratives revolves around the philosophy, religious beliefs, and morality that are part of the Balinese people's moral compass. I have used the Tri Hita Karana as a cultural frame and storytelling concept to connect with people and spread awareness and education about solar energy.

Methodology

The Transition Design Framework

Research Aims, Objectives, Questions

Cultural Branding

Cultural Brands (Case Studies)

Exploration of
Balinese Cultural Narratives

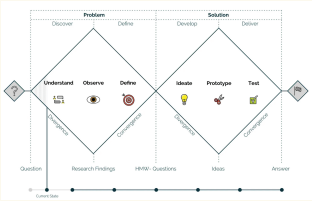
Barong and Bharma Surya

The Tri Hita Karana -
Balinese Moral Compass

Origins of Tri Hita Karana

Examples of Tri Hita Karana being used

To begin with, this project implemented the double diamond framework as a roadmap for design exploration and response to devise a solution for the difficulties faced in creating a cultural brand that encourages Balinese people to adopt solar power to shift their behaviour. The double-diamond design framework is a commonly used tool among designers to approach and explore an ongoing project. The double-diamond diagram was introduced in 2004; this design method has been widely adopted and is still relevant today (Design Council). This diagram serves as a clear step-by-step guide throughout the project.



Double Diamond Diagram, source:
https://medium.com/@bareisskevin/my-master-thesis-in-strategic-design-part-i-18dde6d0a067

The Transition Design Framework

As a designer, I have explored several design frameworks that provide insight and guidelines on how behavioural transitions work in people's minds. This project was initially envisioned to facilitate the transition to solar energy by identifying and addressing the challenges preventing people from embracing a more environmentally friendly option. The Transition Design Framework was created to provide logical insight into gathering and creating precise design methods (The Transition Design Framework – Transition Design Seminar CMU). This framework has helped me realise that to create a design that genuinely resonates with communities and brings about a shift in their behaviour or attitude, it is essential to understand and integrate their cultural beliefs into the design. At the same time, the design must also align with the intended design vision and convey the intended message. Therefore, I need to carefully consider the cultural elements that will resonate with the community while ensuring the design is aesthetically functional and practical.

The project continues to follow this framework, which simultaneously requires the designer to understand local beliefs and principles while finding ways to motivate attitudinal change. This project focuses on a moral compass, Tri Hita Karana, known as the life blueprint that has been in Bali for centuries, as it significantly influences people's mindset and behaviour.

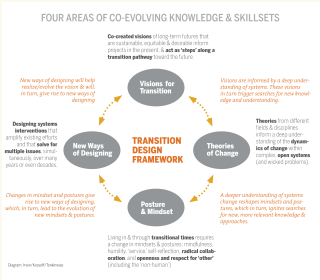


Diagram by Irwin/Kossoff/ Tonkinwise of Transition Design Framework, source: https://transitiondesignseminarcmu.net/the-transition-design-framework/

Aims

As a designer, my aim is to create a brand identity for a solar organisation by adopting a cultural branding approach emphasising its rich cultural aspects through visual language and graphic elements.

Design a cultural brand that encourages a behaviour/ attitude shift towards clean energy technologies as part of the energy transition movement.

Objectives

Create a brand identity that interprets the Balinese narrative, focusing on community, sustainability, and spirituality while emphasising the synergy between solar energy and cultural beliefs.

Demonstrate the precise connections between the narrative, belief, and community of Balinese rich aspects within the solar brand system.

Research Questions

Primary research question

How can Tri Hita Karana be visually represented in a literary and abstract way that aligns with solar energy, creating a connection between the brand and an audience that views it as their moral compass?

Secondary research questions

How can Balinese culture be interpreted through a brand system that incorporates their beliefs and values?

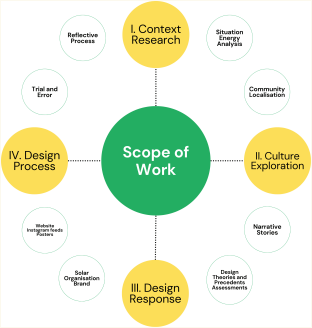
How can Solar energy be emphasised through graphic elements in my brand's visual language?

Scope of work

The project is centred on exploring cultural branding to create a brand that connects with cultural beliefs and philosophy.

The project utilised various media platforms to enhance the brand's visual presence, including social media, particularly Instagram, posters with QR codes for out-of-home promotions, and a functional website.

The scope of this project covers an analysis of energy, climate, population, and community in Bali. My Masters of Design explores aspects of Balinese culture to comprehend how stories can influence the people of Bali and where their moral values came from. I have applied a cultural lens to this with design and precedents assessments to act as guidance and aspirations in developing the brand Solarise.



Scope of Work, ©Design Progress©.

Cultural Branding

Cultural language is transmitted through symbols, ideas, and values among the locals, which shape activities and daily behaviour (Blackwell et al.)

Cultural branding is a marketing strategy used by successful brands to establish personal bonds with their customers by reflecting similar values and ideologies. The process entails developing a brand that aligns with the intended audience's cultural background. This approach consists of shaping a brand from the bottom up, with a focus on the cultural context of the target audience. By doing this, organisations can make their target audience feel understood and create a sense of shared purpose, which results in better engagement, greater loyalty, and improved brand equity. However, achieving this is more complex than having a mission and values that sound good. It requires an in-depth understanding of the intended culture to ensure the brand is relevant, positioned correctly, and aesthetically relevant, especially if it is new. Applying cultural branding has several benefits for a brand. First, it helps create a unique and strong brand identity, differentiating from the competition. Second, it creates customers who identify with the brand's culture and beliefs and are likely to remain loyal. Third, it helps build a reliable brand team motivated by the infusion of culture into their work, resulting in better brand performance ('Cultural Branding').

In an article from a marketing and logistics university in Texas discussing research on brand personality and brand-culture interaction, cultural brands are defined as brands that embody a group's cultural identity, including the myths, traditions, and values that connect the audience to their cultural heritage. These brands encompass real and imagined associations with the positive aspects of the past and future possibilities (Guzmán and Paswan 73).

Branding has its own culture, which refers to the cultural aspects that influence the meaning and value of brands in the market. Brands have a significant impact on shaping society and adding meaning to culture. Understanding the impact of brands on culture is an essential area of research. Brand culture is the third dimension of brand research, identity, and image. It provides cultural and historical context to comprehend brands, bridging the gap between strategic goals and consumer perceptions (Schroeder 124).

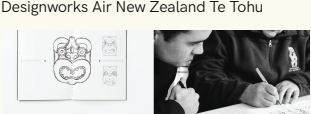
After exploring the impact of cultural branding and its impacts, I connected it to my project, aiming to create a brand deeply tied to Bali's rich culture and traditions, reflected through an interpretation of the Tri Hita Karana. The brand is represented by a chosen narrative that resonates with the locals and communicates the values and beliefs of the culture. The brand's visual design is integral to this narrative, which aims to create a solid and authentic connection with the local community.

This strategy decision for my project is based on the theoretical concept developed by Douglas Holt, the founder and president of the Cultural Strategy Group. He argues that cultural strategy should be tailored for each design project, as it is not a one-size-fits-all approach. The research process involves looking at one aspect of the model using a specific research technique, which gives valuable direction for other elements and vice versa. The most difficult parts of this research involve deciding which methods to prioritise and de-emphasise for a particular project and finding the most effective path through these methods (Holt and Cameron 200).

Cultural Brands (Case Studies)

This section focuses on cultural branding precedents from New Zealand and Indonesia. The aim is to showcase and analyse cultural branding examples from both countries to understand cultural branding nuances better and how it can be used to influence people through its interpretation and message. SWOT will be used as a tool for analysis to conduct the brand assessment.

Designworks Air New Zealand Te Tohu



Designworks Air New Zealand Shape and Sketches, source: https://bestawards.co.nz/graphic/large-brand-identity/designworks-1/Entry:c95d4b79-1081-4001-8e0e-edaff153ac44/

For this project, Air New Zealand, The Māori Language Commission, and the New Zealand Māori Arts & Crafts Institute collaborated with Designworks to create a visual emblem that staff fluent in te reo Māori could wear as a symbol of pride and to encourage Māori-speaking customers to engage in conversation. The emblem, called 'waha', is based on traditional carving motifs/language and was praised by judges for its beauty and the importance of its underlying message. The judges at the Best Award design event commended Air New Zealand for promoting te reo Māori on their flights and believed that the emblem could become widely recognised as a way to acknowledge and celebrate te reo Māori speakers beyond just Air New Zealand (*Air New Zealand Brand Refresh | Best Awards*).

S.W.O.T

S: Powerful original narrative story based on the shape and brand meaning that can convey multiple messages through their final designs.
W: The delivered result needs to be conveyed through various mediums, such as necklaces, bracelets, garden souvenirs, and other crafting products.
O: An online platform could be built to further opportunities to connect audiences with intended brand messages. Also, more shapes could be explored to enhance brand purpose.
T: A competitor might use the same expertise and story since Māori knowledge is widespread across the community.

This brand inspired me to review my brand's cultural stories to critically analyse the visuals, colour, shape, and other details of my chosen narrative story. Finding the narrative story of the Balinese people's upbringing will be my first step in this project because it has proven successful strategy in conveying messages, such as Air New Zealand's interpretation of history, to emblem crafting that conveys underlying messages the locals can relate to.

Awanui

The Awanui project has a strong connection to the community and a rich history. Its medical collection centres and laboratories are located in New Zealand. The Awanui brand emphasises the value of people and a profound responsibility to ensure the health and well-being of citizens by providing top-notch medical expertise from its labs across the country. The laboratories and collection centres across the country intersect and join like the rivers that flow through the nation. Together, they form Awanui, which translates to "big river" ('Awanui — Leading Provider of Laboratory & Pathology Services').

S.W.O.T

S: Strong sense of belonging and cultural heritage, bringing people together and emphasising Awanui's primary purpose.
W: More animation and demographics are needed to explain Awanui's journey and unique features better, especially if the information is complex.
O: Opportunity for impactful collaboration to enhance public awareness through influencers and various popular media platforms.
T: Competitors in the health sector are now utilising mobile apps and social media to enhance their public awareness or attract an audience to their websites. Adding social or app links can make it more accessible.



Awanui Brand and Website, source:
'Awanui — Leading Provider of Laboratory & Pathology Services'

The Awanui project has influenced my design approach by integrating metaphors within its branding and utilising a cultural branding strategy to connect with the public. They have created a sense of togetherness by incorporating the word 'Awanui', which means Big River. I can see that the chosen colour, blue, symbolising the river and waterways. As for my brand, I used sun orbit metaphors to align with Balinese culture. This includes incorporating colours with specific meanings to give my brand a characteristic that resonates with the Balinese people.

Jogja Istimewa (City Branding)

The 'Istimewa Jogja Branding' is a city branding project for Yogyakarta in Indonesia. This project aims to represent the 'heritage' of today's civilisation to guide Yogyakarta's development. The Jogja logo uses lowercase letters, symbolising egalitarianism, equality, and brotherhood. The red symbolises the palace and a spirit of courage to colour the future based on the cultural roots of the past, which are enriched by genuine local wisdom ('Jogja Istimewa City Branding').



City Branding 'Jogja Istimewa' Logo and Posters, source: https://www.slideshare.net/slideshow/jogja-istimewa-city-branding-44422031/44422031.

S.W.O.T

S: The cultural approach of using familiar icons relevant to Jogja locals makes this personal and unique. The use of colours, which have deep, resonant meanings and convey a sense of brotherhood, shows that Jogja locals share a strong bond.
W: Some of the graphics could be clearer, as there is too much happening, resulting in poor visibility for the audience on other media platforms.
O: Animation could enhance design features to provide a more immersive experience of Jogja's cultural offerings. This would involve optimising individual elements to serve as icons representing various activities and contribute to Jogja's identity as a cultural city brand.
T: Using excessive colours and icons in larger graphic designs increases the likelihood of interpretations that deviate from the brand strategy. Establishing a hierarchy for supporting colours is a preferable approach.

This case study SWOT analysis made me think about using colour and graphics in my project. I want to use graphic icons and elements to visualise the balance and harmony associated with solar energy. My main graphic will relate to energy circulation, while the supporting elements will emphasise balance and colour harmony. Instead of using complex/common graphics, I plan to develop them while integrating my brand concepts.

Enjoy Jakarta (City Branding)

Enjoy Jakarta is a city branding project focused on promoting Jakarta, the capital of Indonesia, as a desirable tourist destination for foreigners and locals. It aims to highlight the safety and peacefulness of the city. The project initially started as a campaign to create a strong brand image for Jakarta by showcasing its unique strengths and appealing qualities. The Enjoy Jakarta initiative has six key priorities for the city, and according to Utoyo, industry experts have praised it for its effectiveness in attracting tourists from Indonesia and other countries. The Enjoy Jakarta logo shapes people's perceptions and creates a positive city image (Utoyo).



Enjoy Jakarta App source: https://play.google.com/store/apps/details?id=com.enjoyjakarta&hl=en&gl=US&pli=1.

S.W.O.T

S: Vibrant colours with a fire pillar icon symbolise the Jakarta monument building, emphasising the city's history.
W: The graphics and illustrations must show what Jakarta looks like in real life. They should be able to represent the city's visuals and what makes it unique.
O: Graphic elements could be expanded to reflect Jakarta's local flavour and appeal to tourists seeking to experience Jakarta's unique essence.
T: A brand targeting tourists could shift its focus to emphasise culture and history more contemporarily. This way, tourists and even locals could feel related to the design.

Enjoy Jakarta evokes a positive energy through the colourful logo design and the city headlight graphics. However, the brand should align more with real-life surroundings that reflect people's daily experiences. This case study also indicates the value of using a place's unique history and heritage as a means of brand differentiation. Hence, I plan to develop the organisation's name to support the energy transition movement in Bali. The goal is to differentiate from other solar brands and to align the organisation's purpose with being a catalyst for the behavioural shift among the Balinese people, making a convincing case for the adoption of solar panels.

Exploration of Balinese Cultural Narratives

To inform my design approach to create a cultural brand, I embarked on a journey to explore the religious stories influenced by Hinduism in Bali through their music, energy, and culture. Through my exploration, I discovered that Bali has a rich cultural heritage deeply rooted in narrative traditions. During my exploration, I developed a cultural branding strategy to identify the narratives that align with the essence of Solar Power. I delved into Balinese stories such as the tale of Barong, the Sun God and His lotus throne, and the island's musical energy to discover the Balinese 3 Ways to Happiness that have been adapted for centuries. This discovery helped me connect the narrative stories, musical energy, and the island's meaning into one moral philosophy of the Balinese people. This way to happiness is like a life blueprint known as Tri Hita Karana, a moral compass and a way of life that has been used in various sectors.

Barong and Bharma Surya

Barong is a traditional Balinese dance depicting the battle between Barong, a lion-like creature, and Rangda, an evil witch. The story symbolises the fight between light and darkness (Suardana). Barong is depicted with a copper crown representing the fight against darkness. Its colours, red, white, and black, symbolise balance and protection of the environment (What is Barong?). These traditional knowledge and beliefs align with Tri Hita Karana (Barong Bali | IWareBatik)



The Philosophy of Barong Dance, source: https://www.balisafarimarinepark.com/barong-and-rangda-a-symbols-of-good-and-bad-in-hinduism/

Bharma Surya is the Hindu deity of the Sun, believed to have created the universe and is the ultimate source of all life. He rides a golden chariot pulled by seven horses and is driven by Aruna (Cartwright). The Lotus Throne is the seat of Dewa Surya and honours the manifestation of the Sun God (The Balinese Pura). Worship happens every morning and evening with wooden pagodas and specific offerings (Baihaki | Kintamani.Id). The Lotus flower holds great significance in both Buddhist and Hindu religions. In Hinduism, it represents spiritual progress, and an open Lotus flower signifies growth in life. Balinese people worship the Sun as a source of life energy and spiritual vision (Nusantara Festival | Gus Teja World Music). This demonstrates their appreciation of the sun in their daily activities and festivities, aligning with the trend towards using solar power.

Upon reflection, the supporting narrative of Barong's fight against Rangda in the community's beliefs is relevant to a design aiming to promote environmental awareness. The story presents a delicate balance, where Barong represents the Light and Rangda, the Darkness. The community believes humans are responsible for uniting and protecting the environment to maintain this balance.

Furthermore, the lotus flower and the monument symbolise spiritual growth, while the sun represents daily activities and the community's commitment to maintaining balance. The community values and celebrates unity through music and dance, reflecting a deep spiritual connection with the island. These elements align with the Tri Hita Karana principles, emphasising a community perspective and utilising vibrant colours and graphic elements to highlight togetherness. The community's beliefs serve as a source of inspiration and mirror its deep bond with the environment and dedication to safeguarding it for the benefit of future generations.

The Tri Hita Karana - Balinese Moral Compass

Origins of Tri Hita Karana

Bali has a distinctive philosophy called Tri Hita Karana that combines three factors: people, nature and God. This philosophy emphasises a harmonious balance in life that impacts mindset and decisions, and because of that, it has been adopted for many years. It can be seen throughout buildings, art, and the approach to sustainable tourism. The Tri Hita Karana is the Balinese way of life and has helped enhance the cultural tourism experience along with peace and sustainability in sharing their culture among others (Ecotourism World).

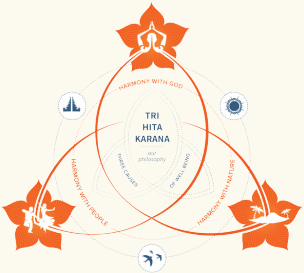
I believe that this metaphor helps the people of Bali to understand the significance of a community that cares for nature and values the sharing of sunlight's benefits from one household to another. It teaches humans to be selfless and acknowledges the importance of coexisting with their surroundings. It is an opportunity to become aware of how to harness the sun's power and share its light, which contributes in part to maintaining balance and well-being.

The Tri Hita Karana is a Balinese Hindu philosophy that teaches that everything is connected: "I am you, and you are me." The present is born out of the past, and the future is where we build now (Peters 434).

According to the "Tri Hita Karana Concept for Developing Cultural Harmony through Character Education" journal from Bali, the Tri Hita Karana concept is used to promote a culture of harmony through character education (Puspayanti 94). This includes imparting values and virtues and motivating students to embody them through practice and example. The values focus on fostering positive relationships with God, others, and the natural environment, drawing from sources like religion, culture, and national educational objectives. This leads to harmony in human relationships with these three aspects, fostering personal growth and positive actions, similar to the Tri Hita Karana teachings. The teachings also introduce the concept of a mental revolution, leading to the elevation of each individual (Puspayanti et al.). According to another Bali journal titled "Integration of Tri Hita Karana in the Education of Balinese Children: Maintaining Culture and Ethics," integrating the Tri Hita Karana concept in the education of Balinese children has a significantly positive impact on various aspects of students' lives and Balinese society (Dharma 57). Integrating Tri Hita Karana into education has multiple effects, including preserving Balinese culture, fostering harmony, maintaining equilibrium with nature, developing students' character, promoting religious and cultural diversity, and enhancing social skills (Dharma 58). This approach to education goes beyond academic learning to shape character, preserve culture, and establish a more harmonious and sustainable society (Dharma et al.).

This has highlighted the implementation in Balinese life of Tri Hita Karana, a philosophy passed down through generations and integrated into the educational aspect as a guide in life. It is an influential belief passed down through generations to maintain balance and preserve harmony for the next generation.

I plan to integrate this belief into my brand by visually representing its cultural guidance through graphics and words, aligning its meaning with the concept of solar power. My brand visual is to express the balance that impacts the surroundings and what the Balinese people can do to save energy by understanding and efficiently using it.



This way of life blueprint often resembles three circles, like a cycle in Balinese people's daily lives. It is already the law of Hindus in Bali that each circle must be balanced; it reflects the harmony between one another and one another's needs because if one is missing, it will influence the others. The figure above states that the three causes of well-being are harmony, which aligns with the aim of this project and my interpretation of it: solar energy, which offers a balanced life; awareness of using electricity efficiently, which reflects care for the environment; and being more aware of reducing coal-based electricity while strengthening the community bond in sharing responsibility for a sustainable future.

The history and meaning of Tri Hita Karana in Bali source:
https://zonatimes.com/pengetahuan/memahami-tri-hita-karana-konsep-dalam- budaya-bali/

I chose to focus on Tri Hita Karana because it offers an in-depth connection about what truly matters in life: the connection between humans, nature, and spirituality. I believe that we cannot bring about a change unless we realise and feel the need to change our perspectives from within. That is why the strategy emphasises understanding the audience and what connects with them, as it is a vital principle of behaviour change.

The Government Communication Service (GCS) of the Behavior Science Team stated that the principle of behaviour change involves analysing the context, empathising with the target audience, and designing campaigns that promote specific behaviours using behavioural science tools. The principles of behavioural change communications offer theories and techniques that can be incorporated throughout a campaign to optimise its outcomes (de Molière et al.). Hence, by anchoring my cultural brand strategy with Tri Hita Karana, I have incorporated its values, meaning, and visuals into my design to symbolise the idea that achieving a balance and making improvements in using solar energy can lead to a better, more sustainable future. Tri Hita Karana represents the Balinese perspective on the past, present and future, making it a fitting visual theme for solar branding.

Examples of Tri Hita Karana being used

Tri Hita Karana Sustainable Development Forum

The THK (Tri Hita Karana) Forum played a crucial role in initiating SDG Indonesia One, the first integrated blended finance country platform managed by PT (Perseroan Terbatas) Sarana Multi Infrastruktur, a Limited Liability Company under the leadership of the Ministry of Finance. This platform aims to support large-scale sustainable infrastructure projects in Indonesia. The values of Tri Hita Karana are in harmony with the 17 SDGs. The forum uses the triangle as a symbol of spirit, ecology, and people from the 17 SDGs (Tri Hita Karana Forum on Sustainable Development). Below is the pyramid figure that aligns with Tri Hita Karana's philosophy from THK Forum Organisation.



THK Forum SDG pyramid aligned with 17 SDGs, source: https://www.thkforum.org/

Categorising people's beliefs according to the Sustainable Development Goals can help them understand how these goals will impact themselves and others.

Architectural Designs for Accommodations

The Royal Pita Maha Resort in Ubud is a five-star hotel in the Tjampuhan Hotel and Pitamaha Resort Groups. Positioned on the slopes of the Ayung River valley, it is renowned for its river vistas. The creator and visionary behind The Royal Pita Maha Resort, Tjok De, integrated the Tri Hita Karana philosophy into the resort's operations, segmented into three zones, functioning cohesively as a balanced program. For the connection between humans and deities, the resort showcases numerous sculptures, carvings, and artworks portraying deities, underscoring the reverence and faith in their presence. Then, for the connection between humans, the resort used positive ties with the Ubud community, promoting acceptance and cooperation. Lastly, for human interaction with nature, the resort's architecture follows the natural terrain and limits deforestation, preserving the natural environment. The implementation of Tri Hita Karana acts as a Marketing Application for The Royal Pita Maha Resort, highlighting the use of indigenous flora to uphold ecological equilibrium, thus showcasing the resort's connection with nature through its design (Sauta and Sulistyawati).

Another example is Penglipuran Village in Bali, which is known as one of the cleanest villages in the world. It provides insight into the daily lives and customs of historical Balinese residents. The village features a layout based on the Tri Hita Karana concept, emphasising harmonious relationships and peace. The village is divided into three distinct areas: North God, Middle Human, and South Nature, corresponding to worship, residential, and burial zones, respectively (Margaretha et al.).

The idea of interpreting the Tri Hita Karana by focusing on each relation has inspired my design assets. Bringing each relation together creates harmony and balance suitable for sustainable energy.

Logo Brand of Neka Museum in Bali

The Neka Museum was founded by Pande Wayan Suteja Neka in 1982 in Ubud, Bali, while his wife, Gusti Made Srimin, established the Neka Gallery in Ubud in 1966 (Kam). The museum is dedicated to developing traditional and contemporary art in Indonesia. The Neka Museum's logo embodies the Tri Hita Karana concept, with each element conveying a specific meaning. For instance, the two wayang (puppet) figures represent the balance of life and connection with God, the sun symbolises the relationship with nature, and the three curved lines depict the connection between humans in different periods - past, present, and future. The colours used in the logo, black and white, also carry significance. Black represents darkness, while white symbolises purity and brightness, signifying the inseparable aspects of life, such as day and night, darkness and light, or youth and old age. The Tri Hita Karana concept metaphorically emphasises the relationships between humans and God, humans and the natural environment, and humans with each other. The Neka Museum has incorporated this concept into its logo to align with its vision and mission as a museum that serves as a valuable source of information, inspiration, education, and tourism (Widyaswari).



Neka Art Museum Logo ,source: https://nekaartmuseum.com/

The logo is designed to reflect the concept of Tri Hita Karana, and I believe it successfully does so through the illustration. However, the use of colour could be diversified to emphasise balance and aesthetically invite the audience to engage more with the museum, which holds a diverse art collection from traditional to contemporary pieces.

Media Influence

The concept of Tri Hita Karana, when incorporated into promotional media, highlights the aspects of visual communication design, such as illustrations, text, and colours. Integrating the Tri Hita Karana concept into promotional media ensures a distinct identity compared to other locations. The correlation between the concept and the design of promotional media involves achieving a harmonious relationship between humans and Gods, being responsible, and avoiding imitation of others' work. Fostering a harmonious relationship between humans and others involves design elements that promote positive relationships. Lastly, demonstrating a harmonious relationship between humans and their environment is accomplished through design elements that advocate for environmental preservation and encourage friendly behaviour towards the environment (Udayana and Dwijendra).

This is an important consideration when creating my brand and the graphic visuals, choosing friendly and positive colours, and using words that help promote bonds and appeal to Balinese people.

Design Response

Combining Tri Hita Karana with Cultural Branding

Building the Solar Brand Identity

Naming of the Brand

Audience

Graphic Elements

The Impact of Colour

Website Visual

Media Platforms

Final Design Journey

Combining Tri Hita Karana with Cultural Branding

The main goal of this project is to combine a cultural belief with cultural branding. After researching the issues, challenges, and different stories, I decided to focus on Tri Hita Karana, a cultural belief from Bali. This choice is supported by evidence showing that it encompasses architecture, education, logo branding, and media promotion in Bali.

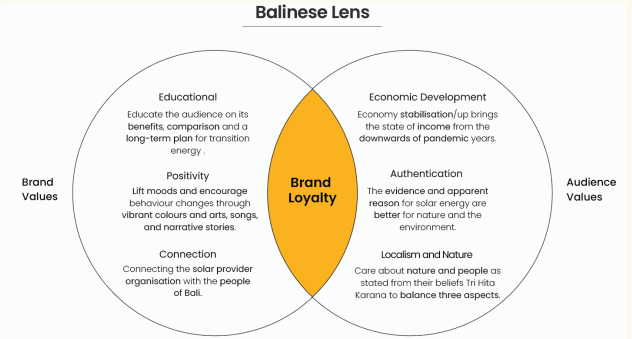
The values of Tri Hita Karana are aligned with solar energy, which has inspired me to create cultural branding that communicates the idea of a balanced life and how human actions can contribute to sustainability.

Building the Solar Brand Identity

I have developed a design strategy for a hypothetical solar organisation. This strategy has three core elements: design essence, foundation, and language. These elements will guide the design process to ensure a consistent visual outcome. To define these elements, I used a cultural lens tool to identify the shared values between the brand and the Balinese people. These values were used to create the design assets reflected in the brand name and design elements to communicate a message emphasising the importance of life balance through solar power.

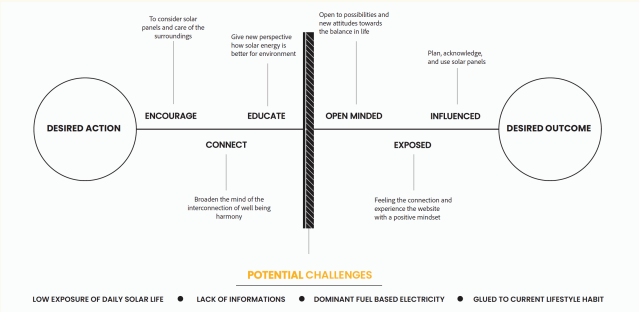
I chose to use a website and associated collateral (posters, social media and QR codes) as design outputs to connect with my audience and integrate the Balinese philosophy, Tri Hita Karana, into the cultural brand of a solar organisation that I am focusing on in this project.

Balinese Lens



Balinese Cultural Lens (Design Progress)

My next step was to prioritise the lens's values to create my project's actions and outcomes. This has enabled me to explore more deeply how the concept of Tri Hita Karana can help bridge the challenges and strengthen the connections between its three aspects.

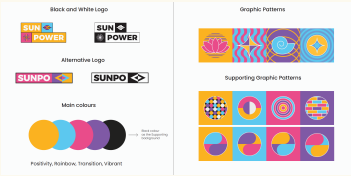


Bridge from Actions to Outcomes (Design Progress)

During the process of creating the final design, multiple attempts were made to depict the Balinese narrative accurately; Sun Power, Raja Surya and Tri Solar. Here is a summary of my design journey for this project.

Sun Power (Sunpo)

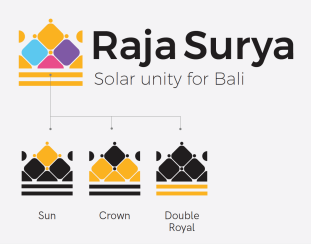
Inspired by the rich culture of Bali and Dewa Surya's belongings, which included a shell, chakra, and lotus flower, the initially chosen brand name was Sun Power.



Sunpo Brand Logo and Graphic Patterns (Design Progress)



Sunpo Brand Posters Out-of-home (Design Progress)



Raja Surya Brand Logo (Design Progress)

Raja Surya

Raja Surya is inspired by Barong, the embodiment of Bharma Surya, or the bringer of light in Balinese culture. The brand symbolises the sun, jewels, and crown, using colours that reflect Bali's rich culture. The name means "The King of the Sun," and the tagline enhances the brand's purpose.

I chose not to take either of these approaches because they lacked adequate interpretation of and relevance to Balinese cultural beliefs. Additionally, my design used too much decoration, which lacked character. I wanted to create a design that could raise awareness and influence the Balinese people about solar energy. However, I learned that symbols and visual interpretation could be used to support my brand.

Tri Solar

During the design process of Tri Solar, I aimed to interpret the three balancing aspects of the Tri Hita Karana. I took a different narrative approach that developed in the later stages of the design journey. Tri Solar is inspired by the Tri Hita Karana Philosophy that balances God, nature, and humans. "Tri" refers to the three connected aspects, and Solar is the renewable energy brand involved. It takes the shape of a triangle symbol as the basic universal of the navigation system. The philosophy inside the triangle references an internal harmonious philosophy within humans.



Tri Solar Brand Logo (Design Progress)



Raja Surya and Tri Solar Stationary (Design Progress)

Naming of the Brand

I considered several options for interpreting Tri Hita Karana before deciding on a brand name that would resonate with the Balinese community's shared values and complement solar power. While I can represent the sun's interpretation through symbols or typography, I soon realised there was another approach to consider understanding Balinese local communities and their societal workings.

The spirit of sharing inspires the brand organisation name 'Solarise', which conveys the meaning of sharing the sun with your family, communities, and surroundings. I have selected the brand name 'Solarise' as the starting point for a holistic approach to designing my cultural brand identity.

The Balinese village community, known as "banjar," strongly emphasises environmental care and unity. The men convene regularly to assign specific responsibilities to each family head and collaborate with the police to ensure the safety of their respective areas. They believe that working together will produce better results than working alone. Meanwhile, the women hold separate meetings and are responsible for daily prayers and offerings. Those married into a "banjar" family automatically become members, and non-Balinese residents in the area must also become members of the "banjar" to partake in community responsibilities (Balinese Community How does it work?). The community has a well-defined system for assigning duties to the head of each family. Additionally, community members firmly believe in the power of collective efforts and working together to generate significant results. These observations indicate a cooperative community valuing sharing and collaboration.

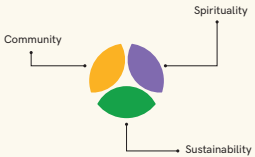
First brand logo trial —

solarise.

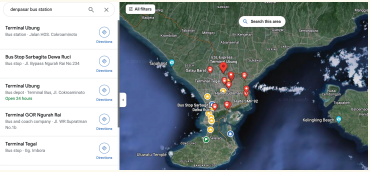
Final Logo Design

Solarise

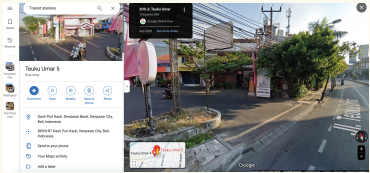
To support the brand name, I included three graphic shapes that symbolise the Tri Hita Karana's triangle of three causes of well-being articulated in the philosophy's history. The logo design for 'Solarise' incorporates various elements arranged in a circular shape that imitates the sun's form. The circular shape signifies completeness, while the sun's representation symbolises energy and power. The arrangement of the elements is done in such a way that it conveys the idea of harmony and balance.



My vision is for the audience to feel a connection between the name and the design, as it represents the sun and the community. Therefore, I believe the brand name 'Solarise' creates a synergy between Tri Hita Karana and solar energy for the Balinese people.



Google Maps Overview of public transport in Bali.



Google Maps overview of the bus stop at Teuku Umar Street, Denpasar, Bali.

Audience

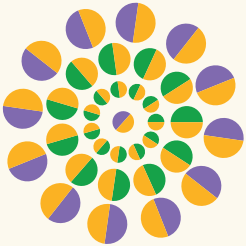
I have designed out-of-home posters with QR codes to reach the Balinese and raise awareness about solar energy. These posters will be strategically placed in public transport areas to attract the attention of the Balinese community. According to a screenshot of a Google map overview, Denpasar has the most public transportation, so the starting point for my project will be Denpasar, the capital of Bali.

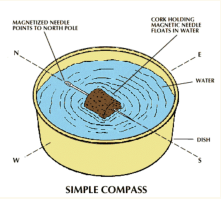
Graphic Elements

I created graphics that resemble the sun and the circles that rotate around it to create a familiar image of the sun orbiting the planets. Below is the image of our solar system that inspired me to create a similar one, using the sun as the main object orbiting by the people.



Solar System Composition by Freepik

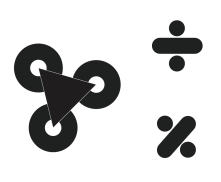




A magnetised needle stuck through a piece of cork makes a simple magnetic compass by *Encyclopaedia Britannica, Inc.*

I have utilised another graphic element — the hand compass. The device comprises a variety of tiny particles that work together in perfect harmony to create a highly functional tool. Among these particles are a magnet, water, and a needle, each playing a unique role in the device's overall performance. Despite their small size, the particles work seamlessly together to achieve a common goal.

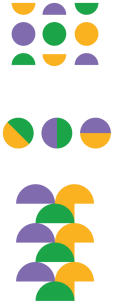
A well-balanced hand compass is important for its effective operation, resembling Tri Hita Karana's philosophy of balance. The Tri Hita Karana is represented by a triangular shape that symbolises the need to balance three aspects of life.

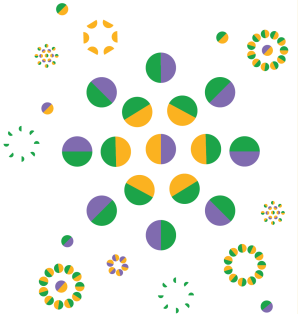


A balanced triangle that has three individual circles as its vertices (Design Process)

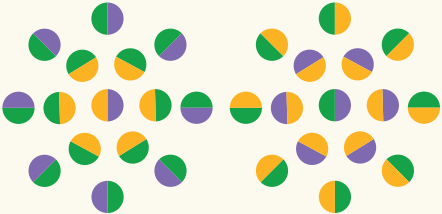


Harmony, Sustainability, Balance



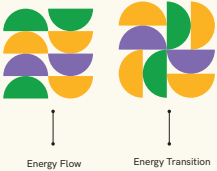


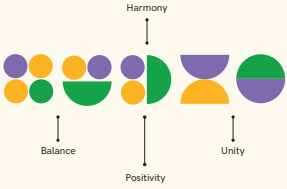
The main graphic element is comprised of individual elements and colour combinations (Design Process)



No matter how these aspects operate individually, they must coexist to create a balanced world. With this in mind, I decided to use a half-circle shape in my Solarise visuals, which must be completed with another half-circle to create a harmonised compass. These three aspects of well-being are highlighted in the completed circle, representing the importance of balance in our lives.

The rotating circles move clockwise while the inner side reverses, visualising a community orbiting the sun. This follows the principles of harmony in Tri Hita Karana. The circles symbolise the interconnectedness of different individuals and groups within the community, all working together to maintain balance and protect the environment.





Throughout the process, I expanded the half-circle graphic to represent energy flow and transition in a way that aligns with solar power. This will make it more familiar to the Balinese people and create patterns that convey the intended perspective of the ongoing transition. I used bright colours to show that we are moving towards a better future.

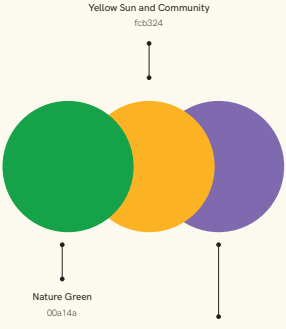
I created the graphic patterns to emphasise the importance of balance and to convey the idea that regardless of our individual shapes, volumes, and colours, we can come together as a responsible community to achieve harmony. Through the patterns, I aimed to raise awareness about the three aspects of Tri Hita Karana that influence our surroundings.

The Impact of Colour

As a designer, I am interested in colours and their capability to convey meaning and emotions. Design is a visual language that communicates through a combination of colours, shapes, and forms, and it should resonate with people from different backgrounds and perspectives.

Veronica Zamitto, the director of the UX research department at Electronic Arts, studies how colours are perceived and the commonly understood connotations of different hues. She observes that green is connected to nature, equilibrium, youth, and water, promoting a sense of calm. In contrast, purple is associated with mysticism and a sense of grandeur. Meanwhile, yellow is linked to rational thinking, creativity, optimism, and happiness, and it is frequently used to symbolise the sun, which has long been crucial for sustaining life (Zammitto 5).

I created graphic circles featuring three different colours: green, representing nature; yellow, symbolising community; and purple, embodying spirituality. I chose these colours after researching their meanings and considering how they would resonate with the audience. The colour green is a near-universal colour associated with nature. I have chosen the colour green because it represents the connection between nature and life. Green represents the natural world in harmony with the surrounding environment. Green is more than just a colour. It is a reminder to protect and preserve the natural world that sustains us.



In selecting the appropriate colour to represent the community, I considered several essential factors in capturing the essence of the community. After consideration, I decided to settle on the colour yellow. This colour evokes positivity, warmth, and unity that align with my project objective to bring a positive design approach toward clean energy. Yellow is a bright and friendly colour that symbolises the spirit of togetherness at the heart of every community. It aligns perfectly with the brand's objective of sharing the power of the sun. Hence, yellow is the perfect choice to represent the community and its values.

The last colour that resembles spirituality is purple. I considered blue because it resembles wisdom and trust as part of inner self-reflection. However, since it resembles the skin tone of Hindu gods in Balinese art, I decided to explore a different colour with a similar definition. Purple is often linked to feelings of spirituality and can be connected to creativity, extravagance, fantasy, mystery, calmness, and sophistication. Therefore, purple holds special significance in the spiritual context of Tri Hita Karana, as it represents the connection between the inner self and aura feelings. It helps individuals introspect and gain awareness, aligning their body, mind, and spirit.

The decisions are based on cultural branding assessments outlined in section two. These assessments generate ideas for creating significant and unique brands, considering their origin and preferred meaning, using a conceptual, cohesive approach to resonate and relate to the people/ the audience. This could be done by reimagining traditional shapes/methodologies already in the locals' hearts and knowledge. Also, regenerating and combining those ideas under one branding name and voice as a desired appealing outcome is a validated good approach.

Website Visual

I decided to use the website as a proof of concept for integrating the Tri Hita Karana and making it accessible to the Balinese people. I utilised the website as a visual prototype because it can be accessed directly and can expand the narrative about Tri Hita Karana towards solar energy. I created the website to be viewed when people come across the posters or through Instagram as an awareness tool, offering a new perspective on clean energy. The website is built using Wix due to my limitations as a graphic designer; however, it has the potential for further development and expansion through collaboration with a motion designer to make the website more impactful and extensive.

Web design development website Arounda Agency refers to holistic design as the approach that encompasses design aspects, development, and journey. It aims to create seamless, engaging, and user-centred experiences by considering visual elements, functionality, content, and context. The holistic design seeks to meet users' needs and expectations. By integrating aspects like usability, accessibility, consistency, and adaptability, holistic design ensures that digital products provide a cohesive and meaningful experience that resonates with users (Gavriluk).

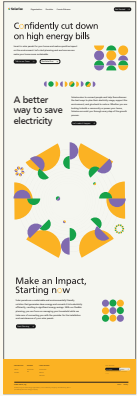
Understanding how websites are organised and designed is essential for creating a user-friendly experience. Websites consist of webpages and nodes containing visual, verbal, and clickable links. Each website can grow as new web pages are added. Webpages display website content and navigation options, helping users find their way around (Djonov 3). Studies show that users heavily rely on the homepage to get oriented within a website. The homepage has three primary purposes: to establish its identity and mission, showcase its main parts and widespread information, and reveal its structure and navigation options. Other web pages are organised into sections and subsections, each with a main page presenting the section's main components. The main page's role is similar to that of the homepage for the entire website (Djonov 4).

To enhance the website's visual appeal, I added small animations to the graphics to make them more engaging for the audience. These animations convey a familiar sight of the sun's orbit through three different colours resembling Tri Hita Karana's three aspects. I also included an interactive feature on one of the subpages that encourages viewer engagement through a discovery cursor movement. This feature enables the audience to delve into the connections between the three main aspects of Tri Hita Karana: human, nature, and spirituality. They can select the aspect that resonates with them the most and gain awareness and understanding of the other aspects.

The website's content layout and structure are optimised to provide a seamless flow of information. It begins with the main page featuring a brief description of the Solarise organisation, an animated sun orbit, and a short description of the Tri Hita Karana concept. There is also a hyperlink for further information. For the closing, there will be an engaging explanation of why solar panels are one of the solutions for a balanced environment. The animated graphics do not hinder the information; I aim to keep the audience engaged throughout the experience. These design elements aim to introduce and raise awareness of solar energy through connections with Tri Hita Karana.



First Wireframe Design of Website



Second Wireframe Design and publish trial Website

Media Platforms

For the visual platform approach, I have considered using social media to promote the Solarise brand and its website with a link for the audience to access. This platform has the potential to enhance my message and communicate the benefits of solar energy through cultural beliefs.

The rise of social media has enabled people to bring their ideas to life, as stated in a social media role analysis journal from Sumatra, Indonesia. Social media plays an essential role in facilitating the exchange of information and enabling the sharing of comprehensive content. It is an effective communication tool for increasing consumer awareness and improving perception. Instagram, a widely used social media platform, is popular among diverse user groups in Indonesia. Many people use social media to actively engage with their audience by promoting and interacting through features such as posts, reels, messenger and shared stories. Success on Instagram is often tied to effectively utilising its various features to promote content (Armayani et al.)

Therefore, I utilised social media to enhance brand promotion through digital platforms, creating more effective awareness. According to GlobalStats, the top three social media platforms Indonesians use across all devices are Facebook, YouTube, and Instagram, as shown in the chart below as of 2021.



Indonesia Social Media Diagram, source: https://gs.statcounter.com/social-media-stats/all/indonesia

As Bali is a popular tourist destination, its residents often utilise social media platforms to promote the island. They heavily rely on these platforms to attract more visitors and generate income for their livelihoods. Additionally, the citizens of Bali use social media to stay up-to-date with their job opportunities and financial earnings.

Final Design Journey

My master's focuses on interpreting Tri Hita Karana in a way that distinguishes Solarise from other brands. This involved creating a design journey through graphic posters, social media feeds, and websites as proof of concept. I published the website on Wix to test the user experience. After gathering informal qualitative feedback from selected participants about their experience using the website, I refined the website and posters for the final design outcome.

These are informal user experience tests intended for small groups of people with different backgrounds. The purpose is to test if a website is a good prototype for Solarise to create awareness.

Please review the following questions as guidelines:

1. - Is the information provided helpful to you?
2. - Do you find using different shapes (circles, rotation, colours) and explanations easy to understand?
3. - Do you need more assistance from Solarise Organisation? Other aspects that Solarise can improve to be helpful
4. - Is the animation distracting while reading the material?
5. - Is the text too dense and complex to read?
6. - How do you feel about the overall flow of the material?
7. - Does this content encourage you to consider using solar panels?
8. - Which part of the material would you like to see expanded or explained more thoroughly?

Thank you for your feedback!

Website Trial - Informal Qualitative Feedbacks

Respondent No. 1

Business occupation

1 OVERALL EXPERIENCE

Home page animation makes it interesting to browse around the content and the story flow is compelling enough to understand what Solarise aims although when seeing providers page, one will search more about the benefits

2 PROS

- The animation is great, and it helps to understand the content. It does not create a distraction while reading.
- Powerful statements revolve around the organisation's mission and values and the philosophy of cosmic balance. It is also quite insightful, as it helps to understand Mother Nature.
- Compelling reason behind Solarise Organisation Story, its purpose and what inspired it.

3 CONS

- 1. Missing the link/connection inside the statement that connects to solar panels. Why does it have to be from solar panels? Why not be something else that contributes to sustainability like electric transportation or something else>
- If it is an organisation's website and not a business website, then why is there a page about providers on the website?
- Extending the reason why Solarise is created? Give a 'Why' and 'How'

Respondent No. 2

Entrepreneur

1 OVERALL EXPERIENCE

When first landing on the page, it doesn't feel jumpy. The content flows smoothly, allowing for easy follow-up from one section to another as they connect seamlessly. After browsing, interacting, and reading about cosmic balance, one wants to learn even more about it, and it's enough to raise awareness about using solar panels. Want to see more about cosmic balance, and it's enough to make you conscious of using solar panels.

2 PROS

- The colours are very relevant because they harmonize very well between one point and another. The circles feel like a union, and if they are taken away, they will be incomplete. Before reading the content, it can already be seen that it is about balance.
- The words inside the content are common vocabulary. Easy to understand and relate to.

3 CONS

- Do we have to go through Solarise to make things easier if wanting to switch to Solar?
- What is Solarise's superiority? Aside from helping people meet their provider preferences, does the Solarise team have experience using solar panels? Are they providing tips, for example?
- Adding the benefit of using solar panels?

Respondent No. 3

Recent Graduates

1 OVERALL EXPERIENCE

All the animation matches well with the theme and makes me think of the sun actually with all the movement and patterns. Because of the sustainability motive and how the website prioritises the story and mission first in the structure (like that's the first thing we see), the whole website feels more informative! It makes me more interested in finding out about solar panels. Initially, I didn't feel like I was going there to buy since it touched on sustainability, moral compass, etc., but when I browsed further and saw the plan options and providers, I became interested to see how this could work! Since the colour themes are consistent, they flow well from each part! Because there was a lot about philosophy, too, I was interested to see more about that (so like more about cosmic balance and the org's story)

2 PROS	3 CONS
• The simplicity of the elements makes it clear out (like the messages about the vision and mission and CTA buttons), providing a clear direction and keeping them from getting lost on the page. It's easy to browse the providers and find their services. • The animation draws one into the content; it's not disturbing. It matches and relates well to the text, not out of place. Various animation patterns and movements make the content less repetitive and counter the heavy text by bringing a fresh perspective.	• More extend about the solar plans • What do you think about assurance? Or is there financial aid? One is interested? • What more can Solarise help us, especially if we are a young generation but very keen to try? • More content about the Solarise story

Respondent No. 4

Part-time Worker

1 OVERALL EXPERIENCE

It was something never encountered as an organization brand website because it seems very trendy compared with others. I like the colors even before reading. I like that it moves as well to entertain while reading, hence it does not seem boring. I just hope the main page uses fewer words because when I was reading it, I did not catch a couple of words, and only a few words already give an introduction of what it is about. Overall, it has big potential and definitely can become a topic to talk about.

2 PROS	3 CONS
• The colors appear captivating, and the animation resembles a source of energy. • Accessible and more enjoyable on a larger screen as a website. At first glance, it exudes energy and presents a harmonious appearance. • The animation does not disrupt the reading experience.	• Better use fewer words for the main page because it looks unreadable while in public; prefer the main page to be direct because being in public means needing to look around too. • Hoping for phone website accessibility.

Solarise

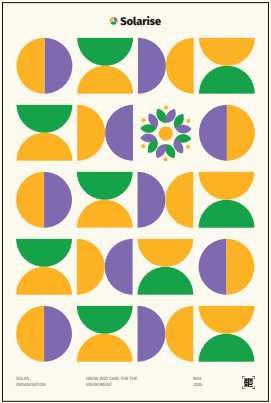
Final Visual Outcome

Posters with QR codes
Instagram Posts
Website

Main Poster

Three aspects of the Tri Hita Karana nature, community and spirituality

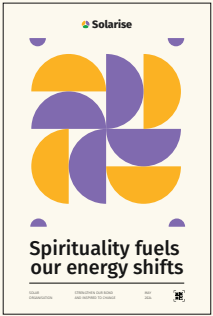
Promotes balance and harmony. Coming together, the flower symbolizes the sun that lights up our home and surroundings.



The Tri Hita Karana Posters Interpretation



Nature Aspect



Spiritual Aspect



Community Aspect


Solarise
Spirituality fuels our energy shifts
Solarise
Harmony of Change
Solarise
Nature heals and guides

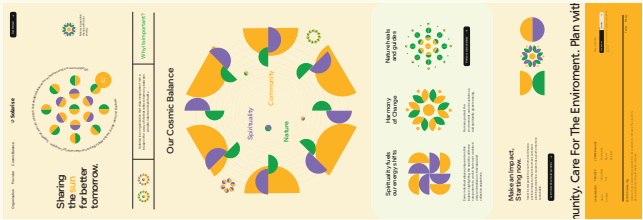

Solarise
Harmony of Change
Be part of clean energy transition
Spirituality fuels our energy shifts
Harmony of Change
15:20
Embracing positive change
A way to balance life
Solarise

Introduction about sustainability

Hyperlink : The importance to Organisation page

Main Graphic Visual of Harmony 3 Aspects

Hyperlink : Cosmic Balance



Brief introduction about Solarise Org

Hyperlink : The importance to Organisation page

Tri Hita Karana Visual

Hyperlink : Cosmic Balance

Directing to Solar Energy

Hyperlink : Solar Providers



Link to Solarise Website — https://victoriajessicaa09.wixstudio.io/solarise

Reflections & Next Steps

Conclusion
Potential Next Steps

Throughout the Master of Design journey, I have gained a deeper understanding of the value and importance of preserving narratives throughout my research. I believe that "Solarise" serves as an introduction to sustainability in solar power and can be a starting point for further research and design development. This can influence behaviour change in the Balinese community through collaboration between solar industries, animators, web designers, and social volunteers. Additionally, expanding the website features to connect more with solar panel suppliers and engaging in pathfinding interaction by collaborating with animators to attract a larger audience through the interpretation of Tri Hita Karana. Moreover, creating more posters and social media feeds has the potential to expand and reach a larger audience across Bali.

I hope that raising awareness about solar energy and introducing it by emphasising the connection of balanced aspects in life will create opportunities for collaboration within the solar industry. This collaboration could focus on creating more detailed information about how solar panels are suitable for household roofs. Additionally, 'Solarise' could collaborate with motion designers and web designers to enhance the visual interpretation of Tri Hita Karana and expanding the website platform to reach more people in Bali via phones and tablets will make the impact more significant.

I have had the opportunity to integrate cultural beliefs rooted in Bali, and it has been a wonderful experience for me to experiment with design, apply colours, and create graphic elements to convey messages about harmony and balance. This project would not have been possible without the beautiful and rich culture that Bali has brought to life, which emphasises how we connect to our surroundings and how special our environment is. It has shown me how important it is to cherish this special place in my design journey.



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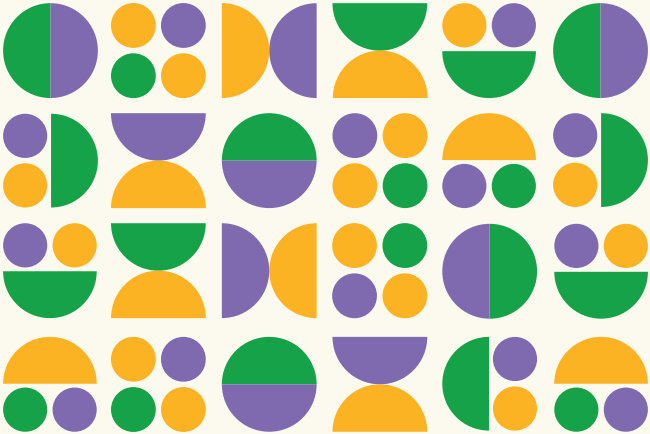
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Victoria Jessica

Master of Design

Cultural Branding