

Tri Pramana As Visual Communication Design Approach

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Abstract *Tri Pramana (Desa, Kala, Patra)* are the human efforts to use their mind (cognitive) to act and behave towards something, object, or event that occurs in a particular space. These ideas can be realized in various forms, ranging from habits, rules, values, traditions, even religions adopted by the local community.

This study used a qualitative-descriptive approach to explore the values of the local wisdom of *Desa, Kala, and Patra* as an approach in making visual communication design.

The results of the study showed that design is seen as a medium of communication, aesthetic linkages, signs, symbols and meaning values. Design is also one way to present ideas and values of cultural identity that become the spirit of a design work. Every single design always has a close relationship between humans and environment and culture. Design works always dynamically follow the conception of a culture that is in line with the concept of *Desa, Kala and patra* where the design work is presented. A successful design work in terms of communication and aesthetics is a work that is able to build relationships between humans, environment and culture.

Keywords : Tri Pramana, Local Wisdom, Visual Communication Design

INTRODUCTION

Visual communication design is a design to convey an idea or to deliver a message to the recipient of the message in the form of a communicative, effective, efficient and precise visual form which is patterned and integrated aesthetically, through certain media that can change an attitude perception of the target audience. Visual communication design elements are images / photos, letters, colors and ethics in various media both print, mass, electronic and audio-visual media. The roots of the field of visual communication design are cultural communication, social communication and economic communication. A visual communication designer is an interpreter of communication ideas. That is why visual communication design teaches various visual languages that can be used to interpret thoughts in visual forms. Their role are not only to apply art and forms to objects, but also to interpret the souls of an era that are relevant to the time and technology.

Art has two very different aspects. On the one hand, traditional art refers to what already exists, on the other hand, art longs for creation and innovation, always pursuing something new, something that has never been existed before (Sigit Purnomo Adi & Agustinus Sumargo, 2017: 5). It is the same case with visual communication design which anticipate society in the information era. Visual communication design needs to be addressed as a problem solving system that is creative and innovative, leading to a more cultured community life. Visual communication design is influenced and gives influence in the modernization process, in the constellation that promotes visual communication design with a local color cultural identity approach that has both conceptual and visual characteristics to present the image of a global culture.

Speaking of culture, Indonesia has a great variety of cultures. One of them is the concept of *Tri Pramana*

(*Desa, Kala, Patra*) which is a concept inherited from Balinese ancestors to unite all differences that exist on the island of Bali (culture, religion, place, ornaments, layout, etc.), and to accept the fact that in uniformity there will be diversity and in unity there will be differences. *Tri Pramana (Desa, Kala, Patra)* is an open concept for all social and cultural problems. This concept is dynamic and applicative, capable of being applied in various fields of study. In this case *Tri Pramana (Desa, Kala, Patra)* will be transformed as a cultural approach to give birth to a design work. So that designers will not judge before seeing the design problems faced, but will try to look into phenomena or design problems from the social and cultural point of view. It should also be realized that design activities are not only expressing symbolic meanings, but can further appreciate and enhance the identity and ideology of design works. The function of design is: As a means of identification, as a means of information and instruction, as a means of presentation and promotion. Design not only covers visual exploration, but also relates and includes several aspects such as socio-cultural, philosophical, technical and business. To maintain a balance between integrity and openness, an attitude of trust in oneself, creative-innovation and tactical and strong motivation are needed. This is in line with the integration of the concept of *Tri Pramana (Desa, Kala, Patra)*.

PROBLEMS

How can the relational concept of *Tri Pramana (Desa, Kala, Patra)* be the spirit of design works in terms of aesthetics, creative and innovative communication, and communication that presents meaning and understanding of cultural identity and ideology as a perspective/approach in visual communication design?

METHODOLOGY

Basic theory research (grounded theory) is a research that is directed at discovery or at least to reinforce a theory. In other words, grounded theory is a systematic qualitative research procedure, in which researchers explain concepts, processes, actions, or interactions of a topic at a broad conceptual level. Grounded research is carried out using various techniques of field data collection, comparative studies between categories, and verification. Strauss and Corbin suggested that the basic theory approach is a qualitative research method that uses systematic procedures to develop inductive theories that obtain a basic theory. This study also aims to build a theory that is reliable and can explain the area under study. The general objective of this basic research is to inductively obtain data, and treat them for theoretical development, and to determine adequately for the domain by taking into account a number of evaluative criteria.

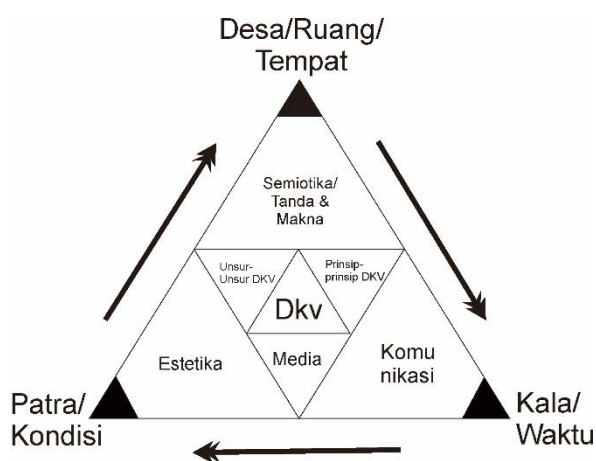
IV. RESULTS AND DISCUSSIONS

a. *Tri Pramana/DKP (Desa, Kala, Patra)*

The *Tri Pramana (Desa, Kala, Patra)* approach can be a method to solve problems in visual communication with an identity and cultural approach as a force to design interesting, communicative and persuasive visual ideas and concepts, so that messages and communication values built have deeper visual image and meaning when studied in the form of visual communication and associated with cultural concepts.

To be clear, the author visualizes the concepts and ways of working of the method and approach described above in relation to a design work as the subject of research through the following figure.

The following figure can be described as follows:



Gambar: 1
Pendekatan Tri Pramana (Desa, Kala, Patra)
Desain Komunikasi Visual

1. *Tri Pramana (Desa, Kala, Patra)* is understood as the strength of an idea or basis of ideas that underlies every activity in the creative process of designing. Here *Tri Pramana (Desa, Kala, Patra)* is seen as a design energy that starts with local wisdom as the design communication language.

2. The next stage: design conceptualization in communication, aesthetics and semiotics to build a basic foundation of a design textually and contextually, to be represented in codes of visual and verbal symbols that involve the meaning and message.

3. The next process is processing all conceptual designs in design elements and principles, as well as the media, to determine the effective design languages.

4. The last stage is the design work as the most extensive area and the final product of the creative process. Design work is seen as a structured concept of local culture in symbolizing design texts.

In this study the concept of *Tri Pramana (Desa, Kala, Patra)* is assumed to be the designers' subjectivity to produce a design that gives birth to a method of thinking or a creative process to explore novelty values in the design process in communication and aesthetic strategies. The analysis of communication and aesthetics and cultural identity in design can refer to the hermeneutic approach to present the relations among values and the cultural concepts in the visual images / languages. So it is not enough to just look at it once but it has to be sort out and explored regarding what is visible and invisible. Because behind what is seen from a style or visual image of a design, there is something that is not visible, that at the same time, the one that is not visible makes what is visible. (Sutrisno, 2009: 140). Referring to Mudji Sutrisno's view, a design can depart from the values of diversified visual languages to form the characteristics of a culturally based visual communication design.

Here the design work is seen as a cultural medium that represents the peculiarities or characteristics of visual images that not only have meaning, aesthetics and communication strategies but can also further present communication and aesthetic message values through an understanding process regarding a society. With *Tri Pramana (Desa, Kala, Patra)* approach in designing or processing creatively, designers can go beyond design, looking at design as something that is not only an effective and aesthetic communication strategy, but also as something with a comprehensive foundation with deep interpretation that includes space, time and conditions. Design will no longer be merely of communication and aesthetics, but also an agent of preservation of the local wisdom values in the realm of culture.

Desa / Place Component : *Desa*/place component shows that culture / design is the place where ideas come from. *Desa* (village) here refers to how a design multiplies cultural spectrums to assemble visual communication language that as an image that represents the existence of cultural colors as an instrument in creating a design. Here a designer exposes a space of images of a cultural value. *Desa* in the process of finding ideas are divided into two: First *Desa* can be seen as the place where a design was designed and communicated, secondly *Desa* can be seen as a form of media for a designer to visualize his/her designs.

With *Desa* (Village / Place) approach, a designer can understand what strategy and aesthetics are to be interpreted so that the message of a design is easy to

understand and can build a new understanding. In this case, designers are expected to have the knowledge required to understand various scientific components concerning *Desa* (Village / Place where a design is presented), such as: anthropology, sociology, psychology etc. These knowledge will later enrich the visual idioms that will be designed. *Desa* / place will affect the results or design style with idioms or design styles related to the elements that apply in the place where the design is displayed which will relate later to the variables of: geographic, demographic, psychographic and geo-demographic.

Kala / Time Component : *Kala*/time component is a description of design work in relation to the time when a design is presented. It is the duty of a designer to explain the *Kala*/Time of an idea/design that is able to present a time significance of social or cultural phenomena through a research. A research should be conducted to examine the values to be expressed in a design and to be communicated so that the values/principles of a design have a deep sense of ethics, art / aesthetics, philosophy and meaning. Design should be able to build a time span from a dialectical system between the sender and recipient of a message.

Design is a science that deals with a series of continuous events or changes during pre-design, design and post-design with all aspects that are the results of processing visual elements and principles or other signs. The interpretation of past events can be used as a guideline in the process of finding ideas to get a creative and innovative design, as well as to give time significance even after the-design is published. The concept of time in design has continuity meaning or units of durations of time travel. A design is not static. It always changes like a certain culture of the society which is influenced by space, time and conditions. That time influences the style of designs can be seen in the 18th century Victorian style until the 21st century digital era where there are various types of styles according to the era, characteristics that are strongly influenced by the system that developed in each era. Every effective message from a design is strongly influenced by the suitability of time which is in line with actual issues related to conception of past, present, and future.

Patra / Circumstance Component : *Patra* / Circumstance Component shows that a design is a link among values that build the relationships between various fields which will add to the repertoire of styles and characteristics of a design work. A designer must be able to focus on *Patra* / Circumstance which in this case relating to the movement of the dynamics of life and the relationship among human lives, and between human life and nature, as well as between human and the God, which will represent the relations between visual and technical ideas and the developing conditions that reflect the communicative, efficient and ethical qualities of the message and visuals in addition to aesthetic aspects.

Through a design work, we are invited to be involved while taking the distance. Reading design demands a frame and perspective. Design condenses all shared experiences and sequences of events as

existential experiences. Distant time is drawn in design, while a place is not represented by name only but changes as a sign, an incision in information. In design, typography, pictures / photos, and, layouts represent an event, a marker in time, which begins or ends a time. Design brings the community/audience to a new understanding. A design work is woven from knowledge and memory, from research and conjecture, from beliefs and myths.

Reading a design work with a variety of symbols of cultural values makes us aware that the existence of a society in a stretch of history, identity and ideology. In its own way, design works invite their audiences to make a joint pilgrimage in tracking and arranging their identity. Therefore, the creative process that underpins and produces design works is not an ordinary work. Design works seek to expose and transcend events at once, an anticipatory recording. Design puts culture, society, nature, objects, events, memories, knowledge, disasters, and life force in a shared awareness system. Design works combine organically the unity between *desa* (space, nature); *kala* (time); and *patra* (symbol, logos), combining collective intelligence with digital technology to present a creative process of design that gives birth to a transcend design (beyond design).

b. Aesthetics / Design and Communication Strategy

In discussing design works, one of the main aspects is the discussion of beauty contained in the works. The science used to study and discuss art and beauty is aesthetics. Soemardjo (2000) explained that aesthetics is a philosophy regarding to the value of beauty, both found in nature and in various man-made arts. In this connection Soemardjo (2000) further explained that the aesthetics of a visual communication design work always questions the "form" and "content". Form problems include elements of form and formulation, as well as representation, imagination, symbols, metaphors and others. The issue of "content" is about cognitive-informative values, emotional intuition values, idea values, and human life values.

We can define communication as a social process. Communication becomes a social process because it always involves interactions among humans and always contains endless exchanges of messages. In this message exchange, humans use symbols to convey the message and humans who accept the symbols try to interpret and respond to the symbolic messages. Interestingly, one form of the message is visual messages (Kenney, 2009: 1). Regarding what visual communication really is, Kenney (2009: 1) followed the definition of communication as a social process, defining visual communication as a social process in which humans interact with each other through the exchange of messages, as well as messages in the form of visuals.

According to Onong Uchjana Effendi (1981: 84) in a book entitled *Dimensions of Communication*, Communication strategy is a guide to communication planning and management to achieve a goal. To achieve an objective, a communication strategy must be able to explain how it operates and the tactics that must be done, in the sense that the approach can vary at any time depending on the situation and conditions".

Whereas according to Anwar Arifin (1984: 10) in the book *Communication Strategy*, a strategy is the whole conditional decision about the actions to be carried out, in order to achieve the goal. So formulating a communication strategy means taking into account the conditions and situations (space and time) faced and that might be faced in the future, in order to achieve effectiveness. With this communication strategy, some conscious communication strategies can be used to create changes in the audience easily and quickly. Communication strategies must also be able to predict the expected communication effects, which can be in the form of disseminating information, conducting persuasion, and carrying out instructions.

c. Culture as Design Visual Language:

Visual Communication Design can be said as the art of communication using the visual language that is conveyed through the media in the form of designs that aims to inform, influence and change the behavior of the target audience in accordance with the goals to be realized. And the visual language used is in the form of graphics, signs, symbols, illustration images / photos, typography and so on (Sachari, 2005). Visual communication design needs to be addressed as a system of problem solving that is creative, innovative, and communicative.

Design is a result of culture, so knowledge regarding to the cultural background is very important and contributes greatly to the process of creating visual communication design to understand the perceptions of meaning especially if the meaning comes from different cultures. With the flow of information and interaction among cultures that is increasingly intensified through the order of internationalization, humanity will depend on each other for their survival, and co-existence will occur among countries, both economically and socio-culturally. Likewise in the world of visual communication design that is influenced and gives influence in the process of modernization, designs should be able to put forward the visual communication designs that have locality characteristics without leaving the modern/contemporary design image that cannot be separated from the socio-cultural and environmental factors.

Design cannot be separated from humans. This is evidenced by the many works that have been made related to humans from ancient times to the present. Victor Papanek in his book titled *Design for The Real World* emphasized that the role of design and designers is to be the pioneers in overcoming changes and renewal. Furthermore Papanek categorized the role of designers into two categories; the first group is that the existence of graphic designers must help drive the movement from national competition towards the direction of global communication, the second, designers must continue to maintain their various cultural identities. Thus, the role of a graphic designer is positioned as an interpreter among science, technology and art/culture in a healthy, flexible and balanced proportion. Basically, design is a manifestation of culture with tangible product values that apply at a certain time period. As a cultural product, it is related to

the economic and social system. In addition, design is closely related to an abstract and spiritual value system.

CONCLUSION

With the concept approach of *Tri Pramana (Desa, Kala, Patra)* a design can place visual objects as the context of cultural identity in which a design is presented. Arranging a visual image by analysis methods of classifying, identifying, and combining it based on the concept of *Tri Pramana (Village, Kala, Patra)* can evoke the design spirit that contains local wisdom as an attractive aesthetic component and communication component.

Based on the explanation above, the authors conclude that these three capitals can be the driving force to increase the life force of a design because they are able to revive the image of a construct that is constructed from various values of a civilization that are strung together in symbolic relations. *Tri Pramana (Desa, Kala, Patra)* show the harmony of communication concepts and aesthetics of a design. *Tri Pramana* are able to present a conception that brings together elements of humanity, nature and divinity as exploring capital in creating works/designs. Local wisdom is a form of cultural values implemented in a construction design work in *Tri Pramana's* conception. All design of visual communication both in terms of aesthetics and communication strategy comes from the concept of culture. Design certainly cannot be separated from the socio-cultural aspects and environmental factors that become the spirit or the creative concept. Design will be able to present a new value of understanding for the community or audience in digesting the message of designs in relation to values, ethics, and aesthetics to bring new understanding or new insights.

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