



Konsep Keseimbangan sebagai Kearifan Lokal Masyarakat Hindu-Bali dalam Penataan Ruang Taman Wisata Berkelanjutan

Concept of Balance in the Hindu-Balinese Community for Sustainable Tourist Park Spatial Planning

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Abstrak

Perkembangan sektor pariwisata Bali khususnya di kawasan wisata Danau Batur yang begitu pesat turut mempengaruhi perubahan pola kebudayaan masyarakat. Beberapa isu seperti peralihan fungsi ruang dan pembangunan peruntukan pariwisata tidak memperhatikan keberlanjutan lingkungan, ekonomi, hingga kondisi sosial dan budaya di kawasan setempat. Bali yang pariwisatanya lahir dari unsur lingkungan alam dan budaya, saat ini sudah mulai kehilangan landasannya di setiap pembangunan pariwisata yang berjalan. Beberapa kebijakan daerah ditetapkan agar dapat mempertahankan kearifan lokal masyarakat Hindu-Bali dan menjadi basis penyelenggaraan pariwisata di Bali. Ketersediaan ruang terbuka dalam suatu daya tarik wisata (DTW) di suatu destinasi dapat menjadi sarana pendukung wisatawan dan masyarakat lokal. Keberadaan sebuah ruang seperti taman wisata yang dapat mawadahi pelestarian budaya Bali dan lingkungan alam. Penelitian ini merupakan penelitian deskriptif kualitatif. Metode penelitian ini digunakan untuk memperoleh gambaran yang mendalam tentang bentuk-bentuk kearifan lokal masyarakat Hindu-Bali yang mengandung unsur keseimbangan kemudian disesuaikan ke dalam bentuk tata ruang wilayah. Penataan taman wisata berkelanjutan selain menjadi wadah masyarakat dan wisatawan beraktivitas dan berinteraksi, juga akan dapat menjadi wadah edukasi budaya Bali dan lingkungan alam yang keduanya perlu dilestarikan bersama demi keberlanjutan kawasan wisata Danau Batur yang potensial dalam pengembangan sektor pariwisata.

Kata Kunci: kearifan lokal, pariwisata berkelanjutan, penataan ruang.

Abstract

The rapid development of Bali tourism sector, especially in the tourist area of Lake Batur, lead to many changes in community cultural patterns. Several issues, such as the transition of space functions and the development of tourism designations, have not considered the environmental, economic, social and cultural conditions in the local area. Several regional policies were established in order to maintain the local wisdom of the Hindu-Balinese community and become the basis for organizing tourism in Bali. The availability of open space in a tourist attraction in an destination can be a supporting factor for tourists and local communities. This was a qualitative descriptive study. This method aims to obtain an in-depth description regarding the forms of local wisdom of the Hindu-Balinese community which contain the elements of balance which further be adjusted into spatial planning. A sustainable tourist park may be a site for the activities and interaction among local community, tourists, and also be able to become a forum for education regarding Balinese culture and the natural environment, both of which need to be preserved for the sustainability of Lake Batur tourist area which has a great potential in the development of tourism sector.

Keywords: local wisdom, sustainable tourism, spatial planning.

How to Cite: Jamaluddin, M.F. Hadian, M.S.D. & Nugraha, A. (2021). Concept of Balance in the Hindu-Balinese Community for Sustainable Tourist Park Spatial Planning. *Gondang: Jurnal Seni dan Budaya*, 5 (2): 193-203.

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ISSN 2549-1660 (Print)

ISSN 2550-1305 (Online)

INTRODUCTION

Endless modernization due to tourism activities in Bali has brought Balinese people into new values and lifestyles which can be a serious threat (Ardika, 2018). According to Setyadi (2007) Balinese life is currently in a transitional period between the development of traditional culture and the influence of modern culture. The development of tourism during the transition period in Bali has been occurring adaptively over a long period of time (Subawa, 2018) and leads to change of the existing cultural system which is packed for tourism needs only. The development of regional sites for tourism which is increasingly leading to modern substances is accompanied by spatial changes such as the conversion of rice fields into settlements as tourist accommodation (Jaya & Mahagangga, 2018) and the reduction of public open space (Arida, 2008). Such changes have become polemics regarding the development of the tourism sector in Bali. In addition, the rampant development of tourist accommodation which destroys the boundaries of space on rivers, beaches, and lakes is one of the main contributors to the degradation of the natural environment in Bali.

The issuance of the Bali Provincial Regulation No. 5 of 2020 concerning Standards for the Implementation of Balinese Cultural Tourism emphasizes the meaning of the *Tri Hita Karana* ideology as part of the local wisdom of the Hindu-Balinese community as the basis for organizing tourism in Bali. Article 3 states that *Tri Hita Karana* is an inspiring philosophy based on the values of local wisdom which aims to improve the quality of tourism implementation that can conserve culture and the natural environment.

Regarding the current tourism implementation, tourist area development and construction still often views physical

comfort as the main criterion (Wiryawan & Susanta, 2016) by disregarding cultural elements and values (Suhardana, 2006; Madja, 2018) that can be accepted by local communities. Timothy & Nyaupane (2009) confirm such idea that cultural preservation is often missed as the main part that should be prioritized in a development. Bali Provincial Regulation number 2 of 2012 which is strengthened by Bali Provincial Regulation No. 5 of 2020 concerning Standards for the Implementation of Balinese Cultural Tourism become the references for construction and development of Bali tourism. According to Achmad & Antariksa (2018), both regulations become the basis for spatial planning and should not be separated from the concept of traditional design

Several Balinese local regulations and the explanations of some community life guidelines above indicate that all the concepts of balance which are the local wisdom of the Hindu-Balinese community can be implemented in various sectors (Firmansyah et al., 2017) including the tourism sector in Bali. This idea is also in line with the mandate of Law No. 10 of 2009 concerning tourism that the implementation of tourism must uphold the principles of religious norms and cultural values which act as a strong basis for organizing tourism in accordance with the values adopted.

Based on the description above regarding tourism problems in Bali, there is a gap between traditional and modern life. Development and construction in Bali is currently a necessity as a manifestation of life towards a better direction. However, behind it all, there are concerns regarding traditional values that are increasingly inharmonious and fading (Gomudha, 2008). Those values need to be balanced in accordance with the life view that believed by the Hindu-Balinese community (Ardika, 2018) All parties involved should adjust all aspects that can support a landscape as well as the

potentials contained in a tourist area, one of which is the availability aspect of open space in the form of a sustainable tourist park based on Balinese cultural values.

In general, this study aims to describe the concept of culture that exists in an area and then mix it into an open space spatial plan pattern so that it can become a means of education and recreation in a sustainable manner. The main focus of the problems raised in this study was regarding the application of the concept of balance within the Hindu-Balinese community in sustainable tourist park spatial planning.

METHOD

This research is a descriptive qualitative research. This research method is used to obtain an in-depth picture of the forms of local wisdom of the Hindu-Balinese community which contains elements of balance, and then adjusted into the form of regional spatial planning. Data collection is taken in two ways such as primary and secondary data.

Primary data was obtained by conducting field observations and interviews with key informants and other supporting informants namely local people who understood the study topic. Meanwhile, secondary data was collected through literature books and other data sources to support the identification of study sites obtained from several local government agencies

The study was conducted from December 2020 to September 2021. The study site referred to the 8 villages which are located or directly intersected with Lake Batur as a consideration. In addition, this area also has a historical value with the name of *Wingkang Ranu* or *Bintang Danau* which consists of several ancient lakeside villages of Lake Batur located in the Kintamani sub-district, Bangli Regency, Bali Province. The eight villages will later be screened according to the feasibility and local government policies related to tourism sector planning in such area.

RESULT AND DISCUSSION

The spatial planning of a tourist area in a sustainable manner based on the concept of balance of *Tri Hita Karana* is a concept that should be imitated from the development of tourism in Bali. The three related sources can maintain the balance of human relationships or harmony with God, fellow human beings, and the natural environment. In accordance with the Bali Provincial Regulation No. 5 of 2020, *Tri Hita Karana* is a harmonious and proportional life by serving God, fellow human beings who serve each other, and the natural environment which is maintained based on holy sacrifice (*yadnya*).

Tri Hita Karana is a life reference for Hindus in Bali in order to achieve a level of happy life and is implemented in various sectors (Firmansyah et al., 2017) including the Bali tourism sector. A rule and values can be combined into an open space design, in this case a sustainable tourist park in a tourist area through the implementation of elements from the three main aspects in the *Tri Hita Karana* concept, namely (1) *Parhyangan* which is the core of the sacred area; (2) *Palemahan*, which is a space for transition and interaction with the natural landscape with several regional supporting facilities, and (3) *Pawongan*, which is a space for people to move and live (G. A. T. . Kusuma & Suryani, 2020). (G. A. T. . Kusuma & Suryani, 2020).

This study took place in a lake tourism area which is very closely related to natural and cultural landscapes so that it places the three aspects of the *Tri Hita Karana* concept as the main focus of study. Then, the scope of the concept of balance observed was related to the form of local wisdom which is included in the derivatives of the *Tri Hita Karana* concept of the Hindu-Balinese community. Balinese Hindu culture has a broad and strong background with a philosophy of life, one of which is the use of space. The form of local wisdom related to spatial planning in Balinese society is the concept

of *Tri Angga* and *Tri Mandala* space which is also a derivative of *Tri Hita Karana* in the realm of spatial planning and building facade.

According to Widhiarini et al. (2019) the local wisdom of *Tri Angga* is a medium of life related to space that develops in each generation with a legacy in the form of rules for the Balinese people since time immemorial. This concept is in line with the objectives of *Tri Hita Karana* as a value in the division of regional space in a sustainable manner while maintaining the balance and harmonization of nature with humans. According to Dauh (2020), the concept of physical space which is defined as the three bodies consists of parts of the human body such as the head (*Utama Angga*), body (*Madya Angga*) and feet (*Nista Angga*) which then accommodates *Tri Hita Karana* as the concept of metaphysical space with the division of space based on human relations with three aspects in it (Achmad & Antariksa, 2018).

The concept of the *Tri Angga* space hierarchy is part of *Tri Hita Karana* which divides space based on an area system vertically (G. A. T. . Kusuma & Suryani, 2020). An example of its application to traditional Balinese construction is found in the temple area which is a place of worship for Hinduism in Bali. Firmansyah et al. (2017) explains the division of three areas of the temple grounds, namely *jaba sisi*, *jaba tengah* and *jeroan* as an example of the application of the *Tri Angga* concept. Meanwhile, the three yards also contain elements of *Tri Hita Karana*, namely the *jaba sisi* which is dominated by the green area as a forum for the *Palemahan* aspect, *jaba tengah* as a forum for the *Pawongan* aspect with various social activities, and *jeroan* which accommodates the *Parhyangan* aspect for Hindu worship activities. From the example above, it can be seen that there is a relationship between the concept of *Tri Angga* physical space which embodies the concept of *Tri Hita Karana* metaphysical space, through

the placement and meaning of the three temple areas that are interconnected with each other.

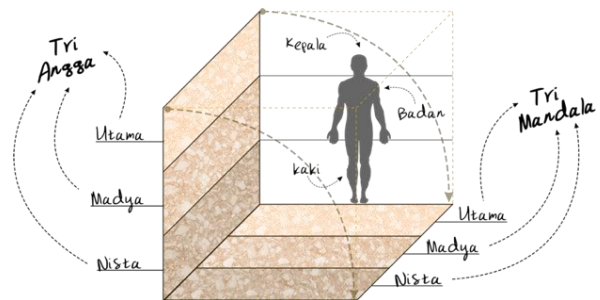


Figure 1. Hierarchy of *Tri Angga* and *Tri Mandala* Spaces from the Derivatives of *Tri Hita Karana*
Source: Analysis result, 2021

The next derivative concept, namely *Tri Mandala*, is a form of local wisdom derived from *Tri Hita Karana* by dividing the spatial area into three parts. In contrast to *Tri Angga*, the application of this concept is more of a horizontal division of space. The meaning of *Tri Mandala* emphasizes the harmony of *Tri Hita Karana* as part of the philosophy of Balinese life by continuing to strive for a better and holy life in the future.

I. Pitana (2010) explains that in the cultural life of Balinese community, a physical development needs to be in accordance with spatial planning by dividing it into three parts: (1) *utama mandala* (head area, sacred area, for religious buildings, temples, etc); (2) *madya mandala* (middle area, for people, housing, etc.); and (3) *nista mandala* ('dirty' area, for animals). Through this spatial planning, Balinese people can make physical development in line with the concept of sustainability, especially by focusing to the existence of open space in every existing space.

"The *Tri Mandala* divides a site into three, the first is a holy place, the second is a place for human life, the third is a place for real animal life. The animal used to be kept in the yard of the house. There were pigs, chickens, and cows. Now I have no cows or pigs

anymore, but homestays. The philosophy is the same even though the context is different” Pitana, interview on October 10, 2021.

According to Widyapuspita et al. (2021) the orientation of the *Utama Mandala* always takes the direction of a mountain or east where the sun rises as a representation of purity, and vice versa, *Nista Mandala* is oriented to the sea or sunset (west) as a representation of impropriety. The concept of *Tri Mandala* can generally be found in temple and traditional building areas in Bali, but can also be applied in the design process (Aryani & Tanuwidjaja, 2013; H. A. Kusuma & Tanuwidjaja, 2014) of tourist areas based on preference on Balinese culture. In other words, this concept can be used as a guide for spatial patterns in the development and construction of the tourism sector, in this case for the design of a tourist park.

Based Tri Mandala, it was then derivated to *Sanga Mandala* which became the basis for designing traditional areas in Bali in accordance with the 2009-2029 Bali RTRW in the 2009 Bali Provincial Regulation. The concept of *Sanga Mandala* comes from Sanskrit with the meaning of 'nine areas' and is a concept regarding the cultural order of Balinese people (Ramseyer & Tisna, 2001) who divide an area into nine parts. Eight of them follow the direction of the cardinal points and one part becomes the focal point in the middle of the area (Ketut & Pradnyasari, 2018).

According to Suryada (2012), the history of the *Sanga Mandala* concept results from the understanding on the elements of the cardinal directions, namely *Kaja-Kelod* (north-south) and *Kangin-Kauh* (east-west) which are then compiled into the concept of space. The *Kaja-Kelod* element is known as a natural axis that follows the natural order, namely the position of the mountains in the north and the sea in the south. Meanwhile, the *Kangin-Kauh* element is known as the ritual axis by aligning it with the position

of the sunrise in the east and sunset in the west. Both of these understandings are also associated with the existence of the middle room as a transitional area. This makes each element which was originally only divided into two zones, namely *kaja* (main) and *kelod* (*nista*), then becomes three with the presence of the middle area (*madya*).

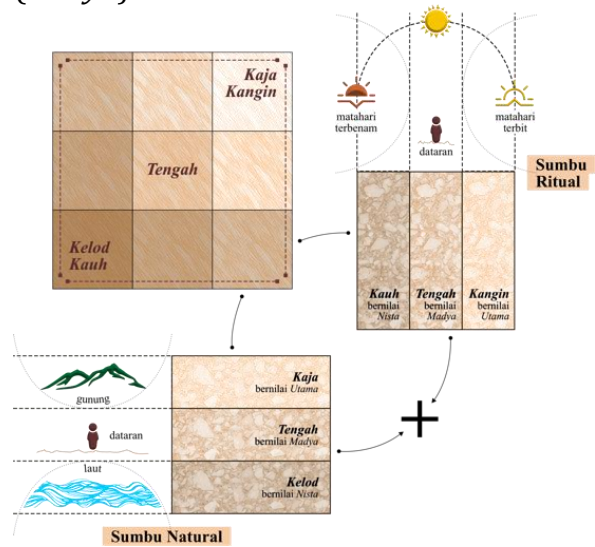


Figure 2. The Process of *Sanga Mandala* Formation from Two Axes

Source: Analysis result, 2021

Based on the formation process expressed in the figure above, it can be seen that the three basic elements produce nine area plots. The nine areas also have names from the results of the merger, which, if sorted according to the clockwise direction, include the areas of *kaja*, *kaja-kangin*, *kangin*, *kelod-kangin*, *kelod*, *kelod-kauh*, *kauh*, *kaja-kauh*, with the middle area. The three brightest areas (*kaja*, *kaja-kangin*, and *kangin*) have a meaning as the main and sacred area. The *kaja-kauh*, *kelod-kangin*, and *tengah* areas have a middle and medium value. Meanwhile, the other three dark colored areas, namely the *kelod*, *kelod-kauh*, and *kauh* areas have a contemptuous or profane value (the opposite of sacred/holy).

Traditional Balinese sites and buildings are generally built in accordance with the *Sanga Mandala* concept by dividing them into nine and leaving certain sections. Suryada (2012) details the nine areas in terms of the values contained, namely: (1) *Utama ning Utama* (UnU), (2) *Utama ning Madya* (UnM), (3) *Utama ning Nista* (UnN), (4) *Madya ning Utama* (MnU), (5) *Madya ning Madya* (MnM), (6) *Madya ning Nista* (MnN), (7) *Nista ning Utama* (NnU), (8) *Nista ning Madya* (NnM), dan (9) *Nista ning Nista* (NnN). More specifically, the division of the nine areas is based on their sacred-profane values, which are sorted from the most sacred to the most profane, as persented in the following illustration:

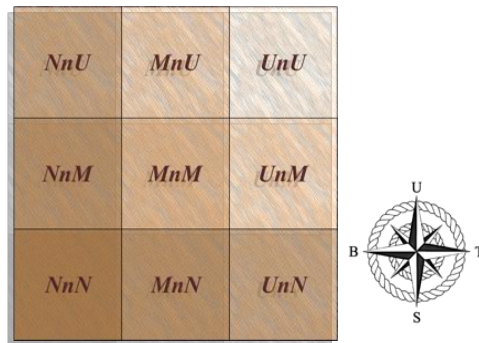


Figure 3. The *Sanga Mandala* and the Values
Source: Analysis result, 2021

If the nine areas are grouped, they will be divided into three parts according to the concept of *Tri Mandala* (*Nista*, *Madya* and *Utama*). The area with the *utama* (*main*) value in its application is the area of the sacred place as a means of worship. Generally there is a *sanggah* or *merajan* and is located in the brightest part of the area (*kaja-kangin*). The next area has a *madya* (*intermediate*) value which is generally an area for humans to carry out daily activities. In its application to the temple area, the middle room group is the most central area that has buildings such as monuments or coral shrines and *angkul-angkul* which are the gates of the yard. In addition, there is also a *natah* or yard and *jineng* as a place to store food supplies. The last area is an area with a

nista (*disgraceful*) value consisting of three groups of rooms located on the lower left, generally occupied by the *bale dauh*, *paon*, *cage* and *angkul-angkul* buildings which function as the entrance and exit from outside the area.

The three derivative concepts from *Tri Hita Karana* above become a local wisdom of the Hindu-Balinese community that can be implemented in any form of spatial planning, as well as for the design of an area in the form of a sustainable tourist park. The three balance concepts will be combined into a tourist park spatial planning concept while maintaining the division of the site based on supporting functions and activities, and adapted to the daily activities of the lakeside people of Lake Batur.

“So we can always overlap the Balinese philosophy. The philosophy of *Tri Hita Karana* can be appropriately combined with *Tri Mandala* and the term *Padma Bhuana*. For example, when we draw *Tri Hita Karana*-balance with God, fellow human beings and the environment. The *Tri Mandala* actually reflects God, human, and the environment. It can be matched. Then if we divide it into three spaces, it will also be matched” Pitana, interview on October 10, 2021.

According to Angwarmas & Setyabudi (2020), the panning of a park-shaped space cannot be separated from a series of comprehensive processes with design as part of it. The space that was used as the study site is unique because it is located on the lakeside and is close to the culture of the surrounding Hindu-Balinese community. Therefore, the spatial planning of the park can be adjusted to the concept of the balance of *Tri Hita Karana* as the philosophy of the Hindu-Balinese community. Of course by considering the elements of local wisdom (the concept of *Tri Hita Karana* derivatives) and the environmental ecosystem in the existing tourism development designation zone.

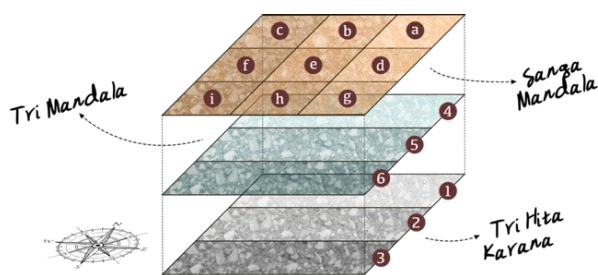


Figure 4. Space Balance Concept Overlay
Source: Analysis result, 2021

The spatial planning will be divided into three spaces in accordance with the *Tri Hita Karana* philosophy, namely: (1) The core space which will be dominantly used as a sacred area; (2) the living room as a center for local community and tourist activities; and (3) a filter or transition room that becomes a crossing area. Febriyani et al. (2017) explained the division of areas in several parks in Bali that were adjusted to the utilization activities.

Furthermore, if it is detailed again based on the *Tri Mandala* macro concept, the division of the three spaces can be started by filling the needs of each room in functionality (grouping similar functions/activities in the same area) and in accordance with the indicators for the application of the *Tri Hita Karana* aspect (Megantari & Suryasih, 2020; Tri Hita Karana Foudnation Bali, 2012), for example: (4) the *utama mandala* area which consists of sacred space for worship along with supporting facilities; (5) the *middle mandala* area which consists of space for socializing and interacting along with related supporting facilities; and (6) the *Nista Mandala* area which consists of physical delineation and supporting facilities such as the main circulation path and parking lot.

Regarding the basic elements of a park, Hariyadi & Widyastuti (2017) state that the main element in the use of a park is the presence of physical elements in the form of supporting facilities for social movements and soft elements (Sarwadana, 2015) in the form of shady vegetation. The integrated spatial planning

of a sustainable tourist park on the lakeside of Lake Batur can be realized by providing infrastructure that supports the activities of local communities and tourists. In accordance with the activities of the lakeside community, several places to relax while fishing will be placed in the *Madya Mandala* area. Then in the *Nista Mandala* area, it can be built a facility to make it easier for people to process fish caught or cages, of course by prioritizing the principle of sustainability and an environmentally friendly fish waste treatment system.

"*Madya mandala* with three *Sanga Mandala* areas in it is a place for activities (*Pawongan*), suitable vegetation is shady plants such as frangipani and soka trees" Nia, interview on November 2, 2021.

Meanwhile, the provision of space for social activities should follow traditional Balinese spatial patterns such as the *Awangan* (open courtyard) which is located in the center of the *Madya Mandala* area and *Natah* (small courtyard between several buildings) which adjusts the placement pattern of the supporting buildings of the tourist park. According to Gomudha (2008), renewal of traditional Balinese buildings can be performed on the form and substance of the expression or the building facade, without changing the substance of the content or the meaning of harmonious noble values. In this regard, traditional Balinese buildings to be built in sustainable tourist parks can be in the form of *Wantilan* as an open and roofed building as a place for social interaction. Bentar Temple can also be placed in the *Nista Mandala* area as the main gate which adds another visual impression of the park. Still in the same area, the placement of *Aling-aling* can be a filter for negative aura from the outdoor visual of the park.

"The concept of *Tri Hita Karana* is also translated into spatial planning. Why do all sacred places in Bali have a sacred area, like mountains in Bali, why do all

of them have temples, and why are there no mountains without temples? Every places has such area. The placement of the temple aims to praise the Almighty (Parhyangan), so people will not dare to play around in that area. That's how Balinese people maintain or organize themselves" Denik, interview on November 3, 2021.

Gomudha (2008) adds that it is the obligation of every site developed in Bali to hold *Hulu-Teben* (Balinese heritage), especially in the presence of a sacred place in a public area. Based on this explanation, *Sanggah* or *Merajan* which consists of several *pelinggih* (Suardana et al., 2018) can be placed in the *Utama Mandala* area and in more detail in the northeast direction of the park (*Utama ning Utama*). The physical function of the building is as a sacred place in a yard which is used for Hindu community prayer activity around the sustainable tourist park.

According to article 3 of Law no. 26 of 2007 concerning Spatial Planning, the existence of a park would be able to realize harmonious natural and artificial environmental conditions, reflect integrated natural, artificial and human resources, the function of each protected park space, and sustainable use of space, especially to avoid adverse environmental impacts. Therefore, in light of space utilization point of view, the development of a sustainable tourist park in the *Wingkang Ranu* area may reduce waste that pollutes the lakeside, namely by structuring the lakeside vegetation.

The spatial planning method by adding vegetative buffers at the lakeside will help maintain lakeside stability, prevent erosion, sedimentation, and eutrophication in Lake Batur. By placing these beneficial plants to take root and be cared for, the water body of Lake Batur will be able to function both as a sanctuary for animals and as a beautiful place for local people and tourists to enjoy. Meanwhile, the reduction of aquatic weeds in Lake Batur can be performed by

creating a designated area for processing water hyacinth and cow dung from lakeside farms using the Biogas Digester method with the local community as the manager.

The physical form of the several methods of spatial planning of the lakeside park will then be adjusted to the designation of the nine areas of *Sanga Mandala*. The buffer vegetation will be placed on the shoreline of Lake Batur which is located along the eastern part of the areas of: (a) *Utama ning Utama*, (d) *Utama ning Madya*, and (g) *Utama ning Nista*, which in spatial planning is called the lake border. The physical form of the Biogas Digester product can be placed in the area of (h) *Madya ning Nista* as a profane area located next to agricultural land and close to the lakeside.

Furthermore, cultural diversity which is one of the tourist attractions in Bali is influenced by the religious life of the Balinese people who are predominantly Hindu. In this study, tourist park spatial planning based on the concept of balance of the Hindu-Balinese community may support religious activities performed by the local community. The existence of vegetation in sustainable tourist parks in the form of *upakara* facilities (flowers, leaves, and fruit) for Hindu religious ceremonies and *usada* plant as an ingredient for traditional Balinese medicine, supported by the cultivation of these plants from and for the surrounding community, will help the three sustainable aspects of tourism in the area.

"In the Madya Mandala area, *usada* plants or medicinal plants can also be planted. The point is that the relationship between landscape and *Tri Hita Karana* in the selection of vegetation must have a proper philosophy and be connected with the distribution of places so that the functions of each area remain balanced" Nia, interview on November 2, 2021.

Sarwadana (2015) in his book entitled 'Balinese Traditional Gardens' explains the importance of placing vegetation to support religious activities by adjusting the wind direction. Referring to the area division based on the *Sanga Mandala* micro-balance concept, the Blue Teleng, Kelapa Gadang, and Blue Lotus plants were placed in several areas on the north side of the park. Areca nut, *nyuh udang*, and red lotus trees were placed on the south side. White crown flower and *nyuh bulan* trees were placed on the east side of the *Sanga Mandala* area. Then, the west side can be planted with *siulan*, yellow lotus, and coconut palm.

The placement of *Pucuk Bang* plants around the *Madya Mandala* area as a space for people and tourists to interact socially, supports the general concept of building a sustainable tourist park in the *Wingkang Ranu* area. In addition to having a philosophy with the meaning of a brave community in the forefront while remaining based on inner purity (Yunadika & Muryana, 2021), the flower of *Pucuk Bang* is also used as a distinctive mascot of Bangli Regency as the administration area of the study.

Then Furthermore, the addition of several interpretation boards and warning boards as one of the various examples of information media in each area will complement the means of educating local communities and tourists directly. Besides being used to educate visitors regarding the use of open space based on the concept of Hindu-Balinese balance, the materials described on the board can also be used for education regarding the concept of social wisdom of the Hindu-Balinese community, namely *Tri Kaya Parisudha*. For the tourism sector, the implementation of the concept that elevates the balance of the Hindu-Balinese community behavior can be in the form of improving the image of the local community and tourists' insight as a tourism potential in a tourist destination or attraction.

"In Bali there is also such concept of *Tri Kaya Parisudha* which can be interpreted as speaking the truth, thinking cleanly, and acting accordingly. There should be conformity between what we think, do, and say. Values that have been inherited should be preserved, and cared for, not destroyed. In addition, if there are inherited (the concept of *Tri Hita Karana*) and good values for the sake of the Almighty (God), for the sake of fellow humans, and for the sake of the environment (nature), why don't we just take care of it? That's what I said, maintaining is harder than creating." Denik, interview on November 3, 2021.

Regarding the tourist park planning, Rosalina (2017) adds the three behaviors from the *Tri Kaya Parisudha* philosophy including *Manacika* (thoughts), *Wacika* (speech), and *Kayika* (attitude) that can be applied to every interpretation, information, and prohibition board placed in the tourist park area while still adjusting the interpretation of Ham's theory (1992) namely enjoyable, relevant, organized, and thematic. Therefore, the arrangement and placement of certain supporting aspects of the park can indirectly become a forum for educating local communities and tourists regarding the importance of preserving culture and nature which further can support the tourism sector in Bali. This study revealed that the balance of life concept believed by the Hindu-Balinese community could certainly be packaged and implemented in a sustainable spatial planning and still in accordance with the development of the times without losing the meaning contained.

CONCLUSION

This study raises the concept of balance found from the philosophy of life and the variety of local wisdom of the Hindu-Balinese community. Several concepts based on the beliefs of the Hindu-Balinese community such as *Rwa Bhineda*, *Padma Bhuana*, *Sekala-Niskala*, and *Tri*

Hita Karana explains that happiness can be obtained when living a life with a balance regarding all aspects. *Tri Hita Karana* philosophy was used as the study subject since it is well known and heard by the general public outside the island of the gods. In addition, in terms of its implementation, *Tri Hita Karana* has several derivatives regarding spatial structure a space both in micro and macro scales, namely *Tri Angga*, *Tri Mandala*, and *Sanga Mandala*. The substance of the content or meaning of the concept of balance was maintained in the pattern of park spatial planning. The areas were divided according to the balance of life concept for the Hindu-Balinese community and according to the function or designation of each area. Meanwhile, the expressive or visual substance of the building was adapted to traditional Balinese forms and combined with a sustainable modern aesthetic. A sustainable tourist park may be a site for the activities and interaction among local community and tourists. In addition, it will also be able to become a forum for education regarding Balinese culture and the natural environment, both of which need to be conserved for the sustainability of Lake Batur tourist area which has a great potential in the development of tourism sector.

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