

Eco Art Education through the Indigenous Wisdom Concept of Tri Hita Karana

Kadek Hariana
Yogyakarta State University
Yogyakarta, Indonesia
kadekhariana64@gmail.com

Kasiyan
Yogyakarta State University
Yogyakarta, Indonesia
kasiyan01@gmail.com

Abstract—The study aimed to analyze the reflection of the indigenous wisdom concept of Tri Hita Karana on the community of Balinese Hinduism community in Central Sulawesi in the developmental process of Eco Art education. The method was a qualitative type with an ethnographic approach that attempted to describe the indigenous wisdom in the cultural artifacts of the Balinese Hinduism community naturally, wherein the middle of rapid development of globalization provide positive and negative influence on the world of art education in Indonesia. Through the Indigenous wisdom concept of Tri Hita Karana applied by Balinese people in making the art of *Sesaji* (offering) *Canang Sari* in Central Sulawesi, it was suitable for use in the effort revitalization of Indonesian art education in the frame of human awareness toward ecology, which has recently been linked to tourism and its relevance to economic development. The concept of Tri Hita Karana in the art of *Sesaji Canang Sari* (offerings) is a guideline that may use in maintaining the harmony among human and God, society and the environment of natural resources owned by Indonesia.

Keywords—eco art education, indigenous wisdom, *Canang sari*, *tri hita karana*

I. INTRODUCTION

Involving art in educational programs as described in the development of art education, which is designed by a number of countries and at different times, based on the assumption that art has certain potential and it could be used to help educators. And, it is particularly the potential to develop every student as an effort to build a complete person. Means, the persons who have intelligent in reason and taste, aware of their sense of personality and social sense, and love to the culture of their own nation and other nations [1].

Actually, art education in the context of Indonesian cultural development is very relevant to discuss. Due to from a historical view, art in Indonesia recognizes as a local genius. Therefore, art education always associates with history. But today, art education only links to the needs of non-oil income, which are the tourism industry and its relevance to the economic sector. Some mass media or Indonesian language libraries rarely think about art development in the context of education. Art also considers incapable of providing a direct impact on the education of the work world and even in among certain sector, art is marginalized without giving a serious response [2]. Art education is considered as does not contribute to the nation-oriented development of economic

business phenomena. So, art education is emphasized more on training in making products or works of art which the final product is a commercial product in the field of industry. As hugely develop that the government more touch in the development of art towards the creation of creative industries aiming to increase the foreign exchange.

Art education increasingly detaches from its original concept of art which is art as an educational medium. Through the art fosters a sense and feeling of being an art education that should be like vocational education and teach through training and skills courses. That has the purpose to compete to make an art product that has a high value. Then, the final result is being a craftsman.

In the curriculum of competency-based education unit level, based on Law no 20 of 2003 on the National Education System involve the Cultural Arts subjects. Cultural Education, which first appeared as an issue, was proposed as Cultural Arts [2]. Then, the name changing of art education into cultural arts education has also changed the substance of education into humanistic education based on Indonesian culture. The name changing has not been able to contribute to the change in humanitarian education in this country. In its development, the output of this education system has even had a negative impact on the character of its society, such as the phenomenon of corruption, collusion, and nepotism in all government sectors. And, the phenomenon has an impact on human and natural resources in this nation.

In the field of natural resources in 2016, there were many illegal logging and large-scale forest fires which eventually destroyed the entire ecosystem. And, surely, it had a negative impact on the lives of its people. The community no longer cares about the preservation of its natural environment. The values of local wisdom begin to erode, disappear and even extinct under the power of globalization with oriented towards capitalist interests.

Based on this phenomenon, it needs a concept of art education to restore the true identity in Indonesia. The concepts of Indigenous wisdom are needed for each region of the country which is actually rich in local wisdom values. Then, the values may use as a benchmark in preparing the challenges of globalization.

The concept of local wisdom is rooted in the knowledge system and local management or traditional management

because of the close relationship to the environment, natural resources, local, traditional, or indigenous communities. Through trials, they have developed an understanding of the ecological system in which they live and have been considered to maintain the natural resources, and leave the activities leads damaging to the environment [3].

The condition of Balinese Hinduism in Central Sulawesi, especially in Parigi Moutong Regency originated from the Bali transmigration area to the Central Sulawesi province. They transmigrate with a low and different socio-cultural, economic and educational background. But they have the same goal which is to increase the prosperity. They were placed by the government in the transmigration area in Parigi District of Donggala Regency. At that time, they immediately provided land in the form of sustainable forests. They blended with transmigrated from other areas such as Java, Lombok and local residents who were predominantly Muslim and Christian. Although the land is still like a jungle and with all their limitations, they try to cultivate the forest to fulfill their daily needs [4]. In the process of adapting to the environment, the Balinese people always hold the spiritual foundation, which built according to the indigenous wisdom or through a philosophical concept from the *banten Canang sari* that the Balinese believe; it can lead them to a harmonious society.

The Indigenous wisdom of *Tri hita karana* is a concept of local wisdom and still held by the Balinese community wherever they are. This concept teaches three ways to get happiness. They are by establishing a harmonious relationship with God (*Parhyangan*), a harmonious relationship with other human beings (*Pawongan*) and a harmonious relationship with the natural environment (*Palemahan*). These three relationships are the way of Balinese people in achieving harmony in the Microcosm (human body) and the Macrocosm (universe). So that by reviving the values of indigenous wisdom possessed by Indonesia through the Indonesian cultural arts education with the concept of indigenous wisdom *tri hita karana*, will probably able to provide revitalization and reflection on the system of cultural arts education, society and students and the artworks may have a *Taksu* or the spirit of cultural arts education in maintaining the ecology.

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. LITERATURE REVIEW

The Balinese Hinduism community in carrying out their daily lives always holds the concept of *Tri Hita Karana*, who always strives to create a harmonious relationship with God through *Bhakti*, with others through *Punia* and the environment through compassion. The continuity relationship between these three aspects creates the pattern of the environmental life which classified into three; the spiritual environment in *Parhyangan*, the social environment in *Pawongan*, and the natural environment in *Palemahan*. The *parhayangan* aims to maintain the existence of the spiritual environment as a medium to serve God. *Pawongan*

aims to maintain the existence of the social environment in order for human life in mutual service according to their duties (*Swadharma*). *Palemahan* aims to maintain the existence of the natural environment in order always become a source of life and livelihood for all living things on the earth [5].

Tri Hita Karana is three factors of happiness and probably be achieved through a harmonious relationship with three elements. They are a harmonious relationship with God (*Parhyangan*), a harmonious relationship with other human beings (*Pawongan*) and a harmonious relationship with the natural environment (*Palemahan*). So, the teachings of *Tri hita karana* is a philosophy of life that is always held firmly by Balinese people in achieving happiness following the concept of the village (place), kala (Time), and patra (circumstances). The ideology of *Tri Hita Karana* is a systematic integration born from the concept of "*Cucupu lan Manik*" or the concept of "content and container" (place). A harmonious balanced relationship between content and container is a condition for the realization of human happiness (*jana hita*) and world happiness (*hita universe*). The Ideology of *Tri Hita Karana* teaches that life's welfare and happiness are from the existence of three main elements, which are soul (*atma*), energy (*prana*), and physical (*angga*) [6]. These three elements are the source of life and a condition of happiness for the Balinese Hinduism society.

Eco Art is an umbrella term for art and developed through a paradigm that believes the art is no longer seen solely from its aesthetic aspects, but must also consider the reciprocal relations between art and the environment in which the art is alive and develop [7]. Eco Art is work or artistic discipline that proposes a way of thinking, though, and caring for the various forms and sources of life on the earth. The aim is to raise the awareness, stimulate dialogue to change the behavior and respect for other species, and encourage a sense of mutual respect with natural systems.

III. MATERIAL & METHODOLOGY

The particular research was qualitative research with an ethnographic approach. The activity in this research was the transit and transition practices of *Canang Sari* offerings as the indigenous wisdom of Balinese Hinduism people in Central Sulawesi. Balinggi Village, Balinggi Subdistrict, Parigi Moutong District, Central Sulawesi was chosen as the research site because, first, this area is a transmigration area of Balinese people, and second, this area is a center of arts industry offering culture-based *Banten Canang Sari*. And, it may be drawing the conclusion that the village linked closely to the art and ecology education in Sulawesi. Data collecting technique was the direct observation in Parigi Moutong district area, interview to custom leaders, community and documentation. And, it continued to describe the phenomena based on data that obtained through the analysis of the transit and transition theoretical paradigms, the concepts of indigenous wisdom and ecology art.

The Figure 1 below describes the research concept framework.

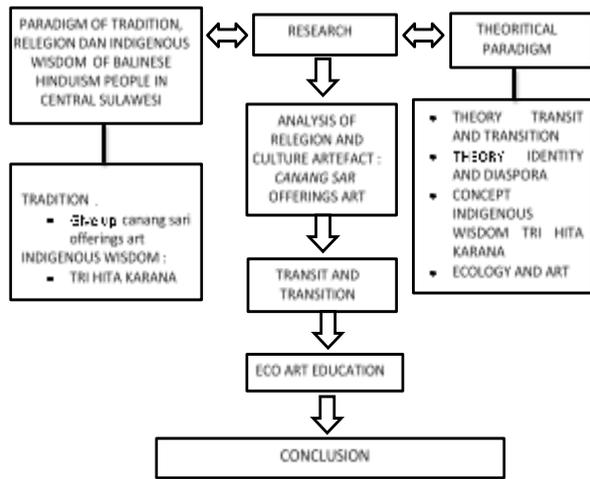


Fig. 1. Diagram Research concept framework

IV. RESULTS AND DISCUSSION

A. Strengthening the Cultural Arts Education through the concept of Tri Hita Karana

Education requires a conditioned environment. Art is not for art, and science is not for science. It needs synergy that beauty must realize for others. The science facilitates the life and art refines life. Truth produces holiness, and holiness produces peace. Beauty manifests into purity, and holiness creates beauty [6]. Cultural arts education based on indigenous wisdom of *tri hita karana* emphasizes the different direction of education, which is oriented towards the education of sense, spiritual intelligence, motivation and quality attainment to create a *Taksu*, which are humans who are able to create quality work, have charm, have a spirit or soul and can attract the hearts of audience.

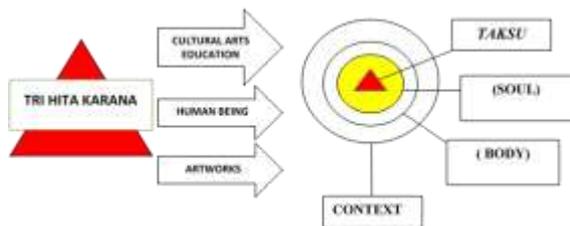


Fig. 2. Structure of Culture, Human and Artwork Education based on Tri Hita Karana

Through the indigenous wisdom concept of *Tri Hita Karana* in Figure 2 above, which based on three harmonious relationships; God, human beings and the natural environment, are applied into the system of cultural arts education within the school, family, and society. As the impact, it will be able to lead into a structure of cultural arts education that has *taksu* or the spirit of education. Described in a circle scheme, each of which it has an elemental structure aiming to achieve the unity or perfection towards *Taksu*. First, the context element is the background of a cultural arts education lead according to the needs of the local area based on the style of the local wisdom of in the region. Second, the element of contour or external, the composition or figure in the cultural arts education is the composition of model,

method, the material in cultural arts education that focuses on three harmonies of *tri hita karana* based on the local wisdom of each region. Third, the element of content or soul, content or meaning in the system of cultural arts education must be clear towards the education of creating, taste and work based on the concept of *tri hita karana*. And the last concept is the core of the goal of cultural arts education through the concept of indigenous wisdom of *tri hita karana*, which is cultural arts education involving *Taksu* towards *prana* (energy). So, through this concept, it is not only able to create works involving *taksu*, but human resources or students also have *taksu* that manifested in the aesthetic sense sensitivity to the harmony of the microcosm and macrocosm.

B. Tri Hita Karana and Balinese Cultural Identity in Central Sulawesi

The socio-cultural structure of Balinese people has a high degree of flexibility in adaptation to their environment due to the presence of social systems; from simple to very complex and all of those highly integrates into their socio-cultural life [8]. The condition of Balinese Hinduism in Central Sulawesi, especially in Parigi Moutong Regency originated from the Bali transmigration area to the Central Sulawesi province. They transmigrate with a low and different socio-cultural, economic and educational background. But they have the same goal which is to increase the prosperity. They were placed by the government in the transmigration area in Parigi District of Donggala Regency. At that time, they immediately provided land in the form of sustainable forests. They blended with transmigrated from other areas such as Java, Lombok and local residents who were predominantly Muslim and Christian. Although the land is still like a jungle and with all their limitations, they try to cultivate the forest to fulfill their daily needs [4]. In the process of adapting to the environment, the Balinese people always hold the spiritual foundation, which built according to the indigenous wisdom or through a philosophical concept from the *banten Canang sari* that the Balinese believe; it can lead them to a harmonious society.

There are three types of culture according to Koentjaraningrat [9]. They are; a) the culture as a complex of ideas, though, values, norms or regulations, b) the culture as activities or patterns of human action in society, and c) the culture as objects of human work [9]. The Indigenous wisdom of *Tri hita karana* is a concept of local wisdom and still held by the Balinese community in central Sulawesi. Etymologically, this concept of *tri hita karana* consist the words of *tri* (*tiga* or three), *hita* (prosperity or harmony), and *karana* means a cause factor which may define broadly as three harmonious relationships with God (*Parhyangan*), a harmonious relationship with other human beings (*Pawongan*) and a harmonious relationship with the natural environment (*Palemahan*). So, by applying the *tri hita karana* concept, the Balinese people who live in Central Sulawesi also build or create their own identity as Balinese people in Central Sulawesi. This indicates in their artistic activities, namely the art of making *janur* or in the art of making *Canang* (offerings) which characterizes as local wisdom identity in Central Sulawesi through using leaves

from *ibung* trees (*oncoerpa filamentosum*) which grows in the forests of Central Sulawesi (see Figure 3).



Fig. 3. Gebogan and *Canang sari* from busung *ibung* ingredients in Central Sulawesi

The social structure of Balinese community is traditional-personalistic, which is family-based and functions as social control, sharing of jobs and economy, and non-ambiguous which is confirmed by religion and various rituals [8]. So, wherever the Balinese people live, they will build a *banjar* village to strengthen the value of tradition which always becomes a guideline for their lives and taken from their local and spiritual wisdom. The concept of *Tri Hita Karana* which is a concept of ways of life for Balinese people is the main goal of people in carrying out the spiritual level (see Figure 4).

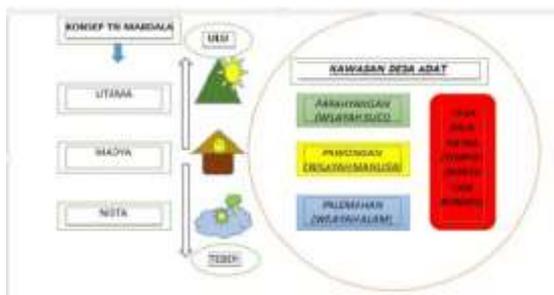


Fig. 4. Diagram *Tri Mandala* Concept and *Tri Hita Karana* in Traditional Village Areas

The implementation of the three aspects of *Tri Hita Karana* as an effort in achieving the art and cultural education through the local wisdom concept on Balinese community in Central Sulawesi are:

1) *Parhyangan*

The aspect of *parahyangan* is an important aspect in *Tri Hita Karana*, which establish a harmonious relationship with God the Almighty. The implementation seen from the teenage students and parents of Balinese people in Central Sulawesi in the process making of art which aims in offers

with sincere to the creator, such as making *rangkaian janur* or *metanding banten Canang* by girls and old female, offering the dance art during ceremonies in sacred places, at schools and at arts festivals. The making of the architectural art of the sacred building with beautiful carvings with a sincere feeling called as having *taksu* or spirit in the work.

2) *Pawongan*

The aspect of *pawongan* in the concept of *Tri Hita Karana* in Figure 5, means a harmonious relationship with other humans, where this aspect has social values requiring local communities to appreciate each other, help each other, and respect each other. This relates to the lives of people in Central Sulawesi, especially in Parigi Moutong Regency, which consists of multiculturalism communities, such ethnic groups of *Kaili* and *Badak* as the native of Central Sulawesi and ethnic groups of Bali, Java, Bugis, Manado, Lombok, and China as immigrants.



Fig. 5. Balinese cultural arts parade in Central Sulawesi

All ethnic blended in the same area, and then there may a risk of shifts and social disagreement that can lead to ethnic conflict. Through this aspect of *Pawongan*, the Balinese people apply into the field of art, namely by acculturating the local culture with Balinese culture in the process of artwork such as collaboration the *Pamonte* dance of a welcoming dance from Central Sulawesi and Balinese gamelan accompaniment, and *Kecak* dance collaborating with *Pamonte* dance. This collaborating aims to create harmony through ethnic and religious diversity in Central Sulawesi (see Figure 6).



Fig. 6. Collaboration of *Pamonte* dance and Balinese *kecak* dance in Central Sulawesi

3) *Palemahan*

The application of the *palemahan* aspects in the art life of the Balinese community in Central Sulawesi is through upholding the ecological wisdom of the local community. The *palemahan* aspects manifested by the revitalization of the *ibung* trees (*oncoerpa filamentosum*) type of palm, preserving the natural environment by utilizing the natural

environment as enough as to meet the needs of life (see Figure 6).



Fig. 6. Gamelan tingklik Bali with bamboo base material in Central Sulawesi

C. Tri Hita Karana and Ecology in the transmigrated community in Central Sulawesi

Cultural relativism introduces interconnected cultural theories and uses a standard definition that culture is a tool to explore on how art manifested into different environments, art as a universal form, and tends seen on how the art created in different cultures by making cross-cultural comparisons [10]. *Tri hita karana* is an important guideline that is still upheld by the Balinese people in Central Sulawesi. So, by applying this concept, Balinese people who live in Central Sulawesi take the natural resources of the environment to reach the *Tri Hita Karana* harmony, such using *ibung* trees (a type of palm trees) grows in the forest of Sulawesi as a substitute for *Busung* or *Janur* from coconut trees that are commonly used in the *mejejahitan Canang* or Bali offerings.

The *Janur* tree or *busung ibung* Sulawesi was once a tree that grows in forests of the mountains in Central Sulawesi and only often cut down in forest demolition in preparation for plantations or field by the community. Because the tree has a shape like coconut trees which commonly used in making art offerings, then the tree now is cultivated as substituting the coconut leaves. So, currently, *ibung* leaves become an economic commodity in the Balinese community and other ethnic communities who work in the business of *ibung* leaves. Today, *ibung* leaf becomes the identity of the Balinese community in Central Sulawesi, Indonesia. There is an interesting thing, in Balinggi sub-district, Parigi Moutong Regency, Central Sulawesi that the people in this sub-district work in the *nibung* leaf industry. This business located in the Malakosa village due to the most dominant residents in Balinggi sub-district are Balinese Hinduism so that the *nibung* leaf industry is a big opportunity and the results of the *nibung* leaf industry may use as the decorations or offerings. The *nibung* leaf industry in Balinggi District, especially Malakosa Village is able to produce up to 175,000 pieces in one year for each businessman [11].

It's often heard the chattering words in everyday language in Balinese community in Central Sulawesi such as "*Liu ngelah punyan sekar/bungo jak pelawo jumah, pang ado anggo metanding jak ngaturang bhakti ring Ida Sang Hyang Widhi Wasa*" which means have many flowers and the leaves in the house so that they are available for use in making *banten* and to worship to the God the Almighty. In this case, the community implements sincerely in expressing their love and service to God. And then, this ideology is able to raise

awareness of the importance of protecting the surrounding natural environment. Other definitions, explained that Eco Art or environmental art is a series of artistic practices that consist the ethics of social justice as part of the work, both in terms of its content and material form. Eco Art is created to inspire the growth of love and respect, stimulate the dialogue and encourage the continuation of the development of the natural and social environments in which we live [7].

Besides that, the life of Balinese in performing arts in Central Sulawesi has experienced the cultural acculturation with the local area such as the performance of *Pamonte* dance which is a party dance to celebrate the harvest and the art of the people of Central Sulawesi. But today, the performance collaborates with *gamelan* Bali. And, dancers from Balinese people also efforts to preserve it.

Mariato in the book of art and levitation, Artists considered as eco-artists are those who do one or more than of the following principles: 1) consider the connection of various aspects of the environment, including aspects of physical, biological, cultural, political and historical from interconnected ecological systems, 2) creating works using the natural material or tightly connected with natural power, such as wind, water or sunlight, 3) Reclaiming, restoring and remediating the damaged environments, 4) Informing the society about the ecological dynamics and environmental problems, and 5) Reviewing the ecological relations, to creatively promote new possibilities for co-existence, sustainability and healing [12] (see Figure 7).



Fig. 7. banjar activities in making offerings from ibung leaf material

Based on the perspective of the Hobswam theory in the Invented tradition, explained that:

"Distinguished between three types of invented tradition: Those establishing or symbolising social cohesion and collective identities, Those establishing or legitimatising institutions and social hierarchies, Those socialising people into particular social contexts" [13]

The process of invented tradition is divided into three types, which are, first, establishing the process of tradition as an effort to symbolizing social cohesion and collective identities, second, establishing or legitimatizing a party in a particular institution which with the realization of this

traditional invention, they can ensure their own interests and ensure the mastery over other institution, third, according to interests of the legitimacy of an institution to build a cultural system in the community (see Figure 8).



Fig. 8. ngaben ritual in Central Sulawesi

Cultural arts and traditions that emerge in the multicultural life in the middle of the migrant community in Central Sulawesi sourced from the past. The invented tradition that occurs in Balinese society in Central Sulawesi is a set of practices, which normally have been arranged openly or secretly accepted as a rule and part of a symbolic ritual. It means that the process of instilling the certain values of behavior through repetition and automatically explains the relationship with the past (see Figure 9).



Fig. 9. Pamonte Dance in a multicultural society in Parigi Moutong, Central Sulawesi

V. CONCLUSION

Reactivating the values of local wisdom into the concept of cultural arts education able to revive the noble values embedded in every region in Indonesia to preserve the indigenous wisdom of the region in facing the challenges of the industrial world today. The indigenous wisdom concept of *tri hita karana* is a concept to reach the harmony on the microcosm (human body) and the macrocosm (universe). Through the indigenous wisdom concept of the *Tri Hita Karana*, which based on three harmonious relationships with God, human and the natural environment and applied to the system of cultural arts education in the school environment, provide the results in ecological art processes in art, families, and communities. Those will lead to an educational structure

which based on respect for the natural environment. In the last, it has *taksu* or the spirit of education.

The invented tradition in Balinese people in Sulawesi provides a clear explanation that Balinese art and culture are experiencing transit and transition to new cultures so that the local values of *tri hita karana* always held as a tradition. This plays a very positive role in the adaptation process of transmigrated people from Bali in Central Sulawesi to develop the awareness toward the importance of the environmental care or locality where people live.

Based on the previous explanation, there proposed suggestions on the revitalization of cultural arts education through the indigenous wisdom concept of *tri hita Karana*. The suggestions are:

- The stakeholders of cultural arts education must consider the indigenous wisdom concept of *tri hita Karana* because it is able to use as an example of the application of cultural arts education system to build an ecology-based cultural arts education with spirit or *taksu* towards the development of education in Indonesia as the effort in preserve the regional ecology system.
- The stakeholders of cultural arts education in Indonesia need to consider revitalizing the values of the local wisdom of each region to use as a concept in the education of cultural arts according to local wisdom which is capable of preserving the local ecology.
- For the government, needs to give more support and motivation the values of local wisdom which are considered able to strengthen the arts and culture education towards eco-education in building the regional identity and national character.
- The stakeholders of cultural arts education policy re-evaluate the substance of the application of cultural arts education orientated to the industrial world that may damage the ecological environment.

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