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CULTURAL NARRATIVE AS THE FOUNDATION OF A LOCAL WISDOM-BASED VISUAL IDENTITY IN THE LOGO DESIGN OF TENGANAN VILLAGE, BALI

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ABSTRACT

Tenganan village does not yet have a dedicated logo to strengthen its institutional brand awareness. Currently, the use of the Tenganan Pegringsingan Traditional village logo creates ambiguity in how it represents the village's official visual identity. This research aims to design a distinctive logo for Tenganan village grounded in local wisdom principles to establish a clear and culturally rooted visual identity. This study attempts to develop a local wisdom-based logo design framework that translates cultural narratives into an institutional visual identity for rural and cultural villages. The study employs a creative design research method that encompasses exploration, data analysis, concept development, evaluation, determination, and publication. Visual communication design theory guides the design process to produce a logo that is communicative, informative, creative, distinctive, and ethically grounded. The triangular form symbolizes the *Tri Hita Karana* philosophy, the presence of three traditional villages, and the sacred mountain concept. Five floral petals represent Pancasila, five *banjar* units, and *Panca Maha Bhuta*. The *Gringsing* woven motif, visualized through four scorpions and a central plus symbol (+), embodies the *Jagasatru* philosophy and spatial balance. Rice and cotton elements signify the village's vision, governance principles, and historical existence since the 11th century AD, and it was called *Tranganan*.

Keywords: Logo; local wisdom; cultural narrative

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1. INTRODUCTION

A logo is a visual symbol composed of imagery or typography that embodies specific meanings, philosophies, and significance, serving as a representative emblem for entities such as corporations, institutions, commodities, geographic areas, and various other subjects. In the realms of marketing and organizational communication, distinctive identifiers and logos are strategically employed to present and distinguish their offerings (Siraj et al., 2022). Logo design strategies are split between iconic imagery, as seen with Pepsi and Apple, and textual representation. Consumer response to these strategies is not uniform but is shaped by prior brand knowledge. A body of research comprising four studies establishes that, for unfamiliar

brands, consumers who are more brand-aware demonstrate a distinct preference for image-centric logos over text-based counterparts (Morgan et al., 2021). In the realm of commerce, logos are fundamental to building confidence and a defined brand identity for an entity, where a prominent design can directly foster consumer loyalty. In a different domain, psychological research by Mehrizi et al. (2022) demonstrates that logotherapy can aid hemodialysis patients by improving disease acceptance and self-awareness and teaching them to reconstruct their perspective on hardship (Colicev, 2023). A strong logo can elevate the profile of a lesser-known product and serve as a key differentiator to protect it from counterfeit imitations (Goudis & Skuras, 2021; Pathak et al., 2019). Logos also create a lasting impression on the public, helping them grasp the product's essence and value proposition (Jia et al., 2022).

A distinctive logo sets itself apart from competitors. According to Goudis and Skuras (2021), a logo imbued with uniqueness, social relevance, core beliefs, and environmental awareness can foster brand recognition and shape purchasing decisions. Logos can shape emotional responses toward a brand and significantly affect visitors' behavioral intentions. Therefore, a well-differentiated logo may foster positive perception, even amid potential global crises (Kim et al., 2022). Designing a logo grounded in local wisdom can enhance its uniqueness and distinctiveness. Furthermore, a culturally resonant, nature-inspired logo design, supported by thoughtful color application, effectively communicates brand identity and influences consumer perception (César Machado et al., 2021).

Brand logos can interact with brand personality to influence brand equity and tend to generate more passion, thereby increasing perceptions of excitement. This can increase consumer confidence and the market's financial assessment of these brands (Luffarelli et al., 2019). Indigenous peoples use graphic symbols, including logos, as collaborative and politicized tools (Pinto et al., 2024).

Branding is the effort to present and convey the personality or identity of a company, institution, organization, or product. A logo is an important tool people use to assess a product (Septianto & Paramita, 2021). Logos can provide direct brand recognition and interact visually with the audience, allowing them to create a company's visual identity (Roy & Attri, 2022). Logos can provide direct brand recognition and interact visually with the audience, helping create a company's visual identity. A logo is an important element and a strong communication tool for building positioning and identity, helping it become known to the public (Lelis et al., 2022).

Logos and slogans are important components of branding a city or place. Branding is the focus of a business's marketing activities on creating logos, slogans, and other visual assets to drive company growth, sales, and marketing. In other words, the concept of city branding centers on establishing a unique visual identity (such as architecture, a logo, a slogan, etc.) to form a city brand. Experts in this field believe that the concept of branding will help with city marketing because, metaphorically, an entity has an advantage in displaying its visual identity and characteristics, thereby attracting tourists and increasing the city's economic value (Mohamad et al., 2022). New logo and slogan designs are important assets for urban development, as well as effective tools for cities to differentiate themselves and improve their position (Ashworth & Kavaratzis, 2009).

Tenganan village currently uses the logo owned by the Tenganan Pengringsingan traditional village. This is because Tenganan village does not yet have a logo. The company's visual identity, namely the name, and visual devices such as logos, typefaces, and colors (Notteboom et al., 2022). As a visual identity representing a company, organization, product, region, etc., a logo should be used only by that company, organization, product, or region. The use of a logo by more than one company, organization, product, or region will cause different information and identity confusion. This condition exists in Tenganan village. A village logo is used by two institutions, namely the Tenganan Pegringsingan traditional village institution and the Tenganan official village. It is often difficult to choose an approach to extract relevant image regions with satisfactory results due to the many differences in the graphic images of trademarks and company logos (Jardim et al., 2022). Logo congruence increases brand equity and purchase intention in the context of brand communication; this congruence effect is driven by consumer self-reference, so marketers must design their own brand personality to be in line with target consumers (Cooke et al., 2022). This confusion is certainly not beneficial for Tenganan village; therefore, creating a logo that reflects its identity and characteristics of the village is important.

Tenganan village's use of the Tenganan Pengringsingan logo implies that it does not represent information about Tenganan Village. The information the public sees when they encounter the logo is not about the identity of Tenganan village, but rather about the identity of Tenganan Pegringsingan village, which previously used it. As the digital media era progresses, logo design stands as a testament to both traditional visual design and a dynamic visual language design that permeates every aspect of life (Guan & Wang, 2022). Therefore, it is very important to conduct in-depth research using scientific, systematic methods to pave the way for the development of domestic visual design specializations in the era of digital technology. This research aims to design a logo that can specifically represent the identity and characteristics of Tenganan village.

Design, as a process of creating a visual identity, requires an understanding of the qualities or characteristics considered good. A logo, an image that signifies identity, can serve as a form of visual identity. A logo or image sign consisting of elements of shape and color is an identity used to describe the image or character of an institution, company, or organization (Kusrianto, 2007). Logo design using colors similar to those of well-known brands in the same product category has a strong influence on consumer attitudes and intentions (Qiao & Griffin, 2022).

Identity is about similarities and differences, about what you have in common with some people and what differentiates you from others (Barker, 2004). Internal and external factors influence a logo, symbolizing a quality that determines its meaning. Internal factors can be in the form of shapes and colors, while external factors can be in the form of vision, mission, type of business, and image. These factors provide added value, distinctiveness, and uniqueness, ultimately making a logo memorable to the public. There are two categories of logos, namely: 1) based on construction with drawings and writing; 2) a logo with basic shapes that combine to form a complex object (Rustan, 2009).

This study aims to develop a local wisdom-based logo design framework that translates cultural narratives into institutional visual identities for rural and cultural villages, as demonstrated through the creation of a distinctive logo for Tenganan village that represents its unique identity and functions as an official institutional marker across all village activities.

2. METHOD

This study adopts a practice-based design research approach, positioning the logo design process as both a method of inquiry and a mode of knowledge production. Practice-based design research enables the exploration of cultural meaning, visual translation, and contextual interpretation through iterative design actions, reflection, and validation. The research process follows a creative design framework adapted from Torrance's (Alabbasi et al., 2022). Theory of Creative Thinking and visual communication design methodology, comprising six interconnected stages: exploratory cultural inquiry, data analysis, conceptual design development, evaluation, validation and selection, and publication.

This design method was carried out through a creative process that includes excavation, data analysis, preparation, evaluation, determination, and publication. Refers to Torrance's theory, which covers the entire creative and scientific process from finding problems to delivering results (Hendriyana, 2018, p. 96). The process of creating the Tenganan village logo began with the lack of a logo to serve as the village's identity. So far, the logo of the Tenganan Pengringsingan traditional village has been used. The creative process behind the Tenganan village logo further defines creativity through elements of originality, novelty, and meaningfulness.

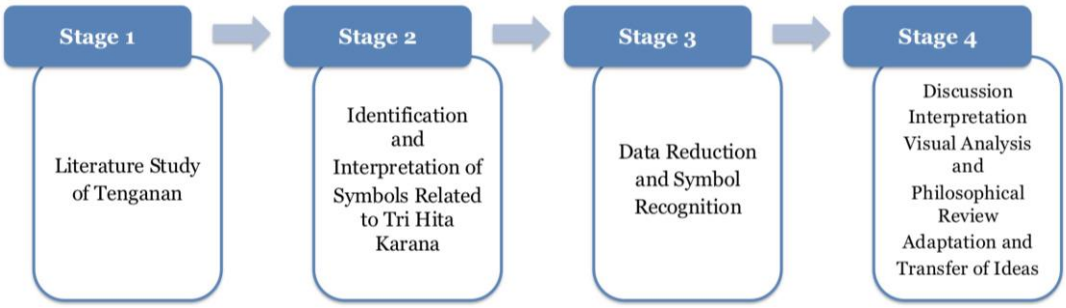


Figure 1: The exploratory cultural inquiry

The exploratory cultural inquiry stages (Figure 1) involved field observations, in-depth interviews, and visual documentation to understand the cultural narratives, philosophical values, and spatial characteristics of Tenganan village. We conducted interviews with sources who demonstrated adequate knowledge and capacity regarding Tenganan village, including the *Prebekel* (Tenganan village head), Tenganan village elders, Tenganan village traditional leaders, and Tenganan village youth. We conducted interviews with sources who demonstrated sufficient capacity and knowledge of Tenganan village, including the *prebekel* (head of Tenganan village), elders, traditional leaders, and youth from Tenganan village. The documentation method is used to collect visual data regarding artefacts and images of ornamental motifs that are considered to represent the identity of Tenganan village.

Once the data was collected, an analysis was conducted, leading to the preparation of several alternative logo designs. This alternative logo was then consulted (evaluated) with the Tenganan village

community through a forum or village meeting to obtain input, improvements, and options for the proposed alternative logo design. After the evaluation was completed, it was submitted again to the Tenganan village community through a forum or village meeting to obtain approval and select the logo design. After the selected logo design was determined, it was applied to all official activities and publications. An AI-assisted art-teaching digital learning platform is essential to the research and learning process on logo design. Students and educators strongly support student design creativity. Learners are encouraged to conduct further research through extensive interactive communication and evaluation with one another (He & Sun, 2021).

The use of visual communication design theory in logo design aims to create an ideal logo that serves as an instrument of self-esteem and values, fostering a positive image. Terminologically, visual communication refers to the process of conveying a message from one person to another (Hendri, 2019). Rakhmat (2010) also explains that visual communication design has the role of communicating messages or information to readers with various visual strengths, such as typography, illustrations, colors, lines, and layouts. A logo, which is part of a visual communication design, is a tool used to communicate with other people so that they will gain a basic understanding through knowledge and experience. Meanwhile, the term "design" refers to the problem-solving process (Soewardikoen, 2019). Design is used to solve problems that arise in social interaction, for example, the problem of conveying messages from the source or producer to the target audience so that they think in accordance with the producer's wishes. This theory is very appropriate for solving the problem above, namely that, so far, Tenganan village has not had a logo as its village identity. Design is problem-solving by looking at and studying the phenomena that occur in Tenganan village.

Bali is known for its culture, customs, traditions, and art. This culture is influenced by the existence of Hinduism, which developed in Bali. Balinese local wisdom is created from the unity of culture, tradition, and religion. Among the several local Balinese wisdoms known to the wider community, this wisdom is based on the *Tri Hita Karana* philosophy. *Tri Hita Karana* is the concept of three harmonious relationships, namely: the harmonious relationship between humans and God, the harmonious relationship between humans and humans, and the harmonious relationship between humans and their environment. Making Bali tourism promotions that reflect the *Tri Hita Karana* philosophy is entirely possible. The beauty of Bali in this context should be described as beauty with nuances of Balinese culture based on Tri Hita Karana, with harmony as its core (Udayana, 2017).

One example is Balinese colors. The use of Balinese color combinations can be used to create a logo so that it is different from other logos, as well as create a visual identity for institutions, individuals, and villages represented by the logo. Color is also a philosophical identity in local Balinese wisdom, as stated Darmaprawira (2002), that the Balinese color philosophy is called "*Panca Maha Butha*," and the color elements contain water, fire, air, earth, and the sky (*akasa*). Therefore, the Tenganan village logo should ideally be designed by incorporating local Balinese wisdom. This approach is essential to prevent regional cultural assets, particularly those rooted in local wisdom, from becoming extinct, as the existence of this valuable cultural heritage has thus far been limited to mere recognition of traditional cultural wealth, without concrete efforts to develop and utilize it (Jaeni, 2023).

3. RESULTS AND DISCUSSION

The creative process involved in creating the Tenganan village logo is through field observations, conducting data analysis, compiling, evaluating, establishing and publishing. This is based on the lack of a Tenganan village logo, so it is necessary to generate ideas and concepts from the sources of the problems described in the background above. The creative process involved in designing the Tenganan village logo is as follows:

Step 1: Digging in

In the first process, data collection was carried out through observation, interviews, literature review, and documentation of the potential and character of the village and the community. Based on information provided by I. P. Wiadnyana (personal communication, April 1, 2022), the existence of the village of Tenganan is inseparable from the existence of the traditional village of Tenganan Pegringsingan, an old village dating back to the Ancient Balinese era. The Tenganan Pegringsingan traditional village itself, according to written records in the form of inscriptions found in the Ujung Hyang traditional village, is thought to have existed in the 11th century AD and was called *Tranganan* (Figure 2).



Figure 2: Tenganan Pegringsingan traditional village gate
Source: "Tenganan Pegrisingan, Karangasem", 2026

Meanwhile, the Tenganan workshop, which later became Tenganan village, was established during the Dutch colonial period at the beginning of the 20th century, and it was recorded that the first *prebekel* of Tenganan village, I Karti, had served since 1938. Until now, there have been 11 village headmasters who lead Tenganan village. The *Prebekel* of Tenganan was initially appointed by the colonial government to collect and administer taxes. At the beginning of its founding, the village of Tenganan, or the Tenganan village, had very limited government roles and functions. At the beginning of its existence, the Tenganan workshop did not have a dedicated office as it does now,but was located directly at the workshop's home. At the time of its establishment, the village office served as a place for receiving guests, operated by a committee formed by the village.

This eventually led to the establishment of the Tenganan workshop office, which was referred to as the reception committee's office. The guests referred to at the time were visitors who came to Tenganan for specific purposes, most of whom were European researchers from countries such as the Netherlands, France, and Switzerland. As circumstances evolved and the need for village administrative governance increased, the reception committee's office eventually came to function as the village office, or *prebekel* office.

Tenganan Village is located in Manggis District, Karangasem Regency, has an area of 1,181.4 Ha with a population of 4,585 people, and consists of 1,389 households. To the east, it is bordered by Bungaya village, Pertima village, and Bugbug village. To the south, it is bordered by Pesedahan village and Nyuhtebel village. To the west, it is bordered by Sengkidu village and Ngis village. The Tenganan village area has an altitude between 50–500 above sea level and is included in the lowlands with an average temperature of 28°C. In Tenganan village, there are paddy fields and also hilly areas, which function as conservation forests and cultivation areas. With such an area, Tenganan village has natural potential that can be utilized for agricultural, plantation and animal husbandry activities. Besides natural potential, Tenganan village also has cultural potential that can be developed to improve welfare through tourism activities such as tourism villages by raising customs, traditions, arts and crafts, as well as other cultural wealth and assets. Tenganan village, with the support of three existing traditional villages and human resources with a number of productive ages and an adequate level of education, has very open opportunities for further development.

The vision and mission of Tenganan village are: 1) becoming a village that is strong, advanced, independent, and democratic, 2) becoming a competent and professional village government in serving, transparent, and accountable, 3) establishing a cohesive village government that works in synergy with the traditional village government; and 4) fostering a cultured, just, prosperous, and harmonious community. Tenganan village is known for being very firm in upholding its customs. It has a wealth of art and culture, which is very distinctive as a Bali Aga village. There are traditions that are quite prominent in this village, among others, the tradition of making double-tied woven cloth called *Geringsing* cloth (Figure 3). *Geringsing* cloth is used in traditional activities in Tenganan village. Then there is the Pandan War tradition called *Mekare-Kare*, which is held every year to honor the god, Indra.



Figure 3: Making *Geringsing*, cloth in Tenganan village
Source: Desa Adat Tenganan, 2026

Step 2: Analyzing

Based on the data that has been extracted, the data collected is analyzed to formulate the right concept and arrangement of visual elements as a reflection of the identity and local wisdom of Tenganan village. This formulation stage involves grouping all existing aspects, including value and philosophical aspects, regional aspects, artistic and cultural aspects, landscape aspects, and the village's vision and mission. Aspects of value that can be explored include the teachings of *Tri Hita Karana, Jaga Satru, Panca Maha Butha, Tapak Dara,* and Pancasila, which serve as the basis of the Unitary State of the Republic of Indonesia. The cosmological concept of Tri Hita Karana teaches about three causes for the creation of happiness, namely maintaining harmony with Ida Sang Hyang Widhi Wasa/God Almighty, among human beings, and with the natural environment.

Tri Hita Karana is a philosophy of life that promotes the achievement of a prosperous and harmonious society through village governance and development. One of the philosophical foundations associated with this worldview is the *Panca Maha Bhuta*, the five fundamental elements that constitute both the macrocosm (*Buana Agung*, or the material universe) and the microcosm (*Buana Alit*, or the human being). These five elements are *akasa*, representing the vastness or space of the universe; *bayu*, representing energy or the force that enables movement; *teja*, representing light or fire; *apah*, representing water or the liquid element; and *perthiwi*, representing the solid or material element.

Another concept is *Jaga Satru*, a philosophy of balance inherited from the ancestors. It is symbolically represented by the plus sign (+), which signifies the need to remain vigilant against one's enemies. The principal enemy, however, is not an external one but the enemy within the passions and desires that must be controlled in order to maintain balance in life.

From a territorial perspective, Tenganan village comprises three traditional villages: Pegringsingan Traditional Village, Tenganan Dauh Tukad Traditional Village, and Gumung Traditional Village.

Tenganan village consists of five service hamlets, specificallythe Tenganan Pegringsingan service hamlet, the Bukit Kangin service hamlet, the Bukit Kauh service hamlet, the Gumung service hamlet, and the Tenganan Dauhtukad hamlet. In terms of landscape aspect, the village area includes hills, rice fields, and a very large green area of customary forest. It is surrounded by three hills—Tengah, Kangin, and Kauh—which reinforces its image as an agrarian community with an agricultural culture that has endured for generations. In terms of art and culture, the village of Tenganan has a very distinctive tradition, one of which is the tradition of making woven cloth, which is a very rare double-woven cloth. There are only three in the world: the village of Tenganan in Bali, India, and Japan. The motifs of the *pegringsingan* woven fabrics are very beautiful and contain philosophical values and noble meanings for the people of Tenganan village.

The *Geringsing* weaving motif absorbs a concept of balance and a philosophy of life inherited from the ancestors which is embodied in the plus sign (+) or *tapak dara* motif and the four-scorpion motif. The four axes, according to the compass directions, can also be interpreted as village development across all fields, including government, development, empowerment, and coaching. Aspects of implementing the vision & mission, as well as the principles of village governance: 1. Advanced, independent, and democratic 2. Competent, professional, effective, and efficient 3. Open, accountable, and responsible 4. Public services 5. Synergy, resilience, and social unity 6. Fair, prosperous, prosperous. From these aspects, the concept of local wisdom can be formulated which is visualized through an arrangement of illustration elements in the form of a combination of various forms, namely triangular planes, flower petals with five crowns, *Geringsing Tapak Dara* and scorpion weaving motifs, dynamic shapes, mountain shapes, rice and cotton, as well as the shape of the bond or knot.

Table 1: The elements that comprise the various patterns of *Geringsing*

No	Form	Element
1.	Petal	Flower with 5 strands
2.	*Geringsing* woven	Form of four scorpions and a plus sign (+)
3.	Mountain hill	Three hills (Bukit Tengah, Bukit Kangin, and Bukit Kauh)
4.	Village	Hills, rice fields, and green areas of customary forests
5.	Cotton paddy	Form of rice and cotton
6.	Ties	In red, white, and black

Table 1 outlines the visual elements derived from Tenganan village's cultural and spatial context. These elements were not selected as decorative motifs but function as semiotic representations of philosophical values, governance structures, and environmental identity.

Table 2: The visual form of the elements, a combination of various forms *Gringsing*

No	Form	Element	Meaning
1.		Five-petaled flower made of 5 strands	Representation of Pancasila
2.		*Geringsing* woven form of four scorpions and a plus sign (+)	Macrocosm and microcosm
3.		Mountain hill, three hills (Bukit Tengah, Bukit Kangin, and Bukit Kauh)	The mountain shape representing the natural environment
4.		Village hills, rice fields, and green areas of customary forests	An agrarian village with an agricultural culture
5.		Cotton and paddy	The symbol representing the vision, mission, and principles of the Tenganan village government.
6.		Ties in red, white, and black	Representation of several positive traits in the effort to build a better village

As presented in Table 2, each visual form is assigned a specific cultural meaning, ensuring conceptual consistency between symbolic representation and institutional identity.

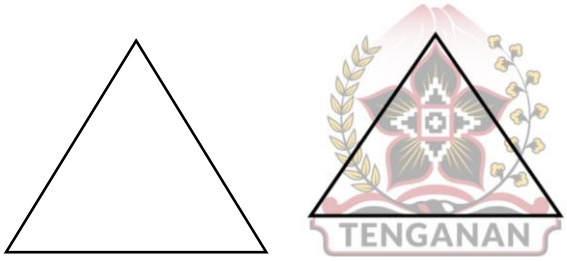


Figure 4: Triangle field
Source: Research Team

Step 3: Preparation

The triangular plane shown in figure 4 above is the logo's basic shape, representing Tri Hita Karana, the existence of three traditional villages, and the basic shape of a mountain. Tri Hita Karana, or the three ways to achieve well-being in life (Parahyangan: harmonious relationship with Ida Sanghayang Widhi Wasa/God, Pawongan: harmonious relationship with fellow human beings, Palemahan: harmonious relationship with nature and the environment), is a basic philosophy or guide in life to achieve a prosperous and harmonious society through village governance and development. The existence of three traditional villages within the Tenganan village area reflects a harmonious coexistence in which the villages live side by side, cooperate with one another, and work in synergy in implementing the principles of Tri Hita Karana. Mount Agung, in particular, is Bali's highest active volcano and is located in Karangasem Regency.



Figure 5: Five-strand petal
Source: Research Team

The five flower petals in Figure 5 above represent Pancasila, the five *banjar* departments, and the *Panca Maha Bhuta*. Pancasila, as the basis for the Unitary State of the Republic of Indonesia, must remain a guiding principle in the administration of government and social life. Tenganan village consists of five service hamlets: the Tenganan Pegringsingan service hamlet, the Bukit Kangin service hamlet, the Bukit Kauh service hamlet, the Gumung service hamlet, and the Tenganan Dauhtukad hamlet. *Panca Maha Bhuta* are the five main elements that make up the macrocosm and microcosm, which play an important role in the formation of villages and their apparatus through natural resources and human resources.



Figure 6: Pattern of *Tenun Gringsing*
Source: Research Team

The *Gringsing* woven motif in Figure 6 above, consisting of four scorpions and a plus sign (+) in the middle, represents the *Jagasatru* philosophy and the balance of the four axes inherited from the ancestors. *Jagasatru* means to be wary of enemies. The main enemy is the enemy withinone's desires and impulses, which must be controlled. The four axes, according to the direction of the wind, can be interpreted as village development across all fields, including government, development, empowerment, and coaching.



Figure 7: Mountain and village's environment in Tenganan
Source: Research Team

Dynamic forms, such as those illustrated in Figure 7 above, particularly the forms at the base of the flower petals and the mountain motif, represent the natural environment. Tenganan village is situated within a landscape comprising hills, rice fields, and extensive areas of customary forest that have been preserved for generations. The village is traditionally characterized as an agrarian community, with an agricultural culture that has been passed down from generation to generation. Tenganan village is surrounded by three hills, Bukit Tengah, Bukit Kangin, and Bukit Kauh, which constitute important village assets. These hills provide natural resources that support the needs of the local community and serve as natural barriers that help protect the village from the potential impacts of Mount Agung eruptions.



Figure 8: Cotton paddy
Source: Research Team

The form of rice and cotton in Figure 8 above represents the vision and mission, as well as the principles of the Tenganan village government. The arrangement of 11 pieces of cotton represents the history of the village. Based on the inscriptions found in the Ujung Hyang traditional village, it is estimated that the Tenganan Pegringsingan traditional village was already established in the 11th century AD, which is called Tranganan. The 20 paddy strands represent the change in the name of the village. Prebekelan Tenganan, later known as Tenganan village, was established during the Dutch colonial period at the beginning of the 20th century.



Figure 9: Ties in red, white, and black
Source: Research Team

The shapes of the ties or knots in rice and cotton are shown in Figure 9 above, representing several positive traits in the effort to build a better village. As for these characteristics: 1. Mutual cooperation, living side by side, and working together 2. Advanced, independent, and democratic 3. Competent, professional, effective, and efficient 4. Open, accountable, and responsible 5. Public service 6. Synergy, resilience, and social unity 7. Fair, prosperous, and prosperous. This preparation stage resulted in three alternative designs for the Tenganan village logo that incorporate local wisdom values.



Figure 10: Three alternative Tenganan village logo designs.
Source: Research Team

Step 4: Evaluation

At the evaluation stage, the three alternative Tenganan village logos in Figure 10 above were presented to the people of Tenganan village, through the Paruman or village meetings. The village meeting was attended by village leaders, the Tenganan village head, the hamlet head, the chairperson, and the secretary of the Village Consultative Body (BPD). In that meeting, three alternative logos were presented. There are a number of opinions and input from the Tenganan village community. Of the three alternatives presented, one alternative logo design was chosen, namely alternative logo design no. 1, with a few adjustments.

The design of the Tenganan village logo also considered several other aspects to represent the village as a whole. These aspects include the three-element aspect, the five-element aspect, the *Jagasatru* philosophy, and the environment, vision, and mission of the official village. The three-element aspect represents the *Tri Hita Karana* ideology and the existence of three traditional villages. The five-element aspects represent the ideology of Pancasila, *Panca Maha Bhuta*, and the existence of the five service groups. The philosophy *of Jaga Satru* embodies vigilance and balance among the four cardinal axes. The environmental aspect shows Tenganan village's potential. The illustration elements in the Tenganan village logo are composed of a combination of various shapes: triangular fields, flower petals, *Gringsing* woven motifs, dynamic shapes, mountain, rice, and cotton shapes, as well as ties or knots. The integration of *Tri Hita Karana*, Pancasila, and *Jagasatru* philosophy demonstrates how local cosmology can be systematically translated into a contemporary visual identity without reducing its cultural depth.

The text in the Tenganan village logo uses a sans-serif typeface called Lato. Sans serif is a typeface without fins or hooks, with a simple shape and firm lines. Lato letters cannot stand alone but must be applied together with illustrative elements (Anggraini & Nathalia, 2014), so that the specifications and characteristics of the letter can be displayed and become one unit with the logo, as explained by Rakhmat (2010) on how to choose and manage letters for certain purposes. This pertains to the text's role as an element, elucidating how the arrangement of illustrations forms the entirety of Tenganan village's logo design. Apart from that, the text "Tenganan" can also emphasize the existence of Tenganan village. Tenganan Pengringsingan Village, which is widely known as an old village, is the main support for the official village area. Apart from that, community leaders from the Tenganan Pegringsingan Indigenous village in the official village government also have a large role to this day. Therefore, the logo text, which reads "Tenganan," cannot be separated from the characteristics of the Tenganan Pegringsingan Traditional Village, as a form of appreciation for its contribution to the formation and management of Tenganan village.



Figure 11: Approved design of Tenganan village logo
Source: Research Team

The Tenganan village logo (Figure 11) uses the *Tri Datu* colours: red, black, and white, as a symbol of the *Tri Murti. Tri Murti* means a continuous process of creation, maintenance, and fusion. *Tri Datu* can also symbolize *Tri Kona* (birth, life, and death), *Tri Kaya Parisudha* (*kayika, manacika*, and *wacika*), and *Tri Pramana* (*sabda, bayu*, and *idep*), which are part of human self-introspection physically and mentally. The concept of the golden yellow color means grandeur, achievement, and success.

Color codes and variation rules guide the use of each color in the Tenganan village logo to maintain consistency across various visual communication media. The color red is bold and dynamic; the color black is strong and firm; the color white is pure and transparent; and the color gold is successful and victorious. These colors are able to represent the concept of human self-introspection. Individual and social life requires strong and firm guiding principles, symbolized by the color black. These principles can have a positive influence on life when individuals demonstrate courage and initiative in both their words and actions, represented by the color red, and maintain clear and honest thoughts, represented by the color white. Together, these qualities guide individuals towards success and prosperity, symbolized by the color gold. The same principles are applied to preserving the existence of the village and supporting its continued development.

4. CONCLUSION

This study demonstrates that local wisdom can function not merely as a cultural reference but as a structured design framework for institutional visual identity. By integrating cultural narratives, philosophical values, and spatial identity through a practice-based design research approach, the resulting logo transcends aesthetic representation and operates as a communicative system of identity, as well as a medium to create the Village's brand and elevate its existence to the wider community.

The model knowledge of the logo designing process showed 4 steps, namely data collection, data formulation, exploring and designing the logo, and evaluation based on logo alternative options, and finalization for the selected logo. The proposed local wisdom-based logo design framework contributes to design research by offering a transferable model for culturally grounded visual identity development, particularly for rural villages and local governance contexts.

DECLARATION

1. Conflict of interest
Authors declare no competing interests.

2. Generative AI and AI-assisted technologies in the writing process
The authors used OpenAI ChatGPT (GPT-5.5), Grammarly Premium, and QuillBot (Version 2.0) during the preparation of this manuscript. These tools were employed to support brainstorming, language editing, grammar checking, sentence refinement, and paraphrasing. The use of AI-assisted technologies was limited to improving the clarity and readability of the manuscript and did not involve data generation, data analysis, interpretation of findings, or decision-making regarding the study's conclusions. All outputs generated by these tools were critically reviewed, modified where necessary, and validated by the authors. The authors accept full responsibility for the originality, accuracy, integrity, and final version of the manuscript.

3. Data availability statement

The datasets generated and analyzed during the current study are not publicly available because they contain information obtained from participants and local cultural stakeholders. However, anonymized data may be made available by the corresponding author upon reasonable request and subject to ethical considerations.

4. Ethics statement

This study was conducted following ethical principles for cultural and design research. Information regarding the cultural narratives and local wisdom of Tenganan village was collected through appropriate scholarly methods and with respect for community values and cultural heritage. Any interactions with cultural informants were undertaken on a voluntary basis, and informed consent was obtained when necessary. The authors are committed to ensuring that the interpretation and representation of cultural knowledge are accurate, respectful, and do not misappropriate local cultural assets.

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6. Contributor Role Taxonomy (CRediT)

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