

Designing Environmental Graphic Design With Cultural Values for West Java Province

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Abstract This paper departs from the phenomenon of the need for city or regional identity in public spaces. The people of Bandung and West Java created the identity of the city and region in the form of gates and monuments bordering the environmental area which in terminology can be called Environmental Graphic Design (EGD). The form of exploration is very diverse, and adapted to the abilities and creativity of the people in the environment. The making of EGD by the public often presents primordial cultural symbols especially Kujang forms, but the use of the Kujang symbol is very diverse and has not yet become an identity system that fulfills its existence as an EGD. This paper will analyze the Kujang symbol as an artefact of Sundanese culture, as well as provide design solutions, in the form of an EGD system based on cultural values that lie in the philosophical values of the Kujang cosmology and Sundanese culture values. The methodology used is descriptive qualitative and design thinking. The result of this paper is to design visual ideas about EGD based on cultural values and Sundanese cultural philosophy, especially the Kujang symbol which can be used as a benchmark for people who EGD in West Java Province.

Keywords EGD, Cultural Values, Kujang

1. Introduction

The province of West Java is demographically one of the largest provinces with a population of around 49 million, with the largest ethnic group being the Sundanese. The total area of the province of West Java is 35,378 Km² which consists of 18 Regencies and 9 Municipalities, with the Capital of Bandung with an area of around 167 km² with a population of around 2,404,589 people. Throughout the cities and regencies in West Java there is a phenomenon, namely the creation of a form of identity that functions as a boundary of the region, villages, districts and districts in the form of gates and monuments to show the existence of differences in the area between these regions. The

monument is interesting interesting things are observed there are elements of cultural assets that are applied to the form of the gate and the monument especially the form of cultural assets / artifacts Kujang, which is understood by the people of West Java in general is a typical weapon of the people of West Java found and there is at least starting from the time of the existence of the kingdom of Pajajaran, around the 15th century AD.

The expression of the Kujang form used by the community in the design of the gate and the monument turned out to be very diverse according to the technical capabilities and material availability in the community or local government that made it. Kujang which is made as a visual element in the form of gates and monuments when viewed from previous

studies, is actually not just a weapon artifact that is generally understood by the public, but has a cultural value and symbolic meaning of Sundanese society as well as a great variety of forms with different functions and philosophies.

Through observation of the object of research conducted by the author found the following problems:

1. The use of Kujang as a cultural value and cultural characteristics in the Monument and the Gate, it is found that there is no uniformity of forms understood by the Kujang culture and researchers. The uniformity is mainly seen from the structure of the shape and type of cleaver that should be used.
2. There is no uniformity of information.
3. There is no uniformity in color use
4. There is no uniformity using Typography.
5. Lack of design and structure of the same shape.



Figure 1 : The Design of the monuments and gates that exist and develop in the West Java community, especially in the city of Bandung

(source by the author)

In the perspective of design, especially Graphic Design, the existence of these gates and monuments can be categorized into the graphic environment needed for the needs of identity, direction and also provide an atmosphere in the environment or public space (interior or exterior) which is commonly called the Environmental Graphic Design (EGD).

I.1 Environmental Graphic Design (EGD) Study

The Society of Environmental Graphic Design defines that *"Environmental Graphic Design embraces many design disciplines including graphic, architectural, interior, landscape, and industrial design, all concerned with the visual aspects of wayfinding, communicating identity and information, and shaping the the idea of creating experiences that connect people to place."* Referring to the definition above, EGD is a design solution carried out by various disciplines consisting of graphic design, architecture, interior, landscape and industrial design, all of which focus on creating experiences that connect people to places / spaces, through wayfinding and identity and information communication. In conclusion, the function of this EGD is basically a form of communication, conveying a story, explaining a message, navigation, information, identity and also branding, but besides that the achievement of atmosphere (atmosphere space), is a very important thing to achieve in designing an EGD.

It can be concluded that to create the experience of space / atmosphere / atmosphere space through EGD, it takes several disciplines related to design to make it happen. EGD also focuses attention on the visual aspects of a place, a public space such as the community environment in a city where the level of population density is extraordinary with the level of complexity of the arrangement of the room is chaotic, certainly included in the category of places that require EGD, because in it there is an object where not only information is needed to explain what is there, but what atmosphere is desired from the object. In the case of this research the aspect of achieving atmosphere is more on the atmosphere produced by the awareness of the entity's well-being through the symbol of a living community (Kujang), not on achieving a total space experience when the audience enters the area such as the big goal of making EGD.

I.2 Environment Graphic Design type.

Referring to the functions and benefits, the Society of Graphic Design environment divides it into three, namely:

A. **Exhibition Design**, in this function, EGD is more about spatial planning which is done to create a unity, and can facilitate interaction between visitors and showrooms. The unity and division of space categorization is very important, because a space such as an exhibition is a new space for

visitors, so it requires clarity in information about the direction of the funds to show the room.

In this case the purpose of EGD in the form of communication and information on the one hand and the attainment of atmosphere on the other hand, must be carried out both equally.

B. Wayfinding Systems, In this function EGD has a meaning as a solution to the medium of finding a way to get to the desired place, where the purpose of the wayfinding itself is to help audiences find their way easily. The achievement of today's wayfinding design is extraordinary, not only concerning functional aspects but also unique visual expression. In other designs the purpose of wayfinding also helps people with sensory impairments and people who find it difficult to adapt to an environment where the person is not easy to memorize a path to get to a place, so that with certain visual designs can help people with sensory disorders.

C. Information Graphic Design, in this function EGD emphasizes more on the content of information that can be absorbed to and by the audience, so that it is more qualified and builds information, data, or even knowledge to the audience. The content provided on the graphic elements in Information Graphic has complex information that is needed to be delivered in a concise, but not confusing audience. The main purpose of Information Graphic is to help the audience to provide the best choice in finding information about an object, in addition to gaining experience and new knowledge of space experience, or in other words information graphic provides a concept of storytelling to the audience.

In the case of this study, the intended knowledge is knowledge of the Kujang symbol as a symbol of the original Sundanese or Bandung community entity, and the object of research referred to is the Gate and Monument, in terms of EGD, it can be referred to as Entrance signage and Totem signage.

1.3 The Visual Element of EGD

The three EGD divisions naturally require visual elements to sharpen the power of information, and the desired direction and atmosphere. The visual element was explained by Alina Wheeler as a basic element of graphic design which in the case of EGD design can provide a good navigation and information system. These elements can be seen as follows:

1. Element of Depth
2. Scale and Size

3. Context
4. Complexity
5. Typography
6. Resistance (material)
7. Color

It is the combination of the seven elements that makes an Environmental graphic design a design field that can benefit the community.



Figure 2 : EGD design in the form of Entrance Gate
(source : <https://id.pinterest.com>)



Figure 3 : EGD design in the form of Entrance Gate
(source : <https://id.pinterest.com>)



Figure 4 : EGD design ekspresion in the form of giant sculpture signage (source : <https://id.pinterest.com>)



Figure 5 : EGD design ekspresion in the form of totem entrance signage (source : <https://id.pinterest.com>)



Figure 5 : EGD Wayfinding With graphic system to make it easier to direct information and atmosphere. (source : <https://id.pinterest.com>)

With the explanation above, it can be found the following research questions:

1. How do you get and utilize cultural values, in this case the Sundanese cultural values with the artifacts Kujang, used as a reference source for EGD design for the people of Bandung?
2. How to design EGD based on Sundanese culture, for the community environment in West Java with a case study in Bandung?

By looking at the research questions above, this study will provide descriptive recommendations, normative rules of Sundanese culture especially Kujang, as part of the concept of the message or content in designing EGD. Fur-

thermore, the concept of the message will be done in prototype design as a basic visual recommendations EGD that can be done by the community in making Gate and monument in their environment.

2. METHODOLOGY

The method used in this study was divided into two parts, namely first, a descriptive qualitative method using research instruments observation, interviews and literature review from various sources. In this section the result is getting normative values from aspects of Sundanese culture especially the values and philosophical artifacts of Kujang, which can be used as aspects of EGD design.

The second part, will use the design method, which is problem based with the message concept as the main basis for the design, and uses the recommendation data that has been done in previous research as a design concept. As it is known that the design method is basically problem-based, then the design process will depart from the problem, further depart from the Phenomena, problem identification, problem formulation, determination of design criteria based on the results of recommendations on qualitative methods and criteria EGD design and Final Design recommendations. The second method will be seen in the schematic drawings as follows:

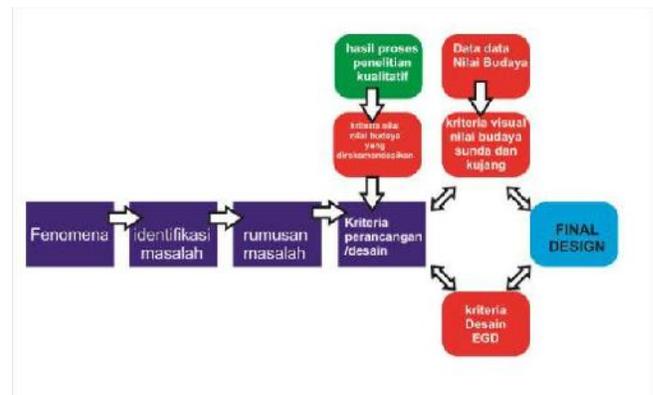


Figure 6 : Schematic design process for EGD base on culture value (source : author)

3. DISCUSION & ANALYSIS

Sundanese culture as the basis of this study will refer to Sundanese cultural values, especially about Kujang artifacts and cosmology. Sundanese cultural patterns are three cultural patterns (Tri Tangtu Sundanese).

3.1 Tritangtu Sundanese

Tri Tangtu Sunda is a cosmological awareness of primordial Sundanese society, which is divided into three parts, the three parts are general patterns of Sundanese cultural artifacts which divide the natural structure of life into three namely *Buana Nyungcong*, *Buanan Panca Tengah* and *Buana Larang*. (Sumardjo.2011). This cosmological concept influences the belief system and teachings of the Sundanese Primordial community, so that a term that refers to the tri-parti relationship, such as: *Buana larang*, *Buana panca tenngah*, *buana nyungcong*, *Batara Keresa*, *Batara Kawasa* and *Batara Can Be Karana*. *Tekad Ucap Lampah*. *Silih Asah Silih Asih*, *silih Asuh*, *Rama Ratu Resi* etc.

Likewise in Sundanese cultural artifacts, such as architecture, carpentry tools, agricultural tools, and others, always referring to the tendency of the three patterns as well as to the Kujang artifacts as physical artifacts or as symbols referring to pattern three as a philosophical consensus reference.

3.2 Kujang symbol

Kujang etymologically, summarized from several understandings that develop in Sundanese entities today are interpreted and termed in several understandings as follows: Kujang (*Kudi Hyang*), Kujang (*Kukuh Kana Jangji*) Kujang (*Kukuh Kana Piwejang*), Kujang (*Ku-Jawa-Hyang*), Kujang (*Ku-Udjang*). Meaning above generally refers to the meaning of the sociological needs of the Sundanese people. a case of *Kukuh kana Jangji* (faithful to the promise), *kukuh kana Piwejang* (Faithful to the mandate / teachings), *Ku Udjang* (attitude of independence) or attitudes of geopolitical views such as the *Ku-Jawa Hyang*.

It is interesting to note that this is the first meaning, Kujang as a combination of the words *Kudi* and *Hyang*, *Kudi* is a kind of agricultural and weapon / survival tool that refers to profane functions, and the word *Hyang* as a symbolic term referring to the essence of the Divine which is Sacred. Thus Kujang is not just a functional artifact such as an agricultural tool or weapon / survival and a symbol of social construction, but actually has further meaning, as a symbol of theological awareness and the divine teachings of the Sundanese people that is a balance between loving and loving nature and creatures represented by *Kudi* (a tool agriculture / cultivation and obedience to God (*Hyang*))

Kujang as an artifact and symbol of social construction in the old Sundanese community, has different functions and variants of forms, and has diverse philosoph-

ical and aesthetic meanings. Analysis and research of Anis Jati Sunda around the year 2000 found the form and variety of kujang in 12 Kujang variants which were interpreted as symbols of the social status of other people, especially in the social structure of the Padjadjaran kingdom. In 2011, another study from Aris Kurniawan, found about 28 variants of Kujang in the Sundanese society that have diverse functions and philosophies. The naming of these diverse Kujang generally refers to animal metaphors, although some also refer to plant metaphors or directly to cleaver functions as a tool. An interview with Kujang observer, researcher and collector, Budi Setiawan (Budi Dalton) stated that Kujang is a symbol of the old Pajajaran sovereignty, which has not been sovereign since 1578 AD, so after that, Kujang was never again used as symbol and was not have appeared in state or social ritual.

As a symbol, Kujang Ciung is used as a symbol of the old Sundanese sovereignty, Pakuan Pajajaran whose territory covers almost all regions of West Java and Banten now, this is evident from the old pantun manuscripts, especially the Central Padjajaran rhyme (Pantun Bogor) as in the source of the *Gunung Kendeng* pantun distribution of *Aki Buyut Baju Rambeng*. This poem, which until the nineteenth century was only used by the general public and rural areas in Bogor, was the main reference to the term Kujang, until 1906, where in each story and episode the series of rhymes in the Bogor rhyme slipped the word Kujang in the story as in the following sentence:

"Umbul-Umbul Padungjaran hideung sawar h bodas sawaréh embroidered with Kujang jeung pakujajar nu lalayanan". (Pantun Bogor, Anis Jati Sunda 2009) which means "the Pajajaran Sunda flag is partly black in part white, embroidered by a Kujang and a paired Pakujajar.

3.3 Kujang Ciung as a representation of Kujang Sunda

Kujang Ciung is one of the variants of Kujang which is considered by the researchers as a representation of the Sunda Kujang, because its structure meets the requirements of the Sundanese society's cosmological and theological awareness as described in the Sunda Culture Pattern (Tritangtu Sunda). The naming and the word Ciung which is a metaphor of the Ciung bird, not only refers to the structure of its shape that resembles the head of the Ciung bird, but furthermore the word Ciung when referring to the oral culture of *Sastra Jenra*, has the meaning of *Ca-Wa-Nga*, meaning luminous (*Ca-Ang* in the Sundanese base), The

word *Ca-Wa-Nga* based on the elements of the word consists of **Ca** means the natural light, which explains the science that is in *Buana nyuncung* (teachings or noble values - The Concept of *Nagara Karta Gama*) **Wa** is a *Salaput Tunggal*, explaining scientific knowledge in the middle of the world. explain the form or soul, which supports the world, while the **Nga** is **Seuneu Kawasa / Nu kawasa**, explaining the knowledge that is in the world banned, explaining the syn-ergy with the universe.

From the meaning of the alphabet, Kujang Ciung actually does not explain its shape from a eagle. The word ciung explains the place of *nu Ca'ang* (the natural light or the desert). So overall the meaning of *Ciung* philosophically, it explains the human journey from understanding the value of Sundanese culture that is from nothing then to nothing and towards Nothing. This means that the end goal of the Sundanese people must be towards the "light" of goodness and perfection, and Kujang is the symbol of the path.

4.4 Analysis of Regency and City Symbols using the Kujang Symbol.

This section will explain the cultural values that exist in Sundanese society to be used as recommendations and conceptual considerations to be applied to EGDs made by the community. This needs to be explained to clarify and address the problem of the use of cultural values and arti-facts, especially the Kujang symbol so that it can be a design system or graphic system for its users. By looking at the interpretations and philosophies above, the form of cleaver which should be used to represent the identity symbol of the Sundanese entity is the form of cleaver clearing. The Kujang Ciung form is conscious or not used by the provincial symbols and regency cities in West Java, where these symbols were made when primordial values were still quite strong and lived in Sundanese society, around the 1960s down. This is seen in the example symbol as follows:



Figure 7 : Kujang Ciung on the Symbol of the West Java Provinc which was designed by Mr. Mahar Mahardika around the 1950s

In the West Java province symbol Kujang Ciung structure is used as the main and central symbol and placed in the middle, the white color used in the symbol has a high intensity so that it can be seen very clearly compared to other symbols and colors. The number of holes in the Kujang symbol, which represents five, indicates the Kujang position which is commonly used by regents, excited fiber, excited puun which is physical or manifests as a state power.

Likewise, in the symbol of the regency city it is also seen, generally the kujang symbol is positioned as the main symbol and is in the middle of the center except in the symbol of the city of Bogor. To clarify the information above, the symbols can be seen as follows:



Figure 8 ; Placement of the Kujang symbol which is single and oriented towards the left (reversed clockwise) on the symbol of the city and district in West Java

The Placement of the Kujang symbol which is single and placed at the main point of visibility of all signs can be adopted as one of the rules in designing monuments and gates of the city or region by the community. The next analysis of the position of the kujang symbol is that the orientation of the form to the left (behind the clockwise direction) is understood by researchers and observers of the Kujang as the "Divine" direction, as is the movement of the Thowaf in ritu al around the Kaaba in the Hajj. From these symbols it was also found that the color that emerged from the cleaver symbol was white and gold, both colors were hawked as divine colors.

4.5 Visual Structure of Ciung Kujang

As explained above, Kujang Ciung is a representation of Sunda Kujang, so to understand the form that can be used in EGD by the community, the following is a picture of the structure of the Kujang Ciung as a result of the reconstruction of Aris Kurniawan's research (2011). In the picture below, we can see how the structure of the Ciung Kujang has been studied by previous researchers, where the

structure is divided into three parts, namely the *congo* (head), the *beuteung* (stomach) and the *Paksi* (foot).

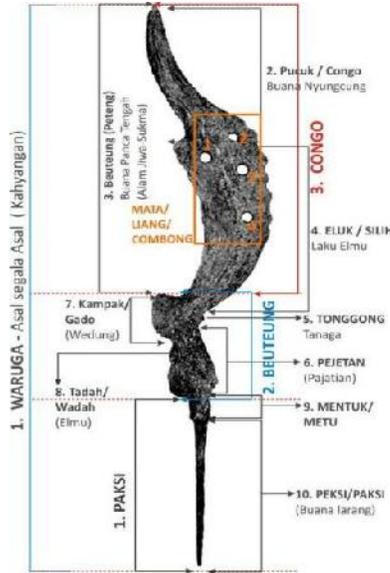


Figure 9 : Structure and terminology of parts of Kujang Ciung (source Aris Kurniawan,2011)

The three parts are general patterns of Sundanese cultural artifacts. In the form of cleaver made by the community although still divided into three parts, but there are some very different, especially seen in the middle (the *beu-teung*) where generally the shape does not have a groove element commonly called *Ax* or *Gado*. Likewise the lower part (*Paksi*) in the structure above shows the sharp bottom does not use a handle or handle, in this section it seems that the community uses the handle because it still interprets the *Kujang* as a weapon even though it symbolizes the Sundanese identity symbol.

Field observations findings show the structure and form of *Ciung Kujang* above, not always used even tend to deviate from the structure of *Kujang Ciung* above. Shapes tend to vary, the direction is not left, placement is not at the top, but for the color tends to use gold.

2. Orientation direction *Kujang* towards the left as the direction of divine awareness / divine.
3. *Kujang* position always in the top position in the design structure.
4. Form of Handle on the bottom may or may not be used
5. The structure of 3-dimensional shapes, should be perfected by following the shape of the *Ciung Kujang* .
6. The structure of the two-dimensional shape follows the structure and contours of the *Ciung Kujang* .
7. Recommended color is gold or white

In this section it is recommended that the structure of the monument and gate design, following the structure of the three patterns of Sundanese culture which, if interpreted, will be seen in the following matrix:

Structure	Shapes	Characteristic	Material
The Upper Part	<i>Kujang Ciung</i> , Round or Smooth oval	Smooth	3 Dimensional Metal <i>Kujang</i> or 2-dimensional Plate
The middle part	The combined square and round shapes contains the identity of the boundary of Region	Not smooth Not hard (Paradoxal condition)	Cement dan metal
Base Part	Square	Rough dan strong	Cement and Stone

4. CONCLUSION

4.1 EGD Design Concepts Recommendation

By looking at the data and analysis above, this study recommends several things related to the design and form of EGD made by the community, which are as follows:

1. *Kujang* Symbol used is *Kujang Ciung*, with five holes

4.2 Design Recommendation

This section recommends the design of gates and monuments based on the design considerations analyzed above. This design is only a benchmark for the community when making EGDs in the home or area. Forms can develop based on capabilities and available materials.

1. Design for Monument



Figure 5 : The monument design recommendations, seen as being divided into three parts, were implemented in form and material, with the symbol Kujang Ciung 3 dimensional placed singly. (designed by the author)



Figure 7 : The alternative monument design recommendations, seen as being divided into three parts, were implemented in form and material, with the symbol Kujang Ciung 2 dimensional placed singly. (designed by the author)

2. Design for Gate



Figure 7 : Design recommendations for gates; seen in the design into three parts shapes and material characteristic with a single 2-dimensional Kujang symbol in the the center. (designed by the author)

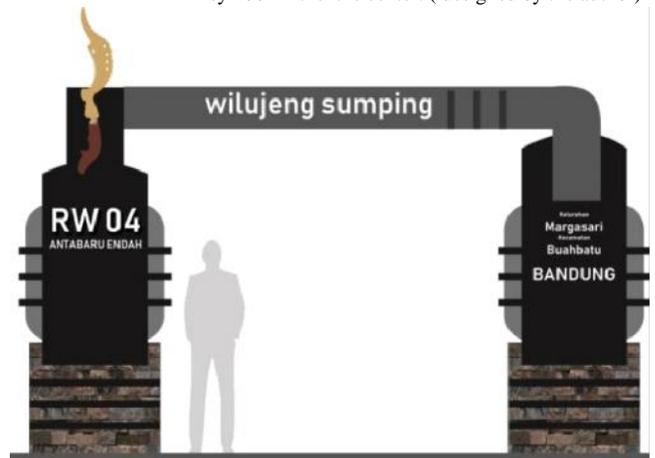


Figure 7 : Alternative Design recommendations for gates; seen in the design into three parts shapes and material characteristic with a single 3 dimensional Kujang symbol in the the left (designed by the author)

Designing EGD based on cultural values can be done by deepening the primordial cultural values that exist in these communities. Primordial cultural values have philosophical recommendations, shapes and visual symbols that can be taken into consideration when designing EGD. This recommendation is important because it involves the cosmology of people's lives.

In Sundanese culture, the consideration of the concept of primordial culture can be seen in the under-

standing of the relationship between Sundanese people and God and nature which is implemented in the order of community and state life, hereinafter referred to as Tri Tangtu. Tri Tangtu is the main foundation for visual design for EGD or other designs.

Kujang as one of the Sundanese primordial symbols, especially the relics of the old Pajajaran state symbol, is still alive and developing in Sundanese contemporary society, and is often applied in various visual world needs, including in the EGD. The application of the Kujang symbol in EGD in the community varies greatly in its forms or ways of replicating it, this is due to the lack of community understanding of the Kujang's form and philosophy. There was Kujang's interpretation as a weapon.

The design recommendations for EGD especially the Tugu Design and Gate Design in this paper can be used as a reference in applying Sundanese and Kujang cultural values in developing EGD designs in the Community.

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