DESIGNING THE PURA IBU CELUK BURUAN LOGO

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Abstract

Users use the logo as a means of identifying an institution, institution, group, and so on. In logos, there is usually an accent that reflects the represent identity to carry out the mission of expanding the identity message. The need for logos is also related to inter-agency relations as a representation of legal decisions used by the institution or institution concerned. Regarding the logo as an identity, Celuk Buruan Village is one of the villages in Gianyar Regency that has a cultural heritage site. In the Ibu Temple, it is a temple managed by several communities in Celuk Buruan Village, Gianyar Regency. Like a temple with the status of cultural heritage, it will be related to archaeological documents. Compared to the need for media identity, that leads to design identity symbol in the form of a logo for a particular purpose. It is designing this logo for the coordination of community leaders Penyungsung Pura Ibu, to realize the logo as an identity. This logo design based on methods of data collection and analysis following the design method and scientific theoretical design data. On the need for logo visualization, a Pura Ibu logo will produce a comprehensive identity for administrative requirements, and so on.

Keywords: design, logo, temple, village, celuk, Bali

Abstrak

Logo digunakan penggunanya sebagai sarana identitas suatu lembaga, institusi, kelompok dan sebagainya. Pada logo biasanya terdapat aksen yang mencerminkan identitas yang diwakilkan yang dapat mengemban misi pesan perluasan identitas tersebut. Pada kebutuhannya logo terkait juga dengan hubungan antar lembaga sebagai suatu perwakilan keputusan legal yang digunakan oleh lembaga atau institusi bersangkutan. Berkaitan dengan logo sebagai suatu identitas, di Desa Celuk Buruan terdapat sebuah pura yang memiliki status cagar budaya. Pada Pura Ibu ini, merupakan pura yang disungsung beberapa keluarga yang berdomisili di Desa Celuk Buruan. Sebagai pura dengan status cagar budaya ini tentunya terkait dengan hubungan pada dinas-dinas terkait. Permasalahan hubungan tersebutlah, tercetus sebuah pemikiran yang mengarah pada simbol identitas yang berupa logo untuk tujuan tertentu. Adanya kebutuhan logo ini pula, tokoh masyarakat yang sekaligus sebagai pengempon Pura Ibu ini berkordinasi untuk mewujud suatu perancangan logo sebagai identitas. Perancangan logo ini tentu dilandasi dengan metode pengumpulan data yang dibutuhkan dan dianalisis sesuai dengan metode perancangan serta koparasi berdasarkan data teoritis yang ada. Pada kebutuhan visualisasi logo, menghasilkan sebuah logo Pura Ibu yang dapat mewakilkan identitas pura secara menyeluruh untuk kebutuhan administratif dan sebagainya.

Kata Kunci: perancangan, logo, pura, desa, celuk, Bali

1. INTRODUCTION

On the need for promotion will be closely related to the existence of an identity that gives a message of the status of legality of a group, institution, community, or so on. This identity forms can vary, one of which is the logo that carries the identity mission. Logo visualization

must be designed with various considerations so that the message contained in the logo can convey clearly. The nuance of the logo also needs to be coordinated together so that the design process can run well to produce a logo that fits the purpose.

In the Celuk Buruan Traditional Village in Gianyar Regency, there are many temples as places of worship for the local community. Apart from *Kahyanyan Tiga* Temple as in most villages in Bali, there are also family temples that are managed and based on ancestry or kinship factors. The temple in question is the Ibu Temple in Banjar Celuk, located in the Traditional Village of Celuk Buruan. This temple has a cultural heritage status based on a decree by the Archaeological Service of Gianyar Regency. In Ibu Temple, there are three cultural heritage objects in the form of menhirs and *keris* as the basis of the decree of the Archaeological Service No. HK.501 / 723 / BP3 / KKP / 2011.

Pura Ibu as a temple that has cultural heritage status will be closely related to the administration of the letter of delivery at certain times, for example when the *piodalan* will be held the decision to be held by *pengempon pura*. Previously various matters related to administration with decrees or notices, only using the letterhead in the form of text and without a logo. So for this reason, an initiative emerged to make a logo as the identity of the Ibu Temple or Pura Ibu. Initiation in its implementation by coordinating with administrators of Pura Ibu and local community leaders for the data requirements needed at the time of the design process.

The design carried out will undoubtedly consider various things, such as the theories of scientific visual communication design and the content of the elements. Translation of the design process and incidental coordination with the temple or community leaders related to the process of realizing this logo. In the end, the desired logo can be realized as expected in the hope that it is in line to create the Pura Ibu logo in Gianyar's Celuk Buruan Blahbatuh Village.

2. STUDY OF RESEARCH, CONCEPT AND RESEARCH MODEL

2.1 Source Study

In the initial study, there was at least a basic understanding as an introduction to what temples or *Pura* are, especially those found in Balinese Hindus. The term *Pura* in its meaning is as a place of worship for Hindu societies, especially those in Bali, and it seems that this expression comes from not so old age. Originally the term came from Sanskrit, which means city or fortress, which now changes its meaning as a place of worship of God [1]. In the discourse, it can be understood that the temple or *Pura* experienced changes based on function and became a place of worship of God.

2.2 Overview of the Ibu Temple of the Celuk Village Buruan

The Ibu Temple discussed in this design is located in Banjar Celuk, Buruan Village, Blahbatuh District, Gianyar Regency, Bali Province. The area of the temple is categorized as an ancient village whose existence dates back to the megalithic era. This is because there are many ancient relics in this place and are the object of archaeological investigations in Gianyar regency and in general, ancient traces are also found around Celuk Buruan and along the Pakerisan River.

The Ibu Temple in Celuk Buruan Village has recorded as a cultural preserve because in this place there are ancient artifacts in the form of menhirs, stone axes and ancient relics based on the attachment to the Letter of Establishment of Cultural Heritage No. HK.501 / 723 / BP3 / KKP / 2011 [2]. In his review, it was stated that cultural heritage objects in this Ibu Temple were natural stones from prehistoric times with a height of 41cm, stone axes from prehistoric times with a height of 20cm, and a *keris* from relics to XIV AD.

In a study also stated that the cultural heritage objects in question are at Pelinggih Bhatara Hyang in the Ibu Temple. Prehistoric stones mentioned as cultural heritage are small menhirs (upright stones) and very closely related to megalithic civilization [3]. Now the remains are still intact and stored in the Ibu Temple of Celuk Buruan Village. The ceremony at this place was during the *Tumpek Wayang*

day on the Balinese calendar, to be exact *Rahina Kliwon Wuku Wayang*.

2.3 Concept and Design Process

Based on the purpose of the Pura Ibu logo to be designed, the religious impression will not be released as related to the place where the logo is represented later. The concept that forms the basis of the form of Asta Dala is closely related to the religious elements of Hinduism. Asta Dala, which reflects natural rotation oriented to the eight directions of the wind as the location of God Almighty [4]. While the design process consists of the initial process to the end, which can see in Figure 1 in the visualization of the design mindset.
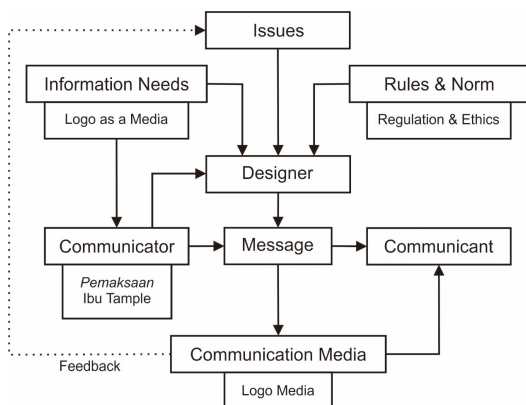

Figure 1. Chart of design thinking

2.4 Basis of Theory

In logo theory, it is said that a logo or image is an identity that is used to describe the image or character of an institution or company or organization [5]. In other discourse, it is said that the term logo is a general designation, specifically according to Supriyono [6] can be in the form of a series of letters, the shape of an image, or a combination of letters and images. Logos in the form of letters are called logotypes, logos in the form of images are called logograms while logos that contain both elements do not have a specific designation but are commonly called logos. The logo itself is derived from the Greek language logos, which means words, thoughts, speech, and reason, and in the beginning, the popular ones were logotype terms, not logos. Based on the three discourses about the logo, it can be concluded that the logo is an image that can represent an institution or something and in the form of images or series of letters.

The logo, which is design work, of course, has elements of expression in its form, but the logo can not only be seen as simple as the lines or fields used. According to Rustan [7], the form and method of categorizing logos can be divided into two, namely; 1) Based on its construction, the logo is divided into three types, namely: picture mark and letter mark (separate image and writing elements), picture mark as well as letter mark (can be called picture or writing), or letter mark (writing element) only; 2) That any logo is formed from basic shapes / primitive shapes or basic shapes. Then the basic forms are joined together to form more complex objects. Regarding the description of the form, the logo that will be designed is certainly related to the elements that represent the Ibu Temple in Celuk Buruan.

Theories relating to logos that will be designed, namely the theory of meaning or meaning is not something that is owned by a sign because of itself; instead, sense comes from relationships, from the context in which the sign in question is obtained ... or from the system in which the sign is located [8]. In this understanding, the meaning has a significant related to the object that is represented. Other opinions related to purpose that is the direct relationship of meaning has relevance to other elements, which sometimes its appearance is not realized [9]. In understanding the relationship of meaning to an object influence each other on its unity, even though it is in the unconscious of the subject in its scope. In this case, is the relationship between various objects that are in the research location and become part of the visual elements in the logo.

The matter of warfare in visual communication media To realize effective and communicative media, in the process of designing visual communication media ... in the process of selecting and processing alternative designs, reciprocity occurs between the two parties, and the designer will obtain material as reference in the design process [10]. The relevance of the relationships of various parties is very important in the design process. The intended relevance of the quotation is to provide an opportunity for the client to choose a design based on the alternative design boundaries

2.5 Design Assumptions

On the design assumption, it will link to various initial information data obtained related to multiple things between theory and field data. The prefix of the design is made an initial image with the characteristics of the elements that represent the Ibu Temple. These elements are taken from archaeological data published by related agencies or a decree explaining cultural preservation artifacts. The existence of these elements will then be part of the visual elements in the logo later.

3. RESEARCH METHODS

3.1 Research design

To obtain data, that is following the objectives of the study, a field study (survey) and literature study needed which aim to find out related topics. The initial data as a theoretical basis is used to analyze the data obtained in the field to get conclusions on the data. Conclusion data were analyzed to derive general conclusions and specific conclusions of the study, aimed at answering research questions in the form of assumptions and achieving research objectives. The following are essential factors of this research design; a) Direct research in the field was conducted to obtain primary data and other research to collect secondary data. Primary data is data that has a direct correlation with the design object, while secondary data is data that supports primary data. Discourse research is carried out on reading materials in the form of books, magazines, seminar materials, newspapers, magazines, catalogs, and other written sources that are related and relevant to the theoretical basis. Audio-visual sources from interviews with allied community leaders and competent devices for Pura to improve and complete data needs; b) Search for data sources using purposive sampling method. These data will be interpreted and described comparatively.

3.2 Research Sites

The location of the research for the design that will be carried out is located in Celuk, Buruan Village, Blahbatuh District, Gianyar Regency. The village is located on the border of several villages, namely the north with the village of Marga Sengkala, in the east directly adjacent to the village of Bitra, south bordering the village of Getas and the west bordering the traditional village Buruan. At this location, there are also several strategic facilities from offices and housing, also adjacent to Jalan ByPass Dharma Giri and I Wayan Dipta Stadium. While the Ibu Temple is located in Celuk Village and this place as well as part of the research and retrieval of related data. Celuk Buruan Village and Pura Ibu on the mapping can be seen in Figure 2 and 3.
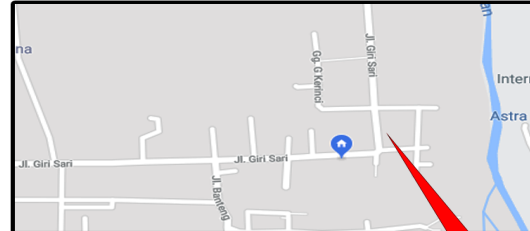

Figure 2. Pura Ibu on map.

Figure 3. Front location of Pura Ibu.

3.3 Types and Data Sources

The research methodology chosen by its use in research, begins with methodological steps; a) Identify data subjects that might be needed in the design in the Ibu Temple Celuk Buruan Village; b) Carry out the analysis process based on the data obtained with the chosen theoretical approach; c) Make conclusions about the analysis carried out with the design object.

As for the type of data, the research method approach used in this design includes; a) A qualitative approach in terms of data collection refers to purposive sampling and describes information obtained comprehensively with objective data; b) The comparative method used is aimed at drawing interpretative qualitative conclusions from specific matters to be general in nature; c) Descriptive writing is done to unravel the facts about the Ibu Temple in Celuk Buruan Village.

3.4 Data Collection Technique

The techniques of data collection carried out in designing the Pura Ibu logo are as follows: a) Observations are made to recognize, understand and explore in terms of location

and data sources, namely the informants to be faced; b) Interviews are conducted with competent and experienced resource persons in the related fields, namely related community leaders the Pura Ibu *pengempon*; c) Research is conducted to analyze and study theories related to Ibu Temple and theories about logos.

3.5 Data Analisys

Data analysis focused on the *wayang wong* sacred arts in the traditional village of Sidan to be developed in the realm of art and cultural cosmology. The following are the stages of data analysis carried out: a) Identifying existing cultural heritage records with an approach to understanding cultural values in Bali; b) Finding information about the Ibu Temple and information from community leaders related to the Ibu Temple; c) Plan the logo structure in accordance with the objectives.

4. RESULTS AND DISCUSSION

4.1 Chronology of Data and Information Collection

Based on the method of data collection, several essential things are done that aim to prepare more targeted and planned documentation during design. This data collection is also related to the description described in chapter 3 concerning the related location data, which is carried out in stages and compared with interviews and observations. The results of the data and information obtained develop in the pre-design process as the initial stages of designing the logo. The preliminary data is based on records from the Antiquities Service, namely the inheritance of ancient artifacts found in the Ibu Celuk Buruan Temple. According to the record, there are historical heritage objects in the form of two objects made of stone namely menhir, stone ax, and a *keris*. This data will be compared in the illustration elements of the temple logo and will be combined with other supporting elements.

The interview was carried out only on one person, Made Putra Suryawan as one of the leaders of the Pura Ibu. This resource person was chosen because he was also directly related to the structure of the temple *pengempon* membership and was also assigned to the management of the logo. In this process, there is also a structure or design scheme

which then becomes the basic reference for every step of the design in the creation of the logo. The scheme of the design process can be seen in Figure 4. In the scheme of the design process, it can be explained that the process starts from background theme issues and then data collection is carried out based on purpose and objectivity. After the data is collected and then analyzed based on actual and factual data, assumptions and references for media selection appear.

After the selection of the selected media then continues to the predesign by considering the visual elements of the previous data analysis, which then raises the initial work as the chosen design. After that, the visualization process is done through a computer with supported graphics applications. In the end, it will produce final form media which can also give feedback on existing issues.
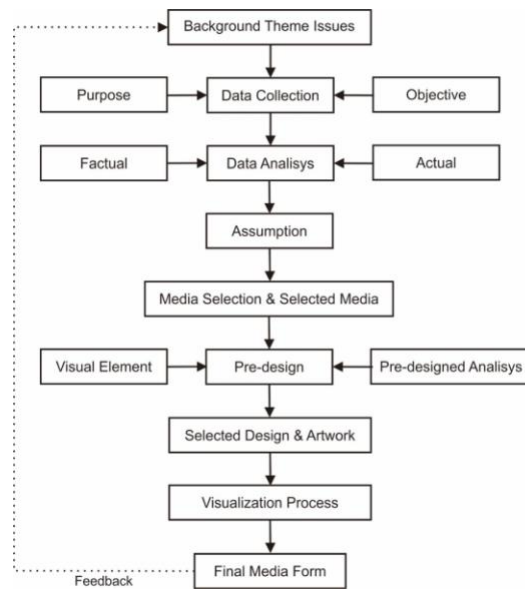

Figure 4. Schema of the design process.

4.2 Pre-Design

There is a sequence of analyzes that have been predicted so that other important elements are prepared in the design. The pre-design referred to in this subchapter is a pre-process, which is to prepare guide documents in designing and the various conditions of data from data collection. Predesign also provides guidance on the techniques that will be used in the visualization process. In this process, there is still an intense relationship with competent and guided speakers with initial sketches. This initial

sketch also provides guidance during the media visualization process, so that the predesign process is an important step in the future. The simple scheme in this process and the results can be seen in figure 5, which is a mixture of menhir elements, *keris* and *padma astadala*.

Figure 5: Visual elements part of the logo

4.3 Visualisation Process

In process visualization, the initial design for predesign began to be processed in computers by processing computer graphics applications. Applications used in processing are enabled to help process the visual elements based on predesign analysis. The visual element in the logo design uses the actual object stylization, in terms of reprocessing the elements used. the processing is by simplifying objects from archaeological data and adding support for other elements of tradition. Stilization carried out in the design that is processing with the help of computer graphics applications include:

a) Menhir as one that is recorded as a cultural heritage object in the Ibu Temple, leading to *lingga* which means elements of *lingga yoni*, *purusa* and *pradana* as sources of life. *Purusa* as a soul or *atman* and *pradana* as a body as well as a place for *atman* [11]. It is said that this legacy according to *pengempon* Pura Ibu has undergone a change which has been enlarged from the previous smaller size. This object is simplified in shape with generally visual *lingga*. Stilization carried out can be seen in figure 6; b) *Keris* as one of the cultural heritage objects in the Ibu Temple, has 7 curves on the blade. In addition to being a cultural preserve, *Keris* also has a part of the life of the Hindu community as well as the goddess *pengiderider* [12]. As in the linga in Pura Ibu, according to the narrator, the *keris* also changes its size magically from the previously very short. However, in addition to being a cultural heritage artifact, it also refers to the *keris* of the Pura Ibu. This object is simplified by visualization through the stilization process and can be seen in Figure 6; c) Balinese script is a supporting part of typographic elements that read Mother. This is interpreted as a part of a Balinese identity that refers to the name of the Pura Ibu in writing traditional Balinese scripts. In addition, *Hyang* said as an ancestor and Ibu referred to the place. Hyang Ibu can be interpreted as a place (*Pertiwi*) of universal ancestor worship without association with the descendants of one clan and stilization and can be seen in Figure 6; d) *Padma Astadala* and also called *Asta Aiswarya*, namely as the eight omnipotence of God [13]. This also occurs as an eight-lotus petals and riders of *Dewata Nawa Sanga* and Siva at the midpoint (so that it becomes 9 or so waypoints). Another philosophy also means *Bhuana Agung* as the meaning of balance. The stilization of *Padma Astadala* is balanced with eight petals and can be seen in Figure 6.
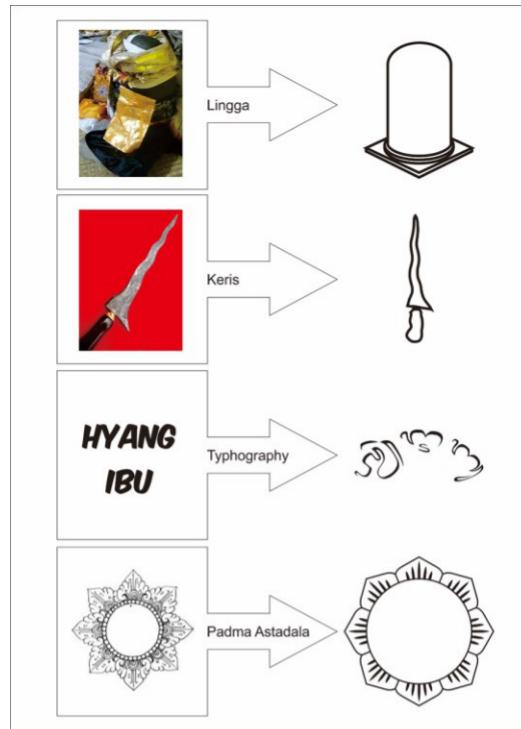

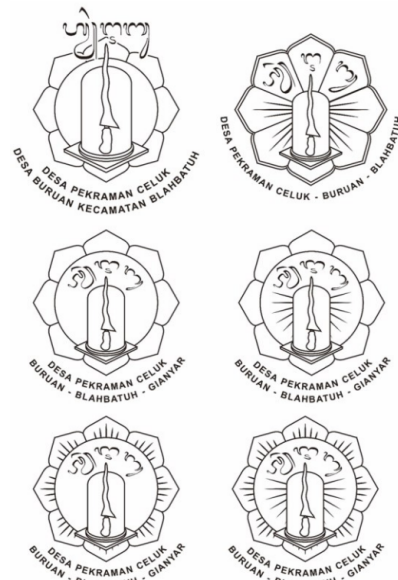Figure 6: Stilization of visual elements.

Figure 7: Logo design alternative.

The combination of the results of the visual element object stylization will then be realized in the Pura Ibu logo with a universal character as a representative of the identity of the Balinese people and society. In the process of uniting the existing visual elements, it produced six alternative designs and then selected one as the final design as well as the Pura Ibu logo in Celuk Buruan Village. This logo will represent all the goals and missions carried out as if the logo was created in general as a representative of identity. The combination of visual elements in the design is from illustrations, typography, and forms through coordination with the *pengempon pura*. While the color selection is used monochrome colors so that the nature of the logo becomes more flexible if used on other alternative media such as letterhead, stamp and so on. An alternative overview of the selected logo and design designs for the Pura Ibu logo can be seen in Figures 7 and 8 as development and consideration of related parties who will later use and function the logo.
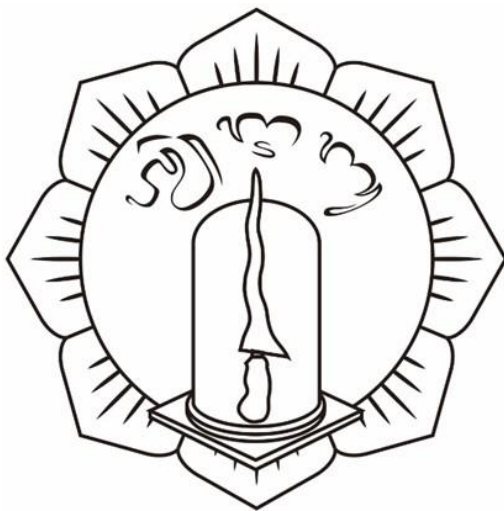

Figure 8: Selected logo design

4.4 Analysis of Pura Ibu Logo Design
In the design of the Pura Ibu logo of Celuk Buruan Village, uses a universal concept by combining visual elements from field data and the stylization of these elements. The existence of the Ibu Temple as a place of ancestor worship and at the same time as a cultural heritage site is an added value to the existence of the temple and its representative logo. Some analyzes related to elements that can be philosophical material or logos other than the

actual meaning: a) *Lingga* as a source of life between God, ancestors, and society; b) *Keris* as an element of life guidance, welfare, and harmony; c) Script as the identity of the Ibu Temple and Balinese culture; d) *Padma* as life based on wisdom; e) Unity of the logo as a whole, namely God and ancestors as a source of life and life guidance and wisdom identity for welfare in life.

5. CONCLUSION
There are a number of conclusions related to the design process of the Pura Ibu logo of the Celuk Buruan and also its relation to the final results of the logo media. These conclusions include a) Seeing from a variety of perspectives and processes, the final results of a simplified Pura Ibu logo on visual elements turned out that through various research processes it was not as simple as thought. Therefore the design process requires research and data collection analysis before the design is implemented in the design process; b) Stilization of the form on the logo also considers the composition and without reducing the philosophical meaning of the visual elements it contains, so that there is no misunderstanding between the object and the subject represented by the logo; c) The final result of the logo and the design process must be in coordination with the relevant parties as the user of the logo; d) The Pura Ibu logo is designed to represent Ibu Temple universally and is not intended to represent one individual party or one clan, because it returns to the concept of the temple as a place of ancestor worship.

For suggestions, there are several parts related to the logo that can be taken into consideration to maximize the logo function, namely:
a) logos that have been designed, will later need to pay attention to their composition on media references because different media varieties have their own flexibility.
b) Use of the logo needs to pay attention to the needs and functions of the purpose of the logo used, as well as for administrative needs and so on. This aims to avoid misuse of the logo, by looking at the function of the logo and the scope of the subject and object represented by the logo as identity or legality.
c) It is necessary to provide alternative design media with the Pura Ibu logo that has been

designed to make it easier to use the desired media reference later.

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