

SIGNAGE AS A MEDIUM TO STRENGTHEN CULTURAL IDENTITY: A CASE STUDY AT KAMPUNG BUDAYA SINDANG BARANG BOGOR

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Abstract

Signage plays an important role in cultural heritage destinations, functioning not only as wayfinding tools but also as communicative devices that reflects the cultural identity of a place. In many regions, signage has evolved into a medium for cultural storytelling through the use of local language, symbols, and traditional elements. However, in several heritage sites in Indonesia, the cultural integration of signage remains underdeveloped. This study investigates how signage contributes to the communication of cultural identity in Kampung Budaya Sindang Barang, one of the oldest traditional villages in Bogor. Despite its active role in preserving Sundanese tradition through rituals, architecture, and educational programs, the village's existing signage remains limited in both quantity and cultural representation. This research employs qualitative case study approach, using observation, interviews, and documentation to explore signage functions within the village. Analysis was conducted using a SWOT matrix to identify internal and external factors, while the pyramid signage model was applied to examine signage through its information content, graphic, and hardware system. The findings reveal that the current signage primarily fulfills functional purposes such as navigation and regulation, without incorporating Sundanese language, symbols or motifs. This lack of cultural representation reduces signage effectiveness in communicating identity and engaging visitors. The result demonstrates a significant gap between the cultural richness of the site and its ability to express identity through design. This study contributes to a deeper understanding of how signage can serve as a medium for cultural expression and calls attention to the need for contextually relevant signage in heritage tourism destination.

Keywords: *Cultural Identity, Cultural Village, Signage, Sunda*

1.Introduction

In many cultural destinations, signage serves not only as a wayfinding system but also as a cultural expression reflecting the identity of a place. A study in Badung Smart Heritage Market, Bali, showed how signage conveys social meaning and cultural identity, using local languages and visual elements to reflect Balinese traditions (Purnawati et al., 2025). Similarly, signage at Ruijin heritage sites has been found to help communicate cultural narratives by embedding cultural symbols and linguistic choices, as noted in the study, a well-designed signage system supports both visitor education and the preservation of cultural heritage (Shizhu et al., 2024). These cases highlight that signage is not merely directional but function as a medium for cultural communication and place identity. However, the integration of local language, symbols, and traditional elements in signage is still overlooked, especially in many Indonesian cultural sites. This issue is also present in Kampung Budaya Sindang Barang, one of the oldest traditional villages in Bogor. While it plays a vital role in preserving Sundanese culture through rituals, traditional games, and architectures, its signage has yet to reflect this cultural richness. Currently, aside from the limited presence of signage in Kampung Budaya Sindang Barang, existing signage only serves a functional purpose as a directional and information tool, without integrating local culture elements such as symbols, icons, or Sundanese language. This limits not only the effectiveness of navigation but also the visitor's opportunity to engage with the local culture.

Kampung Budaya Sindang Barang located in Desa Pasir Eurih, Kecamatan Tamansari, Kabupaten Bogor, trace its origins back to the 12th century. Historically, it was part of Sindang Barang Kingdom, with Taman Sri Baginda and *Sumur* Jalatunda serving as historical remnants of the site. Following the dissolution of the kingdom, the area transitioned into a traditional village or *desa adat*. However, due to the lack of successors, the village and its cultural practices eventually faded into obscurity. The revival of Sundanese traditions and cultural heritage began when Abah Maki established Sanggar Giripura, a cultural center dedicated to where locals could learn traditional arts, including *jaipong* dance, traditional musical instruments and other Sundanese cultural practices. His effort gained recognition, eventually attracting the attention of the West Java Governor Dany Setiawan in 2006. In response, the government provided funding to support the initiative, officially designating the village as Kampung Budaya Sindang Barang. This village align closely with living heritage and material approaches, as they maintain architecture, traditions, and communal practices preserved and shared with the public. Today, the village is dedicated to preserving traditions and strengthening cultural identity (Daniswari, 2024; Fauzan, 2024; Indonesia Kaya, n.d.; Nurkaidah, 2022; Purba et al., 2023). A noticeable effort by Kampung Budaya Sindang Barang to preserve culture is its educational tourism activities for school-age children, ranging from kindergarten to high school. These activities introduce visitor to Sundanese traditions, including traditional games such as *egrang* and *kucing-kucingan*, traditional musical instruments like *angklung gubrag*, traditional dance, and the experience of pounding rice in *lesung*. The village is also equipped with a field for art performances and traditional ceremonies, as well as *bale* or semi-open-air hall used as communal place for guest. This combination creates an authentic

atmosphere, making both an educational and social interaction space for visitors. Traditional architecture, such as traditional house and rice barns or *leuit*, served as a symbol of the agrarian lifestyle of the Sundanese people. Kampung Budaya Sindang Barang also consistently organizes various traditional ceremonies, such as *seren taun* and *sedekah bumi*, which serves as expression of gratitude to God for the harvest while recalling the harmonious relationship between humans and nature.



Figure 1: Rice barn or *leuit*
Source: Research Documentation, 2024

Despite these strong cultural values, the signage system within the village remains undeveloped. To better understand the potential and function of signage in such contexts, it is essential to examine signage beyond its utilitarian role. Signage is an integrated sign system or medium designed to connect information and visual within a specific location (Calori & Vanden-Eynden, 2015). The information includes experiences, exposure, and knowledge about the area (Ompusunggu et al., 2022). Signage function to guide visitors along the correct path, save time, and provide an understanding of the rules that must be followed within the area (Sieras, 2024). However, as part of a sign system, signage serves not only as a directional tool but also as representation of cultural elements, including ideofacts (ideas), sociofacts (social values), and artifacts (physical object that can be seen) in a particular culture (Tjhin, 2019). Signage refers to visual elements such as signs or symbols specifically designed to send information or serve a guide for individuals in a particular space or context (Aulia, 2024). Traditional symbols play a significant role in representing history and cultural heritage (Yijing & Sharudin, 2023). Moreover, traditional elements strengthen cultural identity while holding aesthetic, functional, and educational value (Jin, 2022). After all, aesthetics is not merely formed through visual aspects but also through the deeper meaning they express (Rizali et al., 2024). With an appropriate design, signage can help to create and strengthen the character of a place (Calori & Vanden-Eynden, 2015). A place is defined by its people, their narratives and history (Bailey & Fielder, 2020).

Bogor, where Kampung Budaya Sindang Barang is located, illustrate how cultural narratives shape a region's identity. As one of Jakarta's supporting regions, Bogor has become a popular tourist destination, attracting both domestic and international visitors with steadily increasing number of arrivals each year (Badan Pusat Statistik, 2024).



Figure 1: Number of tourists visit Bogor
Source: Badan Pusat Statistik, 2024

Beyond its natural beauty and culinary richness, Bogor also holds significant history and cultural heritage, deeply rooted in Sundanese culture. Cultural diversity plays a crucial role in the tourism industry, as each region in Indonesia possesses distinct characteristics and unique cultural identities (Widyastuty, 2021). Cultural identity refers to a set of characteristics that define a group's culture, distinguishing it from others (Haryono, 2016). The identity of place can be understood through the cultural practices of its people, according to Koentjaraningrat (1985) in his book "Pengantar ilmu Antropologi" culture consist of seven fundamental elements: languages, knowledge systems, social organization, material culture, economic systems, and religious system. These elements are not static but evolve over time, with values and traditions passed down through generations. The core of culture is the abstract embodiment of ideas and concepts that shape a society, influencing its knowledge system, values, beliefs, perceptions, and cultural ethos (Setiadi et al., 2017). Culture as a form of identity, is not established instantly but develops over time through processes of recognition, acceptance, and integration into daily life (Nugraha, 2019). To ensure the continuity of culture it is essential to preserve and transmit cultural heritage. Cultural heritage connects present and future societies by preserving historical knowledge and fostering sense of identity (Holtorf & Hogberg, 2021). Cultural heritage is preserved through four approaches; 1) material approach, which focuses on preserving archaeological, historical, and aesthetic values 2) value-based approach, which emphasizes the social, cultural and spiritual 3) living heritage approach, which ensures heritage remains actively practiced and passed down through generations 4) history urban landscape approach, which integrates heritage conservation into broader urban and environmental planning (Owusu & Quagraine, 2024).

Within this context, Kampung Budaya Sindang Barang stands out as a living example of cultural continuity, where Sundanese traditions are actively preserved and performed. This study aims to examine existing signage and propose design

recommendation that integrates elements of Sundanese culture, with expectation of enrich visitors experience and support the preservation of this Kampung Budaya.

2. Method

This study employs a qualitative case study approach. As stated by Salura & Clarissa (2024), case study investigates unique cases with the aim of contributing to the advancement of a specific scientific field, it not only identifies the factors influencing key aspects but also examines how and why these aspects contribute to successful outcomes. The research focuses on Kampung Budaya Sindang Barang as a bounded system, selected for its cultural significance and the identified gap between its heritage values and existing signage. The research methodology consists of three key stages: data collection, analysis, and signage design. In line with (Emmler & Frehe-Halliwell, 2020) who emphasize that case studies research extends beyond understanding phenomena to applying insights for practical change. By analyzing the existing signage at Kampung Budaya Sindang Barang, the research identifies specific areas for improvement. Therefore, the proposed signage redesign is presented as research-driven response directly informed by the empirical findings.

2.1 Data Collection

The data collection process is divided into two methods. Primary data gathered through direct fieldwork, including interviews and observation, secondary data derived from existing sources as government reports and literature (Senekane, 2024). Observation was conducted in Kampung Budaya Sindang Barang to examine the existing signage conditions and user interactions. Observation not only provide insights but also facilitates the development of practical solutions (Wansink, 2019). The study documented visual elements of the signage, including design, placement, and informational content. Photograph and video recordings were used to capture visitor and situational contexts, serving as references (Basil, 2011). A semi-structured interview method was employed, which follows a structured topic guide consisting of three to five discussion points (Knott et al., 2022). The interview was conducted with Kang Ade, on of person in charge in Kampung Budaya Sindang Barang, to gain insights into the cultural and functional aspects of signage in the area.

2.2 Analysis

The collected data from observation, interview, and documentation were analyzed using the SWOT matrix method. SWOT analysis is a strategic planning tool used to identify an organization's internal strength and weaknesses, as well as external opportunities and threats to establishes relationship between these factors to develop effective strategies (Ivanenko et al., 2024). The SWOT matrix was applied to evaluate existing signage with the objective of understanding how cultural elements can be effectively incorporated into signage design.

Table 1: Result of SWOT Matrix

Source: Data Result, 2024

| SWOT Analysis | | Internal Analysis | |
|-------------------|---------------|--|--|
| | | Strength | Weakness |
| External Analysis | Opportunities | <ul style="list-style-type: none"> - Utilizing Sundanese cultural heritage and local traditions to attract tourist, such as the <i>leuit</i> (ricebarn), and the <i>seren taun</i> ritual, which can serve as key content in signage design. The <i>seren taun</i> is a traditional event where harvested rice from the past year is collected and stored in <i>leuit</i> (Priangani et al., 2022). - Leveraging potential funding from the Bogor government to develop signage that incorporates cultural elements, serving both as means to enrich the visitors experience and as part of preservation of local wisdom. Development in village is essential and must be facilitated by regional government, focusing on initiatives that provide mutual benefits (Kurniawan et al., 2023). | <ul style="list-style-type: none"> - Leveraging the increasing tourism trend in Bogor, the lack of signage can be addressed by designing signage that integrates Sundanese cultural elements, such as language, symbols and traditional patterns. - Implementing multilingual signage (Sundanese, Indonesian, and English) to enhance accessibility, considering that the village is frequently visited by both domestic and international tourist. Regional languages play a crucial role in preserving the identity of an ethnic group (Tambunan, 2019) |
| | Threats | <ul style="list-style-type: none"> - The presence of the community in Kampung Budaya Sindang Barang can be involved in the development of signage content, ensuring authenticity of Kampung Budaya culture. - Globalization and modernization can introduce foreign influences that alter traditional art forms, however, when leveraged properly, they also offer opportunities for collaboration that enhance and boarden cultural identity (Nursilah et al., 2024). Addressing the challenges of modernization by utilizing signage as an educational tool, allowing visitors—particularly students—to develop an interest and learn about Sundanese culture. | <ul style="list-style-type: none"> - Selecting appropriate signage materials to prevent damage, particularly due to Bogor's high rainfall levels (Khoirunnisa et al., 2020), ensuring the signage remains functional and durable over time. - As future decision-makers, youth play a crucial role in heritage management (Mtenguzi & Thukia, 2025). Designing signage that balances modern aesthetics with Sundanese elements can serve as an effective medium to engage younger generation, creating a visually engaging yet culturally relevant experience. |

2.3 Signage Design

Based on the analysis result, the signage design will be developed using the pyramid signage model by Calori & Vanden-Eynden. This model comprises three main components: information content system, graphic system, and hardware system. **Information content system** serves as the core element that makes signage functional and informative. The information displayed on signage can be categorized into the following types: identification, directional, warning, regulatory and prohibit, operational, honorific and interpretive. Beyond message content, this system also includes how information is presented, the language used, signage placement, and the interconnection between multiple signs within unified system. **The graphic system** provides structure, shape, and style to the information communicated through signage. It includes elements such as typography, symbols, icons, colors, diagrams and other graphic components, including geometry, decorative elements, ornaments, illustrations, and layout. **Hardware system** represents the three-dimensional physical structure that serves as the medium for displaying information. It includes the primary 3D form, signage dimensions, installation methods, and material selection.

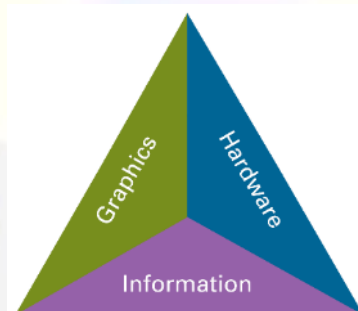


Figure 4: Pyramid Signage Model
Source: Calori & Vanden-Eynden, 2015

This methodology offers a structured workflow for signage development, begins with the information content system, which acts as the foundation for the raw information to be conveyed. The data is then processed and communicated through the graphic system, which is designed using design elements. Finally the result shape up into a hardware system, forming the physical signage that function as an information medium.

3. Result and Discussion

The results and discussion are presented in three main sections, along with conceptual design output, which are structured based on the workflow of the pyramid signage model.




3.1 Information content system

Currently, Kampung Budaya Sindang Barang has only three signage units. Based on the information displayed on the existing signage, they can be categorized into

directional, prohibitory, and identification signage. Within the information content system, this coverage remains very limited, both in terms of category and the interconnectivity.

Table 2: Information category on existing signage

Source: Data Result, 2024

| Category | Figure | Description |
|----------------|---|---|
| Identification |  | A directory map displaying locations within Kampung Budaya |
| Directional |  | A directional signage positioned at the intersection before entrance of Kampung Budaya Sindang Barang, containing only text without additional visual elements. |
| Prohibitory |  | Placed at the entrance of the <i>bale</i> , instruction visitors to remove their footwear before entering. |

However, several critical gaps remain. The entrance lacks of identification signage, preventing visitor from easily recognizing their arrival at Kampung Budaya. Traditional structure such as *leuit* and traditional houses do not have signage explaining their historical and cultural significance. Given that Kampung Budaya Sindang Barang offers educational tourism packages, the absence of interpretive signage reduces opportunities for visitors, particularly students, to gain deeper insights into Sundanese cultural identity.



Figure 5: Entrance gate and traditional house at Kampung Budaya Sindang Barang
Source: Research Documentation, 2024

Interpretive signage is essential for helping visitors understand destination and attraction, and to be effective, it must provide clear and accessible information, often requiring multilingual translation to accommodate diverse audience (Morrison, 2023). The effectiveness of outdoor signage in heritage sites extends beyond wayfinding; it serves as a cultural communication tool. Previous study has shown that incorporating multilingual signage reinforce linguistic and cultural identity while addressing the needs of a growing and diverse tourist population (Purnawati et al., 2025b). In the context of Kampung Budaya Sindang barang, integrating Sundanese, Indonesian, and English in signage design ensures that both local visitors and international tourist can navigate and engage with the site more effectively, thereby enhancing the overall visitor experience while preserving the authenticity of the local language. Effective translations should accurately convey the original message while maintaining cultural nuances to ensure clarity and respect for the site's heritage (Guo et al., 2024). To improve signage functionality and effectiveness, a structures information content system is required. The proposed signage categories, locations, and languages are as table 3:

Table 3: Information content system detail

Source: Data Result, 2024

| Information category | Content | Location | Languages |
|----------------------|--|--|------------------------------------|
| Identification | - Directory map | - Main field | Sundanese, Indonesian, and English |
| | - "Kampung Budaya Sindang Barang" identification | - Main gate | |
| | - Ladies and Gents toilet signage | - At the toilet entrance | |
| Directional | Wayfinding sign | Various intersection within Kampung Budaya | Sundanese |

| | | | |
|--------------|--|---|------------------------|
| Prohibitory | “Kindly take of your shoes” | Bale entrance | Indonesian and English |
| Interpretive | Explanation of building or object functions and historical | In front of each traditional building and objects | Indonesian and English |

3.2 Graphic System

While the information content system determines what information is conveyed, the graphic system focuses on how that information is visually presented to ensure that messages are conveyed effectively through design elements. The graphic system is a crucial component of communication in signage design, as it translates information into visual elements that enhance readability, engagement, and comprehension. (Ardianti & Fariz, 2024).

3.2.1 Typography

Typography serves as a bridge between communication, culture and historical evolution (Miranda-Dos Santo, 2019). In the context of signage, its role becomes even more critical, as typography is the primary graphic element for conveying information, making typeface selection a crucial aspect of signage design (Calori & Vanden-Eynden, 2015). A typeface is characterized by its distinct visual attributes that define the appearance of a set of typographic characters. There are four key factors in choosing a typeface: suitability, longevity, readability, and compliance with ADA/SAD guidelines. However, this study focuses on three factors: suitability, longevity and readability. Typeface selection and size must be carefully considered to enhance readability (Marpaung, 2024). Generally, serif typefaces are preferred for signage that aims to evoke traditional appearance, while sans-serif typefaces are commonly used for a modern look (Calori & Vanden-Eynden, 2015). A serif typeface is a small stroke extending from the main structure of a letter, creating varying stroke thickness, in contrast, sans-serif typefaces lack of these strokes and maintain uniform thickness (Richardson, 2022). Since the signage is intended to reflect Sundanese cultural identity while remaining relevant to predominantly student visitor, a combination of serif and sans-serif typefaces has been chosen. In signage design, the use of existing typefaces is a common practice, as typeface creation is a highly complex process that requires specialized expertise (Calori & Vanden-Eynden, 2015).

Table 4: Chosen Typeface

| Source: Data Result, 2024 | | | |
|---|----------------|------------|-----------|
| Font family | Classification | Purpose | |
| ABCDEFGHIJKLMNOPQRSTU VWXYZabcdefghijklmnopqrstuvwxyz 0123456789 ; ? ! & @ ‘ ’ “ ” « » % * ^ # \$ £ € ¢ / () [] { | Etna | Serif | Headline |
| ABCDEFGHIJKLMNOPQRSTUVWXYZ XYZabcdefghijklmnopqrstuvwxyz 0123456789 ; ? ! & @ ‘ ’ “ ” « » % * ^ # \$ £ € ¢ / () [] { } . , ® © | Source | Sans-serif | Body text |

3.2.2 Symbols, Icons, and Graphic Elements

Symbols represent abstract concepts or ideas, whereas icons serve as direct representations of specific object (Ariwibowo & Priaditya, 2019). Preserving cultural symbols should not mean keeping them static, as cultures are dynamic and continuously evolving (Donnelly, 2022). The design approach for symbols, icons and graphic elements follows the flat design style, characterized by minimalism and a focus on two dimensional elements without gradients or texture (Putra & Ayuswantana, 2023). Flat design is chosen to integrates cultural elements with modernity, ensuring relevance the predominantly school-aged visitors. Thus, the symbol, icons, and graphic elements are not only designed to represent Kampung Budaya Sindang Barang but also to embody Sundanese culture as a whole.

For the toilet icon and symbol, author depict a man and woman wearing traditional Sundanese clothes. In the past, Sundanese men’s attire consisted of loose-fitting trousers or *celana komprang* paired with *salontren* shirt and complemented by a head covering called *ikat logen*, while Sundanese women wore *kebaya* top combined with a long batik sheet or *sinjang kebat* (Sugiarto, 2021). For the arrow design, authors combine paddy grain with a triangle shape inspired by the *lalangit*, the roof of a traditional Sundanese house. This Combination highlights the strong connection between Sundanese culture and agriculture, particularly rice farming. Historically, Sundanese have relied on agricultural practices, shaping their way of life and cultural identity (Riyanto, 2015). Following this, *angklung gubrag* is also incorporated in to graphic system as it plays an essential part in the *seren taun* tradition. Unlike recreational musical instruments, *angklung gubrag* is primarily used in ritual ceremonies, emphasizing its spiritual value, as it is believed to invoke Dewi Sri, the goddess of rice, to bless the corps and the ceremony (Khuluq, 2019). The selection of the *megamendung* batik motif is based on its historical and cultural relevance. Originating from Cirebon, West Java, this cloud motif reflects Chinese cultural

influences through trade activities in Nusantara (Situngkir, 2023). However, it has been seamlessly integrated into Sundanese culture, demonstrating the Sundanese people's openness to adopting and adapting external cultural influences (Ridwan Zaelani & Budiana, 2024). Symbolically, *megamendung* represent the hope for rainfall, which ensure fertile agricultural and sustain local livelihoods (Situngkir, 2023). Another representation of Sundanese culture is the use of *kelom geulis* as a symbolic element for footwear. *Kelom geulis* is a traditional wooden clog, often decorate with carved floral patterns. Next icon is *kujang* icon, a traditional weapon and a historical relic from Prabu Siliwangi (Ardianto, 2022). It has become an icon of Bogor and has been established as a historical landmark named "Tugu Kujang", symbolizing the city's pride and identity. The last three icons are as a simplification from traditional house, bale and leuit. In Kampung Budaya Sindang Barang, there are seven traditional houses, all sharing a similar façade design but differing in size and function. the largest among them, *Imah Gede*, historically served as the residence of the *ketua adat* or traditional leader. *Girang Serat* functions as a reception area, while *sanggar talu* serves as an art studio. *Imah Cendra Mata* operates as a souvenir shop, offering locally crafted items to visitors. Lastly, *Imah Pasanggrahan*, *Imah Pangiwa*, and *Imah Panengen* now function as guest houses. Historically, those houses were residences for the commoners, represent traditional Sundanese architectural principles and reflecting the social structure of the community.



Figure 6: Icon, symbol and graphic elements
Source: Data Result, 2024

3.2.3 Color

Color selection in signage design is crucial for enhancing visual preception, emotional impact, and effective communication, while also considering audience diversity (Fu & Jang, 2024). In signage design, priority is given to readability through color contrast (Yi & Jeon, 2022). However, it is also essential to ensure that the chosen colors harmonize with the surrounding environment, allowing the signage to integrate seamlessly into its setting (Lin et al., 2022). Sundanese prefer for bright and vibrant colors, which is influenced by their natural surroundings, artistic tradition and cultural heritage (Purbasari W, 2016; Russanti, 2019). Based on color studies and on-site observation in Kampung Budaya Sindang Barang, the following primary and secondary colors have been selected for the signage.

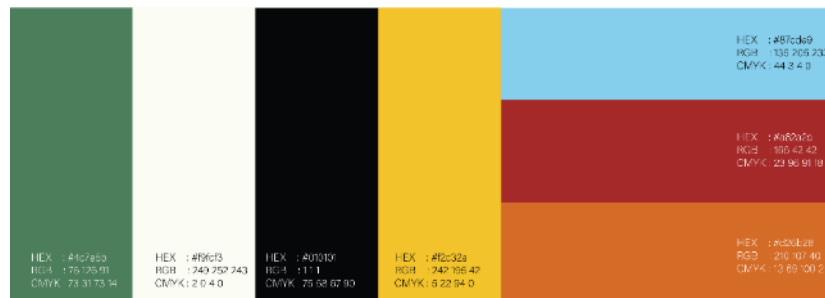


Figure 7: Curated set of colors
Source: Data Result, 2024

The dark green color was selected as it reflects the natural surroundings of the village which is dominated by trees, rice field, and greenery. The second color, ivory green, symbolizes *menak* or the noble class in Sundanese society, highlighting the presence of social hierarchy. This color is also evident in traditional architecture, particularly in woven bamboo walls used in houses and *leuit*, emphasize its connection to Sundanese craftsmanship and heritage. Additionally, black inspired by traditional Sundanese clothing, which remain an integral part of daily wear and *seren taun* attire. Meanwhile, yellow, light blue, orange, and red are frequently used in Sundanese culture, as these colors are traditionally inspired by nature (Russanti, 2019). Furthermore, black, red, and yellow hold symbolic significance in ancient Sundanese texts, such as the Sewaka Darma manuscript, where they represent goddess and cardinal directions: 1) black represent the north, associated with Batara Wisnu's throne, 2) red, symbolizes the south, the seat of Batara Brahma, 3) yellow, represent the west, the throne of Batara Mahadewa (Jamaludin, 2022). In the context of kampung Budaya Sindang Barang, the selection of colors for signage aligns with the idea of colors symbolism serves as a form of cultural messaging, embedding sacred, historical, and temporal meanings within the environment (Lavrenova, 2023). By incorporating traditional Sundanese color schemes, the signage function is more than navigational tool; it becomes a visual extension of the cultural landscape, strengthening the site's identity and enhancing visitor's engagement with the heritage.

3.3 Hardware System

3.3.1 Instalation

Given that Kampung Budaya Sindang Barang is an outdoor environment, the recommended signage installation method is ground-mounted, such as on the ground or flooring surfaces. This approach ensures stability and durability in outdoor conditions. For toilet signage, a flag-mounted installation is preferred, as it provides clear visibility and efficient space utilization while ensuring the signage remains secure and easy to maintain, improper signage placement can significantly reduce effectiveness and undermine visitor experienen (Ababneh, 2017).

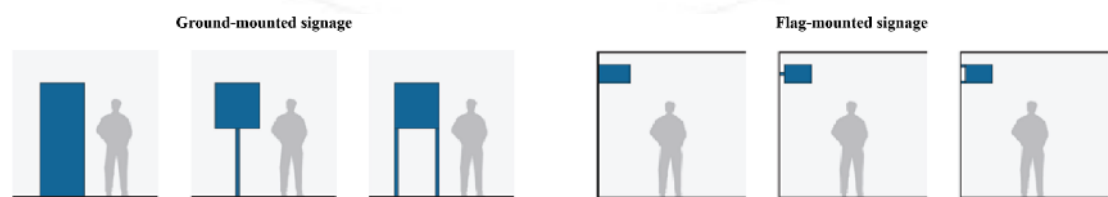


Figure 8: Signage Installation
Source: Calori & Vanden-Eynden, 2015

3.3.2 Shape and Dimension

According to Calori & Vanden-Eynden (2015), signage dimensions are generally determined based on two primary zones: eye-level zone and overhead zone. Eye-level zone ranges between 91-203 cm from the ground surfaces. Signage within this height range ensures comfortable readability, allowing viewers to see the information without bending or tilting their heads. Overhead zone starts from 203 cm and above. This zone is typically used for directional signage, ensuring unobstructed visibility above potential obstacles such as crowd or trees, especially in outdoor installation. For main gate signage and directional sign, installation follows the overhead zone standard, with measurement taken from the ground to the average placement of the information on the signage, rather than the total height of the material.



Figure 9: Signage with overhead zone
Source: Data Result, 2024

Meanwhile, identification signage for toilets, interpretive, prohibitory, and the directory map follow the eye-level zones standard, as they contain detailed and complex information that requires comfortable readability at direct eye-level

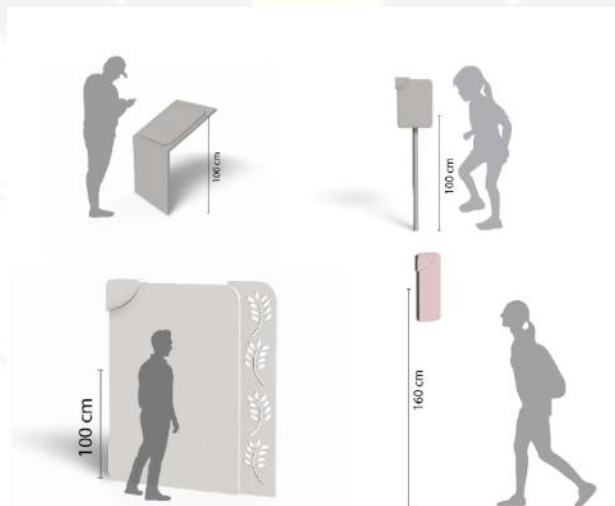


Figure 10: Signage with eye-level zone
Source: Data Result, 2024

3.3.3 Material

The selection of signage material must balance functionality and authenticity, ensuring durability while respecting the cultural character of the place. In the case of Kampung Budaya Sindang Barang, the existing signage primarily consists of printed vinyl and metal materials without UV coating. As a result, signs have become rustic and faded, diminishing both their readability and aesthetic value. In this case, the majority of signage in Kampung Budaya Sindang Barang is recommended to use aluminum composite material, which has a smooth surface ideal for printing. This material is also corrosion-resistant, UV-resistant, and does not peel easily, even when placed outdoors for extended periods (Business Signs, 2024). Additionally, laminated bamboo is incorporated as a natural material with high durability for outdoor use. The use of bamboo also represents Sundanese culture, particularly in weaving craftsmanship, where bamboo is one of the primary materials (Sasmita, 2022). Its warm tones add a traditional aesthetic, making it harmonize well with the character of Kampung Budaya Sindang Barang. For structural support, concrete and aluminum are suitable choices, as both materials provide high durability and stability, effectively withstanding sun exposure and weather conditions. These materials ensure that the signage remains sturdy while complementing the natural and cultural landscape of the village.

3.4 Conceptual Design Output

The integration of the information content system, graphic system, and hardware system has resulted in the following signage design:



Figure 11: Identification signage for the entrance gate, directory map and toilet sign
Source: Data Result, 2024



Figure 12: Interpretive signage
Source: Data Result, 2024



Figure 13: Prohibitory Signage
Source: Data Result, 2024



Figure 14: Directional Signage
Source: Data Result, 2024

4. Conclusion

This study has examined the existing signage in Kampung Budaya Sindang Barang and its role in conveying Sundanese cultural identity. The analysis reveals that current signage within the village remains limited in both quantity and scope, primarily serving functional purposes such as wayfinding and regulation. Through a qualitative case study supported by observation, interviews and documentation, and analyzed using the SWOT matrix, the research identifies a gap between the rich cultural assets of the village and the minimal integration of cultural in its signage. By adopting the pyramid signage model as an analytical framework, this study evaluates the content, graphic, and hardware aspects of signage. The finding indicates a lack of cultural representation in typographic choices, visual symbols, material selection, and language use additionally, the absence of interpretative signage limits visitors' understanding of local history, rituals, traditional structures and objects. The use of single language further restricts accessibility for diverse visitor group. These findings underscore the importance of culturally integrated signage not only as a navigational aid but as a medium for cultural communication and identity reinforcement. Signage that reflects local heritage can enrich the visitors experience and

support the educational objectives of cultural tourism. This study contributes to the discourse on signage design in heritage settings and highlights the need for further research into how local identity can be meaningfully embedded into visual communication system in similar cultural destination

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