



Translating local wisdom into visual identity: an ADDIE-based framework for logo design in Brumbung Village



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ABSTRACT

This study addresses the limited research on how local wisdom can be systematically translated into rural visual identity systems. It aims to identify the local wisdom values of Brumbung Village and articulate them into a logo-based visual identity. The novelty lies in adapting the ADDIE framework as a cultural-interpretive design model for transforming historical, social, and agrarian values into visual communication elements. Using a qualitative design-based approach, data were collected through semi-structured interviews, participant observation, documentation, and validation sessions with village officials, cultural experts, and community representatives. Data were analyzed through thematic coding, symbolic interpretation, and visual translation. The resulting logo integrates symbols of protection, continuity, water, and community solidarity. Evaluation with 44 respondents indicates that the logo is perceived as culturally relevant and representative of Brumbung Village. This study contributes to visual identity, visual semiotics, and place identity research by offering a systematic framework for translating local wisdom into visual communication.



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1. Introduction

Villages can be understood not only as administrative units governed by formal systems of government, but also as socio-cultural spaces where the values, traditions, and symbolic relationships of communities grow and are collectively passed down [1]. In this context, the village is a meaningful space, where identity is not formed instantly, but rather through a long historical process, daily social experiences, and ongoing cultural practices. Thus, village identity does not exist as an abstract concept, but is present in the lives of the community through values, collective memories, and perspectives on the social environment and the surrounding nature [2]. According to the *Badan Pusat Statistik* (BPS), Indonesia has 83,762 villages and sub-districts spread across various provinces. This figure highlights the immense potential of villages as assets for national development that require development strategies, including branding based on local potential and cultural wisdom [3].

Based on the Ministry of Villages and Disadvantaged Regions' Strategic Plan for 2025–2029, village development is aimed at achieving sustainable village self-reliance through the development of the village economy and investment, the strengthening of local competitive advantages, the digitization of villages, and the downstream processing of flagship village products as part of efforts to improve community well-being. This policy direction encourages each village to develop its competitive advantages in line with its regional characteristics and potential [4]. This indicates that each village needs to develop its own identity and competitive advantages based on its regional characteristics.

According to the 2025–2029 Strategic Plan of the Ministry of Culture of the Republic of Indonesia, cultural preservation is one of the policy directions for cultural advancement aimed

at strengthening national identity while supporting national development through the sustainable protection, development, and utilization of cultural heritage. As of the end of 2024, Indonesia has designated a total of 2,213 elements of Intangible Cultural Heritage (ICH) nationwide, necessitating sustained efforts in their protection, development, utilization, and promotion [5]. In line with this policy direction, the cultural potential of each village needs to be effectively packaged and communicated so that it is not only preserved but also provides added value to the community.

In this regard, village branding is a key strategy for building a village's identity, strengthening its image based on local wisdom, and enhancing the village's appeal in the areas of tourism, investment, and creative economic development. Brumbung Village is located in Kepung District, Kediri Regency, East Java Province, and is known as a village with a strong agrarian character. The geographical and social conditions of Brumbung Village show a close relationship between the community and agricultural activities as part of their daily lives. These agricultural activities not only serve as a source of livelihood, but also shape a value system that emphasizes togetherness, simplicity, perseverance, and closeness to nature. These values are alive in the social practices of the community and form part of the collective identity of the village that has been passed down from generation to generation. Various studies show that agrarian communities tend to build a strong collective identity through social relations based on working together, natural cycles, and recurring local traditions [6], [7].

In addition to its agrarian character, Brumbung Village also has cultural potential that is reflected in the existence of historical relics and local narratives that are still recognized by the community. One cultural element that has an important place in the collective memory of the community is the existence of several statues, such as the *Arca Kala*, the *Arca Dwarapala*, and the *Arca Jaladwara*, as well as two inscriptions that preserve the history of Brumbung Village. These are understood not merely as artifacts of the past, but as markers of history and symbols of the village's cultural continuity. The existence of such cultural relics shows that the identity of Brumbung Village was formed through the relationship between history, space, and the social experiences of the community. The narratives that develop around these relics help shape the way the community interprets the origins, journey, and character of their village. In the context of visual culture, historical artifacts often function as symbolic markers that strengthen the collective memory and sense of attachment of a community to a place [8].

In contemporary social development, villages face the challenge of maintaining and communicating their cultural identity amid the tide of modernization and changing communication patterns. The development of information technology and increased cross-regional interaction have encouraged villages to adapt in conveying their identity, not only to the internal community, but also to external parties. However, in many cases, including in Brumbung Village, cultural identity is still mostly present in the form of practices and oral narratives, while structured visual representations have not been consciously and systematically formed.

The urgency of this issue is reinforced by the growing concern over the erosion of local cultural identity in the era of digital globalization. Studies indicate that rapid digital transformation and increased mobility have altered the ways communities communicate and preserve cultural values [9], [10]. At the same time, many villages in Indonesia continue to lack formal visual identity systems capable of representing their cultural uniqueness in contemporary communication environments. Without adequate visual articulation, local cultural narratives risk becoming less visible to younger generations and external audiences. Therefore, developing culturally grounded visual identities is increasingly important as a strategy for preserving and communicating local heritage in the digital era.

Visual representations play a strategic role in articulating the identity of a place because they are able to encapsulate values, history, and social character into a recognizable form [11]. Visual symbols are not understood solely as aesthetic elements, but as constructions of meaning that arise from specific social and cultural contexts [12]. When visual symbols are designed based on an understanding of local values, they can serve as a medium for communicating identity that bridges tradition and contemporary context. Conversely, without adequate cultural

understanding, visual representations risk losing their connection to the social reality of the community they represent [13]. Research in the fields of design and cultural studies shows that visual identities rooted in local contexts have greater potential to be accepted and interpreted collectively [14].

To date, Brumbung Village does not have a logo that specifically represents its cultural values and character. This does not indicate a lack of identity, but rather highlights the need to explore how the cultural identity of the village, which lives on in social practices and collective memory, can be articulated in visual form. This absence of visual representation is an important basis for this study to examine the potential of Brumbung Village's local wisdom as a source for creating a contextual and meaningful logo. In several studies, the absence of formal visual symbols is understood as an opportunity to formulate a more reflective and context-based representation of identity [15], [16].

Previous studies on visual identity and place branding have generally focused on urban branding, tourism destinations, cultural institutions, and commercial entities. Although these studies demonstrate the importance of local culture in shaping visual identity, most of them emphasize visual outcomes rather than examining how cultural meanings are systematically interpreted and translated into design concepts. Furthermore, studies focusing on rural communities often discuss local wisdom as a sociocultural phenomenon without exploring its articulation into visual communication systems. As a result, the process through which collective memory, local narratives, and cultural values are transformed into visual identity remains insufficiently explained. Based on this background.

This study aims to (1) identify the local wisdom values embedded in the historical, social, and agrarian characteristics of Brumbung Village; (2) analyze how these values can be articulated into visual symbols through logo design; and (3) evaluate the extent to which the resulting logo is perceived as representing the collective identity and cultural narratives of the village community. The novelty of this study lies in three aspects. First, it investigates visual identity design within the context of a rural community that has not previously possessed a formal visual identity. Second, it proposes the adaptation of the ADDIE framework as a cultural-interpretive model rather than as an instructional design model, enabling a systematic translation of local wisdom into visual symbols. Third, this study integrates historical artifacts, collective memory, agrarian values, and community traditions into a unified visual identity system, thereby extending the discourse on culturally grounded visual identity design beyond conventional branding approaches.

Existing studies have highlighted the role of visual identity in representing cultural values and strengthening place identity. Other studies have examined local wisdom, collective memory, and cultural resilience within rural communities. However, these two streams of research largely remain disconnected. Research on visual identity tends to focus on semiotic interpretation and branding outcomes, while studies on local wisdom rarely address the design process through which cultural meanings are transformed into visual systems. Moreover, limited attention has been given to villages with strong agrarian and historical characteristics that lack formal visual representations. Therefore, there remains a gap in understanding how local wisdom can be systematically articulated into visual identity through a culturally grounded design methodology. As shown in Table 1.

Table 1. Analysis of the Research Gap Between Previous and Current Studies

1	Previous Research → Local Wisdom Studies → Not yet translated into the visual identity system
2	Previous Research → Visual Identity Studies → Lacks discussion of the process of interpreting village culture
3	Current Study → Connecting local cultural values → interpretation → logo → evaluation of meaning

Based on this background, this study aims to examine how the local cultural values of Brumbung Village can be interpreted and translated into a visual identity concept using a logo. The novelty of this study lies in its effort to address the limitations of previous research in

translating local cultural values into visual identity within a rural context by repositioning the ADDIE framework as a cultural-interpretive model that integrates cultural interpretation and design outcomes into a cohesive visual system. This study does not position design as a purely technical process, but rather as a cultural medium that serves to articulate the identity, collective memory, and social values of the village community. With this approach, this study is expected to contribute to cultural arts studies, particularly in understanding the role of visuals as a means of representing local cultural identity in a rural context.

2. Method

Data collection was conducted between September and October 2025 through semi-structured interviews, participant observation, documentation studies, and design validation sessions. The study employed purposive sampling, which is appropriate for qualitative research because it allows the selection of participants who possess relevant knowledge regarding the cultural history, social practices, and local wisdom of Brumbung Village. A total of six key informants participated in this study, consisting of: (1) the Village Head of Brumbung, who provided information regarding village development and identity; (2) two local cultural experts who explained historical artifacts, oral traditions, and cultural meanings associated with the village; (3) two community representatives actively involved in cultural activities such as kirab budaya, nyadran, and soyo; and (4) one village administrator responsible for documenting local heritage and community activities.

These informants were selected because they were considered capable of providing rich and credible information concerning the cultural values and collective identity of the village. The study also involved 38 respondents during the evaluation stage to assess perceptions regarding the appropriateness and communicative effectiveness of the proposed logo design. Respondents consisted of village residents, community members familiar with Brumbung Village, and individuals with an interest in visual communication and local culture.

Data validity was ensured through source triangulation, method triangulation, and member checking. Source triangulation was conducted by comparing information obtained from village officials, cultural experts, and community members. Method triangulation was achieved by comparing findings from interviews, observations, and documentary evidence, including village archives, historical records, photographs of cultural artifacts, and visual documentation of cultural activities. Member checking was conducted by presenting the interpretation results and preliminary visual concepts to several key informants to verify whether the identified cultural meanings accurately reflected local understandings.

This research uses a phased framework adapted from the ADDIE model. The use of the ADDIE framework was theoretically justified because ADDIE provides a systematic and iterative structure for transforming complex information into communicative representations. While traditionally employed in instructional design, recent studies have demonstrated that ADDIE can also function as a flexible developmental framework for organizing stages of analysis, design, development, implementation, and evaluation [17].

In this study, ADDIE was adapted as a cultural-interpretive framework to guide the transformation of local wisdom into visual identity elements. The analysis stage focused on understanding the cultural context of Brumbung Village by examining local values, social practices, and historical narratives that are alive in the community. At this stage, the village is understood as a socio-cultural space, where identity is formed through interactions between the community, the environment, and cultural heritage. The analysis is conducted to identify cultural elements that have symbolic relevance and the potential to become the conceptual basis for the creation of the logo.

Data analysis followed an interpretive thematic approach consisting of four stages. First, all interview transcripts, observation notes, and documentary materials were coded to identify recurring cultural themes. Second, codes were grouped into broader categories such as historical heritage, agrarian values, social solidarity, local beliefs, and environmental characteristics. Third, these categories were synthesized into symbolic concepts and visual

principles. Fourth, the symbolic concepts were translated into design elements including form, typography, color, composition, and verbal identity.

The Design stage is understood as a process of conceptualizing meaning, not as a technical visual activity. At this stage, the cultural values that have been identified are synthesized into conceptual principles that can be used as a basis for formulating visual representations. This process emphasizes the formulation of symbolic logic, the relationship between cultural values and visual forms, and consideration of the meaning to be communicated through symbols. The Development stage is the stage of transforming cultural meaning into a conceptual visual form. This stage focuses on the process of stylizing and simplifying cultural symbols so that they remain relevant to the contemporary visual context without losing their connection to local values.

Development is understood as a process of negotiation between cultural meaning and the need for communicative visual representation. The implementation stage in this study is not interpreted as the application of design in a real-world context, but rather as a conceptual simulation to examine the potential readability and meaning of visual symbols. At this stage, visual representations are positioned as artifacts of study that are tested reflectively against the cultural and social context of the village community in order to understand the possible interpretations of meaning that arise.

The evaluation stage is carried out through critical reflection on the suitability between the identified cultural values and the formulated visual meanings. The evaluation focuses on the connection between visual symbols and the collective identity of the community, as well as their potential representation as a medium for cultural articulation. This stage emphasizes aspects of cultural meaning and relevance, rather than purely technical or aesthetic assessments. The transformation of cultural values into logo elements followed a structured process. Historical artifacts such as *Arca Kala*, *Arca Dwarapala*, *Jaladwara*, and the *Brumbung* inscriptions were interpreted as symbols of protection, continuity, and historical identity.

Social values including *gotong royong*, togetherness, *kirab budaya*, *nyadran*, and *soyo* were translated into circular and interconnected visual forms representing unity and collective participation. Agrarian characteristics were represented through green color symbolism, while the historical meaning of Brumbung as a water-rich settlement was translated through blue color elements and bamboo-inspired typography. These transformations were conducted through iterative sketching, symbolic abstraction, and validation with informants to ensure cultural relevance and representational accuracy.

3. Results and Discussion

This section presents the results of research and discussion on the process of cultural meaning-making that underlies the formulation of the Brumbung Village Logo. The results of the research are not positioned as a final design product that has been officially implemented, but rather as a conceptual cultural artifact that reflects the interpretive process of translating local values into visual representations. In this context, the logo is understood as a symbolic system that mediates cultural narratives, collective memory, and contemporary visual language.

3.1. Analyze

The analysis phase focused on interpreting Brumbung Village as a living cultural space, shaped by its historical continuity, environmental conditions, and social practices.

3.1.1. Historical Relics of Past Kingdoms

The historical relics found in Brumbung Village function not merely as archaeological remains but as symbolic resources that contribute to the construction of local identity. From a semiotic perspective, artifacts such as *Arca Dwarapala*, *Arca Kala*, *Jaladwara*, *Petirtaan Geneng*, and the *Brumbung* inscriptions operate as cultural signs that connect contemporary society with historical memory. Their continued presence enables the community to maintain a sense of continuity between past and present.

This finding supports the argument that place identity is strengthened when visual and material symbols serve as carriers of collective memory. Similar findings have been reported in

studies of culturally grounded visual identity, where historical artifacts provide legitimacy and authenticity to contemporary identity systems. Therefore, the significance of these relics lies not only in their historical value but also in their capacity to function as visual references for constructing a culturally meaningful logo.

- *Arca Dwarapala*: According to local cultural experts, the Arca Dwarapala is depicted as an entity that guards a specific location that has a special status. In this case, Brumbung village is a village that had special privileges during the ancient kingdom era, particularly during the Kediri kingdom. (Fig. 1) showing a photo of the *Arca Dwarapala*.



Fig 1. *Arca Dwarapala*

- *Arca Jaladwara*: *Arca Jaladwara* is a statue found at a water source (Fig. 2). This *arca* serves to channel water from its source to a pond or river. In this case, the Arca Jaladwara found in the *Petirtaan Geneng* area has a distinctive feature in the form of a relief of the Dewi Sitala, known as the goddess of healing in Hinduism.



Fig 2. *Arca Jaladwara*

- *Arca Kala*: In the architecture of a gate at a certain location, at the top of the gate there is a statue called *Arca Kala* (Fig. 3). According to local cultural experts, the *Arca Kala* was found not far from several other relics.



Fig 3. *Arca Kala*

- *Prasasti Brumbung 1 and 2*: The *Prasasti Brumbung 1* and *2* in Fig. 4 are believed to date back to the Kediri Kingdom era. Written in *Kawi* script, it contains information about the special privileges granted to Brumbung village as an agrarian village.



Fig 4. *Prasasti Brumbung 1 & Prasasti Brumbung 2*

- *Petirtaan Geneng*: *Petirtaan Geneng* is a site believed to be a place for bathing and healing, as there is a relief of the goddess *Sitala* on the *Jaladwara*. *Petirtaan Geneng* is located in a rice field area in Watu Tulis, Kebonagung, Brumbung (Fig. 5).



Fig 5. *Petirtaan Geneng*

In addition, according to local cultural experts, the name “*Brumbung*” was taken from the condition of the village of *Brumbung*, which has many springs that “*ngembung*” or settle, and then to channel them to the rice fields, residents use bamboo as irrigation.

3.1.2. Culture and Society

The people of Brumbung Village are known as a community that still upholds the principle of togetherness in their social life. Togetherness is not only understood as a normative value, but is also present as a way of life that is practiced collectively in various social and cultural activities. Relationships between residents are formed through intense interaction, mutual acquaintance, and involvement in communal activities that strengthen social cohesion [18]. In the context of rural communities, this type of social cohesion is often understood as the foundation for the formation of sustainable collective solidarity.

The principle of *gotong royong* in Brumbung Village is reflected in various joint activities that involve the active participation of people across generations. *Gotong royong* is not merely understood as working together, but as a form of social responsibility that binds individuals in a network of shared interests [19]. This practice shows that social relations in the village are still based on the principles of reciprocity and a sense of belonging to the social environment. In traditional community studies, collective work practices such as this are seen as social mechanisms that strengthen (social trust) and community integration [20].

One tangible manifestation of this sense of community can be seen in the *kirab budaya* that are held regularly. (Fig. 6) *Kirab budaya* are not merely ceremonial events, but spaces for articulating the collective identity of a community. Through these *kirab*, villagers symbolically display their history, values, and pride in their cultural heritage. These activities reflect how the public space of a village functions as a medium for the reproduction of social and cultural identity.



Fig 6. Kirab Budaya

In addition to *kirab budaya*, the *nyadran* tradition is also an important moment for strengthening social relations within the community. (Fig. 7) *Nyadran* is understood as a cultural practice that combines elements of spirituality, respect for ancestors, and social gatherings of villagers. In its implementation, the community is collectively involved from the preparation to the ritual procession. From a cultural anthropology perspective, this tradition is seen as a form of communal ritual that strengthens collective memory and the continuity of community identity [21].



Fig 7. *Nyadran* tradition

Soyo activities, carried out as a form of collaborative work in a specific social context, demonstrate how the value of mutual cooperation remains alive in the daily practices of the Brumbung community. (Fig. 8) *Soyo* is not only a technical activity, but also a space for social interaction that enables the exchange of experiences, narratives, and solidarity among residents. In many studies on agrarian societies, collective work practices such as this are considered a form of social capital that plays an important role in maintaining the stability and sustainability of the community [22].



Fig 8. *Soyo* activity

The togetherness reflected in *kirab budaya*, *nyadran*, and *soyo* shows that the people of Brumbung Village still maintain a social structure based on active participation and direct involvement. This participation is not built solely on formal instructions, but grows from a collective awareness of the importance of maintaining social harmony. Within the framework of community participation theory, this kind of involvement is understood as a strong indicator of community resilience in the face of social change [23]. The social structure of Brumbung Village, where the majority of the population works as farmers, has shaped a pattern of social relations based on collective work and mutual dependence. Agricultural activities, from land

cultivation to harvest time, cannot be separated from joint coordination and mutual support from the community. In an agrarian society, the agricultural production cycle often becomes a space for the formation of sustainable social solidarity, because individual success is closely related to the collective contribution of the community [24]. Agricultural communities tend to have a high level of social cohesion because their work patterns depend on collaboration and trust among community members [25]. Thus, the values of togetherness and mutual cooperation in Brumbung Village are not only born from cultural traditions, but are also rooted in the economic structure and agrarian lifestyle that shape the social character of the community. Furthermore, the practice of togetherness in Brumbung Village shows that the value of mutual cooperation is not merely a legacy of the past, but remains relevant in the contemporary context. Amidst social transformation and the penetration of global culture, the village community is still able to maintain traditional solidarity mechanisms as the foundation of its social identity. The sustainability of collective values in local communities contributes to cultural resilience and the strengthening of regional identity [26].

The analysis shows that the identity of Brumbung Village is deeply rooted in its agrarian character, as well as the existence of cultural heritage sites that still hold symbolic meaning to this day. From a cultural perspective, a village is more than just an administrative unit; it is a socio-cultural location where meaning, values, and symbolic relationships are created and passed down from generation to generation [27]. The existence of historical artifacts such as *arca* and *petirtaan* sites reinforces the understanding that Brumbung Village has a deep and enduring symbolic meaning. These artifacts not only serve as relics of the past, but also as carriers of cultural memory that influence how the community perceives the village's identity today. In addition to physical aspects, social values such as mutual cooperation and community spirit were also identified as important elements in shaping the character of Brumbung village. These non-material values play a major role in maintaining social cohesion and building a collective identity within the community [28]. Therefore, this stage of analysis confirms that cultural, environmental, and social dimensions are an inseparable whole, and form the conceptual basis for the formulation of visual representations [29].

3.2. Design

At this stage, there is a process of conceptualizing cultural meaning, not merely as a technical visual activity. At this stage, the cultural values that have been identified are synthesized into visual principles that serve as guidelines in the formulation of the logo. This process emphasizes the relationship between symbolic meaning and visual form, and positions design as a culture-based interpretive practice. In this context, logos serve as a system of representation that simplifies the complexity of cultural narratives into recognizable symbolic forms [30]. The conceptualization process involves translating intangible cultural values, such as protection, harmony, and togetherness, into coherent and meaningful visual logic. This approach is in line with the view that visual symbols can be understood as cultural texts that are open to social interpretation [31]. Rather than focusing on aesthetic preferences, the design stage emphasizes the construction of meaning and symbolic coherence. The visual principles formulated at this stage serve as a bridge between the process of cultural meaning and visual articulation, so that the resulting identity remains rooted in the local context but is relevant to contemporary visual communication.

3.2.1. Synthesis of cultural values

Based on the results of the analysis of the social and cultural context of Brumbung Village, several dominant values were found to shape the character of the community, namely togetherness and *gotong royong*, agrarian character, and attachment to natural resources, especially water, as part of the historical meaning of the name "*Brumbung*." These values do not stand alone, but are intertwined in the social practices of the community, such as in *kirab budaya*, *nyadran*, and *soyo*. In addition, there are several cultural heritage sites that still exist and are preserved today, including several statues found in the Brumbung Village area. The synthesis process was carried out by identifying the interrelationships between these values to formulate the conceptual foundation of the logo. Togetherness is understood as a social value, agrarian as an economic structure and living space landscape, water sources as symbols of

sustainability and life, and cultural heritage sites as evidence of a glorious past [34], [32], [33], [35]. These four aspects were then established as the basis for the meaning in the logo design.

3.2.2. Symbolization Strategy

The symbolization process represents a form of cultural abstraction in which tangible and intangible cultural elements are transformed into visual language. The design uses a representative and metaphorical approach [36], [37]. Rather than reproducing cultural objects literally, the design process sought to identify the symbolic essence embedded within each cultural element. This approach is consistent with visual semiotics theory, which suggests that effective visual identity systems operate through symbolic condensation, whereby complex cultural narratives are simplified into recognizable signs. In the context of Brumbung Village, historical artifacts were not represented as exact replicas. Instead, their symbolic meanings protection, continuity, legitimacy, and collective memory were extracted and translated into visual structures that could communicate these values within a contemporary design context. Consequently, the logo functions not only as an identifier but also as a symbolic interface through which cultural narratives become visually accessible. Table 2 shows the results of the analysis and symbolic interpretation.

Table 2. Symbolization strategy results

Aspect	Findings	Symbolization
Historical Relics and Cultural Heritage Sites	<i>Petirtaan Geneng, Arca Dwarapala, Arca Kala, Prasasti Brumbung 1 and 2</i>	Simplified into a more dynamic symbol
Culture and Society	<i>Gotong Royong, Togetherness, Kirab Budaya, Nyadran, Soyo</i>	Symbols or shapes that have a corresponding meanings
Meaning of Village Names	<i>"Ngembung" Water Source, Bamboo Used for Irrigation</i>	Colors with matching meanings

3.2.3 Visual Element Specifications

Based on the concept that has been formulated, visual element specifications have been determined, including the color system, shape structure, and typography. Green was chosen to represent the agricultural landscape and fertility of the region. Blue represents the symbol of water sources, in line with the historical meaning of the village's name. Meanwhile, orange is inspired by the character of the brick material at the *Petirtaan Geneng* site as a representation of historical traces and cultural heritage. The form structure is designed with a dynamic composition, depicting development and transformation. The typography is developed with a bold character, so that it can reflect the village's strong identity while remaining open to development. Table 3 shows the results of visual specifications.

Table 3. Visual element specifications results

Finding	Form	Elements	Meaning
Arca Kala and <i>Aksara Kawi</i>	Structure shape	Dynamic shape	Development and transformation
Geographical Conditions, Temple Architecture, and Meaning of Names	Colors	Green, Blue, Orange	Green: Fertility, Growth, Sustainability Blue: Symbol of water, sustainability of life Orange: Warmth and Openness
Geographical conditions and meaning of names	Typography	Upright display typeface	Strong

3.2.4 Formulating the Visual Concept

The next step is to formulate how these values can be translated into visual language. The visual concept is designed using a symbolic approach, in which each element of form, color, and composition has a meaning related to the character of Brumbung Village [38]. At this stage, several alternative sketches were created until a dynamic, legible, and memorable logo and typography were found. (Fig. 9) shows alternative sketches for the Brumbung Village logo.

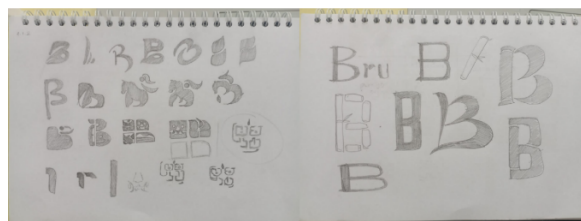


Fig 9. Sketch of the Brumbung Village Logo

With this approach, the logo is not merely an administrative identifier, but also a representative symbol that contains a cultural narrative.

3.3. Development

From a visual semiotic perspective, the Brumbung Village logo operates simultaneously at iconic, symbolic, and cultural levels. At the iconic level, the overall configuration resembles the form of *Arca Kala*, creating a visual association with one of the village's most significant cultural artifacts. This iconic relationship enables viewers to connect the logo with a recognizable element of local heritage. At the symbolic level, the logo transcends literal representation. The circular forms embedded within the logogram symbolize social cohesion, collective participation, and the continuity of communal relationships. These meanings are not derived from visual resemblance but from cultural conventions and shared social understandings within the village community. Historically, the adaptation of *Kawi* script elements establishes a visual bridge between the contemporary village identity and its historical roots during the Kediri Kingdom period. Rather than functioning as decorative references, these script-derived forms operate as visual evidence of historical continuity. Such an approach aligns with studies suggesting that culturally grounded visual identities become more meaningful when historical references are integrated into the symbolic structure of the design. Furthermore, the integration of historical, social, and environmental elements demonstrates that the logo functions as a multilayered identity system. The visual form does not communicate a single narrative but combines historical memory, agrarian culture, social solidarity, and environmental symbolism into a unified representation. This multidimensional approach distinguishes the logo from conventional branding practices that often prioritize aesthetic recognition over cultural significance. (Fig. 10) presents the visualization results of the Brumbung Village logo.



Fig 10. Brumbung village logo design results

The logogram was developed from a composition of Javanese *Kawi* characters that spell out the word "Brumbung", which was then visually reworked to form a symmetrical and flowing structure (Fig. 11). The Javanese *Kawi* script itself is the script used in the Brumbung I and II inscriptions. These inscriptions have content that is closely related to the history of the village of Brumbung as one of the agrarian villages during the Kediri kingdom. This adaptation does not aim to reproduce the script literally, but rather to interpret it visually as a form of cultural abstraction relevant to the current visual context. This approach reflects the view that traditional scripts can serve as a source of visual identity when processed through a process of cultural reinterpretation [39].



Fig 11. Logogram of the Brumbung village logo

Overall, the shape of the logogram forms the image of a kala statue, which is one of the cultural relics found in Brumbung Village (Fig. 12). In Javanese cultural tradition, Arca Kala are interpreted as symbols of guardians and protectors of sacred spaces [40]. This interpretation presents the village as a space that is symbolically protected, both spiritually and socially, so that the logo is not only representative but also protective in meaning.



Fig 12. Logogram of the Brumbung village logo

The logogram contains two ring-shaped elements, which symbolize mutual cooperation and community spirit among villagers can be seen in Fig. 13 [41]. In addition, the circular shape is often symbolically interpreted as unity, continuity, and balance, making it relevant to represent the social values of the Brumbung Village community [42].



Fig 13. Interpretation of the ring shape in logograms

The typography for the word “Brumbung” was developed using tall, straight characters, representing bamboo (Fig. 14). The choice of this form is directly related to the etymological meaning of Brumbung Village as a spring that flows into rice fields using bamboo. Thus, typography functions not only as a textual element, but also as a visual symbol that reinforces the cultural narrative of the village [43].



Fig 14. The Representation of bamboo in the typography of the Brumbung village logo

The use of color in the logo (Fig. 15) is also an important part of the cultural meaning process [44]. The color green represents the rice field landscape and the agrarian character of Brumbung Village, which has been known since the royal era, as evidenced by the Brumbung I and II Inscriptions. The color blue represents the element of water, which is related to the philosophy of springs and the meaning of “ngembung” as a symbol of abundance and the source of life [45]. Meanwhile, the orange color is taken from the color of the bricks at the Petirtaan Geneng Site, which was historically used as a place for bathing and healing, reinforced by the presence of the Jaladwara statue in the form of the goddess Sitala as a symbol of healing. The orange color is also interpreted as a representation of the social warmth and openness of the residents of Brumbung Village in their daily lives [45].

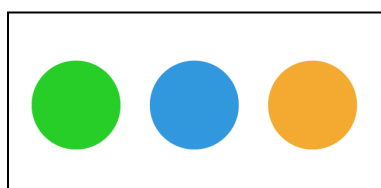


Fig 15. Color selection for the logo

The tagline “*Berdikari*” represents Brumbung Village's aspiration to become an independent village based on local potential. This concept of independence refers not only to economic aspects, but also to cultural resilience and the village's ability to manage agricultural resources, livestock, cultural heritage, and MSMEs in a sustainable manner. As a verbal element, the tagline serves to strengthen the narrative of the logo with the village's future orientation [46].

3.4. Implementation

The Implementation stage in this study is understood as a conceptual simulation space, not as a form of administrative application of the logo in public spaces. At this stage, the logo is not positioned as a final product that is immediately used, but rather as a reflective medium for reading the possibilities of legibility, representational power, and the potential meaning of visual symbols in the social and cultural context of Brumbung Village. The implementation simulation was carried out through the design of a sample sign system as a medium representing the interaction between the logo and social space (Fig. 16). The selection of a sign system as an example of implementation media is due to the fact that sign systems are an important aspect in providing information to audiences regarding cultural heritage sites and important locations in the village of Brumbung. Sign systems are an important aspect of wayfinding systems, whereby specific signs are created to make it easier for users to find certain directions or locations [47]. This is not intended as a final decision on implementation, but rather as an analytical tool to test how the logo works when placed in a real village landscape. Through this approach, the logo can be seen not only as a graphic element, but as part of the collective visual experience of the community.

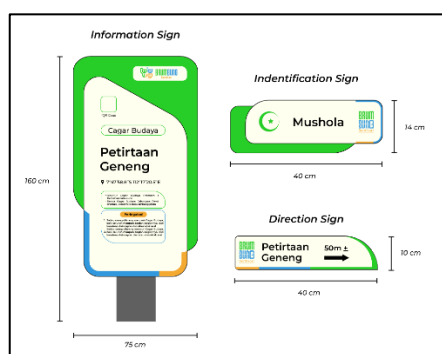


Fig 16. Logo aplication in sign systems

This approach emphasizes that the meaning of a logo is not formed solely through its physical form, but rather through the relationship between symbols, space, and the social practices that surround it. In the context of Brumbung Village, the simulation of implementation in the sign system allows us to read how the values of togetherness, agrarian character, and traces of local culture can be articulated in a visual communication system that is integrated with the environment. Consequently, the Implementation stage serves as an analytical lens for understanding how visual symbols have the potential to function as a medium for cultural communication. This stage also serves as an initial evaluative space for examining the consistency of meaning and visual acceptability before the identity is positioned as a formal representation of the village.

3.5. Evaluation

The evaluation results indicate that the proposed visual identity effectively represents Brumbung Village's cultural identity. High scores on cultural relevance, symbolic meaning, and collective identity demonstrate that respondents recognized the relationship between the visual elements and the village's local wisdom. These findings support previous studies suggesting that culturally grounded visual identities strengthen place identity and audience engagement. Although memorability received a relatively lower score, this suggests that culturally rich logos may require contextual understanding before their meanings become fully recognized. Rather than representing a limitation, this reflects the balance between symbolic complexity and immediate recognition. Therefore, the effectiveness of culture-based visual identity should be assessed not only through aesthetic appeal but also through its capacity to

communicate collective memory, cultural values, and local identity. These findings further support the use of culturally informed visual communication as a sustainable approach to rural branding. The evaluation stage was conducted using a questionnaire method to measure respondents' perceptions of the effectiveness of the logo as a visual identity that represents the cultural values and character of the region. The evaluation was carried out by distributing an online questionnaire to 44 respondents using a 1–5 Likert scale (1 = strongly disagree, 5 = strongly agree) [48]. All responses received were declared valid and analyzed descriptively by calculating the mean value for each indicator. As can be seen in Table 4.

Tabel 4. Mean score from the questionnaire on audience perception of the logo

Aspects of the question	Mean Score
The logo's form composition is balanced	4.1
The typography of the logo matches the character of the logo	4.17
The logo's color is harmonious	4.22
has a distinctive character	4.24
easy to remember when seen	3.93
professional	4.24
modern but with a local feel	4.34
representing the identity of a place	3.98
can potentially be used as a village identity	4.1
arousing curiosity about its meaning	4.41
The philosophical explanation helps to understand the logo	4.59
Symbols relevant to cultural values	4.49
Colors with clear meanings	4.37
The strong connection between symbols and cultural narratives	4.41
meaningful explanation	4.49
Overall, the logo is communicative	4.41
representing collective identity	4.39
The logo demonstrates the potential to function as a medium of cultural representation, although further implementation and validation in broader community settings are still required.	4.37

Overall, the evaluation results indicate that the proposed logo received positive responses, with mean scores ranging from 3.93 to 4.59. The highest-rated indicator was the role of philosophical explanations in enhancing logo understanding (mean = 4.59), followed by the relevance of visual symbols to local cultural values (mean = 4.49) and the relationship between symbols and cultural narratives (mean = 4.41). These findings suggest that the interpretive design approach successfully translated local wisdom into meaningful visual elements. Respondents also perceived the logo as effective in communicating collective identity (mean = 4.39) while maintaining balanced visual composition, harmonious colors, and typography consistent with the village's character. Although memorability (mean = 3.93) and direct representation of place identity (mean = 3.98) received comparatively lower scores, both remained within the positive category, indicating that the logo functions as an interpretive cultural symbol rather than a literal visual marker. Overall, respondents considered the logo appropriate as both the official visual identity of Brumbung Village and a medium for cultural representation. Based on these overall results, it can be concluded that the designed logo has a high level of acceptance and meaning. This evaluation shows that a culture-based design approach not only produces aesthetically pleasing visual forms, but is also capable of establishing effective symbolic communication when supported by a clear philosophical narrative.

4. Conclusion

Based on the entire process of analysis, conceptualization, development, and evaluation, this research produced a Brumbung Village Logo rooted in agrarian characteristics, values of togetherness, and historical traces that live on in the collective memory of the community. The logo is designed not only to serve as an administrative identifier, but also as a symbolic system that represents the village's cultural narrative in an integrated manner. Visually, the logogram developed from a reinterpretation of Javanese Kawi script forms the image of a *kala* statue as a symbol of protection and guardian of space, which conceptually presents Brumbung Village as

a protected space with sustainable historical value. The circular element within it signifies mutual cooperation and togetherness, while the bamboo-like typography reinforces the relationship between the logo and the etymological meaning of the village as a source of water that flows to agricultural land. The green, blue, and orange color scheme builds continuity between the agricultural landscape, the symbol of water as the source of life, and the material traces of the *Petirtaan Geneng* site as a representation of cultural heritage. The evaluation results show that the logo is perceived as communicative, symbolically relevant, and strongly connected to local cultural values. High average scores on the indicators of symbol and cultural narrative relationships, as well as understanding of meaning through philosophical narratives, confirm that the interpretive approach used is capable of producing meaningful and contextual visual representations. Thus, the results of this study show that the designed logo has the potential not only as a graphic element, but also as a medium of cultural representation that can bridge the collective memory, social values, and future orientation of Brumbung Village.

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Declarations

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