



# ***Bundo Kandung Monument in The Nagari Sijunjung Traditional Village, Sijunjung Regency, Form And Color Study***

**<sup>1</sup>Genta Fransisma Kamel\*, <sup>2</sup>Rica Rian, <sup>3</sup>Hamzah, <sup>4</sup>Suryanti**

<sup>1,2,3,4</sup>Fine Arts Program, Faculty of Fine Arts and Design, Indonesian Institute of the Arts Padangpanjang

\*Corresponding Author

Email: [fransisma29genta@gmail.com](mailto:fransisma29genta@gmail.com)

---

## **ABSTRACT**

---

This research discusses the Bundo Kandung Monument in the Nagari Sijunjung traditional village, Sijunjung Regency. According to the *KBBI* (*Kamus Besar Bahasa Indonesia*), a monument is a large and tall pillar made of stone, brick and so on. In another sense, a monument can also be a symbol/icon of the area concerned. This research includes a brief history, shape and color. This research uses a qualitative approach which includes observation, interviews and literature study. The data used includes primary and secondary data. This research was carried out directly in the field, namely in Nagari Sijunjung, Sijunjung Regency, West Sumatra Province. Based on the results of this research, it shows that Nagari Sijunjung has strong culture and customs. Where the existence of traditions and harmony among the people of Nagari Sijunjung is reflected in how they preserve their culture. Bundo Kandung plays an important role in preserving culture and customs. With the existence of the Bundo Kandung institution in Nagari Sijunjung, the deliberation and planning process for activities in Nagari Sijunjung runs smoothly. The shape of the Bundo Kandung monument is a visual of Bundo Kandung holding a carano on his head telling how Bundo Kandung is proof of the high status of women in Minangkabau. How do women and men have the same rights and no one is superior to men or women in Minangkabau because everyone has the right to express their own opinions. The colors on the monument illustrate that the characteristics possessed by Bundo Kandung represent leadership, responsibility, fairness and wisdom.

**Keywords:** monument; *Bundo Kandung*; Sijunjung.

---

## **I. INTRODUCTION**

The Bundo Kandung Monument, which is among the beautiful architectural beauty of the rumah gadang in the Sijunjung traditional village, adds to the attraction for tourists and adds to the artistic value in the Nagari Sijunjung traditional village. The existence of this monument is proof of the existence of Bundo Kandung which symbolizes women in Minangkabau who have a high rank. Apart from that, there is another opinion which says that the creation of the monument was intended to commemorate an event in Sijunjung. This incident was the drowning of a woman in the mud and being lifted back to the surface (Junjuang) by the local community and became the origin of the name Nagari Sijunjung. The monument that can now be seen in Jorong Padang Ranah is a depiction of the soul of putri junjung who drowned and was saved by the people of Sijunjung (personal interview, Irham Tobo Khatib Rajo, 13 August 2024).



The shape of the Bundo Kanduang monument is a woman standing upright and wearing traditional Minangkabau clothes (baju kuruang) and on top of her head there is a carano. Apart from that, the color of the Bundo Kanduang monument is black which is used on the clothes, yellow on the salempang, skin color. on the face and hands/feet, red on the skirt. Apart from that, there are also motifs used to add to the beauty of the Bundo Kanduang monument. From the results of interviews with several sources in the Nagari Sijunjung traditional village, it was found how this monument stood and what meaning is contained in the Bundo Kanduang monument.

Based on the description above, researchers are interested in studying the brief history, shape and color of the Bundo Kanduang monument in the Nagari Sijunjung traditional village. Another reason the author is interested in studying the construction of the Bundo Kanduang monument in Nagari Sijunjung is because the monument is a depiction of the Bundo Kanduang which plays the role of the rumah gadang guard and is responsible for the rumah gadang, harato pusako tinggi, and is also a symbol for his people. The use of shapes and colors resembling real female figures on the Bundo Kanduang monument adds to the beauty of traditional village tourism in Sijunjung.

Bundo Kanduang (biological mother) is the personification of the Minangkabau ethnicity as well as the nickname given to the eldest or oldest woman in a tribe. The term Bundo Kanduang itself only applies to women who are married. Literally, Bundo Kanduang means true mother or biological mother. However, in meaning, Bundo Kanduang is a female leader in Minangkabau, who describes the figure of a wise woman who made Minangkabau customs sustainable from the history of minanga tamwan to the Minangkabau traditional era. As a tribute to Bundo Kanduang in the Sijunjung village, a monument in the form of a female figure was built in the middle. jorong Padang Ranah.

Nagari Sijunjung is one of the Nagari/Villages in Sijunjung District, Sijunjung Regency which has natural wealth, very unique and exotic culture as part of the Ranah Minang Silokek National Geopark area. Nagari Sijunjung also has a village called "Minangkabau Time Hall" as a national cultural heritage. The Sijunjung traditional village has a culture that is still preserved and has typical culinary delights such as kalamai, a weaving craft made by the women who live in the gadang houses. Behind the beauty of the Sijunjung traditional village, of course, there is the role of the community in maintaining and preserving the customs and traditions there, one of the most instrumental in preserving it is Bundo Kanduang. Bundo Kanduang, who is the limpapeh rumah gadang, looks after and cares for the rumah gadang.

The aim of this research is to find out the brief history, shape, color and role of Bundo Kanduang in the Sijunjung traditional village. The Nagari Sijunjung traditional village area is a national cultural heritage area where many traditions and customs are still strong. The lack of literature discussing monuments and the Sijunjung traditional village area makes researchers want to know and make research about the Nagari Sijunjung traditional village.



This research is useful in increasing the knowledge and awareness of the Nagari Sijunjung community to maintain and care for the monument in the Nagari Sijunjung traditional village. With this research, it also adds to the information used by the Nagari Sijunjung government to promote the Nagari Sijunjung traditional village to the wider community

## II. LITERATURE REVIEW

A literature review is needed to compare research results obtained by previous researchers in this study. A literature review was carried out to find out various results of previous research and writings related to the Bundo Kandang statue in Nagari Sijunjung, Sijunjung Regency. The aim is to avoid duplication or similarities in the problems to be studied. Apart from that, the researcher also looked for several references from journals and previous theses regarding the Bundo Kandang monument and also regarding history, including national history related to the Bundo Kandang monument. Some research results and related writings are as follows:

Oktaviani, Rinrin's journal about "Woman Statues by Pramono Pinunggul." in 2016. This research aims to describe the form of the statue and the meaning of the female statue by Pramono Pinunggul through an art criticism approach. The results of the research show that: (1) The form of the statue has three styles, namely representative styles in the works of Formal Girl(in), Nawaitu and Wonderwoman, abstraction in the work STOP, realism in the work Gangnam Kepang. (2) visible visual elements, namely straight, curved and zigzag lines, using green, dark brown, white, red, gold and black. (3) the meaning contained in the five works is that the work STOP is interpreted as stopping violence against oneself and stopping abortion, the work Formal Girl(in) is interpreted as a feeling of dissatisfaction, the work Nawaitu is interpreted as humans will not forget the Creator, the work Wonderwoman is interpreted as as a strong, hardworking woman, and the work of Gangnam Kepang is interpreted with the importance of maintaining the traditional art of Kuda Lumping dance. Women are also interpreted as women full of mystery.

Journal of Syahril Syahril, and friends in 2023, research revealed that the traditional houses in Koto Padang Ranah had been built around the 16th century as a result of deliberations from Ninik Mamak Nagari Sijunjung. This traditional house was built not only as a place to hold traditional ceremonies, but also as a place to live. The number of traditional houses in Koto Padang Ranah and Koto Tanah Bato was initially 84 because some were uninhabited and damaged, but now there are only 77 traditional houses. In 2017, the traditional houses in Koto Padang Ranah Sijunjung were designated as cultural heritage by the Ministry of Education and Culture and dubbed the Nagari Sijunjung Traditional Village which includes 2 jorongs, namely Koto Padang Ranah Sijunjung and Koto Tanah Bato. Journal of Ermayanti, E, and friends in 2022. Living Museum: Nagari Sijunjung Traditional Village in the Tourism Industry. Research shows that both cultures (tourism and local culture) 'must' be modified to bridge and act as a lubricant to answer global challenges, so dialogue will occur between the two. This dialogue is because tourism has 'footprint' and 'official' standards and culture has deeply rooted ideals. On the one hand, the noble cultural values of society continue to be 'glorified' but on the other hand it is very interesting to 'package' them. However, local wisdom is still praised as a tradition that needs to be cared for and passed on, but its material and spiritual references are



increasingly faded and falling apart. Apparently (in the era of globalization) it is not the tradition that needs to be maintained, but the image of the tradition which is very easy to display (trade). On the other hand, efforts to commodify culture as a tourism industry are built on orientalist discourse, such as the living museum in the Nagari Sijunjung Traditional Village.

## **2.1 Theoretical Foundations**

Sugiyono (2018: 86-87) The basis of theory is the flow of logic or reasoning which is a set of concepts, definitions and proportions that are arranged systematically. A new research cannot be separated from research that has previously been carried out by other researchers. The discussion regarding the Bundo Kanduang monument in Nagari Sijunjung, Sijunjung Regency requires a theoretical basis as a scientific reference that can strengthen every form of research. This is also intended to answer a series of questions as they have been formulated in a structured manner, the aim is to avoid the development of existing and ongoing discussions. done. The theoretical basis used in this research is as follows:

### **2.1.1 History**

Discusses the history of the Bundo Kanduang monument in Nagari Sijunjung. History is not just events that have occurred in the past, but also interpretations of these events. History is a story compiled by historians based on existing sources. History plays an important role in shaping the identity of a region and influences decisions taken by the government to preserve and maintain both traditions and culture. Zed (1997: 133) History is an important or meaningful event or incident that occurred in the past or past. During the initial formation of the Sijunjung traditional village, Bundo from West Sumatra Province visited the Sijunjung traditional village to see the tourism potential and make observations. Formation of a tourism concept that can be used as a historical source about Minangkabau in Nagari Sijunjung.

### **2.1.2 Monument**

According to the KBBI, a monument is a large and tall pillar/building made of stone, brick and so on. In other words, buildings are built as symbols/icons of the area concerned.

### **2.1.3 Sculpture**

According to Kartika (2004: 37), sculpture is an expression of aesthetic experience which is realized in three-dimensional form (three dimensions). Sculpture is bound by real space, which is different from painting which requires perspective in displaying a third dimension or apparent space. Sculpture is bound by biological time, which is different from music or performing arts which are strictly time bound. Time in sculpture is the time the viewer uses when involved in the living process. To see a statue, an observer cannot experience it simultaneously but requires continuous time.



Based on the definition above, it can be concluded that works of art have a very wide range of media. Everything can be a supporting aspect in the creation of a work of art, one of which is a work of sculpture. This branch of three-dimensional art is an embodiment of human expression and creation created in three-dimensional form.

#### **2.1.4 Shape**

In the discussion of the Bundo Kandung monument in Nagari Sijunjung there is a human figure. Visual form is the physical form of a work of art or a unit of supporting elements of the work of art. Special form is like in a work of sculpture where an object is depicted in a 3-dimensional form so that it can be seen through the human eye. Special form is the role of the artist who is the creator. a work will be visible from the creation process until the work is finished and the artist's emotions will be visible in the work, Kartika (2007: 33) Basically what is meant by form is the totality of a work of art. This form is an organization or a unity or composition of the supporting elements of the work. There are two kinds of forms: first, visual form, namely the physical form of a work of art or a unity of the supporting elements of the work of art, such as in sculpture where an object is depicted in a 3-dimensional form so that it can be seen through the human eye, second special form, namely a form created due to a reciprocal relationship, including the value emitted by the phenomenon of its physical form towards the response of its emotional consciousness. The physical form of a work of art can be interpreted as the concreteization of the subject matter and the psychological form of a work of art is a composition of impressions resulting from responses. As a result of an organized response from the power of an observer's imagination process, a work of art has the weight or meaning (content) of a work of art.

#### **2.1.5 Color**

Kartika (2017: 46) Color, as an element or medium of fine art, is a very important compositional element, both in the fields of fine arts and applied arts. Even further than that, color plays an important role in all aspects of human life. This can be seen from various objects or equipment used by humans which are always governed by the use of color; starting from clothing, jewelry, household equipment, from daily necessities to exclusive items, all take into account the presence of color. Due to the close relationship between color and human life, color has a very important role, namely: color as color, color as a representation of nature, color as a symbol/symbol, and color as a symbol of expression. Color as color, acts as an impression that the eye gets from the light reflected by the objects it hits. Color as a representation of nature, plays a role in representing nature, such as green in leaves, blue in the sky, and red or orange in the sun. Color as a sign/symbol/symbol. the presence of color is a symbol or symbolizes something that is a tradition or general pattern. Color as a symbol of expression means that color can be used to convey messages, meaning and emotions.

The presence of color here is mostly done by traditional artists and is widely used to provide color to wayang, traditional batik, and other works of art that have a traditional image. There is also color here to provide certain signs which are a common habit or general pattern, for example red, green and yellow street lights. Likewise, certain symbols are used in works of art



that use certain patterns, such as in: logos, badges, batik, wayang, and in traditional clothing, for example the color red can mean a depiction of anger, burning passion, danger, courage, etc.-other.

### 2.1.6 Bundo Kanduang

The most popular term associated with Minangkabau women is Bundo Kanduang. This term, functionally, is interpreted as a senior woman or true mother in a Minangkabau matrilineal family. In fact, Bundo Kanduang must have maternal and leadership qualities. Bundo Kanduang is a figure who is able to differentiate between good and bad, including halal and haram. In other words, Bundo Kanduang refers to a woman who has carried out her role as a mother in a traditional and cultural context. In fact, Bundo Kanduang must be knowledgeable and have qualities that can be emulated from other outward actions (Hakimy, 1978: 32).

Meanwhile, Sukmawati's view in Emelia (1996: 50) states that "Bundo Kanduang functionally refers to a senior woman or main mother in a Minangkabau matrilineal family, who has a strong, wise and fair personality, and is mentally and physically capable of making decisions." correct and fair decision. In fact, Bundo Kanduang is a very decisive figure in the moral life and dignity of a family or people

## III. METHOD

This research, which examines the monument in Nagari Sijunjung, requires a research method to summarize and group the data obtained in the field. The research method itself is a scientific way to obtain data with a specific useful purpose. The scientific method means that research activities are based on scientific characteristics, namely rational, empirical and systematic.

### 3.1 Research Design

Sugiyono (2013: 15) Research design is a description of the totality of planning to answer research questions and to anticipate several difficulties that may occur during the research process. Research design is important because it is a strategy for obtaining data needed for hypothesis testing or to answer research questions. Apart from that, research design is also used as a tool to control influential variables in research.

The research method that will be used is qualitative research. Qualitative research method is a research method based on the philosophy of postpositivism, used to research the condition of natural objects, (initially experimental) where the researcher is the key instrument, sampling of the main data source is carried out by purposive sampling, the collection technique is triangulation (combination). Data analysis is inductive/qualitative and research results emphasize meaning rather than generalization.

Meanwhile, in descriptive research, the data collected is in the form of words, images, and not numbers. This is caused by the application of qualitative methods. In addition, everything that is collected is likely to be the key to what has been researched. Thus, the research report will





contain data quotations to provide an overview of the presentation of the report. This data may come from interview scripts, field notes, photos, videotapes, personal documents, notes or memos, and other official documents. Moleong (2013: 11) In this case the researcher acts as an instrument as well as collecting data and functions as a supporter of research tasks as an instrument. In this way, the researcher's status as a researcher is known by the subjects or informants. This research uses a qualitative approach, a type of research where the findings are not obtained through statistical procedures or other forms of calculation. The qualitative approach according to Kriek and Miller in the book Moleong explains that the qualitative approach is a particular tradition in social science that relies on observing humans in their area and relating to these people in their language and terms. Based on the explanation above, it can be concluded that the qualitative and descriptive approach is an approach in research to observe an object in the field and look for accurate data.

Based on the background and problem formulation that has been mentioned, this researcher used a qualitative and descriptive approach to obtain data and information regarding the Bundo Kandang monument in Nagari Sijunjung.

## **3.2 Data Types and Sources**

### **3.2.1 Data Type**

In research methods, there are several common techniques for collecting data. The forms of data obtained in this research are primary data and secondary data. In the primary data, researchers conducted direct observations in Nagari Sijunjung and interviewed indirectly via WhatsApp or directly face to face with the people of Nagari Sijunjung regarding the Bundo Kandang statue, Sijunjung Regency. Meanwhile, obtaining secondary data is done by recording data related to research questions either via the internet, journals, theses, literature studies, articles, photos and images.

### **3.2.1 Data Source**

The term "data sources" refers to the types of information that researchers obtain through their research subjects, and from which they can be obtained. Sources of data obtained: sources/respondents and research location. Moleong (2006:157) states that words and actions are the main data sources in qualitative research, the rest is additional data such as documents and others.

The words and actions referred to here are the words and actions of someone who is observed or interviewed which is the main (primary) data source. If using a questionnaire or interview is the data collection method used by the researcher, the data source is called the respondent, namely the person who responds or answers the researcher's questions, both written and verbal. If the observation technique is used by the researcher, the data source can be an object, movement or process. The term "data sources" refers to the types of information that researchers obtain through their research subjects, and from which they can be obtained.



Sources of data obtained: sources/respondents and research location. Moleong (2006:157) Words and actions are the main data sources in qualitative research, the rest is additional data such as documents and others. The words and actions referred to here are the words and actions of someone who is observed or interviewed which is the main (primary) data source. If using a questionnaire or interview is the data collection method used by the researcher, the data source is called the respondent, namely the person who responds or answers the researcher's questions, both written and verbal. If the observation technique is used by the researcher, the data source can be an object, movement or process.

### **3.2.1.1 Participants**

Participants who actively contributed to this research included: historical experts who knew about the monument in Nagari Sijunjung as main sources and supporters who were recruited purposively (samples with certain considerations that could provide maximum data). Then, supporting respondents through a questionnaire, namely a sample of public opinion regarding the Bundo Kanduang monument, was carried out by snowballing (researchers selected respondents like this snowballing process continued until they obtained data that met their needs). By taking the subject of this research, the researcher wants to introduce the wider community to the existence of the Bundo Kanduang monument in Nagari Sijunjung, Sijunjung Regency scientifically and in writing.

### **3.2.1.1 Research Place**

Location is the place where research will be carried out. The main location of this research will be carried out in Nagari Sijunjung, Sijunjung Regency, West Sumatra to observe monuments and collect respondents from community perspectives regarding the Bundo Kanduang statue in Nagari Sijunjung, Sijunjung Regency, West Sumatra.

## **3.3 Data Collection Techniques**

Data collection techniques are the most strategic step in research, because the main aim of the research is to obtain data Sugiyono (2018: 308). In qualitative research, data can come from various sources. In this qualitative research, to obtain complete data, the researcher used two data collection methods, namely literature study and field study, namely as follows:

### **3.3.1 Literature Study**

Data collection begins through literature study to find out whether what will be done has been researched by other people before, with the aim of maintaining the authenticity of the research. Literature studies are also carried out to look for relevant theories through printed books, research results, journals and so on. Apart from that, literature was used regarding the Bundo Kanduang statue in Nagari Sijunjung, Sijunjung Regency.





### 3.3.2 Field Study

Field studies are a process of data collection activities carried out by going directly to the location. What was carried out in the field study included:

#### 3.3.2.1 Observation

Sugiyono (2018: 229) Observation is a data collection technique that has specific characteristics when compared to other techniques, because observations are carried out directly by researchers, thus the resulting data is considered primary data."

This step is carried out by transcribing the data obtained into results that are easier or more understandable. After that, the data obtained can become the main data in conveying arguments. The observations made in this research focused more on observations about the background to the construction of the Bundo Kanduang monument in Nagari Sijunjung. Observations are carried out to obtain the desired data by listening and participating in the object being studied. By observing the background of the construction of the Bundo Kanduang monument in Nagari Sijunjung, Sijunjung Regency, the desired data was obtained.

#### 3.3.2.2 Interview

Sugiyono (2018: 476) An interview is a meeting held by two people to exchange information or ideas by asking questions and answers. So that later it can be condensed into a conclusion or meaning on a particular topic. Before conducting an interview, we must first know the main problem that will be identified in a research. After that, we are able to ask questions that aim to clarify the problem to be studied. Then the interviewer must be able to select suitable sources to interview. The selection of sources is certainly inseparable from the insight that person has regarding the problem that will later be researched. Interviews were conducted with people directly involved in the Bundo Kanduang monument in Nagari Sijunjung, Sijunjung Regency.

#### 3.3.2.3 Documentation

Sugiyono (2018: 476) Documentation is a method used to obtain information data in the form of books, written numbers, documents, archives and images in the form of reports and information which can later support research. Documentation can also make it easier to provide explanations about the object of research. will be researched later. So that in this way the public or people who read do not assume too much from the description or form of the object of research, especially regarding the construction of the Bundo Kanduang monument in Nagari Sijunjung, Sijunjung Regency.



### 3.4 Data Analysis Techniques

Data analysis is used to analyze data obtained in the field. Then the data will be grouped according to problems and analyzed so that later it becomes material for a thesis with a focus on the problems that are remembered. According to Sugiyono (2017: 207), data analysis techniques are a way to explore and structure data. The data obtained can be obtained from interviews, field notes and documentation. Then the data is selected, compiled and then translated into a result, after which a conclusion can be made that can be interpreted by oneself or others.

Sugiyono (2018: 247) Summarizes all existing data, takes important things according to the existing theme and then collects them. Data that meets the needs of researchers related to the problem formulation. The reduced data can then provide a more specific picture and make it easier for researchers to collect further data, as well as look for additional data if it is still needed. The longer the time researchers spend in the field, the more data they produce, the more complex and complicated it is. For this reason, it is very necessary to reduce data so that what is obtained does not overlap and does not complicate subsequent analysis. Very useful and necessary for additional background research information on the construction of the Bundo Kandung monument in Nagari Sijunjung, Sijunjung Regency.

### 3.5 Data Analysis Presentation Techniques

The stage of presenting the results of data analysis is carried out to clarify research results so that they are clearly depicted. The methods for presenting the results of data analysis are divided into two types, namely informal and formal presentation methods. The informal presentation method is a method in which the presentation is formulated in ordinary words. The formal presentation method is a presentation method using symbols or symbols. Moleong (2004: 06) The data collected is in the form of words, images and descriptives from bar charts. In addition, everything that is collected is likely to be the key to what has been researched. Thus, the research report will contain data quotations to provide an overview of the presentation of the report. The data comes from interview scripts, observations, photos and documentation.

In presenting the results of data analysis, researchers analyzed the very rich data in its original form. This should be done like one would knit so that each section is examined one by one to present the results of the data analysis. In presenting the results of the interview, the background to the construction of the Bundo Kandung monument in Nagari Sijunjung, Sijunjung Regency, is narrated.

## IV. RESULTS AND DISCUSSION

### 4.1 Brief History of the Establishment of the *Bundo Kandung* Monument in Nagari Sijunjung

Starting from a visit made by the *Bundo Kandung* Province institution to the Yogyakarta area in 2004, *Bundo Kandung* representatives saw a traditional village area in the Yogyakarta area,



giving rise to the idea of creating a traditional village area that was the same but showed the customs and culture of the Minangkabau. With surveys and observations carried out by 4 representatives of the provincial *Bundo Kanduang* team throughout the West Sumatra region, it was discovered that Nagari Sijunjung has *rumah gadang* neatly arranged following the flow of the river. The unique thing about the *rumah gadang* in the Sijunjung traditional village is that it is a type of *rumah gadang* which is relatively small. The shape of the building has a rectangular concept with the number of rooms in the *rumah gadang* only having 5 rooms, this uniqueness makes the *rumah gadang* in Nagari Sijunjung different from the *rumah gadang* usually found in Minangkabau which has 7-9 rooms.

The start of *pudiang* planting in front of the *rumah gadang* was a sign that the construction of the traditional village in Sijunjung would begin in 2004, after which deliberations were held with *niniak mamak*, *alim ulama*, *cadiak pandai*, *Bundo Kanduang*, the Nagari government, representatives of the *Bundo Kanduang* Province and local residents regarding the design. from the *Bundo Kanduang* monument. After the design and funding issues were completed, the construction process was immediately carried out by contractor workers from Batusangkar.

## **4.2 Form and Colors of the *Bundo Kanduang* Monument in the Nagari Sijunjung Traditional Village Environment**

### **4.2.1 Form of the *Bundo Kanduang* Monument**

Shape is the embodiment of an object in a work of fine art which is often associated with existing dimensions, such as dual dimensions and tri dimensions. Where sculpture is a sub-branch of fine arts, the vagueness of the use of terms such as sculpture or sculpture needs to be explained. Sculpture techniques are very limited by the technique of making statues using sculpting, removing parts of existing shapes. Meanwhile, sculpture is carved from ancient stone statues. The term sculpture is broader, encompassing all known and unknown sculpture techniques.

Three-dimensional shapes are shapes that have length, width and depth. This three-dimensional shape can be seen from all directions. On the *Bundo Kanduang* monument there is a visual depiction of *Bundo Kanduang* holding a *carano* above his head with a standing body gesture. At the bottom there is a top tread shaped like an isosceles triangle and at the very bottom there is a trapezoid shaped tread. Form is an embodiment of integral organization which includes the compositional and aesthetic elements of an object whose texture can be felt, where the role of lines naturally extends from simply describing the contour of a shape to defining figures in a visual field. From the results of this research, several forms of the *Bundo Kanduang* monument were obtained as follows:



#### 4.2.1.1 Bottom Tread



**Figure 1**, Bottom of the *Bundo Kandung* monument

Source: Genta Fransisma Kamel, 23 August 2024

The monument site is the lowest part of a monument which functions as a place where a monument or building will be erected. The monument site must have a strong foundation so that the building on it can stand firmly and well. The shape of the site of this monument is rectangular with the sides distorted to add to its beauty, the site faces the 4 cardinal directions, this site is made of cement and marble with a height of 49 cm and a circumference of 995 cm.

When designing the monument *niniak mamak*, *alim ulama*, *cadiak pandai*, *Bundo Kandung* and the community wanted the shape of the site to be trapezoidal in shape which has 4 sides depicting the 4 Koto in Nagari Sijunjung. The 4 Koto are:

- 1) Nan Ba Koto Bukik Sosai di kepalai oleh Dt. Bandaro Sati
- 2) Nan Ba Koto Gunung Medan di kepalai oleh Dt. Tan Mantari
- 3) Nan Ba Koto Danau di kepalai oleh Dt. Kayo
- 4) Nan Ba Koto Bukik Kunik di kepalai oleh Dt. Pamatang Sati

Of course, a sturdy building will last a long time if the foundation/footprint beneath it can properly support the weight of the building above it. In this way, the structure of the building above will distribute the load force to the building below, then the distributed force will reach the bottom building structure which will be tasked with supporting the load of the building above it, and then the load force on the bottom building will be held by the foundation and then on. Continue onto the ground and rocks below. According to Gunawan (1991), the foundation is a part of building construction whose task is to place the building and transmit the load of the upper structure (upper structure/superstructure) to the ground base which is strong enough to support it.



#### 4.2.1.2 Upper Tread



**Figure 2**, Top site of the *Bundo Kanduang* monument  
Source: Genta Fransisma Kamel, 23 August 2024

The lower site is the part that is no less important in making the *Bundo Kanduang* monument. A strong foundation will of course have several levels, the *Bundo Kanduang* monument has 2 foundation parts, namely the upper site and the lower site. In accordance with the description above, the tread itself functions as a support for the load on it. On the triangular-shaped top site made of cement and marble with a height of 97 cm and a length of 663 cm, some parts have been distorted to accommodate the logo of the Sijunjung traditional village.

The site which is in the shape of an isosceles triangle has the meaning of *tigo tungku sajarangan* in the sense of custom, law, *syarak*/religion. Enactment means that all regulations within the Nagari and outside must be obeyed, *syarak* which means religion must be carried out properly and correctly according to the guidance of the Islamic religion, finally the customs or culture passed down from generation to generation in Nagari Sijunjung must always be preserved and guarded so that they are not lost. and replaced by external cultural influences.

#### 4.2.1.3 *Bundo Kanduang* Statue

Sculptures are three-dimensional works of art made from cement that can be seen from various directions. The position of the monument in Jorong Padang Ranah with a height of 310 cm means that the monument can be seen from various directions.

The *Bundo Kanduang* statue in Nagari Sijunjung was built to depict the spirit of *puti junjung* which is the origin of the name Nagari Sijunjung. The *Bundo Kanduang* monument in Jorong Padang Ranah Sijunjung is a depiction of the strong Minangkabau customs in Sijunjung or it could also be a depiction of the spirit of *puti junjung*, the figure who is the origin of the name Nagari Sijunjung.



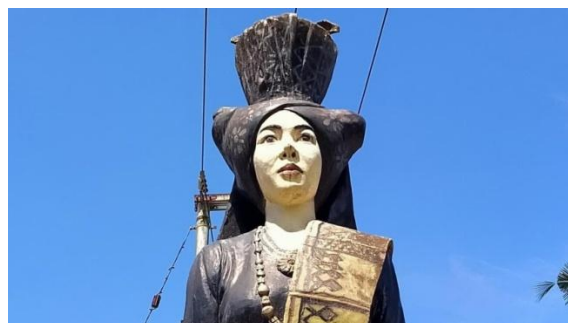


**Figure 3, Bundo Kandung Statue**

Source: Genta Fransisma Kamel, 23 September 2024

*Bundo Kandung* is depicted in the statue wearing a baju *kuruang* with *salempang* and *tangkuluak*. The *kuruang* shirt is a typical Minangkabau clothing worn by women in Minangkabau which functions as a cover for the private parts and a symbol of the greatness of a woman in Minangkabau. *Salempang* is a complementary shawl intended for women who are married or have a family. The meaning of this *salempang* is so that Minangkabau women who wear it can continue their descent in the form of children and grandchildren. resembles a horn with two sharp left and right sides like buffalo horns. *Tangkuluak* itself is usually used for traditional dance performances, traditional ceremonies, welcoming guests and bridesmaids at weddings. The clothes worn by the *Bundo Kandung* statue are a depiction of Minangkabau women who have maternal values both internally and externally. His noble nature and always considering whatever decision is taken makes *Bundo Kandung* have a high status in Minangkabau customs.

#### 4.2.1.4 Carano



**Figure 4, Carano above the Bundo Kandung statue**

Source: Genta Fransisma Kamel, 23 September 2024





*Carano* or *bako* is a container in the form of a tray with legs made from a baking sheet or brass metal which is known in Minangkabau. This container is used in traditional ceremonies as a place for betel and its accessories such as tobacco, gambier, whiting and so on. The *carano* tied with cloth sits on top of the head of the *Bundo Kandung* with a height of 60 cm and made of cement. The use of *carano* in traditional events in Nagari Sijunjung is the starting point for welcoming guests, weddings and other events. The *carano* on the head of the *Bundo Kandung* statue itself is a depiction of a welcome to people who come to the Sijunjung traditional village. Placing the *carano* on the head is a tradition in Nagari Sijunjung.

#### 4.2.2 Colors on the *Bundo Kandung* monument

Color is an element that cannot be separated from everyday life, technological development and progress, as well as additive elements as light colors called spectrum and subtractive, as the color of materials called pigments or colors found in materials. (Kartika, 2017) Colors also have philosophies, symbols and emotions related to interpreting the meaning of certain colors as a form of color psychology. This development is related to various scientific disciplines about color in the fields of philosophy, art, religion, personality, semiotics and hermeneutics or interpretation. In the development of visual arts, color is a basic element of fine art, such as; lines, shapes, tonality, patterns, textures. Meanwhile, in film, color is a supporting aspect of visual elements or mise en scene which consists of lighting, setting, character movements and expressions, as well as costumes and make up. Color as a sign/ symbol. Here the presence of color is a symbol or symbolizes something that is a tradition or general pattern.



**Figure 5,** Colors on the *Bundo Kandung* monument

Source: Genta Fransisma Kamel, 23 September 2024



The colors on the *Bundo Kandung* monument use wall paint in black, red, yellow and cream, with each color having its own meaning, including:

#### 4.2.2.1 Black color

The black color on the *Bundo Kandung* monument symbolizes Luhak Lima Puluh Kota with the goat as the symbol of Luhak. The use of black on the monument also means emphasizing that *Bundo Kandung* has leadership qualities and is respected by women in Minangkabau. There is a forest goat monument in Harau District, Limapuluh Kota Regency, which was erected during the 12th Provincial Activities in Lima Puluh Kota Regency and has become an icon of the area.



**Figure 6**, Forest Goat Monument in Harau District, Limapuluh Kota Regency

Source: <https://www.salingkaluak.com/2019/11/kambiang-hutan-nan-pandai-main.html?m=1>

#### 4.2.2.2 Red color

The red color on the *Bundo Kandung* monument is the symbol of Luhak Agam with the tiger as the symbol of the luhak. The color red means being firm and brave and always obeying traditional rules. The establishment of the Tigo intersection monument in Lubuk Basung, Agam Regency, where there are figures of 3 tigers facing 3 different directions, has become a symbol of Agam Regency.



**Figure 7**, Simpang Tigo Monument in Lubuk Basung, Agam Regency

Source: Google



#### 4.2.2.3 Yellow color

The yellow color on the *Bundo Kandung* monument represents Luhak Tanah Datar with the cat as the symbol of Luhak. The meaning contained in the use of yellow on the *Bundo Kandung* monument is to symbolize majesty, prosperity and just and wise law enforcement. The use of motifs on the Rumah Gadang in Tanah Datar Regency aims to remind people that people should not be greedy and be lazy in seeking sustenance by trying all the time.



**Figure 8,** Kuciang Lalok motif on the window of Rumah Gadang in Tanah Datar Regency

Source: [https://dananwahyu.com/2013/10/06/istana-nagari-seribu-rumah-gadang/dsc\\_1004/](https://dananwahyu.com/2013/10/06/istana-nagari-seribu-rumah-gadang/dsc_1004/)

#### 4.2.2.4 Cream color

The cream color on the face and hands of the *Bundo Kandung* monument depicts purity or strong *syarak*/religion. The role of *Bundo Kandung* is as the first educator for children in the household and will teach children goodness and keep children away from bad things. The noble nature without any bad feelings in *Bundo Kandung* makes the cream color also represent the holy white color on the *Bundo Kandung* monument.

#### 4.2.2.5 Logo and motif on the *Bundo Kandung* monument

##### 4.2.2.5.1 Logo on the *Bundo Kandung* monument

A logo is an image or simply a sketch with a certain meaning, and represents a meaning for a company, region, organization, product, country, institution, and other things that require something short and easy to remember as a substitute for the actual name. The logo on the *Bundo Kandung* monument is on the top of the site, consisting of the wordmark logo and the mascot of the Nagari Sijunjung traditional village. The wordmark logo on the monument is





located on the left and right of the top site with the wordmark for the Nagari Sijunjung traditional village in white, while the mascot logo is located on the front of the top site of the monument consisting of the gonjong shape of the *rumah gadang* and the name of the Nagari Sijunjung traditional village area. The colors used in the mascot consist of black, red, yellow and white. The use of the logo on the monument is intended to symbolize the Nagari Sijunjung traditional village area with the gonjong shape of the *rumah gadang* and colors that depict Minangkabau customs.



**Figure 9,** Logo on the *Bundo Kandung* monument  
Source: Genta Fransisma Kamel, 15 September 2024

#### 4.2.2.5.2 Motifs on the *Bundo Kandung* monument

Motifs are patterns that are formed in such a way as to produce various shapes. Motifs can be realized in the form of fine art, such as decorative motifs which are used to add to the beauty of an object or fill in empty parts. The motifs on the *Bundo Kandung* monument are located on the statue and at the bottom of the *Bundo Kandung* monument as follows:

##### 4.2.2.5.2.1 Motifs on the *Bundo Kandung* statue

The motifs on the statue consist of clothes with a keluak fern leaf motif, *salempang* with a *pucuak rabuang* motif and a motif of 2 horizontal lines on the skirt. The use of motifs to describe plants that are often found in Sijunjung Regency. The message contained in the keluak leaf fern motif on the *Bundo Kandung* monument depicts a wise and calm attitude in facing problems, the Pucuak Rabuang motif on the *salempang Bundo Kandung* monument depicts that life is something that is useful and not worth wasting. The motif on the red skirt is in the form of 2 black and yellow horizontal lines made on the monument to symbolize custom, law and syarak. Another aim of making it is to add beauty and be interesting for visitors to see.



#### 4.2.2.5.2.1 Motif on the bottom of the *Bundo Kandung* monument



**Figure 10**, Motifs on the bottom of the *Bundo Kandung* monument

Source: Genta Fransisma Kamel, 15 September 2024

The motif on the bottom of the *Bundo Kandung* monument is the *kaluak* fern leaf motif. The use of the *kaluak* fern leaf motif on the bottom tread has the same purpose as the previous explanation, but what makes it different is the color used, namely white. The white color used in the motif makes the motif clear and easy for visitors to see.

### V. CONCLUSION

The *Bundo Kandung* monument was built in 2004 and inaugurated in 2017. The *Bundo Kandung* monument in the Sijunjung traditional village was built to remember the spirit of *puti junjung* who was the origin of the name of Nagari Sijunjung. It started with the arrival of the provincial *Bundo Kandung* team to visit Nagari Sijunjung because it has *rumah gadang* that are neatly arranged and straight along the river flow. The shape of the *rumah gadang* which is classified as a small *rumah gadang* with 5 rooms is different from *rumah gadang* in general. This uniqueness makes the *rumah gadang* in Nagari Sijunjung different from the *rumah gadang* usually found in Minangkabau which has 7-9 rooms. The material used in building *rumah gadang* is wood. This can be seen on the pillars supporting the *rumah gadang* building. Apart from wood, bamboo is also a material used for walls, roofs and floors of *rumah gadang*. The preservation of customs that are still maintained is another reason why Nagari Sijunjung was made into a traditional village area. Community activities such as *batoboh*, *bakaul*, *mambantai adaik* and traditional wirid are routine activities carried out by the Sijunjung community. Seeing the potential for cultural tourism in Nagari Sijunjung, the Sijunjung traditional village cultural heritage area and a *Bundo Kandung* monument were built as a form of women's/Minangkabau glory by the government.

The form found on the *Bundo Kandung* monument is a visual of a *Bundo Kandung* standing upright facing the entrance gate of the Sijunjung traditional village, a *Bundo Kandung* depicted holding a *carano*. The *Bundo Kandung* statue is a depiction of the spirit of *puti junjung*, the figure who is the origin of the name Nagari Sijunjung. In another sense, the *Bundo Kandung* statue is a depiction of *Bundo Kandung*. The *carano* on the *Bundo Kandung* monument is interpreted as a welcome to guests/visitors who come to the Sijunjung traditional village. The tread with a height of 47 cm and a length of 995 cm is at the bottom after the Bundo Bunda statue and the top tread has the meaning of Nagari Sijunjung which consists of 4 Koto, namely Koto Bukik Sosai, Koto Gunung Medan, Koto Danau and Koto Bukik Kunik. The upper site with a height of 97 cm and a length of 633 cm is in the middle position between the statue and the



lower site in the shape of a triangle. The meaning contained in the upper site is that the tigo sajarangan furnace consists of custom, law and *syarak*/religion.

In the colors of the *Bundo Kanduang* monument, there are 4 colors, namely, black, red, yellow and cream, each of which describes the characteristics of the *Bundo Kanduang*. Black symbolizes leadership and respect, red is firm and brave and always obeys customary rules, yellow symbolizes majesty, prosperity and just and wise law enforcement, cream symbolizes purity, white and strong *syarak*/religion.

#### THANK-YOU NOTE:

1. Mr. Rica Rian, S.Sn., M.Sn. Head of the Fine Arts Study Program, Faculty of Fine Arts and Design, Padangpanjang Indonesian Art Institute and supervisor of the writing of this research.
2. Mrs. Dra. Suryanti, M.Pd. As the first examiner who has taken the time to test and provide constructive criticism and suggestions in writing this research.
3. Mr. Hamzah, S.Sn., M.Sn. As examiner II who has taken the time to test and provide constructive criticism and suggestions in writing this research.
4. Mr. Irham Khatib Rajo and Mr. Henri Edison Peto Bonsu as the main sources who contributed to writing this research.
5. All sources in Nagari Sijunjung from the Nagari government and the community who have contributed to writing this research.

#### References:

- KBBI. (2018). Edisi 5. Balai Pustaka. 1781.
- Kartika, Dharsono Sony. (2004). Seni Rupa Modern. Rekayasa Sains: Bandung.
- \_\_\_\_\_. (2007). Seni Rupa Modern. Rekayasa Sains: Bandung.
- \_\_\_\_\_. (2017). Seni Rupa Modern. Rekayasa Sains: Bandung.
- Idrus, Hakimy. (1994). Rangkaian Mustika Adat Basandi Syarak di Minangkabau.
- Lexy J. Moleong. (2004). Metodologi Penelitian Kualitatif. Bandung, PT Remaja Rosda Karya.
- \_\_\_\_\_. (2006). Metodologi Penelitian Kualitatif. Bandung, PT Remaja Rosda karya.
- \_\_\_\_\_. (2013). Metodologi Penelitian Kualitatif. Bandung, PT Remaja Rosda karya.
- Mansoer, M.D., dkk., (1970). Sejarah Minangkabau. Jakarta: Bhratara.
- Mestika Zed, dkk. (1997). Somewhere in the Jungle Pemerintah Darurat Republik Indonesia Sebuah Mata Rantai Sejarah yang Terlupakan. Pustaka Utama Grafiti: Jakarta.
- Navis, A. A. (1984). Alam Takambang Jadi Guru: Adat Kebudayaan Minangkabau. Jakarta: Temprint.
- Sugiyono. (2013). Metode Penelitian Pendekatan Kualitatif, Kualitatif Dan R & D. Buku Alfabeta: Bandung.





\_\_\_\_\_. (2017). Metodologi Penelitian Kuantitatif, Kualitatif Dan R&D. Alfabeta: Bandung.

\_\_\_\_\_. (2018). Metodologi Penelitian Kuantitatif, Kualitatif Dan R&D. Alfabeta: Bandung.

Sukmawati, (1970). Emelia.

**Internet:**

<https://repository.ikj.ac.id/534/1/Imaji%202021%20%20No.2%20Juli%20%281%29.pdf#page=47>

[https://id.wikipedia.org/wiki/Kampung\\_Adat\\_Nagari\\_Sijunjung](https://id.wikipedia.org/wiki/Kampung_Adat_Nagari_Sijunjung)

[https://id.wikipedia.org/wiki/Tugu\\_\(disambigua\)](https://id.wikipedia.org/wiki/Tugu_(disambigua))