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Modernization of Transportation Means and its Shift in Worldview of Traditional Community: A Case Study of Sundanese Culture in Bandung

ABSTRACT: *The gathering culture in the Sundanese traditional life is visualized in the forms such as: cooperation, discussion, harmony, mutual cooperation, and mutual helping among the community members. The rapid social changes in recent decades make a shift in cultural values; as the impacts of economic, technological, and information progress. The high economic growth in West Java, with Bandung as the growth center, affects the social and cultural changes in community. The results of research showed that the Sundanese values getting decreased and less felt by people in the urban everyday life. The car and its design have been mediating concepts which embedded in the speed of the modern transport system as the manifestation of man's obsession to enjoy the total experience of speed, safe, and comfortable. Modernization in the context of modern car design is on its way that gradually transforming the concept of sense within the Sundanese traditional concepts unity in the urban areas. If at first natural harmony to be hold in the concept of moving, the technology development and the increasing speed of the car changed the initial balance concept. Furthermore, the closed-car design has a role in changing the orientation of individual users and change the person with Sundanese cultural background in giving a meaning. Sundanese meaning, that ideally should be owned by the Sundanese tradition's heir as social actors who can also be understood by others, is now shifted into a meaning that is only understood by him/herself or his/her community alone.*

KEY WORDS: *Sundanese value, social changes, car, speed, meaning, urban, modern transport system, representation, and concept of sense.*

INTRODUCTION

Sundanese values are increasingly less perceived by community in daily life. Speed has become a concept planted in modern transportation means and a realization of human obsession to enjoy a speed experience safely and comfortably. Exploration of

physical culture, where speed becomes a human subjective expression to move quickly on the urban roads, is mediated by a car. Modernization alters a concept of Sundanese community sense today from its traditional concept. If initially, natural harmony becomes a grasp in the concept of

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traditional community movement through a communication form happening between traditional transportation means and its environment, the increasing speed has altered a concept of the initial balance and its significance. The meaning basically also not only to understand by him/herself, but also by others. When a time shift moves the entire paradigm being in it, the culture also participates to adapt or to move with the present situation. It is embedded in the cultural products beginning from idea, behavior as well as artifact being in its era.

In the automotive context, development of technology makes car design to be increasingly closed. Various digital appearances on the screen of car display will alter the orientation of modern transportation means. If the closeness and unification of Sundanese people, where tradition is so adhered to natural environment, does it mean that an alteration in the context participates to alter the understanding to be deeper about the essence of Sundanese people and its cultural character? It leads to epistemological, phenomenological questions, cognitive process facet, and sociological facet about how the individual having Sundanese culture background in understanding it. Because the meaning of Sundanese has ideally an important sense for man recognizing himself as a heir for Sundanese tradition and as a social actor, he certainly attempts to survive in the significant present world.

SUNDANESE VALUES AND TRANSFORMATION OF CULTURE INTO URBAN GROWTH

In Sundanese cosmology (Eliade, 1959; and Susanto, 1987), from their writing tradition and oral tradition, they have been reflected that the human beings are viewed to be inter-associated, inter-related, and in parallel inter-self (micro-cosmos) with universe (macro-cosmos) as a unity. Cosmologically, traditional Sundanese community directs to an effort of attaining the existence of world meaning holistically. For Sundanese community, the nature is not only viewed as an object, but also as a reflective representation – spiritual of balance between self and environment in

the range of experience, life journey, as well as Creator greatness (Suwarno, Simarmata & Ahmad, n.y.).

The characters of *cageur, bageur, bener, pinter, wanter* (healthy, kind, right, intelligent, capable), having hierarchic meaning, have been implemented in the entire material shape related to sense, idea, and behavior Sundanese community tradition that is dynamic and less-distance with environment. And then, the concept of *hirup kudu jeung huripna* (live should be along with life) strengthens the tradition and life attitude of decorous Sundanese people (Hidayat *et al.*, 2005; and Sudaryat *et al.*, 2007).

Thus, the beautiful natural condition of Parahyangan in West Java also participates to form the typical cultural behavior of Sundanese community that is tolerant, appreciative, and accommodative. The sense, in the context of full and total comprehension, understanding, perception, and insight in Sundanese culture, has a very important role and a glorious value. Traditional Sundanese community has high sense sensitivity to the nature. Thus, formerly Sundanese community has been able to made friends with the nature in creating a life harmony. The sense both explicitly and implicitly is not only applied to a sensory experience, but also any things that are religious, ethic-moral, and other philosophical values.

On Sundanese land, since long ago, it has been known a philosophy: *silih asih, silih asah, silih asuh* (mutual of loving, mutual of honing, and mutual of fostering) implemented to cultural behavior in a gathering life, meaning: inter-loving, inter-giving knowledge, and inter-caring among community citizens, both in the life of family, neighbor, and a gathering life. The cultural values have been reflected in the forms of proverbs or *babasan*, among of them: (1) *sabilulungan* or togetherness; (2) *sareundeuk saigel, sabobot sapihanean* or one heart; (3) *nulung kanu butuh, nalang kanu susah* or helpfulness; (4) *silih asih, silih asah, silih asuh* or mutual of loving, mutual of honing, and mutual of fostering; and (5) *gemah ripah repeh rapih* or fertile prosperous and peaceful (Hidayat *et al.*, 2005; and Sudaryat *et al.*, 2007).

All of it is presented in various community custom, habit, and daily social intercourse. Several typical social behavior of Sundanese community, among of them: mutual cooperation in various social activities in its community environment with the principles of togetherness; meeting in solving social problems; discussing and resolving various social problems with the principles of mutual of loving, mutual of honing, and mutual of fostering; mutually helping inter-neighbor; have been seen from community spontaneity in helping among community members being a realization of helpfulness; and the presence of mutual reminding and the harmony among community members to realize a community that is fertile prosperous and peaceful.

Bandung as the capital of West Java Province is the city which has the fastest growth rate in of the Sundanese ethnic's region. As the center of economic growth, Bandung was visited by a growing number of migrants from various other ethnicities. Bandung, as well as other cities in the world, is also affected by the social and cultural shifts, which is dominated by economic values. Urban growth is a scientific impact of empowering various resources ending to the growing trade centers. The empowerment in the past is more conceptualized as a means to attain external objective of a group mastering economic system, more than to attain social endurance, participation and self-confidence in dealing with a crisis situation. In addition, the orientation of urban growth is more pointed to the attainment of physical and administrative targets than the orientation toward the resources empowerment based on social cultural tradition as a community bind becoming the subject of urban growth.

The ongoing situation tends to shift the Sundanese culture values direction to secularity. Furthermore, the traditional value has been increasingly cornered and lost scraped power by urban culture. The values of Sundanese culture tend to be no longer believed as a philosophic base of the process of *niat, ucap, lampah* (intention, speech, action). Thus, although it has been in a noble cultural rank, the ideal values have been ignored (Djajasudarma, 2011; and Kustiana, 2011).

This has been related to the implemented various creative inventions and innovations as well as the cultural base of material buried in it from time to time. Then, it leads to the occurrence of a local cultural secularization process a result of encouragement for "commercial" value as one effect of the material cultural innovation.

The gap between material cultures versus non-material culture has an effect on the fading religiosity values of Sundanese culture as life grasp ending to the discouragement of Sundanese local cultural mentality. The economic basis becoming a main control of urban culture with the dominance of its competition spirit tends to polish the nobleness of Sundanese culture tradition referring to the basis of stable ideal order. The urban culture, although less giving a steady confidence base as substantive value, tends to be made as a moment pillar, moment clearing, as dressing of urban community skepticism, and becomes a part of urban opportunism spirit exploring various alternatives of its social function that are more advantageous. Consequently, Sundanese community that initially has a stable cultural life view is faced with pluralistic social reality, where social structure always changes, develops along with the competitive culture patterns presenting various alternatives for the community.

Urban culture is identical to innovation, and the innovation always conceptualizes and yields newness. Traditional Sundanese community, that still has a tendency to possess a communal attitude, facing frontally with social attitude and behavior tending to be individualistic. Then, the communality attitude as a pattern that can keep the survival of Sundanese culture and its development in crossing the turbulence of urban cultural modernity.

THE CHANGE OF LAND TRANSPORTATION MEANS IN BANDUNG FROM TIME TO TIME

In time journal, human effort to deal with distance, space, and time in return encourages an innovation of transportation and communication system. In addition to walking or riding a raft in rivers, the use of riding animal as transportation means such as



Picture 1:

Tandu or Palanquin in 18th and 19th Centuries; and *Tandu* for the Ritual of *Dewi Sri* or Goddess of Rice Crop (Source: http://tatangmanguny.files.wordpress.com/2011/01/collectie_tropenmuseum_in_eeen_draagstoel_wordt_eugenie_mertens_door_bedienden_naar_het_vakantiehuis_gedragen_karel_mertens_en_lo_schouten_rijden_mee_op_eeen_bergschaardje_ca-1890.jpg, 10/6/2014; and http://tatangmanguny.files.wordpress.com/2011/01/upacara-dewi-sri-de_iboeparc3a9_rijstgodin_karangtengah_tmr_10011181.jpg, 10/6/2014)

horses and buffalos have been long conducted in Priangan region in West Java (Kunto, 1984:82-83). Before modern transportation system using an engine invented by man, Sundanese people conduct a journey from one place to another (moving) by walking, such as people of *baduy* walking by *huyunan* (forming in a line). One cause of forming a line used is because of the road infrastructure passed through is still dominated by a footstep path (Prawira, 1999).

Various initial transportation systems which the function is to transport and to carry human beings and/or goods popularly at Parahyangan area in the past can be divided into the era before the use of engine as an instrument driving a vehicle; and the era where the engine has been used as an instrument driving a vehicle.

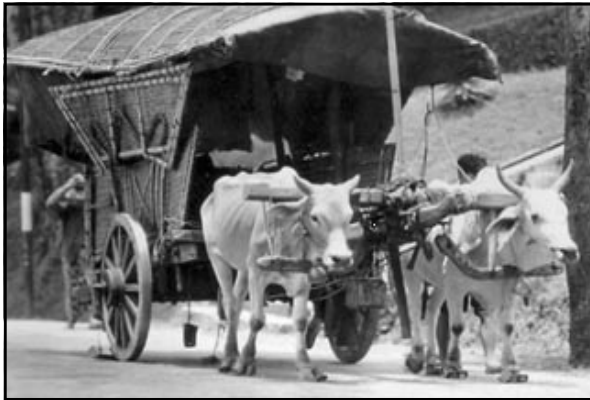
First, an Era of Land Transportation Means without Driving Engine. Era before the use of engine, as an instrument driving a vehicle at Parahyangan area in West Java, has been marked as an exploitation of manpower and animal power to move the human being and/or goods. The means among other things are: *tandu* (palanquin), *pedati* (bull-or-horse-drawn cart), *bendi* (two-wheeled carriage), *sado* (two-wheeled horse-drawn carriage), *dokar* or *andong* (the horse-drawn cart developed from *bendi*), and *delman* (two-wheeled horse-drawn cart with roof).

Tandu (litter or sedan chair) is an oldest transportation system in this Parahyangan,

having a form like box and it is borne by four indigenous laborers. Its use is for foreign citizens and the wealthy (aristocratic) of Parahyangan-Bandung city. Paradigm of local people here is not more than just enough “machine” of driving resource with social caste *inlander* that is different away under the user’s hegemony that is *nota bene* an ethnic group *auslander* that is more respected as an intact man at that time (Bellwood, 1985). This means has also various shortages, among of them are a limited transporting power and lower durability. See the picture 1.

Pedati (bull-or-horse-drawn cart) is a transportation system emerging after *tandu*, as shown in picture 2. *Pedati* is a two-wheeled vehicle, having form of a large wood box, and having a sheltering roof for passengers. *Pedati* is drawn by one or two buffalos or bulls. *Pedati* appeared in Parahyangan-Bandung city, in West Java, in 1800s. *Pedati* is not only used to transport the goods, but also for human beings. After this *pedati* era has been lost, there have been several types of transportation means with other names, such as: *Bendi*, *Sado*, *Dokar* or *andong*, and *Delman* (cf Kunto, 1984; and Snoek, 2003).

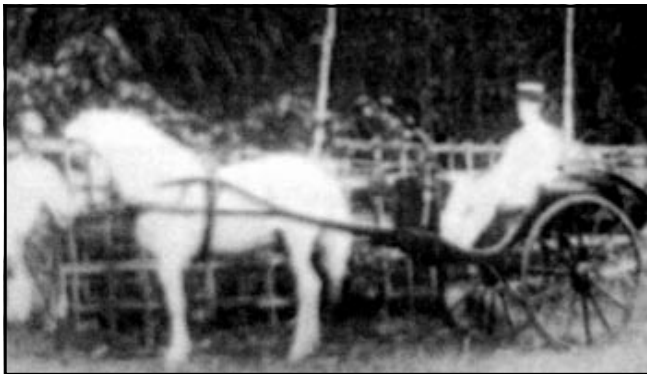
Bendi (two-wheeled carriage) is a horse-drawn cart that the form is purely adapted from a horse-drawn cart in Netherlands, as shown in picture 3. Its use is also for only certain circle. The users of *bendi* are usually Netherlanders, foreigners, *menak* (aristocratic people) or *priyayi* (upper classes), government



Picture 2:

Pedati Drawn by Cows and *Pedati* Drawn by a Horse

(Source: http://tatangmanguny.files.wordpress.com/2011/01/collectie_tropenmuseum_eeen_door_een_paard_voortgetrokken_huifkar_1880-1920.jpg, 10/6/2014)



Picture 3:

Bendi Owned by a Plantation Master and *Sado*

(Source: <http://tatangmanguny.files.wordpress.com/2011/01/sado-medan-1900-1920.jpg>, 10/6/2014; and <http://tatangmanguny.files.wordpress.com/2011/01/sado-medan-1900-1920.jpg>, 10/6/2014)

authorities, merchants, and the wealthy in Bandung city at that time. Usually, *bendi* loads only two passengers, two-wheeled with spokes, having no roof, and the *bendi*'s door is located at one side or the two sides. *Bendi* doesn't use a coachman, so that one of the passengers may become the coachman (cf Kunto, 1984; and Snoek, 2003).

Sado, as shown in picture 3, is a two-wheeled horse-drawn carriage, having three passengers, with a coachman. The sitting manner at *sado* is two passengers sitting mutually back-to-back such that their backs mutually collide. The word of *sado* was originated from French, "*dos-a-dos*" meaning that back-match-back. When viewing from original word of *sado* as a horse-drawn cart

originated from French word, *dos-a-dos*, then, it can be expected this type of horse-drawn cart has appeared when the East Indies has been under French government with Governor-General H.W. Daendels (1808-1811). The name of *dos-a-dos* has been then known with name of *sados* and become *sado* until today (cf Kunto, 1984; and Snoek, 2003). *Dos-a-dos* in Sundanese language is *patonggong-tonggong* or back to back.

Dokar is the horse-drawn cart developed from *bendi*, as shown in picture 4. If *pedati* and *bendi* have two wheels, *dokar* has four wheels with the two front wheels having size smaller than the two rear wheels, and the form of cart body likes a large box. The coachman sits at the front of cart, while the passengers sit face-



Picture 4:

Open-ended *Dokar* and Closed *Dokar*

(Source: <http://tatangmanguny.files.wordpress.com/2011/01/andong-belanda-1800-1900.jpg>, 10/6/2014; and <http://tatangmanguny.files.wordpress.com/2011/01/kereta-tutupan-1920.jpg>, 10/6/2014)



Picture 5:

Delman

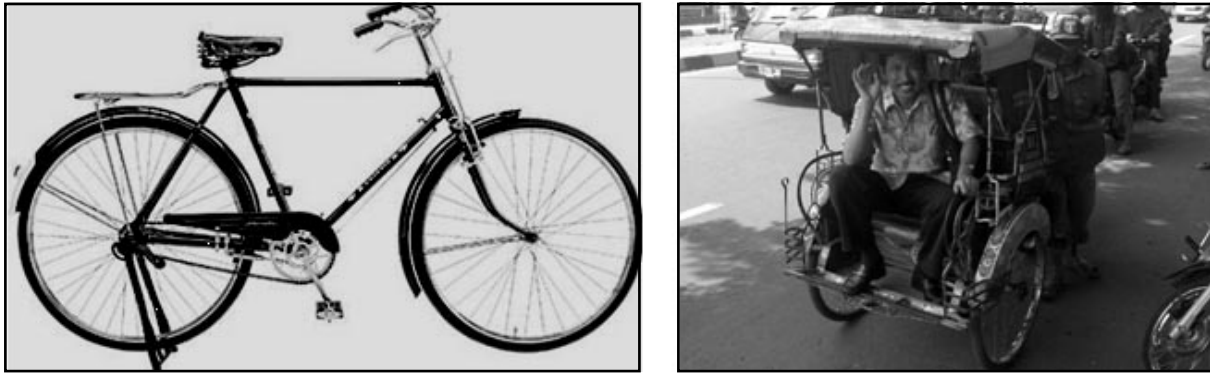
(Source: <http://tatangmanguny.files.wordpress.com/2011/01/delman-belanda.jpg>, 10/6/2014)

to-face in the direction of front-rear car. Name of *dokar* was originated from English, “dog car”. *Dokar* appeared when British reigned over in Indonesia in 1811-1816 (cf Kunto, 1984; and Snoek, 2003). In the design of closed *dokar*, exclusiveness began waking up with the presence of space separation between driver and passenger. The passenger tends to be in a closed cabin and begins to be separated from external environment.

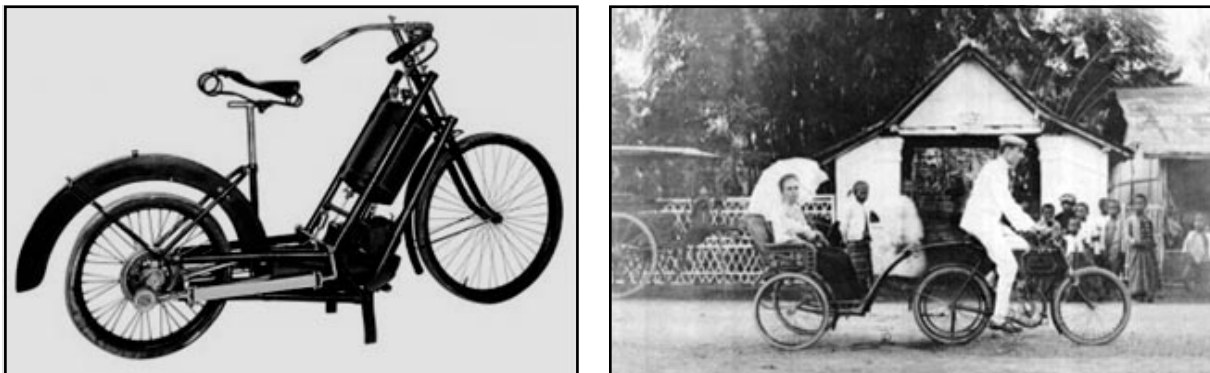
Delman is a traditional transportation cart having two wheels, having a roof, and having a short entrance equipped with door leaf at the rear, as shown in picture 5. The coachman of *delman* sits at the front of cart. The passengers sitting at the side of coachman faces front. The passengers at the rear sit face-to-face facing

toward-in. At the present time, *delman* has been existed using a car’s tire. The Sundanese people called the transportation means with the name of *delman*, originated from the inventor’s name. He was Ir. Charles Theodore Deeleman, a descent of Dutch. Mr. Deeleman was an irrigation expert and had an iron-construction workshop in Batavia (Snoek, 2003).

The next transportation means emerging and continuously used until now are bicycles and tri-cycles. The two means used manpower as a driving resource, as shown in picture 6. In the past, the bicycle was usually called as “a wind cart”. The bicycle has firstly entered into the East Indies in 1900 (Snoek, 2003). The bicycle is a two-wheeled vehicle that can transport only one-two persons. Bicycle



Picture 6:
Bicycle and Tricycle
(Source: Collections of Author)



Picture 7:
Hildebrand und Wolfmuller Made in 1893 and Motorcycle and Plantation Master
(Source: <http://motorlama.com/sejarah-sepeda-motor-di-indonesia.php/hildebrand-und-wolfmuller-2>, 10/6/2014;
and <http://motorlama.com/sejarah-sepeda-motor-di-indonesia.php/motor-2>, 10/6/2014)

doesn't use an animal to drawn it. It's operated by pedaling forward.

Tricycle is a last transportation means appearing in Bandung city, West Java. Tricycle is a three-wheeled vehicle with capacity of two persons and one person at the rear as its paddler. The name of *tricycle* was originated from Chinese "Be Tjiak" or "Bo Tjiak", then became *becak* in Sundanese and Indonesian languages. Tricycle has firstly appeared in Bandung city circa 1940 (Snoek, 2003).

Second, Land Transportation Means Uses Motor-Driving Engine. The existence of land transportation vehicle without a driving engine, or usually called as a traditional vehicle, begins to shift in line with the technological development in the area of transportation. The emergence of motorized vehicle using an engine as its driving tool slowly begins to replace the

function of *delman* as the transportation means, as shown in picture 7.

Motorcycle has firstly entered into the East Indies, with brand Hildebrand und Wolfmuller made in 1893, bought by John C. Potter, a sugar-factory mechanic in Umbul near Probolinggo, East Java (Snoek, 2003; and Kusumaputra, 2012). In the period, the community called the motorcycle as *kereta setan* (satan cart), because its sound is loud and it can run speedily. See the picture 8.

About the Car. Indonesian person who has been firstly registered as a car owner was Sunan Solo, or the sovereign of Solo in Central Java, in 1894. His car branded Benz, type Carl Benz, four-wheeled. It was needed one year for the preparation of making it, because this type had many variations, according to the order of Sunan. John C. Potter, a car seller, has been



Picture 8:
Motorcycle Club in Bandung of 1914
(Source: Kees Snoek, 2003)



Picture 9:
A Car at the Yard of *Pendopo* Bandung and a Sultan's Car in Solo Firstly Entering into Indonesia
(Source: <http://4.bp.blogspot.com/6I27LgG9bck/SwkcPrfamzI/AAAAAAAAAPtY/xXJpzAxNLXI>, 10/6/2014)

granted a trust to manage its shipment from Europe (Kusumaputra, 2012).

In 1907, one of other royal family members in Solo, Kanjeng Raden Sosrodiningrat, bought a car branded Daimler, as shown in picture 9. This branded car has been indeed in the category of expensive cars and it was only owned by high-positioned people. This car runs with four cylinders equal to the vehicle used by Governor-General in Batavia. Even, there was a rumor that the Daimler car has been bought by the family of Sunan Solo was because of Sunan didn't wish to lose prestige with the Governor-General. Previously, when the Governor-General still used a car branded Fiat or a cart drawn by 40 horses, there was nobody braving to compete with it. But, suddenly Sunan Solo ordered a car from

the same factory and brand, Kanjeng Raden Sosrodiningrat ordered his Daimler car via Prottel & Co (Kusumaputra, 2012).

The crowded market of car sale-buy awakened the interests of powerful businessmen to take actions as car importers. The idea to fall into the trade of import sector in the era was indeed still very scarce. In addition to there was not yet a legal certainty, a buying spirit might be still counted by fingers. So the new enterprises had emerged promising a service of managing a car shipment from the original country, both coming from Europe and America. However, there were only several names that could survive until the years approaching Second World War (1939-1945), among of them was R.S. Stockvis & Zonnen Ltd. that not only

managed the orders of both European and American cars, but also supplied other spare-parts required for cars and motorcycles. Likewise, the names of Verwey & Lugard and Velodrome having head offices in Surabaya, East Java (Kusumaputra, 2012).

The other names that less received the import orders such as the owner of O'herne car, which also owned Peugeot car, finally also was interested in becoming an agent of car importer like the brand he owned. Also the name of H. Jonkhoff departing from a Piano businessman, then invested his capital to take actions as a car import agent from America, such as the brand of Ford, Studebaker, and the cars produced from Germany: Darraq, Benz, Brasier, Berliet, and the other. There was also an attempt to carry-in the cars made of Italia and France that, at that time in Batavia, less got a market. But in fact, after handled by a good publication/promotion the production of the two countries, the car have become many bought, primarily the car branded Fiat that was small in the form but large in the power (Kusumaputra, 2012).

The branches of the car importers were not only in Batavia and Surabaya, but also in Semarang, Bandung, Medan, and other cities in Indonesia. From the series of historical journey mentioned above, it has been seen that how the form of vehicle both without a driving engine and using a driving engine in the era was still "open ended", still interacted with environment around. Where in the era the transportation vehicle was suitable to the function, "moving from one place to another" without must be tired to run.

THE INFLUENCE OF SPEED ON THE WORLD VIEWS OF SUNDANESE PEOPLE

The wood stretcher drawn by a buffalo like that, in 1759 has been ever used to evacuate 30 cholera patients, from *Kasteel* of Batavia to Cipanas travelled in 8 days. Arriving at the destination, 12 of 30 patients have "passed away" (deceased) in the travel. Yes, of course, the 8-day travel has been "shaken-up" on the stretcher, without wind-tire wheel, without shock-breaker, so accelerate the patients ending their life journey (Kunto, 1984:86).

The main factor of the story mentioned above is how the speed of moving from

one place to another comfortably, the supporting factor is the road travelled by the transportation means itself. Speed has become a part of the life of Sundanese people, like in the art of *amengan* (Sundanese self-traveling arts); *mangga tipayun* (please in front); *punten, abdi bade tiheula* (sorry, I go first); or in the art of *amengan peupeuhan sakarima* (one subsidiary of Sundanese self-traveling arts). One of philosophies followed: *batur arek, urang anggeus* (I have done, while others are just starting), meaning when the other will justly commence a motion, we have finished to defeat the opponent (interview with Aki Muhiddin, 17/7/2014). Here, it has been seen obviously that the philosophy of speed has become a part of daily life of Sundanese community.

Speed has become a part integrated with the concept of modern car. Various sophisticated technologies buried in a driving system, and car control make it to be able to produce the products that can manifest the human obsession in enjoying the speed experience safely and comfortably. Physical exploration of speed culture (*dromology*) expressively, subjectively, and metaphor of our obsession to the speed when being on the urban road as well as spurring on adrenalin on the obstacle-free road are mediated via the car. *Dromology* is an experience of human perception in forming the world dimension that is always in relation with the speed; and it is increasingly enabled by technological advancement (Land, 2006). Design of modern car is a form of our unification as a form of celebration in simultaneity, dynamics, and speed of modern life.

The other aspect, that also becomes our attention in the context of modern car controlling system, is the application of digital control sets. Design of modern cars currently has been equipped with a digital screen as an important interface set connecting between the human being/driver-and-passengers and the car replaces analog control equipment. On the behind of screen/monitor, there are various microelectronics control sets that constantly provide some information on the performance of car as wholly. In addition to simultaneously, it also serves various activities



Picture 10:
Toyota Kijang and Variants in its Development are the Car Sold Very Well in West Java, Indonesia
(Source: Collections of Author)

of road mapping, audio-visual entertainment as well as the passengers' communication. See the picture 10.

The screen on the car is divided into two: *firstly* is **analog screen**. It is a screen framing visual information from real world of outer car that always changes; and can't repeat (forwarded-backed-up or saved). The screen of this type has been formed from the series of a car's front glass, side-glass, and rear-glass. The present car tends to be film glass layered making the persons outside of the car can't see the world of inner car; on the contrary, the persons being inside of the car can see freely the world of outer car.

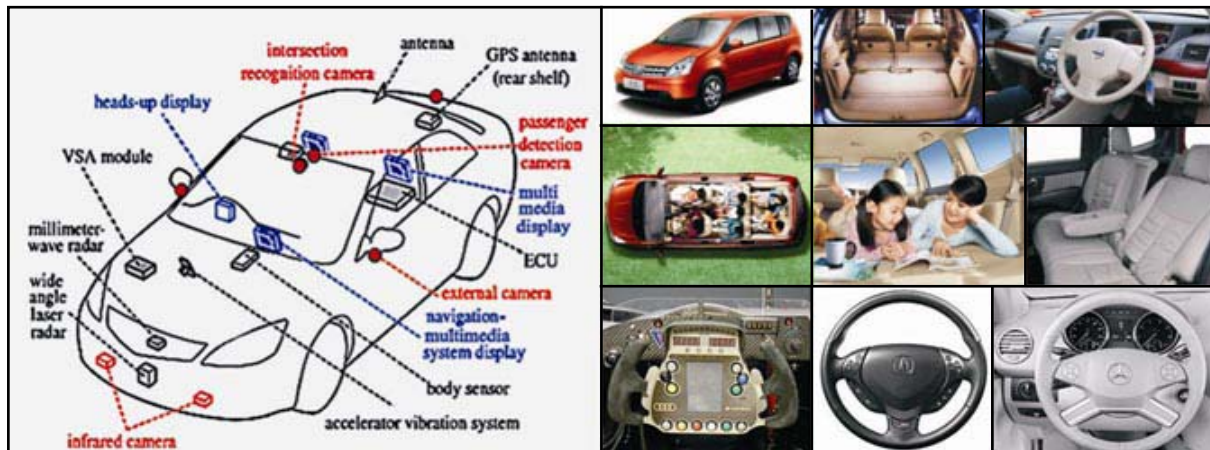
The concept of Bentham's *Panopticon* has been implemented in macro manner in the design of modern car. *Panopticon* means "seeing all" from the inner car and makes the entire frames of windows arranged encircling its passengers as a screen (Simon, 2005). As if the whole views outside of the car faces-in the car as the core of the circle. The car's thick acoustic wall disconnects the communications between outside and inside of the car. The car's interior becoming the circle center has been built as a spectator room making the passengers can look down all persons outside of the car, while the persons outside of the car can't do it.

At the present time, the car user tends to drive his or her car with tight-closed window. The modern cars that have been designed with good acoustic bringing on the passengers will only get a presentation

of visual image from the world of outer car, while the aspects of climate and audio will not. Because, all of that have been blocked by the premium-class cars through quality of comfortable room-temperature detail, good acoustic system, added with music oscillation with audio system that be able to fondle our auditory sense. This situation makes the external information coming-in through the window's frame changes into a piece of visual information that is different from the real condition.

Because it has been apart from information of audio and climate, on one hand, the condition assists the focus on the driving control in the vehicle and provides pleasure for the passengers; on the other hand, it also builds the of driver and its passengers from the world control outside of the car. The glass of car becomes an analog screen and it interacts with the monitor screen on the control panel buried in the dashboard becoming our surveillance system when driving, while observing the clamor of urban traffic that fulfilled by various cars, motorcycles, bicycles, and probably downs-and upstream pedestrians. The modern car has had metamorphose becoming a moving box building an individual isolation to the environment (Simon, 2005).

Secondly is **digital screen**. It has been more and more applied widely in the premium passenger cars with a high ergonomically calculation to maximize the user's safe sense, safety, and pleasure (Harrison & Andrusiewicz,



Picture 11:

A Part of Screen Configuration, Control Panel, GPS, and Camera in a Modern Car
(Source: Collections of Author)

2003). The car's digital screen based on its function can be grouped for: control panel of systemic performance, entertainment means of multimedia, navigation system, telecommunication system, and surveillance system. The set of monitor screen can be connected with computer network system inside of car's cabin/baggage and can be programmed such that it enables the user to do various activities of entertainment and telecommunication from inside of car, while controlling the performance of the car's mechanical systems as wholly.

Digitalization in the control set of modern car has developed to become a set having a high capacity in mediating human beings with the environment around through the screen. Various sensations that are initially only combinations of speedometer, tachometer, and various variants of analog meter representing the technical-operational performance of engine; and car in analog manner currently begin to shift toward digital screen and any impacts of social-culture.

Screen multiplicity that has been established in a car as a result of the development of its functional convergence has made it as a visual reference having a nature of immediateness. The integration system that is increasingly flexible and efficient is a merger of entertainment function, navigation, telematics, and the driver's control at the network of vehicle's information system. In

this context, the presentation and processing of information become to be more and more important. The information and control assist to enhance the pleasures of driver/passengers in the car as a *dynamic interior* and a *dynamic home* (Harrison & Andrusiewicz, 2003). Its key is located at the enhancement of vehicle interaction with driver or its passengers for the driver's easiness, pleasure, effectiveness, and safety. See the picture 11.

Screen in this system becomes a plane presenting a figure (the place of figure projected). In fact, it is projected in our eyes and it assembles in our mind. The screen is only as a mediating medium. W.J.T. Mitchell stated, "*the audience does in fact live in a visible world, and yet has to accept the fiction that it does not, and that everything which seems transparent*" (Mitchell, 2009).

On one hand, we feel as if we get a new power form in conquest of road environment; on the other hand, it proved that we must indeed subject to, then, increasingly depend on the established system. Furthermore, it is we are controlled by the system in the car. Because, from one side of system established in the premium car has seemly given a pleasant, safe, and comfortable sense for us. On the other hand, it will increasingly make us to depend on the system in looking at the visual input to make an acting decision through various control set being in the car. Without consciousness, we must subject to

all rules of sophisticated system assembled in the car and must be obedient in doing the technical procedures and services instructed by the car for the sake of systemic safety in the car itself.

About the Construction Versus Reconstruction. Screen in the car has created a new world, where the available existence unfolds at the front of eyes and can be controlled in the form of new consciousness. The screen makes the human being increasingly near the information, but increasingly far away from other human being and its environment (Piliang, 2008). Seeing that, the imaging of digital media on the screen builds a question to epistemology, phenomenology, cognitive side of visual process, sociological side of spectator with screen, visual anthropology, our instinct side, and so on.

Seno Gumira Ajidarma stated that a gaze being at the front of eyes is “what” all have mingled-mixed, there is no specific to whether “what” being in the real world (Ajidarma, 2003). Thus, the image of “what” becomes to be constant and human position as a subject in looking up to the appearance of “what” being on the screen as an image separated from its reality; because, the limitedness of “what” will not present explicitly as a meaning of “exist”.

According to P. Berger & S.P. Huntington eds. (2002), the important meaning of sense owned by human being as a social actor is that all human beings have a sense and he/she attempts to live in a significant world. The sense for man/woman is basically not only that can be understood by him/her, but also that can be understood by the others (Berger & Huntington eds., 2002). The screen hybridism opens various forms of senses in the human world. *Firstly*, the sense that can be directly used in the owner’s day-to-day; and the sense that is immediately available in *at-hand* manner for individual for practical requirement of guiding actions in daily life. *Secondly*, the sense being a result of interpretation. *Thirdly*, the sense obtained through interaction with screen as an interface (Berger & Huntington eds., 2002).

The concept of *learning curve* in the use/operating on the screen multiplicity in the

car as a new system will be a process of our identification to the systemic work adhering on the screen; it will finally modify our identity and form a new belief to the system. All of the image, we have accepted through the screen in the car will modify a sensing and action in our daily life. The digital comprehension of medium as a constructing tool of almost all visual cultural characteristics of human being in the form of the staging for a paradox can be formulated as follows: our sight to the monitor screen only gets visual information from the condition outside of the car restricted by the frame of screen built-in statically on side and rear parts of the car.

Information we get is information that has been reduced from information of smelling sense, the wideness of a camera’s viewpoint and resolution, and a dimming visual phenomenal scale. If initially the condition of outer environment is presented through a glass and mirror (rear mirror) in a real time manner; currently, for premium-class cars the medium has been modified and enriched (manipulated) through a digital set that can afford to mediate a micro visual environment around the car or urban environment in macro manner both in real time manner and can be represented and presented again and repeated according to the desire of car driver.

About the Design Photograph of the Present Modern Car. Car design consciously more and more increases emotional attraction through visual sense to the vehicle’s prospective user without sacrificing the side of its function. The philosophical impact of “maximum man, minimum engine” makes various mechanical components are increasingly eliminated in the concept of car interior design, and the multipurpose of car interior is increasingly enhanced such that its user can maximize the variations of its utilities according to his or her desire. The concept is the implementation of Bentham’s thought concerning utilitarianism spirit, where the attainment of individual enjoyment becomes a motivator of explicitness and implicitness in all human actions (cited in Bedau, 1983).

The principles are then reflected in a car design joining with urban culture. These modern principles have been long existed

in Sundanese culture, such as *rancage* (creative); *motekar* (dynamical); and *saeutik mahi, loba nyesa* (a little is enough, many has leftover), only because the unconsciousness of communal and community generally doesn't aware of that because it has been made a sorcery with word of *modern* (Kustiana, 2011; and Djajasudarma, 2011).

According to Frans Magnis Suseno, it is an impact of modernity through symbols of lifestyle going along with technological growth that is also embedded with co-modification (Suseno, 2005:28). Hegel's thought putting human being (individual) sinking down into the present system becomes to be very tangible in the automotive world. All of that have mutually synergized to become a reducing of humanity value systemically become something that can be sold. At the end, it increasingly creates a consumerism-based ecosystem that increasingly estranges the basic needs of human being as a social creature, primarily in the sides of togetherness and communication (cited in Suseno, 2005:29).

Individualism becomes a part joining in urban culture. Each urban individual has an interest to possess an identity. As for the identity, John Perry & John Antil (1984) remarked as follows:

This being premised, to find wherein personal identity consists, we must consider what person stands for; [...] is a thinking intelligent being, that has reason and reflection, and can consider itself as itself, the same thinking thing, in different times and places; which it does only by that consciousness which is inseparable from thinking, and, as it seems to me, essential to it: it being impossible for anyone to perceive without perceiving that he does perceive (Perry & Antil, 1984:39).

Identity makes anybody to become what called self, and distinguishing himself or herself from the others. Identity becomes a consideration of what objective of individual/group and it becomes their reason and reflection; and identity can be only embedded by unification between consciousness and thinking in the process of sensation-perception as well as consciousness in each human interaction with its environment.

In the context of personal identity, there is a similarity, at the human side as rational creature. Identity will be associated with a commitment meaning a stand-up and also in defense to the values followed by social groups in urban community (Winyana, 2011).

Aspect of identity increasingly appears on surface, moreover through various advertisement media of exclusive spirit are manipulated and exploited to get a profit from economic side. Car design, so regarding various the consumers' expectations and wants at the present increasingly applies the exclusiveness spirit. The exclusiveness built as an impact of the design approach is self-superiority. Various things basing among of them are the emergence of a distinguishing need, whether it is as social-level distinguishing, success of business, and group. This tendency develops in urban community primarily from the circle of people, who have strength of capital side.

The attitude to prioritize or to make exclusive the social group often becomes to be very exclusive such that it is very difficultly entered by other group's members of different economic class. This condition can grows fanatic and discriminative attitudes, even among the car users. Identity in urban community has developed to become the exclusiveness. The exclusiveness spirit growing to become a part of the experience of urban community begins to interact with the car as a cultural product. It means that in the context of a car designing, it is needed a subset that is increasingly large with the experience field of its prospective consumer, and it can't occur without the user's involvement.

This situation becomes a critical point. Because, the development of car design more and more necessarily involves a series of thinking process of the consumer as the user. Here, the design in participative manner needs to involve the consumer's interaction in the process. The happening interaction is a combination of between feeling and emotion. Experience can be also a result of cognition. There is nobody that is interested in various elements of product, except when he or she gets a satisfaction (Diana & Terry, 2003). The experience will be stored in the user's memory

to the certain car as a pleasant object.

The pleasant feeling can be divided into two: *firstly* is physical pleasure; and *secondly* is psychic pleasure. It is initiated by the interest on visual aspect, and then continued by service from various features making the user feel special. Anybody has a different value. The value added such as status increment, self-admission, and personal nuance can become a binding tool for their relations to the product. Individual taste, preference (predilection), and the value they hold becomes a challenge of product when interacting with the consumer (Perry & Antil, 1984).

About the influence of mixture in modern transportation means for the Sundanese people, *Amengan Peupeuheun Sakarima* (One Subsidiary of Sundanese Self-Traveling) stated that this step is a standard movement that at later may be developed to become many steps coming out spontaneously in the application of actual struggle (cf Wessing, 2006; and Winyana, 2011). From the quotation, it has been seen that there is seemingly no concept or what it is really, where the philosophy “adapts” to the condition really in the field without restricted by the movement of standard step. This philosophy is a viewing manner of Sundanese people to the advancement in this technological era, or it is usually called as newness (modern).

Sundanese people are very flexible to the changes, as recorded in the other old philosophy: *tinggal kumaha urang ngigelanana* (it depends on how we finesse it), as seen obviously how the Sundanese people deal with the newness (Sofyan, 2011). The concept of modernity supposing productive and efficient to be a main point has been increasingly scraped by the values associated with internal needs, in spiritual dimension such as the issues of preoccupation, satisfaction, amazement, and cheerfulness. Design begins to enter into a game region which according to Huizinga and Buytendijk induces preoccupation internally, intensity and totality of involvement, merely pleasure (cited in Sugiharto, 2009:2).

Staying in a car is different from outside of “usual” and “real” life world, entering into a “as if” region. In developing a newness,

it is required an ability to think laterally. Thinking laterally must become an absolute requirement if a designer wishes to create new ideas apart from old paradigm (De Bono, 1992). It is through the pattern of lateral thinking, the designer can afford to make a creative idea suitable to the patterns of new thoughts by considering various real world obstacles, resources, and available supports. In the modern design, textually various visual realizations associated with the object interacting with modern culture tends to make recessive the contextual aspect that underlie a background for various the changes happening. Newness, that has been currently built, is a newness tending to be universal.

Car design increasingly cuts down to the region outside of function (use). It constructs a new reality of the place of people appear themselves, as a space freeing the user temporarily coming out from daily region through his/her unification with the product he/she drives. Any new car design offered by automotive producers attempts to cause a newness to occur (whether it is from the aspect of technology, interface system, visual design, or other newness) as a celebration for life. Car design increasingly plays with things outside of limits that have been established and becomes to be very open-ended for creative things to materialize virtually any facets of human life as well as various contradictions as a result of its uniqueness. Car design becomes a vehicle of newness spirit implementing physically various desires of urban community for a car.

Modernization in transportation means being also a forming key of urban culture with social cultural paradigm that is free from values eventually builds a process of monoculturation. The value load in Sundanese cultural tradition in its adaptation to various utilitarian values being in a car indirectly also transforms Sundanese culture in a relatively long period. The unification of Sundanese people with the real nature has currently also increasingly shifted to artificial nature.

About the Shift of Sundanese Affairs Paradigm in Modern Transportation Means. In the urban context, the experience of community in interaction with situation

of its environment is largely a product of their posturing to various objects, features, and real image that have been mixed into an experience of perception running in line with their life. The key, that can compromise various things being located, in an assumption that a city is a mosaic of various different social worlds mutually overlapping and interacting. Hence, urban community forms a social environment and each their territorial niche in the urban life and thereby they can build an identity nuance and comfortable zone in a modern metropolitan life (Berleant, 1991). From various the established reaction tracks, according to Ausra Burns, it is stated as follows:

Indicating that people tend to develop an attitude of “reserves” as an attempt to survive in the saturated urban life. The attitude has become an object of a lively discussion of current developments related to the duration of individual postmodern cultural commodification engage in collective consumption patterns of commodities, which can psychologically give respect and a sense of comfort and pleasure for them (Burns, 2000:3).

Emotional relationship between the people and their environment, framed by the cultural attributes, can to explain the situation and external influence of city on the human beings being in it. The urban lifestyle is marked and built by the dynamics of its community having a high mobility. The development of social-cultural fragmentation of community is in line with the physical growth of city. Emotion is a complex combination of physiological response, mechanism of perception, and process of interpretation in human being. The three are conditioned when the non-cultural aspects are encoded in the culture, where the body, cognition, and culture are mixed into unity (Burns, 2000).

Complexity of the dynamics of “sense” in various different situations and conditions of urban life as well as its correlations with response of community aesthetics to the change happening in urban environment: beginning from their experiences to the dynamics of urban growth to the conceptualization and representation of emotional relationship between community

and urban environment where they live. The prominent keywords in the lifestyle of urban community in Indonesia currently are: efficient, effective, productive, rapid, practical, multipurpose, and styled; directing to pleasure, easiness, enjoyment, and all of that sublimate into the concept of the quality of modern human life (Kustiana, 2011; and Djajasudarma, 2011). Any things relating to a complication tend to be avoided and abandoned, and as maximally as possible taken-over by technology. For that, they are ready to compensate it with money.

The various conceptual developments mentioned above base on a mental concept of urban community to a car as their “dynamical space” interacting with complexity of urban traffic, the car as a reflection of driver’s identity, and the behavior of community in the condition and situation of road that is dense or outside of prediction. In addition, the influence of urban demography and geography participates to form the concept of community thinking, the development of values system, and their social structure. According to Fritjof Capra:

The shift of paradigms requires not only an expansion of our perceptions and ways of thinking, but also of our values [...] the striking connection between the changes of thinking and of values may be seen as shifts from self-assertion to integration (Capra, 1997:9).

The existing various influences on the values concept, beginning from the approach of rationalization and standardization of automotive product, the approach of ISO (International Standardization Organization)’s aspect, consumer satisfying to the industrial orientation directing toward to build an explanation for the consumers through the product endingly increasingly manipulate the urban human form as the consumers that are continuously zealous for a magic formula: newness. “Newness” is a new sorcery immersing the urban human consciousness for initial objective of a car merely as a moving means (Clements, 1996). Design of automotive product is increasingly deeper in tangling the consumers into the values of materialism hedonistically that is continuously produced for that globally.

DISCUSSION

Modernization of land transportation means will continuously shift in worldview of Sundanese people in West Java, Indonesia. The relationship of human beings and the car as a cultural artifact that is increasingly sophisticated is located at how the technology becomes a main element which the presence must be exist and it has not already become an attention anymore for human being. Because, they have already bought it and the car as a tool must runs as well and they don't want to know anymore the working process. As compared a car as an engine with a living creature, then, it can be analogized that the physical and psychic processes happening when a man interacts with an engine at the present have become increasingly having a resemblance, where the engine begins to do an imitation to the living creature (Capra, 1997:10 and 65).

The application of automation system technology in a vehicle has developed in such a far away so that it lead to the activities of driving is currently no longer merely as a process of using a tool for moving from one place to another, but it has become a celebration of interaction between man and "other part" becoming a prolongation of himself. Modernization participates to shift in the values of Sundanese culture (Kustiana, 2011; and Djajasudarma, 2011).

Thereby, the Sundanese affairs that in the past could become a main "buffering culture" for the survival of the values of tolerance and harmony in Sundanese culture at the present time, it has been left only its legitimating aspect to the hegemony power in the context of high road in the urban area. The self-concept, both in the individual level and collective level, has been constructed systematically. It is a product of cultural adaptive effort until a degree that is able to cope with and to control any details of change taking place continuously in the urban area.

Furthermore, how the change and development of technology from the philosophy of Sundanese people's life? The Sundanese people's tolerant culture makes four fortifications as recorded in *Uga Silihwangi* or *Silihwangi Proverb*, as follows:

Daréngékeun! Nu dék tetep ngilu jeung ngaing, geura misah ka beulah kidul! Anu hayang balik deui ka dayeuh nu ditinggalkeun, geura misah ka beulah kalér! Anu dék kumawula ka nu keur jaya, geura misah ka beulah wétan! Anu moal milu ka saha-saha, geura misah ka beulah kulon! (cited in Sofyan, 2011).

Translation:

Listen! Who wishes constantly to follow me, quickly separate himself or herself to the south!
Who wishes to come back to the city abandoned, quickly separate himself or herself to the north!
Who wishes to serve to a king being in command, quickly separate himself or herself to the east!
Who doesn't wish to follow anyone at all, quickly separate himself or herself to the west!

Clearly here, how the separation has occurred with a short words when related to technological advancement. It means that there is one who accepts it and there is also one who doesn't accept it as a part of one life, the example of the isolated from this urban life is a community of *Baduy Kanekes* in Banten, Western Java (Prawira, 1999). The newness of this transportation means by a technological invention makes the interaction between the nature and man itself, especially Sundanese people, has applied in another form such as GPS (Global Positioning System) functioning to seek the direction of location aim, formerly the interaction by seeing the environment around beginning from directions of South, West, East, and North by seeing the sun's position.

Technology of screen has become a base that increasingly obsesses this information era. It shifts in the real Sundanese culture to a virtual culture. Technology of transformed video becomes an important medium in binding a man who increasingly isolates himself in an oppressing traffic through the screen. Virtualization of reality through a digital screen in a certain meaning has indeed blurred out a man's viewing way about his world. Screen of a car has been transformed into film entertainment means, television, as well as communication (Wiartakusumah, 2008).

A spatial relationship between entertainment display appearing on the screen through a film and the screen as a set of *surveillance* has a difference. In the film, we see

space and time adjusted to follow a narration made by its play director through the screen. But, as a control system, the screen becomes an expansion of our game in controlling the car. The narration of screen has become our subordination becoming a part of car system to take actions following our desires. In the context of screen as a navigation system or GPS (Global Positioning System), we becomes a play director building a visual narration of our journey in roaming a complex traffic as a time game with the car.

Through the car screen and the car mobility itself, we have been involved in a *dromology* game enhancing our intervention to the vehicle's speed and mentally changed a real world outside of the car as a figure fragment in the screen frame of the car glass. Hybridization between the analog and digital screen mixing the experience of speed occurs not only in our physical but also cognition. The screen also makes us to be not patient with a real life, it grows and develops an intense self-experience in a fiction of *surveillance* manipulating the others and environment, and making the fantasy of our mobility to be high coming out from the day-to-day reality.

As a red thread between the newness and the worldviews of Sundanese people is still existing in *buyut titipan karuhun* (great-grandchildren ancestral mandate), as follows:

Gunung teu meunang dilebur // Lebak teu meunang diruksak // Larangan teu meunang dirempak // Buyut teu meunang dirobah // Lojor teu meunang dipotong // Pondok teu meunang disambung.

Nu lain kudu dilainkeun // Nu ulah kudu diulahkeun // Nu enya kudu dienyakeun (cited in Natawisastra, 1979).

Translation:

Mountains must not be melted // Lake must not be tampered // Prohibition must not be violated // Descent must not be changed // Logs must not be cut // Short must not be extended.

The different things must be distinguished // The prohibited things must be banned // The right things must be approved.

In its free translation, we must solidly hold on the harmony of the nature and

environment, while the others remarked that the technology highly assists the human life as wholly in the world; this newness has basically become a part of life and supported the activities of daily life, merely the impact on the environment and human personality makes them to be unwise to the nature itself, but it has been reduced by adding the glass *eco* or called as environmental friendly (Winyana, 2011). Largely, in the era currently by adding the word of *eco*, which in fact the Sundanese people have been long friendly with the nature and another point, is the extent to which the sorcery of the word has been indeed friendly with the nature to be necessarily further researched.

Three of identities: *luhung elmuna* (high in science), *pengkuh agamana* (sturdy in religion), *jeung jembar budayana* (and broad in culture) are qualities expected by Sundanese people in the context of *ngigelan jeung ngigelkeun jaman* or maneuvering and anticipating the era (Sudaryat *et al.*, 2007; and Suryalaga, 2009). It is this makes Sundanese people can afford to adapt to the time, perception of Sundanese community in adapting to the urban culture about a meaning of a car is increasingly conical toward a material reflection of their desire and expectation such that they can survive in the jungle of urban traffic that is increasingly crowded.

The old concept of car design development in reality can't assure the format of ideal car for urban community in the future. Because, empirically the social development happening in the urban scope is a series of chronological order, not a logical order of cause-effect. Methodology of automotive design reducing the perception of urban community to a car to the format of digits in a statistical series to be furthermore produced massively has been no longer to be able to respond to the market need. The key of problems is located at the shift of paradigm "believe" of urban people that has been so far reduced by the world of science. Nowadays, the formulating of concept dynamics reflection developing in the mind of urban community, the values and its metaphors to a car has become a main determination in building an ideal car design

economically and as a cultural artifact.

The result of research directs to a requirement that a designer has an ability to see deeply various dynamics of urban growth from the aspect of philosophy, demography, geography, and anthropology from the social perspective in the community. The implementation key of the attitude is by an adoption through various theories and practices that can enable the designer to read and to influence the transition of social change taking place in the growth of urban community through an approach to the pattern of the community's interpretation. Border between traditional and modern community is increasingly mixed, because a trend developing currently is a hybridization between various contextual values of culture from various eras in a package of consumption culture (Winyana, 2011).

Community is in a position as the packaging of various values. The pattern of harmonization between traditional micro-cosmos and macro-cosmos in the used object as a part of material culture has shifted in more toward the enjoining and lifestyle merely. In the context, the culture becomes to be important thing that necessarily becomes an attention. Furthermore, the pattern of development of car design should begin to focus on the enhancement of understanding the identity of prospective user's culture in the individual level. What most enabling for that is by a design exploitation departing from the values of excellence locally owned, because the struggle between global values and traditional values takes place in individual level currently (Kustiana, 2011; and Djajasudarma, 2011). For that, the development of cultural learning through the design has to be built systemically and developed departing from the cultural elements available in each region more specifically.

Conflicts among vehicles, road, and surrounding environment are increasingly pursued. This is a result of the presence of car as an exclusive form in the urban traffic environment. Dimension, price, and brand of car increasingly become a distinguishing of classes embedded with a power hierarchy. In the exterior context, the larger a car the

more it will has power in the road. The more expensive a car (brand) directly proportional to its authority in defeating the environment of urban road.

In the context of space (car's interior), the development of car concept has shifted in toward the creating of a balance simulation of human sense for the sense, such as in his house itself in a *mobile* form. Car design continuously roams new borders focusing on the searching of urban human pleasure and desire having a high mobility. Design has been transformed to become a vehicle of technology. Design has provided a life breath and personality into a dead object named "car", and has changed to become a viable artwork with the age is increasingly longer to be increasingly shorter. Then, delivering an addictively newness by newness alternately to package by urban people.

Conditioning has become to be very common in human culture. Design has grown to become one spear end of consumerism measuring the level of humanism based on the volume of their package dictated by the value produced through advertisement. The world of consumers has incarcerated the body in a running box named "car" with dogma of lifestyle containing various doctrines or ideologies discouraging the full and total comprehension of materials by thought and soul of urban people. When the urban people begin comprehend fully the lifestyle as a binding between the body and consciousness. Then, the dynamics of perception about space also participates to be constructed in such a way that excessively influences the psychic aspect of urban people on the unification between the concept of movement, privacy, graciousness, safety, pleasure, satisfaction, and power in a car.

The car has become a package of "new humanity" culture in the urban traffic that has been increasingly crowded. The more exclusive a car, it will increasingly separate far away its owner from the environment of urban traffic; and it is the core of its celebration. Various technologies buried in the car has succeed to create urban people who are increasingly addictive to package the speed, easiness, pleasure, satisfaction, and

pleasure injected massively and instantly by a sophisticated technology. The invulnerability of industrialization through the design to bind human consciousness in an artificial values system as a platform of foods chain has made the urban people as a driving motor, devotee, and all at once its direct object without they aware of it.

As a man, the main context that is necessarily understood concerning the consciousness is that we inadequately not only know how the turbulence occurring in the urban environment in our day-to-day. We also need to aware of the essence of ourselves existence and our *inner* side. In other words, we need to deeply contemplate again on the artificial ecosystem of urban seduction that cradles our humanity, which should not be separated from the bonds of noble traditions that have been passed down by our predecessors.

CONCLUSION

The gathering culture in the Sundanese traditional life is visualized in the forms such as: cooperation, discussion, harmony, mutual cooperation, and mutual helping among the community members. In the Sundanese culture, "sense" has a noble value and a vital role making it can be in dialogue with the nature. "Sense", presented as the context and text in any activity of traditional Sundanese community life, was originated from the fundamental values that are internal intrinsic to the implemented physical things. The concept of "sense" is inherent in the Sundanese philosophy of life: *silih asih, silih asah, silih asuh* (mutual of loving, mutual of honing, and mutual of fostering) as a social adhesive and communality characteristic of the Sundanese traditional societies.

Globalization grows new cities with multicultural new colors. This makes the city as a regional dynamics center for local cultural meetings with various local and global cultures. The heterogeneous community appear as a result of high population mobility creating transformation in the Sundanese culture. The rapid social changes in recent decades make a shift in cultural values, as the impacts of economic, technological, and

information progress. The high economic growth in West Java, with Bandung as the growth center, affects the social and cultural changes in community. The Sundanese people's traditional mobility is inseparable from that concept. In the course of time, the growth of the city marked the beginning of civilization shift in orientation from the first priority to harmony with nature to the material. The economic growth that is centered in the city makes the speed, utility, and transportation capacity becomes to be increasingly important.

The results of research showed that the "Sundanese" values getting decreased and less felt by people in the urban everyday life. The car and its design have been mediating concepts which embedded in the speed of the modern transport system as the manifestation of man's obsession to enjoy the total experience of speed, safe, and comfortable. Modernization in the context of modern car design is on its way that gradually transforming the concept of "sense" within the Sundanese traditional concepts unity in the urban areas. If at first natural harmony to be hold in the concept of moving, the technology development and the increasing speed of the car changed the initial balance concept. Furthermore, the closed-car design has a role in changing the orientation of individual users and change the person with Sundanese culture background in giving a meaning. Sundanese meaning, that ideally should be owned by the Sundanese tradition's heir as social actors who can also be understood by others, is now shifted into a meaning that is only understood by him/herself or his/her community alone.

The process of traditional culture assimilation with various external cultures coming into our day-to-day will certainly always establish a new hybrid culture that can be supposed as a dynamics of natural culture. The man is positioned into an angle that doesn't oppose the mainstream, through a resistance by rejection through approaching a power, for an example, through governmental regulations in the policy of national design (exclusive pattern). The government becomes a regulating form for the values order in the development of design in a manufacturing

industry, separated from true or false according to the pattern taking place globally. And then, the government participates to initiate the formation of traditional culture implementing system through the community-based design autonomously. The pattern developed is an inclusive pattern.

Here, the key is to educate the understanding of traditional culture at the levels of individual, family, and community from the economic, social, and cultural aspects. The merger of inclusive and exclusive patterns is necessarily synergized by the government. Because, the failure of inclusive pattern generally occurs that is unclear continuously. The community will eventually plays in its own community. At the moment, they take a step in a domain regulated by the state, then the system, they build become to be incompatible.

Consequently, they can't enter the existing system and built by the government and stay constantly in a recessive area. Another thing, that becoming an obstacle in understanding the Sundanese culture wisdom, is the lack of the written Sundanese native manuscript. All the proverb refers to the oral stories that increasingly extinct within its understanding. Because, it is seldom told or instructed the current generation.¹

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¹**Statement:** I would like to declare that this article is my original work; so, it is not product of plagiarism and not yet also be reviewed and published by other scholarly journals.

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Modernization in the Context of Car Design
(Source: www.google.com, 28/2/2014)

The results of research showed that the “Sundanese” values getting decreased and less felt by people in the urban everyday life. The car and its design have been mediating concepts which embedded in the speed of the modern transport system as the manifestation of man’s obsession to enjoy the total experience of speed, safe, and comfortable. Modernization in the context of modern car design is on its way that gradually transforming the concept of “sense” within the Sundanese traditional concepts unity in the urban areas.