

DESIGNING A TYPEFACE BY ADAPTING ARE'LANCOR: MADURA CULTURAL IDENTITY IN LATIN LETTERS

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Received April. 21, 2022; Revised May. 23, 2022, Accepted June. 03, 2022.

Abstract: *Are' lancor, a type of sickle, is a traditional weapon and has become a Madurese cultural identity, especially in Pamekasan regency, Indonesia. Its important status in local history, folklore, and tradition, does not seem to be supported by the community with efforts to introduce Lancor through representative media to a wider audience. This research was conducted as a strategy to introduce lancor in a familiar and applicable visual language medium. The authors have conducted a typographic exploration by designing a set of typeface that contain elements of the visual character of are' lancor'. The design thinking process is used to achieve the design objectives: empathy, define, ideation, prototyping, and test/implementation. This study aims to construct knowledge about how the creative process and the stages of designing a typeface.*

Keywords: *typography; typeface; Are' Lancor; Madura; cultural promotion*

Introduction

Pamekasan, one of the regencies in Madura Island, East Java Province, Indonesia, has a variety of cultural heritages. One of these cultural heritages is the traditional weapon which was originally called are' lancor (pronounced: Arek lancor; are', written with diacritical marks, is a Madurese term meaning sickle, and "lancor" is the name). The word "lancor" is a local term to refer to a type of sickle

that is known to be unique in Madura, especially Pamekasan, with a characteristic curvature at the tip of the blade that is parallel to the blade's stem (see Figure 4 and 5). The wooden handle of this type of sickle is usually not only short, but can be made relatively longer, about 50-100 cm like a spear. In general, the use of lancor is spread across four regencies in Madura. However, for the people of Pamekasan, lancor is a matter of pride and a regional identity that can be understood

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through their history, folklore, or tradition. A group of elderly Pamekasan culturalists who are members of the well-known Pakem Maddhu Foundation in Madura, in their Madura language bulletin, Pakem Maddhu (2010), agreed that the shape of the lancor is estimated to resemble the shape of an heirloom weapon named Kiai Jaka Piturun belonging to the founder or first king of Pamekasan, called Panembahan Ronggosukawati (r.1530-1616).

Due to its important status, this sickle is often adapted as a symbol in visual identity. Lancor was adapted into a landmark located in the downtown of Pamekasan known as the Are' Lancor monument (see Figure 6). From the shape of the monument, the Government released the official logo of Pamekasan tourism in 2017 (see Figure 7) and the logo of the 2021 Beautiful Quran Reading Competition (XXIX Musabaqah Tilawatil Quran - East Java Province level in 2021 that held in Pamekasan (see Figure 8) adapting the Lancor monument as a picturemark. Other logos with similar visual concepts, such as logos of organizations, institutions, or schools, that identify themselves from Pamekasan, such as the logo of FORKAMP-ITS the group of Pamekasan Student Communication Forum studying at Institut Teknologi Sepuluh Nopember (Forum Komunikasi Mahasiswa Pamekasan/Forkamp ITS), the Pamekasan Student Association Forum - Trunojoyo University, Madura (Forum Persatuan Mahasiswa Pamekasan Universitas Trunojoyo Madura/FPMP-UTM), or State Elementary School 5 in Tanjung village, Pademawu sub-district, Pamekasan (SDN Tanjung 5) (see Figure 9). Another visual identity, the mascot of 2018 Regional Head Election managed by the Indonesia's Election Commission of Pamekasan adapted Lancor as the main figure (designed and won through a competition by Noordyanto in 2017) (see Figure 10).

Based on our survey, it is known that from 390 people from outside Pamekasan

Awareness Level of Indonesian Society (390 Respondents) Towards Are' Lancor

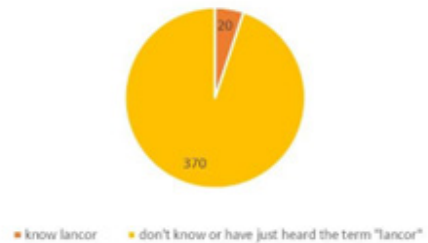


Figure 1. Diagram of the level of awareness of the Indonesian people towards are' lancor represented by 390 respondents from 15 provinces in Indonesia.

Results of the Preliminary Survey on the Level of Awareness of the Madurese Community towards Are' Lancor

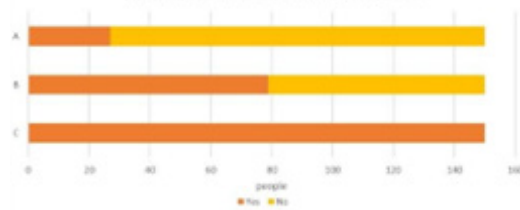


Figure 2. The graph of the level of awareness of the Madurese community towards Lancor represented by 150 respondents: A) have seen the sickle directly; B) knowing that the lancor is a type of sickle; C) mentioning lancor as a monument in downtown Pamekasan..

or outside Madura (15 provinces representing the national), which we selected using a purposive technique (see Figure 1), 20 people admitted that they knew lancor, and it was known that among them were descendants of the Madurese; while 370 people admitted: 1) do not know or have just heard the term "lancor"; and 2) did not know that there was a lancor type of Madurese sickle, but they did know that it is a traditional weapon from Madura and that the Madurese people are considered closely related to sickles in their tradition. Meanwhile, from a survey of 150 people in the Madurese ethnic community (see Figure 2), it is known: 1) 71 people mentioned lancor only as the Are' Lancor monument which is a landmark in downtown Pamekasan, did not know that lancor is a

type of sickle; 2) 52 people not only mentioned lancor as a monument in downtown Pamekasan, but also known that the monument is adapted from the real lancor sickle although they had never seen the sickle directly; 3) 27 people mentioned the lancor as a monument and knew that it is adapted from the actual shape of the sickle, and they had seen the sickle directly.

From these findings, it is known that the national community is not aware of the existence of traditional Lancor weapons as the cultural identity of the Madurese, especially in Pamekasan. In further investigation, lancor tends to sound foreign and strange compared to other Madurese sickles whose shape is better known nationally (crescent shape, a type of sickle, traditionally called takabuwan and thinner one with the shape like chicken tail feathers that originally called bulu ajâm) (see Figure 3). Lancor is also less popular than traditional weapons from other regions that are known nationally and internationally, such as the rencong from Aceh Province, machete (golok) from Betawi ethnic in Jakarta, kris from Javanese kingdom, Kujang (Sunda cleaver from West Java), Mandau (Dayak ethnic traditional saber) and others. The lancor entity tends to be known more by the Madurese, than by outsiders or foreigners. Worse yet, it is also known that some Madurese people do not know that lancor is a type of sickle (as their ancestral heritage) or have never seen the appearance of the sickle directly. In addition, there is a stigma from the perspective of outsiders of Madura as well as from the postcolonial paradigm which considered Madurese as a hard ethnic group, and their traditional weapon, sickle, tends to be associated with violence (Raditya, 2020). This condition at the same time obscures the symbolic function, history, and existence of the tradition in using sickles, especially lancor, as an important cultural artifact that is equivalent to other other region-

al-traditional weapons in Indonesia. In the end, this affects the level of public awareness to know and remember Pamekasan and its cultural identity. In the end, this condition will affect the public awareness in recognizing and remembering Pamekasan and its cultural identity.

Based on these problems, we are trying to introduce lancor as Pamekasan cultural identity by creating it so it becomes familiar in everyday life through an applicable promotional medium and reach a wider audience. We chose an approach through typographic exploration by designing a set of typefaces (or better known as digital letters/fonts) containing elements of local culture (lancor visual characters). This typeface design is important to offer as alternative solution because: (1) it can be an index that can help the audience to search or trace the cultural identity (lancor) that is visualized on the typeface (Noordyanto, 2015); and (2) it available in the form of digital letters that can be shared by the wider community in need.

The typefaces that are designed with cultural identity continue to be a global trend. Typeface designers in both the professional and academic worlds also adapt cultural elements as inspiration in designing typefaces. Some samples of these typeface, such as “Chinese Takeaway” typeface (Pizzadude, estimated to be released in 2005) has a visual character of Chinese script; “FTF Ahlan Ve Arabez” typeface (Fizzetica.id, 2010) with visual character of Arabic script; the “Samarkan” typeface (Titivillus Foundry, 2005) has a visual character of Indian script, or the “Kemasyuran Jawa” typeface (Gunarta, 2011) has a visual character of Javanese script. There are also some examples of typefaces that are designed and inspired by other cultural identity, especially non-letter forms, such as the “Maduranesia Typeface” (Noordyanto, 2014) adapting the form of Madurese traditional wood carved ornaments; “Garuda” typeface

(Campotype/Andy Masry, 2012) adapting the form of national symbol, Garuda Pancasila; or the “Parangrusak” typeface (Zakaria, 2011) adapting the pattern of the Yogyakarta well-known batik, parangrusak. Some of these typefaces are also found in the national urban space as an identity, for example, the typeface with the characteristic of a traditional house called rumah gadang (originally from Padang, West Sumatera) which is often seen as an identity of Padang food restaurants. In addition, typographic designs that adapt Indonesian cultural identity have been previously noted in research papers conducted by Irman (2020), Sapitri (2020), Martina (2019), Alfian and Adhreza (2018), Aradea and Mustikawan (2018), Ahmad et al (2018), Ivan and Alfian (2016), Cahyadi (2016). This trend of creation tends to be done by: 1) stylizing or imitating the shape of the local script; or 2) synthesizing visual code, in the form of cultural identity, into the anatomy of Latin letters (Noordyanto, 2015). Furthermore, according to Noordyanto (2015), the cultural content represented on the letters allows it to be recognized as part of the expression of identity and cultural recognition. Thus, this condition can also be a creative opportunity for type designers to enrich their collection of various typography that visualizes Indonesian cultural identity.

So far, we have not found any previous research or design work in the form of a lancor-themed typeface design. Therefore, this research focuses on: 1) designing a typeface, in the form of Latin letters adapting the lancor form, which is then transformed into an applied product that can be shared as a medium for identifying and promoting Pamekasan cultural identity (lancor); and 2) constructing knowledge, in the field of applied art (Visual Communication Design), sub-field of typography, about how the creative process and stages of designing typefaces.

Lancor as a Traditional Weapon and Cultural Identity of Madurese in Pamekasan Regency

The sickle is one of the cultural artifacts that become the cultural identity of the Madurese community, especially in Pamekasan regency. In this case, cultural identity is a component of culture, such as traditions, customs, language, religion, beliefs, clothing, or living equipment, which are the distinguishing characteristics of a specific ethnic (community or group) born of ancestral heritage (Ennaji, 2005: 23 and Noordyanto et al, 2020). Sickles are generally used as agricultural tools or traditional weapons for the Madurese. These sickles consist of various types, one of which is lancor. The term “lancor” has been registered as an original Madurese vocabulary which is defined in the online Big Indonesian Dictionary (KBBI, 2021) compiled by the Indonesian Ministry of Education and Culture with the meaning: a long-bladed sickle that is curved like the tail feathers of a rooster used to cut reeds or sugarcane. However, this definition can be said to be inaccurate in terms of the substance “form” and “function”. This is because, in terms of shape, the sickle blade that resembles a rooster-tail feather is the name of a different type of sickle, originally called bulu ajâm (read: bulu ajem). In addition, in terms of function, although it is a type of sickle, the lancor is not commonly used as an agricultural tool as a sickle in general, for example, not for cutting grass.

In contrast to the general sickle, based on interviews with the two sickle craftsmen, Sunardi (2021), from Sedur Village, Pakong sub-district, Pamekasan regency, and Fatechatul Hoeda (2021), from Pamekasan city, it is known that lancor is usually produced in small quantities or made by special request and is not sold widely in the Madura traditional market. This is because the lancor is commonly



Figure 3. The appearance of a common type of sickles that are well from its crescent-like shape. The figure at the top, originally called takabuwân, and at the bottom, called bulu ajâm, with blades that are slimmer than takabuwân.

(Source: Fatechatul Hoeda and Sunardi, 2021).

ordered and used as a weapon or traditionally called sékep or kancana bhâdhân. That means, the lancor becomes an accessory or a stash weapon for the Madurese to protect and defend themselves from bad events, such as robbery, theft, etc. This condition may be one of the causes, based on research, the Madurese are not familiar with lancor as a type of sickle or have never seen the appearance of this sickle directly. However, lancor, whether original or imitation (not sharp) are works of craft art or handicraft products that are also occasionally ordered as souvenirs.

As previously mentioned, the lancor

is believed to have a similar shape to the heirloom named Kiai Jaka Piturun belonging to Panembahan Ronggosukowati, the first king of Pamekasan (Pakem Maddhu, 2010). Although it is still being debated, Kiai Jaka Piturun's heirloom is strongly suspected of being a kris, or a sharp weapon with the same size as a kris. However, this heirloom is believed to have a shape like the lancor known to the Madurese today. It is said that Panembahan Lemah Duwur (1531-1592), king of West Madura (Arosbaya, Bangkalan regency, East Java), a son-in-law of Jaka Tingkir or Sultan Hadiwijaya (first sultan of Pajang, Central Java) and has a family relationship with Ronggosukowati, initiated the production of a type of sickle with a relatively new shape imitating the shape of the heirloom of Kiai Jaka Piturun, which was later called "are' lancor" (Sadik, 2013 and Pakem Maddhu, 2010). According to folklore, the creation of this imitation occurred because Lemah Duwur wanted the heirloom of Kiai Jaka Piturun which was believed to have strong supernatural powers, but he could not have it. Moreover, when Lemah Duwur asked to borrow the heirloom, Ronggosukowati did not allow it. After Lemah Duwur's death, the people made the lancor as their traditional weapon. Later, lancor became widely known throughout Madura. However, the handle of the sickle made and used by the Bangkalan people is longer like a spear, while outside Bangkalan, the handle of the lancor is made shorter.



Figure 4. Lancor with long handle (in white circle) and several other weapons known in Madura.

(Source: Naufan Noordyanto)



Figure 5. Lancor with a short handle, produced by Fatechatul Hoeda, is being held by a silat warrior. (Source: Fatechatul Hoeda, 2021)

Based on a historical review, from the literature written by a local cultural expert in Pamekasan, Sadik (2013), an indication of the massive use of lancor in Pamekasan was marked during the General War against the Dutch colonialists on August 16, 1947. In addition to sharp bamboo weapons and other weapons, lancor was allegedly used as a weapon by the Madurese people as well as fighters from militant organizations such as the Barisan Sabilillah, Hezbollah, and the Indonesian Socialist Youth (Pesindo) against the Dutch colonial tanks that were bombing Pamekasan at that time (Sadik, 2013, Abdurachman et al., 1991 and the District Government). Pamekasan and the Faculty of Cultural Sciences, Gadjah Mada University, 2010).

In 2010, on the recommendation of a senior Pamekasan cultural expert under an well-known organization which pay attention to Madurese culture, the Pakem Maddhu Foundation and a request from

the Pamekasan District Youth, Sports and Culture Office, Lancor was proposed as a regional cultural identity or symbol of the Pamekasan regency (Pakem Madhu, 2010). This is based on the descriptions described above: 1) historical background, are' Lancor is a representation of the weapons used by the people in General War against the Dutch colonialists on 16th August 1947 (General War 1947), in Pamekasan; and 2) cultural background, the lancor shape resembles the heirloom of kiai Joko Piturun. This decision considers that are' lancor are: 1) something that is well known and has become part of history, as well as folklore, and legends of the Pamekasan people; and 2) something that gives rise to regional/local pride. This condition at the same time legitimizes the positive existence of traditional weapon are' lancor, as the noble cultural heritage from Pamekasan. This also denies that sickles, in general, do not have to be identified with cruelty, violence, and even tools to act criminally. It is the same with the use of the cleaver weapon which is the pride of the Sundanese people, the kris for the Javanese people, the rencong for the Acehnese, or the machete for the Betawi people. In this case, lancor is considered a symbol of authority, vigilance, chivalry, and heirlooms in the hearts of the Pamekasan people.

Lancor as Pamekasan City Landmark

The legitimacy of the importance of lancor as a regional identity can be proven, for example, by the establishment of a city landmark in 1990, called Are' Lancor monument. As a landmark, the Are' Lancor monument is an object or feature of the city landscape that is widely known by the Madurese community. This monument became a unique sign of the city of Pamekasan because of its position in the center of the park or city square of Pame-

kasan.

Visually, the Are' Lancor monument is in the form of a simple stylized (basic shape) of five lancor blades arranged upright with various heights (the highest blade height is about 25 meters). The five blades of the Lancor monument represent the five basic principles of the Indonesian state called Pancasila, as the nation's philosophy that is practiced by every citizen. Each blade of the current monument looked like a blazing fire. It is assumed as a representation of the fighting spirit of the Madurese people who were fiery in the 1947 General War. Therefore, the Are' Lancor monument was built to commemorate the heroism and struggle of the Madurese people in defending the sovereignty and independence of the Republic of Indonesia.

The area of the Are' Lancor monument was formerly the burial area of the fighters who died in Sgemenal War 1947. Later, the cemetery was relocated to the Heroes' Cemetery (TMP) in the south of Pamekasan city, precisely on Jalan Panglegur. To the west of the Are' Lancor monument, there is the Great Mosque of Asy-Syuhada' which has been renovated in stages from the king's mosque (originally called maseghit rato) which was built since the reign of Ronggosukowati. The giving of the name "ash-syuhada'" to this great mosque, which means people who died as martyrs (because of war), is a form of respecting and honoring the Madurese people who fought in the 1947 General War in front of the mosque and Are' Lancor monument.

In fact, the Are' Lancor Monument became the second landmark to commemorate the struggle and replaced the existence of the first monument which was built during the reign of the first Madurese resident, R. Soenarto Hadiwijoyo (1950) (Moestadji et al, 2005). Now, the position of the Are' Lancor monument, is considered more appropriate in the mid-

dle of Pamekasan city than the first monument, with an intersection of six roads. Traffic on the road around the Are' Lancor monument square is a one-way detour (clockwise, the Are' Lancor monument is on the right of road users). Road users who pass this road seem to do tawaf at the Are' Lancor monument. This road, by the Madurese, is called jhâlân sè jhimat (sacred highway). This road was previously designed with a purpose towards the mihrab of the great mosque with the intention that the users of this road are people who walk towards God and will go to the prostration site (mosque) which is now to the west of the Are' Lancor monument (Sadik, 2013). According to the oral story of the Pamekasan people, the road was originally in the form of writing the name of God "Allah" in Hijriyah/Arabic letters. In addition, there is a belief passed down from generation to generation in the Pamekasan community, that this road is considered to have a "magical" meaning. It is said that if a person walks around the Are' Lancor monument square, then walks out (to the south, outside Pamekasan) and does not return, it is believed to be a way to achieve success. Although the explanation was based on oral stories, based on these information, the environment where the Are' Lancor monument was founded also has an important value in the life of the Pamekasan people. These local and native narratives build a unique image (distinctive image) and are different from other places or cities associated with the Are' Lancor monument as a landscape feature, especially as a landmark.

Currently, the environment of the Are' Lancor monument plays the role of a placemaking. This is because the concept of placemaking is to create a unique and different image of a place (Calori and Vanden-Eynden. 2015: 9). Placemaking also creates and strengthens the relationship between humans and places, humans and their communities in their activities (Ma-

zumdar, 2008). In this case, the Are' Lancor monument becomes the center of the cultural arena, especially a place for community activities, both interacting with each other or holding a certain event. The Are' Lancor Monument is also a tourist destination. Local and foreign tourists often visit the monument and upload photos or videos of their activities around the Are' Lancor monument on their social media. This condition also helped in introducing the Are' Lancor monument as a city landmark to the wider community.



Figure 6. Are' Lancor Monument which is built in downtown Pamekasan.
(Source: Naufan Noordyanto, 2021)

As explained above, the existence of the Are' Lancor monument as a landmark that is widely known by the public has an impact on the trend of creating visual identity (visual branding). Are' Lancor monuments are often adapted as design

objects in visual identity, whether events, programs, organizations, institutions, schools, and also batik motifs (see Figure 11), which are identified from Pamekasan.



Figure 7. The official logo of Pamekasan tourism with the main picturemark of the Are' Lancor monument, designed by Hamzah Fansuri Basar through a contest, 2017.
(Source: Facebook Awesome Pamekasan)



Figure 8. The official logo of 2021 Beautiful Quran Reading Competition (XXIX Musabaqah Tilawatil Quran - East Java Province level in 2021 held in Pamekasan, were won from the competition.
(Source: Musabaqah Center , 2021 and Kabar Madura, 2020)



Figure 9. From left to right: the logo of Forkamp ITS, FPMP-UTM, SDN Tanjung 5, Pademawu.
(Source: Instagram Forkamp, FPMP UTM, and SDN Tanjung 5 blog)



Figure 10. The official mascot of 2018 Regional Head Election managed by the Indonesia's Election Commission of Pamekasan adapted Lancor as the main figure (designed and won through a competition by Noordyanto in 2017).



Figure 11. Pamekasan batik with lancor motifs commonly found in the batik market in Pamekasan. (Source: Naufan Noordyanto, 2021)

Methodology

In this study, the author adapts the design thinking process to achieve the design objectives. The stages of design thinking were adapted from the concept of Brown (2009) and Ambrose and Harris (2010) to design typefaces, namely: (1) the empathy stage (based on Brown (2009)) or research (based on Ambrose and Harris (2010)) was carried out using the data collection method. data through observation, survey, and interview techniques, as well as collecting supporting theories; (2) define stage (with qualitative analysis method); (3) ideation stage; (4) prototyping stage; and the test phase (based on Brown (2009)) or implementation (based on Ambrose and Harris (2010)).

Empathy Stage

1. Data collection

The author starts the empathy stage by collecting data. The author makes observations in the Are' Lancor monument, Pamekasan, to take pictures of the physical monument and observe the environment which then becomes visual data. During the observation, we also conducted a survey through brief interviews with 25 visitors who were in the area of the Are' Lancor monument to investigate: 1) did they know the object of inspiration from the Are' Lancor monument?; 2) do they know that the lancor is a type of sickle?; and 3) have they ever seen a sickle lancor directly? In addition, a survey with the same objective was conducted online, through the chat feature of social media launchers, such as WhatsApp, Instagram, and Facebook, on another 125 Madurese.

The next survey, we conducted to determine the level of awareness (awareness) of 390 people from outside Madura towards lancor, through online (social media) or meeting in person. The next observation was carried out at the Trade Business (UD) Warung Seni Roja' Dhulit, in the Parteker sub-district, Pamekasan, which was managed by Fatechatul Hoeda (2021) to gather information about Are' Lancor. We also made observations at a well-known blacksmith and sickle-making place in Sedur Village, Pakong District, Pamekasan, specifically contacting Sunardi (a blacksmith) to seek information about the production, distribution, and consumption activities of lancor. In general, observations and interviews with these two craftsmen were carried out to confirm the existence of the lancor sickle as the identity of Pamekasan and Madura as well as to obtain photos of the sickle (lancor) produced. Specifically for the interview with Hoeda (2021), the author also tends to explore more about the history, function, and initiator of the Are' Lancor monument. We conducted interviews in an unstructured (informal)

manner with several questions prepared in advance.

2. Existing study

The author conducted a literature study on previous studies that reviewed typefaces that adapted cultural objects as well as visual studies on these typographic works to find out the developing phenomena, methods, and paradigms of their creation. The author also conducted a literature study to gather sources of supporting theories about typography and creative creation methods, as well as about the monuments discussed in the previous section.

Define stage

The author formulates the design problem (which is described in the introduction section), analyzes it (qualitatively), and determines the design objectives, and determines the segmentation of the target audience based on the empathy stage.

Ideation (design concept development)

The author compiles the design concept based on the problems and design objectives as well as segmentation of the target audience. In this process, the researcher also determines the name of this typeface.

Prototyping stage

At this stage, we visualize the design concept: (a) experimenting with shapes, sketches, and developing typefaces according to the research objectives; (b) repeatedly evaluated the typeface design, independently and with validation assistance from Pamekasan visual artists, namely Fatechatul Hoeda (2021), Sigit Purnomo (2021), Dimas Andika Putra

(2021) from the aspect of the current level of representation (characteristics) and based on typographical rules; (c) digitizing using a tracing technique following a sketch on vector graphics processing software, then the letters that have been in vector format are transferred to the font processing software; (d) font processing software, adjusting and correcting kerning problems, namely setting (problems) the distance between letters and overlapping problems between physical letters, starting from A-A, A-B, B-A, B-B, to Z-Z; (e) conducting a waterfall test to determine the level of legibility of letters in various size levels (see Figure 19); (f) production/packaging of the final design in the form of font packages; (g) perform installation, type and print tests on paper, to determine the effect of printing and evaluate optical errors in the anatomy of the letters, to adjust them, considering that this process is relatively long because it requires accuracy, and requires a print test with several corrections. In this step, we put the name of the typeface (which is already prefixed) and put the identity of our font designer and campus in the information properties of the font file.

Implementation stage

This research focuses on designing design works, in the form of typefaces (a set of digital letters/fonts) which are then available to be shared and used. So, this stage is just a type-test, install, and share, so that it is finally ready to be available for sharing.

Result and Discussion

Design Concept

Typeface, traditionally, is a visual design from the surface of printed letters (metal type) (Harkins, 2010: 173). The visual characteristics of a set of characters,

in the form of letters, numbers, punctuation marks, diacritical marks, and mathematical symbols, are what distinguishes and characterizes the unique characteristics of one typeface to another (Samarra, 2006: 19). One typeface can consist of more than one font, while the term font itself is used to refer to a set of digital letters (one style, for example regular or italic only) in a typeface.

This design focuses on designing typefaces by giving cultural identity, especially non-letter, namely lancor, based on typographical rules. In other words, this design is an exploration of the anatomy of letters (Latin letters) to produce letters with Lancor characteristics. Due to the content of the design object from that culture, the typeface produced tends to be a display type, with the following characteristics: 1) the visual characteristics of the letters prioritize the beauty of shape and style as a result of the visual synthesis of the highlighted culture; 2) tend to be easier to read above 12 pt (the legibility level or the level of readability that does not have to be high) (Strizver, 2013); 3) fits into attention-grabbing elements (visual attention, visual punch), such as headlines. Based on that, on this occasion, the author focuses on designing only uppercase (capital/uppercase) letters in the format of a set of digital letters (computers) or fonts that can be installed (ready to install). Thus, not only as a symbol of verbal communication devices, each designed letter also becomes a visual language by displaying and introducing the adapted cultural code (lancor).

1. Typeface name

This typeface design was conducted to introduce the cultural identity (lancor) of the Pamekasan regency, Madura Island, East Java province, Indonesia, widely to the people of Indonesia and foreigners. Therefore, verbally and literally, the typeface has been given the name “ITS-Lancor

Pamekasan”. The details of the names are sequentially: Institut Teknologi Sepuluh Nopember or better known as ITS (as a type foundry), Lancor (the cultural artefact, design object) and Pamekasan (the regency where lancor is the regional identity). This naming system adapts the common name structure of the typeface on the market: the foundry type name followed by the typeface name, based on the typeface produced by well-known type foundries (font manufacturers), such as “Adobe Garamond” and “Microsoft Sans Serif”.

2. Audience segmentation

1) Demographics: male and female; all age; not limited to occupational educational background;

2) Geographic: people on the island of Madura or descendants of Madura who exist anywhere, as well as among designers who need typefaces characterized by cultural identity;

3) Psychographic: people who are interested (or need) to use digital letters (fonts), especially letters that adapt cultural identity as design objects; interested in local culture;

4) Behavior: the general public who need a typeface characterized by cultural identity, especially Madurese (Pamekasan) culture.

3. Visual concept and visualization

Based on observations, interviews, and literature study, we designed the following visual concepts:

1) Typeface is designed by synthesizing the anatomy of lancor shapes on the anatomy of Latin letters (see Figure 13). The shape of the are' lancor which was adapted as a design object was taken from the shape of the Are' Lancor monument and the actual lancor sickle (see Figure 12).

The synthesis concept is specifically: the end of the stem of the letters is sharp and curved (1), the stem of the letters tends to be curved (2), the stem of the letters, the width is getting narrower, some lines are made firm (3), and sharp, dynamic bends, the letters tend to be high and narrow or not too wide. This condition creates letter characters with relatively strong contrast stem (thick and thin stem). The vertical stems of the letters are made perpendicular, while the curved stems are dynamically curved.

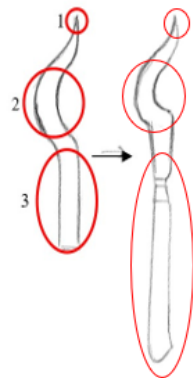


Figure 12. Anatomical study of the are' lancor shape by mapping the available parts for synthesizing in Latin letters.

(Source: Naufan Noordyanto, 2022)



Figure 13. Representation of the results of the synthesis of Lancor shapes in the letter.

(Source: Naufan Noordyanto, 2022)

2) The width of the designed letters tends to be slim/narrow and tall according to both sizes of the design object: the lancor blade which tends to be relatively long or the Are' Lancor monument which tends to be relatively high.

3) Even if only designing uppercase

letters, the scale of the letter height in the anatomical line must be determined. This helps as a standardization reference if we will design lowercase letters in future design and research.

In the anatomical line of letters (see Figure 14), we set the x-height height to be 45% of the letter height (ascent line to descent line) and 62.5% of the capital letter hheight (cap height: baseline to capline), while the ascender and descender are 27.5% of letter height. There is no standard rule for determining the height of lowercase letters / x-height, but that height will determine the appearance and size of lowercase letters to uppercase letters (Samara, 2006)

4) From a careful observation test on letter stems, in terms of matrix measurements, even though they have the same thickness of stems, it has an optical problem on the thickness of letter stems: curved stems look thinner than straight stems. We adjust for this optical problem by setting straight stems on letters to be narrower than curved stems, so that, optically, these two types of stems look the same thickness.

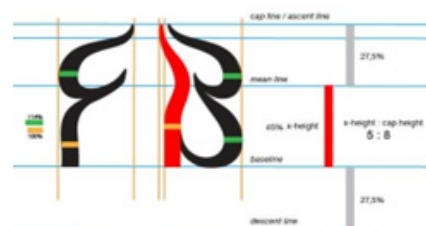


Figure 14. Design of letters in anatomical lines.

(Source: Naufan Noordyanto, 2022)

5) Lancor blades that transform into straight stems on letters all open towards the left. Because it is known that there is a kerning problem (too tenuous, cannot be tightly packed) and even overlaps between straight stems between one letter and another if the direction is different

and the distance is tightly arranged (see Figure 15).



Figure 15. Simulation of a two-letter paired test to find out possible kerning problems, especially if the Lancor directions synthesized on the straight letters stem are different and the distances are tightly arranged. (Source: Naufan Noordyanto, 2022)

6) The meeting of two letter stems that resemble the tip of a lancor blade, tends to be separated (not fused), as on the upper side (capline) of the letters A, R, and O (see figure 16), to strengthen the impression of the lancor blade.



Figure 16. letters with separate stylized stems. (Source: Naufan Noordyanto, 2022)

7) Exploration of letterforms was conducted experimentally, through sketches of developing uppercase typefaces (the original process did not order A to B to C, etc.) to find the best possible typeface shapes (see Figure 17).

8) The basic letters (alphabet A-Z) do not take or adapt from pre-existing letters, but experimentally, we imagine directly the results of the synthesis of Latin letters and lancor forms.

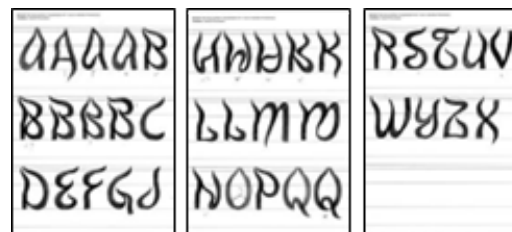


Figure 17. Typeface specimen sketch. (Source: Naufan Noordyanto, 2022)

9) We pay attention to typographical rules in exploring and designing letters, namely legibility (level of ease in recognizing and distinguishing one letter from another) and readability (level of ease of reading letters when arranged in words or sentences) (Harkins, 2010), unity (uniformity in visual characteristics of letters) (Samara, 2006), and the ease of recognizing adapted cultural characters (lancor), type-personality (Strizver, 2013), as well as potential problems with kerning or distance due to the shape (anatomy) of the designed letters. These indicators are also instruments of validation for local artists as representations of the arts community and the general public (type user) in Pamekasan.

In general, from the validation point of view, the cultural content (lancor) in the typeface sketch is considered to be representative of the Lancor appearance characteristics, and each letter is legible and readable. In addition, as a set of alphabets, the visual character of each letter has a fairly unique visual uniformity (the unity is strong/good).

In addition, the Pamekasan artists gave directions and suggestions to the writers to design letters that each have more ownership and express the Lancor “code” as a whole. However, we don’t agree with this considering that the typeface created will be stiff, innocent, and seem forced. This is because not all letters have straight stems that represent the anatomy of the lancor shape or make

it easier to synthesize the lancor on that stem.

In in this research perspective, the process of making such typefaces is a compromise effort to combine or synthesize elements of Latin letters with elements of cultural identity (not local letters) that are affixed. So that the shape of the letters that are designed does not necessarily have to fully follow the original lancor form, and only take the important and representative lancor parts (see Figures 12 and 13).



Figure 18. The letter specimen of ITS-Lancor Pamekasan
(Source: Naufan Noordyanto, 2022)



Figure 19. The letter specimen of ITS-Lancor Pamekasan
(Source: Naufan Noordyanto , 2022)

4. Type personality

Each typeface has a personality that creates (mental) impressions related to emotions or moods (Strizver, 2013). Therefore, based on a study of the shape of the object of adaptation (lancor and its social environment), the “ITS-Lancor Pamekasan” typeface was designed with type personality which is bold, sharp, masculine, and local style (see Figure 20).



Figure 20 The letter specimen of ITS-Lancor Pamekasan
Source: Naufan Noordyanto (2022)

Conclusion

Based on the research process and the design conducted, we have produced an output in the form of a display typeface in capital letters (uppercase) which is named “ITS-Lancor Pamekasan”. This typeface is produced through the synthesis of the anatomy of the are’ lancor form, as an object design, in the anatomy of Latin letters. The visual characteristics of this typeface can be a medium of recognition (cultural promotion), especially as an index that can help the audience to search or trace Pamekasan (Madura) cultural identity, namely lancor. In addition, this typeface is available in the form of digital letters (fonts) that can be installed and shared. This research can be developed in future research, especially designing lowercase letters and punctuation marks, as well as promotional media to support the spread of typefaces to the

wider community.

Acknowledgement

The authors would like to thank the Department of Visual Communication Design, Faculty of Creative Design and Digital Business (F-DKBD), Sepuluh Nopember Institute of Technology (ITS), Ministry of Education, Culture, Research and Technology, which has funded this research under the Departmental Research Funding Agreement (Departmental Research scheme), Work Unit Fund, Batch 2, Fiscal Year 2021, with Master Contract Number: 1791/PKS/ITS/2021 dated 23 June 2021 and Researcher Contract Number: 1804/PKS/ITS/2021 dated 23 June 2021. Author also expressed his gratitude to the Pamekasan artists and culturalists, the companion team, the respondents, and those who have assisted in the completion of this research.

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