

2nd International Conference
on Visual Culture and Urban Life

Proceeding



17 January 2019

PROCEEDING

XVICTURE
2nd International Conference
on Visual Culture and Urban Life
VISUAL TURN

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Publisher

Fakultas Seni Rupa
Institut Kesenian Jakarta
Jl. Cikini Raya No. 73
Jakarta 10330



Printed 2019

ISBN 978-602-9335-37-8

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Welcoming Speech from Rector of Institut Kesenian Jakarta “LOOKING at EACH OTHER”

Dr. Seno Gumira Ajidarma, S.Sn., M.Hum.

It all began with the eyes. The possible-to-be-looked-at-world is seen from a perception of the eyes. Of course, not the perception from just any living creatures, but the human eyes—and because it is from the human, these thinking homo sapiens, the only genus of Homo left that is still messing up the world in the name of every possible ideology could provide, we now have the latest version of a visual world: from the giant screen on billboards to the picture and emoji in the cell phones.

For whatever it takes, each visual representation comes from an effort to express and to communicate. What happens now is that of the jamming of all the interests, with massive visualization. It creates a big confusion, while at the same time, liberates all kinds of visual languages existed. So it has become the task of the academicians to make things clear and understandable, and this seminar should be one of the efforts. Through this kind of effort, we aim to navigate through these visual representations and figure out which one is a kind of blessing, and which one is a disgrace of humanity.

To see is a meaningful act, it is a cultural activity—and not every manifestation of culture is a match for the other. The consequence of this conscience is on our shoulders that are to make the open eyes as the willingness to open the heart and the mind for a dialogue because these homo sapiens, as history has shown, should not destroy each other.

We have to look at each other to survive.

Jakarta, 9 January 2019

Dr. Seno Gumira Ajidarma, S.Sn., M.Hum.

Foreword from Dean of The Faculty of Fine Arts and Design

Dr. Indah Tjahjawulan

International Conference of Xvicture or Exploring Visual Culture 2019 is our second event organized by the Faculty of Fine Arts and Design and the Graduate School of Jakarta Institute of the Arts following the first conference in 2014. The theme of this 2019 conference is Visual Turn: Concept and Challenges. Visual Turn, in this particular conference, is defined as all things of visual nature around us, the concepts and challenges which definitely have everything to do with us, humans.

As a higher education institution, it is our task to keep enriching our experience and at the same time we have to continually question everything. This seminar is to critically question this issue and understand how visuality as personal experience, as contemporary culture phenomena which is socially constructed, and also how the dispersal and how the influence on the people who appreciate.

This 2019 Xvicture International Conference will be attended by academicians and practitioners who have worked in the developing ideas of what visuality is. As the keynote speaker is Prof. Dr. Sapardi Djoko Damono, Indonesian leading man of letters, who will talk about Hybridity >> Visual turn, Prof. Kim Si Bum, academician from Korea who will discuss about the issue of Licensing Strategy for Creative Art Works, Kei Yasaka, an artist from Japan who will share his concept of art with the presentation titled 'Qualia: Can Arts Translate the Taste of a Cake?' and, last but not least, Mary Maggie, a researcher from America, who will reveal her idea on Hormonal Colonizations and Bio-artistic Interventions. About the presenters, they will be presenting their paper on a number of sub-themes such as art and design education, archives, new media, visual narratives, environmental design, art in creative economy, urban design and craft, creative ecosystem, art history, and technical and material exploration.

Hopefully all the ideas on visuality that will be presented in this one-day seminar will be able to satisfy our thirst for new knowledge and to bring in various issues to be further discussed. This seminar is also expected to motivate us to see more thoroughly, farther, and deeper everything that is related and associated with the visual culture taken place around us in our daily life.

I would like to use this moment, as Dean of the Faculty of Fine Arts and Design, to thank everyone who has worked so hard to make this seminar possible. I also would like to apologize for the shortcomings in the organization of this seminar.

Hopefully we will meet again at the Third Xvicture in 2020...

Jakarta, 9 January 2019

Dr. Indah Tjahjawulan

Foreword from the Director of Graduate School Institut Kesenian Jakarta

Nyak Ina Raseuki, Ph.D

On behalf of Graduate School of Jakarta Institute of the Arts (IKJ), I am delighted to welcome you to the Second XVicture International Conference here at Taman Ismail Marzuki Complex in Jakarta.

The Conference is organized in collaboration with the Faculty of Fine Arts, IKJ, as part of our commitments in strengthening educational and research activities between the Graduate School and our colleague academic institutions. This collaboration also continues the spirit and character of the Jakarta Institute of the Arts, which emphasizes on the interdisciplinary academic activities between Faculties and Departments.

In accordance with the main principles at the Graduate School, promoting interdisciplinary, intercultural research in an urban cultural environment, visual culture is one of the themes discussed and become the interest of some students and lecturers in the interdisciplinary environment.

We all are aware that art has an inseparable relationship with social, cultural, political, economic, religious, environmental, technological issues, as well as in relation to visual culture studies. There have been many visual culture studies, which discuss the relationship, and I encourage through this Conference that more studies would relate the visual culture theme to the cultural context in Indonesia.

We at the Graduate School strongly encourage the Conference to continue in the coming year, so that the process of art studies and particularly the visual culture at the Faculty of Fine Art and Graduate School, can continue as an exchange laboratory for various ideas, experiences, from and between students, masters, and scholars from home and abroad.

Finally, I wish to express my sincere thanks to the Faculty of Fine Arts and all Committee members, initiators, and volunteers, who have carried out all the preparations of the Conference. I thank you to the Conference speakers and all participants.

Jakarta, 9 January 2019

Nyak Ina Raseuki, Ph.D

ABOUT XVICTURE

Dr. Iwan Gunawan

Rector of Institut Kesenian Jakarta

Director of Graduate School

Dean of Faculty of Fine Arts and Design

Distinguished Speakers

Distinguished Presenters and All Participants

First of all, I would like to welcome you to the 2nd International Conference on Visual Culture and welcome to Jakarta. I am so grateful that we can gather here to share our knowledge on the issue of Visual Turn. I would like to thank our keynote and featured speakers and all the presenters who have made time to present their ideas in this seminar.

I need to especially mention Prof. Sapardi, who will talk about Hybridity >> Visual Turn, Prof. Kim Si Bum who will discuss about the issue of Licensing Strategy for Creative Art Works, Kei Yasaka, who will share his interesting concept of art with the presentation titled 'Qualia: Can Arts Translate the Taste of a Cake?' and, last but not least, Mary Maggic, who will reveal her idea on Hormonal Colonizations and Bio-artistic Interventions. Thank you all for your time and enthusiasm. We need your contribution to keep the discussion on visual culture alive.

This is the second time that the Faculty of Fine Arts cooperating with the Graduate School of Jakarta Institute of the Arts organizes the conference of Visual Culture and Urban Life. We started four years ago (in November 2014) to hold a two-year conference discussing visual culture. Unfortunately, we needed four years to be able to organize this second conference, but I have to be thankful that we can make it to this day.

It is our dream that this international conference on Visual Culture will grow to the fullest potential so that we have a permanent platform to discuss the issues of visual, which has become more and more fascinating and at the same time so challenging.

If I may speak a little about data, this conference will involve a keynote speaker and three featured speakers and some 42 presenters from a number of universities in Indonesia.

It remains to me to thank the entire committee who has worked so hard, especially these past few days before the conference. I cannot thank you all enough but I need to say this to all of you, thank you so much from the bottom of my heart and hopefully we will share the same spirit and enthusiasm to prepare for our third conference on Visual Culture with new, fresh ideas. So, let us believe that we will meet again in 2020 to have deeper discussion about whatever that is important in the issues of visual culture. I wish you all to have a good and fruitful discussion.

Jakarta, 9 January 2019

Dr. Iwan Gunawan

Chairman

Prologue

Prof Sapardi Djoko Damono

When the visual related concept emerged, which has been essentially relating to the concepts that have been developed in humanities and social sciences over the years, we have a number of critical concerns to deal with, which covers how actually visibility is a socially constructed experience and what are exactly the reasons that have allowed us to perceive, understand, and live our social life.

In the development of higher education, specifically in arts education, this concept of visual turn is not merely something that relates to everything around us that has something to do with human vision, which in one of the major modes of our senses, but also intersect or involve social framework, parameters, differentiation and direction of looking.

It has been quite a while that our higher education, without questioning, has accepted images as something of transparent nature, but in the last decades we have begun to question the concept of visual turn which is a detailed analysis of realism encompassing and acrossing media and academic disciplines. This question can be interpreted as a challenge to the claim believing that the images we create and think of are purely transparent in nature. Being a critical concern in the field of humanities and social sciences, a number of theorist who pay special attention to contemporary culture, this field of study cannot be clearly separated from film studies, psychoanalytic theory and study of television and also comics, hybrid electronic media, traditional artistic media, advertising, internet graphic, visual aid, image, illustration, urban space, architecture, landscape, interior design, product design, fashion, diagram, and display.

In its wider meaning the concept of visual culture at present put clearer attention to the production and dissemination of images but it has been directed to -borrowing Martin Jay's concept - 'what they work and what they do, rather than move them past too quickly to the ideas they represent or the reality they purport to depict'. It is also imperative to note that the concept of 'pictorial turn' in the humanities has created renewed interest in an increasingly diverse and extensive visual culture.

Based on this summarised concept, the Faculty of Fine Arts and Design and the Graduate School of The Jakarta Institute of The Arts are making preparations to organise the 2nd International Conference on Visual Culture and Urban Life and it will discuss “Visual Turn as Concept and Challenge”. This 2019 international conference will include academicians and practitioners who have worked on the development of ideas about what actually images are and how images operate on observers and what the academics and practitioners can do with and about them.

This conference offers a number of sub themes such as arts and design education, archives, new media, visual narratives, arts and design environment, arts in creative economy, urban design and craft, creative ecosystem, art history, technique and materials exploration.

Visual Turn relates to everything around us that has something to do with human vision, is also an intersection of social framework, parameters, differentiation and direction of looking.

Prof. Sapardi Djoko Damono

Keynote

Hybridity ► Visual Turn: An Essay

Prof. DR. Sapardi Djoko Damono

In its essence, this essay is an effort to comprehend everything and anything related to the concept of *visual turn*, or sometimes also referred to as *pictorial turn*. When I was in my first year of elementary school in 1946, there were some pictures hung in front of the class; and under every picture, there were some Latin alphabets comprising a certain word. Those pictures were meant to be a learning device, to help the kids read, including me. The pictures on the wall were quite big, in the hope that the children can easily read the written scripts below them. One of the ones that still left an impression on me is a picture of an old lady; under it, a Javanese word comprised of Latin scripts was written: **n i n i (nini)**, meaning 'grandmother.' We learned to spell the word under that picture, and the picture was expected to help us read the word properly. The teacher spelled the scripts one by one and we followed: **n i (ni) n i (ni) = nini**. After the teacher finished spelling, one of us was told to read the spelled word, and right there a loud voice answered: **n.i.n.i > simbah**. The expression *simbah*, which has the same meaning like *nini*, but was more familiar in our daily conversations, came out because we did not actually 'read' the scripts; we read the picture of the old lady. Though the origin is unknown, the Dutch East Indies education, which obviously gained influence from Dutch culture, believed that hybridity is the best way to understand and comprehend something. A hybrid is the result of an amalgamation between two different elements, and is considered a new, tougher, stronger, and better species. The word itself is used in biology, which refers to the result of an amalgamation between two animals or plants: the amalgamation of a horse and a donkey results in a mule. Meanwhile the amalgamation of two languages can result in widely-used terminologies in society, like '*kids zaman now*.' 'Kids' comes from the English language, 'zaman' is from Arabic, and 'now' is also from English: the combination gives birth to a concept that explains and describes the image of kids these days, who have different values and norms compared to the previous generation.

Millions and millions years before this era, our cave-living ancestors seemed to have realized this when they drew a variety of animals and plants on the cave walls. Society anywhere, inside or outside the caves, need communication; that is why they never stop

developing it. The drawings on the cave walls cannot automatically be considered as a hybrid, because it only has one element, the visual. However, we do not know for sure, and may never know for sure, if the drawing on the cave wall stands on its own as a picture, or if it is an element that is part of a ritual(?) that may suggest sound or spoken language. If that were to be the case, then the drawing on the wall was actually part of a hybrid creation that may have emphasized the concept of culture as communication. Culture is communication, communication is culture.

The might of the hybrid as something that surpasses two or more elements which construct it has continued to be developed until today. In music, we mix reggae with *keroncong*, or classic with jazz. The result is a new kind of music, which we may call 'keroncong reggae' or 'classic jazz.' In contemporary fine arts, which is currently developing in Indonesia, the focus is no longer only on the visuality, but also on the auditory. The fine arts no longer only mean two-dimensional or three-dimensional pictures, but also various kinds of sounds that can 'explain' or 'ease' the audience's understanding and comprehension. Moreover, paintings are usually accompanied by certain titles or descriptions, which are expected to help guide us in understanding the intention of the painter. We seem to be even more dependent towards the concept of hybridity, which has made us unsure of what we 'read' if it is only a picture, without sounds and without scripts.

The problem that emerges from the concept of hybridity is the tendency to forget that language, in principle, is sound, and that the need to record and eternalize it in visual form motivated our ancestors to create the written scripts. We tend to forget that the written script is actually a picture, which is not that different than the drawings on the cave walls, or on canvases, or on stones. Like the anecdote I presented in the beginning of this essay, there are efforts to explain scripts with pictures, to read scripts with the help of pictures. But what actually happens is that the picture is explained through the picture itself, because the student thinks that the picture of the old lady has to be 'read,' so their mind goes straight to the familiar spoken language for them without paying attention to the scripts - *nini* becomes *simbah*. The effort to make a visual turn or a pictorial turn does not happen because in essence there is no turn - the picture and the written scripts under the picture are both visual forms.

The concept that becomes the basis of the belief on visual turn continues to be developed in education, not only in the form of pictures on the wall with written scripts under them, but also in reading books that are decorated in pictures. Reading books during the Dutch East Indies era are great examples to describe this belief. In that era, children

are given lesson books filled with scripts and pictures. The intention goes together with the concept of hybrid in biology - an effort to generate reading skill by combining scripts and pictures. And apparently the appearance of pictures is considered as a kind of turn or culture that dictates us into the belief that the visual is mightier than the auditory. Reading through the lesson books from that time, a simple question can be raised: does the picture explain the scripts or do the scripts explain the picture?

Having said that, if the memory of what happened in the 1940s in my school can be considered, then the picture really is mightier than the scripts. We surely know that 'scripts' in the internet age has also emerged as pictures that we recognize as *emoticon* - which is something that also requires learning to understand and to use them. We apparently have 'returned' to the old-fashioned way of communication, which was done by the Egyptians who invented the hieroglyphs, a drawing or a visual object that represents a word, a syllable, or a sound. What we meant by 'turn' is actually just a continuation of the belief that what we meant by picture is our effort to communicate - not only through sound but also through picture, which in this understanding actually can be included as script that must be classified as linguistic problem.

Way before the term visual turn becomes popular, the world of education anywhere has implemented hybridity in its lesson books, especially for elementary schools. This tendency does not create problems in subjects like biology; an explanation about the shape of a rose, for example, will surely be more complicated compared to a picture of a rose on the page. It can be said that without verbal explanations, the form of a rose can still be read by students. However, problems arise when we consider story books. In the name of making it easy for students to comprehend what is written on the pages, pictures are attached. The pictures in the books are meant to explain and ease the process of reading the story. The concept of visual turn or pictorial turn becomes fascinating when used to analyze the pages of books filled with written scripts and pictures.

In the pages of those books, what actually explains what, does the picture explain the scripts or do the scripts explain the picture? Do the readers understand the picture after reading the scripts, or vice versa? It is even more important if we observe that the matter contained in the picture is not actually communicated through the scripts. I would say, that is exactly the problem if we follow the idea about "reading" a picture. Lesson books are discourses, and discourses are always ideological; so are those books. The pictures attached to accompany the stories delivered through words contain elements that could perhaps have nothing to do with the words themselves. When observed further, the lesson books from the colonial era contain pictures, which can deconstruct or put

a spotlight on everything and anything that is purposefully hidden or not in the verbal text - this is exactly the principle of pictorial turn. The relationship between characters, especially if it involves the matter of class differentiation, can instantly be read in the picture. So can the social and cultural environment surrounding the characters.

Attitude, clothes, professions, and everything that is related to certain social and cultural classes explain how far the lesson books are utilized by the government or the institution that provides them. The delivery through words is not intended to mean the same thing, but hidden meanings can purposefully or not appear in the visual form. Relationship between brothers, between ethnicities, between nations can be instantly read through the pictures accompanying the text - be it on purpose or not. In the colonial era, the attitude of the colonizer towards the colonized is instantly revealed through the picture, and not from the text. The lesson books provided by the colonizer to educate the colonized are of course a very practical and efficient device used to slip, or force, meanings related to the structure of society during the colonial era. The pictures on those lessons books in the form of stories are important materials to explain the gravity of studying visuality.

What can easily be conveyed through the lesson books from the colonial era is even mightier now that we continuously develop technology. The pictures that were once printed on the books in the past, now easily enter and dominate the media, especially mass communication devices. In its various forms, and it will continue to vary, the pictorial delivery of a message will dominate every form of discourse. And the pictorial cannot be separated from the capital, and the capital cannot be separated from the power, so our world now is turning into every visual direction, into the grasps of those agents or institutions who have the capital to slip, or force, their ideology.

The books, be it the ones we get from a book store or the ones offered online, emphasize more and more on the pictures. Even essay books about political issues are packaged in such a way that gives bigger portion to the picture - making it more important than the verbal text. In its reading, the picture that accompanies the text becomes a mighty device in understanding the content of the text. In this situation, a problem will arise when the picture refers to a world that is not recognized by the readers. Essay on the politics accompanied by the picture of wayang will create a problem for the readers who are not familiar with wayang at all. Essays containing a concept or a word related to culture are of course more complicated precisely when there is a picture. A different development happens in the movement of concrete poetry during the 1950s, which proclaimed that poetry is picture, or that the scripts can be arranged into a picture.

This idea was initially developed in the 19th century in France and England, one of the prominent figures being Guillaume Appolinaire.

Related to this, at least during a certain period in the development of Indonesian comics, some comic artists did not seem to hold much confidence in the power of pictures, by attaching long explanations in verbal text. In such a thing, we encounter contradicting problems in the concept of pictorial turn. The readers do not know how to face it: in such a comic, does the picture explain the scripts or vice versa. The principle that applies in hybridity even loses its power, because the marriage between two different species (the picture and the scripts) does not make the comic clearer or more powerful, it actually weakens it - seen from the visual or the verbal elements. In the most extreme way of thinking, it is as if we read in the same way like a primary school student who just learns how to read.

Facing and dealing with such things makes us come up with the idea of a visual culture study program, which is meant to give guides and comprehension to students in reading pictures, which we have to admit, becomes even more dominant in communication because of technology development - and cultural development. We have to learn to be more careful in dealing with pictures and develop methodologies to read them. We have to be more thorough in reading pictures, because what we consider 'just' a picture, even during the cave walls era, is already ideological. Verbal delivery can of course be used to develop propaganda techniques, but the visual seems to only function in easing the reading process. Moreover, like the reading lesson books in elementary school, the institutions producing them have taken advantage of the concept of hybridity which weds the scripts and the picture, two things that are actually both visual. It is just that we have recognized them separately, as verbal language and pictorial language - two different species.

Prof. Dr. Sapardi Djoko Damono is a professor at the University of Indonesia. He is known for his literary works and widely regarded as the pioneer of Indonesian lyrical poetry. He currently holds professorship of literature, arts, and humanities at the University of Indonesia, and still teaching Visual Narrative in Graduate School of Jakarta Institute of The Arts. He is also the writer of *Alih Wahana*. Prof. Sapardi has received a number of awards in recognition of his work, including The Achmad Bakrie Award for Literature (2003), The Akademi Jakarta Award (2012), Lifetime Achievement from Faculty of Humanities University of Indonesia (2017), Lifetime Achievement Award from the Ubud Writers and Readers Festival (October 2018), and Anugerah Buku ASEAN as Prolific Writer (2018).

Feature Speaker

The Taste of Cake in Our Dream: Can Arts Translate the Taste of a Cake?

Kei Yasaka



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Proceeding

Thank you for coming. My presentation today will be discussing about the “taste of cake”. As you all know, the taste of a cake is quite simple. But, I won’t be talking about just an ordinary cake, but about the “taste of a cake in our dream.”

Can you taste it, the taste of cake in my mind? No, you can’t. My ex-wife once exclaimed: “Please stop talking about taste of cake in your dream. No one can feel it, no one can share it. It’s very boring. When you are talking about a topic, please be more objective, please base it on tangible facts!” I can agree with her sentiment.

I will consider that. But, on the other hand, art is one of the ways of sharing the taste of the cake in our dream. So, that is my topic for today.

Nowadays, artificial intelligence has become a very important field of study that commands large influence on various industries. It will change our lifestyles, our ways of thinking, even our ways of life. We have one very important term to consider: “qualia”. Despite the importance, the exact meaning of it is still being argued. What is qualia? Does it even exist? It’s quite a difficult word to explain, so if you’re interested, it may serve you better to look it up in a reference book. This time I will show you some examples.

Suppose we have a red apple. You can explore various measurements from the apple: the color is red, it is heavy, and the taste is sweet, and so on. Each five of your senses transfer signals to your brain. We are now able to record these signals with new machines that are able to measure and calculate them. The data we extrapolated can result in an impression of an apple. Scientists, however, are pursuing the idea a little further.

The integrated information of the object is called qualia, and in this case it is the qualia of an apple. We have integrated the amount of information we have of the object and it results in a qualia, the qualia of an apple. If we have only a slight qualia of the apple — a quick glance, for example — we can see part of that object’s red or round shape, and we can still recognize that it must be an apple. That feeling of an apple is called the “qualia”. This is qualia. Further, if this qualia can be recorded, measured, or calculated as waves of the brain, then artificial intelligence can catch qualias too.

This experience in our brain can be an objective and observed matter. In this sense, the taste of a cake in our dream is neither an illusion nor an invisible thing. It can be visible, material, and observed. If it is, we can probably share it through a new technology. On the other hand, we already have a very important technology that we can use to share qualia among fellow humans. Since the beginning of human history, humans have tried to initiate the transfer of qualia through drawings on the wall, on the ground, or on clothing, paper, wood, and a plethora of other media.

We call it art. And humans, I think, have pushed serious and skillful efforts to share qualia through the arts.

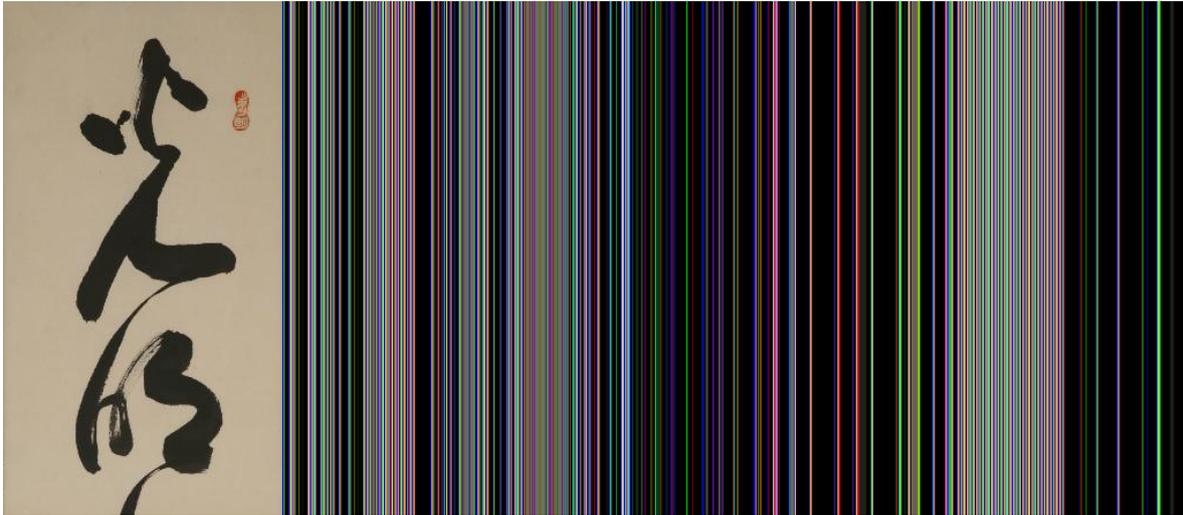


Here I present to you an example of a very beautiful photo of a sunset. These days, we are deeply immersed in videography and photography. Digital technology has provided us with so many opportunities to share images on social media such as Instagram, Facebook, and Twitter. In the end, however, it is just a shape of a sunset.

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This is a very famous art piece of Turner. He says it is sunset, but we can't see any particular pine trees, or the cliff or the horizon, shape of the ship that are melting in it. It looks like a form of disappeared realism. But still we can feel the similar feeling when we see the sunset. I think there is qualia, qualia of the beauty of the sunset. If we just focus on the shape of the photorealism of the subject, photorealism has already been superseded by photography. But still we have hands and the skill of the art of the paintings or sculptures. Through this technique, we can share the qualia of the material world or/and the spiritual world as well.



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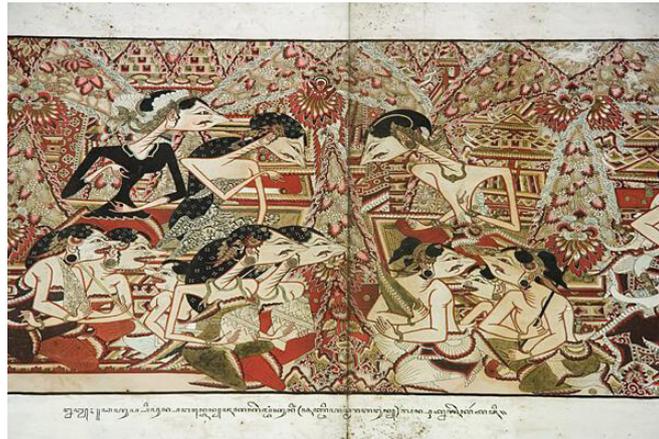
This is a very famous Japanese painting called kouhaku bauzu byobu by Korin Ogata. It is a national treasure. It's not photo realistic, but the gold background and deformed plum blossom tree and shivering river can give us such huge impressions.

People can easily appreciate the dignity of nature in a country. It has to be noticed, however, that it is quite different from the western traditional way of painting. One particular part is that it doesn't follow traditional western perspective laws. But it does have a perspective, not qualia I think.



Next example is a calligraphy using traditional method. It shares the same technique with that of China and Japan and so many other countries. These are kanji. Kanji has certain meaning. But, besides the meaning of the letters, we have other

impressions from the mark of the brushes. Even though you can't understand the meaning of the kanji depicted, we still can appreciate this beautiful calligraphy. That's one good sample of qualia. I think the qualia is the representation of the consciousness of the author. Therefore, a good calligrapher has good skill, good mind, and a good consciousness at the same time. We not only appreciate the skills, but also the consciousness of the author. This is the way of the art in Oriental countries.



Next example. You see that this is a virtual issue of Wayang. It's not photorealistic. But it very well represents the atmosphere of the wayang world of art. Yes, there is no realistic perspective where these people are positioned out front while some others should be in the back. But, they are all in the same size. It's enough to tell about the feeling that exists in this piece of wayang. As you can see, art from oriental countries involve other perspectives of time and space.



Another example is this Papua New Guinean traditional art. What do you think? Is it an animal or a human? You can't say. They say that it is a spirit and does not have real

perspectives or the realistic quality of photorealism. But still it is subjective arts. Then you see people using this painting to explain what kind of the world were there in the spiritual world in their indigenous culture.

I lived in Papua New Guinea for two years and I lived with indigenous people and learned about their spiritualism. Also, I could share the feeling with them and in that moment, I tried to get skills to feel the vibrations and the interpretation of the drawings. The same as the chief of villagers, I did so many meditations and some practical lessons with them. Finally, I felt something in their spirit. Then I did some drawing. People in the village said that we could feel the similarity in the same skills. That became the base of my art-work since then.



This next example is a piece from myself. I have been an independent artist for two decades, and in the beginning of my career I did one solo exhibition in Ginza in Tokyo. In that time, I hung my painting on the wall, and suddenly some people came. One person stopped just in front of my painting, and she didn't move. Standing in front of my painting quite a long time and she gradually started to cry. I couldn't say anything. I just stayed back and was looking at her. Finally, she said like this, "Thank you, artist. I was eased. In the morning, I felt quite sick. I had a headache and my throat was sore, but now I feel much better. I don't know why. I didn't expect anything to be here. But suddenly I saw your painting and I had very eased. Thank you very much." She said so and then went back. I was surprised because I didn't expect such a response from her. However, when I was doing my painting I did my meditation and I felt something similar from that healing feeling. I felt the universal vibration during my meditation and my consciousness was very harmonized in that moment. So, I was just trying to

transfer these vibrations to my painting. That was how it was born. Then I hung my painting on the wall in my gallery. It happened that through my painting, something in my energy was delivered to her direction. It was a first experience in my career. And after that many people experienced very similar things. I saw many people cry, I saw many people healed as well.

This particular work was originally collected as a private collection. But after some years, it moved from hands to hands and now it is exhibited in a big hospital in Shinjuku as their property. Many clients who were experiencing fear or anxiety can be put to ease with the energy of this painting. The hospital recognized that.

This is called “The Top”, I did this one when I went to Everest. Three days to walk up the middle of the way, stay there a few days to see the top. During the time meditations have given me a special feeling in my consciousness. This specific moment can make me stronger but with subtle qualia. I tried to transform that qualia directly to the painting. You can copy that qualia through this painting to your brain

From those experiences, I felt that art can heal people. It's one of the possibilities of art. Nowadays many things are beautiful, decorative art is going very strong. Many forms of art are also turning to the internet or digital data, but I think we need something touchable with which we can manipulate the materials. This brings out the qualia in the direction of the people. We should not bring everything into the digital world, we should not pass everything into new technologies. We can still explore old technologies and do some mining with our hands.

If we could purify more of that essence of qualia to the people, if you have the good qualia in your consciousness, if you have qualia of taste of cake in your dream, we can spread these around the world. The good thing or hope in the world can be shared not only in the level of emotion or logic, but also the qualia itself through the art. Probably this exploration and mining of qualia is the way to find what the worth of the human is. I think it is the significance of the art.

Born in Fukuoka in 1974, Yasaka Kei began his painting career when he was still in University in 1998, finishing with an arts degree the next year. His paintings have been displayed for several consecutive years in various galleries both in Japan and around the world, including Belgium, Malaysia, India, and Singapore. He currently teaching as a part time lecturer in Kyushu Sangyo University.



Decorative Ornaments of Rumah Gadang As The Basic Idea for Designing Ethnic Typography

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Abstract

Indonesia has cultural diversity spread throughout the archipelago in the form of physical and non-physical cultures. Physical culture can be seen and maintained in its shape, composition and supporting decorative elements. Whereas non-physical culture is present through social norms and values. Traditional house represents as one physical culture sample and also the diversity of tribes in Indonesia, each has its own traditional house character along with its decorative elements, such as decoration.

Decorative elements in Indonesia has various forms and meanings. The motifs that generally found are in the form of plants, animals and some geometric ornaments that have certain meanings. In the *Rumah Gadang* decoration, there are many different variations of decorative forms generally in the form of tendrils as a decorative element of the traditional house. The various forms of the *Rumah Gadang* decoration are then used as design ideas to create ethnic.

Ethnic typography design which based on decorative elements transformation from the *Rumah Gadang* house can be used as the source for designers, typographers, and users in terms of introducing the distinctive character of West Sumatra and also can be used on customized design media.

Keywords:

Typeface, Decoration, *Gadang House*, Ethnic, Traditional.

Preface

Humans activities to gather information have actually been done since prehistoric time which is represented by creating symbols in the form of pictograms (images that explain an object) that can be simply understood by the observer. The pictogram can be found from cave paintings in the various form of animals, people, places, and objects dated back to 25,000 BC. The first writing system was believed by experts starting in 3200 BC in Mesopotamia created by the Sumerians as Cuneiform writing system. Then around 3000 BC, the Egyptians developed the Hieroglyphs. At the first Hieroglyph created in the form of a pictogram only and later the forms developed into a complex combination of pictograms, ideograms (symbols that explain abstract thoughts or ideas) and also phonograms (symbols that represent certain sounds).

Writing is known as a medium for communication. Human needs for communication media can be conveyed through a series of letters that form a word or sentence. The creation of letters similar to Modern letters themselves began in ancient Greece around 800 BC which adopted the Phoenician alphabet from the Mediterranean by making consonants and vowels. The need for communication media is not enough by creating consonants and vowels only but also created based on aesthetic terms. Humans are basically never satisfied and always create different types of innovations not only for personal satisfaction but also for economic values. In modern times, where letters can be traded for certain purposes always encouraging artists, typographers, and designers to create new variants in typography. The ideas are taken from what they see every day can be ideas from nature, humans, animals or ethnic elements. This activity is increasingly intense because there is a new form of trade on social media based on the need for new typeface variants.

Indonesia has a variety of typeface originating from tribes along the Archipelago. For example, in Java, it is known as the Hanacaraka letter but unfortunately, some part of these typefaces are becoming extinct because they are not well preserved. This then prompted typographers and designers to start creating new typeface variants which inspired from Indonesian ethnic elements.

Along with the development of times, the human needs for typography are increasingly diverse not only as a media conveying information as in print or electronic media but the meaning has shifted to represent certain expressions of a message in which typography can express atmosphere, describe situations through certain font characters. The more font variants created the more flexibility the user gets in applying the expression of the message he wants to convey.

This condition encourages typographers and designers creating various types of fonts which are then creating a new form of business which is not only bought and sold conventionally but has been traded online on social media. Many sites and applications provide font creation and sale services where buyers can then create fonts, enter competitions or choose and download typeface they like or need.

This form of businesses eventually developing very fast because providers of a specific application can get typefaces from creators everywhere at a fairly cheap price. For designers and creators of the typeface itself, this is certainly very beneficial because it can be done freelance and anywhere without large capital and get the benefits if their design is in great demand.

The idea of creating a typeface can come from anywhere, including the ethnic elements of an area. Indonesia has a rich variety of cultures from various ethnic groups living along the archipelago. Many ethnic elements can be taken as a basic idea for typeface design, one of which is ethnic decorative elements.

Decorative elements are components of art products that are intentionally added or made as decorations to have more value, both spiritually and materially. Often the decoration has symbolic value or contains certain meanings according to the purpose of the maker. In the end, the presence of a variety of decorations is not merely a filler of empty parts but is then associated with functions, including purely aesthetic functions, symbolic functions, and also constructive technical functions. The development of decorative elements into the basic idea of a typeface design is certainly very interesting.

Socio-Culture of the Minangkabau Community

West Sumatra Province is very synonymous with its rich culture, inhabited by Minangkabau tribes. The tourism potential of West Sumatra is supported by many natural resources such as mountain scenery and agricultural areas and supported by human resources such as the form of wood carving crafts, weaving crafts, traditional arts and others in part. The original Minangkabau area, formerly known as Luhak Nan Tigo, namely Luhak Tanah Datar, Luhak Agam, and Luhak 50 Koto are all within the West Sumatra Province.

In a brief history, Minangkabau is one of the villages in the Sungayang, Tanah Datar, West Sumatra District. The village was originally a field but due to the growing issue that Pagaruyung's Kingdom would be attacked by the Majapahit Kingdom from Java, so both kingdoms settled this issue for the peace treaty with buffalo fighting. The buffalo represents the battle of both kingdom and then after the Minang buffalo managed to win the fight, the word Manang Kabau appeared, which later became the name of the Nagari or village.

The Minangkabau people, the majority of the population make agricultural business as a basic livelihood but there is another side of livelihoods, which is namely carving. For some Minangkabau people, making a livelihood as a carving craftsman is the second source of income and the ability of the community as smart carvers affect the rural economy of the region.

The work of carving out a traditional house is not carried out continuously, but only if there is work. The status of a carving craftsman in the Minangkabau community is not too prominent, meaning that as a member of the community his position is the same as that of others in the communities. Thus a carving craftsman cannot be used as a basic livelihood.

In the ability to think symbolically, it can abstract its experience in a system that is full of meaning, so that one can pass on and communicate their experiences and thoughts to others.

Rumah Gadang for Minangkabau people

Rumah Gadang or Rumah Godang is known as Minangkabau traditional house of the West Sumatra province, whereas the people of West Sumatra, this traditional house is better known as Rumah Bagonjong. According to its original history, not all areas in West Sumatra can be built this traditional house. Bagonjong houses are only established in certain areas with Nagari status. For this reason, the existence of a Rumah Bagonjong or Rumah Gadang outside Minangkabau occurs because of the weakening of customary rules.

In general, Rumah Gadang has a very distinctive shape and uniqueness that lies in its architecture, one of which is the building pattern of the Rumah Gadang which is influenced by nature and customs values. The natural environment plays a dominant role in such a way to the shape and arrangement of the Rumah Gadang shape. The building pattern of the Rumah Gadang is not the same as the building pattern with other traditional houses or ordinary houses specifically the roof of the Rumah Gadang.

In terms of its distinctive shape, the Rumah Gadang is very different from other traditional houses, which distinguishes it from the shape of the structure of a house which is curved or formed like a ship. The formation of a pattern like a ship certainly has its own reasons for West Sumatra people. Based on a story that has been developed for generations in West Sumatra, the Rumah Gadang structure was taken from or imitated a sassy or ship shape and other uniqueness seen from a tapered roof and can be called or known as Bagonjong, because the roof is getting tighter and tighter. The form found in Minangkabau traditional houses has been commonly known everywhere which is symbolizes unique characteristic of West Sumatra. Luhak Nan Tigo is an area of origin of the Minangkabau people and also the center of Minangkabau culture. During the Dutch administration, the Luhak region was a territorial area of government called Afdeling headed by a resident; Minangkabau people still call it the luhak head of his government by the community called Tuan Luhak (Navis, 1984: 48). The Luhak Nan Tigo area covers six second-level regions, three districts and three municipalities, namely Agam district, Tanah Datar regency and 50 Koto municipal districts. Therefore the Minangkabau Traditional House has its own 3 Rumah Gadang form which is found in Luhak 50 Koto, Agam and Tanah Datar, each with a specific different color that represents the area in Red, Yellow and Black bases. The colors for the Tanah Datar Rumah Gadang are yellow, for the Agam Rumah Gadang is red and the 50 Koto Rumah Gadang is black. While the Rumah Gadang Istana Basa Pagaruyung is a traditional house of Luhak Tanah Datar, which represents the entire Luhak carving differences in Minangkabau.

The smoothness of the roof of the Rumah Gadang is related to the tambo story which states the victory of West Sumatra people in fighting buffaloes with the king of Java and to preserve the victory or event of the buffalo fight, the West Sumatran people make their house like a buffalo horn, but not only on the smoothness of the roof, in terms of carvings that are located in the body of the Rumah Gadang also has their respective meanings. The Rumah Gadang is not only used as a family residence but is also an institution in the big Minangkabau family.

As the times progress, it is increasingly difficult to find the Rumah Gadang due to the high cost required to build the Rumah Gadang compared to ordinary brick houses. Minangkabau carvings automatically began to be used no longer even forgotten their beauty. Basically, Rumah Gadang has a variety of names and in the naming, it is given according to the shape, size, and style of solubility and luhak style (less or less). According to its form it is also called “Rumah Bagonjong” or a jug house. In the tradition, the Rumah Gadang is family owned, but it can be said that it does not belong to individuals but a high wealth of pusako besides rice fields, fields, forests, and land that may not be traded or pawned.

The Minang people now generally modify their brick houses in addition to making horn roofs or can be called Bagonjong in their homes to keep showing the Gadang House or can be called the Modern Gadang House. Today’s Minangkabau people prefer to only use Bagonjong, while for the body parts they use brick.

Every decoration at Rumah Gadang can be marked as a class sign for the homeowner and has a good meaning in life. Because Minang people show a way of thinking inspired by nature.



Picture 1 Rumah Gadang at Minang Village Padang Panjang (Source: Author Documentation)

The shape of the Minangkabau Rumah Gadang is formed in a square that is not symmetrical but expands upwards. The outside pillars are not straightening up but slightly tilted outward. The roof of the Rumah Gadang is curved like a buffalo horn, while the sloping part of the house is like a ship. The length of the building usually varies from 3,5,7 to 9 spaces, even though there were 11,17 and 20 rooms, this was not common. The width is no more than 4 pounds. Rumah Gadang with three rooms are found in rural areas called “balah bubuang” or referred to as split bubung.



Picture 2. Rumah Gadang Istana Basa Pagaruyung (Source : www.situsbudaya.id)

In the past, shaking or canopy on the type of gossip on Minangkabau traditional houses was one of the hallmarks of the Minangkabau building, its founders had to be parallel to the lifting of the Andiko head so that the gonjong showed greatness in tradition and should not be used carelessly in buildings. But now the use of gonjong or artificial forms that resemble gonjongs of Minangkabau traditional houses is no longer showing greatness, but only for pleasure (Zainuddin, 2014: 54). Minangkabau traditional houses are used for living quarters and the implementation of traditional ceremonies such as the appointment of princes, marriages, deaths, and others. The Minangkabau traditional house is the work of the ancestors of the past, built according to the tradition which has declined. The physical form of the building, function or use and construction in the management of the use of building materials which is a self-portrait of one of the primary needs of the home.



Picture 3. Rumah Gadang Matur. (Source : Author Documentation)

Motifs and Philosophy of Rumah Gadang Decorative Elements

One of the most important things in Minangkabau traditional house carvings is the name of the decorative motif. The name of the decorative motif can be seen from the relation between the motive and the life of the community. Each motif symbolizes a phenomenon of life in the community that becomes a guideline in the implementation of the life of the Minangkabau community. The depiction of the life of natural phenomena can be seen from the names of decorative motifs derived from plants and animal names. While the depiction of the system of values of human life in society can be seen from the name of the carving that comes from traditional words.

The traditional Minangkabau ornament in West Sumatra is expressed in 120 kinds. But this is only in expressions, while those found in reality are only 60 kinds. This was motivated by a custom of the ancient Minangkabau people in expressing a very large number. The previous

person mentioned that the amount of goat food is 120 as well, while the traditional gulai (vegetable) herb in an area in Minangkabau says there are 120 shots, then the number 120 is not absolute.

Ornaments in Minangkabau are dominated by plant forms rather than animals or people. The name of the motif given is in accordance with the name of the animal but from its shape does not describe the shape of the animal, for example, the motives of Tatandu Bararak, Labah Manyirok, Itiak Pulang Patang and some of them will not at all see animal-shaped carvings. A distinctive feature of the Rumah Gadang decorative motif is its abstract nature. The state of nature, natural symptoms and part of it that want to describe the depth of the carving and depicted in the form of flowers, leaves, stalks, and roots (Yunizar, ahli ukir dan teknisi Wisata Istando Basa Pagaruyung).

The uniqueness of this Minangkabau ornament is its contradictory form of motif and naming. For example, the ornamental “Running Deer”, does not mean describing a deer that is running but more accentuate the floral form as a symbol of the embodiment of deer. The dominance of floral forms is thought to be a manifestation of Islamic influence in the 16th century. The strong influence of Islam, especially on the north coast of Java, Sumatra, and Aceh, is supported by the increasingly crowded trade routes in the archipelago, the ornamental elements of plants are increasingly enriched and rapidly developing, while the human and animal motives are getting less attention and even abandoned. Descriptions of living things that are avoided because of religious teachings are finally disguised as a figure whose symptoms have existed in the past, for example by means of very distillation so that the symptoms are more of a form of abstraction.

In the Minangkabau area, the ornamentation of highly developed natural-oriented engraving is very decorative. Nature is an example or example to be excavated and packaged into messages that are deposited in carved ornaments, according to the Minangkabau proverb “ alam takambang jadi guru, cancan taserak jadi ukia “ (the vast realm can be exemplified and every touch carved into carved ornaments). A blend of geometric motifs with straight-line elements angled and twisted curls of plant tendrils into a harmonious braid pattern, reminiscent of the Arabesque pattern.

Specific color template on the ornament in the Rumah Gadang must have 3 colors which are the same as the symbol of the “Merawa” flag consisting of red, yellow and black. In Tanah Datar the majority are yellow, Agam is red and 50 Koto are black. In tradition, the use of yellow is a property in Minangkabau.

The following is an explanation of some decorative items according to the book of Traditional West Sumatra Architecture contained in Minangkabau traditional house carvings:

Flora

In general, flora motifs are depicted realistically, namely imitating natural forms as seen. This is useful as a reminder for humans to see natural conditions as a guide for facing future events. The natural forms he saw were reproduced back into the form of carvings.

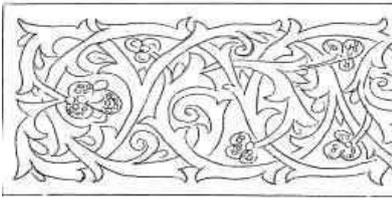
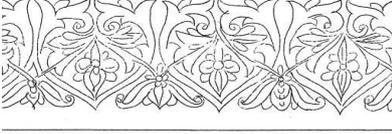
Fauna

The shape described is the actual form of the state and type of animal itself and is added to the natural conditions that affect the characteristics of the animal or the state of nature where the animal is located.

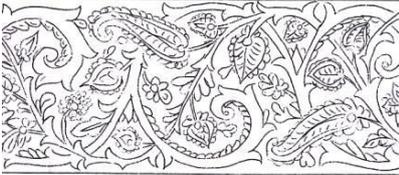
Nature

Apart from the names of fauna and flora, there are still more decorative motifs that are taken from the names of nature or objects that are often used in everyday life or that can liken the nature of one's disposition to be imitated or not used.

In general, the layout of the Minangkabau traditional house motifs is different from one house to another. The following are some examples of the location of the motif carving layout at the Rumah Gadang at the Basa Pagaruyung Palace according to the book from the Istano Basa Pagaruyung carving expert, among others:

NO	MOTIF NAME	LOCATION	DESCRIPTION	PICTURE
	House terrace			
1	Saluak Laka	Pereng rumah		
2	Labah Mangirok	Papan Galuang		
3	Kalalawa Bagayuik	Upper wall		
4	Salimpat	Papan Salangko		

5	Tatandu Manyosok Bungo	Papan Sabalik Anjuang		
6	Itiak Pulang Patang (Itik pulang sore)	Paso-paso rumah	Describes a relaxed life after trying and working everyday livelihood. Here we can see personality social systems as well as the values of life that apply in economic institutions, namely how the rules apply in an effort to carry out livelihoods.	
House wall				
7	Pisang Sasikek	Door head		
8	Aka Cino Sagagang/ Duo Gagang	Swing doors		
9	Sikambang Manih	Windows cushion or wall edge		
10	Kudo Menyipak	Windows cushion		
11	Ukir tirai	Pada lambai-lambai di atas garebek		
12	Kuciang Lalok Jo Saik Kalamai (Kucing tidur)	Windows mirror	Describing the condition of a lazy person like a sleeping cat, a cat when he is full he will lie down, but in the meantime, if there is delicious food taken too. This lazy nature is contrary to the Minangkabau traditional philosophy. In order for these qualities to be exhausted from the community, they were commemorated through the carving of Kuciang Lalok.	

Public places				
13	Pucuak Rabuang	Pada penutup ukiran		
14	Bungo mengarang Buah	Pada papan dinding		
15	Sijamba Makan	Pada dinding		
16	Bada Mudiak (iringan ikan teri ke hulu sungai)	Pada tepi ukiran / tempat	Carving on bada mudiak describes life as one word in community relations, there is no mutual conflict. If there is a conflict, it will be discussed together. Even though the number of bada is very large, the procession is not messy, everything faces upstream on a regular basis.	
17	Alang Babega	Pada tuturan atap		
18	Jalo Tataka / Taserak	Pada hamparan		
19	Jarek Takambang (Jerat terkembang)		This engraving symbolizes the dividing line between the legitimate and the innocent, between good and bad in society. In this case, the highest guideline lies in the teachings of religion, namely Islam. So the size of the bad according to the Minangkabau custom is not only according to our personal judgment but also must be judged well by others.	
20	Kaluak Paku Kacang Balimbiang (gulungan pucuk pakis muda)		Symbolizes that one's mother's responsibility towards a nephew in a parent's house, also as a father in the wife's house. In this case, the responsibility of both the nephew at home of the parents and the children in the wife's house is not independent.	

Thus it is reflected in the flexibility of using Minangkabau traditional house motifs in all circumstances and places.

Process and Design Concept

The design with the typeface concept based on ethnic typography was taken through the character of Minangkabau traditional house carving motifs. The characters contained in each of these carving motifs give their own meaning and philosophies in detail so that the meaning given can be understood by the target audience. The structures of designing this typeface is in the form of things that start from making letters transformation, letter arrangement, letter measurement and application to other media.

In these typeface design concept, the writer has more focus based on ethnic decorative elements, which was taken from the forms of Minangkabau traditional house carving motifs by taking a distinctive motif, namely Itiak Pulang Patang and the incorporation with other carving motif patterns that dominant with floral pattern. For this visual element, it will illustrate the theme by elevating elements from the Minangkabau characteristic, which are shaped in a carving. As for designing the typeface, it will be combined using attractive color combinations with its specific cultural colors so it represents the characteristics and aesthetics aspects for the target audience. The composition appearance of visual and text elements of the typeface design of this is 40% for visual or image and 60% for text or captions that explain some of these visual elements.

Creative Strategy

Positioning :

The making of this typeface was designed by combining several decorative motifs of Minangkabau traditional houses that have specific meaning and philosophy of the Minangkabau people. The characteristic of this typeface is the display type according to the characteristics of the decorative motifs of the Minangkabau traditional house.

Visual Strategy

The form of visual strategy in designing this typeface is:

Using several forms of dominant decorative motifs and then simplified again in order to create an appearance that still has the decorative side of the decorative motif

Integrate visual elements from decorative motifs into typeface so that they can still preserve the Minangkabau culture itself.

Providing colors of distinctive characteristics which are characteristic of the motifs of decorative motifs of Minangkabau traditional houses.

Keyword

Minangkabau

Is one of the cultures found in Indonesia. This typeface will later feature a traditional characteristic in Minangkabau and is combined with the characteristics of Minangkabau traditional house carvings

Traditional

With this typeface, it is hoped that it can provide traditional values that have become a part of life, especially for the Minang people, to be preserved

Carving

The complexity of the process of carving out decorative items on Minangkabau traditional houses requires patience and thoroughness, therefore making typeface is aimed at display type.

Motive

The motif is taken from several visual elements of the Minangkabau traditional house as the main reference that aims to show the typical motifs of Minangkabau traditional houses.

Key Visual

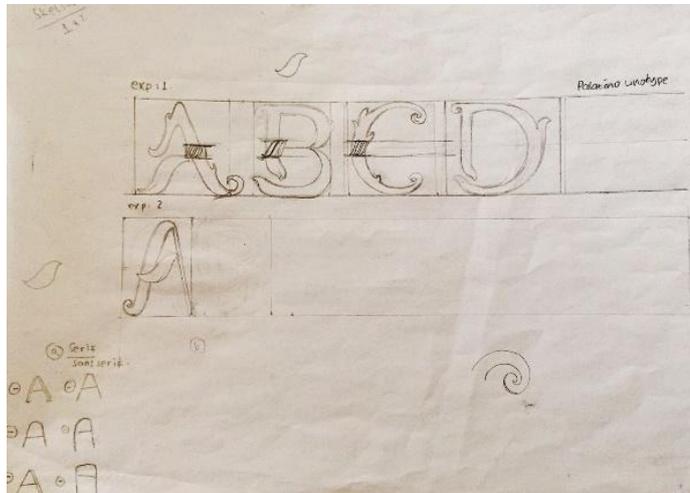
The key visual purpose of designing typeface is to make the shape of distinctive features of the Minangkabau traditional house become more attractive and functional according to the target audience point of view. Therefore this visual is to explain the knowledge and meaning contained in the motif of the traditional house's decorations.

Creative Design Process

1. Sketching Process

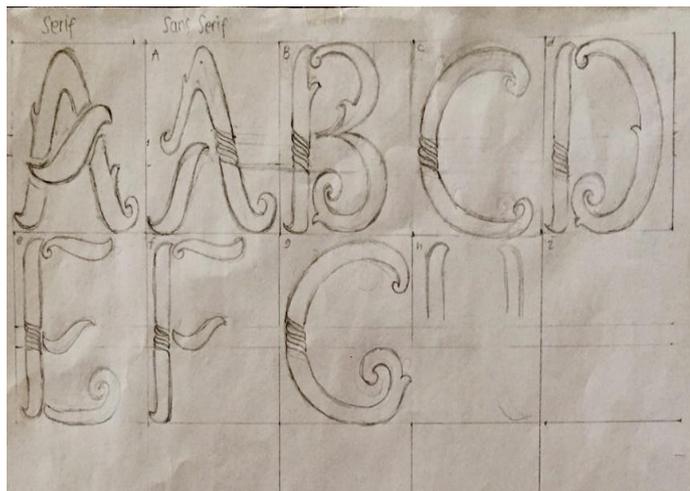
The preliminary process in designing this typeface is based on manual rough sketching. This aims to get a picture that can make a typeface merged from decorative motifs.

- Initial sketch forming the font character

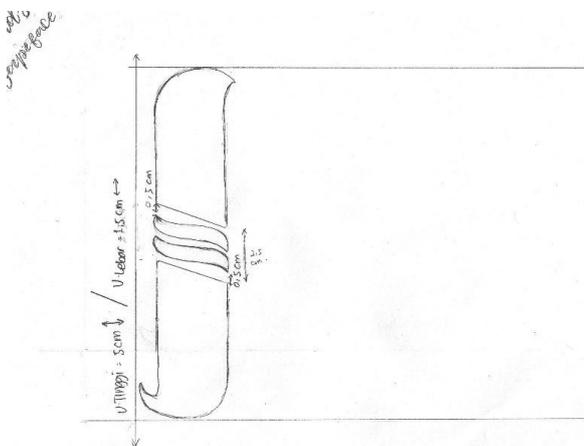


- Initial sketch combining decorative elements forming the font character using the serif typeface

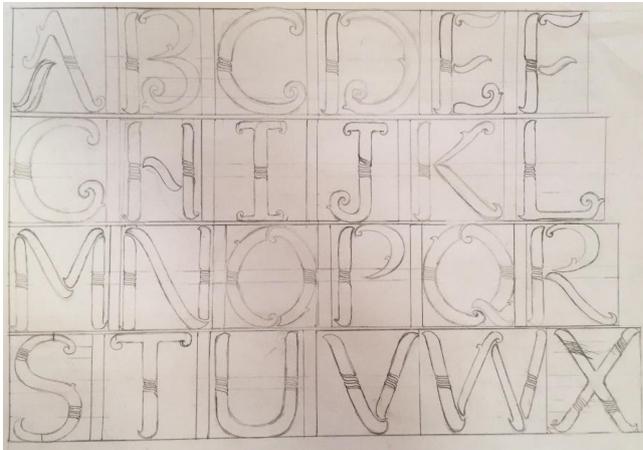
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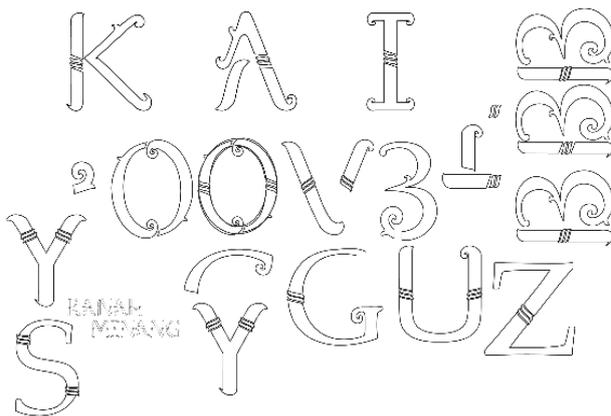
- Initial sketch of the slope formation of font characters



- Initial sketch forming the font specimens



- Digital sketch forming the font specimens



The characteristic form that will be used in the typeface design is taken from a well-known term which represents the carving motifs of Minangkabau traditional house motifs.

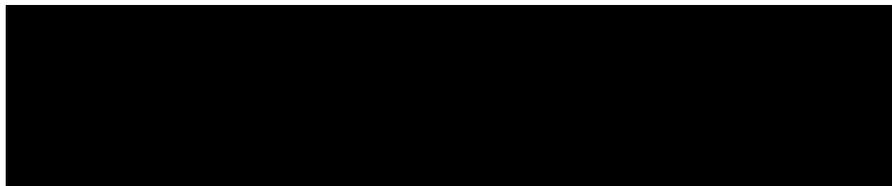


Figure 4 Patang Typeface . (Source : Author Design)

This type of letter specimen is taken from the elements of the “Itiak Pulang Patang” pattern by adding several elements of the floral pattern which represent all carved motif patterns. For naming this typeface is taken from the last name of the motif it is called “**Patang**” which means “Afternoon”. The initial term meaning of this motif is “Ducks Returning in the Afternoon”

means to describe a relaxed life after trying and working every day to fulfill their daily needs. This meaning is found in the daily lives of the Minangkabau people.

The following is an example of some pieces of engraving motif pattern taken for designing the typeface :

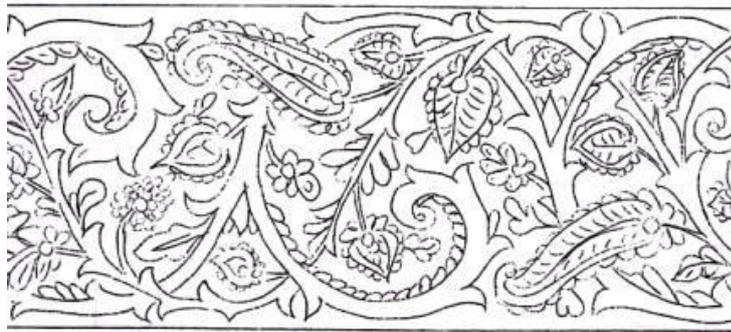


Figure 5. Carving Motif Element For Patang Typeface (Source : www.zulfikri.orgfree.com)



Figure 6. Carving Motif Element For Patang Typeface. (Source : www.zulfikri.orgfree.com)

In designing this typeface, the author places some accents on the typeface. The laying of accentuation is intended as a differentiator in an expression so as not to seem monotonous and boring. Another element is to describe the motives taken from “Itik Pulang Patang”



Figure 7. Patang Typeface Accentuation. (Source : Author Design)

In another explanation about the shape of the motif “Itiak Pulang Patang” presents a harmonious arrangement of shapes that is taken from the movement of the rhythm of the duck when marching home after searching for food. That meaning explains about:

- Alignment and harmony of life of the Minangkabau people with their nature.
- Governance in daily life among individuals in society
- Government system in order.
- The synergistic kinship relationship systems between mamak (mother) and niece.

- Perseverance in carrying out the principles of life, togetherness and cohesiveness in the life of the Minangkabau people.

2. **Typography**

The choice of typeface is adjusted to the character shape of the decorative motif. In the process of making this typeface it does not change the original form of typeface so that the messages and cultural values placed in this typeface can be conveyed clearly and understood by the target audience.

Palatino Linotype Light

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9

.,:““!?”{}[]()&

Palatino Linotype Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9

.,:““!?”{}[]()&

3. **Color**

The selection of colors on this ethnic typeface the author will give colors based on the colors of the “Merawa” flag which is the color of the characteristics of Minangkabau citizens of West Sumatra. The color of the Merawa flag is red, yellow, black. Of the three colors, they are located in each region of 50 koto, Agam, and Tanah Datar.

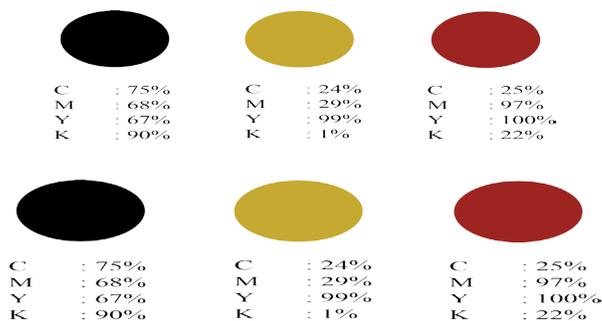


Figure 8. Patang Typeface Accentuation. (Source : Author Design)

The following is the meaning of the color of the bedera Merawa of the Minangkabau community

- Red: Dare and hold the test
- Yellow: Glory, brilliant, and shining
- Black: Eternity



Figure 9. Patang Typeface Alphabets

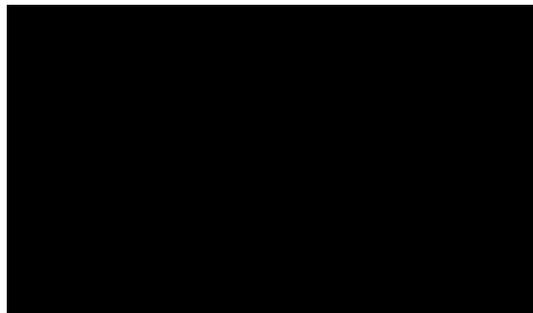


Figure 10. Patang Typeface Numbers

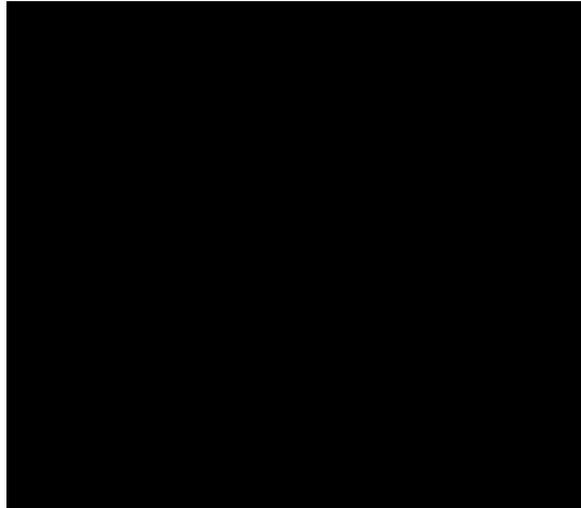


Figure 11. Patang Typeface Punctuation

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