



Typeface Design of Watu Krus in Sikka Regency, East Nusa Tenggara

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ABSTRACT

Indonesia is a country rich in culture. This culture becomes a habit that sticks and is passed down from generation to generation. The inherent culture forms an identity or identity for the Indonesian people. East Nusa Tenggara is one of the regions in Indonesia, especially the eastern part. One of the districts in East Nusa Tenggara is Sikka District. Sikka Regency has a capital city, Maumere. Sikka Regency is famous for various cultural tourism, religious tourism and marine tourism. Of the many tourist attractions in Sikka Regency, spiritual tourism is one of the tourist choices. One of the famous religious attractions is Watu Krus or what is often called the cross stone. One effort to preserve culture related to the Watu Krus or Cross Stone symbol can be through exploring the shape of the letters. In this design, the focus is on display typefaces or displays so that in the future the typeface will be more suitable for use as the main presentation. Based on the background that has been found, the problem formulation in designing this typeface adapts the Watu Krus symbol into a new typeface that carries the spirit of the archipelago. Designing this typeface opens up opportunities for widespread application of typefaces in supporting media such as posters, books, etc.

Keywords: Sikka Regency, Typeface, Watu Krus.

1. INTRODUCTION

Indonesia is one of the countries that is rich in culture. Culture the become a inherent and inherited habits from generation to generation. Culture attached to form A identity or teak self for Indonesian nation. Culture Indonesia formed from a number of dimensions including trust, habit, economy, politics, custom customs, Language, clothes, and also results work art.

East Nusa Tenggara is one of the the area that can be reached within the territory of Indonesia specifically part East. Area This own 22 regency Where each regency own identity and characteristics typical alone about culture. Each district own uniqueness that is unique so that No amazed province East Nusa Tenggara classified as the province that rich in diversity culture, starting from legacy history, dance, house custom, clothes custom, language, customs customs, Which become characteristics typical alone from every area.

Sikka Regency is one of the the district that located in East Nusa Tenggara Province. Regency Sikka has Mother city that is Maumere. Sikka Regency famous with various tour culture, tourism religion and tourism b ahari. Tourism in Sikka Regency has Power pull each one. Of the many Lots tourism in Sikka Regency, tourism spiritual is one of choice tourists. One of the tour religion Which famous is Stone Crucible. Matter This marked with existence monument cross Which stuck on the beach south trusted ball village as sign nation Portuguese Once spread religion Catholic in area those aspects. Which stand out is life trust public local majority religious Catholic. This is to signify existence influence strong nation Portuguese against life religious and cultural from public local. If to dig more in, will There is Lots matter Which obtained related symbol Crust Stone or the Stone of the Cross.

One of effort For to preserve culture related symbol Watu Krus or Cross Stone This can through exploration form letters. On the design This focus on type display letters or the appearance of the typeface will be more suitable used as serving main. Based on background the back that has been found so formulation problem in this typeface design adapt symbol Watu Krus becomes a new type of typeface that brings Spirit form archipelago. With this typeface design to open chance application of typeface wide on supporting media such as posters, books, etc.

Research and design results This expected can bring Spirit culture archipelago with easy recognized as character typical from East Nusa Tenggara region, especially in Sikka Regency. In addition to enriching asset type letter nation, also has an impact on the preservation of the interpreted Cross Stone motif from appearance letter. Process and design This can made into reference student later in effort lift Variety other Indonesian cultures that are still can dug up and believed No There is finished. Add healthy circulation for growth academic arts and culture in Indonesia.

2. RESEARCH METHODS

Research methods in design This is method qualitative with technique 5W1H (*What, Who, Where, When, and How*) analysis This help rather structured in make it easier creation work :

1) **WHAT**, what ?

Answer What benefit from design inspired *typeface* from form Watu Krus (Cross Stone).

2) **WHO**, who ?

Like party academic, artist, designer, activist typography, even employee office can access Watu Krus (Cross Stone) *typeface* with free during used with good and appropriate goals procedure.

3) **WHERE**, where ?

Design results *typeface* can applied in visual media such as posters, infographics, covers books, and media channels in network and also outside network.

4) **WHEN**, when ?

Implementation *typeface* in visual communication media can realized during the design and publication process by the creator work has pass procedure with official and proper standard academic.

5) **WHY**, why ?

Process creation *typeface* work based on richness Nusantara culture in particular Watu Krus (Cross Stone) in line with Spirit maintain the culture that exists around We

6) **HOW**, how ?

Through a systematic and coherent process start from series think creative, manual sketches, digitalization, and finally *typeface* published For general.

In the method design This supporting data is needed other so that can become A work scientific that can accountable. So it is needed data source for fill in need design shared work into 2 data sources, namely primary data that has been obtained directly on the object inspiration deep work matter This is form Watu Krus (Cross Stone). Secondary Data, is the reinforcing data obtained through the research process from books, and journals.

One of technique data collection used is observation, namely technique data collection carried out through deepening of observations, with accompanied by record keeping to condition or behavior object target (Fathoni, 2011). Observation This done For observe works with influence / adaptation corner view For to design A visual work that departs from culture archipelago.

Further data collection techniques is documentation. Documentation is method data collection in visual format photo obtained in a way direct and also results search online as A description and means to be able to simplify the creation process Indonesian *typeface* works.

The final data collection technique is technique collection studies literature in line with the secondary data collection process. This study source information can obtained from books and journals related with *typeface* design. So that can become source reference in archipelago *typeface* design.

3. DISCUSSION

1) Watu Krus Site

As a heritage site history, common that No existence elements that influence and are influenced. The Watu Krus site is located in Bola village, Sikka Regency. Already There is since 1600s. Although Stone crucible This has There is since ancient times, but the site until moment This well maintained with Good without something is missing since moment that and still looks very solid on the South Coast of Bola. Behind well known name Watu Krus has its own meaning namely, Watu which means stone and Krus which means cross. So Watu crucible is a stone which is on top of a stone stuck A cross wood. This site, by the community local own sacred values so that No amazed become tour religion. Characteristics and visual values found on the stone site crucible (Cross Stone)

interesting For made into a typeface that departs from culture archipelago. Watu Krus is also one of the object tour spiritual that becomes footprint traces journey nation Portuguese spread the Catholic religion in Sikka Regency.

2) Typography

In general traditional term typography related close with the letter settings and printing. The influence development Digital technology is very fast nowadays make A meaning more and more wide (Surianto Rustan : 2011). Now typography interpreted as all relevant discipline with letters. In practice moment This typography has take very important part and has been capable collaborate with fields others, such as multimedia and animation, web and other online media, cinematography, interior, architecture, design products and various field knowledge others. The presence of typography in a visual applied media is a differentiating factor between design graphics and media of visual expression. Typography is A visual representation and form verbal communication and can categorized in the main and effective visual category property.

3) Typeface

The characters are designed special For used together. Characters This own similar and consistent design and proportions. The term *typeface* more towards the form / design letters used (Surianto Rustan : 2011). In *typeface* own mandatory variations known by typographers or designer that includes size setting or size, *weight*, *slope/italic*, and *width*. *Typeface* different with *font* is container (such as device software) that supports in use a number of character through appearance provided.

At the moment can found diverse type digital letters used in computer programs. The presence of diverse types of personal computers and devices increasingly soft sophisticated, and added with increasing appreciation from the designers graphics and society general, is reason the occurrence surge need to digital letters (Danton Sihombing : 2001). See need in use this digital letter trigger birth industry design and production lots of digital letters used for print media and websites. Contributions design digital letters are not only originate from individual, when This Lots found companies that are engaged in business design production digital letters (*Type Foundry*). Types of typefaces that are often used used in life daily as a designer or someone who works in another field, namely san serif, serif, script, and decorative.

4) Anatomy Letter

Initial step For know typography is understand related with anatomy contained in a letters. Like as it is body human, letter own various different organs of the body. The combination all over component letter is visual identification that can differentiate between the one letter with others. If We has understand anatomy letter with okay, we with easy know nature and characteristics from every letters (Danton Sihombing : 2001). The following This is common terminology used in naming every structured visual components found in physical A letter.

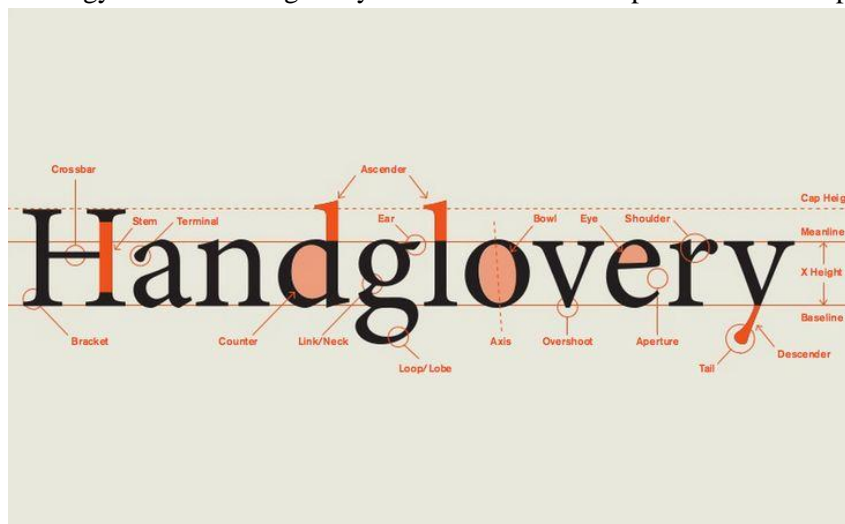


Figure 1. Anatomy Letter

Source : i.pining.com

Following component in letter :

- a. *Uppercase* (letters big), namely letter big or capital. Letter capital general used in letters First from sentence First. Its other functions are also used For letter First a word that refers to a name, city, religion, title, tribe, etc. location geography.

- b. *Lowercase* (letters small), letters small generally used in the body of the text. Characters letter small usually different with *Uppercase* which is more emphasize on function easy as well as No exhausting when read in term long time.
- c. *Baseline*, a straight horizontal imaginary line that forms the boundary of part top from every letter big.
- d. *Capline*, a straight horizontal imaginary line that forms the boundary of part top every letter big.
- e. *Meanline*, a straight horizontal imaginary line that forms the boundary of part top from each body letter small.
- f. *X-Height*, distance height from baseline to to meanline. X-height is tall from the body of the letter small.
- g. *Ascender*, part from letter small in position appropriate be in between meanline and capline.
- h. *Descender*, part from letter small in position appropriate be under *baseline*.
- i. *Counter*, is a negative space/ room empty in the letter.
- j. *Stem*, is the most important line or thickest inside A letter. Stem shaped straight either vertical or diagonal.
- k. *Bowl*, the part that forms curved or circular vault A room empty called counter.
- l. *Shoulder*, is part transition in the form of curved from a vertical stroke.
- m. *Bar*, is the top horizontal plane of the letter that becomes divider end capline.
- n. *Crossbar*, stroke horizontal shape that connects two other stems or strokes.
- o. *Tail*, as it should be make tail tail is a stroke that leads down on the letter Q in certain typefaces.
- p. *Link*, a short stroke that connects part top and bottom down on the lowercase g.
- q. *Loop*, next to bottom located in the executive descender loop section so that only owned by the letter g.

Typeface is part from study knowledge typography that refers to a group letter numbers, or symbol that has the same characteristics, for example There is No its serif (hook); size space and difference tall letter capital as well as small ; and so forth. By general can it is said that typeface is part from typography plays a role important For determine aesthetics A work in connection with work design.

5) Design Process

Design process This through a number of stage worked on in a way structured. In the concept design This use object Crust Stone as object main in do planning. The design process created use modern and considerate styling element culture and values religious. This is become a identity alone in formation *typeface*. Implementation Symbol Crust Stone on *typeface* use design *upper case* or letter big with display looks part front or position front Crust Stone against all alphabets and numbers and other symbols, if No so will affects the appearance of the typeface created.

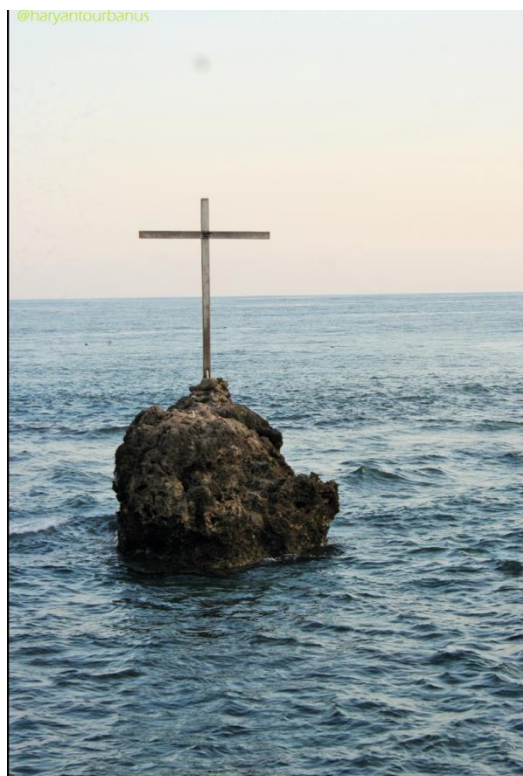


Figure 2. Watu Krus

Source : tintagores.wordpress.com

Design process *typeface* This will still notice principle readability and principles aesthetics. *The typeface* that will made This aiming special For display riches culture as well as mark the religion that exists at *Watu Krus* in Bola District, Sikka Regency, then design basic *typeface* This use type decorative with the symbol namely Stone the crucible (Cross Stone) itself. Decorative font type will more in accordance with symbols and characters from *Watu Krus*. From *Watu Krus* is obtained a number of character namely from stone (hard, durable) to pressure, and rough texture), wood (hard, strong, durable) to change

temperature), and sea water (liquid, smooth, soft, wavy). Decorative fonts is one of the fonts that pays attention beauty, so that in design This, prioritizes the target media posters, covers books, and t-shirts so that when applied seen more interesting. Type *typeface* This is decorative so that *typeface* This targeted to public Sikka district where have resident with majority religious Catholic, with reason Watu Krus itself is A legacy history of a historical nature religion. Design target *typeface* this is also age intermediate to the top or moreover age teenager going to mature Because it will be very easy understood. Type *typeface* stone crucible This No suitable used For children and elderly see from type the letters used that is decorative that tends to own many ornaments inside *typeface* those. Decorative fonts is one of the fonts that pays attention beauty, so that in design This, prioritizes the target media posters, covers books, and t-shirts so that when applied seen more interesting.

Initial process carried out through stages observations made from observation to object Crust Stone. Stages beginning This become foundation in shape and anatomy the letter which is beginning adoption form base from Crust Stone. Every letter apply consistency form from stone crucible. The accent displayed in the creation of this typeface is form cross with addition the shape of the rock that surrounds cross the.

6) Visual Data And Concepts Design

Following This is object main in rock typeface design crucible :



Figure 3. The Cross
Source : tintagores.wordpress.com



Figure 4. Stone
Source : tintagores.wordpress.com

From the concept design and observation of author's visual data create mind mapping to be able to make it easier to obtain draft design *typeface* stone crucible in accordance with needs that exist in the market. Here are This is a mind mapping that has been designed by the author :

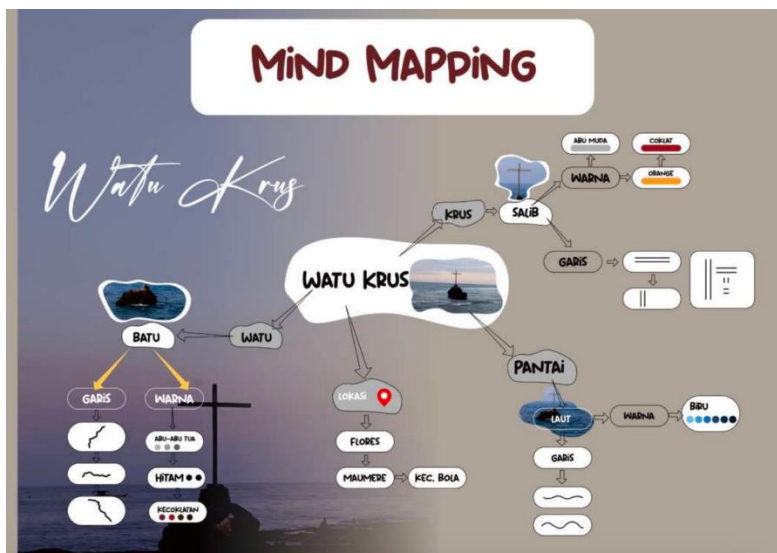


Figure 5. Mind Mapping
Source : tintagores.wordpress.com

From the Mind Mapping above, the author to obtain nature and character as well as color and baseline from object Watu Krus which will visualized into the typeface which is representation from Watu Krus itself.

a. Nature and character

- Stone : Hard, durable to pressure, texture rough
- Wood : Hard, strong, durable to temperature change
- Sea Water : Liquid, smooth, soft

b. Color

- Stone : Grey old, brownish, black
- Wood : Grey young, brown, orange
- Sea water : Light Blue, Dark Blue

c. Form for baseline

- Stone : Jagged lines tend There is curve rather rough (not regular)
- Wood : Straight lines, upright, (horizontal/ vertical)
- Sea Water : Wavy lines

Following This is a number of line elements taken from form stone base and cross so that can visualized based on form original from stone crucible :



Figure 6. Typeface Basics

Source : Documentation Personal

Stages beginning in design started from observation or observation to the shape of the stone and wood that forms letters. Adaptation form from form base Watu Krus becomes form *typeface* For need letter *uppercase*, *numeric*, and *punctuation*. The stages that have been done in rock typeface design crucible started from stages of the observation process, then do a trial from form The base found on the Watu Krus (Cross Stone) will be used as Power pull in typeface design. Depiction sketch on become key limitation exploration visual form in Watu Krus typeface design. Form characters on each letter each other continuous One with others. Strengthening stone and wood shapes cross on letter *upper case* to clarify *typefaces* included in expressive and prominent display classification, as well as still pay attention and take care level *legibility* and *readability*.



Figure 7. Watu Krus Typeface
Source : Documentation Personal



Figure 8. Application of Base Lines on the Watu Krus Typeface
Source : Documentation Personal

Once applied in digital form, the next process will be easier with technology. The application and development of typefaces will be more flexible and can obtain more maximum results.

7) Media Design

The design on the media will be a supporter of the application facilities and provide examples of the application of typefaces that are in accordance with the needs. The typeface designed is a type of display typeface, so it has more portions in the use of media such as posters, book covers, t-shirts, and others. The following is an explanation of the results of the typeface design and its application on several media as follows:

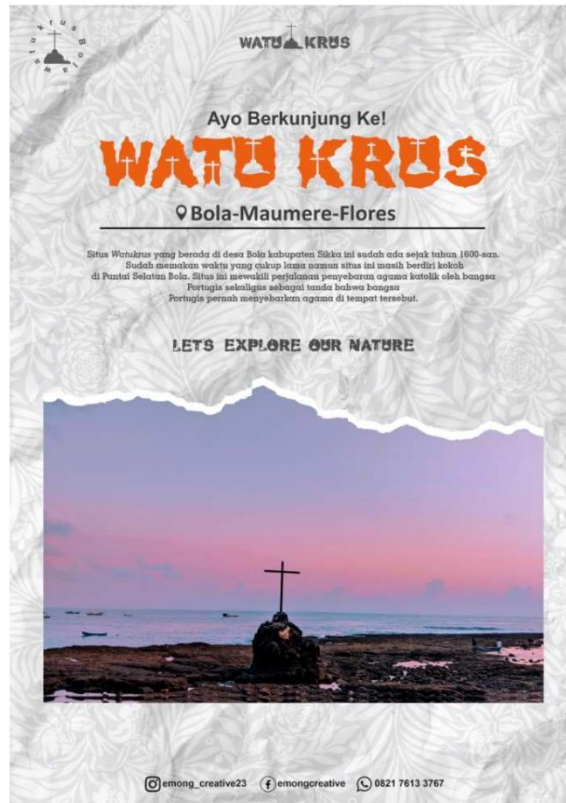


Figure 9. Application of Watu Krus Typeface on Poster
Source : Documentation Personal

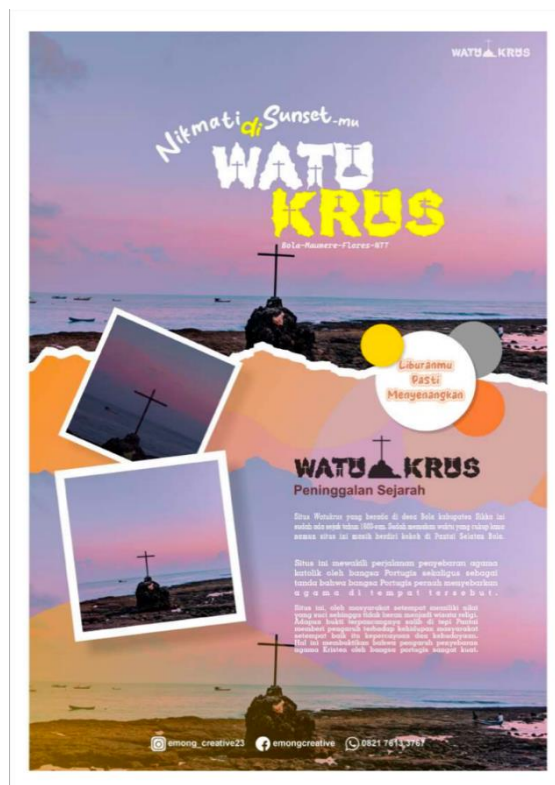


Figure 10. Application of Watu Krus Typeface on Poster
Source : Documentation Personal

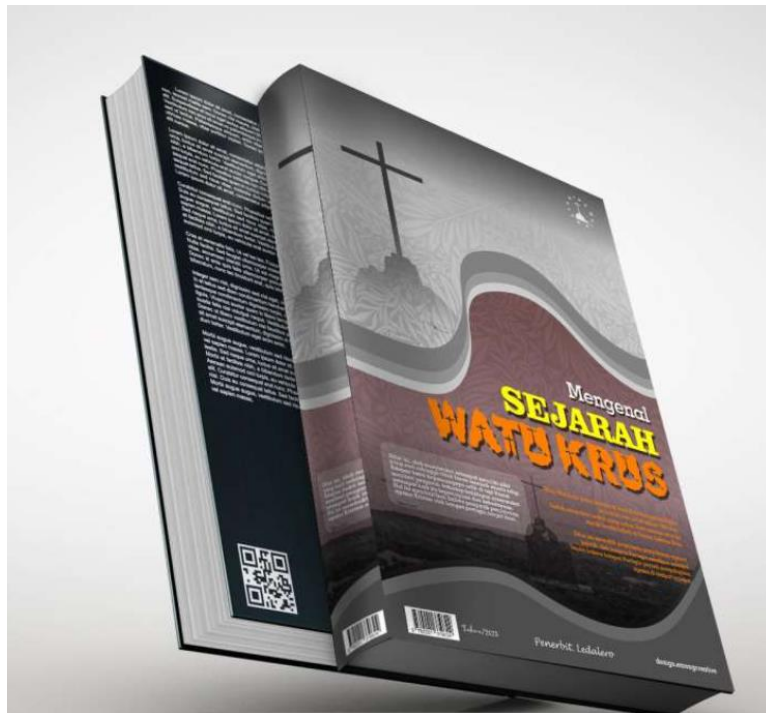


Figure 11. Application of Watu Krus Typeface on Book Cover
Source : Documentation Personal



Figure 12. Application of Watu Krus Typeface on T-shirt
Source : Documentation Personal

The application of this watu krus typeface on several media such as posters, book covers, and clothes is the most appropriate step for display typefaces. Especially content that has the same context as the watu krus typeface.

4. CONCLUSION

In designing the visual typeface stone crucible designer realize that requires a long design process and a high level of good patience For can to obtain maximum results. Design This need deepening knowledge related with *typeface* and other supporting elements design.

Watu Krus is one of the asset culture that is owned in Sikka Regency. The values contained inside it This is what we are trying to implement designer to in typeface form. After through stages adequate design long start from research and observation, manual sketches, entry to digitalization until Finally design stone *typeface* crucible can implemented to some supporting media namely posters, book covers, and clothes.

Design stone *typeface* crucible This expected all over layer Indonesian society also participates proud and join as well as take values Nusantara culture, no only support the area Alone However support all over areas in the archipelago. Because of that's all Lots culture and so on Lots differences that make Indonesia a rich Indonesia. Designer expect fire Spirit This Keep going light up and spread through writings, visual works, even from mouth to mouth.

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