

Information Design for the Development of Aceh's Door Batik Pattern on Font Medium

Ahmad Nurzaeni Fauzi, Wantoro, Mauliza Salvina

Department of Visual Communication Design, Faculty of Design UNIKOM
(Universitas Komputer Indonesia) Jl. Dipatiukur No. 112-116 Bandung 40132,
Indonesia

ahmad.nz@email.unikom.ac.id

Abstract. Aceh is one of the provinces in Indonesia. Aceh also has batik with its own distinctive motif. One of the most popular motifs is the Pintu Aceh motif, this motif adapts from existing motifs that are commonly found in typical Acehese handicrafts. Although it's popular, but still the lack of media introduction developed further to the maximum. In terms of visual, The Pintu Aceh motif has the potential to be a more interesting media. The purpose of this design is to introduce aceh's batik Pintu Aceh motif culture in digital-based in order to adjust the development of the times and technology. Through this design, one of the introductions of Indonesian culture that can be accepted and recognized through the characteristics of Aceh Pintu Aceh batik motifs. This design was written using qualitative writing method, which is sourced from books, journals, or articles. To complete the data and references, the author also conducted research through questionnaires to reach the target audience, in order to know the opinions of the public about Aceh batik motifs Pintu Aceh, especially in the media of interesting introduction. Therefore, the design of this information is made through font media by adapting the character of Pintu Aceh batik motif. It's hoped that this design can foster knowledge about Aceh batik motifs Pintu Aceh and be proud of the strength of Indonesian culture, especially Aceh.

1. Introduction

Aceh is one of the farthest provinces of the island of Sumatra and is awarded the status of a special region. As a special region, Aceh also has its own unique cultural diversity. Acehese culture is not far from Islamic influence. Judging from UNESCO, October 2 is set as the commemoration of National Batik Day, so that each region in each province in Indonesia creates their own regionally unique batik. Therefore Aceh developed batik by bringing out typical Acehese motifs with the aim of preserving Acehese cultural values through the medium of batik. The motifs obtained come from Aceh's cultural heritage, elevated through typical Acehese icons. Wisdom in an interview (2020) explained that in general the process of making batik throughout Indonesia is the same, the difference is in the motives. In Aceh, batik motifs are not allowed to contain elements of living things. Acehese batik motifs do not have a grip like Javanese batik motifs and are always evolving. The motifs are a mixture of Acehese woven motifs. The most well-known Acehese batik motifs include the Bungong Jeumpa, Pintu Aceh, Rencong and Gayo motifs. One of the popular Acehese batik motifs is the Pintu Aceh motif. The Pintu Aceh motif batik is usually built with the main element, namely the Khop Door with supporting elements. This motif also has the values of the philosophy of life of the Acehese people. The colors used in Acehese batik with the Pintu Aceh motif are generally adapted from the colors of existing textile crafts, such as songket and woven fabrics, which are usually dominated by red, black, green, gold and others. The choice of this color does not have a certain standard, for example the color

green can mean giving an Islamic impression (Hasbi, 2017, p. 14)[7]. Before the Pintu Aceh motif was appointed as a batik motif, Pintu Aceh was already known as one of Aceh's unique ornamental designs. Pintu Khop then developed and was adopted into various forms of handicrafts such as embroidered bags, Kupiah Aceh, woven fabrics to ready-made clothes until the creation of the Pintu Aceh motif on Acehese batik. If you look at the main ornament, namely the Khop Door, many applications of this ornament have been found, because it is a typical ornament that characterizes Aceh. Its application can be seen in building ornaments, such as the Banda Aceh City Water Monument, house buildings, crafts and others.

Several efforts to introduce Acehese batik have been made, one of which is by participating in an event held, namely a batik exhibition and sale of Acehese, Papuan and Minang batik at the Indonesian Batik Foundation House, Kemayoran Baru, Jakarta, on Wednesday 9 September 2020 (humas.acehprov.go .id, 2020, para. 6). There is also an Aceh government program for government employees, both central, regional and private to wear Acehese batik as official dress for office employees in Aceh. From the search results of designers through internet pages, the introduction of Acehese batik motifs is still stagnant, which is only focused on the media for the development of batik cloth. There are still few media for introducing Acehese batik with Pintu Aceh motifs that are further developed, so it is difficult to penetrate into the culture of the younger generation which tends to be modern in style adapting to the times and technology. Seeing this phenomenon, the visual motif of Pintu Aceh batik has a strong potential to become a form of communication, readable and understandable by the wider community, which adapts the form of the batik motif. One form of development and utilization that can be carried out as a form of cultural preservation that adapts batik motifs is an effort to visually explore letters. Wantoro & Kasmana (2017) explained "although Indonesia has many local scripts, in reality the majority of written ways of communicating in Indonesia use Latin letters. Latin letters which have now been made in the form of digital files or are called fonts are widely used on computers, gadgets or other electronic devices because of their ease of use" (h. 82) [17]. Rustan (2011) states that in the current era of communication, typography has become a visual form of communication, because it connects thoughts and information captured through the human sense of sight and the effectiveness of its communication which can be expressed in print and electronic form [14]. Hasbi (2017) states that continuing culture does not have to repeat in the same way, can be adapted to the times, but is built by applying new and modern forms and methods, while maintaining the originality and characteristics that already exist (h. 2) [7].

Seeing the results based on the problems found, this design will make a breakthrough in the form of developing further media applications through digital media. Among them through the design of media in the form of information as a visual element, one of which is typography. Typography is a part of the field of visual communication design which is a driving force in the world of creative industries in the era of information and communication technology that will continue to grow. This effort can be attempted by the government and the people of Aceh.

2. Method

In designing this information, designers use methods that adapt to the target audience, the methods used to solve problems include communication strategies and creative strategies. The method is made so that the message is conveyed to the intended target audience.

2. 1. Research Object

The object that is used as a reference in this design is the Pintu Aceh batik motif. It can be seen that the typical ornamentation or carvings found in Acehese batik, the Pintu Aceh motif, existed around the time of the Aceh sultanate, which can be seen in the traditional building left by King Sultan Iskandar Muda, named Pintu Khop. The influence of Islam on Acehese motifs can be seen where there is no addition of animal elements and symbols of gods. (Riyani & Junaidi, 2017, p. 92) [13].

This Aceh door has the meaning that the Acehnese people have a personality of customs that are not easily open to outsiders, but can be very close and full of warmth when they know each other.



Figure.1. Acehnese batik with the Aceh Door motif
source: www.cf.shopee.co.id

This object is interesting to study and design the media, because the media covering the topic of this object is still small, only limited to articles or journals. So from Therefore, designers are interested in making information with more interesting media, so that young adults are interested in getting information about this Pintu Aceh batik motif.

2. 2. Data Collection Procedures

The first step taken by the designer is to search for data on literature studies sourced from books, journals and articles. In addition, the designer makes indirect observations to determine the spread of the application of motives and environmental conditions. To strengthen references, the designer also conducted questionnaires to the target audience in Aceh, as well as conducted interviews with those who understood the object.

2. 3. Stages of Research Object Surgery

After collecting research object data, the next stage is compiling information, communication strategies and creative strategies. The results of the literature study are used as information content to be conveyed to the intended target audience using attractive media, which is also the design presented based on typographical principles. While questionnaires and interviews are also used so that the message delivery of communication strategies and creative strategies is well conveyed.

To maintain the originality of the work, the designer conducted a search of data on letter designs that had been done before to compare several letter design works that had the same concept, namely cultural adaptation. Some examples of the works created include the writings of Ifdal Irman (2020) in his thesis entitled "Designing the Itiak Pulang Patang Typeface". This carving became an idea in the design of this typeface which aims to discuss the elements of art and the philosophy contained.



Figure.2. Itiak Pulang Patang Typeface
source: Ifdal Irman

The next article from Sigit Yudi Prasetyo (2020) in his thesis entitled "Experiments of Latin Letter Typefaces That Can Be Adapted From the Lampung Script as the Identity of the City of Bandar Lampung", this paper explains about the Lampung script. Where the regional script could not be understood directly by the general public, which eventually shifted to the use of Latin letters which

were considered easier to write and read, and less characteristic of Lampung's identity. Exploration of culturally charged characters is an effort to preserve local culture without destroying the essence of the script [12].



Figure.3. Itiak Pulang Patang Typeface
source: Ifdal Irman

The difference between this design and the two designs above is that in the design carried out by Ifdal Irman, traditional carving was taken as the source of ideas, then the design carried out by Sigit Yudi Prasetyo took local scripts as the source of ideas which were applied to Latin letters, whereas in this design the author takes from batik motifs as a source of ideas in designing fonts. It can be said that these three designs aim to adapt local culture into digital media as an effort to preserve Indonesian culture into a font that can be used by a wide audience. The popular Acehnese Batik Pintu Aceh motif must still be developed and become a pride for the people of Aceh who must continue to be introduced and preserved so that the distinctive culture of the region is not lost. Where to explore the shape of the Pintu Aceh batik motif which is adapted into the form of letters. Shape exploration selects shapes such as horizontal, vertical, curved and diagonal lines, based on typographical principles.

2. 4. Analysis Method

An appropriate design strategy is made so that the message is conveyed to the intended target audience. The design of letter characters adapted from Pintu Aceh batik motifs refers to the rules of typography design.

1. Target Audience

The target audience of this design is people throughout Indonesia aged around 21-26 years old, female and male, designers by profession and all circles, in the socio-economic range of all circles.

In addition, this information design is targeted at target audiences who like to explore new things, think logically and are able to define concepts from the information they receive. Target audiences who need visual things. As well as, target audiences who are more often doing activities outside the home.

2. Communication Strategy

Communication strategies are made with certain communication techniques so that the message to be conveyed can be well received by the target audience, namely early adults.

3. Creative Strategy and Media

Meanwhile, the creative strategy is a strategy for delivering messages to the intended target audience with the intention of conveying information in an interesting way aimed at attracting the interest of the people who receive the information. It is expected to provide information with different experiences through attractive visual communication design media. Determination of media is very important as a means of conveying messages by considering the effectiveness and efficiency of the design carried out, which aims to channel the work to be reached by the audience to the maximum.

The design solution is the letters that will be poured into the information media. The font is designed in the form of .TTF or True Type Font format which is a digital format, so it can be directly used and applied to supporting digital devices. The font type that will be designed only contains uppercase, lowercase, numbers and punctuation marks. The media that is deemed appropriate for the target audience in the segmentation that has been targeted to present information about this font design is Booklet. Booklet is a book that is used as a medium to display products/services from a company. Booklets are used to promote products that will be made.

3. Result and Discussion

The visual concept is a result of ideas, ideas and thoughts that will be realized in the media that is created. The visual concept of designing this booklet uses interesting verbal and visual elements. Overall the appearance is harmonious and consistent, adjusting to the look of Acehnese batik with the Pintu Aceh motif.

Design Format

This font design format is made into a digital format, namely True Type Font, which can be used on various computer operating systems. In addition, the font is also displayed in printed format, namely through booklet media measuring 14.8 cm x 21 cm (A5 equivalent).

Layout

Layout is the arrangement of design elements that relate to a field so as to form an artistic arrangement. The type of layout that will be applied to the booklet is Picture Window Layout, in this layout the main characteristics are images and headlines, information or descriptions have a small portion.



Figure 4. Cover Layout
source: Personal

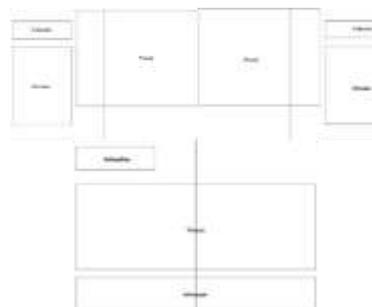


Figure.5. Content Layout
source: Personal

Typography

Typography is the technique of designing or arranging characters to compose visual publications, which are produced in print or non-print (Kusrianto, 210, p. 1) [10]. In its use, the Pintu Aceh motif font is not recommended for bodytext use, the ideal size is from 18pt - 72pt. For the bodytext part, in this case the selection of typography is based on the characteristics of letters that can be easily recognised (legibility) and the level of readability of letters, which can be read clearly (readability).

ABCDEF GHIJKL
MNOPQR STUVW
XYZ
abcdefghijklmnop
nopqrstuvwxy z
1234567890
!%&*()-_[]\|:;''',

Figure.6. Coolvetica Font For subheadline
source: Personal

ABCDEF GHIJKL
MNOPQR STUVW
XYZ
abcdefghijklmnop
nopqrstuvwxy z
1234567890
~!@#%&*()-_=[{}|:;

Figure.7. Roboto Thin For bodytext
source: Personal

Illustration

The illustrations in this booklet design take typical ornaments from the Pintu Aceh batik motif. The shape of the ornament is adjusted so that it has an ideal proportion and the addition of visual elements such as photos of Pintu Aceh batik cloth, motifs and photos of icons typical of the city of Aceh.



Figure.8. Visual Reverence for Booklet
source: Personal

Colours

The colours that will be used in this design are bright colours, in accordance with the colours used in Aceh batik motif Pintu Aceh. Black is used as a background colour to match the gold colour. The main colour used is gold, this aims to attract the attention of the target audience because the colour stands out.

The gold colour is also a symbol of luxury. Meanwhile, green and red are used as complementary colours. The red colour is used to make it look unique and the green colour symbolises the elements of Islam.



Figure.9. Reverence for Color
source: Personal

The colour code will be useful for media distribution purposes, as RGB and CMYK have different uses. CMYK colours are used for the colouring process for print, while RGB colours are used if the image is to be displayed on digital media.

3. Results and Discussion

After going through the stages from pre-production to production, the main media is ready to be distributed to the target audience. The final results of information media design in the form of this booklet are as follows:

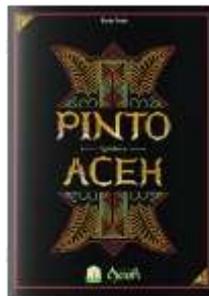


Figure 10. Booklet Cover
source: Personal



Figure.11. Booklet Content
source: Personal

The process and method of distribution can be adjusted according to the distribution strategy schedule that has been made on the designed concept.

4. Conclusion

In designing the Pintu Aceh font information, the designer wants to create a unique media as a form of adding to the wealth of visual assets that adapts from Indonesia's unique culture, namely batik. The design was made in accordance with the Aceh Pintu Aceh batik motif and was designed in such a way as to be easily accepted by the target audience aged 21-26 years, at that age is the age of early adulthood. Before entering the design stage, the designer conducts a search for data and ideas so that the design directions are in accordance with what is desired and in accordance with the intended target audience. The media that is considered appropriate is the font that is displayed on the media booklet. This media was chosen because it felt effective and could be taken anywhere. The fonts that have been designed can be used at any time, and can also be created as desired, so that the younger generation can find out information about Aceh's Pintu Aceh batik in an interesting way.

Acknowledgement

In this research, author would like to thanks to UNIKOM, UNIKOM rector. for its initiative in holding ICOBEST 2023. The author also expressed his gratitude for the input from fellow lecturers and all respondent, so that this research can be completed.

References

- [1] (without year). Pengertian Layout. Artikel. Cited from: <https://kelasdesain.com/pengertian-layout/> (accessed on: 7 January 2021)
- [2] (without year). Perkembangan Dewasa Awal. Psikologi Perkembangan. Cited from: <https://www.psychologymania.com/2010/01/psikologi-perkembangan-dewasa-awal.html> (accessed on 5 March 2021)
- [3] (tanpa tahun). Profil. Cited from: <https://disbudpar.acehprov.go.id/profil-dinas-kebudayaan-dan-pariwisata-aceh/> (Accessed on: 17 December 2020)
- [4] (2020, September 9). Dyah Erti Idawati Perkenalkan Batik Aceh Di Jakarta. Berita Terbaru. Dikutip dari: <https://humas.acehprov.go.id/dyah-erti-idawati-perkenalkan-batik-aceh-di-jakarta/> (Accessed on: 16 December 2020)
- [5] Brahma, A. (2017). Adaptasi Huruf Latin Dengan 3 Teknik Perancangan Huruf Pada Studi Kasus Karya Font Design. *Ultimart: Jurnal Komunikasi Visual*, 10(2), 59-65. doi: <https://doi.org/10.31937/ultimart.v10i2.774>.
- [6] Darma Putra, Cristian., & Cahayani, A. (2012). Fungsi Copywriting Dalam Sosial Media Untuk Membangun Brand Awareness" The Baked Goods" (Doctoral dissertation BINUS, Jakarta). Cited from <http://eprints2.binus.ac.id/23708/1/2011-2-00757-MC%20Abstrak001.pdf> (Accessed on: 17 December 2020)
- [7] Hasbi, R. M. (2017). Kajian Kearifan Lokal Pada Arsitektur Tradisional Rumoh Aceh. *Vitruvian*, vol.7(1), 1-16. 265311.
- [8] Irman, I. (2020). Perancangan Typeface Itiak Pulang Patang. *Melayu Arts and Performance Journal*, vol.3(1), 14-26. doi: <http://dx.doi.org/10.26887/mapj.v3i1.1338>.
- [9] Jahja, Y. (2011). Psikologi Perkembangan. Jakarta: Penerbit Prenadamedia Group.
- [10] Kusrianto, A. (2010). Pengantar Tipografi. Jakarta: PT. Elex Media Komputindo.
- [11] Oktavia, A. S. (2017). Mengenal Gaya Bahasa dan Peribahasa. Bandung: CV. Rasi Terbit.
- [12] Prasetyo, S. Y. (2020). Eksperimen Typefaces Huruf Latin Yang Diadaptasi Dari Aksara Lampung Sebagai Identitas Kota Bandar Lampung (Skripsi (S1) thesis Universitas Pasundan, Bandung). Dikutip dari <http://repository.unpas.ac.id/48933/> (Accessed on: 6 Maret 2021)
- [13] Riyani, Junaidi. (2017). Ragam Hias Aceh: Corak Identitas Dan Pemaknaan Dalam Masyarakat Nelayan Dan Peladang. *Jurnal Seuneubok Lada*, vol.4(1), 90- 109.
- [14] Rustan, S. (2011). Huruf Font Tipografi. Jakarta: PT. Gramedia.

- [15] Sihombing, D. (2017). *Tipografi Dalam Desain Grafis*. Jakarta: PT. Gramedia Pustaka Utama.
- [16] Sukaesih, Titin. (2017). *Pendidikan Keimanan Bagi Usia Dewasa Awal Menurut Perspektif Islam* (Masters thesis UIN Raden Intan, Lampung). Dikutip dari http://repository.radenintan.ac.id/91/6/Bab_III.pdf (Accessed on: 5 Maret 2021)
- [17] Wantoro, W., & Kasmana, K. (2017). Perancangan Font Tapych Berbasis Karakter Visual Motif Tapis Lampung. *ANDHARUPA: Jurnal Desain Komunikasi Visual & Multimedia*, vol.3(01), 81-91. doi: <https://doi.org/10.33633/andharupa.v3i01.1260>.