

CONTENT ANALYSIS OF VERNACULAR LETTERS OF STREET VENDORS SELLING TYPICAL SNACKS IN BANDUNG CITY

Wantoro

Universitas Komputer Indonesia, Bandung, Indonesia

Ahmad Nurzaeni Fauzi

Universitas Komputer Indonesia, Bandung, Indonesia

Hafidz Maulana

Universitas Komputer Indonesia, Bandung, Indonesia

ABSTRACT

The purpose of this study was to determine the tendency of letter characteristics in vernacular typography on Bandung's snack carts. Bandung is known as a city with diverse culinary delights. Various types of typical snacks can be found in this city, such as batagor, baso tahu, cimol, cilok, cilor, es cendol, and es goyobod. Street vendors who sell these typical snacks usually use carts, and these carts are often decorated with vernacular typography that functions as the trader's identity, a medium to attract consumers' attention, and provide information about the products being sold. This phenomenon is interesting to study because vernacular typography on street vendor carts in Bandung shows various visual styles. Therefore, it is important to conduct research that discusses the tendency of letter characteristics in vernacular typography on Bandung's snack carts. This study uses a descriptive qualitative approach, with content analysis and typography theory to identify the tendency of vernacular letterform characteristics. The results of this study indicate a tendency of font type, color, thickness, proportion, slope, tracking, leading, character set, and visual effects in vernacular letters used by Bandung's snack carts. This research will be a description of the visual phenomena of the people in the city of Bandung as a reference for further design research.

Keywords: Bandung, Snacks, Characteristics, Lettering, Typography, Vernacular

INTRODUCTION

Bandung is known as a culinary city, due to the diversity of culinary delights and the constant emergence of new innovations in the culinary field. The combination of cultural richness, diverse ethnicities, and proximity to natural resources make Bandung an ideal place for the development of the culinary industry. In Kasmana, K., and Maulina, R. (2015) explained "Sundanese people know three types of food in their daily lives, which consist of main dishes (sangu), side dishes or side dishes (rencang sangu), desserts (bibilas), and snacks (opieun)." The abundance of culinary delights in Bandung is one of the attractions for tourists to visit Bandung. Amelda Pramezwary (2021) explained "Initially, Bandung was known as a cultural and natural tourism destination, but now that image is starting to shift, and Bandung is better known as a tourist city for shopping and hunting for culinary delights. This change has mainly occurred in the city center, which is now more dominated by trade and service activities. This development

is certainly assisted by the support of the local government in promoting and facilitating local culinary, which is also an important factor in the rapid growth of the culinary industry in Bandung. One type of culinary business that is growing rapidly is street vendors. This causes street vendors in Bandung City to compete with each other in promotions. The promotion process for street vendors is carried out by creating visual communication. With limited costs, street vendors of Bandung's typical snacks communicate their merchandise with vernacular visuals on their carts, both on the glass, the body of the cart, and the banner of the cart.



Figure 1. Vernacular type on typical snack carts in Bandung

Source: Hafidz Maulana (2024).

Andi Asrul Sani (2015) explains "The term "vernacular" also comes from the Latin word "vernaculus," which means original (native). In linguistics, vernacular language refers to the use of language that is typical for a particular time, place, or local group. " In making vernacular designs, pure design is done manually, or traditionally, which is made by hand with several different media, some are directly on glass or on cloth which will later become banners. The style of vernacular design created is original or pure from the creator with the understanding of the craftsman who is influenced by the scope of street vendors themselves. Taufiq Akbar (2016) explains "Vernacular typography designs are made spontaneously with manual techniques using paint, brushes, screen printing, or other media, aiming to make brand identity easily recognized by consumers." So from some vernacular designs there are forms of illustration or typography that refer to something. Vernacular designs that are often used by street vendors are vernacular typography, because vernacular typography presents messages directly and aesthetically, without the need for additional illustrations. Although there are still elements of illustration as supporting factors for the snacks.

Typography is an important element that can help or facilitate communicating messages through visuals. Typography is the art of selecting, composing, and arranging letters and fonts to create a certain impression, with the aim of providing maximum comfort for the reader. As explained by Hendra Afriwan (2021), "The process of conveying messages by communicators in visual communication design is by choosing fonts and letter layout techniques that are in harmony with the character of the message, both social and commercial."

Vernacular fonts are a system and visual style of writing that utilizes local resources and traditions to meet local needs and conditions, used by urban or suburban communities in their daily activities. In each vernacular font on the carts of Bandung's typical snack vendors, there is a tendency in form. This tendency is included in the collective identity of the Bandung typical snack vendor community, which is a group of immigrants from the village who make different elements "melt into one" as a harmonious cultural similarity. Thus, vernacular fonts are created with various shapes, colors, and layouts. Vernacular typefaces are interesting to discuss because according to the beauty and value of typography, they cannot be separated from the meaning and message that is visualized. With Bandung's typical snacks, the typefaces presented may include Sundanese cultural elements or have other meanings and messages, or even the form of the typefaces presented is the result of unintentional or improvisation. It is possible that the maker of vernacular typefaces has indirectly created typography that is in accordance with typography theory, because the vernacular typography that is created has become effective visual communication.

Currently, many street-based culinary traders in Bandung City use vernacular typefaces as their merchandise identity. These typefaces have distinctive characteristics, this has not been identified in a tendency that has not been mapped. There is also a tendency for certain forms in vernacular typefaces in street vendors of Bandung's typical snacks, which is likely based on the maker's references or on the characteristics of the culinary being sold. Therefore, the tendency to use vernacular typefaces on the carts used by street vendors selling typical snacks in Bandung City has not been mapped. This study aims to study and document various forms of vernacular letters that reflect local characteristics of street vendors, especially typical snacks in Bandung City. In addition, this study also aims to map the patterns and tendencies of the forms of these vernacular letters.

LITERATURE REVIEW

To find data on vernacular fonts, this study uses literature studies based on books, journals, and previous studies that have the same theme. Data collection in this study is also through field observations to several points in Bandung City which are the center of activity and culinary areas. Direct field observations to find objects of vernacular font research while documenting also for research purposes. Researchers also conducted interviews with Bandung snack vendors whose carts use vernacular typography.

The analysis theory used in this study is the content analysis theory based on the book *Content Analysis: Introduction to Theory and Methodology*, by Klaus Krippendorff, in 1993. Krippendorff, K (1993) stated "Content analysis has its own approach in analyzing data, which is generally based on the perspective of the object being analyzed." There is also a basic typography theory using the book *"Typography in Graphic Design"* by Danton Sihombing (2017). So it is expected that the analysis of the typography used by street vendors in carts can provide in-depth insights in the field of design, especially in the context of typography.

Some studies that are related and relevant to this research include Taufiq Akbar and Agung Zainal Muttakin Raden (Universitas Indraprasta PGRI) research in 2016 entitled "Vernacular Typography in Street Food Stalls in Jakarta" concluded that vernacular typography remains relevant even though the digital era has arrived. Banners with vernacular typography are still commonly found in many places and are a source of inspiration for letter designers, whether they are students, practitioners, or academics, to showcase the richness of local Indonesian culture, especially in Jakarta. Another study is the study of Ira Carella, Naomi Haswanto and Riama Maslan Sihombing from the Institut Teknologi Bandung in 2017 entitled "Mapping the Visual Characteristics of Vernacular Typography of Street Vendors in Bandung City" which concluded that there is harmony in vernacular typography that reflects the collective identity of street vendors in Bandung City. Vernacular typography of Bandung street vendors tends to fill the field completely with typography that has consistent visual characteristics, depicting the influence of local tools,

materials, and simple manufacturing processes. Then, research by Mayang Sari (2013) entitled "Study of Vernacular Images and Typography on Penyetan Warung Banners in West Surabaya as an Idea for Creating Fonts" concluded that the creation of penyetan warung banners in West Surabaya still uses manual techniques with a little help from digital processes. The results of the study inspired the creation of three new types of fonts derived from the images on the banners. The results of Rendy Iswanto's research from Telkom University (2022) entitled "The Influence of Vernacular Graphics and Vernacular Typography on Purchasing Decisions in Warung Tenda Banner Designs in Surabaya" concluded that this study aims to determine the influence of vernacular illustrations and vernacular typography on purchasing decisions at warung tenda in Surabaya, by finding the fact that vernacular typography is more influential than vernacular illustrations in influencing purchasing decisions. The implication is that warung tenda banner craftsmen can prioritize the design of communicative and varied typographic elements, compared to illustration elements. The fifth related research is a study entitled "Typography Analysis on Cimol Merchant Carts" in 2021 by Dhika Mega Pratama (Universitas Komputer Indonesia) who studied vernacular letters on cimol merchant carts at Pasar Minggu Gasibu Bandung, concluding that even without a special message, vernacular typography is often a communication tool that influences buyer preferences. Compared to the five studies, this study has similarities in case studies, namely vernacular typography, only the research location, research method, and research objectives are different.

METHODOLOGY

The approach method used in this study is a descriptive qualitative approach. By using a descriptive qualitative approach method, this study will produce a theoretical study of the classification of vernacular letter characteristics in the culinary category, especially Bandung's typical snacks. The vernacular fonts found on Bandung's street food carts reflect the richness of local culture with a touch of creativity. These fonts are often brightly colored and stylish, highlighting the uniqueness of each cart, from retro-style fonts to artistic handwriting. The font designs used not only function as markers, but also as visual appeals that captivate visitors. In every dynamic and colorful stroke and curve, it creates a visual experience that enriches the culinary flavors offered. The vernacular fonts on Bandung's street food that were used as case studies include Batagor, Baso Tahu, Cimol, Cilok, Cilor, Es Cendol, and Es Goyobod. Researchers conducted field research from October 4, 2023 to August 12, 2024 in the city of Bandung. The following are research objects that were initially in the form of documentation that has been illustrated to facilitate research.

a. Baso Tahu

BASO TAHU BASO TAHU



Figure 2. Vernacular Type Baso Tahu

Source: Hafidz Maulana (2024).

b. Batagor

BATAGOR BATAGOR

BATAGOR BATAGOR

Figure 3. Vernacular Type Batagor

Source: Hafidz Maulana (2024).

c. Cilok

CILOK CILOK

CILOK CILOK

Figure 4. Vernacular Type Cilok

Source: Hafidz Maulana (2024).

d. Cilor

CILOR CILOR

CILOR CILOR

Figure 5. Vernacular Type Cilor

Source: Hafidz Maulana (2024).

e. Cimol



Figure 6. Vernacular Type Cimol

Source: Hafidz Maulana (2024).

f. Es Cendol



Figure 7. Vernacular Type Cendol

Source: Hafidz Maulana (2024).

g. Es Goyobod



Figure 8. Vernacular Type Es Goyobod

Source: Hafidz Maulana (2024).

Klaus Krippendorf (1993) explains that the main task in empirical research is to determine the aspects that must be observed and recorded, and to determine what is considered data. The use of the plural form of "data" is highly recommended because empirical research collects various information which is then converted into data units. The unitization process involves determining these units, separating them based on certain boundaries, and identifying them for further analysis. These units are formed from the interaction between reality and the observer. Units are the result of empirical facts, research objectives, and the demands of the techniques used. These criteria will later be used as a reference to explain the characteristics of vernacular fonts on street vendors of typical snacks in the city of Bandung.

Table 1. Unit of Analysis & Category

No.	Unit of Analysis	Category
1.	Street Vendor Identity	a. Snacks b. Selling Place c. Selling System
2.	Characteristics of Vernacular Type through the book "Tipografi Dalam Desain Grafis" Danton Sihombing (2017)	a. Type of Typography b. Color c. Weight d. Proportion e. Slant f. Tracking g. Leading h. Character Set i. Special Effects

DISCUSSION

In this study, the researcher determined seven typical Bandung snacks that are often found in Bandung City, namely Batagor, Baso Tahu, Cimol, Cilok, Cilor, Es Cendol, and Es Goyobod. There are 28 vernacular typeface objects that will be studied. In the analysis section, the researcher will classify typical Bandung snacks. This is done to make it easier to analyze vernacular typefaces and describe them.

a. Typeface Percentage

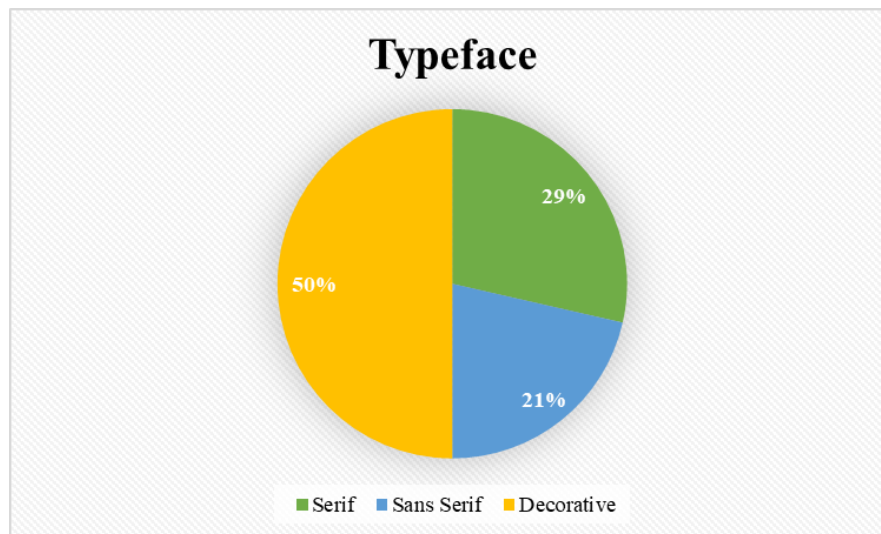


Figure 9. Typeface Graphic

The tendency of vernacular typefaces in culinary street vendors, especially typical snacks in Bandung City, based on data analysis shows that Decorative typography is the most dominant with a percentage of 50%, followed by Serif at 29%, and Sans Serif at 21%.

b. Color Percentage

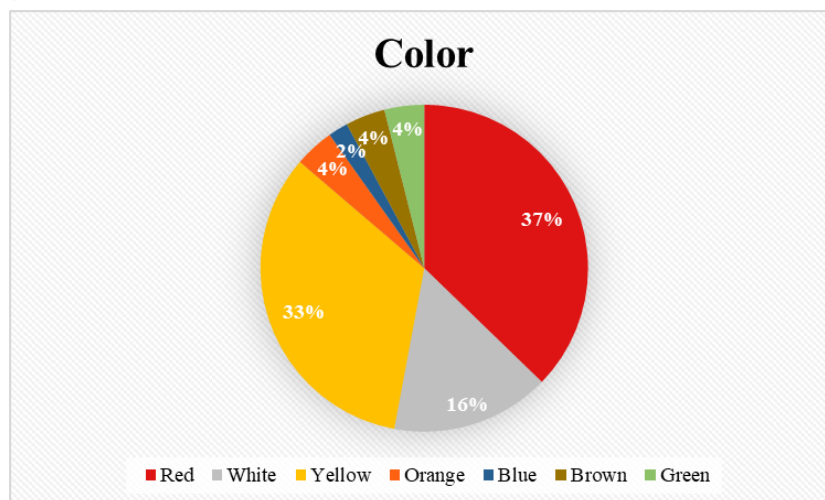


Figure 10. Color Graphic

In terms of color, Red is the most widely used with a percentage of 37%, followed by Yellow at 33%, and White at 16%, while Orange, Blue, Brown, and Green are each used at 4%.

c. Letter Weight Percentage

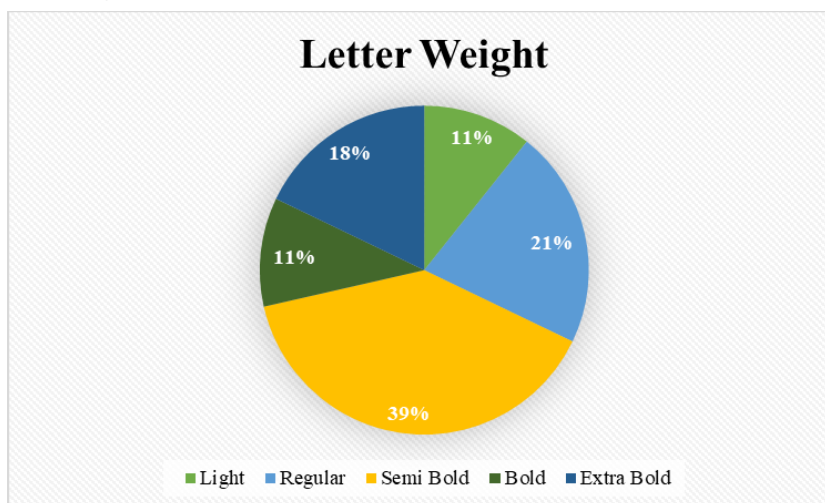


Figure 11. Letter Weight Graphic

The use of font weight shows that Semi Bold is the most dominant with a percentage of 39%, followed by Regular at 21%, Extra Bold at 18%, and Light and Bold at 11% each.

d. Letter Proportions Percentage

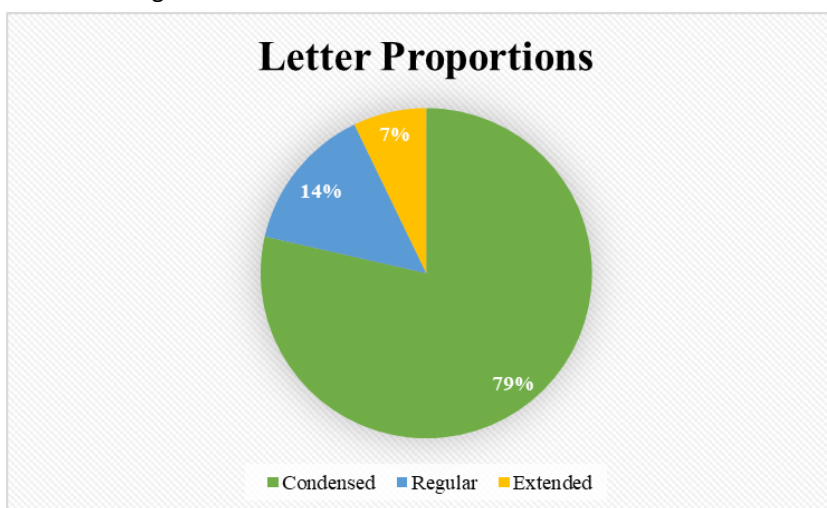


Figure 12. Letter Proportions Graphic

The proportion of Condensed fonts is the most dominant with a percentage of 79%, followed by Regular at 14%, and Extended at 7%.

e. Italic Font Percentage

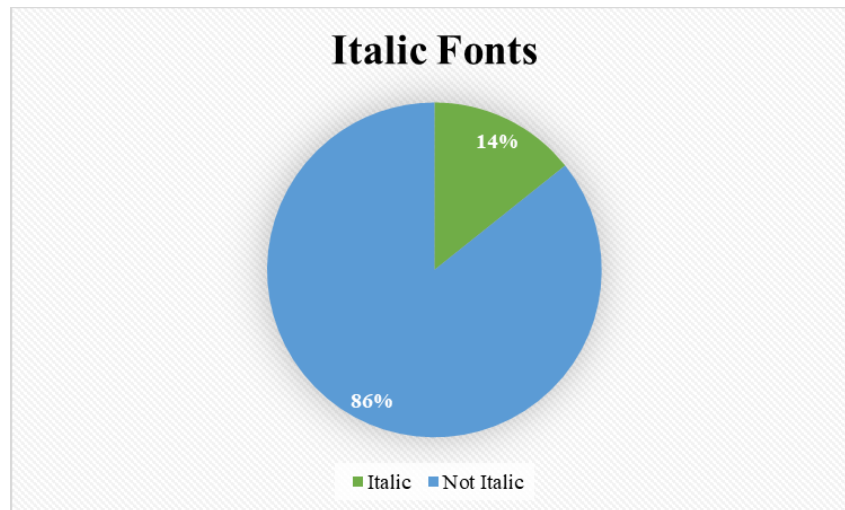


Figure 13. Italic Font Graphic

Non-italic fonts are more dominant with a percentage of 86% compared to italic fonts at 14%.

f. Tracking Percentage

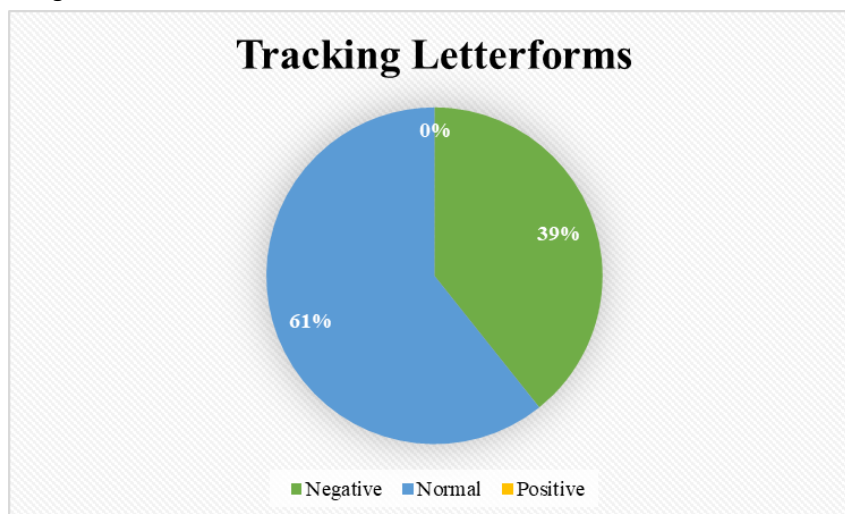


Figure 14. Tracking Graphic

Fonts with normal tracking are the most widely used with a percentage of 61%, followed by negative tracking at 39%, while positive tracking is not used at all.

g. Leading Percentage

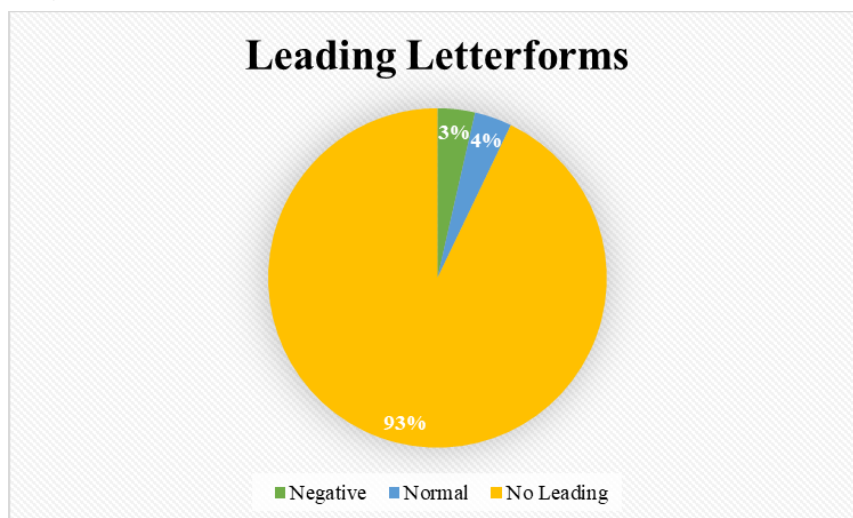


Figure 15. Leading Graphic

Fonts without leading are the most dominant with a percentage of 93%, followed by normal at 4%, and negative at 3%.

h. Character Set Percentage

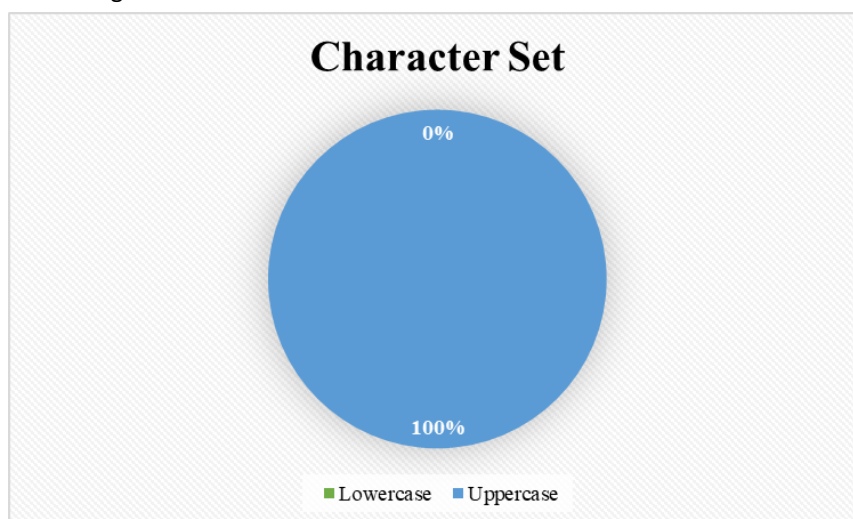


Figure 16. Character Set Graphic

The use of uppercase character sets reaches 100%, showing dominance in the context of display to make it easier to see and read.

i. Visual Effect Percentage

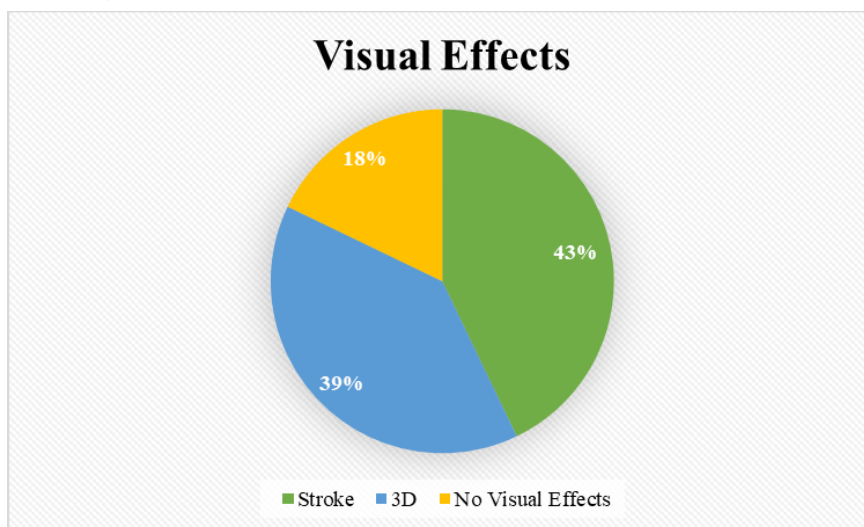


Figure 17. Visual Effect Graphic

Special effects on the font show that the outline/stroke is the most dominant with a percentage of 43%, followed by the embossed/3D effect at 39%, and no visual effect at 18%.

Based on the graphs that have been presented, the summary of the research is as follows:

Table 2. Result

Unit	Visual Characteristics	%
Typeface	Serif	29
	Sans Serif	21
	Decorative	50
Color	Red	37
	White	16
	Yellow	33
	Orange	4
	Blue	2
	Brown	4
	Green	4
Letter Weight	Light	11

	Reguler	21
	Semi Bold	39
	Bold	11
	Extra Bold	18
Letter Proportion	Condensed	79
	Reguler	14
	Extended	7
Italic Font	Italic	14
	Non Italic	86
Tracking	Negative	39
	Normal	61
	Positive	0
Leading	Negative	3
	Normal	4
	No Leading	93
Character Set	Lowercase	0
	Uppercase	100
Visual Effect	Outline/Stroke	43
	3D	39
	No Effect	18

CONCLUSION

The conclusion of the analysis of the tendency of vernacular letters on street vendors of Bandung City's typical snacks shows that the use of decorative letters is effective in attracting consumers' attention because of its unique, striking and easily recognizable appearance. Decorative letters are usually as a display created to attract attention. Red and yellow as primary colors also dominate the letters on Bandung's typical snack carts because they are easily captured by the human eye. Semi-bold letters are quite widely chosen on Bandung's typical snack carts because they have the ability to be read at small sizes, so that the text can still be read easily. Condensed letter proportions are also used to save space on Bandung's typical snack cart media. The use of capital letters adds a bold impression, but is less suitable for long texts because capital letters have the same letter height, so that the writing looks like a flat line. The stroke or outline effect on vernacular letters on Bandung's typical snack carts increases the contrast and readability of the letters. Normal tracking provides a harmonious appearance, and leading is only used on text that has more than one word. This is also confirmed in previous studies that explain that tracking and leading play an important role in text readability. If letters are arranged too close together, their shape becomes difficult to recognize, while if they are spaced too far apart, it can reduce the speed and comfort of reading." Legibility in typography is very important.

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ABOUT THE AUTHORS

Wantoro, email: wantoro@email.unikom.ac.id

Wantoro is a lecturer in the Graphic Design study program, Universitas Komputer Indonesia, Bandung with the position of Lector/Assistant Professor. So far, the author has taught and researched typography, visual communication (information design, promotions, social campaigns) and all its phenomena. The author is currently a reviewer at the Ultimart journal, Universitas Multimedia Nusantara (Sinta 4) and a reviewer at the Divagatra journal, Faculty of Design Universitas Komputer Indonesia (Sinta 5).

Ahmad Nurzaeni Fauzi is an Assistant Professor of Graphic Design Program at Indonesia Computer University in Indonesia. He teaches Typography, Illustration and Design related aspect. He served as the manager of Visualita journal (Sinta 4) in 2020-2023. Now still has duties as an editor at the Ultimart journal (Multimedia Nusantara University) 2023-2024.

Hafidz Maulana is a graphic designer who graduated from the Visual Communication Design study program, Universitas Komputer Indonesia. Currently living in Margahayu, South Bandung Regency. During his college days, he was the head of the graphic design and visual communication design student association.