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DESIGNING DISPLAY TYPE

CENTRAL ASMAT TRIBE PATTERN CHARACTERISTIC

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Abstract : Basically of a display type is a letter that reinforces the essence of the message. Message that there is strength in display case not only in the form of language and the language meaning, but the shape and type anatomy have a huge influence. Shape and type anatomy of display type, influenced by visual letters effect, font size or the elements of the letter is accompanied by design - decorative or ornament.

Indonesia has a diversity of decorative and ornaments elements. Every province in Indonesia has a characteristic shape that looked ornaments - decorative or can be part of the identity. One of decorative as well as the perceived ornaments have distinctive characteristics are Asmat's tribe. One of the visual culture of the Asmat tribe enough is known in the form of nose ornaments. Decorative or ornament design are available in quarter highly divided into Northwest Asmat's Tribe Pattern, Central Asmat's Tribe Pattern, Asmat's Braza River Tribe Pattern and Asmat's Citak Tribe Pattern. Design ornaments found in Asmat's tribe is believed to be a symbol of relations between humans and the ancestors, humans with humans and humans with nature. Central Asmat's Tribe Pattern has a special shape ornaments in common with nose ornaments of Asmat.

Typological approach to the form and semblance of decorative or ornaments with a Letters, is a cultural adaptation of visual disabilities into display types. Adaptation of the decorative or ornaments characteristic to be a letter, has a potential application of innovative visual cultural of a region in a global scale.

Letters by the Central Asmat's carving pattern approach, can be applied as well as the display media or the identity of the Central Asmat's element. Design model of letter the Central Asmat's tribe carved characteristic can also be applied as a form of approach in the design of the display types.

Key Words : *Display Type, Central Asmat Tribe Pattern, Adaptation, Ornaments Typology*

1. Introduction

Typography is a science with selecting, arranging and using letters, which in its presentation as a message, typography is the complexity of communication by the form of images and language. Various forms of the letters are developed either created by manually or digital processes.

Each element of the letters have an aesthetic values and an identity values, every elements such as lines and form letters can be establish the characteristics of the letter. Aesthetic value of a related letter 'sense' caused by the impression of the letters, while the value of the identity of a letter may be the closeness of the characteristic shape of the visual culture of a particular region or an era.

Letters, in an article or manuscript, can be played as the body text or display type. The most significant difference between bodytype and display type is the level of letter legibility, influenced by the size of the letters. Nursaiman, 2014, wrote that Bodytype more focused on the level of letters legibility and can be used for a smaller font size. Display type emphasizes the aesthetic elements of the letter and its generally always used for letters with a larger size and have a tendency to be made in particular, to prefer the interpretation needs of its users. Constituent elements have a tendency to display the letter is accompanied by a decorative or ornamental elements of a culture. "Typography is an expression of a culture" (Haswanto, 2011).

Asmat is located in eastern Indonesia. Asmat tribe known as an area that could indicate identity through carving. "Art of the Asmat carving is a form of communication between the living and the dead, between the human community and the spirit world. Asmat carving is a representation of the relationship between human and human, human and ancestors and human and nature (Smidt, 1993) ".

Asmat tribe is divided into four major parts, namely, Central Asmat, Northwest Asmat Asmat Citak and Brazza River. Every part of the Asmat tribe has a characteristic shape of the pattern of both decorative and ornamental carved.

"Carved of Central Asmat tribe, faced with the challenges of a highly competitive, this happens can not be separated from the influence of foreign cultures including technological developments. The shift value of a commodity local economy until the order acknowledgment of other countries "(Nursaiman, 2014). When this has been attempted by registering Asmat carving as one of the cultural heritage of Indonesian to UNESCO by the Asmat Museum of Culture and Progress.

Central Asmat carving pattern shapes applied to the means of supporting many traditional ceremonies, shields, spears dishes, clothes and others. Become a media shield carving the most dominant application and can be a part of the characteristics of Central Asmat. Central Asmat shield represents the relation relationship between human and human, human and ancestors, and humans with nature. Asmat shield patterns found in very diverse. It is therefore related to the above phenomenon, the study was conducted in an effort to preserve the culture of the Asmat tribe in the form of making typology shape carved patterns and designing display type Central Asmat tribe pattern characteristic

The results of designing display type Central Asmat tribe pattern characteristic is expected to enrich the form of letters that take the notion of visual culture in Indonesian and can be used globally.

2. Display Type and Central Asmat Tribe Pattern Characteristic

2.1. display Type

Typography is derived from the Latin word, *typos* is meaning of the mold, shape and the like as well as *graphia* which means things about the art of writing, there is a mention as a sound symbol or character (Lauween, 2009). Typography is the process of organizing the elements of visual, that can function as part of the communication.

Typography can also be regarded as a written communication system. Where in the application, typography is communication complexity is presented in the form of letters and language. According to Sihombing (2006, p. 3) "The letter includes a combined value of functional and aesthetic value".

Letter display prefers the power of information that built from the elements forming the letters and are generally made specifically. Letter display has a tendency accompanied by decorative and illustrative elements. The forms of decorative and illustrative contained in the letter displays can be diverse geometric shapes, various forms of naturalists, various forms of stylized humans, animals, plants, flowers and other natural objects.

Display typefaces, Also known as the headline typefaces, growing niche to be stronger in personality, sometimes trading legibility at smaller sizes for a more powerful feeling. They can evoke strength, elegance, agitation, silliness, friendliness, scariness, and other mood. (Strizver, 2006, p.57)

Display font readability level tend to be lower compared with the bodytype, therefore it is generally always used with the display font larger font size. Display typeface widely

adopted as the title (headline), corporate identity, and so forth. Every form of decorative and illustrative applied in letters forming element can contain a specific meaning that can be imaged messages to be delivered. Sunarto (2009) mentions "Display type a specially crafted font, special, strange, funny for writing as a requirement in the title above size 18pt".

The letter basically awakened by a framework in the form of letters of lines, geometric patterns and the visual construction of each other mutual support convey character letters in visual form, gesture, voice and language. Kress and Lauween (2001) said that typography is a visual attribute that was written specifically with regard to the print media.

a. Skeletal Type Form

"Regardless of what tools we use to execute our letterforms, the skeletal forms are letters at their most basic. Before one commits pen to paper, a basic understanding of those letters as archetypal forms, or notional skeletal forms, must exist in the writer's mind" (Tam, 2002, hal.8).

Skeletal of a letter is an important part in the design of the letter. The uniqueness in designing letters, each letter has a different frame shape - different. Framework letters can build characteristics and proportions letters letters. Moreover, the framework can limit exploration letter typeface influenced by illustrative and decorative forms, linked to the principle of typography, clarity, legibility and readability.

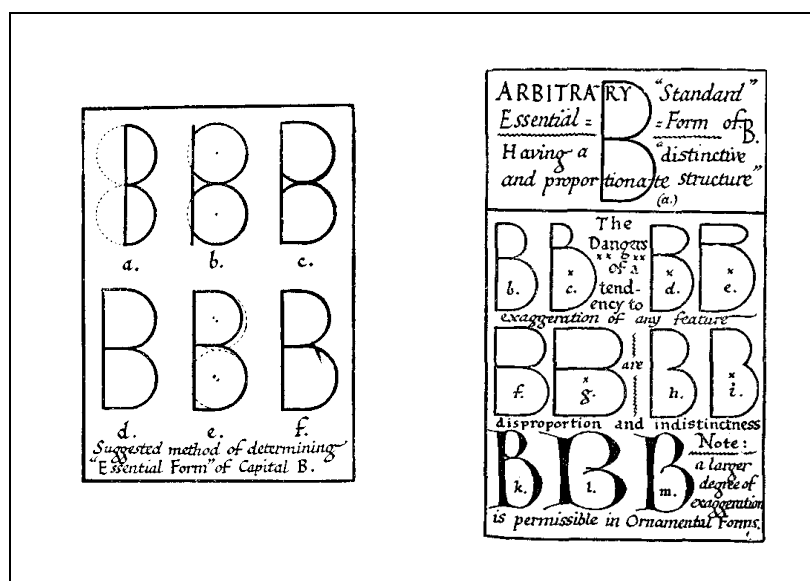


Figure II. 1 Letter B Model by Edward Johnston's (Tam,2008,p. 8)

b. Clarity, Legibility and Readability

Each letter has a different shape anatomy, so Clarity on the letter has a sense of clarity of form letters. Legibility has a sense as a form of quality letters relating to the level of ease of reading the letter. Legibility is an effort to attention to the form of a letter, when applied in writing. Legibility will be affected directly by the physical elements of shape, weight and proportion of letters, font size, color, direction of reading, including the arrangement of letters in a text as well as the position of the letter as a letter or bodytype.



Figure II.2 Legibility (Hill,2005, p.34)

Readability is closely related to the application of the letters in the text, where the system of spacing between letters (kerning) can affect the comfort level of readers and reading direction.

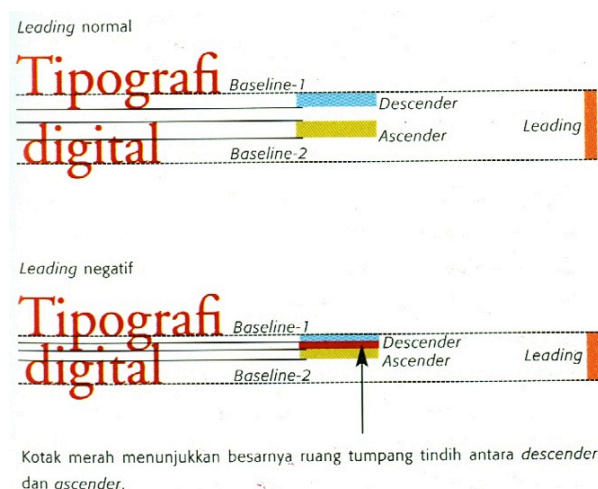


Figure II.3 Readability (Sihombing,2006, p.61)

2.2. Asmat

In a myth that is trusted by society of Asmat, the origin of the Asmat people Fumeripits presence, the first Asmat people are stranded in a dying state, then rescued by a flock of birds. Later, he built a longhouse (*Jew*) for shelter. The whole day is filled with sculpture, and sculpture that is so he put in a longhouse (*Jew*). To eliminate loneliness, Fumeripits make Tifa (drums) and play. he made sculptures turned into human life and come to move to the rhythm of Tifa rhythm. Since then happen, Fumeripits continue to wander, in every region, he always build jews and create a new human beings. New people that are then referred to as -asmat or wood human. Fumeripits by the Asmat people referred to as 'the Creator'. Community Asmat sculpt and carve inherited from its creator (Nursaiman, 2014)

Patterns and Asmat people's lives can not be separated from nature. Asmat society referred to himself as "Ow Kaenak Anakat" which means "I am the true man". Asmat society constantly faced with various challenges from birth, including the challenges of life, maintaining personal safety from enemy interference to the rearing offspring. Life for the people of Asmat is an expression of courage Asmat. The shape might Asmat expressed in various types of symbols are believed to be the power of symbolism, fertility and a sense of responsibility (Soemadio, 1989, p.27).

Asmat divided to be four regions, namely Central Asmat, Northwest Asmat, Asmat Citak and Brazza River. Each region has a different characteristic measuring patterns and differents.

2.3. Central Asmat Carving Pattern



Figure II.4. Central Asmat shields Style (Smidt,1993)

Central Asmat has characteristics that tend to shield the rectangular shape, decorated with motifs that are large some, at the top of the given ornately carved phallus / shape of

male genitalia. By category Boeren in Smidt (1993, p.56), Central Asmat carving shields has the following characteristics:

1. The rectangular-shaped and high
2. The main motive abstract, geometric and curvilinear and dominant element, though often known as picture flying fox and tail possum.
3. The human figure squatting sometimes appears. (a combination of motives "abstract" and figurative very rare)
4. The composition of bilateral symmetry motifs and arranged toward the vertical axis
5. The number of motifs little and large, and stretched on the shield width, groove between the edge of the motif is very broad.
6. Space - the space between the motive was not decorated with small motifs.
7. There is a point at each motif depicting a figure head of a human or animal.
8. Motive red with white background
9. The back of the shield, on either side of the handle and from top to bottom, which is entirely covered with painted (but not carved)
10. For the pattern of elongated, abstract, geometric motifs are generally white zigzag pattern extends towards the x-axis and the red and black

2.4 Central Asmat Carving Patterns Typology



Figure II.5. Asmat Shield Carving Patterns Analysis

Typology analysis of form and meaning Asmat shields carved pattern begins to collect visual data of Central Asmat shields, data sourced from the Smidt study (1993). Every form of carving patterns contained in the shield will transformed into digital data to facilitate the processing of visual data. Central Asmat shields carving patterns will be grouped based

on the approach typology Typology of forms and meanings Central Asmat shields carved patterns can be seen in the following table

























































Central Asmat Shield							
							
							
							
Central Asmat Pattern							
1	2	3	4	5	6	7	8
							
9	10	11	12	13	14	15	16
							

Table. II.1. Central Asmat Carving Patterns Table

2.5. Central Asmat Carving Patterns Meaning

Pattern Number	Pattern	Meaning
1		is an abstract representation of flying fox (tare) is interpreted as a leader, is often used as a decoration pattern nose (bipane)
2		is an abstract interpretation of mantises (wenet), symbolizes scouts
3		is a representation of the tail possum (fatsjep) which symbolizes the opening
4		is a representation of the tail possum (fatsjep) which symbolizes the opening
5		is an abstract representation of flying fox (tare) is interpreted as a leader, is often used as a decoration pattern nose (bipane)
6		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
7		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
8		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
9		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
10		is an abstract representation of the human figure praying, is a picture of the person who is believed to have supernatural powers
11		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
12		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
13		Figure Male - Male depicting might
14		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
15		is an abstract interpretation of the nose ornament (bipane), symbolizes as a leader / person who is believed to have responsibility
16		Figure Male - Male depicting might

Tabel. II.2. Central Asmat Carving Patterns Meaning

2.6. Designing Display Type Central Asmat Tribe Pattern Characteristic

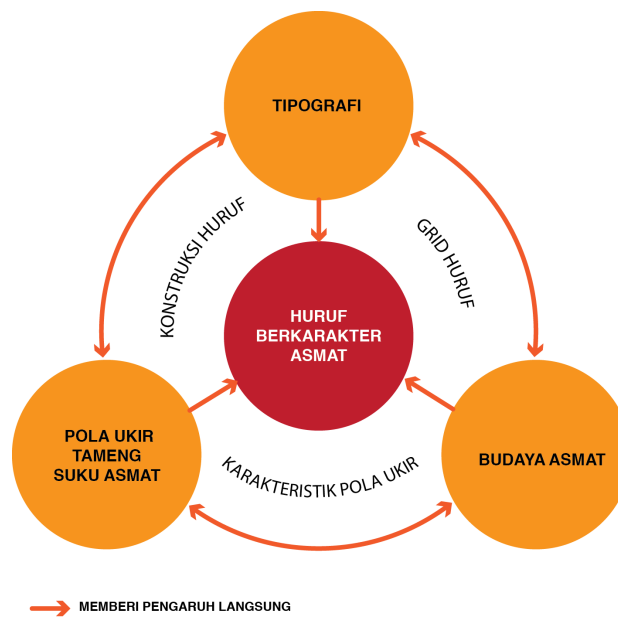


Figure II.6. Conceptual Diagram

Designing display type central asmat tribe pattern characteristic , is the relationship between typography, pattern carving Asmat shields and Asmat culture. The relationship of the three elements in the design, will be applied in the design technique and design concepts.

Letter design concepts is divided into two design concept, general design concepts and specific concepts as well as a visual concept. The general concept in this design is to make the Central Asmat carvings character as the main idea in the construction of the characteristics that are applied in the form of letters of character displaytype.

The specific concept are building ideas (ideationally) and build an emotional connection between users and readers. Central Asmat carvings in view of the Asmat culture, the reality of human ancestors, man to man, and man and nature. It thus applied in the design in the form of an ascender is a picture of the relationship between humans and the ancestors, the x-height is a picture of the relationship between human beings, and descender is a picture of the relationship between humans and nature.

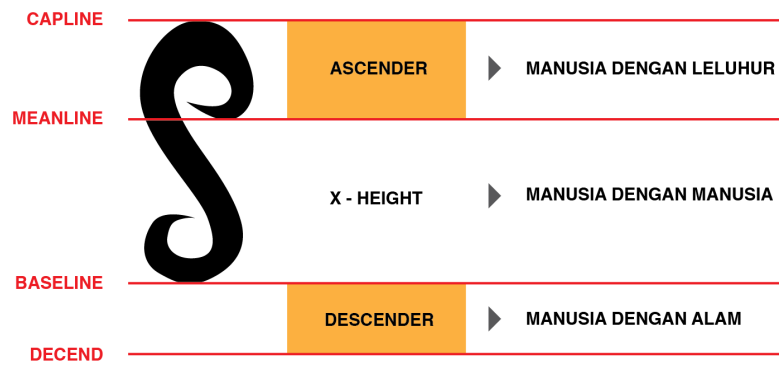


Figure II.7. Design Concept

2.6. Designing Process

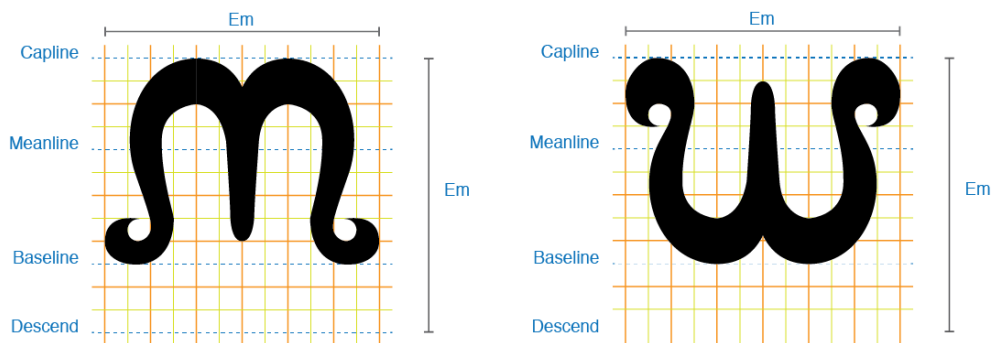


Figure II.8. *Em Square*

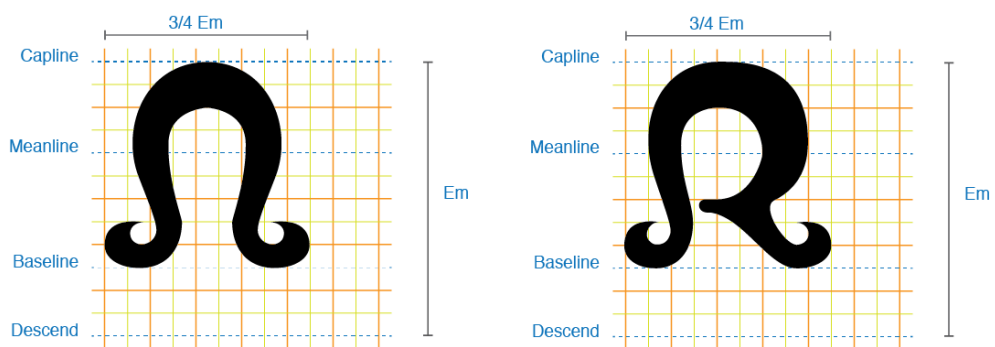


Figure II.9. $\frac{3}{4}$ Em Square

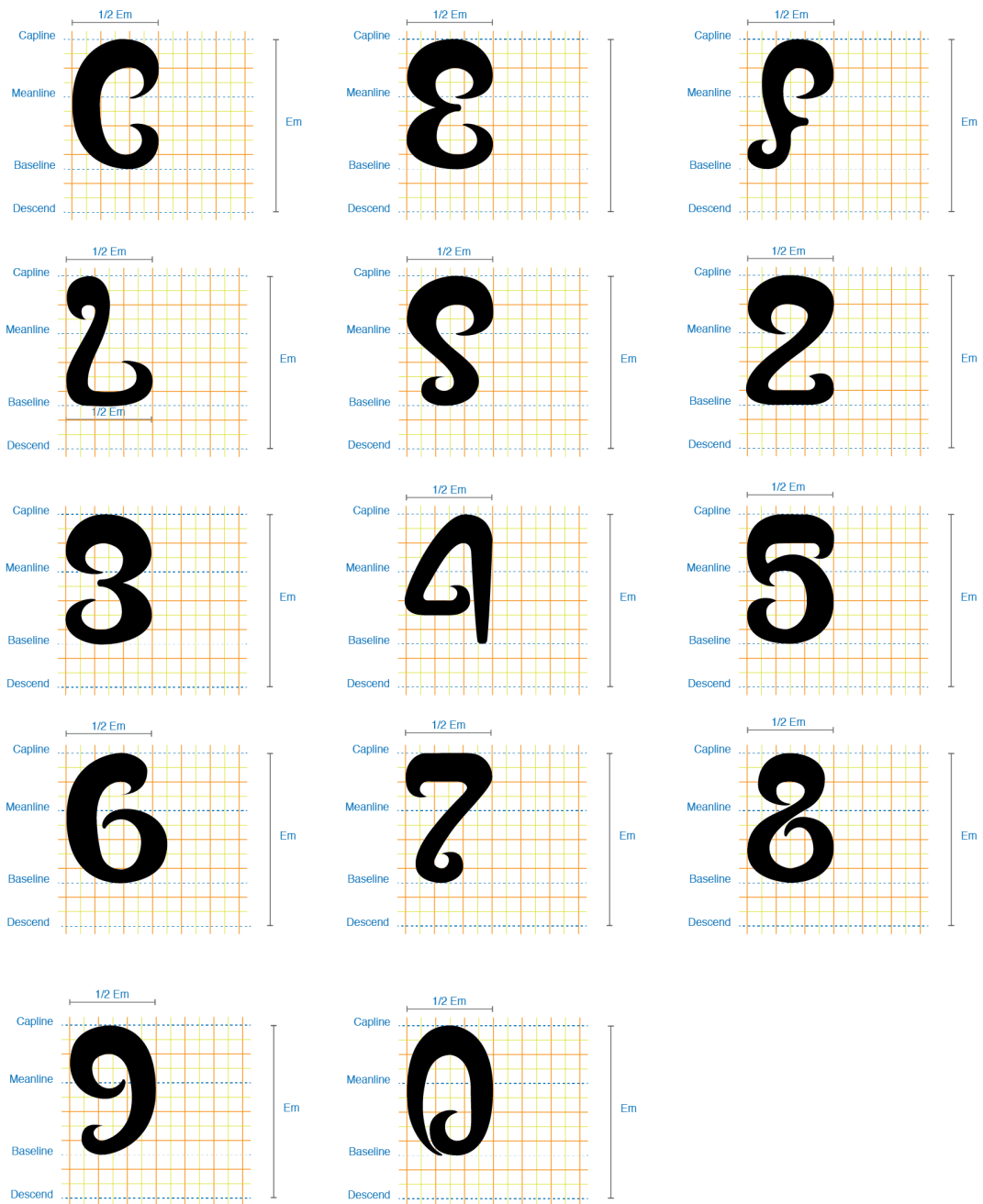


Figure II.10. 1/2 Em Square

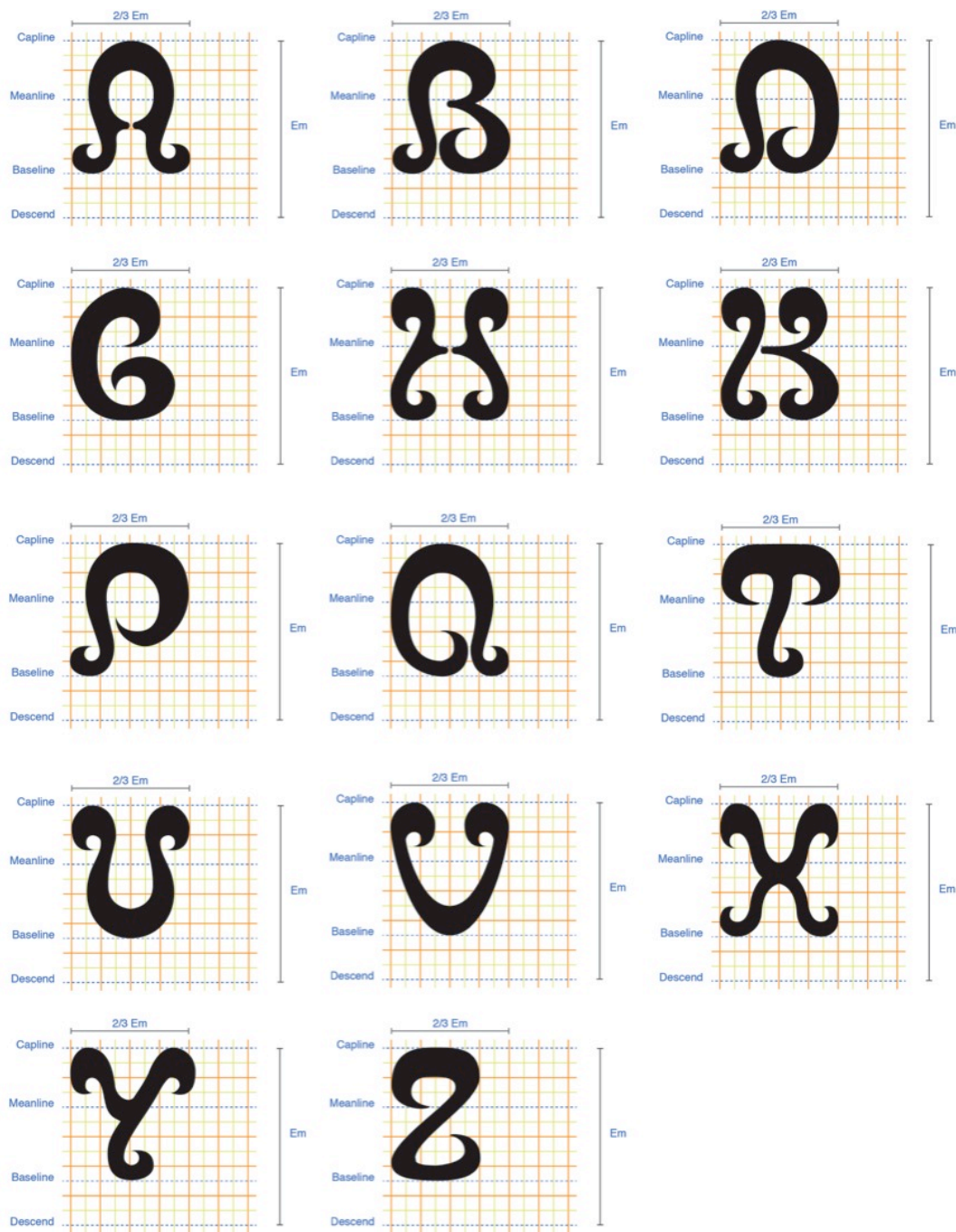


Figure II.11. 2/3 Em Square

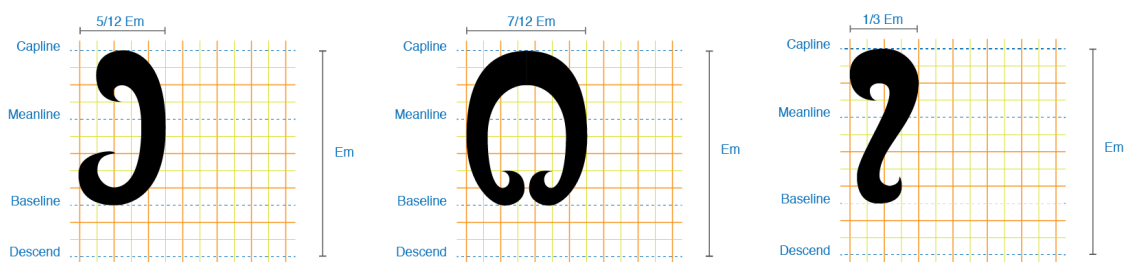


Figure II.12. 5/12 Em Square, 7/12 Em Square and 1/3 Em Square

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Figure II.13. Wow Central Asmat TypeFace

2.7. Conclusions

In the design of Display Type Central Asmat Tribe Pattern Characteristic, Central Asmat carving drafted that can generate ideas (ideationally) and build an emotional connection between users and readers. Asmat carvings in view of the Asmat culture, the reality of human ancestors, man to man, and man and nature. It is applied in the form of an ascender is a picture of the relationship between humans and the ancestors, the x-height is a picture of the relationship between human beings, and descender is a picture of the relationship between humans and nature. The design of the Wow Central Asmat Typeface, made with reference to the method of manufacture of the Central Asmat carving patterns, where geometric shapes circle used as the basic reference in the design.

Character font name Central Asmat shield is Wow Central Asmat, Wow has meaning the creator. Wow Central Asmat carvings in the simple sense is derived from the Central Asmat tribe. The word 'Asmat' appear in the font naming is intended as an effort to facilitate the interpretation of the Asmat people on a global scale.

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