



Development of "Sam Contemporary Font" Typeface Based on Sam Poo Kong Temple Ornament

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ABSTRACT

The ornamental design found in the Sam Poo Kong Temple's architectural building gives a unique oriental characteristic. As a cultural heritage tourism destination, Sam Poo Kong Temple must develop the concept of information as part of exemplary public service for visitors. Typeface design is a form of visual message design that can represent the image of the designed visible object. This research aims to design and develop an ornament-based typeface design from the Sam Po Kong Temple. The method used in this research is a descriptive-qualitative method with the ATUMICS theory approach for designing the typeface. In this context, the researcher wishes to bring back the decorative relief motifs that exist in the Sam Poo Kong Temple as a building element for new media with the mission of strengthening the image of the Sam Poo Kong Temple.

KEYWORDS

Font Pack
Sam Poo Kong
Temple
Typeface

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1. Introduction

Culture results from a system related to actions and activities in the design of social interaction. The colors of culture are very pluralistic, so they can be said to face each other. From here, seeing and treating cultural heritage has three interaction processes: resistance, confrontation, and assimilation, until novelty and adaptiveness emerge (Yanuarsari and Setiawan 2019). Cultural elements attached to a place are the characteristics that exist in each region or city and are found in many old architectural buildings. Japan and some are from the Arabs as merchants and the Chinese who do business. Sam Poo Kong Temple is a building that stood from the initiation of Chinese people who settled from a company and functioned as a place of prayer and prayer in 1724 (Shahadati 2020).

Along with the development of the times and technology, Sam Poo Kong Temple is no longer transformed into a place of worship but a cultural heritage tourist destination. This is in line with the Decree of the Determination of the Mayor No. SK: 646/50/1992 with the Regnas number CB.1390 states that the Sam Poo Kong Temple, also known as the Batu Building, is designated as a cultural heritage building (Kemdikbud 1992).

The condition of the Covid-19 pandemic that has hit since the end of 2019 has left cultural heritage tourism objects in poor condition (Tribune 2021). After the Government launched PPKM sometime earlier, which reopened in September 2021, Sam Poo Kong Temple is still reportedly empty of visitors (Semarang 2021). Sam Po Kong Temple, as cultural heritage tourism in Semarang, is required to provide suitable facilities and services to visitors or tourists to continue to exist with the support of good maintenance.

The existence of a sign system as a visual message plays a vital role so that visitors feel comfortable visiting the Sam Poo Kong Temple. The part of the sign system in the context of graphic communication design is to convey messages from communicators to communicants based on specific codes mediated by certain media (Prayoga, Husna, and Sembiting 2016). To complement and provide a visual statement with a visual image of the appropriate research object, the author has an idea to create a typeface design. The typeface design that is made adapts and develops the



existing ornament design in the Sam Poo Kong Temple. The main component of the typeface has a role in conveying and clarifying the message shared. Choosing a suitable typeface can also convey expression and emotion, have different color patterns, and give a symbolic impression, such as graffiti letters and murals (Ivan and Alfian 2016).

The treasures of ornaments owned by the cultural heritage tourism of the Sam Poo Kong Temple have good potential with distinctive oriental designs and acculturation of Javanese and Chinese traditions. This ornament-based typeface will be packaged into a font pack form that can be installed on a computer and is a development of previous research that has been carried out by researchers related to cultural heritage buildings in the city of Semarang with the title "Efforts to Maintain Semarang City Cultural Heritage Through Educational Media" in 2019.

2. Method

This research method is divided into several stages in the following order:

a. Stage 1: Problem Identification. This stage examines the problems that exist in the internal context. It starts by making direct observations in the field. Then made observations related to the object of research. After that, the study is conducted by observing the ornaments on the Sam Poo Kong Temple as a cultural heritage tour in the city of Semarang. Stage 2: Formulate alternative solutions offered. This stage begins to identify several alternative solutions that can be used as solutions to problems. Solutions are formulated based on variables that can be used as the right solution to overcoming the problem. In the formulation of this alternative problem, it is found that the method used is descriptive-qualitative with creative strategies using design surgery using the ATUMICS theory approach.

b. Stage 3: Application and Design Development. At this stage, the application process or application and design development of the creative strategy formulated previously is carried out. The application and development of the typeface design appeared on the media sign system, which was deemed to provide the right potential after going through the previous analysis stages. The sign system is considered capable of delivering informative visual messages. It can convey the novelty values of the ornament design development that has been initiated previously to be processed for characterization and uniqueness into the typeface type applied to the sign system.

c. Stage 4: Case Study and Testing Sign System. This is a trial stage for applying the sign system used in the field through a mock-up design. We can see the overall picture when the sign system is implemented in the area through mock-ups.

d. Stage 5: Evaluation of Results and Finishing. This stage is the stage of improvement and evaluation of the research results, namely the design of the sign system for the Sam Poo Kong Temple. The steps are carried out by looking for the weaknesses and strengths of the sign system when applied to find deficiencies, improvements, and evaluations. Then if it is perfect, the finishing stage will be done.

e. Stage 6: Conclusions and Suggestions. At this stage, the sign system design that has been completed is then carried out in the potential search stage and research results to obtain conclusions. If there is potential for development, it will be developed in the following research.

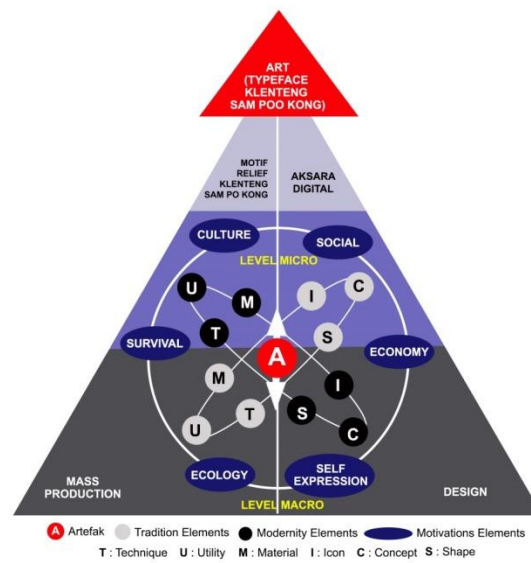


Fig. 1. *ATUMICS. Theory Development Model*
(Dzuha Hening Yanuarsari, 2022)

The development method used in this study uses the ATUMICS theory approach (Artefact, Technique, Utility, Material, Icon, Concept, and Shape) adapted from Nugraha's ATUMICS theory (2012). The selection of development with a theoretical concept approach in this method provides the concept of developing traditional values, which are transformed into novelty values applied to the typeface form. The development of the media is that the typeface is used as a sign system. Sam Poo Kong is considered to have the potential for development as cultural heritage tourism in the city of Semarang.



3. Results and Discussion

3.1. Sam Poo Kong Temple

Admiral Zheng He has the nickname Ma San Bao, also commonly referred to by the people of Semarang as Cheng Ho. The word Sam Poo Kong is in the Hokkien dialect and is widely referred to as San Bao Dong, which in Mandarin is interpreted as San Bao cave. The people of Semarang often refer to it as Gedung Batu. At first glance, this pagoda is called the Sam Poo Kong Temple. The beginning emergence of this temple was with the stopover of Zheng He's fleet, which was docked in the Simongan-Semarang area; at that time, the helmsman, Wang Ji Hong, had a severe illness. Then the helmsman rested in a stone cave that was there. The helmsman was then asked to heal himself first in that place while Zheng He continued his trade towards the East to complete his peace mission and business in ceramics and spices. At that time, Wang was in the Simongan area and led his men to help work in the agricultural fields, build houses and interact with residents. Not long after, the situation in the cave area became more prosperous due to trading and farming activities. To honor and remember the leader at that time, Wang as the helmsman, first then took the initiative to build a statue of Zheng He in a stone cave. The helmsman named Wang then died at the age of 87 years and was then buried around the place, and residents called the tomb the grave of Kyai Juru Mudi. The Sam Poo Kong Temple has undergone several restorations (Mardiyanto, 2018).

3.2. Typeface

Typeface or font is one of the terms in typography science. A typeface is a form of a set of letter character designs. The font pack is more of a complete set of letters, numbers, and symbols with sizes and characteristics. Letter classification is also known in typeface design, which is intended to provide convenience in identifying and selecting typefaces so that they are used appropriately. There are several classifications of typefaces, namely:

- a. **Serif**
Serif letters have different shapes to their letters in the form of hooks. No two typefaces have the same serif form. Serif letters themselves have a role in being able to identify a typeface.
- b. **Sans Serif**
Sans serif letters are the opposite of serif letters because they do not have hooks or serifs. This typeface is divided into four-letter groups: Grotesque Sans Serif, Geometric Sans Serif, Humanist Sans Serif, and Square Sans Serif.
- c. **Script and Cursive**
The hallmark of this type of letter is that it resembles handwriting; some are in the form of brush strokes or calligraphy pens. Lowercase scripts are connected while Cursive is not. This typeface is designed for text and incorporates uppercase letters instead of all-caps or block forms.
- d. **Display/ Decorative**
This type of letter appeared around the 19th century and is growing because the technology of making letters is getting cheaper. The advertising world currently needs display fonts to attract readers' attention. Many letters of this type are created in large sizes and decorated with beautiful ornaments. In this typeface, priority is given to beauty. Typeface types not included in this category are old and new typefaces. Several types of typefaces of this type are Rosewood, Bermuda, Umbra, Grunge, Doodle, Dot 28, and others.



3.3. Development of the "Sam Contemporary Font" typeface

Based on the data in the typeface development distributed to 44 respondents, they responded that the Sam Poo Kong Temple building urgently needed to be appointed and made a typeface design, namely, as many as 59.1% of respondents or as many as 26 people. As for the typeface development based on the geometric ornaments of the Sam Poo Kong pagoda, 56% voted for 24 people. As for the typeface chosen in the typeface design, the serif typeface is 34.1% or 15 people. The selected styling technique is the deformation enrichment technique for as many as 38.6% or 17 people.

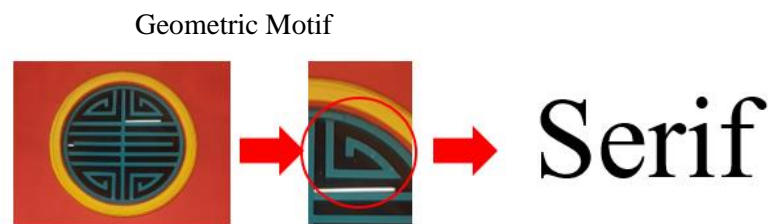


Fig. 2. Visual Typeface Ideas
(Dzuha Hening Yanuarsari, 2022)

The process of transferring from sketch to digital is a development stage in realizing a form that originates from the idea of an original ornamental form and then trying to be transformed by distillation into a more straightforward form so that it is easy to apply into typeface form. This stylization process still considers the original form, which is then deformed into a more explicit form with the context of a serif typeface. The results of the transformation can be seen in the appearance of Figure 2.

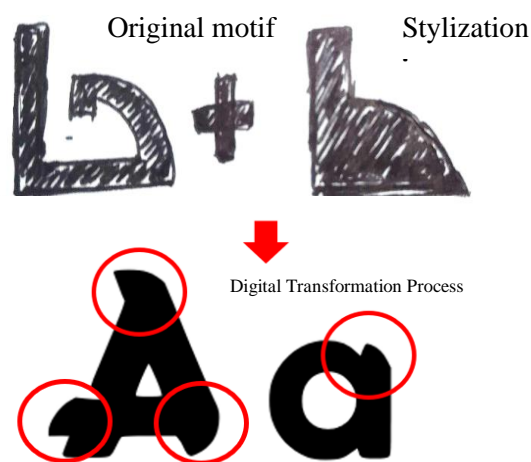


Fig. 3. Transformation of the Stylish Process to Digital Typeface
(Dzuha Hening Yanuarsari, 2022)

This typeface design process also uses letter templates that are layout in such a way that makes it easier to arrange letters with others.

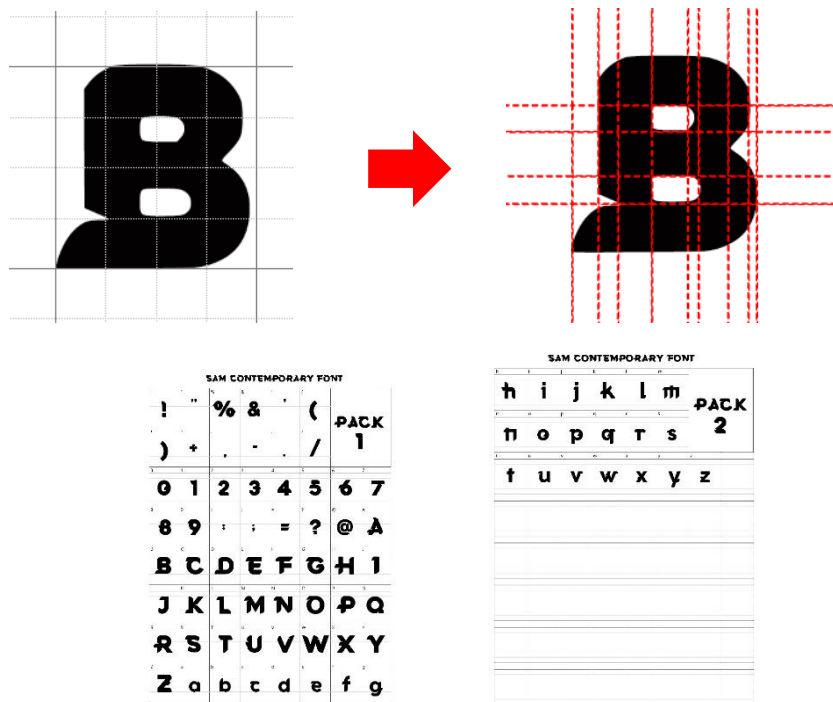


Fig. 4. Anatomy Typeface Editing Process
 (Dzuha Hening Yanuarsari, 2022)

3.4. Application of "Sam Contemporary Font" in writing

The initial goal of transforming the values and characteristics of the ornaments existing in the Sam Poo Kong Temple (into a new media, in the form of typefaces) is to be able to provide visual satisfaction for readers who will later facilitate the readability of information that still contains the identity of the ornamental characters.

“**Sam Contemporary Font**”

Fig. 5. Characterization of "Sam Contemporary Font" in writing
 (Agus Setiawan, 2022)

4. Conclusion

The development of the "Sam Contemporary Font" typeface based on the Sam Poo Kong Temple ornament is a form of development design inspired by geometric ornaments to contribute to the development of typeface design. The design model using the ATUMICS theory provides a cultural transformation realized in new media with a functional value as a supporter of old media that requires innovation regarding information readability. In this context, the researcher wishes to bring back the decorative relief motifs that exist in the Sam Poo Kong Temple as a building element for new media with the mission of strengthening the image of the Sam Poo Kong Temple.

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