

# VISUAL TRANSFORMATION OF LAMPUNG SCRIPT INTO CONTEMPORARY LATIN TYPOGRAPHY: A CULTURAL IDENTITY-BASED TYPEFACE DESIGN

By:

I Dewa Putu Vedro Widianugraha<sup>1</sup>, I Gede Pasek<sup>2</sup>, Putu Gede Wisnu Yasa<sup>3</sup>  
<sup>1,2</sup>Prodi Desain Komunikasi Visual Universitas Hindu Negeri I Gusti Bagus Sugriwa  
Denpasar, <sup>3</sup>Politeknik Bali Maha Werdhi

e-mail :

dewavedroff@gmail.com

Received: 18 April 2026, Revision: 21 April 2026, Publishing: 24 April 2026

## Abstract

The transformation of local cultural elements into contemporary design media represents a strategic effort to sustain regional visual identity. This study aims to examine the process of transforming the Lampung script visually into contemporary Latin typography through the design of a typeface based on local cultural identity. The research adopts a qualitative approach using a case study method focused on the design of the “Lampung Latin” typeface, with emphasis on analyzing the visual characteristics of the Lampung script, the exploration of Latin letterforms, and the interpretation of design as a representation of cultural identity. The primary data were derived from the study of Lampung script forms, visual explorations of letterforms, and the resulting typeface design. The findings indicate that the visual characteristics of the Lampung script, particularly its curved strokes, rhythmic forms, and organic qualities, can be transformed into Latin letterforms without compromising legibility. This transformation results in a contemporary typographic style that retains local nuances through the refinement of proportions, stroke flow, and adaptive form expression. Beyond functioning as a medium of visual communication, the designed typeface also represents Lampung cultural identity within a modern design context. These findings confirm that typography can function as an active medium for cultural preservation, not only in a documentary sense but also as a communicative, applicable, and relevant form within contemporary visual design practices.

**Keywords:** Lampung Script, Latin Typography, Visual Transformation, Cultural Identity, Visual Communication Design.

## INTRODUCTION

Regional scripts are part of the visual heritage of the Indonesian archipelago, functioning not only as writing systems but also as markers of cultural identity within a society. Traditional scripts hold significant potential to be developed as sources for creating new typographic forms that respond to contemporary communication needs. This potential lies in their ability to provide cultural legitimacy while opening opportunities for visual exploration beyond literal imitation. The transformation of traditional scripts into contemporary typography can be achieved through structural abstraction, the manipulation of visual rhythm, and the adjustment of letter anatomy to maintain legibility. Such an approach allows traditional scripts to function not merely as historical artifacts, but as formal principles that enrich visual identity in the field of visual communication design. This potential becomes increasingly relevant as modern visual language is dominated by global typographic systems that tend to be uniform and suppress local expression. Therefore, transforming regional scripts into contemporary design

media can be positioned as an active preservation strategy rather than passive documentation. Knapik & Król (2023) emphasize that cultural heritage plays an important role in sustaining the identity of a place.

Lampung script is one of Indonesia's local scripts that possesses strong historical, cultural, and visual values within its community. Anatomical studies indicate that Lampung script has distinctive visual characteristics, particularly in its curved forms, stroke structures, and writing system, which differ from Latin letters. Paleographic studies of ancient manuscripts reveal that Lampung script does not exist as a single fixed form but demonstrates visual variations that evolved through historical writing practices. These variations indicate that Lampung script is dynamic and influenced by social context, writing media, and individual writing habits. This finding suggests that traditional scripts should not be understood as static systems, but as living entities that continuously undergo visual adaptation. This insight is crucial because design practices based on cultural sources cannot rely on assumptions of uniform form or arbitrary selection of visual elements. Indrayati & Migotuwio (2020) and Ariyani et al. (2022) demonstrate that Lampung script possesses anatomical structures and visual variations that can serve as rich sources for typographic development.

Typography in visual communication design does not merely function as a tool for reading, but also as a medium that conveys atmosphere, values, and associations. It shapes audience perception through the visual character of letterforms, meaning that typographic choices directly influence the communicative tone being constructed. Typography therefore operates on two levels simultaneously: as a linguistic system that ensures legibility, and as a visual construct that conveys emotional and cultural meaning. Letterforms can shape perception even before textual content is fully read, making typographic decisions inseparable from communication goals and meaning-making processes. Consequently, the design of culturally based typefaces must be understood as a visual practice that integrates both formal and symbolic considerations. Typography does not merely transmit language but can construct impressions of authenticity, warmth, tradition, or modernity depending on its form. Puertas & de la Ros (2025) explain that typographic systems can generate cultural signals, while Presutti (2023) shows that typography can also produce a sense of visual authenticity.

A central issue in developing culturally based typefaces lies in balancing visual expression and legibility. Typefaces that overemphasize cultural ornamentation risk losing readability, while overly neutral designs lose their representational power. Transforming traditional forms into Latin letters requires selective adaptation, simplification, and proportional adjustment. This approach ensures that the resulting design maintains legibility while expressing distinctive visual characteristics. It also highlights that typographic adaptation based on tradition is not a process of direct transfer, but rather a structural transformation that aligns traditional visual logic with the Latin alphabet system. This issue is particularly important because Latin typography operates within modern communication systems that demand efficiency in reading. Možina & Brozović (2025) demonstrate that formal typographic aspects such as size, visual density, and letterform characteristics significantly influence legibility.

The need to maintain legibility indicates that culturally based typeface design cannot rely solely on surface-level borrowing. Designers must translate visual characteristics from source scripts into letterforms that remain recognizable, consistent, and functional for contemporary readers. Practices in designing typefaces for non Latin writing systems provide insights into how specific visual features can be reinterpreted to meet new reading requirements. This process demonstrates that typography is not merely visual transliteration but a structural adaptation involving element selection, rhythm construction, and anatomical adjustment. It confirms that every writing system has the potential to serve as a foundation for developing contemporary typography that is both culturally grounded and communicatively effective.

Hejres & Tinker (2024) highlight that designing typefaces for non Latin systems requires systematic analysis of letterforms to maintain accessibility and visual function.

Beyond legibility, culturally based typography is also closely related to how local identity is represented within contemporary visual contexts. Representation becomes significant when design is understood not only as problem solving but also as a site of cultural articulation. Through typography, local values can be embedded into everyday visual media such as branding, promotion, and public communication. Local culture is therefore not treated as a static heritage, but as a dynamic source of expression that continues to be negotiated in contemporary design. This perspective emphasizes that traditional visual elements can be transformed into relevant formal principles, allowing identity to remain active and adaptive. Elbardawil (2022) argues that typography can be interpreted as graphic heritage within cultural space, while Knapik & Król (2023) position cultural heritage as a key element in sustaining place identity.

The book Lampung Latin presents an attempt to transform Lampung script into a contemporary Latin typeface characterized by flowing, rounded, and less rigid strokes. It emphasizes that the essence of Lampung script is not conveyed through literal replication, but through visual rhythm, curvature, and proportional relationships that evoke a local impression. Conceptually, this approach opens the possibility for Lampung identity to be expressed within a more applicable typographic system for modern media. However, from an academic perspective, this idea still requires further development from descriptive explanation toward analytical justification to support design decisions. Indrayati & Migotuwio (2020) provide the anatomical foundation of Lampung script as a source of form, while Možina & Brozović (2025) highlight the importance of legibility in type design.

Based on these conditions, there remains a research gap in understanding how the visual characteristics of Lampung script can be systematically transformed into contemporary Latin typography and how such transformation functions as a representation of local cultural identity. Existing studies tend to focus on identifying the anatomy or variation of Lampung script forms, while discussions on their translation into modern Latin type design remain limited. This gap is critical because without analyzing the transformation process, the relationship between cultural sources, design decisions, and identity representation remains unclear. Therefore, this study aims to analyze the visual characteristics of Lampung script as a design foundation, examine the transformation process into contemporary Latin typography, and interpret its role as a representation of local cultural identity in visual communication design.

## METHODOLOGY

This study employs a descriptive qualitative approach using a case study method combined with visual analysis. A qualitative approach was chosen because the study does not aim to measure variables statistically, but rather to understand how the visual characteristics of the Lampung script are transformed into contemporary Latin letterforms. The case study method was selected because the research focuses on one specific design object, namely the “Lampung Latin” typeface, so the analysis is directed toward the process of form development, visual decisions, and the resulting font design as the main object of study. Visual analysis in design research is relevant for examining the relationship between formal elements, cultural meaning, and communicative function embodied in typography. This approach allows typography to be understood not only as a formal construction, but also as a medium that articulates symbolic values and communicative atmosphere. Through visual analysis, the relationship among letter structure, cultural representation, and communication effectiveness can be systematically

examined, so that typography is positioned as both a conceptual and operational device in the field of visual communication design. The position of typography as a system capable of generating cultural signals and as a medium for constructing visual authenticity is emphasized by Puertas & de la Ros (2025) and Presutti (2023).

The object of this study is the “Lampung Latin” typeface design, a contemporary Latin font created by drawing visual inspiration from the Lampung script. The selection of this object is based on the designer’s effort to present the cultural identity of Lampung through Latin letterforms that are flowing, rounded, and not overly rigid. The focus of the study is not directed toward transliterating Lampung script into Latin letters, but rather toward the process of transforming the visual elements of Lampung script into a Latin typographic system that is more applicable in modern visual communication design. The object is interpreted as the result of a visual design process that mediates between traditional cultural sources and contemporary communication needs. This position confirms that culturally based typography does not merely produce a new form, but also functions as a conceptual bridge connecting symbolic legitimacy with the operational demands of present day design. This character is evident in the book’s description, which states that the nuance of Lampung script is conveyed through the flow of strokes, spacing between letters, proportions, and rhythmic form, rather than through the literal replication of Lampung script characters.

The data sources in this study consist of primary and secondary data. The primary data are visual design documents of the “Lampung Latin” typeface contained in the book, including explanations of the Lampung script concept, descriptions of the font’s visual character, sets of alphabets, numerals, symbols, typographic compositions, and examples of visual application. Secondary data were obtained from scholarly literature published between 2019 and 2025 related to the anatomy of Lampung script, variations in Lampung script forms, typographic legibility, non Latin typographic systems, and the relationship between typography and local cultural identity. Literature on the anatomy and variation of Lampung script was used to identify the source forms, while typographic literature was used to evaluate formal decisions in letterform design. Studies on the anatomy of Lampung script by Indrayati & Migotuwio (2020) and on variations in Lampung script found in ancient manuscripts by Ariyani et al. (2022) serve as the main foundation for reading the visual characteristics of the cultural source.

Data collection was conducted through documentation study and literature study. Documentation study was used to collect all visual and textual data contained in the design book, which were then grouped according to aspects relevant to the study, namely source forms, typographic character, visual exploration, and the representation of cultural identity. Literature study was conducted by selecting references that directly support the analysis in three main areas, namely Lampung script, typographic theory and function, and design based on local cultural identity. References were selected carefully so that only those that were truly relevant were used in the discussion. Such an approach is important because the quality of design research depends greatly on the compatibility between the visual object, the conceptual framework, and the supporting literature.

The research flow in this study consists of several stages. The first stage is the determination of the research object, namely the “Lampung Latin” typeface, as the design case to be analyzed. The second stage is the collection of primary and secondary data through documentation study and literature study. The third stage is the identification of the visual characteristics of Lampung script as the source of form, including observation of curves, stroke rhythm, proportions, and organic impressions. The fourth stage is the analysis of the

transformation of these visual elements into the Latin letter structure of the “Lampung Latin” typeface. The fifth stage is the interpretation of design meaning to assess how the typeface represents local cultural identity in the context of modern visual communication design. The final stage is the drawing of conclusions based on the relationship among visual sources, formal design decisions, and the resulting cultural representation.

The analytical framework in this study consists of three main aspects, namely form analysis, typographic structure analysis, and cultural representation analysis. Form analysis is used to identify the visual characteristics of Lampung script as the source of transformation, such as curved forms, stroke rhythm, proportions, and organic impressions. Typographic structure analysis is used to examine how these visual elements are translated into the Latin letter system through the arrangement of strokes, letter proportions, formal consistency, interletter rhythm, and legibility. Cultural representation analysis is used to interpret how the resulting typeface functions as a medium for articulating Lampung cultural identity in the context of contemporary visual communication. These three aspects are used in an integrated manner so that the analysis does not stop at formal description, but also explains the relationship among form, typographic function, and cultural meaning.

Data analysis was carried out through qualitative visual analysis based on this framework. In the first stage, the analysis was directed at the visual form of Lampung script as the source of transformation. In the second stage, the analysis focused on the typographic structure of the “Lampung Latin” typeface, especially on how the source visual elements were translated into Latin letterforms through the treatment of strokes, proportions, formal consistency, and contemporary handwritten nuance. In the third stage, the analysis was directed toward cultural representation, namely interpreting how the resulting typography functions as a representation of local cultural identity in the context of modern visual communication. This analytical pattern is in line with the idea that typographic systems can be read as carriers of cultural signals and instruments of visual representation.

Source triangulation in this study was conducted by comparing design documents, studies on the anatomy of Lampung script, and scholarly references on typography. This approach ensures the validity of the analysis because each finding does not depend on only one type of data, but is verified through complementary cross source comparison. Design documents provide the context of the creative process, studies of Lampung script anatomy provide historical and structural legitimacy, and scholarly references on typography ensure a connection with conceptual frameworks and contemporary practices. This combination strengthens the validity of the findings while confirming the position of culturally based typography as a valid contribution to visual communication design. Such triangulation is necessary so that interpretations of letterforms do not rely solely on the designer’s claims, but are also read through relevant academic sources. In addition, the analysis is conducted consistently by linking the visual aspects of letterforms with reading function and cultural context, so that the findings do not stop at merely aesthetic description. This step is important because, in typographic research, a font must be understood simultaneously as a visual form, a communication medium, and a carrier of cultural meaning. This perspective confirms that typography cannot be reduced to the technical aspect of legibility alone, but must be understood as a construct that connects the formal structure of letters with symbolic value and communicative function. Such an approach strengthens the position of typography as a valid conceptual medium in visual communication design. The importance of maintaining a balance between reading function and visual character is also emphasized in studies on typographic

legibility and the development of typefaces for non Latin systems.

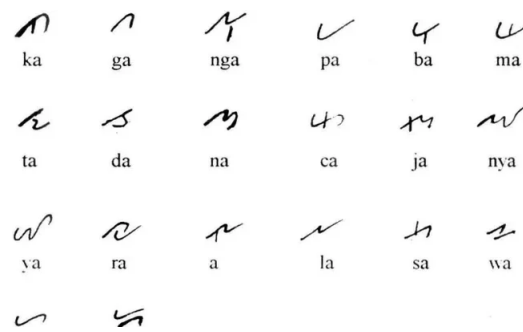
The limitation of this study lies in its focus on only one font object, namely “Lampung Latin,” so the findings are not intended to be generalized to all typefaces based on regional scripts. This study also does not conduct quantitative experimental legibility testing on respondents, but instead evaluates legibility qualitatively based on the visual structure of the letterforms and support from typographic literature. Therefore, this article is more appropriately positioned as a case study of design and visual analysis rather than as an experimental evaluation of typeface performance. Nevertheless, this approach remains adequate for explaining the relationship among the source forms of Lampung script, the process of visual transformation, and the representation of local cultural identity in contemporary Latin letterform design. The relevance of legibility as an aspect of letterform analysis is still used as a conceptual foundation through the studies of Možina & Brozović (2025) and the non Latin typeface study by Hejres & Tinker (2024).

## RESULTS AND DISCUSSION

### Visual Characteristics of Lampung Script as the Basis of Typeface Design

In this study, the Lampung script is positioned not merely as a cultural background, but as a source of form that serves as the foundation for constructing the visual character of the “Lampung Latin” typeface. This positioning is important because the study does not address linguistic transliteration, but rather focuses on the visual transformation from a traditional script system into contemporary Latin typography. The research object is therefore interpreted not as the phonetic system of Lampung script, but as a visual structure that functions as design material. This perspective emphasizes that traditional scripts can be treated as sources of form that open possibilities for typographic exploration, allowing their cultural value to extend beyond linguistic function into formal principles that enrich contemporary visual communication. The design book used as the research object also indicates that Lampung script is understood as a regional cultural heritage carrying historical, customary, and identity values within the Lampung community. This understanding aligns with anatomical studies of Lampung script that position letterforms as the basis for developing typography derived from local scripts.

Visually, Lampung script is characterized by the dominance of curved lines, specific angular intersections, and a rhythmic structure that tends to be organic. These characteristics indicate that Lampung script should not be understood as rigid geometric forms, but rather as a system of signs constructed through relationships among curves, strokes, terminals, and negative spaces. Indrayati & Migotuwio (2020) explain that the anatomy of Lampung script can be analyzed through structural parameters such as main strokes, diagonal strokes, terminals, crotches, and recurring concave forms. This suggests that Lampung script possesses a sufficiently clear formal system to be examined within a typographic framework rather than merely as a philological artifact. The use of Lampung script as the basis for designing a Latin typeface is therefore formally valid, as long as the transformation process is carried out selectively and systematically. This principle ensures that legibility is maintained, distinctive visual characteristics are preserved, and cultural legitimacy is not lost in the adaptation to the Latin writing system. Such an approach confirms that tradition based typography can be developed into a contemporary communication medium without losing its symbolic roots. As shown in Figure 1, the basic forms of Lampung script demonstrate visual qualities that serve as the formal foundation of analysis in this study



**Figure 1.** Basic Forms of Lampung Script as the Visual Source for Typeface Design Source: Lampung Latin (Vedro, 2025); Tri Maris (2025).

In addition to its distinctive anatomy, Lampung script does not exist as a single, fully stable form. Ariyani et al. (2022) show that variations in Lampung script across ancient manuscripts indicate that its visual source is historically dynamic. This finding challenges the assumption that designers must identify a single most authentic form and reproduce it literally. Instead, the relevance of design lies in identifying recurring visual patterns that persist across variations, such as the direction of curves, stroke tendencies, and the movement of forms. A strong design foundation is therefore derived from recognizing consistent dominant visual characteristics within the tradition, rather than reproducing a single model. This approach reinforces the legitimacy of culturally based typography through consistency in inherited visual patterns rather than through literal imitation of a fixed form.

The interpretation of Lampung script's visual characteristics within the context of visual communication design must move beyond descriptive statements toward an operational level. Labeling a script as unique or traditional does not provide a sufficient scientific basis for typographic decision making. What is required is an analytical breakdown of elements that can be transformed, such as the quality of curves, stroke direction, interstroke relationships, visual density, and the rhythmic impression produced by the overall system. This approach positions culturally based typography as a visual construct that can be methodologically developed to meet contemporary communication needs. The book Lampung Latin already points in this direction by describing how the script's essence is conveyed through flowing curved strokes, relatively loose spacing, and slightly asymmetrical proportions. However, from an academic perspective, such descriptions become meaningful only when understood as the result of selecting specific visual characteristics, rather than as purely aesthetic statements.

The decision to emphasize curvature, stroke flow, and organic qualities in the "Lampung Latin" typeface indicates that the designer does not adopt Lampung script at the symbolic level, but at the level of visual gesture. This is a sound design decision, as Latin letters and Lampung script operate within different reading systems, making direct form transfer potentially harmful to legibility. The visual gesture of Lampung script provides flexibility for maintaining local identity without rigidly copying its original structure. By utilizing movement, curvature, and visual rhythm, the resulting typography retains cultural legitimacy while remaining relevant for contemporary communication. This approach demonstrates that tradition based typographic adaptation can produce designs that are both formally valid and functionally adaptive. It is also consistent with contemporary typographic studies suggesting that cultural signals in type systems emerge from recognizable visual patterns rather than explicit symbolic imitation. Puertas & de la Ros (2025) emphasize that cultural signals in typography arise from

the clustering of socially recognizable visual traits rather than from direct replication of traditional forms.

Not all visual elements of Lampung script need to be transformed into Latin letterforms. Selection becomes a critical step in the design process, as only elements that support legibility, visual consistency, and cultural legitimacy should be adapted. This process maintains a balance between traditional identity and contemporary communication needs. Elements that are strongly tied to phonetic functions or internal script structures are not always compatible with the logic of the Latin alphabet, which relies on rapid letter recognition. Therefore, Latin typeface design based on Lampung script must be grounded in elements that can be transferred without disrupting reading function. These elements include line rhythm, terminal quality, curvature, and proportional nuance. Such selection allows the resulting typography to maintain readability while preserving cultural legitimacy. This approach produces a design that is both formally valid and relevant to contemporary communication. This perspective aligns with typographic studies indicating that formal decisions such as stroke variation, counter shapes, and letter proportions directly influence the legibility of a typeface.

Based on the visual material presented in the book, Lampung script is not translated through excessive decorative approaches. The set of Latin letters, numerals, and symbols retains fundamental legibility while expressing a more fluid and less mechanical visual character. The design direction is appropriate in positioning Lampung script as a source of formal expression rather than as a superficial ornament. This orientation confirms that culturally based typography has strong conceptual legitimacy, as visual forms are treated as design constructs that can be methodologically developed. The approach maintains a balance among readability, distinctive visual character, and cultural meaning, ensuring that the transformation remains relevant for contemporary communication. The exploration of the word “LAMPUNG” across several pages further demonstrates that the typeface is designed to function within visual rhythm rather than merely as neutral text. In this context, the visual character of Lampung script serves as a foundation for atmosphere and identity, rather than as a literal form that must be individually recognized as its original script. This orientation positions tradition based typography as a visual construct that conveys cultural nuance while supporting contemporary communication. The use of visual gesture provides formal legitimacy to the design, as local identity is preserved without relying on literal recognition of each character. This approach strengthens the role of typography as a medium of expression that is both academically valid and practically relevant.

Based on this analysis, it can be concluded that the visual characteristics of Lampung script function as the foundation of design through three main aspects, namely the quality of curvature, the organic rhythm of strokes, and visual proportions that convey a local impression while remaining adaptable to the Latin system. These three aspects explain why the “Lampung Latin” typeface does not need to be formally identical to Lampung script to be considered rooted in Lampung cultural identity. The success of typeface design based on Lampung script depends on the extent to which the dominant visual logic of the source script can be captured and transformed into a new communicative letter system. The validity of the design foundation lies in a consistent reading of visual structure rather than in superficial cultural claims. This orientation confirms that typographic legitimacy emerges from consistent analysis of form, rhythm, and proportion, resulting in a design that simultaneously conveys local identity and contemporary relevance. This conclusion also provides the basis for the next subsection, which examines how these visual characteristics are concretely transformed into contemporary Latin

typography.

### **Transformation of Lampung Script Forms into Contemporary Latin Typography**

The transformation of form in the design of the “Lampung Latin” typeface is not carried out through the literal transfer of Lampung script into Latin letters, but through a process of selecting the visual characteristics considered most representative. This step is important because Lampung script and the Latin alphabet operate within different graphemic systems, so direct copying of forms would risk undermining the recognizability of Latin letters. Typography derived from Lampung script is therefore more appropriately understood as a formal adaptation that transfers certain visual qualities from the source script into a new and communicative letter system. This direction is already evident in the design book, where the nuance of Lampung script is conveyed through flowing strokes, curved forms, loose letter spacing, and slightly asymmetrical proportions. This orientation confirms that design legitimacy does not depend on literal reproduction, but on the transformation of dominant visual characteristics into a typographic construction that is formally valid and relevant to contemporary communication needs. Such an approach is consistent with the idea that cultural signals in typographic systems may emerge from the grouping of certain visual traits rather than from the complete imitation of source forms.

When examined more closely, the transformation process begins with an understanding of Lampung script as an organic system of forms. This organic character is then translated into Latin letters through design decisions that emphasize stroke flexibility, less pointed terminals, and a visual rhythm that feels more fluid than highly geometric Latin letterforms. Typeface design based on Lampung script is therefore not oriented toward transferring the original structural forms directly into Latin letters, but toward processing the logic of movement that becomes visual expression. This is a valid design decision because local identity remains present without sacrificing the function of the Latin alphabet as a reading system that must be quickly recognized. Such an approach confirms that typographic legitimacy emerges from the consistent analysis of visual gesture rather than from the literal reproduction of script forms. Studies on the anatomy of Lampung script show that its visual character is indeed grounded in the relationships among strokes, terminals, diagonals, and curves, making transformation based on visual gesture more reasonable than a transliterative approach.

The choice of a handwritten or casual script style in this typeface can be read as the core transformation decision. This choice is not accidental, since a handwritten style provides greater flexibility for Latin letters to absorb the curved quality, spontaneity, and visual rhythm that are close to the character of Lampung script. The font described in the book has a simple and rounded character, feels spontaneous, uses relatively consistent stroke thickness, and features blunt stroke endings. This visual formulation emphasizes a design orientation that prioritizes legibility while also presenting an expressive nuance. Simplicity of form gives a light impression, consistent stroke thickness maintains rhythmic stability, and blunt terminals reinforce an informal yet controlled character. Together, these features produce a communicative typography capable of conveying local identity without losing the basic function of the Latin alphabet as an efficient reading system. These characteristics show that the transformation is not directed toward rigid modernist typographic formalism, but toward a warmer visual idiom with local character. Conceptually, the use of a handwritten style is also supported by studies indicating that handwritten forms tend to communicate authenticity and human presence, both of which are relevant when design seeks to build closeness with cultural

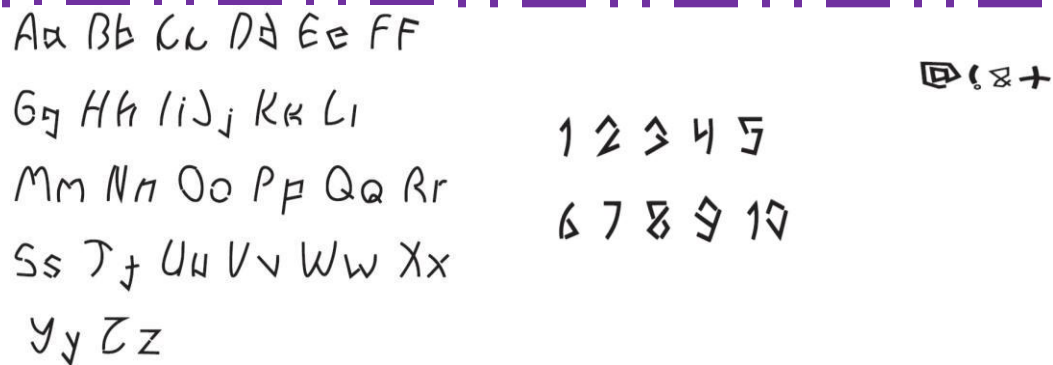
identity. These visual qualities can be observed in Figure 2, which shows the organic stroke character and formal flexibility of the designed typeface.



**Figure 2.** Visual Character of the “Lampung Latin” Typeface with Organic and Curved Stroke Qualities (Source: Lampung Latin Vedro, 2025).

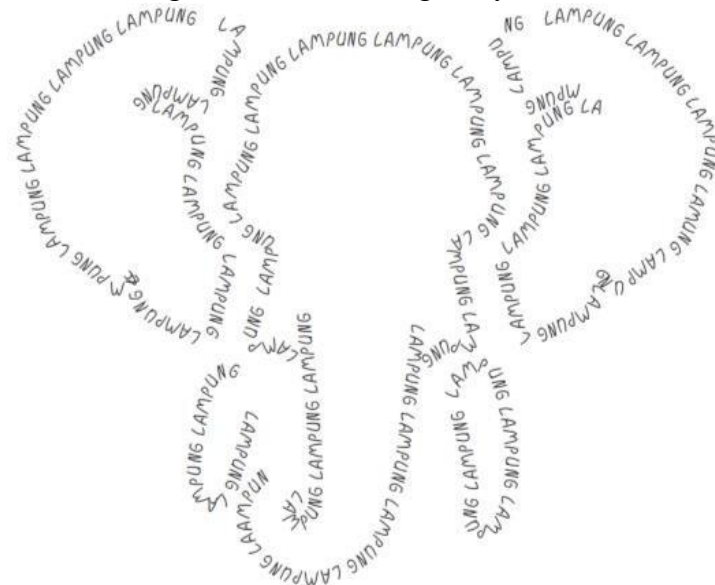
However, the decision to use a handwritten idiom does not automatically make the typographic transformation successful. Its success is determined by the designer’s ability to ensure that each Latin letter remains recognizable within the alphabetic system commonly used by readers. Transformation must operate within certain limits, strong enough to convey local nuance, yet still capable of maintaining letter distinguishability. At this point, type design shifts from mere expression to tighter control over proportion, counters, interletter rhythm, and structural consistency. Such an approach ensures that typography based on tradition remains formally valid as well as functionally effective in contemporary communication. Studies of legibility show that the recognizability of letters is influenced by their formal characteristics, which means that cultural transformation in type design must still remain subject to the demands of reading function.

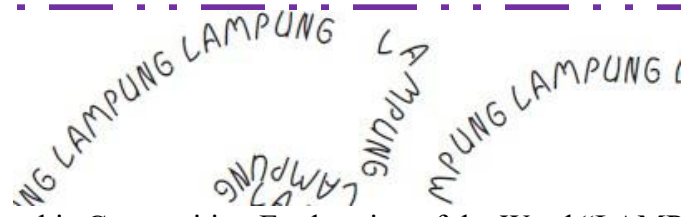
Evidence that the designer attempts to maintain this balance can be seen in the set of alphabets, numerals, and symbols presented in the book. The characters remain clearly readable as Latin letters, although they carry a softer and more flowing expression. This means that the transformation does not break the fundamental identity of each Latin character, but instead works at the level of visual atmosphere and rhythmic form. Academically, this is a more defensible choice than overly ornamental exploration, because it preserves the font’s applicability for various visual communication needs. The approach in designing typography based on Lampung script is also consistent with practices found in other non Latin writing systems, in which source visual features are remapped to remain compatible with reading objectives and accessibility. This remapping process confirms that typographic transformation is not merely transliteration of form, but a structural adaptation that requires the selection of elements, the construction of rhythm, and the adjustment of letter anatomy. This orientation ensures that legibility is maintained, local identity remains present, and cultural legitimacy is not lost when traditional scripts are processed into a communicative Latin letter system. The completeness of this letter system can be seen in Figure 3, which shows that Lampung Latin does not stop at the level of visual experimentation, but appears as a complete typeface set.



**Figure 3.** Alphabet, Numeral, and Symbol Set of the “Lampung Latin” Typeface (Source: Lampung Latin Vedro, 2025).

This can also be seen in Figure 4, which presents the exploration of the word “LAMPUNG” in various visual arrangements. The repeated typographic composition of the word across several pages of the book should be read as part of the transformation process rather than as mere aesthetic display. The repeated compositions indicate that this typeface was designed to be tested at the level of word rhythm, visual density, and expressive possibilities when letters interact in composition. Through repetition, the designer appears to be testing whether the letterforms remain consistent when placed in different arrangements and visual scales. This is important because the quality of a typeface is determined not only by the uniqueness of individual letters, but also by how the entire system works together within words or phrases. These exploratory pages can therefore be interpreted as evidence that the transformation of Lampung script into Latin typography does not stop at the design of individual characters, but moves toward the formation of a more integrated visual system. This orientation shows that typographic design is not simply a matter of copying forms, but of processing visual structure into a construction that is consistent, rhythmic, and communicative. Such an approach confirms the legitimacy of the design because the transformation presents local identity while also meeting the demands of legibility within the Latin alphabet system.





**Figure 4.** Typographic Composition Exploration of the Word “LAMPUNG” in Various Visual Arrangements (Source: Lampung Latin Vedro, 2025).

The transformation process presented in the book still leaves a methodological weakness that should be noted honestly. This weakness lies in the fact that the boundaries for selecting which visual elements are appropriate to transfer have not been explained systematically. The analysis places more emphasis on the results of formal exploration, while the conceptual framework underlying the choice or omission of particular elements remains insufficiently articulated. This methodological gap risks making the transformation appear to be a purely aesthetic decision rather than a process grounded in the principles of legibility, visual consistency, and cultural legitimacy. The book presents visual outcomes and provides a brief description of the font’s character, but it does not show in detail the stages of formal exploration from Lampung script to each Latin letter. As a result, the relationship between visual sources and formal decisions must be reconstructed through analysis rather than read directly from the process documentation. From the perspective of a scholarly article, the discussion must therefore work harder to demonstrate the logic of transformation through analytical reading of the outcomes rather than merely repeating the designer’s claims. Limitations of this kind are common in design studies, which is why rigorous visual analysis is needed to explain how source features are selected, simplified, and modified to fit the Latin system.

Based on the discussion above, the transformation of Lampung script forms into contemporary Latin typography in the “Lampung Latin” typeface can be understood as a process of formal adaptation grounded in three main decisions: the selection of the source script’s visual gestures, the use of a handwritten idiom to accommodate its organic qualities, and the control of letter structure so that it remains readable as the Latin alphabet. These three decisions show that the transformation is not carried out as cultural decoration, but as a design strategy to bridge local identity and modern communication functions. The relationship between visual sources and formal decisions must therefore be reconstructed analytically rather than taken directly from process documentation. In a scholarly context, the discussion must demonstrate the logic of transformation through the reading of outcomes rather than through repetition of the designer’s claims. At this stage, the Lampung Latin typeface can be regarded as a successful example of contemporary Latin typography that adaptively absorbs the character of Lampung script while remaining communicative. Its success is determined by the ability to capture the dominant visual logic of the source script and translate it into a new letter system. This conclusion provides the basis for moving to the next subsection, namely how the results of this transformation function as a representation of local cultural identity in the context of visual communication design.

### **Representation of Local Cultural Identity through the Design of the Lampung Latin Typeface**

The representation of local cultural identity does not have to be expressed through direct use of traditional symbols. Identity may instead emerge through subtle visual language,

through typography that absorbs formal character, rhythm, and the expressive qualities of visual tradition. In this context, a typeface is not understood merely as a tool for reading, but as a medium that carries cultural associations into the reader's visual experience. The Lampung Latin typeface can therefore be read as an attempt to present Lampung identity not through the literal reproduction of the script, but through the construction of a visual nuance that continues to function within the Latin letter system. This position of typography as a carrier of cultural signals and a constructor of visual identity is explicitly discussed in the work of Puertas & de la Ros (2025).

Cultural representation in typeface design becomes particularly important when local culture encounters a contemporary visual environment that tends toward homogenization. Typography based on local culture can function as both a visual differentiator and a marker of closeness to a particular place, community, and cultural memory. This orientation confirms that typography does not operate only as a technical medium, but also as a representational construct that connects local identity with contemporary communication needs. Its presence provides visual legitimacy capable of distinguishing a design from global homogenization while also strengthening the reader's emotional connection to cultural roots that have been adaptively transformed. This differentiating function is not only aesthetic, but also strategic, because design grounded in local culture tends to build a stronger sense of identity than design that is entirely generic. The Lampung Latin typeface can thus be read as an effort to place Lampung culture within the field of modern visuality without forcing it to remain confined to traditional forms that are closed to contemporary use. This orientation shows that typography based on tradition does not stop at literal reproduction, but moves toward a visual system that is adaptive, communicative, and relevant to present design needs. Local identity appears here as an integrated nuance rather than as static ornamentation, so that cultural legitimacy is maintained while opening space for contemporary Latin typographic practice. The importance of cultural heritage in sustaining regional identity is also emphasized by Knapik & Król (2023), whose work previously supported the argument in the introduction.

Lampung identity is represented in this typeface through atmospheric visual qualities that make it compelling. Local nuance appears as a layer of atmosphere surrounding the letter system, rather than as merely decorative detail. This atmospheric orientation provides cultural legitimacy while also reinforcing the reader's visual experience, since typography functions as a medium that conveys emotional closeness and collective memory without losing legibility. Identity is not constructed by making readers recognize each letter as Lampung script, but by creating a visual impression that feels organic, warm, flowing, and slightly informal. This strategy is relevant because, in many cases, visual identity is formed through association rather than through explicit symbolic imitation. In this sense, Lampung Latin may be understood as a symbol of cultural continuity, where tradition is not preserved only as a relic of the past, but is reworked into a form that is relevant, communicative, and aesthetically meaningful for the present. This formulation confirms that culturally based typography can sustain the vitality of tradition while also presenting a form of visual legitimacy that remains valid within modern systems. It also shows that, from the outset, this typeface was directed toward functioning as a medium of cultural representation rather than as a purely formal typographic experiment.

A locally grounded typographic approach that avoids excessive literalism is in fact more productive within the perspective of visual communication design. Identity that is attached only through ornament or through raw imitation of traditional forms tends to produce a superficial ethnic effect without conceptual depth or formal legitimacy. By contrast, the

processing of visual gesture, formal rhythm, and structural nuance allows culture to appear as a valid design principle. This orientation enables typography to function as a representational medium that preserves communicative relevance while strengthening contextual closeness to community and cultural memory. When identity is constructed through rhythm, proportion, and gesture, design has a greater opportunity to appear alive and applicable across various contemporary media. Lampung Latin moves in this direction because it remains readable as Latin typography while carrying a visual character that distinguishes it from neutral Latin typefaces. Elbardawil (2022) argues that typography can function as graphic heritage within cultural space, meaning that letterforms can perform representational work even when they do not directly display traditional symbols.

The handwritten style chosen for this typeface also strengthens its representational dimension. Handwriting is often perceived as more personal, closer, and more authentic than mechanical or industrial letterforms. A handwritten style is particularly appropriate when design seeks to evoke a sense of cultural authenticity without falling into excessive visual romanticization. Lampung Latin produces this effect through rounded strokes, blunt terminals, and formal flow that appears spontaneous yet controlled. This representation reinforces local nuance in an atmospheric way, bringing cultural identity into contemporary Latin typography without losing legibility or formal validity. Research on handwritten typography shows that such forms can indeed suggest authenticity and human presence in visual communication, making them relevant for supporting the cultural meaning intended by this typeface.

At the same time, the representation of local cultural identity in Lampung Latin should not be read as a total and final representation of Lampung culture. What appears here is the result of design selection, namely the selection of certain visual characteristics considered most representative of Lampung within the Latin letter system. This typography is therefore not a total representation of Lampung culture, but a curated visual construction that has been simplified and adjusted to the needs of modern communication. This awareness is important so that the article does not fall into excessive claims, as if a single typeface could encompass the full complexity of Lampung culture. Ariyani et al. (2022), in their discussion of variations in Lampung script found in ancient manuscripts, remind us that the cultural source itself is diverse. As a result, any culturally based design necessarily involves selection and interpretation.

The representational quality of Lampung Latin is also determined by the flexibility of its use across different visual compositions. The repeated and varied arrangements of the word “LAMPUNG” show the typeface’s capacity to build rhythmic patterns while strengthening identity. Visual applications such as the local expression “TABIKPUN” and identity markers in the final sections of the book further demonstrate that this typography does not stop at functioning as a letter system, but also works as an atmospheric medium that conveys cultural closeness. This orientation confirms that the success of tradition based typography depends on its ability to adapt to contemporary visual contexts without losing symbolic legitimacy. These explorations suggest that the typeface is intended not merely as a single display object, but as an identity system capable of generating local atmosphere in a variety of graphic contexts. In Lampung Latin, cultural representation does not stop at individual letterforms. Identity emerges through the way the typeface organizes visual appearance as a whole. From the perspective of visual communication, consistency among elements is essential, because cultural identity rarely operates through a single visual element alone. Repetition and structured interaction among visual elements instead build a stronger representational

atmosphere, allowing typography to function as a system that conveys cultural nuance while preserving communicative relevance.

This becomes clearer in Figure 5, which shows the use of the typeface in the local expression “TABIKPUN.” This figure is important because it reinforces the argument that the typeface does not function only as a set of letterforms, but also as a medium for articulating cultural identity explicitly. Meanwhile, Figure 6 shows that the Lampung Latin typeface has moved into the realm of more contemporary visual identity application. Taken together, these two figures demonstrate that cultural representation in the typeface operates at two levels simultaneously, namely the level of local language and the level of modern visual systems. This strengthens the position of the typeface as an active and applicable medium of cultural representation.



**Figure 5.** Use of the “Lampung Latin” Typeface in a Local Expression as a Representation of Cultural Identity (Source: Lampung Latin Vedro, 2025).



**Figure 6.** Application of the “Lampung Latin” Typeface in Contemporary Visual Identity Design (Source: Lampung Latin Vedro, 2025).

Based on the entire discussion above, the Lampung Latin typeface can be understood as a medium for representing local cultural identity through the transformation of the visual characteristics of Lampung script into communicative Latin typography. Its success does not lie in literal similarity to Lampung script, but in its ability to construct visual associations that evoke Lampung nuance in a format that is more applicable to modern design. Lampung Latin therefore performs a dual function, as a typographic design product and as a medium for articulating local culture within contemporary visual space. This dual role confirms that typography is not only present as a readable system of letters, but also as a representational construct that brings identity into visual experience. Such an orientation shows that typography based on tradition is capable of preserving symbolic legitimacy while remaining relevant to modern communication needs. These findings confirm that typography can play an important role in active cultural preservation by reviving visual heritage in forms that are new,

communicative, and relevant. The idea that type design can become an active agent in the construction of cultural identity is supported by Puertas & de la Ros (2025), while the urgency of sustaining identity through cultural heritage is reinforced by recent studies on cultural heritage.

## CONCLUSION

This study shows that the Lampung script has strong potential as a visual source for the design of contemporary Latin typography. This potential lies in its formal characteristics, which are dominated by curved forms, organic stroke rhythm, and distinctive visual proportions, making it a valid formal basis for the development of Latin letterforms rooted in local cultural identity. In the Lampung Latin typeface, the Lampung script is not transformed through literal copying of forms. Instead, the most representative visual elements are selected and translated into a Latin letter system that remains communicative. The design foundation is therefore based on the reading of the visual structure of the Lampung script rather than on superficial cultural claims. This orientation confirms that the legitimacy of tradition based typography emerges from valid formal selection rather than from shallow symbolic reproduction. These findings are consistent with studies on the anatomy of Lampung script and its formal variations in manuscripts, which show that the script possesses a visual richness worthy of further development within the field of typography.

The findings also demonstrate that the visual transformation of Lampung script into Latin typography in the Lampung Latin typeface is carried out through three main decisions, namely the selection of the source script's visual gestures, the use of a handwritten idiom to accommodate its organic qualities, and the control of letter structure so that it remains readable as the Latin alphabet. This strategy enables the typeface to maintain a balance between cultural expression and reading function, preventing it from becoming either overly decorative or overly neutral. Lampung Latin functions as a medium for representing local cultural identity through visual nuance processed into the language of contemporary design. Typography is therefore understood not only as a technical device for arranging text, but also as a medium of active cultural articulation that is communicative and relevant to present day visual communication design. This orientation is in line with recent studies that position typography as a carrier of cultural signals, a marker of visual authenticity, and part of the construction of graphic heritage in contemporary contexts. The typeface demonstrates how tradition can be transformed into a modern visual system that preserves symbolic legitimacy while also strengthening cultural closeness.

Critically, this study still has limitations because it focuses on only one typeface object and is not supported by experimental legibility testing. As a result, the contribution of this article is stronger at the level of visual analysis and design study than at the level of quantitative evaluation of typographic performance. Nevertheless, this study makes an important contribution to visual communication design scholarship, particularly by showing that regional scripts can be developed into Latin typographic systems that are not only adaptive to modern communication needs, but are also capable of reviving local cultural identity visually. The development of typography based on Nusantara scripts may therefore be regarded as a strategic path of active cultural preservation, one that works through transformation rather than mere reproduction. This orientation confirms that typography functions not only as a reading system, but also as a medium that sustains the vitality of tradition through formal adaptation. Future research should be extended through more detailed documentation of the design process, comparison with other typefaces based on local scripts, and user based legibility testing in order to strengthen its scholarly quality. Such an approach would reinforce academic legitimacy while opening broader possibilities for Nusantara typography to emerge as a valid

and communicative modern visual construct

## REFERENCES

- Ariyani, F., Rusminto, N. E., Sumarti, S., Idris, AS. R., & Misliani, L. (2022). Examining the Forms and Variations of the Lampung Script in Ancient Manuscripts. *WSEAS TRANSACTIONS ON ENVIRONMENT AND DEVELOPMENT*, 18, 204–217. <https://doi.org/10.37394/232015.2022.18.22>
- Elbardawil, S. (2022). Arabic Type in Urban Environments: A Graphic Heritage. *DRS International Conference 2022*, 1–14. <https://doi.org/10.21606/drs.2022.680>
- Hejres, M. M., & Tinker, A. J. (2024). Informing the Design of an Accessible Arabic Typeface: A Visual Analysis to Identify Letterform Features of Dyslexia-Friendly Typefaces. *Societies*, 14(4), 1–27. <https://doi.org/10.3390/soc14040045>
- Indrayati, R. I., & Migotuwio, N. (2020). Identifikasi Anatomi Aksara Lampung. *AKSA: Jurnal Desain Komunikasi Visual*, 4(1), 541–551. <https://doi.org/10.37505/aksa.v4i1.43>
- Knapik, W., & Król, K. (2023). Inclusion of Vanishing Cultural Heritage in a Sustainable Rural Development Strategy—Prospects, Opportunities, Recommendations. *Sustainability*, 15(4), 1–21. <https://doi.org/10.3390/su15043656>
- Možina, K., & Brozović, M. (2025). New Findings in Visual Communications on Visibility or Legibility in Different Media. *Applied Sciences*, 15(18), 1–5. <https://doi.org/10.3390/app151810274>
- Presutti, S. (2023). Presupposing Authenticity Through Typographic Traits In Commercial Signs. *Italiano LinguaDue*, 15(2), 64–77. <https://doi.org/10.54103/2037-3597/22016>
- Puertas, C., & de la Ros, J. (2025). The Emergence of Cultural Signals in Typographic Systems. *IASDR 2025: Design Next*, 1–16. <https://doi.org/10.21606/iasdr.2025.1078>
- Knapik, W., & Król, K. (2023). Inclusion of Vanishing Cultural Heritage in a Sustainable Rural Development Strategy—Prospects, Opportunities, Recommendations. *Sustainability*, 15(4), 1–21. <https://doi.org/10.3390/su15043656>
- Možina, K., & Brozović, M. (2025). New Findings in Visual Communications on Visibility or Legibility in Different Media. *Applied Sciences*, 15(18), 1–5. <https://doi.org/10.3390/app151810274>
- Presutti, S. (2023). Presupposing Authenticity Through Typographic Traits In Commercial Signs. *Italiano LinguaDue*, 15(2), 64–77. <https://doi.org/10.54103/2037-3597/22016>
- Puertas, C., & de la Ros, J. (2025). The Emergence of Cultural Signals in Typographic Systems. *IASDR 2025: Design Next*, 1–16. <https://doi.org/10.21606/iasdr.2025.1078>