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VISUAL TRANSFORMATION OF THE BALINESE *IKUT CELEDU* ORNAMENT INTO A LATIN TYPEFACE SYSTEM

By:

Sang Made Aditya Putra[1], I Putu Adi Natha[2], I Wayan Agus Eka Cahyadi[3]
[1,2]Prodi Desain Komunikasi Visual Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar, [3]Institut Seni Indonesia Bali

e-mail:
sangmade151299@gmail.com

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Abstract

This study examines how the Balinese *ikut celedu* ornament, a component of *patra punggel*, informed the development of a Latin typeface. Using practice-based design research and qualitative visual analysis, it examines original design materials and subsequently prepared analytical visualizations to trace relationships between the ornamental reference, individual glyphs, and the character set. Four characteristics inform the analysis: curved forms and movement, pointed visual accents, organic continuity, and compositional integration. Curved movement and pointed accents served as the principal features adapted into glyph construction, while continuity and integration helped interpret formal relationships. Uppercase A and lowercase a illustrate how these features were modified for different letterform anatomies. Examination of uppercase and lowercase letters, numerals, and selected punctuation indicates recurring curved contours and pointed treatments, with variations across glyph structures. The study contributes a case-specific account of how selective adaptation of a non-script ornamental form at the glyph level supports visual continuity across a Latin typeface system, without establishing its legibility or technical performance.

Keywords: Balinese Ornament; *Ikut Celedu*; Latin Typeface; Visual Transformation; Visual Communication Design.

INTRODUCTION

Typography is not only a system for organizing written language but also a visual system through which formal and cultural meanings can be communicated. Letterforms contain distinctive visual properties, including weight, expansion, slope, curvature, connectivity, orientation, and regularity, through which typographic form may generate meaning beyond linguistic content (Van Leeuwen, 2006). This perspective is particularly relevant to visual communication design because typographic form can function as a visual resource through which cultural references and identities may be communicated. Recent research on typeface design and cultural identity likewise discusses typography as a component of visual communication and cultural representation (Hui & Bin Hasan, 2025).

The relationship between typography and cultural reference has become relevant to design practices that translate local visual traditions into contemporary typographic forms. Cultural visual sources may include vernacular motifs, traditional objects, craft patterns, and other culturally specific visual forms that possess recognizable regional characteristics. In

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Indonesia, several studies have explored such sources as materials for typeface development. Sari et al. (2022), for example, examined vernacular typographic motifs found in Balinese keben craft and identified their potential for development as digital typefaces. Noordyanto et al. (2022) examined the adaptation of arè' lancor, a traditional Madurese object, into Latin letterforms. Together, these studies show that culturally specific visual forms can become design material for typographic development rather than being used only as decorative imagery.

The Balinese context provides a particularly relevant field for examining the relationship between cultural visual forms and contemporary typography. Balinese ornamental traditions include interconnected forms derived from natural references and developed within established ornamental compositions. One such system is patra punggel, which consists of several identifiable motifs. Jaya Ck and Sukarya (2020) identify util or ikut celedu as one of these motifs and describe its form as resembling the tail of a scorpion. Their study presents patra punggel as a combination of interconnected ornamental forms rather than as a single isolated motif.

Transforming ikut celedu into Latin typography presents a particular design challenge because the ornament does not provide pre-existing letterforms. Its visual characteristics must first be identified and abstracted from their original ornamental context before being adapted to the structural requirements of individual Latin glyphs. Comparable approaches have been examined by Noordyanto et al. (2022), who explored the adaptation of the Madurese arè' lancor into Latin letterforms, and Pratama et al. (2025), who developed the Ringgit Bali typeface using selected visual characteristics of the Balinese lamak. These studies establish relevant precedents for transforming culturally specific, non-script visual sources into typographic forms.

The *Ikut Celedu* typeface provides a focused case through which this transformation can be examined. Developed by the first author, the typeface takes the Balinese *ikut celedu* ornament as its principal cultural visual reference and translates selected characteristics of the source into a complete Latin character system. The documented design materials include the ornamental reference, initial pencil sketches, form explorations, letterform development, digital refinement, and the resulting uppercase and lowercase letters, numerals, and punctuation. The project also includes type specimens, layout compositions, and selected visual communication applications. These materials make it possible to examine the transformation not only at the level of individual glyphs but also at the level of the resulting typographic system.

The study is positioned within practice-based design research because the design artefact and its documented development constitute important materials through which design knowledge can be examined. Candy and Edmonds (2018) describe practice-based research as an approach in which practice is embedded within the research process and contributes to the generation and examination of knowledge. Kaszynska and Kimbell (2025) further emphasize the situated relationship between design activities, design outcomes, and knowledge production in design practice research. In the present study, the *Ikut Celedu* typeface is therefore not treated merely as a completed design product. Its development materials are examined as visual evidence through which the relationship between cultural reference, formal transformation, and typographic systemization can be analyzed.

Previous studies have demonstrated different approaches to developing Latin typefaces from Indonesian cultural visual sources, including Balinese *keben* craft (Sari et al., 2022), the Madurese *arè' lancor* (Noordyanto et al., 2022), and the Balinese *lamak* in the Ringgit Bali typeface (Pratama et al., 2025). These studies establish that culturally derived forms can inform typographic development. The analytical concern of the present study is therefore not whether a cultural ornament can be transformed into a typeface, but how characteristics extracted from a non-script ornamental component can operate at two interrelated levels: the construction of

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individual Latin glyphs and the organization of visual continuity across a character system. The *ikut celedu* case provides an opportunity to examine this relationship because its curved movement and pointed features must be adapted to different letterform anatomies while remaining identifiable as recurring formal characteristics. The study consequently focuses on the relationship between selective ornamental abstraction, glyph-specific adaptation, and system-level continuity, rather than claiming methodological precedence over earlier culture-based typeface studies.

Accordingly, this study addresses two research questions: (1) How are the visual characteristics of the Balinese *ikut celedu* ornament transformed into Latin letterforms within the *Ikut Celedu* typeface system? and (2) How are these transformed characteristics organized into a coherent typographic system and applied in contemporary visual communication contexts? The study does not seek to establish the typeface as universally legible, more effective, or preferable to other typefaces because no formal readability testing, user preference evaluation, or audience study was conducted. Instead, it analyzes documented visual evidence to explain how a cultural ornamental reference is abstracted, adapted, and systematized within Latin typography.

The contribution of this study lies in articulating a case-specific relationship between ornamental abstraction and typographic construction at two analytical levels. At the individual-glyph level, selected characteristics of *ikut celedu*, particularly curved contours and pointed accents, are adapted to different Latin letterform structures, as illustrated by the uppercase A and lowercase a. At the system level, related characteristics recur with variations across uppercase and lowercase letters, numerals, and punctuation, establishing visual continuity without requiring identical forms. By tracing these relationships through documented design artefacts, the study provides an analytical account of how a non-script ornamental reference informs both glyph-specific construction and the organization of a shared typographic visual language. This contribution is limited to the examined design case and does not establish a universally applicable method of culture-based typeface development.

METHODOLOGY

Research Approach and Scope

This study employed a practice-based design research approach supported by qualitative visual analysis to examine the transformation of the Balinese *ikut celedu* ornament into a Latin typeface system. Creative practice and its resulting artefacts were treated as sources of evidence for examining the relationships between design decisions, visual characteristics, and typographic outcomes (Candy & Edmonds, 2018). The approach also recognizes the situated relationship between design activities, material outcomes, and knowledge production (Kaszynska & Kimbell, 2025). The research focused on three analytical dimensions: the identification of ornamental characteristics, their adaptation into individual Latin glyphs, and their organization across the resulting typeface system.

Research Object and Data Sources

The research object was the Ikut Celedu typeface, originally developed in 2025 as part of a university coursework design project. Its cultural reference was the Balinese *ikut celedu* ornament, considered within the broader *patra punggel* ornamental tradition. The visual reference used in the design process was a drawing produced by the designer based on the traditional ornamental form, rather than a photograph of an existing carved object.

The visual materials comprised two categories distinguished by their origin and purpose. The first consisted of original design materials from the 2025 project, including the ornamental reference drawing, preliminary sketches, form explorations, digital letterform development, and completed glyphs. The second consisted of analytical visualizations prepared

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in 2026 for the present study, including diagrams used to identify ornamental components and illustrate relationships between the visual source and selected letterforms. The original materials served as primary evidence of the documented design practice and its outcomes, while the later visualizations supported retrospective analysis. Materials were examined for their relevance to source-characteristic identification, letterform transformation, or typeface-system organization. The analytical diagrams were not treated as independent historical records of undocumented stages in the original design process.

Visual Analysis of the Ornamental Source

The first analytical dimension examined the designer-produced ornamental reference. The analysis distinguished the principal *ikut celedu* form from surrounding visual elements associated with the *patra punggel* composition. The examination considered observable contour shapes, directional movement, pointed elements, connections between adjoining forms, and their compositional relationships.

Four characteristics considered during the original design process were organized for the present analysis: curved forms and movement, pointed visual accents, organic continuity, and compositional integration. The identification of these characteristics was related to the visual regions presented in Figure 1 and Table 1. The analysis distinguished the characteristics of the source drawing from the traditional terminology used to describe the ornament. These analytical categories were not intended to establish a new canonical classification of Balinese ornamental forms or to imply that every identified component was reproduced in the resulting glyphs.

Analysis of Letterform Transformation

The second analytical dimension examined how selected ornamental characteristics were adapted to the structural requirements of Latin letterforms. The original design materials and completed glyphs were compared with the ornamental reference to identify observable relationships involving curved contours, pointed terminals, directional features, and their integration into individual letter structures.

Uppercase A and lowercase a were selected during preparation of the article as illustrative cases rather than through a formal sampling procedure. The two glyphs enabled a focused comparison of how related ornamental characteristics appear within different uppercase and lowercase anatomical configurations. The analysis considered the source-derived characteristics, the available design-development evidence, and their manifestation in the completed glyphs. Figure 2 combines original design materials with subsequently prepared analytical representations to explain these relationships. The figure was not interpreted as a complete chronological reconstruction of every design decision.

Analysis of Typeface-System Organization

The third analytical dimension examined the recurrence and variation of visual characteristics across the developed character set. Each available glyph was inspected individually, including uppercase letters, lowercase letters, numerals, and punctuation. The examination focused on four qualitative indicators: (1) the presence and configuration of curved contours, (2) the location and treatment of pointed visual accents, (3) the adaptation of these features to individual glyph structures, and (4) their recurrence or variation across different character categories.

The observations were compared to distinguish recurring characteristics contributing to visual continuity from variations associated with the structural requirements of individual glyphs. Figure 3 and Table 3 were used to present and discuss the resulting system-level relationships. The analysis did not assign numerical consistency scores or apply standardized

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geometric measurements. Consequently, visual continuity was interpreted as an observable formal relationship rather than as evidence of measured typographic consistency or legibility.

Researcher Position, Applications, and Limitations

The first author was the designer of the Ikut Celedu typeface and therefore had direct familiarity with the original creative project. This position provided access to the design materials and knowledge of the creative decisions made during development, while introducing the possibility of retrospective interpretive bias. The analysis consequently distinguished original design records, the designer's account of creative decisions, and analytical visualizations prepared later for the article. Interpretations were grounded in observable relationships among the source drawing, available design materials, and completed glyphs. Undocumented intermediate decisions were not presented as independently verified stages of the creative process.

The study also examined selected type specimens, layout compositions, and digital mockups of neon-box signage, tote-bag design, and product-label design. These mockups illustrated potential visual communication applications of the typeface but did not constitute evidence of physical implementation or commercial use. Their analysis was limited to the visible integration of the typeface into different graphic compositions.

No readability testing, audience evaluation, user-preference survey, or comparative performance assessment was conducted. The findings were therefore interpreted as a situated, case-specific account of formal transformation and system-level visual organization, rather than as evidence of functional effectiveness or a universally applicable method of typeface development.

RESULTS AND DISCUSSION

Visual Characteristics of Balinese *Ikut Celedu* Ornament as a Cultural Reference

The transformation of a cultural visual form into typography requires a clear distinction between the ornamental source, its surrounding composition, and the characteristics selected for letterform development. In this study, *ikut celedu* is treated as the primary visual reference for the typeface, while *patra punggel* provides its broader ornamental context. Jaya Ck and Sukarya (2020) describe *patra punggel* as a composition of related ornamental forms and use the designation *util* or *ikut celedu* for a constituent form associated with the scorpion's tail. The present analysis therefore does not equate the complete *patra punggel* composition with the specific ornamental reference used to develop the typeface. Instead, the surrounding elements are examined to clarify the visual context of the selected form and its compositional relationships.

The designer-produced ornamental reference was examined to distinguish the principal *ikut celedu* form from other visually identifiable regions within the surrounding *patra punggel* composition. Particular attention was given to the curled or spiral region associated with the selected form, together with supporting elements identified as *kuping guling*, *jengger siap*, *batun poh*, and *ampas nangka*. The term *util* requires particular clarification because Jaya Ck and Sukarya (2020) use it in close association with *ikut celedu*. In this study, the label is retained only to identify the curled region indicated in the analytical illustration, rather than to establish a separate traditional motif independent of *ikut celedu*. The *palihan/bataran* is identified as part of the supporting base represented in the drawing. These distinctions serve the purpose of visual analysis and do not constitute a revised or definitive taxonomy of Balinese ornaments. The surrounding components are examined as part of the broader ornamental context and are not treated as direct visual sources for the construction of the Latin glyphs.

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Table 1. Visual Regions of the Documented Patra Punggel Composition and Their Relevance to the Ikut Celedu Typeface Analysis

Identified visual region	Role within the documented reference	Relevance to the analysis
Principal ikut celedu form	Selected tail-like ornamental configuration, including its curved terminal region	Primary visual source for glyph construction, particularly curved movement and pointed accents
Util-associated curled region	Analytically distinguished curled region within the principal ikut celedu reference, not a separate motif	Supports closer examination of curvature and directional movement within the selected form
Kuping guling	Supporting form in the surrounding composition	Context for observing ornamental connections
Jengger siap	Supporting detail within the composition	Context for describing formal variation
Batun poh	Component of the broader composition	Context for observing relationships among ornamental regions
Ampas nangka	Supporting component of the broader composition	Context for the arrangement of adjoining visual forms
Palihan/bataran	Supporting base represented in the drawing	Context for the overall composition, not a direct source of glyph characteristics

(Source: Author's visual analysis of the designer-produced ornamental reference, with traditional terminology informed Jaya Ck and Sukarya (2020))

The visual analysis distinguishes the principal characteristics of the selected ikut celedu reference from its relationships with the surrounding patra punggel composition. Curved forms and directional movement, together with pointed visual accents, were the primary characteristics considered in constructing the Latin glyphs. Organic continuity was examined through the visual connections among curved regions of the selected form, whereas compositional integration was considered in relation to the arrangement of the principal reference and adjoining ornamental elements. These four characteristics, which informed the original design process, are organized here as analytical categories for examining the relationship between the cultural source and the resulting typeface. The surrounding ornamental components were not treated as direct sources of glyph construction. Figure 1 presents the researcher's subsequent analytical identification of these visual relationships.

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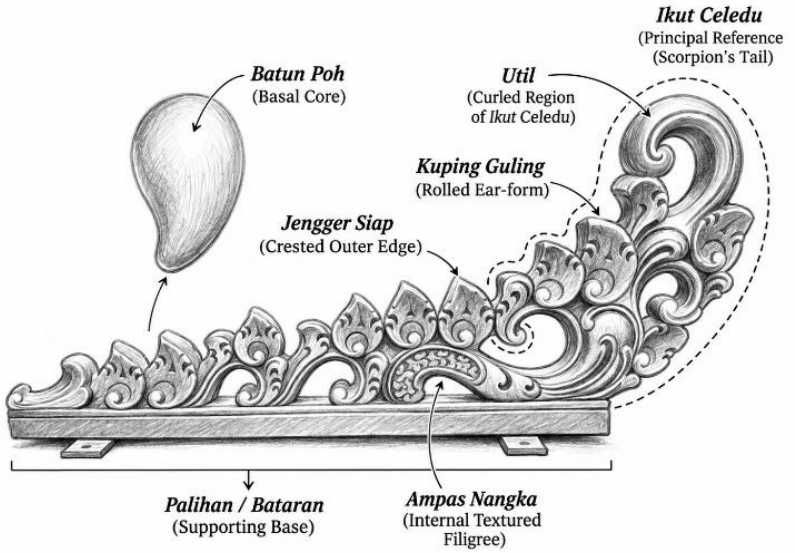

Figure 1. Analytical identification of the principal *ikut celedu* reference, its associated curled region, and surrounding elements within the documented *patra punggel* composition.

The figure identifies the principal and supporting forms observed within the documented ornament and illustrates their relationships within the overall composition. The visual identification serves as the analytical basis for examining the subsequent transformation of selected ornamental characteristics into Latin letterforms.

The identification of curvature, orientation, connectivity, and related formal relationships can be interpreted in relation to Van Leeuwen's (2006) account of typography as a visual system in which formal properties may contribute to meaning beyond linguistic content. In the present study, however, these concepts are not used to claim that the ornament itself possesses typographic meaning. Rather, they provide an analytical vocabulary for describing how formal characteristics identified in the cultural source can subsequently operate within letterforms. The curved movement and connected relationships observed in *ikut celedu* therefore become relevant because they can be reconsidered as formal characteristics within another visual system.

This interpretation is consistent with research on Balinese vernacular typography. Sari et al. (2022) demonstrate that visual characteristics found in Balinese *keben* motifs can function as sources for digital typeface development. Their study shows that vernacular visual forms can be analyzed and reorganized as typographic resources while retaining their relationship to local cultural identity. Similarly, Noordyanto et al. (2022) examine the adaptation of *arè' lancor*, a non-letter cultural object, into Latin typefaces through typographic exploration and design development. The significance of the present finding is therefore not that *ikut celedu* is simply another decorative motif that can be placed on letters, but that selected visual characteristics can be analytically separated from their original ornamental context and reconsidered as design material for a typographic system.

The first analytical layer therefore establishes a distinction between ornamental identity and typographic transformation**.** The ornamental source provides the cultural and visual reference, while the Latin alphabet provides the structural framework within which the selected characteristics are reorganized. This distinction becomes important in the subsequent analysis, where the relationship between the identified characteristics and individual letterforms is examined.

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Transformation of Ornamental Characteristics into Latin Letterforms

The transformation of *ikut celedu* into the *Ikut Celedu* typeface involves the abstraction and adaptation of selected visual characteristics rather than the literal reproduction of the ornamental form. Following the identification of the source characteristics discussed above, the transformation process examined how curved movement, pointed visual accents, organic continuity, and compositional integration could be incorporated into Latin letterforms while preserving the structural identity of individual glyphs. The design process therefore involved adapting characteristics of the cultural source to the formal requirements of the Latin alphabet.

The transformation was applied across the complete Latin character system developed in the project. The documented character set includes uppercase and lowercase letters, numerals, and punctuation characters. The complete character set provides visual evidence that the selected characteristics of the *ikut celedu* reference were not restricted to a small number of individual glyphs, but were adapted as recurring visual principles across different character structures.

This adaptation does not involve applying an identical ornamental shape to every character. Each Latin glyph has a different structural configuration, and the identified visual characteristics are therefore repositioned or modified according to the requirements of the individual glyph. The pointed visual treatment, for example, recurs across the developed letterforms, while its relationship with the main body of a glyph varies according to the structure of the character. Similarly, curved movement is adapted according to the contours and internal spaces of individual glyphs. The resulting process can therefore be understood as structural adaptation rather than decorative insertion.

Table 2. Visual Characteristics of the Ikut Celedu Ornament and Their Observable Typographic Adaptations

Source characteristic	Observable feature in the ornament	Typographic adaptation and analytical level
Curved forms and movement	Curved and curling contours establish directional movement	Curved stroke segments and contours are adapted to individual glyph structures, including the lowercase a
Pointed visual accents	Tapered and pointed elements create directional emphasis	Pointed terminals and accents contribute to individual glyph contours, including the uppercase A
Organic continuity	Curved components appear visually connected within the ornamental composition	Continuity is interpreted through the relationship between curved and adjoining elements within completed glyphs
Compositional integration	Multiple ornamental elements contribute to an interconnected composition	Related formal features recur across different glyphs, contributing to a shared visual character at the system level

The uppercase A and lowercase a provide two documented examples of the transformation of *ikut celedu* characteristics into Latin letterforms. In the uppercase A, the principal letter structure is maintained through its diagonal strokes and connecting crossbar,

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while the contours and terminal treatments incorporate pointed and organically shaped accents associated with the ornamental reference. The lowercase a presents a different adaptation: its rounded body and adjoining curved features accommodate the source-derived characteristics of curvature and directional movement within a lowercase configuration. The two glyphs therefore do not reproduce an identical ornamental component. Instead, they exhibit different arrangements of selected visual characteristics in response to their respective letterform structures. The comparison illustrates how a common cultural reference can contribute to contrasting glyph anatomies without requiring literal duplication of the source ornament.

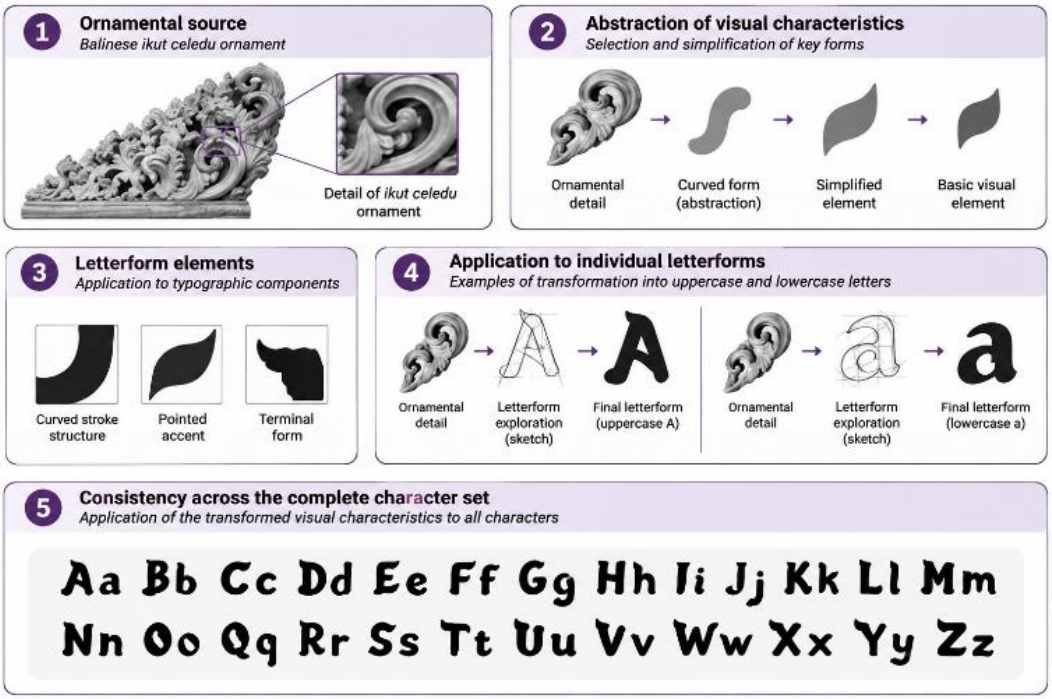

Figure 2. Analytical visualization of the transformation from the *ikut celedu* ornamental reference into representative Latin glyphs: (a) ornamental source, (b) abstraction of selected visual characteristics, (c) typographic form elements, (d) development of uppercase A, and (e) development of lowercase a.

Figure 2 brings together the ornamental reference, selected visual abstractions, and documented examples of letterform development. The comparison indicates that curved movement and pointed accents are adapted differently in the uppercase A and lowercase a. In the uppercase A, these characteristics are incorporated into a predominantly angular letter structure, whereas the lowercase a provides greater scope for curved contours and rounded configurations. The resulting differences demonstrate that the transformation is guided by the anatomical requirements of each glyph rather than by a fixed ornamental template. The figure also establishes the distinction between features observable within individual glyphs and broader formal relationships that require examination across the complete character set.

The transformation observed in the uppercase *A* and lowercase *a* demonstrates a distinction between visual similarity and visual continuity. Visual similarity would require the resulting letterforms to reproduce the ornamental source closely. Such an approach would risk treating the cultural form primarily as an ornamental image applied to a pre-existing typographic structure. Visual continuity, by contrast, allows selected characteristics of the source to remain present while being reorganized according to the formal requirements of another visual system. In the *Ikut Celedu* design, the complete ornamental form is not

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reproduced within the glyphs. Instead, selected visual characteristics are incorporated into their formal construction.

This interpretation is consistent with Noordyanto et al. (2022) who examined the transformation of *arè' lancor*, a non-letter cultural object, into Latin typefaces. Their study demonstrates the possibility of translating characteristics of a cultural source into typographic structures rather than reproducing the source solely as a decorative image. The present case follows a comparable principle but involves a different source condition. Whereas *arè' lancor* is a culturally specific object, *ikut celedu* forms part of a larger Balinese ornamental composition. The transformation in the present study therefore begins with the analysis of an ornamental structure and proceeds toward the abstraction of characteristics that can function within Latin glyph construction.

The transformation can also be interpreted through Van Leeuwen's (2006) account of typography as a visual system in which formal characteristics such as curvature, orientation, connectivity, and regularity contribute to typographic meaning potential. In the *Ikut Celedu* typeface, these formal properties provide a point of connection between the cultural source and the resulting Latin glyphs. The cultural reference is therefore not communicated through a literal depiction of the complete ikut celedu form, but through the recurrence of selected visual characteristics within the letterforms.

The recurring pointed treatment is particularly relevant to this relationship. Because the characteristic is repeated across the developed alphabet, it functions beyond an isolated decorative detail and contributes to the visual identity of the typeface. At the same time, its configuration varies according to individual glyph structures. This variation allows the characters to retain their distinct Latin identities while sharing a recognizable formal relationship. The transformation consequently depends not only on selecting a characteristic from the cultural source, but also on adapting that characteristic to different structural conditions across the glyph set.

This finding reinforces the distinction between cultural reference and graphic decoration. If an ornamental motif were simply placed on conventional Latin letters, the cultural reference would remain an external decorative layer while the underlying letterforms would retain an unrelated visual construction. In the *Ikut Celedu* typeface, the selected characteristics of the cultural source are instead incorporated into the formal treatment of the glyphs. The cultural reference consequently operates at the level of letterform language, rather than merely at the level of graphic decoration.

Taken together, the transformation can therefore be understood as a movement from cultural visual characteristics to typographic form, rather than from ornamental image to decorated letter**.** The cultural source establishes the visual reference, while the Latin alphabet provides the structural framework within which the selected characteristics are reorganized. The resulting relationship is subsequently examined at the system level to determine how these characteristics are maintained and adapted across the complete character set.

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Organization of the *Ikut Celedu* Typeface System in Visual Communication

The transformation of individual letterforms represents one level of the development of the *Ikut Celedu* typeface system. A further level concerns how the selected visual characteristics are distributed across different types of glyphs and maintained as a recognizable visual language. In this study, the complete character set, consisting of uppercase and lowercase Latin letters, numerals, and punctuation characters, was examined to identify the recurrence and adaptation of the visual characteristics derived from the *ikut celedu* reference.

The analysis of the complete character set indicates that the visual characteristics identified from the ornamental source are distributed across different glyph structures rather

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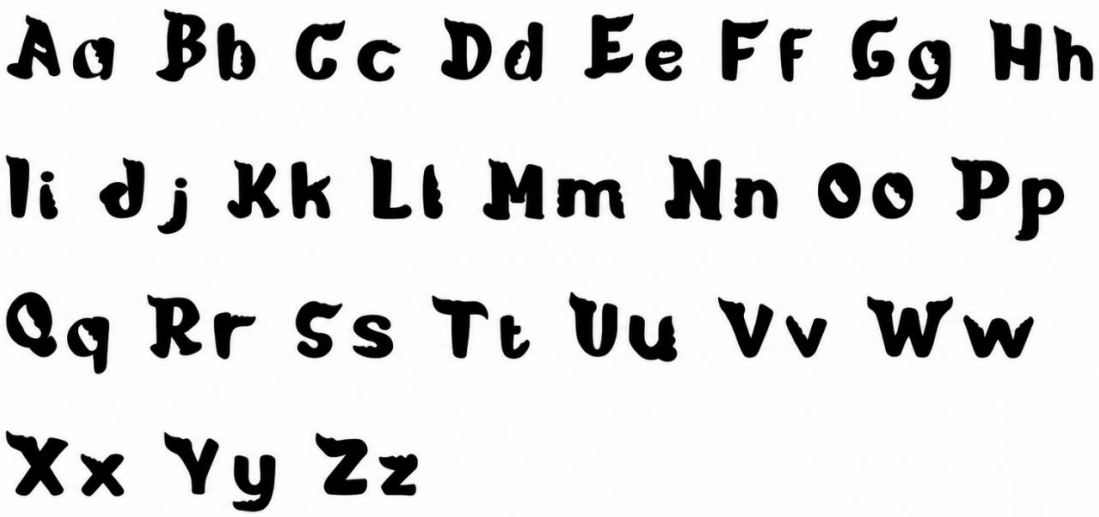
than reproduced as a single ornamental shape. Curved forms and pointed visual accents recur across the character set, while their configuration changes according to the structural requirements of individual glyphs. The complete character set therefore provides visual evidence of a shared formal vocabulary across different categories of typographic elements.

Table 3. Organization of Source-Derived Visual Characteristics across Glyph Categories

Typeface category	Observable visual characteristics	Analytical interpretation
Uppercase letters	Pointed terminals combined with angular and curved contours, with variations according to individual letter structures	Establish a recurring formal vocabulary within uppercase constructions
Lowercase letters	Related curved contours and pointed accents adapted to different lowercase anatomies	Maintain visual relationships with uppercase forms without reproducing identical structural configurations
Numerals	Selected curved, irregular, and pointed contour treatments visible in numerical forms	Extend parts of the formal vocabulary into nonalphabetic characters
Punctuation and symbols	Selected terminal treatments, curved details, and stylistic accents where visually identifiable	Show partial recurrence of the formal vocabulary according to the structural requirements of each symbol

As summarized in Table 3, the typeface exhibits formal relationships across glyph categories through the recurrence and variation of selected source-derived characteristics. In uppercase letters, pointed terminal treatments appear alongside angular and curved contours, while lowercase letters incorporate related features within different anatomical configurations. The recurrence is not limited to decorative accents: the relationship between curved contours, terminal direction, and the internal configuration of individual glyphs also contributes to the shared visual treatment. Numerals display selected irregular and curved features, whereas punctuation marks and symbols retain related details where their structures permit. These observations indicate a form of qualitative visual coherence in which recurring characteristics are adapted to different glyph constructions rather than mechanically repeated. This interpretation does not establish measured proportional consistency, standardized spacing, technical font quality, or empirical legibility.



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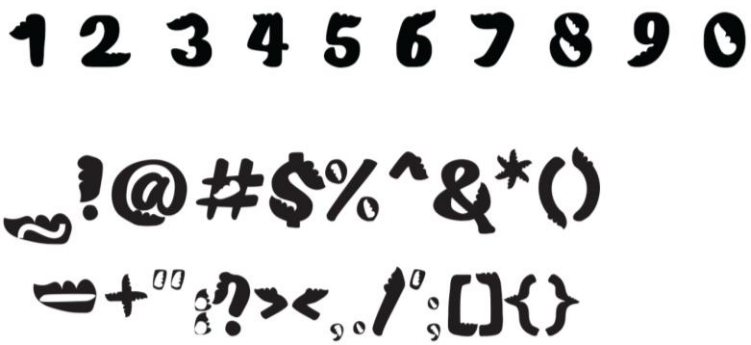

Figure 3. Typeface specimen showing uppercase and lowercase Latin letters, numerals, and selected punctuation marks and symbols in the Ikut Celedu design.

Figure 3 enables the recurring formal characteristics of the *Ikut Celedu* typeface to be examined across alphabetic and nonalphabetic characters. The specimen illustrates variations in contour, terminal treatment, and internal configuration while showing how selected stylistic features recur across different glyph categories. These visible relationships provide the basis for the qualitative system-level interpretation presented in Table 3.

The importance of relationships among glyph features can also be discussed in relation to Phan et al. (2015), whose computational typeface synthesis research addresses the transfer of stylistic characteristics across different characters. Although the methodological approach differs from the practice-based design analysis undertaken here, both contexts draw attention to the problem of maintaining related visual features across structurally different glyphs. In the Ikut Celedu typeface, the observed recurrence of curved contours and pointed terminal treatments provides a qualitative basis for discussing stylistic continuity. The analysis does not, however, test whether these relationships meet standardized technical or perceptual criteria for typeface consistency.

The system-level findings extend the analysis of individual glyph construction by showing how related formal characteristics recur across alphabetic and nonalphabetic characters. Curved contours and pointed terminal treatments are adapted to different glyph structures, producing observable relationships without requiring identical construction. Their recurrence across uppercase and lowercase letters, numerals, and selected punctuation supports the interpretation of a shared stylistic vocabulary. The resulting coherence is therefore understood as a qualitative relationship among visual forms, not as evidence of optimized font metrics, typographic performance, or universal character recognition.

From a semiotic perspective, this system-level organization can be interpreted in relation to Van Leeuwen's (2006) account of typography as a visual system in which formal characteristics such as curvature, connectivity, orientation, and regularity may contribute to meaning potential. In the *Ikut Celedu* typeface, these characteristics operate relationally across multiple glyphs rather than independently within isolated characters. The cultural association can therefore be understood as emerging through the repeated organization of formal characteristics across the typographic system, rather than through literal depiction of the *ikut celedu* ornament.

Application in Visual Communication

The system-level organization of the *Ikut Celedu* typeface is further examined through three selected visual communication designs: neon-box signage, a tote-bag composition, and

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product-label design. These examples represent different proposed communication contexts. The signage presents the typeface as a prominent element of business identification, the tote-bag composition explores its use as expressive typography on merchandise, and the product label demonstrates its incorporation into packaging-related visual identity. The applications are examined to identify how the typeface's recurring formal characteristics are presented within different design compositions rather than as isolated glyph specimens.



Figure 4. Selected visual applications of the Ikut Celedu typeface: (a) neon-box signage design, (b) tote-bag design, and (c) product-label design. All applications are presented as digital mockups.

Figure 4 illustrates how the *Ikut Celedu* typeface occupies different compositional roles across the three digital mockups. In the neon-box signage design, the lettering is arranged within a circular field, with variations in text size and placement establishing a visual hierarchy among the lines. The circular boundary also constrains the available compositional space, requiring the letterforms to operate within a compact arrangement. In the tote-bag design, the typeface serves as the principal graphic element, with the arrangement of words across the fabric surface emphasizing the distinctive contours and terminal treatments of the letters. The relatively open surrounding area gives the typographic forms a prominent role within the composition. In the product-label design, the lettering occupies a more restricted area and appears alongside other graphic information, producing a different relationship between typographic emphasis and the overall packaging layout. Across these applications, the recurring irregular contours and pointed accents remain observable, although their visual prominence varies according to compositional scale, spatial arrangement, and the presence of accompanying elements.

The comparison indicates that the typeface's visual identity is expressed through different relationships between lettering and surrounding compositional elements. In the signage and tote-bag designs, the typographic forms occupy a dominant visual position, whereas the product-label design presents the lettering as one component within a more compact graphic arrangement. The shared curved and pointed characteristics provide formal continuity across these contexts, but their prominence is influenced by the available space, text arrangement, and accompanying graphic elements. The applications therefore illustrate the adaptability of the typeface's visual language at the compositional level without establishing its effectiveness in actual communication settings.

The examination of these applications can be situated alongside the *Ringgit Bali* study by Pratama et al. (2025), which explored the development and application of a culture-based typeface derived from Balinese *lamak*. Both studies position culturally informed letterforms

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within contemporary visual communication contexts. The present analysis, however, concentrates on how recurring source-derived characteristics remain observable as the *Ikut Celedu* typeface is placed within differently structured graphic compositions. This comparison situates the applications within existing culture-based typography research without implying that the mockups demonstrate greater functional effectiveness or introduce a previously unknown application method.

The application findings are limited to the digital mockups presented in Figure 4. The signage, tote-bag, and product-label designs illustrate proposed visual communication applications rather than documented physical implementation or commercial deployment. Their analytical value lies in showing how recurring typographic characteristics are incorporated into different graphic arrangements, including variations in scale, visual hierarchy, and the relationship between lettering and surrounding compositional elements. No readability testing, audience evaluation, user-preference measurement, or comparative communication assessment was conducted. Consequently, these examples cannot be treated as empirical evidence of legibility, audience acceptance, communication effectiveness, or commercial performance.

Taken together, the analysis identifies a relationship between three aspects of the *Ikut Celedu* design: the selection of visual characteristics from the principal ornamental reference, their adaptation to different Latin glyph structures, and their recurrence across the developed character set. The three digital mockups further illustrate how these recurring characteristics are presented within different graphic compositions. The findings therefore support a case-specific interpretation of typographic transformation as a relationship between source-derived formal characteristics, glyph-level adaptation, and system-level visual continuity, rather than as the literal reproduction of an ornamental motif within existing letterforms.

CONCLUSION

This study demonstrates that selected characteristics of the Balinese *ikut celedu* ornament can inform Latin letterform construction through adaptation to different glyph anatomies. Curved movement and pointed visual accents are particularly evident in the development of uppercase A and lowercase a, while organic continuity and compositional integration provide additional analytical perspectives on the relationship between the selected source form and its broader ornamental context.

The principal analytical contribution lies in identifying a case-specific relationship between glyph-level adaptation and system-level visual continuity. Across uppercase and lowercase letters, numerals, and selected punctuation, related curved contours and pointed treatments recur with variations that accommodate individual character structures. The resulting formal coherence is therefore interpreted through the adaptation of shared visual characteristics rather than the identical repetition of an ornamental shape. The digital mockups further illustrate how this visual language is presented within different graphic compositions.

These findings are limited to qualitative analysis of the available design documentation and visual artefacts. They do not establish empirical legibility, audience acceptance, communication effectiveness, or technical font performance. Further research may examine these aspects through appropriate user-based and typographic evaluation.

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