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BALINESE SOKASI WEAVING AS A STRUCTURAL SOURCE FOR LATIN DISPLAY TYPEFACE DESIGN

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Abstract

This study examines how Balinese sokasi weaving can serve as a structural source for Latin display typeface design. Using a practice-based design research approach supported by qualitative visual and document analysis, the study investigates the transformation of a selected ulatan (woven structure) unit into a modular component for Latin letterform construction. The analysis draws on original design documentation, including preliminary sketches, modular explorations, digital development, and the completed character set. The findings identify four interrelated operations: repetition, orientation, scaling, and selective modification. These operations enable the woven-derived module to accommodate different glyph structures while maintaining recognizable formal relationships across uppercase and lowercase letters, numerals, and symbols. Rather than applying woven patterns as decorative elements to pre-existing letterforms, the design incorporates selected geometric characteristics of the ulatan into the construction of individual glyphs. The study contributes to visual communication design by demonstrating how a craft-derived visual structure can be progressively abstracted and reorganized into a modular typographic system. Its contribution lies in documenting and analyzing the structural transformation process rather than establishing empirical evidence of readability or communication effectiveness.

Keywords: Sokasi Weaving, Balinese Craft, Modular Typography, Latin Display Typeface, Practice-Based Design Research.

INTRODUCTION

Typography is not limited to the organization of verbal information but also operates as a visual component of communication design. Letterforms possess formal characteristics through which typographic form can generate meaning beyond linguistic content. Van Leeuwen (2006), for example, identifies features such as weight, expansion, slope, curvature, connectivity, orientation, and regularity as distinctive properties that contribute to the meaning potential of typography. This perspective provides a basis for considering typeface design not only in terms of the representation of written language but also in relation to the visual qualities through which a typeface establishes a particular visual character.

The visual character of type can also be related to cultural references when designers draw upon locally specific forms, materials, and visual traditions. Research on vernacular typography in Indonesia demonstrates that culturally situated visual forms can provide resources for contemporary type design. Sari et al. (2022), for instance, examined vernacular typographic motifs associated with Balinese *keben* craft and identified their potential for

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development as digital typefaces. Their study is particularly relevant to the present research because it establishes a relationship between Balinese bamboo craft and typeface development, while also demonstrating that local visual characteristics can be reconsidered as typographic resources rather than remaining exclusively within their original craft context.

Within this cultural context, *sokasi* represents a distinctive Balinese woven-bamboo craft (Windyani & Dewi, 2023). Research on *sokasi* describes it as a traditional handicraft made from woven bamboo using specific techniques that produce characteristic forms and patterns (Nugraha et al., 2019; Saputra, 2022; Susanto et al., 2019). It is also associated with Balinese religious contexts, particularly as a container for *banten* or offerings (Nugraha et al., 2019). Studies of *sokasi* production further document its continuation as a traditional craft in several Balinese communities, including Bangli and Tigawasa.

The relevance of *sokasi* to type design, however, extends beyond its identity as a cultural craft object. Woven structures are generated through the organized interaction of repeated elements, intersections, direction, and spatial relationships. Research on weaving and woven-surface design has described repetition and rhythm as important components of woven visual organization, while studies of woven design also demonstrate how repeated design units can be organized through principles such as spacing, direction, symmetry, rhythm, and balance (Büyükbayraktar & Acar, 2026; Valoma, 2022). These characteristics suggest that weaving can be considered not only as a material process but also as a structured visual system.

This structural dimension creates a different design condition from a cultural source represented primarily by an isolated motif, object silhouette, or ornamental element. In the development of a Latin typeface, the visual characteristics of a woven structure cannot simply be transferred as a complete image because each glyph possesses a different structural configuration. The design task therefore involves identifying relevant characteristics from the source and determining how those characteristics can be reorganized within the construction of individual letterforms. This distinction becomes particularly relevant when recurring visual units or relationships are used across multiple glyphs.

Modular type design provides a conceptual framework for examining how recurring visual components contribute to the construction of different letterforms. Martins et al. (2018) describe modular typeface design through geometric relationships among shapes that can be transformed and recombined using operations such as translation, rotation, and scaling. These principles suggest that a common visual component can support different glyph configurations without requiring identical arrangements in every character. In the present study, modular construction is examined through six analytical aspects: woven-unit extraction, repetition, orientation, scaling, selective modification, and system-level consistency. Woven-unit extraction identifies the source-derived component, while repetition, orientation, scaling, and selective modification describe how that component is adapted to the structural requirements of individual Latin glyphs. System-level consistency concerns the recurrence of recognizable formal relationships across the resulting character set. These analytical aspects provide a basis for examining the documented design process rather than establishing a new universal model of modular typography.

Previous studies provide important precedents for developing Latin typefaces from culturally specific visual sources. Noordyanto et al. (2022) examine the adaptation of arè' lancor, a culturally significant Madurese object, into Latin letterforms through a design-thinking process involving exploration, prototyping, and implementation. Their study demonstrates how the visual characteristics of a non-letter cultural object can inform

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typographic anatomy. In the Balinese context, Sari et al. (2022) investigate vernacular typography found in bamboo keben craft, focusing on its visual characteristics, sociocultural meanings, and potential for digital typeface development. Although keben and sokasi are associated with Balinese woven-bamboo traditions, the two studies differ in their primary analytical focus. Sari et al. examine existing typographic motifs within craft objects, whereas the present study investigates the abstraction of a selected woven geometric unit into a recurring component for constructing Latin glyphs. The distinction therefore concerns the direction and mechanism of visual transformation rather than merely the identity of the cultural object.

A closely related contribution within the target journal is the study by Pratama et al. (2025), which examines the development of the *Ringgit* Bali typeface from visual elements of *Lamak*. The study positions Balinese ceremonial visual material as a source for typeface development and subsequently discusses applications in branding, visual identity, and promotional media. The present study shares the broader concern of relating Balinese visual culture to contemporary type design, but differs in its source and analytical emphasis. Rather than focusing on a ceremonial offering and its cultural representation, the present study examines *sokasi* specifically as a woven visual structure and investigates how its structural characteristics can inform the construction and organization of a Latin display typeface.

To clarify the position of the present study, Table 1 compares selected studies in terms of their cultural visual sources, analytical or design approaches, and principal contributions. The comparison distinguishes the use of cultural imagery as a source of typographic representation from approaches that explicitly investigate the structural organization of letterforms. These categories are not mutually exclusive, but they help identify the particular analytical emphasis of the present research.

Table 1. Comparison of Previous Studies on Culture-Based Typeface Design

Study	Visual source and focus	Design approach	Principal contribution
Noordyanto et al. (2022)	Madurese Arè' Lancor, cultural-object characteristics	Design thinking and adaptation into Latin letterforms	Design process for culturally informed typography
Sari et al. (2022)	Balinese bamboo Keben, existing vernacular typographic motifs	Qualitative visual and sociocultural interpretation	Identification of typographic motifs and their digital typeface potential
Pratama et al. (2025)	Balinese Lamak, ceremonial visual elements	Practice-based typeface development	Cultural representation through the Ringgit Bali typeface
Lumenta & Erlyana (2026)	Batik Parang, diagonal rhythm and modular continuity	Practice-based structural adaptation and parametric type design	Translation of cultural structural principles into variable typeface parameters
Present study	Balinese Sokasi, selected woven geometric unit	Practice-based design research and modular letterform construction	Documented relationship between woven-unit abstraction, modular adaptation, and glyph-system organization

Table 1 shows that previous studies have examined culture-based typography through different relationships between cultural visual sources and letterform construction. These

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approaches provide relevant precedents for the present research while highlighting differences in the analytical emphasis placed on source selection, visual transformation, and typographic organization. Within this context, the present study focuses on how a selected geometric unit derived from Balinese sokasi weaving functions as a recurring constructional component across Latin glyphs.

The reviewed studies demonstrate the potential of culturally situated visual forms as resources for contemporary typeface development. However, they differ in the extent to which they explain the transformation of a selected visual unit into a recurring constructional component across a complete character system. The present study addresses this analytical problem by examining how a geometric unit derived from Balinese sokasi weaving is identified, abstracted, and adapted to different Latin glyph structures. Rather than positioning the use of sokasi as the sole basis of novelty, the research focuses on the relationship between source-derived geometric characteristics, controlled modular variation, and formal continuity across the resulting typeface. This focus allows the design process to be examined as a sequence of traceable structural relationships while acknowledging that modular operations such as repetition, rotation, and scaling are already established in type design. The research therefore contributes a case-specific account of how woven-craft visual characteristics can function as constructional resources within a Latin display typeface system.

The study is positioned within practice-based design research because the design process and its resulting artefacts constitute important materials through which design knowledge can be examined. Candy and Edmonds (2018) describe practice-based research as an original investigation in which practice and its outcomes contribute to the generation and scrutiny of knowledge. More recent research on design practice further emphasizes the relationship between design activities, their conditions, and their outcomes in the production of situated design knowledge (Kaszynska & Kimbell, 2025). Practice-led research in typography also demonstrates how iterative drawing, experimentation, and typographic composition can form part of a research process rather than functioning solely as stages of production (Hutcheson et al., 2023).

Accordingly, this study addresses two research questions: (1) How are selected structural characteristics of Balinese *sokasi* weaving interpreted as visual principles for Latin display typeface construction? and (2) How are these principles organized across different glyph categories to establish visual consistency within the resulting typeface system? The study does not seek to establish the typeface's readability, usability, audience preference, or communication effectiveness because these aspects are outside the scope of the documented design analysis.

The contribution of this study lies in documenting and analyzing how a selected woven unit from Balinese sokasi can be progressively transformed into a modular constructional resource for Latin display typeface design. By examining the relationship between woven-unit extraction, repetition, orientation, scaling, selective modification, and system-level organization, the study provides an account of how a culturally derived geometric structure can inform different glyph configurations. The contribution is not the introduction of previously unknown modular operations, but the articulation of their application and interrelationship within a documented craft-based design process. This approach extends the discussion of culture-based typography by emphasizing the constructional role of the cultural source rather than treating its visual characteristics solely as representational or decorative elements.

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METHODOLOGY

Research Approach

This study employs a practice-based design research approach supported by qualitative visual and document analysis to examine the development of a Latin display typeface derived from the ulatan structure of Balinese sokasi. The author is the creator of the typeface examined in this study. Consequently, the creative practice and its resulting artefacts constitute the primary basis for investigating how a selected woven unit was progressively abstracted, transformed, and organized into Latin letterforms.

Practice-based research recognizes creative practice and its outcomes as integral components of knowledge production when the relationship between the creative process, its documentation, and the resulting artefacts is critically examined Candy and Edmonds (2018). In the present study, the documented design process provides material for reconstructing and analyzing the relationships between the original woven reference, modular experimentation, letterform construction, and the completed typeface. The analysis also draws on qualitative visual and documentary evidence to distinguish observable design transformations from subsequent interpretations of the creative process.

The research focuses on the structural transformation of a selected visual unit rather than on evaluating the functional performance of the resulting typeface. Accordingly, readability, legibility, user preference, audience perception, and communication effectiveness are not examined experimentally. The study instead investigates how the extracted module and its variations contribute to the construction of individual glyphs and the formal organization of the resulting character set.

Research Object and Data

The primary research object is the Sokasi-based Latin display typeface created by I Wayan Tenda Juniarta in 2025. The principal documentary source is Tipografi Dasar: Sokasi (Juniarta, 2025), compiled by the typeface creator in the same year. The document records the cultural visual references, initial letterform sketches, digital development, completed character set, and selected typographic applications. These materials are examined alongside the resulting typeface to investigate the relationship between the woven visual source, the documented creative process, and the formal characteristics of the developed glyphs.

The research materials comprise seven categories: (1) the original visual reference of Balinese sokasi and its selected ulatan structure; (2) the woven unit selected for geometric abstraction; (3) preliminary sketches and modular explorations; (4) observable variations in module orientation, scale, and configuration identified through the available sketches and completed glyphs; (5) digital letterform development; (6) the completed uppercase and lowercase Latin characters, numerals, and symbols; and (7) selected typographic applications.

The materials are examined at two interconnected levels. The process level concerns the documented transformations from the woven reference to the abstracted module and its subsequent adaptation during letterform construction. The outcome level concerns the formal characteristics of the resulting glyphs, the organization of the character set, and the selected typographic applications. This distinction enables the study to relate the documented design process to the resulting artefacts while avoiding the assumption that every observable feature necessarily represents an explicitly recorded design intention.

Document analysis is employed to examine the available records in relation to the research questions (Bowen, 2009). The documentation is treated as evidence of the creative

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process, while the completed glyphs provide visual evidence of its outcomes. The interpretation of these materials is therefore restricted to relationships that can be supported by the original design documentation and observable characteristics of the resulting typeface.

Analytical Procedure

The visual and documentary analysis was organized into three interconnected stages: woven-unit extraction, modular letterform construction, and typeface system organization. Each stage examined the relationship between the documented design process and the observable characteristics of the resulting visual forms.

Woven-Unit Extraction: The first stage examined the ulatan structure of Balinese sokasi as the primary visual reference for typeface development. At the beginning of the creative process, the designer selected a diagonal intersecting configuration because it was considered representative of the visual characteristics of sokasi bamboo weaving. This selection was based on the designer's interpretation of the woven structure rather than on a comparative evaluation of alternative geometric units. The selected configuration was subsequently abstracted into a simplified graphic module for Latin letterform construction. The analysis therefore examines how the directional and intersecting characteristics of the original woven reference were retained, simplified, and reorganized in the resulting module.

Modular Letterform Construction: The second stage examined how the abstracted module was organized into different Latin glyph structures. Based on the author's account of the creative process and the subsequent examination of the design documentation, four interrelated modular operations were identified: repetition, orientation, scaling, and selective modification. Repetition refers to the recurring use of the module in constructing letterforms. Orientation refers to changes in the directional position of the module, while scaling concerns adjustments in its size or proportion. Selective modification refers to partial changes made to the module, such as extending, reducing, or adjusting certain parts of its configuration, when the unaltered module could not adequately accommodate the anatomical requirements of a particular glyph.

The analysis compared the documented sketches, digital development, and resulting glyphs to examine how these operations contributed to different structural configurations. Particular attention was given to the way recurring modular characteristics were retained while certain parts of the module were adapted to form diagonal structures, enclosed forms, open contours, and other glyph-specific requirements. The purpose of this stage was to examine the relationship between the source-derived module and the formal construction of the letterforms, rather than to evaluate their readability or functional performance.

Typeface System Organization: The third stage examined the organization of the modular principle across the completed character set. Uppercase letters, lowercase letters, numerals, and symbols were compared in terms of recurring geometric features, proportional relationships, contour configurations, and internal spaces. The analysis also considered the extent to which individual glyphs retained distinguishable structural characteristics while sharing a common visual reference.

This stage evaluated formal continuity through qualitative visual comparison rather than standardized typographic measurement. The analysis therefore identifies observable relationships within the resulting character system without making empirical claims about perceptual consistency, readability, or communication effectiveness.

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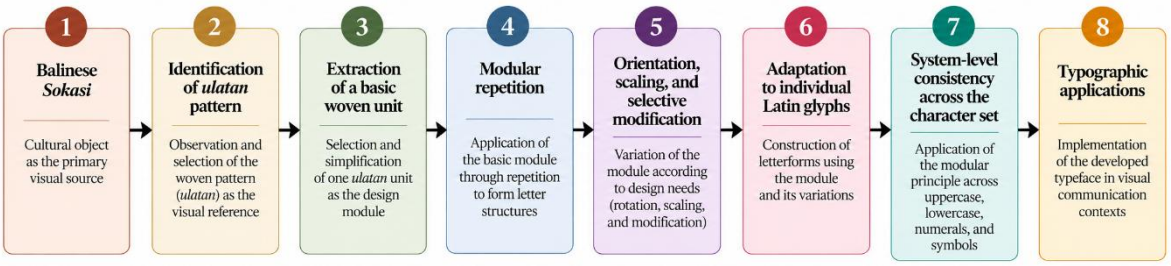


Figure 1. Design research procedure for translating the *ulatan* of Balinese *sokasi* into a Latin typeface system.

The eight components illustrated in Figure 1 represent the broader design-development sequence, while the three analytical stages described above organize these components for the purpose of examining the research questions.

The procedure distinguishes the present study from an evaluation-oriented typeface study. Rather than testing whether the resulting typeface performs better than another typeface, the analysis traces the design relationship between a specific woven unit, its modular transformation, and its organization within a Latin typographic system. The use of iterative visual development as part of design research is also consistent with practice-led typographic research, in which iterative drawing and typographic arrangements can form part of the research process rather than functioning solely as stages of production (Hutcheson et al., 2023).

Analytical Framework

The analysis is guided by six interrelated aspects: woven-unit extraction, modular repetition, orientation, scaling, selective modification, and system-level consistency. These aspects provide a qualitative framework for examining the relationship between the selected woven reference, the documented modular transformations, and the resulting glyph structures.

Woven-unit extraction concerns the identification and abstraction of a distinguishable geometric configuration from the selected ulatan structure. Its analysis focuses on the preservation of observable directional and intersecting relationships. Modular repetition concerns the recurrence of the abstracted unit within individual glyphs. Orientation examines how the directional position of the module changes in response to different letterform structures, while scaling considers adjustments in dimensions and proportions.

Selective modification concerns partial adjustments made to the abstracted module when direct repetition, reorientation, or scaling alone cannot adequately accommodate the structure of a particular glyph. In this study, such modification may include extending, reducing, or adjusting parts of the module while retaining recognizable source-derived characteristics. The analysis examines these changes by comparing the modified form with the basic module and identifying which directional, intersecting, or angular relationships remain visually traceable.

System-level consistency concerns the recurrence of related formal characteristics across the completed character set. The analysis considers module-derived contours, proportional relationships, internal spaces, and the differentiation of individual glyph structures. Consistency is therefore understood as an observable relationship among characters rather than the mechanical repetition of identical components.

These analytical aspects are applied descriptively and comparatively to the available visual documentation. They are not treated as numerical criteria, universal design rules, or standardized measures of typographic performance.

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Table 2. Operational Framework for the Analysis of Sokasi-Based Typeface Construction

Analytical aspect	Observable indicator	Evidence examined
Woven-unit extraction	Directional and intersecting features retained through abstraction	Woven reference and extracted module
Modular repetition	Recurrence of related geometric components	Modular sketches and glyphs
Orientation	Rotations or directional changes	Module variations and glyph configurations
Scaling	Changes in size, length, or proportion	Modular explorations and final glyphs
Selective modification	Altered portions and retained source-derived features	Basic module, available design sketches, and completed glyphs
System-level consistency	Recurring contours, proportions, counterforms, and glyph differentiation	Complete character set

Researcher–Practice Relationship and Analytical Rigor

The author, I Wayan Tenda Juniarta, created the Sokasi typeface and compiled its design documentation in 2025. This dual role positions the author as both the practitioner responsible for the creative work and the researcher examining its development. The documentation, entitled Tipografi Dasar: Sokasi (Juniarta, 2025), records visual references, initial sketches, digital letterform development, the completed character set, and selected typographic applications. These materials provide the primary documentary basis for analyzing the relationship between the creative process and the resulting typeface.

The author's direct involvement in the creative process provides contextual knowledge of the design decisions, including the initial selection of the diagonal intersecting woven configuration and the subsequent adaptation of the module during glyph construction. However, this involvement is not treated as sufficient evidence for every interpretation. The analysis distinguishes between operations that are supported by the available documentation and broader interpretations formulated through subsequent visual examination. Repetition, orientation, scaling, and selective modification are therefore examined as operations reported by the creator and interpreted through the available design documentation and resulting glyphs. This distinction allows the analysis to acknowledge the author's direct experience while maintaining a clear boundary between documented visual evidence and retrospective interpretation.

Analytical rigor is supported through the comparison of three types of evidence: the original woven visual references, the documented stages of typeface development, and the completed glyphs. These materials are examined to identify recurring geometric characteristics, differences in modular configurations, and relationships among individual glyph structures. Interpretations are limited to features that can be traced through the available documentation and resulting artefacts.

The findings are consequently presented as a case-specific account of how the visual characteristics of Balinese sokasi weaving informed the development of a Latin display typeface. The study does not claim that the documented process establishes a universal model of modular typography or provides empirical evidence of readability, legibility, or communication effectiveness.

Scope of the Analysis

The study focuses on visual transformation and typographic system development. The documented applications are examined as evidence of how the developed typeface can be

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incorporated into visual communication contexts. They are not treated as evidence of audience acceptance, readability, legibility, communication effectiveness, or user preference.

No experimental readability test, user evaluation, audience study, or comparative typeface assessment was conducted. Consequently, conclusions concerning the functional performance or communication effectiveness of the typeface are outside the scope of this study.

RESULTS AND DISCUSSION

The Ulatan Structure of Balinese Sokasi as the Primary Visual Source

The development of the Sokasi typeface begins with the identification of the *ulatan* structure of Balinese *sokasi* as the primary visual source. The *sokasi* is not treated as a complete object to be reproduced in typographic form. Instead, the analysis focuses on the woven structure represented by the selected *ulatan* and on a visually distinguishable woven unit that can be extracted and developed as a design module. The *sokasi* provides the cultural and material context, while the *ulatan* provides the immediate visual reference for the subsequent design process.

The distinction between the cultural object and the selected visual structure is important because the complete *sokasi* contains multiple woven elements, colours, patterns, and material characteristics, whereas the development of a Latin typeface requires a more limited structural element that can be reorganized within different glyph configurations. The selected *ulatan* structure therefore serves as the starting point for identifying a repeatable unit suitable for typographic construction. The primary visual reference used in the typeface development is the *ulatan* woven structure shown in Figure 2.



Figure 2. Balinese *sokasi* as the primary visual reference: (a) the original woven craft object with the selected area indicated and (b) an enlarged view of the ulatan configuration used for subsequent geometric abstraction.

he visual examination of Figure 2 distinguishes three related characteristics of the sokasi reference: the physical interlacing of bamboo strips, the geometric configuration produced by their arrangement, and the coloured decorative patterns visible on the woven surface. The present study focuses on the geometric configuration of a selected ulatan unit, particularly its diagonal orientation and intersecting visual elements. These characteristics were considered representative of the woven structure by the designer and were selected as the basis for subsequent typographic abstraction. The selection does not imply that diagonal intersections are exclusive to sokasi weaving or that the complete material structure is

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reproduced in the resulting typeface. Instead, the design isolates a visually identifiable relationship that can be simplified and reorganized into a modular component for Latin letterform construction.

This finding is consistent with previous research on Balinese vernacular typography. Sari et al. (2022) demonstrate that visual characteristics of Balinese *keben* craft can be reconsidered as resources for digital typeface development. The present study adopts a related culture-based approach but operates at a different structural level by focusing on a woven unit within the *ulatan* rather than on the broader visual appearance of the craft.

The cultural source is therefore operationalized through its internal visual organization. Rather than transferring the overall appearance of the *sokasi* to a typeface, the design process identifies a recurring structural element that can function within the formal requirements of Latin letterforms. This distinction establishes the basis for the subsequent extraction of the woven module.

Extraction of the Basic Woven Module

The extraction of the basic woven module began with a diagonal intersecting configuration selected during the initial stage of the creative process. The designer considered this configuration representative of the visual character of Balinese *sokasi* bamboo weaving, particularly its directional arrangement and the visual intersection of woven elements. Rather than selecting the module through a series of comparisons among alternative woven units, the design process proceeded from this initial visual reference toward geometric simplification. The selected configuration was subsequently abstracted into a recurring graphic component for Latin letterform construction, as illustrated in Figure 3. The significance of this selection lies in the designer's interpretation of the source structure and its subsequent transformation into a typographic module, rather than in a claim that diagonal intersections are unique to *sokasi* weaving.

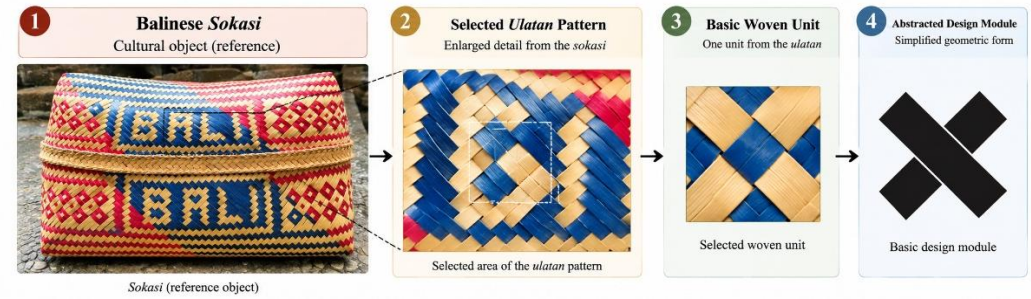


Figure 3. Visual abstraction of the selected ulatan configuration into a geometric design module: (1) Balinese sokasi reference, (2) selected woven pattern, (3) basic woven unit, and (4) abstracted design module.

Figure 3 illustrates four interconnected stages of visual abstraction, beginning with the complete sokasi object and progressing through the selected ulatan pattern, an individual woven unit, and the resulting geometric design module. The abstraction retains the diagonal orientation and intersecting arrangement of the selected woven elements while simplifying their material appearance into a graphic configuration. The original bamboo texture, colour variations, and surrounding decorative patterns are not incorporated into the basic module. Instead, the design preserves selected directional and geometric relationships that were

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considered representative of the woven structure by the designer. This process establishes a visual connection between the cultural source and the simplified module without reproducing the complete appearance of the original craft object.

The resulting geometric module functions as a constructional component rather than as a representation of the complete sokasi object. Its simplified configuration allows it to be repeated, reoriented, scaled, and selectively modified according to the structural requirements of individual Latin glyphs. These operations provide the basis for the subsequent development of the modular typeface. The transformation can therefore be understood as:

Woven Structure → Selected Woven Unit → Abstracted Design Module

This sequence establishes the structural basis for the subsequent construction of Latin letterforms. The cultural reference is retained through the relationship between the abstracted module and its woven source rather than through direct reproduction of the original craft object.

Modular Construction of Latin Letterforms

Following the extraction of the design module, the module is organized into larger configurations to construct Latin letterforms. The documented design development shows that the module is not applied as a fixed graphic element. Instead, multiple instances are arranged according to the structural requirements of different characters. Figure 4 documents the design development from the selected woven unit and its modular variations toward Latin letterform construction.

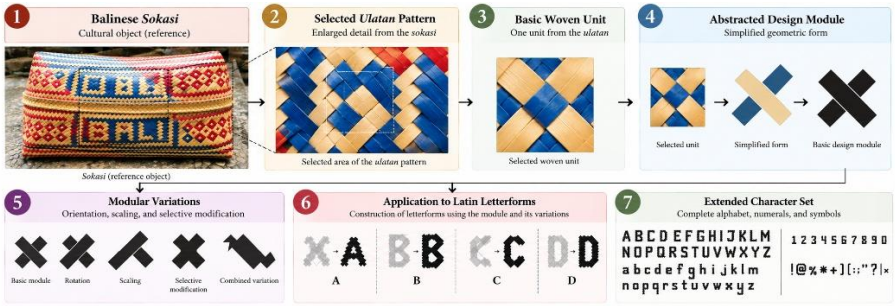


Figure 4. Overview of Sokasi typeface development, illustrating the cultural visual reference, woven-unit extraction, geometric abstraction, modular variations, representative Latin glyph construction, and the extended character set.

Figure 4 illustrates how the abstracted woven module is developed into a constructional component for Latin letterforms. The recurring diagonal and angular characteristics of the module contribute to the formation of glyph contours through different spatial arrangements. In characters with predominantly straight or diagonal structures, modular components are organized to establish the principal directional segments of the letterform. Enclosed glyphs require the arrangement of components around internal spaces, whereas open glyphs require configurations that preserve an interruption in the outer contour. These differences indicate that the module contributes to the construction of individual glyph structures rather than functioning as an ornamental pattern applied to completed letters.

The structural requirements of individual Latin characters necessitate different configurations of the source-derived module. For example, the construction of A involves diagonal elements and internal openings, while M requires the organization of multiple directional segments. In contrast, O requires an enclosed configuration that defines an internal counter. These examples illustrate how the modular construction principle accommodates

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different letterform anatomies without requiring every component to remain geometrically identical. The resulting glyphs are therefore related through shared source-derived characteristics and their controlled adaptation to the formal requirements of individual letters. The construction process can be summarized as:

Basic Woven Unit → Repeated Module → Structural Arrangement → Latin Glyph

This finding is comparable to the broader principle identified in culture-based typeface research. Noordyanto et al. (2022) demonstrate how a culturally significant non-letter object can be translated into Latin typeface forms through exploration and prototyping. The present study differs in the mechanism of translation because it uses a selected woven unit as a recurring constructional component rather than adapting the overall silhouette of a cultural object.

Modular Variation through Repetition, Orientation, Scaling, and Selective Modification

The construction process demonstrates that the extracted module must undergo controlled variation to accommodate different glyph structures. Four modular operations are identified in the documented development: repetition, orientation, scaling, and selective modification.

Table 3. Modular Operations in the Construction of Latin Letterforms

Modular operation	Design operation	Function within the glyph
Repetition	Recurring arrangement of the source-derived geometric module	Forms larger structural segments and recurring contours
Orientation	Rotation or directional repositioning of modular components	Accommodates different directional requirements
Scaling	Adjustment of module dimensions or proportions	Responds to differences in glyph proportions and available space
Selective modification	Partial alteration of the module while retaining identifiable source-derived features	Accommodates glyph-specific contours and internal spaces

Repetition establishes the common structural basis of the typeface by combining multiple instances of the basic module. This operation allows the relationship between the woven source and the resulting glyphs to remain visually traceable.

Orientation allows the module to respond to different directional requirements within a glyph. The same basic component can be rotated or repositioned to accommodate vertical, horizontal, or diagonal structures. Scaling provides an additional means of adapting the module to differences in proportion and spatial requirements among characters.

Selective modification is employed when repetition, orientation, and scaling alone cannot adequately accommodate the structural requirements of a particular glyph. In the Sokasi typeface, this operation involves partial adjustments to the module, including changes in the length, configuration, or arrangement of selected geometric elements. These modifications allow the component to respond to different contours and internal spaces while retaining identifiable angular and intersecting characteristics derived from the original woven reference. Selective modification is therefore interpreted as an adaptation of the constructional component rather than the substitution of an unrelated graphic form.

The documented development indicates that the module was not applied identically in every glyph. Repetition established the recurring visual basis of the typeface, while orientation and scaling allowed the module to respond to differences in direction, proportion, and spatial organization. In addition, selective modification was employed when the original module could

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not fully accommodate the anatomical requirements of a particular letterform. Such modification involved partial adjustment of the module's configuration while retaining recognizable angular and intersecting characteristics derived from the original woven reference. The significance of these operations lies in their combined role in maintaining a relationship with the selected sokasi structure while enabling the construction of different Latin glyphs.

Common Woven Module + Controlled Variation = Glyph-Specific Construction

Adaptation Across Different Glyph Structures

The application of the module across different glyph structures demonstrates the need to balance the identity of the source module with the formal requirements of individual Latin characters. The module establishes the common visual basis, while each glyph determines how that module must be organized. Figure 5 presents representative glyphs in which the module is adapted through differences in orientation, scale, and form.

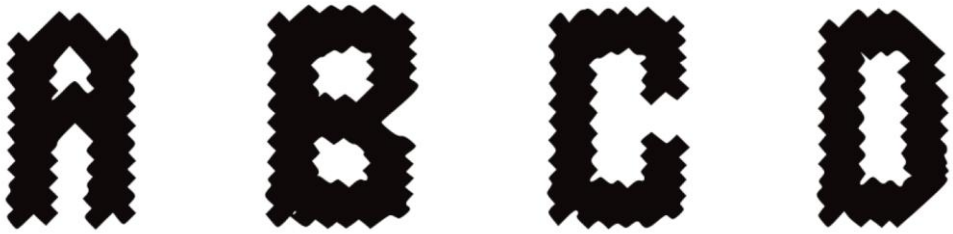


Figure 5. Representative Latin glyphs demonstrating variation in the orientation, scale, and modification of the *ulatan* module.

Figure 5 presents four representative uppercase glyphs, A, B, C, and D, illustrating how the selected woven-derived module is adapted to different Latin letterform structures. In the letter A, the recurring angular and stepped-edge elements contribute to the formation of two principal vertical structures, an upper enclosed space, and a horizontal connecting element. The letter B requires a more complex arrangement of modular elements to accommodate its enclosed forms and internal counters. In contrast, the letter C demonstrates an open contour in which the angular configuration is maintained without forming a fully enclosed structure. The letter D combines a relatively straight structural side with an enclosed configuration and an internal counter. These differences indicate that modular adaptation responds to the anatomical requirements of individual glyphs rather than reproducing an identical arrangement across the character set.

To clarify the relationship between the documented creative process and the resulting glyph structures, Figure 6 presents an analytical visualization based on the available design-development materials. The figure combines the abstracted woven module, original preliminary sketches, digital letterform development, and the resulting uppercase A. These components are arranged to illustrate the relationship between the source-derived geometric characteristics and the final letterform. The visualization is intended to support the analysis of modular construction rather than to represent a complete chronological record of every design operation.

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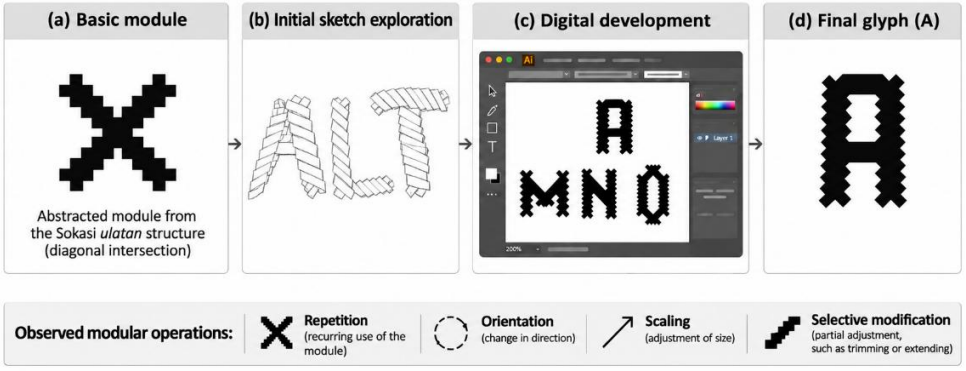


Figure 6. Analytical visualization of Sokasi typeface development showing (a) the abstracted woven module, (b) preliminary letterform sketches, (c) digital letterform development, and (d) the completed uppercase A glyph. Source: Author's analytical visualization based on Juniarta (2025).

Figure 6 illustrates the relationship between the selected woven-derived module and the development of the uppercase A. The preliminary sketches document the exploration of overlapping and directionally arranged elements resembling woven strips, while the digital development materials show how related angular and stepped-edge characteristics were incorporated into the typeface. The completed A glyph exhibits a structural arrangement characterized by two principal vertical elements, an upper enclosed space, and a horizontal connecting element. These characteristics demonstrate how the visual reference was adapted to meet the anatomical requirements of the letterform. However, the figure does not establish the exact sequence or individual contribution of repetition, orientation, scaling, and selective modification during the construction of this specific glyph. It therefore provides an analytical interpretation of the available design evidence rather than an exhaustive reconstruction of the creative process.

The comparison reveals two interrelated characteristics of the design: continuity of the source-derived geometric configuration and adaptation to glyph-specific anatomical requirements. The recurring diagonal and angular features establish a recognizable formal relationship with the selected *ulatan* structure, while differences in contour direction, internal spaces, and overall configuration distinguish individual letterforms. This relationship suggests that the visual identity of the module does not depend on the unchanged repetition of a single geometric shape. Instead, it is maintained through selected structural characteristics that remain identifiable across different glyph configurations.

The adaptation of the module involves a balance between maintaining recognizable source-derived features and accommodating the structural differences among Latin glyphs. The designer's use of repetition, orientation, scaling, and selective modification allows the geometric configuration to respond to different contours and internal spaces. However, the extent to which these operations preserve the module's identity is examined through qualitative visual comparison rather than predetermined geometric thresholds. The resulting glyphs therefore demonstrate different configurations of a shared constructional reference, although the precise sequence of individual transformations cannot always be established from the completed letterforms alone.

In relation to previous culture-based typeface research, the present study provides a more specific account of how a cultural visual element can operate as a recurring constructional component. Sari et al. (2022) demonstrate the use of Balinese craft characteristics as resources for typeface development, while Noordyanto et al. (2022) demonstrate the transformation of a culturally significant non-letter object into Latin typeface forms. The present study extends this

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direction by examining the controlled adaptation of a selected woven unit across different glyph structures.

System-Level Organization of the Sokasi Typeface

The modular approach becomes a typeface system when the same structural principle is extended across different categories of glyphs. The complete character set provides evidence for examining whether the recurring module and its variations maintain a recognizable visual relationship across uppercase letters, lowercase letters, numerals, and symbols. Figure 7 presents the developed character set.



Figure 7. Character set of the Sokasi-based Latin typeface.

Figure 7 presents the developed character set, comprising uppercase and lowercase Latin letters, numerals, and selected symbols. Visual examination indicates that the characters share recurring angular contours and stepped edges associated with the geometric configuration of the source-derived woven module. These characteristics establish a recognizable formal relationship across the typeface, although their organization varies according to the anatomical requirements of individual glyphs. Uppercase letters generally display more prominent structural configurations, while several lowercase forms retain closely related shapes with adjustments in scale or proportion. Numerals and symbols extend the same visual treatment beyond alphabetic characters through variations in contour arrangement and internal space. These observations suggest that system-level continuity is established through recurring formal characteristics rather than the identical repetition of a module across the character set. Table 4 summarizes the principal relationships identified among the different glyph categories.

Table 4. Formal Characteristics and Modular Relationships across the Sokasi Typeface System

Character category	Observable formal characteristics	Analytical implications
Uppercase letters	Angular contours, stepped edges, and glyph-specific internal spaces	Establish the primary formal vocabulary of the typeface

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Character category	Observable formal characteristics	Analytical implications
Lowercase letters	Related modular configurations with variations in size, proportion, and contour arrangement	Maintain formal continuity while presenting different degrees of differentiation from uppercase forms
Numerals	Recurring angular features adapted to numerical structures	Extend the source-derived visual characteristics to numerical glyphs
Symbols	Selective application of related contours and geometric configurations	Support formal relationships between alphabetic and non-alphabetic characters

The comparison reveals that formal continuity and glyph differentiation are related but distinct aspects of the Sokasi typeface system. Recurring angular contours and stepped edges contribute to a shared visual character, while variations in proportion, contour configuration, and internal space distinguish individual glyphs. Figure 7 also indicates that several lowercase characters retain structural configurations closely related to their uppercase counterparts. This resemblance contributes to formal continuity but also indicates that uppercase–lowercase differentiation is not equally pronounced throughout the character set. The observation is particularly relevant to the typeface's display-oriented character, where distinctive visual construction is emphasized. Nevertheless, the present analysis does not establish whether these similarities affect character recognition or reading performance. System-level consistency is therefore interpreted through observable formal relationships rather than standardized typographic measurements or empirically evaluated legibility.

This system-level interpretation can be situated within recent research on culturally informed typeface construction. Lumenta and Erlyana (2026) demonstrate how the structural characteristics of Batik Parang, particularly diagonal rhythm and modular continuity, can inform typographic anatomy and variable font development. Although their parametric approach differs from the modular construction examined in the present study, both approaches emphasize the adaptation of cultural visual structures rather than their application as surface ornamentation. In the Sokasi typeface, the recurring woven module establishes a shared visual basis, while variations in orientation, scale, and configuration accommodate the distinct structural requirements of uppercase letters, lowercase letters, numerals, and symbols. The consistency identified here is therefore understood as an observable relationship among glyph structures within the documented character set, rather than as an empirically measured perceptual outcome.

The system-level finding distinguishes the *Sokasi* typeface from a collection of individually decorated characters. In a decorative approach, cultural imagery may be applied selectively to otherwise unrelated letterforms. In the present design, the cultural source contributes to the constructional logic that connects the character set.

The cultural reference consequently operates at two related levels. At the glyph level, the module is adapted to construct individual characters. At the system level, the recurrence and controlled variation of the module provide a shared visual relationship across the character categories.

Sokasi as a Structural Rather Than Decorative Typographic Reference

The preceding findings establish that the principal contribution of the design lies in treating the *ulatan* as a source of modular construction rather than merely as a decorative motif. The distinction can be observed in the sequence through which the cultural source is transformed:

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Cultural object → *ulatan* → woven unit → design module → modular variation → Latin glyph → typeface system

The distinction between structural and decorative adaptation can be examined through the function of the cultural reference in the construction of a glyph. Structural adaptation occurs when a source-derived component contributes to the formation of the letterform's principal contours, directional segments, or internal spaces. Decorative adaptation, by contrast, involves the application of cultural imagery to an otherwise established letterform without substantially determining its underlying construction. In the Sokasi typeface, the selected woven configuration was abstracted into a graphic module that contributed to the development of the letterforms themselves. The resulting angular contours and recurring geometric characteristics are therefore interpreted as elements of glyph construction rather than as surface ornamentation applied to pre-existing letters. This distinction concerns the constructional role of the module and does not imply that the resulting typeface lacks decorative qualities.

The structural role of the woven-derived module can be traced through the relationship between the preliminary sketches, digital development, and completed glyphs documented by Juniarta (2025). The preliminary sketches show letterforms constructed from overlapping and directionally arranged components resembling woven strips. The digital forms retain recurring angular contours and stepped-edge characteristics while adapting their configurations to individual letter structures. In the representative uppercase glyphs, these characteristics contribute to the formation of external contours and internal spaces rather than appearing as independent patterns superimposed on completed letters. The available visual evidence therefore supports the interpretation that the woven reference informed the constructional organization of the typeface. However, the documentation does not establish every intermediate design decision or provide a comparative evaluation of an alternative decorative approach.

This interpretation can be situated within previous research on culture-based typeface development. Sari et al. (2022) demonstrate the potential of Balinese bamboo craft as a resource for digital typography, while Lumenta dan Erlyana (2026) examine the structural adaptation of Batik Parang principles into typographic anatomy through parametric design. The present study shares an emphasis on translating cultural visual characteristics into letterform construction but differs in its examination of a selected woven unit adapted through repetition, orientation, scaling, and selective modification. From a practice-based research perspective, Kaszynska and Kimbell (2025) emphasize the importance of examining the relationship between design activities, their conditions, and knowledge-producing outcomes. Accordingly, the contribution of the Sokasi study lies in documenting and analyzing how a craft-derived geometric configuration can operate as a recurring constructional resource across different Latin glyphs, while remaining responsive to their individual anatomical requirements.

This finding provides a case-specific account of how woven craft can function as structural design material in culture-based typeface development. It does not propose that the *ulatan* constitutes a pre-existing typographic system or that the procedure can be generalized to all cultural sources. Rather, it demonstrates one documented pathway through which a selected woven unit can become a recurring component within a Latin typeface system.

Typographic Applications

The developed Sokasi typeface is presented through selected digital mockups, including a printed graphic composition and product packaging. These examples illustrate how the distinctive angular and stepped-edge characteristics of the letterforms can be incorporated

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into different compositional contexts. The applications demonstrate the intended use of the typeface as display typography in prominent textual elements rather than as extended body text. Figure 8 presents the selected digital mockups documented in the original design project (Juniarta, 2025).



Figure 8. Digital mockups featuring the Sokasi display typeface: (a) printed graphic composition and (b) product packaging. Source: (Juniarta, 2025)

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The selected mockups illustrate the role of the Sokasi typeface as both a carrier of verbal content and a prominent visual element within graphic compositions. In the printed composition, the distinctive letterform structure contributes to the visual emphasis of short textual elements. In the product packaging mockup, the typeface introduces a contrasting typographic character within the overall visual arrangement. Across these applications, recurring angular contours and stepped edges remain identifiable despite differences in compositional context. These observations suggest that the source-derived formal characteristics can be retained when the typeface is incorporated into different display-oriented layouts. However, the examples do not establish whether these characteristics improve readability, visual hierarchy, or audience recognition in actual use.

These digital mockups represent proposed visual applications rather than physically implemented or commercially produced designs. They do not provide empirical evidence concerning readability, legibility, audience preference, cultural recognition, or communication effectiveness. Such outcomes would require evaluation involving users or audiences and remain outside the scope of the present study. The mockups therefore serve as visual demonstrations of potential applications rather than evidence of the typeface's functional performance. Within the documented design trajectory, they represent the transition from the completed typeface system to its proposed use in visual communication. The applications therefore serve as the final stage of the documented design trajectory:

Cultural Visual Source → Structural Abstraction → Modular Construction → Typeface System → Visual Communication Application

Together, the selected mockups extend the visual documentation of the Sokasi typeface beyond its isolated glyphs and character set, completing the design-development account examined in this study.

CONCLUSION

This study demonstrates how a selected geometric configuration derived from Balinese sokasi weaving can function as a constructional resource in the development of a Latin display typeface. The findings show that the diagonal intersecting characteristics of the ulatan structure

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were abstracted into a recurring graphic module and adapted to the anatomical requirements of different Latin glyphs. Through repetition, orientation, scaling, and selective modification, the module contributed to the formation of distinct letterform configurations while retaining identifiable relationships with the original woven reference.

At the typeface-system level, the recurring angular and geometric characteristics establish visual continuity across uppercase and lowercase letters, numerals, and symbols. However, consistency is understood as a qualitative relationship among formal features rather than as evidence of standardized typographic metrics or empirically demonstrated character recognition.

The principal contribution of this study lies in articulating how a culturally derived woven structure can be transformed from a visual reference into a modular principle for letterform construction. Rather than reproducing sokasi patterns as decorative elements, the design incorporates selected structural characteristics into the formation of the glyphs themselves. This contribution provides a case-specific account of culture-based typeface development through practice-based design research.

The study is limited to the documented creative process and qualitative visual analysis of the resulting typeface. The presented applications are digital mockups, and no empirical evaluation of readability, legibility, cultural recognition, or communication effectiveness was conducted. Future research may extend these findings through systematic examination of typographic proportions, comparative analysis of modular construction, and user-based evaluation of the resulting display typeface.

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