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In Art Design & Cultural Heritage

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Empowering Local Mind  
In Art Design & Cultural Heritage

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# Designing Jawi Typeface to Enhance The Quality of Modern Design

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**Abstrak** -The use of Jawi script is mandatory on billboards and signage especially in the state of Kelantan and Terengganu. The idea of having Jawi script on billboard and signage is to uplift the old Malay script and also by employing Jawi script it will nurture Islamic spiritual sense among Malay. However the Jawi typeface that is displayed on the advertising media (billboard, poster, bunting) normally do not complement the visual content, hence making jawi script outdated. This is because of limitation on the choice of typeface that is available for designer to complement Jawi script with modern design. The closest to Jawi typeface available is in Arabic setting which doesn't include letters such as "cha", "pa", "ga", "va" and "nya". By designing a modern sets of Jawi typeface, it is hope that consumer will not only read the content (message, images, graphic) on the advertising media but also appreciate and realise the importance of Jawi script in context of Malay heritage.

**Keywords:** Jawi Script, Typeface and Modern Design.

## 1. INTRODUCTION

Jawi script symbolizes the sovereignty of the Malay community. Since the days of British rule in Tanah Melayu in early 1948, the Romanized alphabets had become increasing popular and Jawi had declined drastically. Moreover, Akta Bahasa Kebangsaan 1963 or the National Language Act 1963 has replaced the use of Jawi Script with Roman type. As a result, majority of young generation especially Malay in the 20<sup>th</sup> century could not read Jawi script, let alone understand its meaning. Today the usage was also believed to be enormously religious where normally you can found it on Islamic school textbook, signage system in mosque and Muslim tombstone. Beside that, Jawi script also can be found on road signage, shop signage and billboard in Kelantan and Terengganu.



Fig. 1 Billboard in Kelantan

We argue that the decline of Jawi usage among Malays is because the lettering is regarded as old fashioned and limited only for Malay community.

## 2. ISSUES

This research attempts to dismiss a stereotypical view which claims that Jawi script is rigid and monotonous and that it fails to appeal younger generation. Because of that, most of the *Jawi* script that are found in advertising media generally focuses on the aspect of readability and legibility instead of aesthetic and emotional appeal. Unlike roman lettering which contains unlimited styles, *Jawi* script on the other hand only has six styles which sometime can be difficult for user to apply them on many occasions. Thus if no preemptive measure were taken to revive *Jawi* Script usage in modern setting, perhaps this particular Malay heritage may someday become obsolete and end up like other ancient scripture like the Cuneiform of Sumerian and the Hieroglyphic of Egypt.



Fig. 2 Arabic Calligraphy

### 3. OBJECTIVES

From the current research findings till date, there is no classification of style existed in Jawi script. Therefore, the study is aiming to overcome the situations, which seems to deter the value of Jawi script. The purpose of this study is to analyze the potential from the innovation of experimentation on typeface as an alternative to revive the *Jawi* script. This project focused on the aspect of aesthetic and how the modern design of Jawi typeface can be accepted in the modern world.

### 4. METHOD

According to Teal Triggs (2003), experimental typography is an attempt to reveal some new ways to influence the development of new visual and theoretical vocabulary. Type design is not only about the way in which individual letterforms are constructed; it also involves the systematic application of these elements across a set of characters.

In order to design a modern set of Jawi typeface, its letterform was tailored to meet the prospect of modern design. Therefore this new Jawi typeface was designed by manipulating the Roman typeface. By using vector design tool, a method called Deconstruction and Reconstruction (Fig. 3) was conducted to test the possibility of transforming the Roman typeface to Jawi letters. The process involved three levels: 1) breaking the letterforms into smaller parts; 2) matching and combining the broken parts; 3) manipulating the parts to form a new style. The final output of this project is a multiple design of new Jawi typeface.

### 5.1 Deconstruction process

This process involved several techniques (separating, selecting and matching) the Roman alphabet (font sets) into single unit (typeface). After that, the single unit will be analyzed to match the characteristic of Jawi letter. For example by using matching technique, the Roman letter **J** can be considered as comparable to Jawi letter “Lam”.

### 5.2 Reconstruction process

This process involved reconstructing (rotating, reflecting, cutting & removing, combining and pulling) the selected roman type to form Jawi letterform.

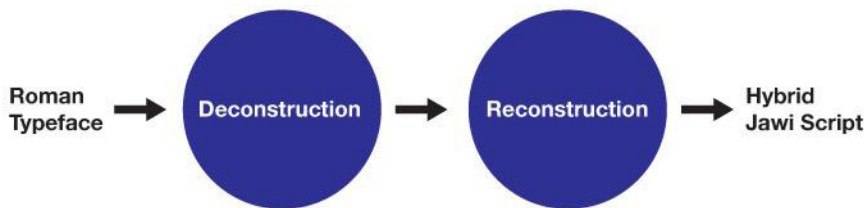


Fig. 3 Deconstruction & Reconstruction

#### Basic Idea & Concept



Fig. 4 Examples of basic idea & concept

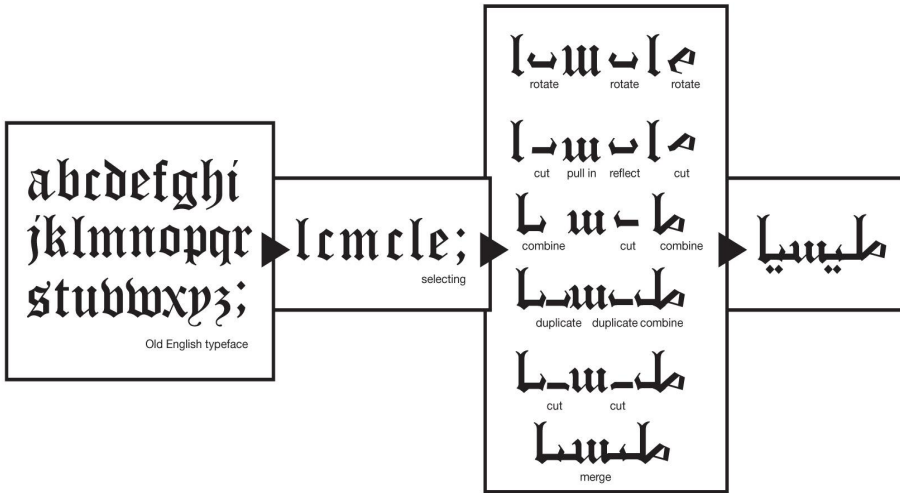


Fig. 5 Example of the process of Manipulating Roman Alphabets to Jawi Script

ا	ا				
ب	ب	ب	ب		
ت	ت	ت	ت	ة	
ث	ث	ث	ث		
ج	ج	ج	ج		
ح	ح	ح	ح		
خ	خ	خ	خ		
ځ	ځ	ځ	ځ		
د	د				
ذ	ذ				

ر	ر				
ز	ز				
س	س	س	س		
ش	ش	ش	ش		
ص	ص	ص	ص		
ض	ض	ض	ض		
ط	ط	ط	ط		
ظ	ظ	ظ	ظ		
ع	ع	ع	ع		
غ	غ	غ	غ		

ڦ	ڦ	ڦ	ڦ		
ق	ق	ق	ق		
ښ	ښ	ښ	ښ		
ک	ک	ک	ک		
ګ	ګ	ګ	ګ		
ل	ل	ل	ل		
م	م	م	م		
ن	ن	ن	ن		
و	و				

ه	ه	ه	ه		
لا	لا	لا			
و					
ي	ي	ي	ي		
ن	ن	ن	ن		

Fig. 6 Example of modern set of Jawi Typeface from Bauhaus typeface



Fig. 7 Example of multiple design Jawi Typeface to form the word Malaysia.

## 5. FINDINGS

The multiple design of Jawi typefaces which were produced has been described to revive and elevate the image of Jawi script among public. By exploring the deconstruction and reconstruction method, a new form of Jawi typeface has been developed and further can be commercialized to complement modern and contemporary design. Furthermore, the integration between the Roman type and Jawi script has also tremendously creating a new form of typographic art.

## 6. CONCLUSION

The research has created a multiple design of new Jawi typeface that can be used to compliment modern design. In relations to this, the Jawi typeface can be promoted throughout the mainstream yet at the same time elevate appreciation and awareness among Malays on the beautiful creations of Jawi script.

By creating the multiple design sets of Jawi typefaces, it can be used as a new medium of communication. It also can be extended as a decorative element in various kinds of art forms like textile, fine metal, architecture, ceramic, etc. In conclusion, it is hoped that the Jawi typeface will begin to enjoy a revival.

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