



## **A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung**

**Dhika Mega Pratama, Kankan Kasmana**

Desain Department of Universitas Komputer Indonesia (UNIKOM)  
Jl. Dago (Ir. H. Djuanda) No. 160-162 Bandung 40132  
dhika@email.unikom.ac.id

### **ABSTRACT**

Culinary in Indonesia is diverse and has its own characteristics according to the region of origin. One type of traditional culinary in the city of Bandung is a snack that is easily found and well known, namely Cimol. One of the places where Cimol traders sell their products is Pasar Minggu Monju (Monumen Perjuangan). In selling their products, Cimol traders usually use carts equipped with text or writing that is included in vernacular typography. This is quite interesting to study with the main principles of typography because vernacular typography is made manually. This study aims to see whether vernacular typography is in accordance with the principles of typography. the results of this study are the author's opinion regarding the typography on the cilok merchant's cart which apparently still maintains its identity as a street vendor, especially in the city of Bandung.

Keywords: Bandung; Cimol; Monumen Perjuangan (Monju); Vernacular Typhography.

### **INTRODUCTION**

Indonesia is a country with a wide variety of cultures and traditions. This affects the diversity of artifacts and traditional products, especially culinary products. Culinary products in Indonesia are well known in the world because they have ingredients derived from natural spices with cooking techniques in accordance with traditional customs. Culinary in Indonesia has different forms and ingredients following the availability of ingredients in the area of origin, so that culinary can be a reflection of cultural identity (Utami, S. 2018). According to Yuni Maharani in her research, culinary in Indonesia can be grouped into two types, the first is heavy meals, including side dishes such as rendang, soto betawi, and liwet rice. While the second is light meals covering snacks or snacks such as serabi, onde-onde, and kue pukis (Rahmawati, U. 2014). Currently, cultural and culinary developments are very rapid, so that many culinary delights from other countries enter Indonesia, especially snacks or snacks. Even so, Indonesian



# A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung

Dhika Mega Pratama, Kankan Kasmana

---

traditional snacks can still compete and are often found in traditional markets. Especially traditional markets in the city of Bandung.

According to Timoer Fc. Traditional markets are markets that have a process of buying and selling goods or services by bargaining methods and are located in kiosks, los, or tents managed by the government in collaboration with the private sector (Timoer Fc, 2019). One type of traditional market that is quite crowded in the city of Bandung is the Sunday market. This is because the Sunday market always appears in the city center and car freeday area so that many visitors come. In addition to shopping, many visitors exercise, or take a leisurely walk. One of the crowded Sunday markets in the city of Bandung is the Monument of struggle Sunday market or abbreviated as monju. In Syarifudin's research mentioned that the monju Sunday market is the largest Sunday market in the city of Bandung with 1,300 traders (Syarifuddin, D. 2018). No wonder the monju Sunday market is always packed with sellers and buyers every week.

From the results of the author's observations, at the Monju Sunday market there are many types of traditional snack traders, but the easiest to find is fried snacks. Therefore, the author chose one type of traditional fried snack as the object of his research, namely Cimol or aci digemol. This type of snack is one of the traditional snacks typical of the city of Bandung which has been known for a long time. (Solihat, A. 2016). Although Cimol is made from simple traditional ingredients, it is quite popular because Cimol has a fairly cheap price and can be easily added with various spices such as peanut sauce or dried spices. There are various ways of selling it, some have started to be marketed online and many are still sold directly on the side of the road or in crowded places such as the Sunday monju market. Cimol peddlers found at the monju Sunday market usually use carts or wheels with writing on the glass of the cart as shown in Figure 1.



**Figure 1** Cimol Seller  
Source: Author Document



# A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung

Dhika Mega Pratama, Kankan Kasmana

---

Despite the rapid development of technology, especially printing technology, cimol vendors in Monju Sunday market still use the conventional way by using vernacular typography. This is interesting to the author because hawkers still preserve conventional designs and look more traditional when using vernacular typography. Therefore, this research is made to find whether the vernacular typography used by this cimol vendor is in accordance with the main principles of typography such as readability, legibility, clarity, and visibility. So the author will analyze one of the samples of cimol vendors in the monju Sunday market by applying the main principles of typography. This research aims to find out whether the vernacular typography used on the gerobak of Cimol traders still follows the principles of typography. The data used is obtained from field observations and also literature from studies that have the same object and discussion.

## METHOD

Primary data was collected from a field visit to Monju Sunday Market near Gasibu Bandung. Secondary data was obtained from literature study. The data was then analyzed using typography theory to obtain answers to the research problem.

## RESULTS AND DISCUSSION

### A. Cimol Vendors in Monju Sunday Market

From the author's observation in Monju Sunday market, besides Cimol vendors, there are many other types of hawkers. This shows that the Sunday market has become a battlefield for hawkers and must be able to compete in attracting the attention of visitors. Cimol vendors in Pasar Minggu only use carts or wheels as their main selling tool, which serves as a means of transportation and as a facility to sell and cook Cimol. Actually, the wheel is a common tool used by street vendors and has become one of their characteristics. According to Permadi (2007), street vendors come from the number of cart wheels plus the number of legs of the trader, so they are called having five legs and are called street vendors or PKL. Because Cimol vendors are located in the Sunday Market and operate every Sunday with limited time, it is an advantage because the carts are very easy to move from place to place, the carts are easy to carry when coming and also when going home do not need to install and dismantle like traders who use tents. As in Figure 2 where traders must install and dismantle the tent if the operating hours are over.



Copyright (c) 2021 Dhika Mega Pratama, Kankan Kasmana

# A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung

Dhika Mega Pratama, Kankan Kasmana

---



**Figure 2.** Install and dismantle the tent  
Source: Author Photograph

With the ease of Cimol traders and other traders who use carts to move, there are some traders who continue to sell around the Monument of Struggle even though the Sunday Market hours are over. Although this is a positive thing for traders, it can be a problem for public space because it can cause congestion. According to Sudarisman, I. (2018) unorganized street vendors can cause congestion and also crowding for road users because of the narrowing of the road. Therefore, it is better if traders who use wheels, especially Cimol traders, can sell in locations that are safer and do not interfere with public spaces such as food courts (one-stop snack centers).

## **B. Vernacular Typography on Cimol Merchant Carts**

There are many definitions of vernacular typography, one of which states that vernacular typography is an ethnic alphabet created from local wisdom in Indonesia by showing a traditional impression (Haswanto. 2013). Meanwhile, according to Murtono (2014) vernacular typography is a new letter inspired by everyday things that exist in a region, so that it can create a unique local identity. Therefore, vernacular typography usually has a distinctive impression. But when viewed from the process of designing and making this vernacular work can be divided into 2 types, namely typography techniques and lettering techniques. According to Phil Naines in the book *Fonts and Typography*, lettering techniques are manual works by hand and conventional equipment such as chisels, brushes or markers that are made specifically without the intention of mass production or repeated use.



# A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung

Dhika Mega Pratama, Kankan Kasmana



**Figure 3.** The difference between typography and lettering techniques  
Source: Author Photograph

For example, the typeface used on Cimol carts is considered typography because it is not made specifically for Cimol vendors, but is widely used by other food vendors. In contrast, the example in Figure 3 is handwritten and may be a new character that is different from existing fonts. However, according to the author, these two types of writing are still included as vernacular products because they still contain ethnic elements and are characterized by local wisdom. The vernacular typography used on the Cimol merchant cart can be seen in Figure 4, using a sticker technique that is usually already available letters A to Z with various sizes adjusted to the size of the media to be pasted. The shape may be homemade but the color is usually limited according to the availability of stickers.



**Figure 4.** Vernacular typography on cimol vendor carts  
Source: Author Photograph



# A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung

Dhika Mega Pratama, Kankan Kasmana

---

The CIMOL text has two colors: pink for the text color and white for the outline color. Because it uses stickers, the color of the text will always have a solid color, unlike in Figure 3 which uses brushes and paints so that it can have gradation colors. The writing uses capital letters and a large size and fills the field, namely the top glass on the cart. Cimol vendors in Monju Sunday Market, in general, use this form of typography and carts.

## C. Typography Principles Analysis

To analyze vernacular typography on Cimol merchant carts, the author uses typographic principles including legibility, readability, visibility, and clarity. In the book *Typography in design sihombing* (2015) explains legibility is the level of ability of letters to be recognized and read. Meanwhile, readability is the ease of a series of letters in a typographic design to be read. Meanwhile, according to Ekawardani (2012) visibility is the level of ease of text or letters to be read at a certain distance and clarity is the level of ability of a text or letter used to be read and understood by the reader. Table 1 is a discussion of vernacular typography on Cimol merchant carts.

## CONCLUSION

Vernacular typography has become a characteristic and identity for street vendors, especially traditional snacks at Pasar Minggu Monumen Perjuangan. Although currently technological advances in the field of printing are very advanced and have entered an age where everything is digital so that we can make designs easily, this type of typography can still exist and is still widely used by traditional hawker traders. The vernacular typography used in traditional snack vendors at the Monument of Struggle market greatly affects the image of traditional specialties, especially in Cimol traders, although there are some points that are lacking in typographic principles such as inconsistent spacing and colors that do not match the product, but it is enough to provide information that the type of snack offered is Cimol which is a traditional snack typical of the city of Bandung.



# A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung

Dhika Mega Pratama, Kankan Kasmana

Table 1. Typography Principles Analysis

			
<i>Legibility</i>	<i>Readability</i>	<i>Visibility</i>	<i>Clarity</i>
<p>The typography on the Cimol merchant's cart can be read easily because it has a thick type weigh. This is also helped by the color used, which is pink in the writing and white on the outline that makes the writing on the cart very contrasting, especially this writing is installed on clear glass.</p>	<p>The typography on the text can still be read easily. Because the text on this cart is only one word, although the distance between letters is quite tight, it is helped by the outline. However, if measured, the distance between the letters looks inconsistent. For example, the distance between the letters C and I looks more free than the distance between the letters I and M. This might be caused by the manual installation process by hand without the help of measuring tools. Although the typeface is decorative, it does not really affect readability.</p>	<p>The typography on the Cimol merchant cart can still be read and seen well even though it is seen from a distance of 8 meters. This is influenced by the color of the outline and the thick typeweight. However, if it is more than that, there is a possibility that it will not be seen clearly because the colors used are light colors and the text is installed on clear glass. Visibility of this text will also be greatly affected by light.</p>	<p>When viewed from the shape of the text and the white outline effect, it does not represent the product offered, Cimol. In addition, this type of text is also used by other vendors in the Sunday market area, such as pukis and wet spring roll vendors. The color used is also not able to represent the taste or seasoning used in the Cimol. But this writing can give a traditional impression and add to the characteristic of Cimol snacks is a traditional food typical of the city of Bandung.</p>
<b>Font Classification</b>		<b>Effect</b>	<b>Colour</b>
Decoratif font		<i>outline</i>	Outline: White Text: Pink



# A Study of Vernacular Typography on Traditional Snack Vendors in Monju Sunday Market Bandung

Dhika Mega Pratama, Kankan Kasmana

---

## REFERENCES

- Utami, S. (2018). Kuliner Sebagai Identitas Budaya: Perspektif Komunikasi Lintas Budaya. *CoverAge: Journal of Strategic Communication*, 8(2), 36-44.
- Rahmawaty, U., & Maharani, Y. (2014). *Pelestarian budaya indonesia melalui pembangunan fasilitas pusat jajanan tradisional jawa barat* (Doctoral dissertation, Bandung Institute of Technology).
- Timoer, F. C., & Trenggana, A. F. M. (2019). ANALISIS PERBANDINGAN KARAKTERISTIK PASAR TRADISIONAL DAN PASAR MODERN DITINJAU DARI STRATEGI BAURAN PEMASARAN DI KOTA BANDUNG. *Jurnal Ilmiah MEA (Manajemen, Ekonomi, & Akuntansi)*, 3(3), 86-100.
- Syarifuddin, D. (2018). Pasar Tradisional Dalam Perspektif Nilai Daya Tarik Wisata. *Jurnal Manajemen Resort dan Leisure*, 15(1), 19-32.
- Solihat, A., Hakim, L., & Setiawati, S. D. (2016). STRATEGI PRODUK CILOK KENYAL KENYOL DALAM MENINGKATKAN PENJUALAN. *Jurnal Ecodemica: Jurnal Ekonomi, Manajemen, dan Bisnis*, 4(2), 242-249.
- Putra, K. S. (2014). Produk Convivial Society Indonesia. *Jurnal Ilmiah Sains & Teknologi*, 8(1), 11-24.
- Akbar, T., & Raden, A. Z. M. (2016). TIPOGRAFI VERNAKULAR PADA WARUNG TENDA KAKI LIMA DI JAKARTA. *Jurnal Dimensi DKV Seni Rupa dan Desain*, 1(2), 175-183.
- Permadi, Gilang. 2007. *Pedagang Kaki Lima: Riwayatmu Dulu, Nasibmu Kini*. Jakarta: Yudhistira
- Sudarisman, I. (2018). KAJIAN PEDAGANG KAKI LIMA DI TAMAN TEGALEGA, BANDUNG, JAWA BARAT. *Arsir*, 1(2), 161-174.
- Haswanto, Naomi. 2013. The Local Genius Typography as a Source of Idea for Latin-based Typeface Design in Visual Communication Today. *Visual Art & Design*, 4 (2).
- Rustan, S. (2013). *Font And Tipografi*. Gramedia Pustaka Utama.
- Sihombing, Danton. 2015. *Tipografi Dalam Desain Grafis*. Jakarta: PT. Gramedia Pustaka Utama. H.125
- Ekawardhani, Y. A., & Natagracia, G. (2012). Kajian Prinsip Pokok Tipografi (Legibility, Readability, Visibility, Dan Clarity) Pada Poster Film Beranak Dalam Kubur the Movie Dan Jelangkung. *Visualita*, 4(1), 266957.

