

Visual Communication Morphology Study in Stall Banner of Street Vendors in Lamongan

Gema Arifrahara
Departemen Desain Interior
Universitas Komputer Indonesia
Bandung, Indonesia
gema.arifrahara@email.unikom.ac.id

Abstract—The tent stalls are one of the small merchant businesses in Indonesia to survive the current economic hipness. Migrating to the city by opening a large roadside field is a trader's strategy to get customers. This research aims to discover the uniqueness of street vendors through visual analysis of visual identity as a symbolism of resistance to modern visual development. This research pays more attention to the visual side, especially in the banner of the tent stall typical of Lamongan, East Java. The method used in a qualitative descriptive that took 50 samples of tent stalls of visual form or morphology materialized. The results of this research indicate the power of visual identity with morphological forms that are depicted realistically in the banner of Lamongan's tent stalls. The distinctive visual identity of each banner of the typical tent stall of Lamongan has existed since the beginning of the regional traders came to town. To date, it remains preserved and maintained as a form of identity as well as a form of resistance to modern commercial visuals. The results of this research became one of the sources of a study highlighting the distinctive vernacular of Lamongan to know the visual development of a country.

Keywords—Visual, Morphology, Tent Stalls, Visual Identity

I. INTRODUCTION

Indonesia is rich with cultures including culinary culture. One of the famous culinary is Pecel Lele or seafood (seafood) which is a folk dish that is suitable to the tastes of Indonesian people. Pecel Lele and seafood are famous as a typical street dish of five legs that are sold on the way and only at night. Although it seems less hygienic because it is sold in roadside tents with sidewalk surface base but still crowded at night. Previous research focuses on hygiene in the management of street culinary that concludes that the very needs of the trader from the following customers to the knowledge of food hygiene [1]. The culinary of this street has known since the time in the generations conducted by merchants generally come from the area of Lamongan, East Java.

This study more focused on the visual communication related to visual morphology which is the basic form of visual identity in the banner media that serves as a tent cover screen or the privacy limit of end also tool Identity. Visual morphology is part of the form of disclosure of the visual language [2]. This is important because the visual identity contained in these five-foot banners has a visual uniqueness by combining elements of traditional and modern elements in a single space. Discussion of this problem is very rare when the characteristic is found only in this country and still strong survive until now.

In a previous study conducted by (Wardani, Susandari & Wahyurini, 2013)[3] emphasized how visual identity in visual

banner paintings of street stalls can be one of the distinctive features that can be used as one of the supporter's Tourism industry, especially in Surabaya. The study positioned the object as one part of the tourism industry, especially in Surabaya. The banner painting is a work that has been hereditary used as a cover of the entire side of the tent as well as an information instrument or the identity of the type of dish offered by each tent stall. Other research is also related to street traders who have a good brand to be a tourist attraction, especially in Tainan in Taiwan [4]. In previous research showed the role of street food as a tourism commodity that became one of the added value of a place. This research focuses more on the role of visualization and in the flow of visual communication can be formed from the visual display in the banner of the tent stalls.

From the functioning of vernacular painting in the banner retained because it has a technical advantage such as glass painting [5], among them is fabric base material it will avoid reflections from the light of vehicles or street lamps. Besides, the effect of the basic color of white cloth has light effects such as lanterns from the lights hung above. This will provide a contrasting effect, so it draws attention to the rider. Spotlight colors Add to the appeal of the banner because of the visible color contrast of bright colors even in the dark of the night.

Globalization has been happening in all sides of life and it raises gaps especially in developing countries. The inclusion of global-themed foods becomes a competitor that shifts local food. In other studies, it was revealed that street food was the local community's move against global food, although it was a different view because it came from a low capital to be intended for the lower middle-class community [6]. The interesting thing on street traders, especially merchants from Lamongan that scattered in major cities in Indonesia remain consistently maintain a distinctive and unique visualization in the banner stall of his tent. Already 50 years more visual concept and visualization and technology used unchanged and retained.

One of the functions of identity in brand strategy as a special mark that distinctive and deliberately made to distinguish from its competitors. The identity used by street vendors not in the form of logos or brand images, but rather through writing, distinctive typography that has different fonts and decorative creations. It is also through the paintings of several living animals that will be served as a differentiator element with other street vendors. Color, layout, and other visual elements used with a vernacular approach by a painting artist who has been known and trusted in creating a banner painting typical of Lamongan street food.

This study conducted to uncover visual communication contained in visual morphology of painting as visual identity as a form of visual communication that has been done in generations by street traders, especially in Indonesia as a research case study in the city of Bandung. The purpose of this disclosure is to know the depth of visual that formed on the banner painting of street food tent as a communication effort made by street vendors to its target audience.

The method in the study used qualitative and samples of random research to some street merchant tents in Bandung. The method is taken to visually observe the morphologist and see the visual communication that awakens from the vernacular visual artifact. The result of this research is a fact related to the development of visual literacy that exists in Indonesian society that is still used as a tool and how to do visual communication.

The development of culture currently exists especially in Indonesia is dominated by global culture. An acculturation affects the development of the design, especially in visual communication. Culinary is one of the symbols of global civilization such as; McDonald's, KFC, Wendys, Bento, Pizza Hut, and others. However, the local culinary culture still favored one of them *pecel Lele* is a form of resistance from the suburbs on the development of urban culture. The form is visualizing in the banner of the tent stalls on the street side every night. The morphological characteristic of the image form provides a communication aspect aimed at attracting attention which is also a form of identity communication specifically to the fans.

Cultural developments include all aspects of community life including food. Previous studies shown that the formal and informal sectors in Indonesia have not been firmly regulated by the Government, so strong the two factors are adjacent [7]. The name *Pecel Lele* originates from the regional nomads from Lamongan who came to Jakarta. *Pecek* is a previous name that means a side dish that is pressed (*Penyet*) or flatten (*Geprek*) that is given *sambal* on or off. In Jakarta there is a food known as '*Pecak*', then to distinguish traders change their name to '*Pecel*' [8].

There are several waves in the urbanisation of Lamongan merchants to Jakarta or to other major cities with certain reasons including; The first migration carried out by traders from 1965 to 1966. This was due to the emergence of political issues following the events of the G30S/PKI whose access was the arrest of followers and members in the pockets of the Indonesian Communist Party. The other reason is because some of the land in Lamongan is hard infertile and unproductive so that it encourages its inhabitants to choose migration outside of Lamongan. The second urbanization of the wave is from 1970 to 1980, which is after the return from the first wave which brings a very satisfactory result, inviting other people to do the same. The third Wave is the year 1998 when Indonesia is struck by a multidimensional crisis that makes a wider distribution map covering cities throughout Indonesia because Jakarta city is already dense [9].

According to Wahyudi [10] It is said that most of the merchants of *Pecel Lele* and seafood in the chain area form the organization and its own groups which aims to support the business operations undertaken. Mutual support and furthering is a motive maintained by the nomads of

Lamongan. The relationship of a village kinship from generation to generation makes the trader determine its own operating area. Some areas of operation such as citizens of Siman Sindurun Sub-district ruled Jabodetabek, residents of Maduran ruled Makassar, Sulawesi, residents of Kedungpring conquered Timika, Papua, and the citizens of Jabung control Maluku and Tidore.

The network trading system of *Pecel Lele* and seafood is not in the cantilage but on the entire operating system on its trading pattern. In modern systems better known as *frenchise*, this modern system is applied to traders *pecel Lele* and seafood traditional from the preparation of raw materials and cookware, cuisine menu, table layout in the interior of the tent and lamps, to the exterior form of tent including the banner *Pecel Lele* and Seafood.

The creation of banners done by one worker to have the same quality results. Generally, merchants ordered a direct identity banner to Lamongan although had to wait for a long time due to many orders from different regions. There are also traders who turn the profession into the artist banner identity *Pecel Lele* and seafood as done by Hartono di [11] is an identity banner painter Soto and *Pecel Lele* and seafood Lamongan in the Bekasi area. The paintings are made manually by promoting the quality of cotton tetoron fabric to the type of screen printing paint and amplifier paint (*binder*) that can last up to five years.

Identity banner painters generally work with two approach techniques for drawing and illustration animals using a temporary manual technique for writing using technical screen printing. The technical maintained not to come out of the *Pakem* traditions. The composition and color made with no exit from this *pakem* to maintain the consistency of the paintings in the visualization of the identity banner of *Pecel Lele* and seafood [12].

The inhabitants of Lamongan regency have an agricultural livelihood of about 55.84%, 18.01% are traders, and in the service sector 10.35% the rest in other sectors [13]. The trader profession is one of the many interest that is as a merchant *pecel Lele* and Seafood *Dikota-kota* big in Indonesia.

The people of Lamongan have strong ties to tradition and philosophy. Historically, people's lives were known to be very religious because they maintained and maintained their ancestral heritage. One of the traditions in Lamongan is a tradition of drinking, which made the first time a woman's party to the male. This tradition based on the historical narrative on the marriage history of King Hayam Wuruk's sons, Raden Panji Laras and Raden Panji Liris, which were spoken by the daughter of King Wirosobo as quoted on the cultural site at lamongankab.go.id, 2016 [14]. The tradition of Lamongan is a blending culture between Hindu religion and Islamic religion. Lamongan was one of the areas under the rule of Majapahit Kingdom before the advent of Islam, so the process of cultural assimilation occurred by adjusting some traditions that remain done by the current generation.

Historically there were three phases of culture affecting the cultural development in Lamongan. During Hindu-Buddhist inscriptions were found mainly during the time of King Airlangga and King Hayam Wuruk. Continued in the period of Islam began to grow the development of writing and oral cultures such as the manuscript *Badu Wanar* and *Serat*

Yusuf in the time of Sunan Dradjad. At the time of the Dutch VOC, Lamongan became one of the strategic areas so that he made the Treaty of Giyanti during the time of Raden Tumenggung (inscription, 2013) [15].

II. METHOD

The technique and method will refer to the logic aspects in a descriptive look objectively to the artefact of the study and its relation. The qualitative aspect of an object is an indicator of data findings as a cornerstone in the analysis.

Data collection conducted by referring to field studies with case studies in the city of Bandung with direct observation of 50 respondents visualizing tent stalls as objects of study and interviews involving owners of 6 owners. Also, samples taken online via the Internet from several regions in Indonesia as much as 50 visual samples. The observation time conducted for three months from 10 March 2019 until 5 May 2019. Qualitative measurements through extracting data sources through interviews on several sides both users and creators as well as audiences.

The collection of data through in-depth interviews is done to painting artists and some people who have experience of culinary development pecel Lele and seafood. Besides the search for literature that has a relationship with the development of tradition and culture related to street culinary culture. Historical search is also done in knowing the chronology aspects that make up the artefact of the object during this time.

III. RESULTS AND DISCUSSION

Visual morphological release in the objects of the identity of Pecel Lele and seafood grouped based on several visual components including; Layouts, typography, images (illustrations), lines and colors, layouts or layouts are a composition of some visual aspect forming elements can be seen in Figure 1.



Fig 1. Picture Layout Banner of Pecel Lele (personal document. 2019)

The composition of the layout appears symmetrical with a flashlight composition or an abstract line of the middle folds into a equilibrium point. This middle pattern when the number of components of an image is odd then there is one animal that in the middle of the animal component is a catfish as the picture emphasis or the main part can be seen in Figure 2.



Fig. 2. Pictures of seafood Identity banner Layout (Lamongan Printing 2016)

While when the image component is even numbered, each piece gets the same balanced composition. Layout type has a similarity character because it puts each component in the same position and composition.

Typographical elements or writings are placed at the top and as emphasis because they are inherently verbal messages to an audience. The power of typography reflected in the typeface is a bold, sturdy character. Its position is divided into two parts; The main section (headline) contains the message of culinary type namely ' Pecel Lele and Seafood '. Strong characters are reflected in the ' Bold ' or thick and slub-type family of letters can be seen in Figure 3.



Fig 3. Pictures main typeface type slub serif (personal document. 2019)

Another typeface is an all caps that fills a space that is a complement to the content of the message generally containing the dishes offered or the identity of the owner as an additional message can be seen in Figure 4.



Fig 4. Pictures Typography typeface text Sans serif (personal document. 2019)

Another unique typographic character is the shadow effect in each letter written both on the headline and in the text it is enabled to give a three-dimensional impression. The typeface that has a line with blunt angle (round) result from the brush is also the nature of the typeface to have a culinary sensation.

An image element of a shape or a realist illustration is unique and distinct from the rest. Only Pecel Lele and seafood are from the street identity banner which are contained in the illustration elements and images are quite dominant. It is also an identity and attraction for consumers and customers to visit the tent stalls. In chicken pictures generally use the reference of a rooster showing a bright illustration with the posture of the chickens that are running. The chicken depicted is a healthy rooster and ready to be fried, the rooster generally symbolizes the strength and courage so that the form can be assumed as a form of the spirit of the overseas Lamongan merchants can be seen in Figure 5 and Figure 6.



Fig 5. Picture of the rooster (personal document. 2019)



Fig 6. Picture Duck illustration (personal document. 2019)

The Duck rice field shows a duck that is colored in a golden yellow orange giving the duck readiness message to be eaten. The visual structure of the duck shows a healthy single duck even though ducks are group poultry animals. It is also a motivation for the people of the compact community of Lamongan and is pleased to cooperate can be seen in Figure 7.

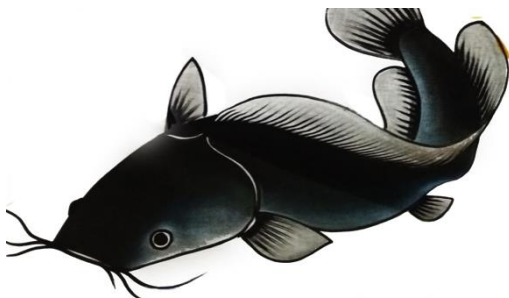


Fig 7. Catfish Illustration (personal document. 2019)

The weather-resistant catfish character is able to survive in extreme environmental conditions and still keep it fresh so it is very good fried improft. Catfish is also one of the animals that has a philosophy value for the people of Lamongan. Catfish are part of the Society of Lamongan as a strong animal and hold test and give encouragement to the community to be resilient and never give up in all difficulties.

The three animals above are the animals most often appear on the banners of the tent stalls Pecel Lele and seafood. So the animals represent from the menu of each pecel catfish and seafood. Other additional menus are generally animals such as fish, snapper fish or birds can be seen in Figure 8.

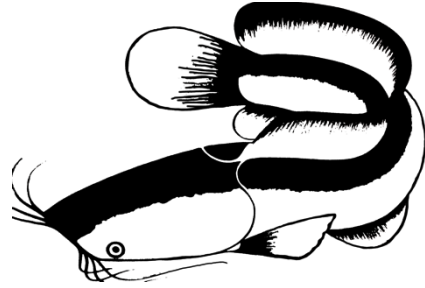


Fig 8. Outline element outlines (private documents. 2019)

The line element used generally uses black color with bold line characters and thin lines. The character of the thick line to give firmness to the outline of the illustration element or as a filler of shadows in the form of an interpretation. Either typography or illustrations are always given outlines or outlines with black as a pressing or to thicken the elements of the image. Thin lines used as complementary elements of the content where the character of the image requires the line to be highlighted as in the chicken feathers or fish scales can be seen in Figure 9.

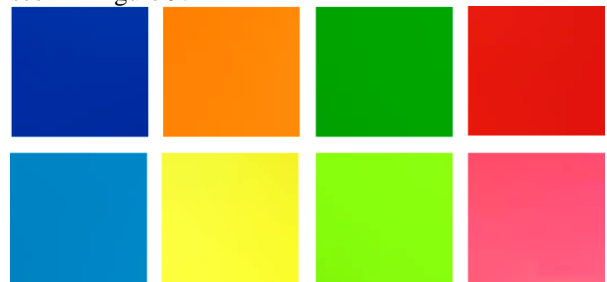




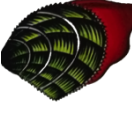







Fig 9. Images Color Bar color Spotlight/Highlighter Example (personal document. 2019)

Color element is one of the very important and dominant elements because the color used as a differentiator element and serves as traction. The color used is mixing colors with the primary color with the secondary color of light color or spot color known as highlighter color take the term of one of the names of stationery that has bright ink. Spot color properties provide a lymunance effect or reflect light when there is illuminated light. On the culture of Lamongan known the dance of the Boranan dance that is carried on the beach generally the dancers wear a fashion that has the character of the spotlight or contrasting colors or striking eyes. It has similarities with the colors used by the artist banner of the identity Pecel Lele and Seafood.

Based on the shape of the painting on the identity banner Pecel Lele and seafood consists of several animals that are presented sequentially/similarity although in the actual form is not as depicted. The shapes of marine animals or land animals based on the living animals that become menu dishes. Vernacular-painted animals with realist style with contrasting colors as a strategic form both in identity and from the corner of the marketing field. Characteristics of the shapes of these animals are outlined in the table below.

TABLE I. TABLE OF VISUAL MORPHOLOGY OF ANIMALS ON IDENTITY BANNERS

Figure	Name	Line	Color	Note
	Rooster, Realist	Thick outline on the head, wing, tail and claw as well as the ground	Red, yellow and orange as well as green, brown. Black as outline and shadow, gradation yellow-red	Outline white contour feet, Standing position
	Duck Rice	Thick lines throughout the part of the head, wing to toe.	Dominant orange, yellow color green only on grass, gradation yellow to red	Position of self-esteem
	Carp	The outline is not too thick but firmly throughout the thin parts of the scales and fins	Red and orange red dark and black, gradation from yellow to red	Swim
	Cat fish	Thin outline of the detail of fins, thick on Shadows	Blue and yellow as well as black, blue to black color gradation	Swerving
	Shells	Thick outline on the shell shape	Black, red yellow accentuation Gradation of Red-black	Settled
	Bawal Fish	The lines are not too thick on the entire section. Thin on scales and fins	Green and Yellow, Gradation Green to dark green	Swim
	Snapper	The outline is not too thick but firmly throughout the thin parts of the scales and fins	Pink and red and dark red and black	Swim
	Squid	The outline of the entire	Purple and Black Gradation of Light purple – dark purple	Swim
	Shrimp	Thick outline of all parts	Green and dark green Gradation of dark green to light green	Settled
	Crab	Thick and Medium lines on all parts of	Green, yellow and dark green. Gradation of yellow to green and dark green	Settled

IV. CONCLUSION

The identity banner of Pecel Lele and Seafood has the peculiarities, has a cultural, and philosophical value implied in the image or illustration as well as some supporting visual elements. The ability to adapt to environmental conditions results in a culture of assimilation maintained as a new visual culture that makes identity distinctive and unique by not abandoning the original culture and basic philosophy. Visual forms of animals as a symbol of traditional cultural strength in the fight against changes in the civilization of modern information. The visual morphology found in animal images on visual identity banners shows the strong and contrasting characters of visual elements displayed both illustration, typography, layout and color as a form of courage to compete in Local culinary market. The visual communication strategy is very effective with many customers in the local food market big cities in Indonesia.

ACKNOWLEDGMENT

Thank you to Universitas Komputer Indonesia for supporting my research.

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