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Typological Analysis of Metalhead Community's Logo as Visual Communication During Covid-19 Pandemic

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ABSTRACT

Typology Analysis of Metalhead Community Logos as Visual Communication During the Covid-19 Pandemic. The Covid-19 pandemic brought many changes in terms of how to communicate within the community, namely Metalhead, both nationally and internationally by utilizing social media Facebook, Instagram, and so on through logos and graphic designs. The research problem is the tendency to use a logo which is the hallmark of the Metalhead group in terms of typography and function. Qualitative research methods with observational data collection, literature review, and documentation. The approach using typology studies includes typography and function. The findings from the results of the study show that the metalhead logo typography through digital posters has its own characteristics, in color selection, the dominant use of white in writing and the background tends to be dark in color, namely black, red, and other colors but not so dominating. Regarding letters, they tend to use unusual letters (design themselves) in writing band names. Event themes, schedules, venues, and sponsors tend to use fonts that are universally understood or still use conventional fonts in Microsoft Word. The function of the metalhead logo is to form a collective identity and communication among Metalheads and the wider community.

Keywords: logo; metalhead; visual communication; typology studies; typographic; function

ABSTRAK

Analisis Tipologi Logo Komunitas Metalhead sebagai Komunikasi Visual Selama Pandemi Covid-19. Masa pandemi Covid-19 membawa banyak perubahan dalam hal cara berkomunikasi di ranah komunitas yaitu Metalhead, baik secara nasional maupun internasional dengan memanfaatkan media sosial Facebook, Instagram, dan lain sebagainya lewat logo dan desain gambar. Permasalahan penelitian adalah kecenderungan penggunaan logo yang menjadi ciri khas kelompok Metalhead dalam ragam tipografi dan fungsi. Metode penelitian kualitatif dengan pengumpulan data secara observasi, kajian kepustakaan, dan dokumentasi. Pendekatan menggunakan studi tipologi mencakup tipografi dan fungsi. Temuan dari hasil penelitian memperlihatkan bahwa tipologi logo Metalhead lewat poster digital memiliki kekhasan tersendiri, dalam pemilihan warna, dominan menggunakan warna putih dalam tulisan dan latar belakang cenderung berwarna gelap yaitu hitam, warna merah, dan warna lainnya tetapi tidak begitu mendominasi. Terkait huruf, cenderung menggunakan huruf yang tidak lazim (mendesain sendiri) dalam menuliskan nama band. Tema acara, jadwal, tempat, dan

sponsor cenderung menggunakan huruf yang dapat dimengerti secara universal atau masih menggunakan huruf-huruf konvensional dalam Microsoft Word. Fungsi logo Metalhead sebagai pembentuk identitas kolektif dan komunikasi di antara sesama Metalhead serta masyarakat luas.

Kata kunci: logo, desain gambar, Metalhead, identitas kolektif, kajian tipologi; tipografi dan fungsi

Introduction

The COVID-19 pandemic has brought many changes in the way people communicate in-group or community, both nationally and internationally. This also happened to the Metalhead community, the association of metal music lovers around the world. Metal music is a minority music (not mainstream) and is often associated with values that are considered far from religiosity (C. E. Weinstein, Husman, & Dierking, 2000: 2). Metalheads that usually have a gathering routine finally use of online social media to stay in touch with community members spread throughout Indonesia and the world. Online communication media have a big role in their daily activities to stay in touch with their communities. They use social media such as Facebook, Instagram, etc. as a way of communication in the pandemic era.

The Metalhead community does not only use words and sentences to communicate, but also manages graphic design elements consisting of images (illustrations), letters and typography, color, composition, and layout (Tinarbuko, 2012). One form of communication that they often use is logo. Logo is an identity (Carter, 1985) for the Metalhead community. Each Metalhead community has a unique logo that has its own characteristics according to the ideology of each group. The visualization of the logo in the Metalhead community has its own uniqueness because its shape shows the characteristics of an underground subculture, which was born and grew up in the (Given, 2008, xxix) context of the dominant culture. Dominant culture can be identified with logos that are in accordance with conventional graphic design rules, as well as on the

construction of establishments plugged in by social, political, and historical systems in the context of specific space and time (Ajidarma, 2021, 193; Irawati, 2020: 4).

Communicative action according to Habermas requires language as a medium to achieve understanding among participants through the language relate to the world reciprocally which will create validity claims that can be accepted or contradicted with each other (Habermas, 1984:99). Furthermore, he said that the communicative action model does not equate action with communication. Language, in this case, represented by the logo is a communication medium that provides understanding for a particular action and purpose. The act of making various logos is a propositional attitude based on outward appearance or behaviour (Finlayson, 2005: 49).

There is one thing that is interesting about the way the Metalhead community communicates regarding logos, for example the Purgatory group that displays a repertoire contains Islamic religious values wrapped in metal music, completed with a logo with Islamic nuances (Rahmat, 2017: 135). For example, one of the Metalhead community Facebook displays for the Underground New Event with the Garuda Bird logo wallpaper depicted as clad in roots in white, red and black shades. The Garuda bird itself is identical symbol of Indonesia, which contains philosophical meaning as a heritage. The term heritage itself has the meaning of history, traditions, and values that have been owned by a nation or country for many years and are considered as an important part of the nation's character (A. S. Hornby, 2002: 202). Heritage is everything that people want to save, including material culture and nature (Howard, 2003). Heritage as cultural

heritage can be in the form of tangibles such as monuments, building architecture, places of worship, equipment, handicrafts, and intangible cultural heritage in the form of various attributes of groups or communities, such as way of life, folklore, norms and governance. Mark. The problem posed in this research is how the typology of logo design is diverse and has heritage value for the Metalhead community in the realm of Facebook social media.

Methodology

The method that will be used in this research is a qualitative method, which is typically used to explore new phenomena and focuses on the process and the interpretation (Given, 2008: XXIX). This interpretative approach focuses on critical assessment of a text, including research on how the text can be understood (Stokes, 2003: 2). The object of research is the logo of the Metalhead community in Indonesia. Observations will be made directly on visual artifacts in the form of logos on the Facebook wall of the Indonesian Metalhead community to find phenomena. Online observations related to other problems are carried out to find out the typological types and forms of Metalhead community logos. Literature study is carried out to support analysis and research, a study will be carried out such as literature, especially on books, journals, papers, and Facebook status which contains related studies, and books that are used as theoretical basis. Documentation is done by photographing data, both in the form of primary data and secondary data on Facebook's timeline. Qualitative data analysis generally involves a number of characteristics in common; starting from simultaneous data collection and analysis, taking notes and writing during and after data collection, using narrative writing as an analytical tool, and developing concepts and relationships between analysis and library sources in related fields (Given, 2008: 186–188). The analysis process will be carried out in two stages. The first is a detailed-analysis to look at the raw data, and examine what the data. Furthermore, the next stage of analysis is the interpretation of what has found in the first stage of analysis (Barker & Galasinski,

2001: 85–86). Typological interpretive analysis, as a strategy to analyse qualitative descriptive data aim to observe types of logos related to heritage of the Metalhead community in Indonesia. The characteristics of typologies are categorized, but not in a hierarchical order; the categories in the typology are interconnected, not as a subsidiary or additional to one another (Given, 2008: 900).

The typological approach to the genre study method, according to Jane Stokes (2003: 78–88) is to analyse a text or a series of texts rhetorically. The type of hypothesis that can be used is based on the extension of one or more texts that follow, or do not follow the boundaries of a genre. These boundaries can be semiotic, narrative, or representational. The legitimacy of typological analysis depends on the forms that are present, which contradict all existing circumstances and their relationship to the research question. To be useful, typology must identify the intersections between categories that distinguish one type or style from another, and present these intersections in a way that is easy to understand (Given, 2008: 91). Describe the findings that have been observed and obtained based on the results of typological interpretations in the form of narrative text.

Finding and Discussion

Historically, metal music is inseparable from rock music. Rock itself is a music genre that has a connection with country and blues music. In the 1940s, in the United States, both genres of music slowly metamorphosed into new forms with the addition of electric guitar and strong drumming patterns. However, research on the history of music sometimes uses different benchmarks of moments, so that it typically creates slightly differences between one historical study and another. However, the differences were not very significant. For instance, the history of music can also differ depending on where and when it was written (D. Weinstein, 2000) .

Metal, or also sometimes referred to as heavy metal, is one of the various sub-genres of rock music. Like rock, metal is often opposed to the pop music genre based on its musical characteristics.

Generally, metal is believed to be emerged in the late 1960s and the early 1970s, especially in the midst of industrialized United States and British society (Capper & Sifre, 2009). Some researchers in this field associate the emergence of metal music with the bands Led Zeppelin and Black Sabbath. Regarding the emergence of metal music, Weinstein (2000: 14) wrote:

The eruption of the heavy metal genre, its formative phase, occurred during the years between 1969 and 1972. No one can name a specific date at which the genre became clearly distinguishable; its beginnings must be traced retrospectively from its phase of crystallization in the mid-1970s.

Since its inception, this music genre has been identified with things that have a negative impression, have a bad influence on children, full of scream, and are even mythical related to satanic and anti-religious rituals. Led Zeppelin, as one of the first bands to embrace this metal genre, more or less laid the groundwork for "how this music should sound." In addition to this band, there is Jimi Hendrix, who has unique guitar playing, is considered to have a role in developing this musical genre.

In the late 1960s, a group emerged named themselves Black Sabbath, performing a different music. They were considered the first band to carry this type of music genre, and this was considered a milestone in the birth of heavy metal. The booming bass, pounding drums, and unique vocals of Ozzy Osbourne became an example or pattern for heavy metal bands that emerged later. Besides Black Sabbath, there was a group called Deep Purple, which consisted of professional musicians and the best in their field. Their music matched the power of Black Sabbath. However, if Black Sabbath presented works with a minimalist impression, this was not the case with Deep Purple.

They introduced something special, namely speed. The bands that emerged after that tried to follow what was introduced by Deep Purple. In some cases, some were even able to surpass it. In the mid to late 1970s, a band called Judas Priest appeared which combined the power (intensity) of Black Sabbath with the speed of Deep Purple.

Since then, metal musicians/bands have competed to match or even surpass Judas Priest's power and speed. In the early 1980s, heavy metal music became much faster and more aggressive. The Iron Maiden band completes their performances and the music performed with costumes that are deemed appropriate. Partly because of the aggressiveness and creativity in it, heavy metal became so popular outside the UK and America.

Later, in the mid-1980s, people felt that heavy metal was not loud enough, not fast enough, and could still be more frenetic. This then led to the emergence of a sub-genre of heavy metal, known as trash metal. With the power and ferocity of heavy metal, trash involved technical skills, namely incredible speed, as found in Megadeth's song "Holy Wars" and Metallica's "Master of Puppets." Trash metal was then considered too extreme by mainstream listeners. Therefore, big bands carrying trash metal such as Metallica and Megadeth try to simplify their music so that it can be attractive to the public. Metallica then had success with their song "Enter Sandman", while Megadeth did not miss out on winning sympathy with the song "Symphony of Destruction." After that, heavy metal bands had to work hard to gain popularity, and not a few stopped making music. However, at the beginning of the 21st century, heavy metal seemed to bounce back with various variants.

Metal music that was once popular again is now spreading to various corners of the world, outside of the countries where this genre was born, namely America and England—various parts of mainland Europe, Africa, the Middle East, Latin America, and Asia, and Indonesia is no exception. The spread of this music was so massive because it was supported by the sophisticated information and technology.

In Indonesia, metal music may not be as popular as music genres such as pop or *Dangdut*. However, this genre of music certainly has its own fan segment. Communities of metal music fans, or commonly called metal heads can be found mainly in big cities in Indonesia including Jakarta. These communities have a big contribution to the existence of metal music in Indonesia. In fact, it can be said that the communal power built by metal

heads is the main force behind the development of metal music in Indonesia.

Economic Activities Related to Metalhead Attributes

Metal music does not only appear and live as a combination of sounds, but also triggers the emergence of other phenomena. One of them was attribute. These attributes relate to metal as music, to metal music groups, and are one of the markers of the existence of music and the group among the public, in this case the public of its fans.

In the realm of popular music, music that is produced and distributed for public consumption can be said to be strictly for business commercial purposes. Thus, anything related to it can be produced into a commodity that can be sold and someone can buy it. Likewise in the realm of metal music. Sounds (read: music), bands, and all their attributes can be used as commodities that can be sold to the public. Attributes or merchandise is also one of the media to build the image of a group or band. An example is the attribute sales activity carried out by a metal band that participates in a performance. The sale of these attributes is a source of income for the band which also supports the group's operations (interview with Mr. Omar Saputra, Banten in 2016). Metal bands participate in the performances sell attributes, including t-shirts, sticky pictures, pins, bandanas, posters, emblems, bags, pants, jackets, key chains, drumsticks, and glasses. Jubile Enterprise (2015) explains, in the world of marketing, merchandising is a method used to popularize brands, shows, associations, and so on. This business emphasizes exclusivity in terms of design and ownership. Industrial circles often use merchandise for promotional purposes, both products and services. Not only the industry that offers merchandise, there are also many artist clubs, bands, musicians or associations that provide exclusive merchandise to attract members.

More than that, merchandise is one of the most effective means of publication and image formation that can be used by various groups of people. Not only big companies make it, entertainment industry players such as production houses and

music groups also make merchandise as a means of promotion. In the midst of rampant album piracy that occurs in our music industry, merchandise can be used as a new field for a band to boost album sales. Various interesting merchandise ranging from t-shirts, jackets, hats, pins, and trinkets related to the band will be hunted down by the band's fans.

In the 2000s, attribute sales were the third largest income after concert revenues and record album sales. However, in the digital era like now, recorded albums are easily obtained for free on the internet and the number of music groups that have sprung up makes both of these things reduce income so that selling attributes is likely to be the group's main sector in earning money. Hugh McIntyre (2017) wrote:

When people stopped buying music and instead got what they wanted from piracy sites like Napster, and then via streaming giants like Spotify, Pandora and the like, merchandise sales took on a new importance. Artists of all sizes needed to bring in additional revenue wherever they could, and for those who hadn't yet made it to superstar status, selling branded items became very important.

Metal or metal head music fans usually create items or products containing pictures of the personnel and the name of the band. There are functional items (which can be worn on the body) or not, such as t-shirts, jackets or sweaters, sticky pictures, pins, bandanas, emblems, bags, pants, key chains, drumsticks, glasses, and posters. In fact, making attributes as if it is now a compulsory for musical groups. Obviously, the financial results of the sale of attributes is one of the expected goals. Selling attributes is an effective way to earn money and at the same time promote, because attributes are used or posted in public places by users. Thus, it helps to spread information about their musical group so that it is more widely known.

The Utilization of Social Media among Metal heads

The presence of technology in the community, both in big cities like Jakarta and remote areas, has a

significant impact because this technology facilitates various activities for inside and outside home. Along the way, technology has been becoming a daily necessity and a daily habit. Technology is increasingly developing, and this allows humans to do various things.

As social beings, humans always want to interact with other people. Currently, the interaction between humans with one another is mediated by communication technology. There are so many communication technologies that have been created and continue to be developed, for example the internet. The internet can be used regardless of time (24 hours a day/7 days a week), regardless of regional boundaries (used in any country and intended for any country), user age, gender, occupation, ethnicity, religion, skin color, and can be used for anyone. Now, accessing the internet can not only be done through a computer, but also through a cellular phone (cell phone) or mobile phone, PDA (personal digital assistant), and even television sets. By using the internet everyone can get information and can also inform, ranging from arts, economics, politics, sports and others. The Internet, as a new medium, seems to break down the rigid boundaries of space and time, allowing many geographically far apart places to be connected at one time, increasing connectivity, and can also encourage migration and diaspora (Mazierska, 2018).

The existence of the internet among others triggers the emergence of social networking service sites that allow internet users to connect due to the similarity of sociality. Social networking services provide various ways for internet users to interact, such as chat, messenger, email, video, voice chat, file sharing, blogs, group discussions, and others. Generally, social networking services provide services for users to create their own biodata. Users can upload photos of themselves and can become friends with other users. Some social networking services have additional features such as creating groups so that users can share information content with each other. In the context of popular music, the internet is a device for distributing and consuming music, as well as a vehicle for communication between artists and their fans.

Through social networking sites such as Facebook, musicians can build their self-image, show their existence to the public through their posts such as profiles, activities, as well as information about the group or other things associated with themselves or their group. The reach of the internet is so wide that it allows musicians to publish and promote themselves with an unlimited or global reach. In other words, social networking sites become a vehicle for musicians to communicate with the public.

This section aims to show how social networking sites are used for these purposes, namely how music groups present themselves to the public, and what kind of response they get from the public. To provide a meaningful picture, this paper highlights metalhead's publication activities in various activities and events. In general, communication that occurs between music groups and their fans through the Myspace social media account can be categorized into 4 types based on their nature. They are (1) comments, (2) providing information, (3) requesting information, and (4) greeting which includes comments, for example in the form of congratulations or praise; provide information for example uploads about the album making process, performance plans, broadcast schedules in electronic mass media; requesting information such as uploads asking for concert locations, procedures for being able to participate in a concert. Greeting includes uploads such as greetings to others. The emergence of the internet and social media services, which is clear, can be a vehicle for publication, promotion and dissemination of the works of a musical group. The popularity of musicians is something that cannot be separated when discussing music and the internet. Moreover, the emergence of the internet has also influenced, among others, the market and music consumption patterns. This is as stated by Ian Michael Dobie:

Although the power to influence the market had traditionally rested with the major corporations, consumers became empowered through a technology which facilitated connectivity; the record companies lost control over the copying and distribution of their

recordings in the online environment, while end users discovered new ways of consuming and interacting with music, and have increasingly been able to influence the criteria for successful online services (Dobie, 2001: VI).

Nowadays, not only music can become a business with the help of social media and the internet, but also fans/fandom (Jones, 2000: 218). The internet is a technological device as well as a cultural place for musicians to work and exist, and to embody the philosophical values of their existence through works of art, one of which is the typology of metal head logos.

Metal head Logo's Typology

Logo is a real reflection of things that are non-visual of a company. For example the culture of behavior, attitudes, personality, which are outlined in visual form (Sholahuddin, 2021; Soewardikoen, 2015). The logo is also an identity of a group in a visual form that is applied to various facilities and activities in the form of visual communication. Logos can also be called symbols, image marks, trademarks that function as symbols of self-identity, identification marks that are the hallmark of a community (Carter, 1985; Nuralinda, 2021). This is very relevant to what happened in the metal head community, that the logo shows their identity in the social community. Logos that exist in the metal head community are certainly inseparable from typology related to grouping based on type and type of typography and function.

Typology of Metal head Logos Related to Typography

Typography is a means of visualizing written ideas. Typography is one of the most important elements to shape the character and attributes that can affect the emotion of a design. It is necessary to pay attention to the principle of typography in using letters as supporting elements, because the letters seen have the energy to provide strength in evoking eye movements. So that the energy released has a positive effect.

The typographic principles used to analyse the typography of the metal head logo are legibility, readability, and visibility. Legibility is defined as the quality of letters in terms of their ease of being recognized or read. Readability is more about the quality of the ease and comfort of reading a series of letters in a typographic design or layout (Sihombing, 2015: 165). According to Ekawardhani and Natagracia (Akbar, T., & Raden, 2016: 180), while visibility is the ability of letters and text to be clearly understood. The typography principle that will be analysed is the header and identity in the image Figure 1.

Figure 1, the image is in the form of a poster published by Facebook Metal United ID Official Group on February 28, 2022. This typography was created and was circulated digitally. It contained the notification of concert activities on March 19, 2022 in Semarang, Indonesia. The sequence of information displayed began with the emphasis on the Globalist Controlled text, fire red color and the size of the typeface is larger than the size of the other typefaces. The letters were used with a dominant red background and a little black mixed with illustrations of two images resembling the skull in the picture.

Figure 2, the following image is in the form of a poster published by Facebook Metal United ID Official Group on March 11, 2022. This typography was created and distributed digitally, containing the notification of concert activities on March 13, 2022 in Cikarang, Indonesia. The sequence of information displayed begins with an emphasis on the Exterminate Merch text, the color chosen is dominant and the size of the typeface is larger than the size of the other typefaces. The letters used are predominantly white in color with illustrations resembling the skull in the picture.

Based on the two images sampled in the typographic analysis of the metal head logo in the form of a digital poster, we can conclude that metal head has its own peculiarities. One of them is in the selection of colors, which is dominantly using white in writing and the background tends to be dark, namely black, red, and other colors are also available but not so dominant. Furthermore, related to letters, they tend to use unusual letters

(design themselves) in writing the band's name, while for those that are general in terms of themes, schedules, venues, and event sponsors, they tend to use letters that can be understood universally or still use letters conventional in Microsoft word.

Metal head's Logo Typology Based on Its Function

Logo design has a very important function for the survival of a community because the logo is usually a representation of the ideology of the community. Moreover, logo is one of the most important strategies in conveying messages to the public, so that it can become iconic and familiar in the minds of the audience. The use of logos in each community does not have a purpose and function, but there is a separate purpose for its use. The use of logos is often interpreted as a symbol that represents what is in the minds of the community. According to David E. Carter (1985), the purpose of the logo are: 1) As a characteristic and identity so that it is easily recognized by the public, 2) As a sign of the character of the company/community in the eyes of the public, 3) Informing the type of business to build image, 4) Reflecting the spirit

and ideals of the company/community, and 5) Fostering pride among members of the company/community. Seeing the purpose of the logo, of course, the logo can be used to replace everything that users want to introduce to the public through the logo that is presented. Moreover, it also has several functions. According to John Murphy and Michael Rowe (1998) the functions of the logo are:

1. Identification function: the audience can identify the company/community is engaged in what field and what goods and services are produced,
2. Distinguishing function: the logo can distinguish one company/community from another company/community, one product from another,
3. Communication function: the logo acts as an information provider (if in the form of signs), and can also be a notification of the authenticity of a product,
4. It is a valuable asset, If the product is better known in other countries, a company/brand will be rewarded by means of a franchise, and
5. Has legal force. A registered logo can be used as a guarantee of product quality that is protected by law.



Figure 1. Metal head's concert poster in Semarang. (Source: Facebook, 2022)



Figure 2. Metal head's concert poster in Cikarang. (Source: Facebook, 2022)

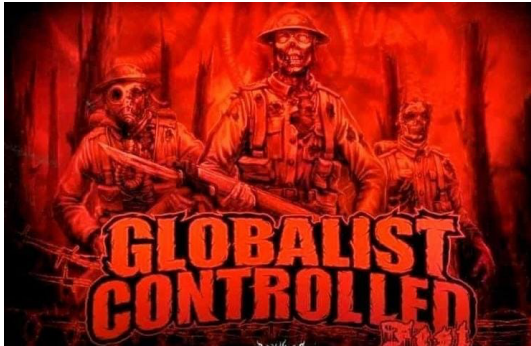


Figure 3. Header Metal head's concert poster in Semarang. (Source: Facebook, 2022)



Figure 4. Identity 1 Metal head's concert poster in Semarang. (Source: Facebook, 2022)



Figure 5. Identity 2 Metal head's concert poster in Semarang. (Source: Facebook, 2022)

- Phosphate Inline typeface classification and color classification. The dominant color classification is fiery red.
- Legibility, the typography in the header is legible. The red color in the typefaces contained in the header with a background color that is also red and a little black can affect the legibility or readability of the header. Header is legible.
- Readability, the space contained in the arrangement of letters contained in the header is not too tight and not too tenuous. The choice of Phosphate Inline font is very appropriate considering that the red color on the background is also red and a little black gives a prominent message.
- Visibility, the use of color on the typeface is predominantly red and a little black. Thus, the visibility is normal.
- Classification of letters made by the Metalhead group with the color white letters.
- Legibility, the typography on the Identity is unreadable. The white color on the typefaces contained in Identity with a slightly mixed background color of black and faint red can affect the legibility or legibility of Identity. Identity for cloud people is unreadable.
- Readability, the space contained in the arrangement of letters contained in the meeting Identity and letters that are not uncommon for ordinary people. The choice of letters that are difficult to understand and specific with the dominant white color is very easy to read and understand what is meant by the writing.
- Visibility, the use of color on the typeface is predominantly white that results normal viewing distance.

Even though the writing can be read by metal heads and like the author, for example, who has been in a metal head group for more than 30 years, he is very familiar with the writing. The information in the article consists of 10 Performing Bands, which are read from top to bottom and left to right:

1. Mannequin Goretuary,
2. Killer Of Gods,
3. Syndroms,
4. Battle Proven,
5. Dig The Grave,
6. Total Damage,
7. Death First,
8. Scream Of Suicide,
9. Infinitum,
10. Crucifixion

- Arial Unicode MS type font classification and white color classification.
- Legibility. The typography on the Identity can be read. The white color on the typefaces contained in Identity with a black background color can affect the legibility or legibility of Identity. Identity can be read.
- Readability. The space contained in the arrangement of letters contained in Identity is not too tight and not too tenuous. The choice of Arial Unicode MS font is very appropriate considering that the white color on a black background gives a prominent message.
- Visibility. The use of color on the typeface is predominantly white, so the viewing distance is normal.



Figure 6. *Identity 3* Metal head's concert poster in Semarang. (Source: Facebook, 2022)

- The classification of letters varies both in Microsoft Word and the letters created by metalhead designers themselves and the colors used vary.
- Legibility. There are typography on the Identity that can be read but also some that cannot be read by ordinary people. Various colors in the typefaces contained in Identity with a black background color, can affect the legibility or legibility of Identity. Some of the identities are legible and some are not for the common people.
- Readability. The space contained in the arrangement of letters contained in Identity is irregular. The selection of various letters gives the impression of being difficult to read as a whole.
- Visibility. The use of colors on the typefaces is diverse, so the viewing distance is not focused.

Even though the writing can be read by metal heads and like the author, for example, who has been in a metal head group for more than 30 years, he is very familiar with the writing. The information in the writing is divided into du, top and bottom which are limited to lines. The top is supported by and the bottom is the media partner.

Support By:

1. Super Music Id,
2. Pejalan Kaki Kopi,
3. Black Box,
4. Brutal Mind,
5. Extreme Souls Production,
6. Threshold Kids,
7. Garasi Rebel,
8. Burger Dealer,
9. Styx Studio,
10. Ijal Design,
11. Ikibobaku & Juice.

Second line is Media Partner:

1. Iddm,
2. Semarang Community,
3. Semarang On Fire,
4. Metal United,
5. Scattered Brains Society,
6. Dapur Letter,
7. Stoned Zomb13s,
8. Beasts Media,
9. Hurger Murger,
10. Media Musik Underground,
11. Whuzzup Magz



Figure 7. *Header* of Metal head's concert poster in Cikarang. (Source: Sujud Puji Nur Rahmat, 2022)

- Academy Engraved LET type font classification and color Classification of white dominant color.
- Legibility. The typography in the header is legible. The white color in the typefaces contained in the header with a black background color can affect the legibility or readability of the header. Header is legible.
- Readability. The space contained in the arrangement of letters contained in the header is not too tight and not too tenuous. The choice of the Academy Engraved LET font is very appropriate considering that the white color against a black background gives a prominent message.
- Visibility. The use of color on the typeface is predominantly white, so the viewing distance is normal.



Figure 8. *Identity 1* of Metal head's concert poster in Cikarang. (Source: Sujud Puji Nur Rahmat, 2022)



Figure 9. *Identity 2* of Metal head's concert poster in Cikarang. (Source: Sujud Puji Nur Rahmat, 2022)



Figure 10. *Identity 3* of Metal head's concert poster in Cikarang. (Source: Sujud Puji Nur Rahmat, 2022)



Figure 11. *Identity 4* of Metal head's concert poster in Cikarang. (Source: Sujud Puji Nur Rahmat, 2022)



- Lucida Blackletter letter classification and white color.
- Legibility. The typography on the Identity can be read. The white color on the typefaces contained in Identity with a black background color can affect the legibility or legibility of Identity. Identity can be read.
- Readability. The space contained in the arrangement of letters contained in the meeting Identity and the Lucida Blackletter letters. The choice of Lucida Blackletter letters can be understood with the dominant white color, it is very easy to read and understand what is meant by the writing.
- Visibility. The use of color on the typeface is predominantly white, so the viewing distance is normal.
- Book Antiqua font classification in white
- Legibility. The typography on the Identity can be read. The white color on the typefaces contained in Identity with a black background color can affect the legibility or legibility of Identity. Identity can be read.
- Readability. The space contained in the arrangement of letters contained in the meeting Identity and Book Antiqua letters. The choice of Book Antiqua letters can be understood with the dominant white color, it is very easy to read and understand what is meant by the writing.
- Visibility. The use of color on the typeface is predominantly white, so the viewing distance is normal.
- Lucida Blackletter letter classification and white color.
- Legibility. The typography on the Identity can be read. The white color on the typefaces contained in Identity with a black background color can affect the legibility or legibility of Identity. Identity can be read.
- Readability. The space contained in the arrangement of letters contained in the meeting Identity and the Lucida Blackletter letters. The choice of Lucida Blackletter letters can be understood with the dominant white color, it is very easy to read and understand what is meant by the writing.
- Visibility. The use of color on the typeface is predominantly white, so the viewing distance is normal.
- Book Antiqua font classification in white.
- Legibility. The typography on the Identity can be read. The white color on the typefaces contained in Identity with a black background color can affect the legibility or legibility of Identity. Identity can be read.
- Readability. The space contained in the arrangement of letters contained in the meeting Identity and Book Antiqua letters. The choice of Book Antiqua letters can be understood with the dominant white color, it is very easy to read and understand what is meant by the writing.
- Visibility. The use of color on the typeface is predominantly white, so the viewing distance is normal.
- Classification of letters made by the Metalhead group with the color white letters.
- Legibility. The typography on the Identity is unreadable. The white color on the typefaces contained in Identity with a slightly mixed background color of black and faint red can affect the legibility or legibility of Identity. Identity for cloud people is unreadable.
- Readability. The space contained in the arrangement of letters contained in the meeting Identity and letters that are



Figure 12. *Identity 5* of Metal head's concert poster in Cikarang. (Source: Sujud Puji Nur Rahmat, 2022)

Metal heads have a bond that is built on the basis of a collective consciousness that is framed by the things they have in common, namely in this case an interest in metal music. Metal heads are individuals who each, as human beings, has layers of identity. At the lowest level, metal heads as human individuals have a personal identity. Identity can simply be defined as how humans understand who they are and who other people are, and how other people understand themselves and others. Identity is a matter of how a person positions himself in relation to others. Thus, identity is not something that is absolute, inborn, and cannot be changed, it is more a result of perception. This perception certainly arises, among others, based on how a person builds and displays his or her image so that it is accepted and understood by others. Perceptive things are certainly very flexible and can bring up different views and responses.

A metal head displays his/her individual identity as a metal musician in various ways, starting from what food they eat, music, visual works, what they wear, how they behave, how and with whom they interact, and events they attend, etc.

The self-image that is built from these preferences will trigger others to see what a person looks like. A metal head who appears with metallic make-up, boots, robes, black t-shirt with the devil's image, and other distinctive visual images surely will create a perception in others that he is a metal

not uncommon for ordinary people. The choice of letters that are difficult to understand and specific with the dominant white color is very easy to read and understand what is meant by the writing.

- Visibility. The use of color on the typeface is predominantly white, so the viewing distance is normal.

Even though the writing can be read by metal heads and like the author, for example, who has been in a metal head group for more than 30 years, he is very familiar with the writing. The information in the article is that there are 8 bands performing, read from top to bottom and left and right, namely.

1. Anthropophagus,
2. Depravity,
3. Viscral,
4. Slfi,
5. Purewrath,
6. Gore Instinct,
7. Busuk, Sensor Motorik,
8. Sine Anima

musician. Likewise when a person interacts with other people. The simple phrase represents is, "your friends show who you are".

As social beings, humans have the instinct to interact with other humans. It is a very human thing when interacting; a person will build and tend to be easier to do interaction with those who have a lot in common with him. This is partly because someone feels that they will not have difficulty interacting with those who are similar to themselves because it is basically like interacting with themselves. For this reason, it is often seen that there are certain entities that unite based on similarities, for example regional student groups, tribal communities in overseas lands, communities with similar hobby backgrounds, and so on.

Individuals who decide to "unite" based on certain similarities then build a collective identity. Collective identity is a kind of statement of togetherness in a particular group or community (Irawati, 2021). In popular culture, collective identity usually takes the form of fandoms or fan groups. In a broader sense, collective identities can be national identities, and such identities form a kind of imagined community (Anderson, 2008). There is no physical bond that really holds the people in it together.

Metal heads, who gather, interact, and act together in musical and non-musical events are driven, among other things, by the desire to

include themselves in a community, because by entering a certain community one feels that one has more power. For example, having friends who can help or help. Of course, collective identity is also not brought from birth, but is built and maintained.

The communal activities of metal heads, metal musicians, and other metal musicians can be seen as a way to build and maintain their collective identity, namely as metal heads. Caring and mutual assistance as well as mutual assistance between metal heads is one way to present themselves as “people who share the same or share the same fate”. The most tangible manifestation of this togetherness is the holding of metal music festivals.

Conclusions

The metal head logo, which was created during the COVID-19 pandemic, was created and posted digitally in the world of social media, especially Facebook, has an important role in conveying messages to the wider community and metal head members. A logo that is part of a functional visual design is a symbol that can represent the values and vision of its users. Entering the metal head circle means being ready to behave and follow the traditions of that community. Thus, this metal head “circle” also becomes the “rule” itself. Organizing activities such as music concerts, for a moment makes them out of real life, releasing the social statuses attached to them, ethnic background, education, and so on. They are in an imaginary “space” which is limited by their perspective, behavior and works, complete with customs or rules in the metal head community.

The typology of the metal head logo, seen from a typographical perspective, has its own uniqueness that other communities do not have. The combination of writing from using conventional Microsoft Word letters to the designs of each metal head member makes them proud of their community. The metal head logo symbol is a representation of their anti-mainstream life. They form a temporary sub-culture in their daily life, where when they are together with their community they express expressions that can only

be understood by fellow metal head members. But when they are in the home environment or conventional society they can adapt quickly.

Regarding the two logos that are sampled in this paper, they have a function as identity and communication between one metal head community and another metal head community as well as with the wider community. Based on these functions, basically a good logo is truly a characteristic for its users, becomes an identifier, and is different from other logos. The logo ornament with the characteristic image of a skull, the shape of the roots in writing, the dominance of primary colors (black, white, and red) is a specialty in forming collective identity and communication among metal heads. The existence of social media increasingly makes metal heads creative in their creation and makes their network wider. The results of these creations can ultimately increase income from the number of orders in the form of t-shirt merchandise, emblems, banners, and so on.

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