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CHAPTER II

LITERATURE REVIEW

2.1. Graphic Design

Landa (2018) defines graphic design as a form of visual communication that is used to convey a message or information to an audience, or in other words: a visual representation of an idea. Landa (2018) argues that representation relies on creating, selecting, and organizing visual elements in a way that can convey different levels of meaning in order to solve certain communication problems.

2.1.1. Formal Elements

Landa (2018) states that there are four formal elements of two-dimensional design: line, shape, color, and texture, all of which make up the basic vocabulary of designers for building visuals.

2.1.1.1. Line

Landa (2018) explains that a line is a mark made by a visualizing tool as it is drawn across a surface and is made up of elongated points or dots. Lines are included among the formal elements of graphic design because of the many roles they play within composition and communication. A single line can not only guide the viewer's eye toward a certain element or object, but also bear its own unique qualities that add to the composition as a whole, such as being continuous or broken up into segments, or changing its width halfway through.

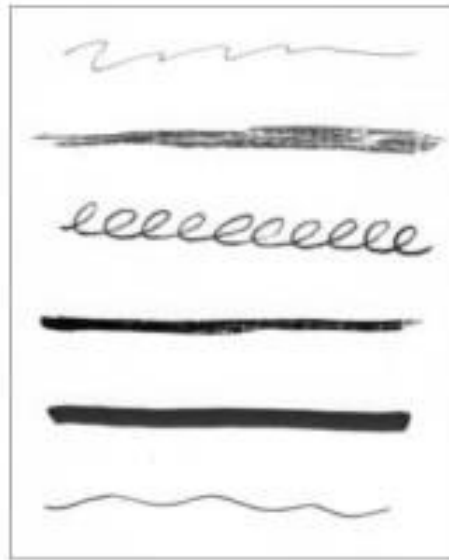


Figure 2.1. Example of line variety
(Landa, 2018)

2.1.1.2. Shape

Landa (2018) defines a shape as a defined area on a two-dimensional surface created either partially or entirely by lines, color, tone, texture, or a combination of the above. A shape may be imbued with certain qualities depending on how it is drawn. A shape may be rigid or loose, abstract or representational, or even accidental in its nature.

2.1.1.3. Color

As stated by Landa (2018), color is a powerful and provocative element of design. It is a description of the *light energy* that we see reflected off of the surfaces of objects within our environment. Color itself can be divided into three categories: hue, value, and saturation, with hue being the name of a color (red, green, blue, yellow, etc.), value being the level of lightness or

darkness of a color (dark green, light red), and saturation being the color's vividness or dullness (bright pink, dull blue). Color may be further defined by understanding the role of basic, primary colors, which are divided into two categories depending on whether the light is screen-based or not.

1. Additive Color System

The additive color system is used when working with screen-based media, where adding the primary colors (red, green, and blue) together in equal amounts is needed to create white light. Secondary colors can be created by mixing two primary colors together, such as mixing red and green to create yellow, or green and blue to create cyan.



Figure 1.2. Diagram of Additive Color System
(Landa, 2018)

2. Subtractive Color System

When not working with screen-based media, the subtractive color system is used instead. In paint and other types of pigment, the subtractive primary colors are red, yellow, and blue. They are the primary colors because they cannot be created by mixing other colors. They can, however, be used to create secondary colors just like in the additive color system. These secondary colors may also be mixed together to create further variations.

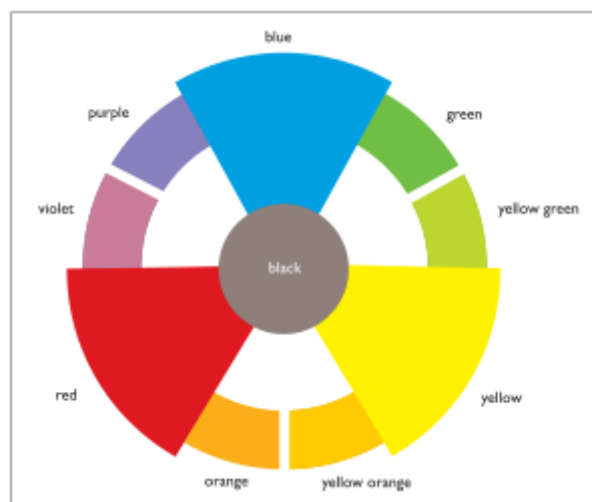


Figure 2.3. Diagram of Subtractive Color System
(Landa, 2018)

2.1.2. Design Principles

2.1.2.1. Format

Format as a term, defined by Landa (2018), can mean two things, both of which are closely related. Broadly, it is the defined perimeter or boundaries of a design, but it is also a term used by designers to describe

the application or media for a design, such as a billboard, web banner, or CD cover. Each element within a composition must be placed in relation to the format's boundaries.

2.1.2.2. Balance

Landa (2018) defines balance as the equilibrium or stability of an even distribution of weight among every element of a composition. A balanced design will leave the average viewer feeling level while leaving a design unbalanced (whether unintentional or otherwise) will cause the average viewer to react negatively as they tend to be adverse towards instability. The way balance may be achieved can be divided into two: symmetric balance, which requires an equal, mirrored distribution of elements on both sides of a central axis, and asymmetric balance, which requires the consideration of every element and its position within a design to contribute to balance without the use of mirroring.

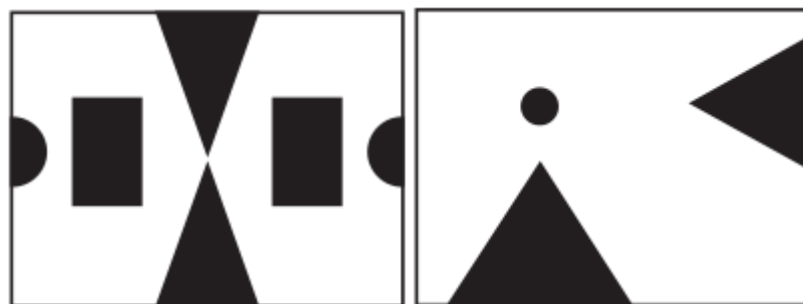


Figure 2.4. Example of symmetrical (left) and asymmetrical (right) balance.
(Landa, 2018)

2.1.2.3. Visual Hierarchy and Emphasis

Landa (2018) describes visual hierarchy as the main driving force that can be used by designers to guide viewers by arranging all the graphic elements within a composition according to emphasis. Emphasis is used by designers to arrange graphic elements in a way that stresses certain elements over others according to importance, and to determine the order of which elements the viewer will see. Emphasis may be established using several methods, such as placement, scale, direction, and isolation.

2.1.2.4. Rhythm

Landa (2018) states that a strong and consistent pattern of elements can cause the viewer's eyes to move across the page. This is called rhythm, and it is crucial for designers when developing a coherent visual flow for viewers to follow across multiple-page applications/formats (books, websites, motion graphics, etc.). However, one must remember to incorporate variance in a rhythm in order to create visual interest and engage the viewer.

2.1.2.5. Unity and Laws of Perceptual Organization

According to Landa (2018), unity is achieved when every element in a composition is so interrelated that they are viewed as a unified whole, or something that cannot be described as just the sum of its parts. Each element together looks as if they belong as one greater unit. This is achieved by using certain laws of perceptual organization, derived from the German word *gestalt*, or “form”. They are *similarity* (sharing likeness), *proximity*

(being close to each other), *continuity* (having a perceived visual path), *closure* (being connected together as a complete unit), *common fate* (moving in a same direction), and *continuing line* (following the simplest path). These laws emphasize how our minds attempt to organize and unify what they perceive, to create order and make connections in a coherent manner.

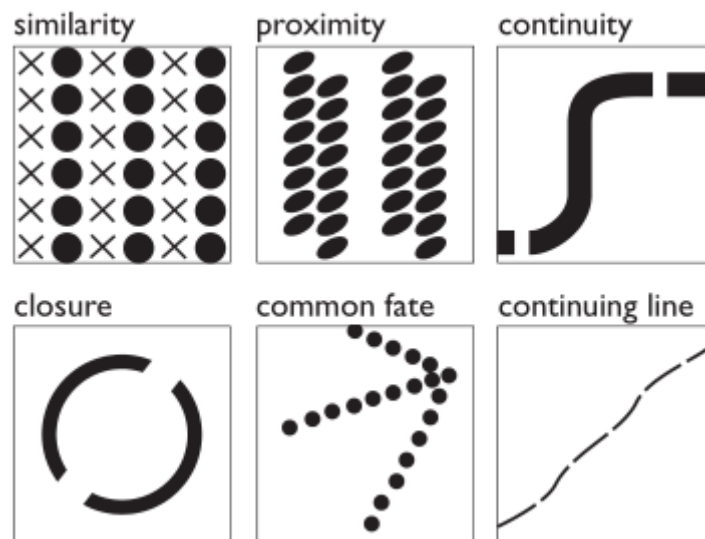


Figure 2.5. The laws of perceptual organization.

(Landa, 2018)

2.2. Book Design

Andrew Haslam (2006) defines a book as a portable container consisting of several printed and bound pages that communicates knowledge to literate readers across time and space. It is one of the oldest forms of documentation, and may hold information ranging from knowledge, ideas, and even beliefs.

2.2.1. Book Anatomy

A single book has many components, each of which have specific technical names that are used within the publishing industry. These basic components can be divided into three groups: the book block, the page, and the grid, as illustrated in Images 2.6 and 2.7.

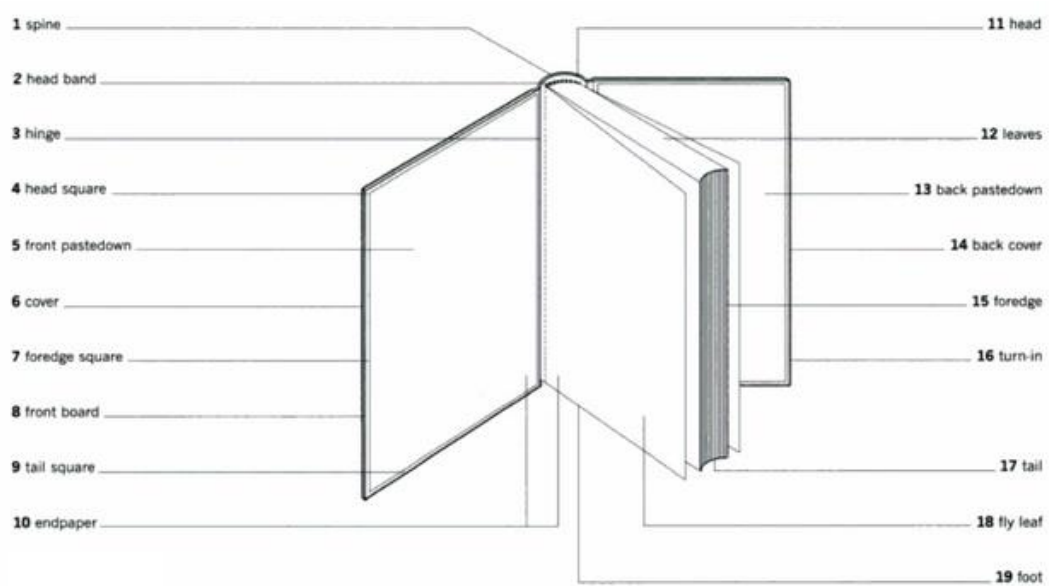


Figure 2.6. Diagram of the components of the book block.
(Haslam, 2006)

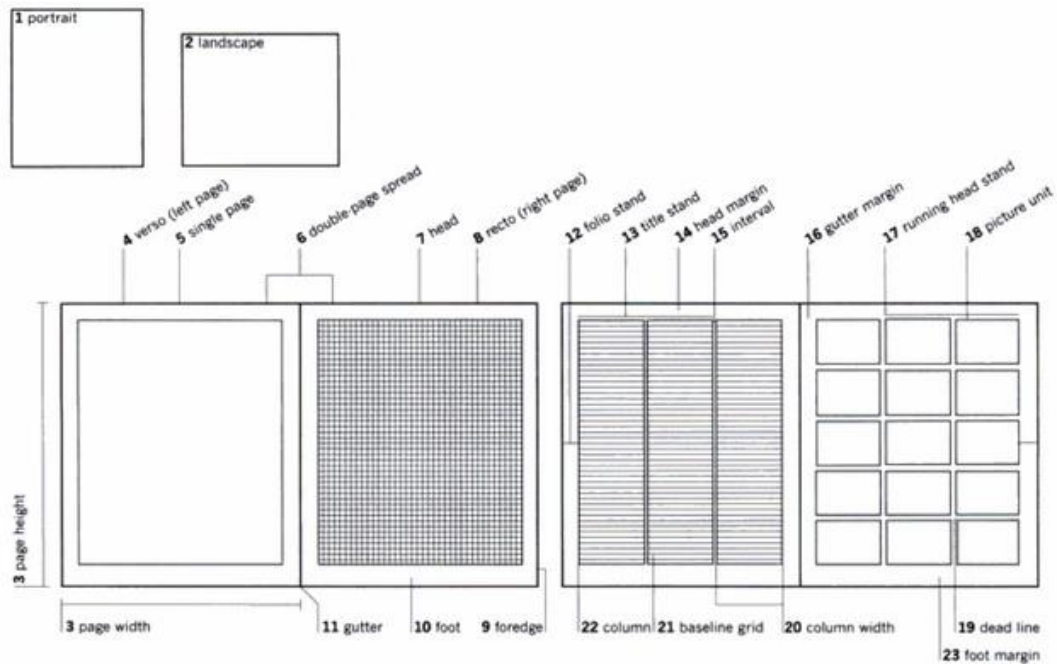


Figure 2.7. Diagram of the components of the page and grid.

(Haslam, 2006)

2.2.2. Structure of Contents

Raven (2017) states that a book is comprised of three main sections:

1. Front Matter

The front matter of a book includes some or all of several types of pages: half title, title page, copyright page, dedication, quote or epigraph, table of contents, list of illustrations, foreword, preface, acknowledgements, and an introduction. Two of these pages (title page, and copyright page) are mandatory.

1. Main Content

The main content of a book is comprised of chapters or sections that describe and detail related topics based on the book.

2. Back Matter

The information provided in a book will carry more credibility if it is followed by the back matter, which includes acknowledgements (if not already included in the front matter), appendixes, endnotes, a glossary, a bibliography, and indexes.

2.2.3. Dividing the Book

According to Ambrose (2011), it is worth considering how the information within a book is divided in order to create clear and paced series of layouts. One way to divide a book is by creating physical divisions which involves using paper engineering to make physical changes, such as printing different sections on different stock. Another way to divide a book involves using layout design to alter the pace or how often information is revealed. Having breaks and pauses by using different scales of text and images is a simple way to achieve this.

2.2.4. Binding

Ambrose (2011) explains that binding as a format choice will have a direct influence on the layout of a book, as different binding methods will affect the physical attribute of a book in different ways.

2.3. Layout Design

Ambrose (2011) states that layout design is used to control information and facilitate creativity by using the grid, structure, hierarchy, and specific measurements within a design.

2.3.1. The Grid

Ambrose (2011) defines the grid as a means of positioning and containing elements within a composition in order to ease decision making on the designer's side. A grid provides coherency to a design and allows the designer to use their time more efficiently by being able to concentrate on achieving a successful design. However, although a grid may be used to guide layout decisions, it is not a complete substitute for making them, as stubbornly adhering to the structure of a grid may stunt creativity and produce unimaginative designs.

2.3.1.1. Symmetrical Grids

Ambrose (2011) states that a symmetrical grid will have the left and right pages be true mirrors of each other, each having equal inner and outer margins with the outer margins being larger to accommodate marginilia. Some variants of symmetrical grids include single-column, two-column,, five-column, and module-based grids.

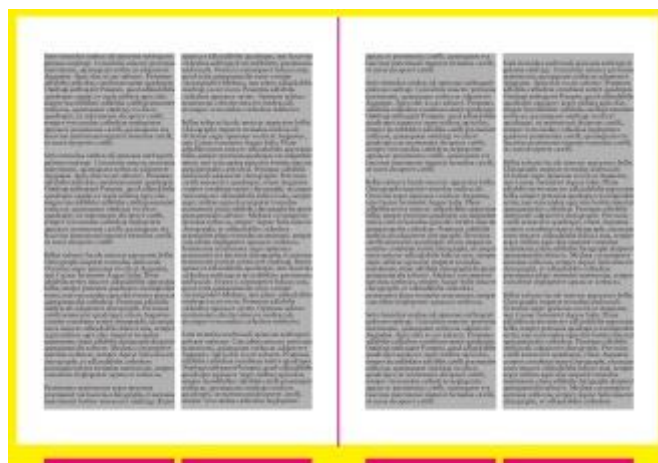


Figure 2.8. Example of symmetrical two-column grid.

(Ambrose, 2011)

2.3.1.2. Asymmetrical Grids

Ambrose (2011) states that an asymmetrical grid will have both pages within a spread use the same layout. One column may be narrower to introduce bias or weight towards one side of the page. Using an asymmetrical grid provides an opportunity for treat certain elements within the page creatively while still retaining overall design consistency. Similar to symmetrical grids, an asymmetrical grid can be column-based or grid-based.

2.3.2. Elements on a Page

Ambrose (2011) states that the key components of a layout (text and images) must be presented to the reader in a way that effectively communicates the message. This communication is influenced by different factors, such as the position of text and images in relation to other elements, the focal point of a page, type alignment, and the treatment of white space.

1. Columns and gutters

Columns are the vertical boxes that contain text that can be used as a placement guide for images. The space between two of these boxes is called the gutter.

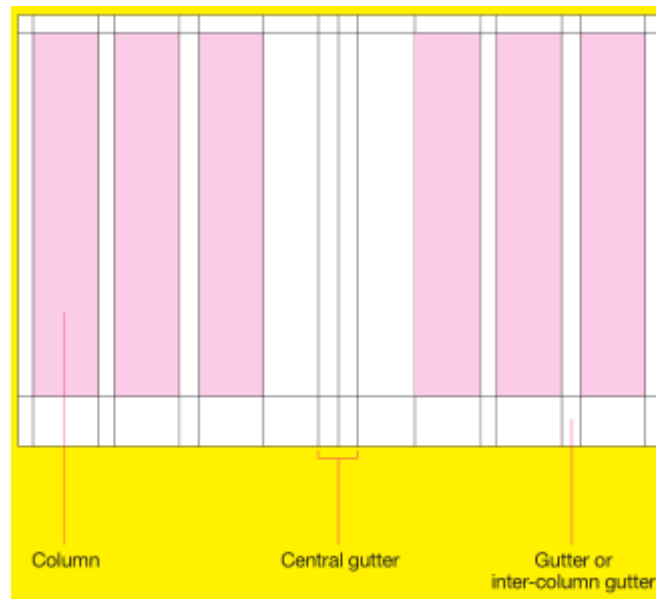


Figure 2.9. Diagram of columns and gutters.

(Ambrose, 2011)

2. Images

Images play an essential role in communicating a message, either as the main focus of a page or as a secondary element. Basic layout principles may help the designer use images in such a way that they harmonize with the other elements within a design.

3. Alignment

Alignment refers to the position of type within a text block, both horizontally and vertically.

4. Hyphenation and justification

Hyphenation is the act of breaking words to produce cleaner text blocks without unwanted gaps or rivers. While most computer programs handle this automatically, it is worth knowing and considering exactly what is being

changed, especially in setting small amounts of text where it is preferable to have it done manually.

5. Hierarchy

Text hierarchy denotes the various levels of importance of headings that accompany body text through the use of point size or style.

6. Arrangement

Different elements that comprise a design, mainly the text and images, can be treated as separate components that must be arranged with clear distinctions between them.

7. Entry points

Ambrose (2011) defines an entry point as a visual aid that helps indicate where a reader should begin reading. Without clear entry points, certain content may be too difficult to navigate.

8. Pace

Some written copy is naturally easier and quicker to read, while others require the reader to stop and contemplate before moving on. Controlling pace can be achieved by using strong graphic elements to act as a visual bookmark, or using smaller type that encourages reading.

2.4. Illustration

Male (2017) states that illustration is about communicating a specific contextualized message to an audience that is rooted in an objective need, which

may have been generated by either the illustrator or a commercial-based client to fulfill a certain task.

2.4.1. Contexts

Male (2017) explains that there are five broadly recognized contextual domains when it comes to illustration: Information, Commentary, Narrative Fiction, Persuasion, and Identity. Most briefs will adhere to at least one of these domains, although a combination of more than one is also possible.

2.4.2. Stylization

Male (2017) groups all the variations of visual language into two broad forms: literal and conceptual. Literal illustrations tend to represent truths or facts, being an accurate depiction of reality, even if the image depicts narrative fiction, as the weight is on creating a credible scene. Conceptual illustrations tend to have metaphorical applications and be visual representations of theories or ideas, such as diagrams, composites, surrealism, or abstraction. Both forms of illustration can be applied to all five contextual domains, however some styles are better suited to certain uses.