

CHAPTER II

LITERATURE REVIEW

2.1 Graphic Design

Graphic design, according to Robin Landa in *Graphic Design Solutions: 5th Edition* (2014), is a way of delivering message or information to the target audience in a form of visual communication. Communication with visuals is done to inform, enhance, or tell a specific meaning of something. A good design solution can influence human behaviour, including how people choose a particular brand because an attractive packaging design, or people may donate after encountering a public service advertisement (Landa, 2014).

2.1.1 Design Elements

Landa in *Graphic Design Solutions* (2014), stated that two dimensions graphic design consists of several elements. Those elements that create a graphic design are lines, shapes, colour, and texture.

2.1.2.1 Line

Lines are formed by connecting points and consists of three types: straight, curved, and angled. In addition to their different shapes, lines exhibit various traits such as smoothness, thickness, thinness, dashed patterns, regularity, and variability.

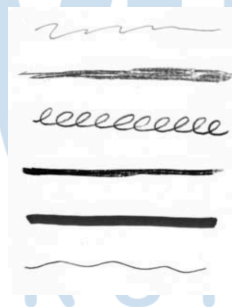


Figure 2.1 Lines

Source: Landa, 2014.

Landa (2014) emphasizes the significance of lines in the composition and communication of artwork, as they guide the audience's visual flow when observing a piece. Recognized as one of

the four formal elements in design, lines play diverse roles in shaping the overall composition and communication aspects.

2.1.2.2 Shape

In Landa's view (2014), form represents the contour that gives shape to either a pathway or a closed figure. This principle focuses on visual perception and relates to the fundamental depiction on a two-dimensional surface, combining lines, colours, and textures.

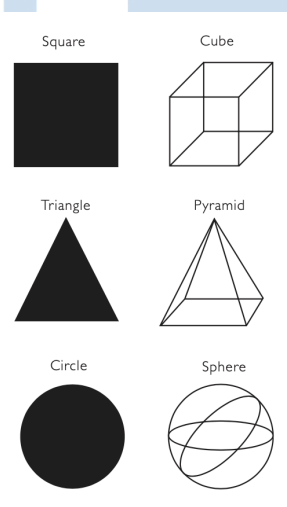


Figure 2.2 Shapes

Source: Landa, 2014.

Two-dimensional (flat) shapes can be measured by their height and width. The genesis of these shapes originates from three delineations: the square, triangle, and circle. Each of these shapes possesses volumetric shapes, such as the cube, pyramid, and sphere.

2.1.2.3 Colour

According to Landa (2014), colour is the characteristic of light intensity, and human ability to perceive colour occurs due to the presence of light. Landa argues that the most influential and provocative design element is colour. Colour can assist the audience in understanding the intended message by conveying identity and providing emphasis, as well as impact on a work.

The spectrum in the colour wheel is categorized into three aspects: hue, value, and saturation.

1. **Hue** refers to the unit of the colour pigment itself.
2. **Value** pertains to how light or dark a colour appears. Within value, there are terms like tint, tone, and shade, which describe colour changes due to mixing with white, black, and gray.
3. **Saturation** indicates the brightness or dullness level of a colour.

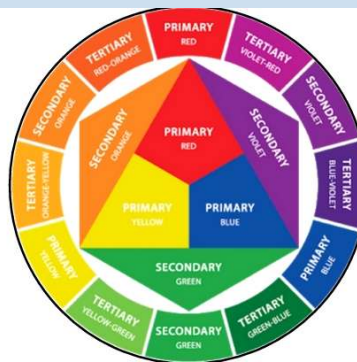


Figure 2.3 Colour Wheel

Source: <https://pulpent.com/lingkaran-warna-primer-sekunder-dan-tersier/>

In this context, the basic principles of colour theory are often illustrated using the "colour wheel." This colour wheel encompasses important concepts about colour, such as:

1. **Primary Colours:** Pure colours like red, yellow, and blue. Various combinations of these primary colours produce a wide range of other colours.
2. **Secondary Colours:** These colours result from mixing two primary colours in equal proportions, such as orange, green, and violet.
3. **Tertiary Colours:** These colours are produced by mixing two primary colours in different proportions, such as yellow-orange, blue-green, and others.

4. **Complementary Colours:** These are two colours opposite each other on the colour wheel. They complement each other and can be used for contrast.
5. **Split-Complementary Colours:** Combining one primary colour with two colours adjacent to its complementary colour.
6. **Analogous Colours:** A set of colours consisting of one primary colour and two neighboring colours on the colour wheel.
7. **Triadic Colours:** Three colours equally spaced from each other on the colour wheel, including both primary and secondary colours.
8. **Tetradic Colours:** A combination of four colours consisting of two pairs of complementary colours.

2.1.2.4 Texture

Texture is an effort to imitate or describe the tactile qualities of a surface (Landa, 2014). The concept of texture is divided into two types, namely **Tactile Texture** and **Visual Texture**.

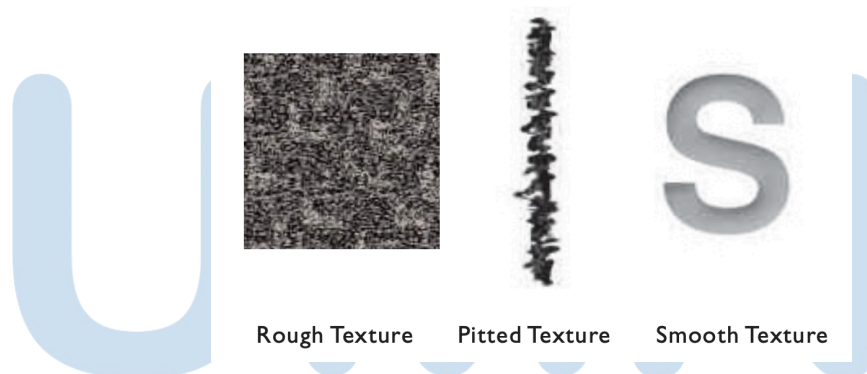


Figure 2.4 Texture

Source: Landa, 2014.

Tactile Texture is a type of texture that can be felt directly through physical touch. The surface of this texture can evoke feelings or emotions directed towards the viewer. On the other hand, Visual Texture is an illusion created to mimic the original texture, often in the form of images or digital media.

2.1.2 Design Principles

In the book 'Graphic Design Solutions' by Landa (2014), there are design principles that serve as guidelines in the creation of design works. These design principles involve elements such as format, balance, visual hierarchy, rhythm, unity, and visual perception. Each of these six principles holds its own significance and complements each other to create a balanced and cohesive work.

2.1.2.1 Format

Format in the context of design is a parameter that refers to the boundaries and area surrounding a design. This format serves to depict the field or framework in which the design will be implemented, such as a sheet of paper, a mobile screen, a billboard, or other media (Landa, 2014).

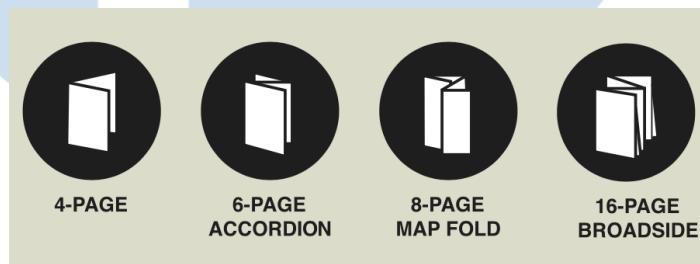


Figure 2.5 Format

Source: Landa, 2014.

Determining the size of the design format is crucial and is often done after considering various factors. One factor influencing the determination of the format is the purpose of the design itself. For example, whether the design will be used as a promotional poster, brochure, or a website. Each purpose has different format requirements.

2.1.2.2 Balance

Balance in design is the result of harmonizing visual elements that work together to create a sense of stability in a composition. In Landa's perspective (2014), balance can be found in three main forms: symmetry, asymmetry, and radial balance.

Symmetry involves visual elements that reflect symmetrically, like a reflection in a mirror, creating a visually balanced composition on both sides.

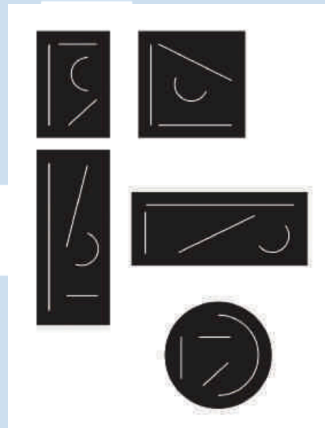


Figure 2.6 Balance of Rectangle, Square, and Circle

Source: Landa, 2014.

On the other hand, asymmetrical balance involves balancing different elements harmoniously without the need for mirror reflections, offering stability even when the elements have distinct characteristics. Meanwhile, radial balance is formed through a pattern centered around a specific focal point, which can be a radial, horizontal, or vertical pattern, creating balance with a focus on that central point. In each form, balance is an important design principle to achieve a visually balanced and aesthetic impression in visual communication design works.

2.1.2.3 Visual Hierarchy

Visual hierarchy, as explained by Landa (2014), plays a central role in organizing all the information or messages to be conveyed, with the aim of enabling the audience to understand them more effectively. In this context, visual elements are carefully arranged, paying close attention to the principle of emphasis as the primary guideline. This can be implemented by size, colour, or deciding point of interest of a design. Emphasis refers to the arrangement of visual elements based on their level of importance,

with the intention of highlighting the dominance of certain elements in the composition.



Figure 2.7 Visual Hierarchy

Source: <https://www.appletoncreative.com/>

With a clear emphasis on key elements, the intended message becomes more evident, easily readable, and can be effectively understood by the audience. The principle of visual hierarchy is crucial in creating effective visual communication and ensuring that the information intended to be conveyed is well-received by the target audience of the design.

2.1.2.4 Rhythm

In graphic design, employing the principle of rhythm is akin to incorporating rhythm in music. It involves repeating patterns of elements with distinct strength and consistency to establish a harmonious visual rhythm. Crafting an effective rhythm requires meticulous blending of essential factors like colour, emphasis, balance, and texture, in accordance with the views presented by Landa (2014).

Thoughtful utilization of colour, focusing on meaningful elements, and achieving proper balance in design collectively play a role in forming a cohesive and aesthetically pleasing visual rhythm. Moreover, incorporating texture judiciously can enhance the visual rhythm by introducing additional depth to the design.

2.1.2.5 Unity

Unity, as explained by Landa (2014), is a significant concept in graphic design. It refers to the relationship that connects all design

elements in a work, forming a cohesive and integrated design. The principle of unity plays a role in creating a visual impression that all design elements should naturally exist together, with each element complementing the others.

Furthermore, the principle of unity involves an understanding that humans naturally have a tendency to seek patterns, make connections, and perceive wholes. This is achieved by grouping visual elements based on various criteria such as position, similarity, colour, orientation, and more. With a strong sense of unity in design, different elements can work together to convey a clear and easily understandable message or information to the audience.

2.1.3 Sub-Sectors of Graphic Design

The industry of Graphic Design in Indonesia (or now gradually referred as Visual Communication Design, but *both still can be used*), is regulated through *Standar Kompetensi Kerja Nasional Indonesia* (SKKNI) or Indonesian National Work Competency Standards, regulated by Ministry of Manpower Indonesia.



Figure 2.8 Pillars of Visual Communication Design
Source: Kementerian Ketenagakerjaan, 2016.

Graphic design is divided into sub-sectors, in which every designers work in different field or scope of work. According to Minister of Manpower Indonesia, graphic design has three pillars, which are: 1) Information, 2)

Identification, and 3) Persuasion. Visual communication design then is divided into three main fields, which are 1) Graphic, 2) Environment, and 3) Digital Media. The profession in the scope of Visual Communication Design varies from 1) Graphic or Visual Communication Design, 2) Brand Designer, 3) Art Director, 4) Publication Designer, 5) Packaging Designer, 6) Web Designer, 7) UI/UX Designer, 8) Animator, 9) Game Designer, 10) Multimedia Designer, 11) Environmental Graphic Designer, 12) Photographer, 13) Typographer, and 14) Illustrator.

2.1.4 History of Graphic Design

Visual messages have existed long term in human history. The history of graphic design started very early from prehistory. In this literature review, the book *Megg's History of Graphic Design* (Meggs & Purvis, 2016) will be the main source of this literature review.

2.1.2.1 Prehistoric Visual Communication

Ancient markings created by early humans in Africa date back more than 200,000 years. These markings are their form of communication, ranging from the early Paleolithic era to the Neolithic period (35,000 to 4000 BCE), including the cave paintings found in various locations such as the Lascaux caves in Southern France and Altamira in Spain, crafted by early Africans and Europeans.

In numerous cave paintings, a combination of abstract geometric symbols like dots, squares, and other shapes intertwined with depictions of animals are found. It remains uncertain whether these symbols signify objects or serve as early forms of writing. The uncertainty persists as these creations were far from the recorded history, spans during the 5.000 years period which people have documented their knowledge of facts and events in writing.

2.1.2.2 Alphabets

The early visual communication systems (before alphabets existed) started from cuneiform, hieroglyphics, and written Chinese, that goes into details. Within these systems, pictorial symbols had

developed into various forms of written expression, including ideographs, logograms, or even syllabic characters.

However, these early writing systems remained difficult and demanded significant effort to expertise as they were more into symbols and details. For many centuries, only a limited number of individuals attained literacy, and their access to knowledge gave a significant influence within the early society.

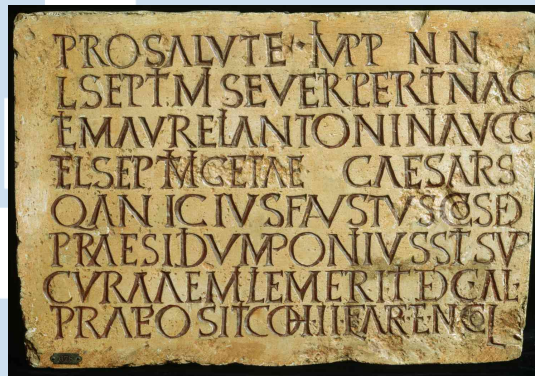


Figure 2.9 Latin Alphabet

Source: <https://www.thoughtco.com/latin-alphabet-changes-119429>

Several alphabets that were simplified to its function rather than portraying every shapes and significant to the history of graphic design was 1) cretan pictographs, 2) the north semitic alphabet, 3) the Aramaic alphabet, 4) the Greek alphabet, 5) the Latin alphabet, and 6) the Korean alphabet (Meggs & Purvis, 2016).

2.1.2.3 Illuminated Manuscripts

The usage of gold leaf in creating books made the pages shine really bright when light hit them. It looked like the pages were glowing as "illuminated manuscripts." Nowadays, the term "illuminated manuscripts" are used for all fancy and decorated books that were made by hand, before printed books became common around 1450 when typography was invented in Europe.



Figure 2.10 Illuminated Manuscript

Source: https://www.parkwestgallery.com/wp-content/uploads/2016/12/imA8138_RGB-1024x721.jpg

There are two big traditions of making these special books. One was in Islamic countries in the East, and the other was in Europe in the West. People from different religions, like Christians, Jews, and Muslims, found their sacred texts very important. So, they decorated the pages with pictures and designs to make the words feel even more special. These illuminated manuscripts were made with a lot of care and attention to detail (ibid.).

2.1.2.4 First Printing Press

Xylography, a printing method originating in Asia, involves printing from a raised surface. Typography, on the other hand, is a method of printing using separate, movable pieces of metal or wood, each with a raised letter on one side. This invention, which emerged in the mid 1400s, had a significant impact on human communication and graphic design. Typography played a vital role in advancing civilization. It allowed the efficiency of written communication. As a result, knowledge spread quickly and literacy rates rose.



Figure 2.11 Johannes Gutenberg Printing Press

Source: <https://www.britannica.com/biography/Johannes-Gutenberg>

In Europe, several factors made typography possible. There was a growing demand for books, especially among the emerging middle class and university students. However, book production was slow and costly as creating a simple two-hundred-page book took months of labor and required expensive sheepskins for parchment. Therefore, paper was found to be more efficient and faster as the media of printing. Paper production had made its way from China to Europe after a lengthy and gradual journey, ensuring a readily available material for printing (Meggs & Purvis, 2016).

Printing in Europe keeps on evolving, until Johannes Gutenberg created and constructed Europe's initial mechanized printing press. In 1455, he employed this press to produce the Gutenberg Bible, one of the earliest books worldwide to be printed using movable type.

2.1.2.5 Renaissance Graphic Design

Fine arts in the Renaissance Era originates in Florence, but as for graphic design, it wasn't Florence—but Venice that took the lead in Italian typographic book design. A goldsmith from Mainz, Johannes da Spira, was given a five-year printing monopoly in Venice. He published the first book there in 1469, called "Letters to Friends" or *Epistulae ad Familiares* by Cicero (Fig. 2.5).



Figure 2.12 '*Epistulae ad Familiares*' Manuscript

Source:

https://upload.wikimedia.org/wikipedia/commons/thumb/c/ce/Manuscript_of_Cicero_-_BL_Kings_MS_23_f1.jpg/440px-Manuscript_of_Cicero_-_BL_Kings_MS_23_f1.jpg

His innovative Roman type was different from the Gothic fonts used by others. He kept it exclusively until he passed away in 1470. In 1470, he and his brother Wendelin published Augustine of Hippo's "The City of God," which was the first book with printed page numbers. After Johannes's death, Wendelin continued with the press, but the exclusive printing rights in Venice were no longer in effect, allowing other printers like Nicolas Jenson to set up shop in the city (Meggs & Purvis, 2016).

During this period, printers also designed early trademarks for their printing to identify their books. Renaissance designers also had a clear fondness for floral decoration. They frequently adorned furniture, architectural elements, and manuscripts with wildflowers and vines. Later on, the Renaissance design influenced France as the French king Charles VIII (1470–98) crossed into Italy in 1494 and attempted to gain control of the Kingdom of Naples. Later, these Renaissance graphic design spread and modified through customs and culture in European country.

2.1.2.6 Graphic Design and Industrial Revolution

The Industrial Revolution that happened in England from 1760 to 1840 brought about significant social and economic changes. The shift from an agricultural to an industrial society was driven largely by the development of energy sources. James Watt's invented steam engine in this period, which gained rapid popularity in the 1780s. Human and animal power were the main sources of energy.

Throughout the 19th century, steam power production increased dramatically, eventually multiplying by a hundredfold. In the later part of the century, electricity and gasoline engines further boosted productivity. This era also saw the emergence of factory systems, machine manufacturing, and specialized tasks. Additionally, new materials, particularly iron and steel, became readily available. This affected in craftsmanship, as well as how graphic design changed.

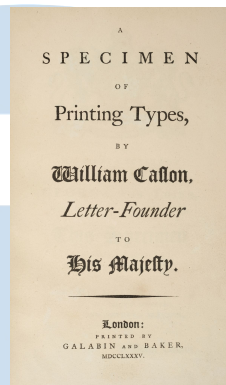


Figure 2.13 William Caslon Work

Source: <https://dominicwinter.blob.core.windows.net/stock/660887-0.jpg?v=63694744123867>

During the industrial revolution, there were major changes and advancement in typography. In this era, people wanted bigger, more visually striking fonts with new tactile and expressive characters. The typography in books, which had gradually developed from handwriting especially from the Renaissance, couldn't meet these requirements in this era. England was a crucial player in this progress, as significant design breakthroughs were accomplished by typefounders in London. William Caslon and his sons (fig 2.6) was the key figure in driving this revolution.

2.1.2.7 Photography

Creating visual images and preparing printing plates to reproduce them remained manual processes until the advent of photography. The idea behind the device for producing images through photochemical processes, known as the camera obscura (Latin for "*dark chamber*"), dates back to ancient times, with mentions as early as Aristotle's fourth-century BCE. A camera obscura is essentially a darkened room or box with a small opening or lens on one side. When light passes through an opening, it projects an image of the bright objects outside onto the opposite surface.

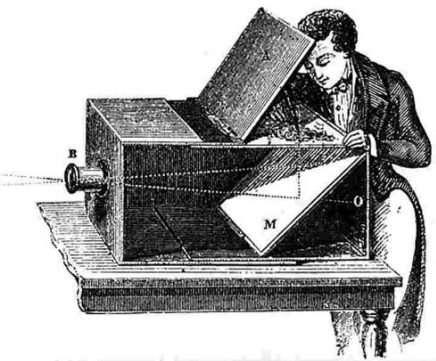


Figure 2.14 Obscura-Like Camera

https://www.photo-web.com.au/gael/obscura/1-Camera_Obscura_box18thCentury.jpg

Artists have used the camera obscura as a drawing aid for many centuries. Around 1665, a compact, portable, box-shaped camera obscura was developed (Fig. 2.7). The only missing component to make the image projected by a camera obscura permanent was a light-sensitive material capable of capturing and fixing the image.

Photography and graphic communication have a deep connection that started with early attempts to capture nature using a camera. Joseph Niépce, who created the first photographic image, began by trying to find a way to transfer drawings onto printing plates automatically.

2.1.2.8 Modern Arts

The first 20 years of the 1900s were a time of big changes. In Europe, kings were replaced by different forms of government, like democracy and communism. New inventions, like cars and airplanes, changed how we get around. Movies and radios were born, changing the way we share information. People who were controlled by other countries started to demand freedom. The first World War was devastating and shook up the Western world.

During all this chaos, art and design also went through big changes. Artists questioned old ways of doing things and started looking at the world in new ways. They explored things like colours, shapes, and emotions in their work. Some of these changes influenced graphic design, which is how things like posters and logos look. Artists like Picasso and movements like cubism had a big impact on how we use images and words to communicate. The way graphic design evolved was closely connected to how art, poetry, and buildings changed during the 20th century.

There were cubism, futurism, dadaism, surrealism, and expressionism that emerges as the new style of modern arts, affecting the styles in graphic design. Mixing methods between modern arts and photography has also been a trend during this era. Posters were created as a tool for politics and propaganda later at this era.

2.1.2.9 Postmodern Design

In the late 1900s and early 2000s, technology, especially computers and the Internet, changed the way we do many things. Graphic design, which is how we make things look nice on paper and screens, was one of the things that changed a lot. A long time ago, during the Industrial Revolution, making graphics was a step-by-step process, with different people doing different jobs. But in the 1990s, computers let one person do most or all of those jobs. New machines even used lasers to help make colourful print.

At first, some designers didn't like this change, but it got better quickly, and many people started using computers for design.

This technology gave them more control over how things looked, and they could be even more creative with colours, shapes, and pictures.

The design from postmodern is still evolving until now (in 2023).

2.1.5 Indonesian Graphic Design History

Indonesian graphic design evolved later than the global history. Although there were some Dutch colonialization effect and propaganda used,

Indonesian graphic design just began to advance in the 1970s. There were significant moves in advertising (called as *reklame* in Indonesia). The *reklame* studies later evolved into graphic design. The source of book that is going to be used is *Desain Grafis Indonesia dalam Pusaran Desain Grafis Dunia* by Hanny Kardinata, the founder of DGI (Desain Grafis Indonesia).

2.1.1.1 The First Printer in Batavia, Dutch East Indie

Due to Dutch colonialism effect, there were printing press named *drukkerij* in Dutch East Indies (now: Indonesia) that is growing alongside with the newspaper industry. The first printing machine was sent to Indonesia in 1659. It was supposed that the brand was Faber & Schleider. The main purpose of this machinery was to print bibles and Christian books and newspapers.

Almost hundred years later, the first newspaper in Indonesia was printed. It was called as *De Bataviasche Nouveless* in Batavia (now: Jakarta) and consists only one piece of paper. Later on, other newspapers started to show. There were *De Locomotief* on 1852 in Semarang and *Bataviaasch Nieuwsblad* on 1885 in Batavia.

The newspaper owned by Indonesian is *Bromartani*, that was published in Surakarta on 25th January 1855, with Javanese language. Then, alongside with *Bromartani*, Dutch East Indies, or *Nederlandsch-Indie's* (now: Indonesia) infrastructure has developed such as telegram (1856), postal service (1862), and railway services (1867). News and communication can be spread faster than before.

2.1.1.2 The First Advertisement in Dutch East Indies

In Indonesia, the first founder of advertisement in Dutch East Indies was Jan Pieterszoon Coen (1587–1629). He was the founder of Batavia, and also the 4th Governor-General of Dutch East Indies (1619–1623) and the 6th (1627–1629). As has been mentioned, the first newspaper to be printed in Batavia was *De Bataviasche Nouveless*. Therefore, the advertisement that he put first in the newspaper was the first advertisement to ever exist in Dutch East

Indies (former name of Indonesia).

2.1.1.3 The Printing Press in Dutch East Indies

The graphic industry in Indonesia is strongly introduced by Dutch. In 1893, the Dutch East Indies government built a company named *Percetakan Negara* in Batavia. At that time, this printing company was the largest in Asia. At that time, in Dutch East Indies, there were already 6.500 printing presses; 2.700 in Batavia. The people in this era were already aware about the importance of graphics.

Several years later, a printing company named *Thay Siang In Kiok* was built by a Chinese immigrant in Dutch East Indies, Nio Sioe An. This company was built in Soerabaia (now: Surabaya) and became an influential printing company in Indonesia that can compete with European printing press quality.

In 1919, it was recorder that there are 120 companies that employed 3.080 people in the printing industry; and the half of the job desc is graphic designs. At that time, the records of specific roles such as illustrators, graphic designers, and photographers were not recorded well. But there were a record that showed that about 3.000 foreign artists (from Netherlands and Germany) contributed in visualizing Indonesia.

2.1.1.4 Advertising Agencies

As one of the media that was used to spread the news was newspaper, the advertising was also strong in Dutch East Indies in the early 20th century. Big advertising companies was owned by the Dutch, on the other hand, the small ones was owned by locals or Chinese immigrants.

The first printing press owned by a Chinese immigrant in Indonesia is *NV Tjong Hok Long* in 1901, then was followed by The *Bureau Reklame Lauw Djin*. Both of them was established in Solo. Three others were *Liem Eng Tjiang & Co.*, *Tjio Twan Ling*, and *Ko*

Tioen Siang. The last three advertising companies originated in Semarang. The Dutch newspaper company were many supported by these Chinese immigrants advertising company.

2.1.1.5 Indonesian Education Institutions

In 1950, the first academy of fine arts in Indonesia was built, named *Akademi Seni Rupa Indonesia* (ASRI) in Yogyakarta. The first director of ASRI was R.J. Katamsi Martorahardjo (1950–1958). The study programs that was provided at that time were Painting, Sculpting, Craft, *Redig* (*reklame, dekorasi, ilustrasi grafis*) or simply *Advertising*, and *Jurusan Guru Menggambar*. *Reklame* (advertising) then became the beginning of graphic design in Indonesia.



Figure 2.15 Akademi Seni Rupa Indonesia

Source: <https://jogjaheritagesociety.org/wp-content/uploads/2020/12/2-asri-1-bintaran-sumber-internet.jpg>

Nine years later, *Institut Teknologi Bandung* or Bandung Institute of Technology (ITB) was founded in 1959. Together with the newly found institute, the study program of Fine Arts also existed. Before, arts was combined with architecture. But in 1959, the Fine Arts had its own department consisting of several studies, including Fine Arts Education, Painting, and Interior Arts.

In 1962, the major '*reklame*' (English: *advertisement*) was separated from the *Redig* major in ASRI. It stood alone as *Reklame* major (1962–1968), led by Sapto Hoedojo as the head of study program. There were also former university students who decided to become teachers, which are: Margono, Subarkah, Parsuki, Sadjiman,

and Lie Djien An. After 1968, the *Reklame* major changed its name to *Reklame Arts* (Advertising Arts) and was led by Soetopo.



Figure 2.16 Faculty of Arts and Design ITB

Source: <https://masuk-ptn.com/images/department/5cfe849d4975532e61499c6d73202576df9f695e.jpeg>

In 1967, Bandung Institute of Technology, specifically the Faculty of Civil Engineering and Planning (FTSP ITB) newly opened a Graphics Studio (*Studio Grafis*). At that time, the curriculum study of design and arts was not separated yet with the engineering faculty. Later on, in 1969, A.D. Pirous (born: 1932), as one of the lecturer in ITB from 1964–2002, studied graphic design in the Department of Arts, Rochester Institute Technology (RIT), New York (1969–1971). Through his study, he brought the education system and curriculum back to ITB to open a specific major of Graphic Design, not Fine Arts.

Following ASRI and ITB, Trisakti University, Jakarta, as the first private university in Indonesia opened their first Fine Arts Department in 1969. The Department of Fine Arts consists of Interior Architecture, Industrial Design, and Painting. Later in 1978, the Trisakti Department of Fine Arts changed to 'Design' Major under the Faculty of Civil Engineering and Planning.

2.1.1.6 The First Graphic Design Study Program in Indonesia

Education remains important. After continuing his study in the United States, Pirous, in 1973, implemented his findings from RIT

to ITB, where the Department of Arts in FTSP ITB expanded to having Textile Design study program, and the Graphic Studio becomes Design Graphics Major, with A.D. Pirous as the head of major itself. At the same year, four bachelor students in Graphic Design has graduated from Bandung Institute of Technology, which are: 1) Indra Abidin, 2) Markoes Djajadiningrat, 3) Teddy Sam Natasasmita, and 4) Priyanto Sunarto.

The beginning of the study program in ITB has brought Indonesian graphic design to a bigger spectrum, including the rise of design agencies and also associations. Indonesian Graphic Design History didn't stop here, and still evolving and improving until today.

2.1.1.7 Design Center Association (Decenta)

In 1973, the same year when A.D. Pirous returned from United States, a design studio named Decenta was founded in Bandung, exactly Jl. Dipatiukur No. 99, consisting of G. Sidharta, Adrian Palar, Sunaryo, T. Sutanto, and Priyanto Sunarto, also with other members. Decenta became a unique design studio because the members are from the lecturers in Bandung Institute of Technology.



Figure 2.17 Decenta Members

(left to right: G. Sidharta, A.D. Pirous, Priyanto Sunarto, Sunaryo, T. Sutanto, Diddo Kusdinar)

Source: <https://kastara.id/wp-content/uploads/2023/05/Decenta-Pendiri.jpg>

Eka Sofyan Rizal mentioned in (Kardinata, 2015), Decenta, at that time, was considered as 'disgrace to the purity of education', because of the background of the member themselves who are mostly

scholars and lecturers in Bandung Institute of Technology. Whereas, Decenta itself was built in order to advance the improvement of the education itself, including translating practical knowledge into realistic input or feedback for education.

2.1.1.8 Black December and New Art Movement

The world of visual arts, especially at STSRI 'Asri' and FSRD ITB, was shaken by the occurrence of the Black December incident that erupted at the end of 1974 due to protests aired by critically-minded students. The protest was against the awards given by the Jury of the Grand Exhibition of Indonesian Fine Arts to five painters (Abas Alibasyah, A.D. Pirous, Aming Prayitno, Irsam, and Widayat) because their works were perceived as having a similar decorative style, more inclined towards consumeristic interests.

Demonstrations were held by signing a statement of protest by 14 artists and giving black flower arrangements as a symbol of the 'death' of the Indonesian painting to the Jakarta Arts Council as organizers of the 1974 Great Painting Exhibition, at Taman Ismail Marzuki on December 31, 1974. This occurrence became a trigger for the New Art Movement, or namely *Gerakan Seni Rupa Baru (GSRB)* in 1975, that brought Indonesian art into a new perspective of *arts ideology, aesthetical concept of arts, subject matter, academic limitations, and subjectivity of interpretation.*

GSRB (Gerakan Seni Rupa Baru) gave rise to the discourse of contemporary visual arts, where art is interpreted broadly, encompassing both mediums and ideas. The expansion of mediums later became the starting point for installation art and similar forms (transmedia). The expansion of ideas, in turn, points towards an understanding of art that approaches reality, attempting to move away from abstract art movements. In this context, abstract art is considered

sterile from the social world, as it tends to focus on art for art's sake or remains limited to visual expression (Kardinata, 2015).

In 1979, the New Art Movement disbanded but was briefly revived in 1987. Throughout its journey (1975-1979, 1987), GSRB activists, who were also graphic designers, included F.X. Harsono (born: 1949), Syahrinur Prinka (1947-2004), Wagiono Sunarto (born: 1949), Priyanto Sunarto, Gendut Riyanto (1955-2003), Harris Purnama (born: 1956), and Oentarto.

2.1.1.9 First Design Exhibition in Indonesia

In 1980, the first design exhibition in Indonesia was held with the name "Pameran Rancangan Grafis '80: Hanny, Gauri, Didit". This exhibition was held at Erasmus Huis in Jakarta.



Figure 2.18 Designers of The Exhibition

Source: <https://dgi.or.id/wp-content/uploads/2011/03/didit-hanny-gauri-1980.gif>

The exhibition was the first graphic design exhibition in Indonesia organized by Indonesian designers like Hanny Kardinata, Gauri Nasution, and Didit Chris Purnomo. The purpose was to introduce graphic design as a profession to the public and emphasize the artistic value of graphic design.

2.1.1.10 The First Design Organization in Indonesia

The first graphic design organization in Indonesia was formed on April 25, 1980, and officially launched on September 24, 1980, as the "Ikatan Perancang Grafis Indonesia (IPGI)." This coincided with a significant exhibition titled "Grafis '80" in Jakarta, held until September 30, 1980, at Wisma Seni Mitra Budaya, Jl. Tanjung 34, Jakarta.



Figure 2.19 Founders and Participants of Exhibition

Source: <https://dgi.or.id/wp-content/uploads/2011/03/w1.jpg>

Left-Right: (Back) Hanny Kardinata, S Prinka, Wagiono Sunarto, Karnadi Mardio, FX Harsono. (Front) Suyadi 'Pak Raden', Priyanto Sunarto dan Tjahjono Abdi and Trisakti University Graphic Design Students

The founding committee, composing of 9 individuals, including Sadjiroen, Sutarno, Suprpto Martosuhardjo, Soedarmadji JH Damais, Bambang Purwanto, Chairman, Wagiono, Didit Chris Purnomo, and J. Leonardo N., created a work plan and formed a temporary organization structure. Later on, in 1994, IPGI changed their name to ADGI (Asosiasi Desainer Grafis Indonesia).

2.1.1.11 First Graphic Design Student Forum

Kriyasana Mahasiswa Desain Grafis Indonesia was first held at Trisakti University on September 1993, organized by the Design Student Association of Trisakti University. This forum was created in order to unify the graphic design students spread over universities in Indonesia. The participating delegates represented three universities: Universitas Sebelas Maret Surakarta (Solo), Trisakti

University (Jakarta), Udayana University (Bali), and three institutes: ISI (Yogyakarta), ITB (Bandung), IKJ (Jakarta).

The KMDGI Forum, established in 1993 and held every two years at different universities, serves as a platform for graphic design students from across Indonesia to gather, exchange ideas, discuss, and appreciate creative concepts and works.

2.1.1.12 Taring Padi (*Teeth of The Rice Plant*)

Taring Padi, a movement led by Tony Voluntero, employs graphic art as a means of public expression for moral and awareness campaigns. Using woodcut posters, they adorn city walls, government offices, and residential spaces to communicate their collective works. The group collaborates with NGOs, actively participates in demonstrations, and contribute to installation and art for protest.

Taring Padi's primary goal is to utilize public spaces in an egalitarian manner to raise awareness and encourage critical thinking. Their posters, known for their directness, address class conflicts and societal issues, featuring anti-imperialist slogans. All posters are created collectively, reflecting the group's collaborative approach.

2.1.1.13 The First Graphic Design Magazine

The first graphic design magazine, Blank! Magazine was created in Yogyakarta, by M. Arief Budiman in 2002. The goal and the main vision of this magazine was to empower creative people through extreme visual perspective. The magazine succeeded in publishing six editions from 2002–2004.

2.1.1.14 Indonesian Graphic Design Forum 'FDGI'

The Indonesian Graphic Design Forum (FDGI) was initially proposed in the early 2000s by three professional graphic designers and design instructors: Hastjarjo Boedi Wibowo, Mendiola Budi Wiryawan, and Arif PSA. Its purpose was to empower graphic designers in Indonesia in terms of knowledge and practice.

On July 11, 2003, FDGI had a meeting in Cibubur, resulting in a name change from *Forum Desainer Grafis Indonesia* to *Forum Desain Grafis Indonesia*. The change from "designer" to "design" was aimed to make FDGI inclusive for all stakeholders in graphic design, not just graphic designers. FDGI emphasized its status as a participatory organization, not a membership-based professional association. During this meeting, July 11, 2003, was agreed as FDGI's founding day. Attendees of the meeting: Inda Ariesta, Adi Yudhistira, Ryan Wijaya, Ahmad Nurul Fajri (Jerry), Arief Yaniadi, Arif PSA, Mendiola Budi Wiryawan, and Hastjarjo B Wibowo.

2.2 Gender as A Useful Category for Historical Analysis

Gender refers to the characteristics of women, men, girls and boys that are socially constructed, including norms, behaviours and roles associated. Gender varies from society to society and can change over time (WHO, 2019). The article "Gender: A Useful Category of Historical Analysis" by Joan Wallach Scott, 1986 is an important article to review before starting a historical analysis using gender, despite being written in 1986.

The significance of writing women into history will expand the traditional notions of historical significance. Scott (1986) wrote that the writing woman into history can also encompass personal, subjective experience, as well as public and political activities.

2.2.1 Women Representation

Historically, women's roles have often conformed to stereotypical notions of femininity, portraying them primarily as mothers, homemakers, or sexual objects. Nevertheless, in response to feminist movements advocating for social change, the media industry has adjusted its portrayal of gender roles, moving away from the oversimplified stereotypes. While there is now a broader range of roles and representations of women in the media compared to a few decades ago, the lingering societal inequality women experience is evident in the unequal treatment they still receive in media portrayals (Croteau & Haynes, 2018:372).

Women representation is usually talked on politics and parliaments as the core of policy-making. Representation matters because women make most half of the population in the world. Therefore, women should be equally represented by percentage or by image (stigma, social perception).

Annette Widmann-Mauz MdB, Federal Chairwoman of the CDU Women's Union, Member of the Foreign Affairs Committee in the Bundestag and Former Minister of State to the Federal Chancellor (2022) in the event 'Supporting Democracy: Women in Leadership, Equality and Empowerment in Europe' stated that, *"representation is the core basis of democracy. Not only do we need the female perspective, increased numbers of women in leading positions encourages women to stand up for their issues and to realise their potential."*

Therefore, having women represented well and equally is the basis of decent human life, fulfilling every citizen's basic human rights. In a male-dominated advertising industry, many brands still carry on sexist stereotypes in their advertisement, depicting women in sexualized roles (Pater, 2016). Men are often shown as a subject with active and powerful role, while women are passive, appearing as objects of desire. John Berger (quoted by Pater, 2016, pg. 113) explained in his books "Way of Seeing" that the way women are seen are shown in the history of nude painting.

2.3 Oral History

According to Alessandro Portelli in the book 'Narrative and Genre' (Chamberlain & Thompson, 2014), *oral history* is a specific form of discourse: history is a narrative of the past, and oral demonstrates a medium of expression. Oral history is used to compile stories from important figures that were a part of the event, but did not have their stories written. In other words, oral history is also known as a method of interviewing people. Oral history is a dialogic discourse, created not only by what the interviewees say, but also by what the interviewer do.

Oral history consists of: 1) the combination of the commonness of the narrative form, and 2) the search for a connection between biography and history, between individual experience and the transformations of society. Portelli described

oral history as *history-telling*, a broader narrative range and dialogic formation of story-telling.

2.3.1 Interviewing for Oral History

When conducting an interview for writing an oral history, the interviewer must master the techniques of interview to spark a thicker dialogue from the interviewee. Portelli (2014) stated, the interviewer defines the role and establish the narrative authority. There is a slight difference between an *oral autobiography* and a *text autobiography*. Autobiography begins with the person's decision to write about themselves, but in an interview, the initiative is taken by the interviewer.

The difference between the starting point of an *oral autobiography* and a *written autobiography* creates a difference of how the history of a person is said or written. Therefore, when doing an interview, the interviewer holds a power of *controlling* the interview. One-way question in interview can turn into a deeper and thick dialogue, as long as the interviewer leaves enough space to allow the interviewee to do their *history-telling*. While implementing oral history, a follow-up question from the interviewee's answer must be asked in order to have a deeper conversation.

Also, when conducting an interview, the interviewer must not reveal their identity and thoughts. The less the interviewer reveal their thoughts, it will create a safer space for the interviewee to reveal themselves. On the other side, when the interviewer reveals their identity too much, the interviewee may reveal less layers of their personal experience, knowledge, and also belief. The conversation needs to be documented, in order to be transcribed, edited, or published. It is necessary that the conversation is documented through a certain *machine*: 1) a tape recorder, 2) a camera, or at least 3) a notebook. The presence of the *machine* is important, as it indicates that the words between the interviewer and interviewee.