

CHAPTER II

THEORETICAL BASIS

2.1 Design

Graphic design, as articulated by Landa (2014, p. 1), is a dynamic and multifaceted field that serves as a powerful medium for visual communication. At its core, graphic design is not merely about aesthetic appeal but rather the purposeful transmission of messages to an audience. This communication is achieved through a thoughtful amalgamation of visual elements, where each component is meticulously chosen and strategically arranged to convey a specific meaning.

2.1.1 Design Elements

The world of graphic design is rich and diverse, and at its core lie fundamental design elements that serve as building blocks for visual communication. Three crucial elements in this realm are line, shape, and color, each contributing distinct qualities to the visual language of a design. The basic elements in graphic design are explained in the following:

2.1.1.1 Line

A line is a fundamental element in visual design, representing a path of movement from a defined point that extends in a specific direction. Lines contribute significantly to the overall structure and aesthetic appeal of various visual compositions, whether in art, design, or everyday objects. They possess characteristics such as thickness and length, and their variations can result in diverse visual effects.

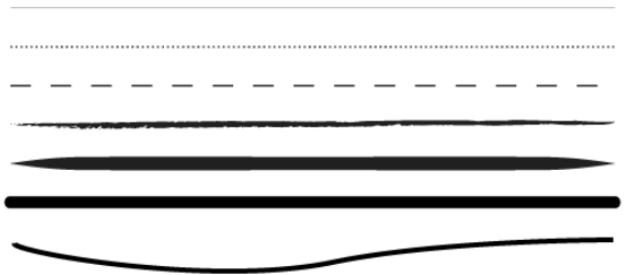


Figure 2.1 Line

Source:

<https://d3ui957tjb5bqd.cloudfront.net/uploads/2013/11/LineTypes.png>

2.1.1.2 Shape

When multiple lines are combined, they have the potential to create closed shapes, forming the foundation for the visual elements we encounter in various designs. Three primary geometric shapes emerge from these closed configurations: circles, squares, and triangles. These shapes play a crucial role in design, art, and geometry, offering distinct visual characteristics and conveying different emotions or messages.

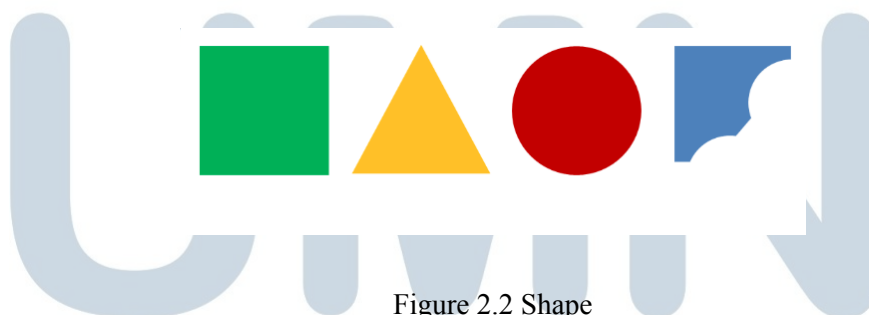


Figure 2.2 Shape

Source:

<https://guymanningphotography.files.wordpress.com/2012/02/shapeform>

1-e1329348028814.png

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2.1.1.3 Color

Color, in graphic design, results from light refraction on an object's surface. Warm colors evoke energy and excitement, while cool colors create a calm, soothing atmosphere. Colors also vary in brightness (intensity) and opacity (transparency), allowing designers to control visual impact, hierarchy, and overall mood. Understanding this interplay empowers designers to convey specific messages effectively.

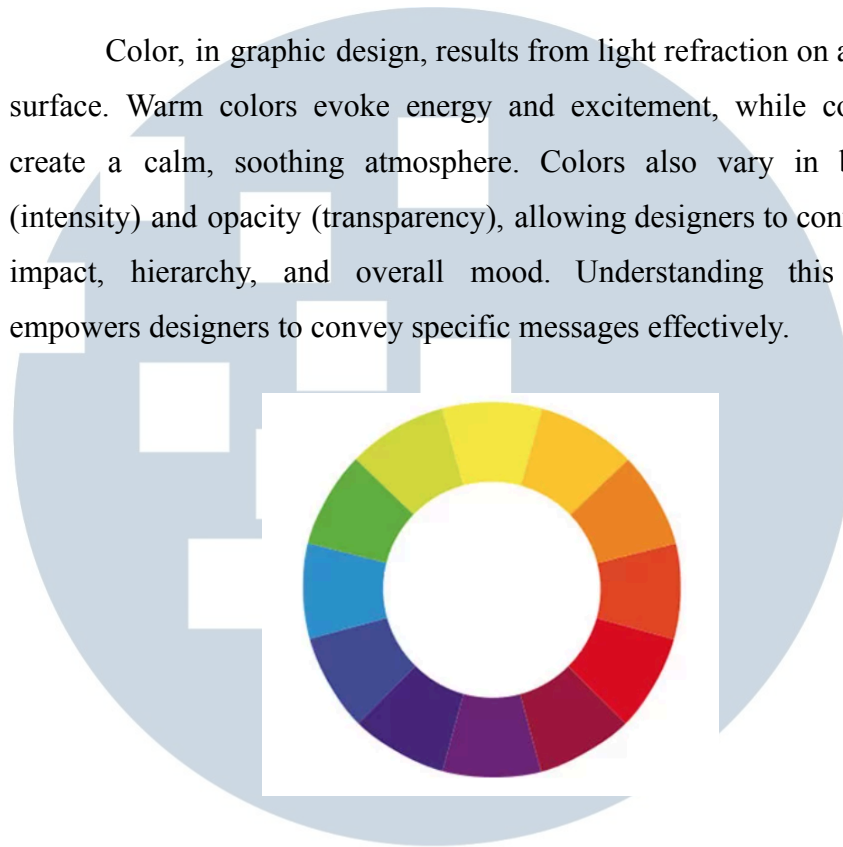


Figure 2.3 Color

Source:

<https://254-online.com/wp-content/uploads/colour-wheel-and-spectrum.jp>

2.1.2 Typography

Typography is a design element that refers to the shape of a letter (Sihombing, 2001). Letters are shapes with predetermined meanings (White, 2012). A series of letters in a word or sentence can not only provide a meaning that refers to a sentence's objects or ideas, but also has the ability to voice an image or visual impression. Letters have a combination of values, function and aesthetic value. Knowledge of letters can be studied in an artistic discipline called typography.

2.1.2.1 Typefaces

Typefaces, also known as fonts, are sets of characters with a consistent and distinctive design. They encompass letters, numbers, symbols, and punctuation marks. Typeface choice plays a crucial role in graphic design and communication, influencing the visual aesthetics and readability of text. According to Kusrianto (2007), the types of letters contained in typography elements are:

1) Serif Typefaces

Serif typefaces themselves have a distinctive characteristic, namely they have small lines at the ends of the letters. Examples of Serif typefaces are Times New Roman, Caslon, Nixie One, and Bodoni. These letters have a classic, elegant and official impression.

2) Sans-Serif Typefaces

Sans-Serif letters themselves do not have small lines at each end of the letters. The characteristics of sans-serif letters are that they have functional, streamlined, contemporary and modern characteristics. Examples of these typefaces are Arial, Franklin Gothic, and Comic Sans.

3) Script Typeface

The Script typeface resembles a handwriting. This type has a natural impression. Examples of writing that are included in the script typeface are Playball, Yellowtail and Calligraffiti.

2.1.2.2 Aspects of Typography

Typography serves as the art and science of arranging text in a way that enhances both the visual and textual aspects of written communication. This intricate craft involves a myriad of elements, each playing a crucial role in shaping the reader's experience. The main aspects

contained in typography are legibility, clarity, readability and visibility (Carter, 1993).

1) Legibility

Legibility itself refers to the quality of letters that makes them readable. Readability relates to the level of readability of a text, which is different from legibility which is only seen per letter. Legibility is crucial in communication design, as it directly impacts the reader's ability to absorb information without difficulty or confusion.

2) Clarity

The clarity aspect in typography, namely the capability of the letters used in a work to be comprehensive or easy to read by the public. It encompasses various factors that contribute to the overall clear presentation of text. The selection of a suitable typeface or font is crucial for clarity. Some fonts are designed with clean and straightforward shapes that enhance readability.

3) Visibility

Visibility in typography is a broader concept that goes beyond legibility and clarity. It refers to how well text or visual elements can be seen, recognized, and distinguished from their surroundings. Visibility is crucial for ensuring that the content is easily noticed and understood, particularly in various contexts such as signage, user interfaces, or any communication medium.

2.1.3 Color Theory

According to White (2012), color is one of the most expressive design elements. Understanding the different implications of color is important for building effective compositions in design. The meaning of archetypal colors also varies between cultures.

The following colors (White, 2012) are associated with traits and personalities in daily life:

2.1.3.1 Red

Red is associated with blood, and with feeling energetic, exciting, passionate, aggressive, or violent. The color red causes chemical reactions in the body, which speed up the pulse rate, increase blood pressure, and cause the observer to breathe more quickly. For this reason, red is considered a force of passion.

2.1.3.2 Orange

Orange is the color of flesh, warmth, or passion. This color indicates approachability, informality, or warning. In graphic applications, orange can give a comedic impression, so it is not a good choice for conveying a serious message (Eiseman, 2000). However the color is naturally seen in designs that include fire and fire elements, it is assumed that orange should be the color used in action movie posters because such films generally include fire and explosions.

2.1.3.3 Yellow

Yellow is the color of sunlight. This color is optimistic, cheerful, and modern. The eye tends to see yellow before seeing other colors (Eiseman, 2000).

2.1.3.4 Green

Green indicates nature, life, stability, or tranquility. On the other hand, in some specific tones or contexts (such as green skin), the power of green conversely suggests decay or poison. Green is strongly associated with nature, as it is the color of grass, leaves, and many plants. It

symbolizes growth, renewal, and the cyclical nature of life. It can evoke feelings of freshness and vitality.

2.1.3.5 Blue

Blue suggests coolness, distance, spirituality, or elegance. Blue can also indicate sadness, passivity, alienation, or depression. According to Eiseman (2000), blue is associated with being reliable, trustworthy, and committed; blue inspires confidence. Blue is often associated with a sense of calmness, tranquility, and serenity. It is a cool color that can create a soothing and peaceful atmosphere.

2.1.3.6 Black

Black is a symbol of mystery, power, elegance and sophistication. Black can be used to increase value. Consumers see black as the most powerful, dramatic, elegant, and expensive appearance (Eiseman, 2000).

2.1.4 Layout

Surianto Rustan, S.Sn (2009) believes that layout is the placement of design elements in a particular area in a particular media to support the concept or message brought by the designer. He emphasizes key principles for creating effective layouts, including balance, proximity, alignment, contrast, and repetition. These principles guide designers in achieving visual harmony, organization, emphasis, and cohesion in their compositions.

2.1.4.1 Sequence

Sequence means that in a design there is more than the information to be communicated. For this reason, it is necessary to create an order from what must be read first to what must be read last. Having a sequence will make the reader arrange their eyes according to what they want and it will be easier for the reader.

2.1.4.2 Emphasis

In design and layout, emphasis refers to the visual prominence or importance given to a particular element, area, or piece of content. It's the technique of making certain elements stand out more than others to attract attention and guide the viewer's focus. Emphasis is an emphasis that includes elements such as: size, color, location and shape.

2.1.4.3 Balance

Balance is an even distribution of weight in a layout area. Even distribution of weight does not mean that the entire layout area must be filled with elements, but rather creates a balanced impression by using elements as needed and placing them in the right position. Achieving balance is essential for creating a harmonious and aesthetically pleasing design.

2.2 Photography

Photography according to Hedgecoe (2005, pp. 35-36) is a medium to convey emotional messages in an instrument that can reach a wide audience. Photography, rooted in the Greek words "photos" for light and "graphein" for drawing, encompasses a diverse array of techniques, equipment, and genres. The image object in a photo has the three-dimensional impression created, thus making it have hidden meaning in it.

2.2.1 Photography Composition

Photography composition refers to the arrangement and organization of visual elements within a photograph. A well-composed photograph is aesthetically pleasing and effectively communicates the photographer's intended message or story. There are basic components in doing so photo process, namely:

2.2.1.1 Proportion

Taking a photo in photography is divided into: two options, namely horizontal and vertical. This matter affects the proportions of a photo. If using horizontal, it will produce a photo which is comfortable to look at because it has a simple format wide. Meanwhile, taking pictures vertically, there is a dominant impression or deep emphasis on the photo results.

2.2.1.2 Balance

In a photograph, balance is obtained from several elements such as color tone, shape, space and other. Achieving balance is essential for creating aesthetically pleasing and harmonious images. The composition can be obtained using the crop method.

2.2.1.3 Line

The edge of an object can be used as a reference use of lines in a photo. Applying lines can make an object the center of attention and improves composition. This technique not only emphasizes the main subject but also enhances the overall composition, providing a visual flow and directing the viewer's focus to key elements within the frame.

2.2.1.4 Emphasis

The focal point in a photo. The rule of thirds is a method of emphasizing a photo. This method is applied by dividing into 9 parts with horizontal and vertical dividing lines. Emphasis usually placed at the point where the dividing lines meet.

2.2.1.5 Framing

Framing in photography involves intentionally obscuring the main object, typically at the edges of the photo. This composition technique is often employed with moving subjects to create a sense of proportionality and dynamism. By partially concealing the main object within the frame,

the viewer's attention is directed towards the subject's movement and context, adding a dynamic and aesthetically pleasing element to the photograph.

2.3 Videography

Mamer (2013) succinctly defines video as a technology encompassing the processes of capturing, recording, processing, transmitting, and rearranging moving images. This concise definition encapsulates the entirety of a video's lifecycle, from creation to distribution and manipulation. Usually using film, electronic signals, or digital media.

2.3.1 Shot

A shot is the smallest element of a complete film structure, which can be seen from the message of the shot itself. Things that need to be considered when taking pictures are: human factors, space factors, time factors, dramatic event factors and sound factors.

There are two types of space factors, namely natural and non-natural space. Natural space is the actual space for an event to occur. Non-natural space is a substitute space that is used to depict an event or is usually called a studio.

2.3.2 Camera Angle

The position of the camera pointing at a certain object influences the meaning and message that will be conveyed. The meaning of a high angle shot is different from a low angle. With a low angle, the captured object makes it bigger and more majestic, while a high angle makes the object feel small. In principle, shooting techniques include shooting angle, shot size, object movement and camera movement.

There are five types of shooting angles, namely bird's eye view, high angle, eye level, low angle, and frog eye. Each has a different function so that the character and message.

2.3.2.1 Bird's View

Bird's-eye view photography is a technique where pictures are taken with the camera positioned above the height of the object being recorded. The primary aim of this technique is to portray the captured objects as vulnerable, evoking a sense of pity and emotional resonance from the audience. By presenting subjects from a perspective similar to that of a bird in flight, this view can create a unique visual impact, emphasizing the fragility or helplessness of the objects within the frame.



Figure 2.4 Bird's View

Source:

https://img.fixthephoto.com/blog/images/gallery/news_preview_mob_image__preview_622.jpg

2.3.2.2 High Angle

A high-angle shot is a photographic technique where pictures are taken from a position above the subject but not as high as a bird's-eye view. The objective of employing this technique is to depict the captured object as diminished and vulnerable, emphasizing a sense of weakness or

helplessness. This angle is effective in altering the viewer's perception of the subject, creating a visual impact that can evoke specific emotions or convey a particular narrative.



Figure 2.5 High Angle

Source:

https://d26oc3sg82pgk3.cloudfront.net/files/media/edit/image/49607/large_thumb%402x.jpg

2.3.2.3 Low Angle

A low-angle shot involves capturing pictures from a position below the subject. This technique is employed to create an impression of dominance and magnificence in the captured object. By shooting from a lower vantage point, the subject appears larger and more imposing, altering the viewer's perception and emphasizing the grandeur or authority of the object being photographed.

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Figure 2.6 Low Angle

Source:

https://assets.videomaker.com/2023/01/cfK-BFD_Dsyf7wvr2NEGfXGzL1AoFYwMfu4SR8Olkm4.jpg

2.3.2.4 Eye Level

Eye level photography involves capturing images from a position parallel to the subject, aligning the camera with the viewer's natural eye level. This shooting angle is commonly employed by photographers and is considered a neutral perspective. Unlike high or low angles, eye level photography doesn't introduce a specific impression of dominance or vulnerability. Instead, it tends to present subjects in a more natural and relatable way, making it a widely used and versatile shooting angle.

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Figure 2.7 Eye Level

Source:

<https://i0.wp.com/digital-photography-school.com/wp-content/uploads/2017/09/wildlife-eye-level-05.jpg?resize=750%2C500&ssl=1>

2.4 Website Design

According to Beard (2010), there are two main points of view from some people in determining whether a website design is good or bad, namely from a usability point of view which focuses on function, effective presentation of information and efficiency, and an aesthetic point of view including presentation, animation and graphics. the good one. Thus, a website is said to be good if the designer can combine these two points of view, not only from a usability point of view but also from an aesthetic side.

2.4.1 Web Page Anatomy

In designing a website, there are limitations that cause several structural designs and rules to appear, such as header, navigation, content area and sidebar, footer and sometimes background (Miller, 2013).

Meanwhile, Beard (2010) concluded that although there are several blocks, sizes and website titles, most websites have components, namely containers, logos, navigation, content, footer and whitespace.

2.4.1.1 Grid Theory

A grid system is a framework that helps graphic designers organize text or image information consistently, meaningfully and logically on a page. The use of the Grid system is as a solution to space problems, managing space to be more structured according to a visual hierarchy so that information is communicated more effectively (BiteBrands, 2010). Meanwhile, Josef Miller (1961) stated that the grid system is an aid, not a guarantee, which allows for several possibilities. to use and every designer can find the right solution for his personal style (Beaird, 2010).

2.4.1.2 Balance

Balance in design refers to a state of equilibrium or similarity between opposing forces, creating a sense of visual balance within a composition. As Beaird (2010) notes, when elements on one side of a layout are mirrored or have a similar size and weight as elements on the other side, it is referred to as balance with those elements. This balance can be achieved through various design elements such as color, shape, and size, contributing to a visually harmonious and well-composed layout.

2.4.1.3 Unity

Design theory describes Unity as the way in which the different elements of a composition interact with each other. There are two approaches to achieving unity in a layout, namely: proximity and repetition (Beaird, 2010). The proximity approach, namely grouping related items, bringing related items closer together, and grouping related items into one cohesive group. Meanwhile, the repetition approach is the repetition of several design aspects throughout the whole part, which can also be called consistency.

2.5 Promotion Media

According to Rangkuti (2009), promotions are carried out with the aim of informing buyers of the existence of the product/service and providing confidence about the benefits of the product. Promotion is one method used to increase sales. Profitability stands as a central goal, driving companies to invest in promotional activities to stimulate consumer interest, increase sales, and maximize revenue.

2.5.1 Promotional Media Objectives

Rangkuti (2009) posits that companies engage in promotional activities primarily with the objective of generating profit. This perspective underscores the fundamental business motive behind promotional efforts. The various promotional strategies and campaigns employed by companies are strategically designed to enhance brand awareness, attract customers, and ultimately contribute to the organization's financial success. Generally, promotions carried out by companies must be based on the following objectives:

2.5.1.1 Behavior Modification

The market is a meeting place where people with various behaviors carry out exchange activities. Likewise, their opinions about an item vary. Therefore, the aim of promotion is to change the behavior and opinions of an individual, from initially not accepting a product, to making him loyal to that object.

2.5.1.2 Provide information

Promotional activities serve the crucial function of providing information to consumers about a product or service. This informational aspect encompasses key details such as quality, price, buyer requirements, features, and more. By disseminating this information, companies aim to educate and persuade potential consumers, influencing their purchasing decisions. Effective promotion not only raises awareness about a product

but also communicates its value proposition, helping consumers make informed choices in the marketplace.

2.5.1.3 Persuade

Promotion persuades by providing information about a product, creating desire, building credibility, employing emotional appeal, and issuing a clear call to action. This persuasive approach aims to influence consumer behavior, making the product or service more appealing and encouraging action.

2.5.1.4 Remind

Reminding in promotion is to maintain the object in the hearts of the public. These promotions are carried out during the maturity stage of the object life cycle. The object tries to pay attention to and retain existing visitors, because visitors don't just visit once but have to do it continuously.

2.5.2 Types of Promotional Media

Promotional media refers to various channels and methods used by businesses to communicate and promote their products or services to a target audience. These channels help businesses reach and engage their audience, creating awareness and influencing consumer behavior. According to Kasali (1992) types of promotional media are:

2.5.2.1 Print Media

Print media is media that is static and prioritizes messages with a number of words, images or photos in either color or black and white. Types of print media include newspapers, magazines, tabloids, brochures, and others. While digital media has gained prominence, print media remains a valuable and effective component of many promotional strategies.

2.5.2.2 Electronic Media

Electronic media is media with electronic technology and can only be used if there are broadcast transmission services. It allows for targeted advertising, real-time engagement, and the ability to track and analyze campaign performance. Types of electronic media include television and radio.

2.5.2.3 Outdoor Media

Outdoor media is advertising media that is installed in open places such as on the side of the road, in busy centers. The dynamic nature of outdoor media makes it a valuable component of integrated marketing campaigns. Types of outdoor media include billboards, posters, banners, banners, giant balloons.

2.5.2.4 Bottom Line Media

Bottom line media are small media used to advertise products. Bottom line advertising emphasizes the importance of a positive return on investment and measurable contributions to the business's bottom line. Types of bottom line media include direct mail, point of purchase, merchandising schemes, and calendars.

2.5.2.5 Online Media

With online media, promotions are possible without meeting the target audience face to face. Online media offers numerous advantages, including global reach, interactivity, and the ability to target specific audiences. Online media also includes websites, forums, social media, and animation.

2.6 Travel and Tourism

According to Law No. 10 of 2009, the term tourism comes from the root word tourism. The definition of tourism is defined as travel activities carried out

by a person or group of people by visiting certain places for the purposes of recreation, personal development, or studying the uniqueness of the tourist attractions visited within a short period of time. The entire phenomenon of tourism activities carried out by tourists as intended in the definition of tourism and tourists above is given a definition or defined by the term tourism (Tigginhe et al., 2019).

2.6.1 Tourism Attraction

A tourist attraction is a place or feature that draws visitors, often for its inherent cultural, historical, natural, or entertainment value. Tourist attractions can be diverse, ranging from landmarks and monuments to natural wonders, museums, theme parks, festivals, and other points of interest. According to Cooper (1993), there are 4 components that a tourist attraction must have, namely: attraction, accessibility, amenities and ancillaries.

2.6.1.1 Attraction

This is a significant component in attracting tourists. An area can become a tourist destination if conditions support it to be developed into a tourist attraction. There are three types of attractions that can attract tourist arrivals, namely: Natural Resources, Cultural Tourism Attractions, and Man-made Attractions themselves.

2.6.1.2 Accessibility

This is the most important thing in tourism activities. Accessibility is the ease of moving from one area to another. If an area has tourism potential, it must be equipped with adequate accessibility so that the area is easy to visit.

2.6.1.3 Amenity

These are all kinds of facilities and infrastructure needed by tourists while in a tourist destination. Facilities and infrastructure that must

be available include: accommodation, restaurants, recreation areas, camping sites, transportation and travel agents. The infrastructure that is needed for the development of tourism facilities is roads, water supplies or toilets, electric power, rubbish dumps.

2.6.1.4 Ancillaries

In the context of tourist attractions, "ancillaries" can refer to supplementary services, facilities, or products that enhance the overall visitor experience. These additional offerings are designed to complement the primary attraction and contribute to the satisfaction and convenience of tourists. They also play a role in generating additional revenue for the attraction while enhancing the overall tourism experience.

2.7 Village Tourism

Village tourism is the development of a village area that does not change what already exists but rather develops the potential of the existing village. This is done by utilizing elements that have already existed in the village which function as tourism products on a small scale into tourism activities and are able to fulfill a series of tourist travel needs. This can be done from the aspect of attraction or as a supporting facility (Muljadi, 2012).

According to Priasukmana & Mulyadin (2013), a tourist village is a rural area that offers a whole atmosphere that reflects the authenticity of the village itself, starting from social culture, customs, daily life, having unique building architecture and village spatial structure and social life, economy or economic activities that are unique and interesting and have the potential to develop various tourism components, for example attractions, accommodation, food and drink and other tourism needs.

2.8 Margamukti Tourism Village

According to the Margamukti Village Website, Margamukti Village belongs to the Bandung Regency, West Java Province, which has regional

boundaries, including to the north by Pangalengan Village, to the south by Pangalengan Village, to the west by Pangalengan Village, to the east by Kertasari Village. Margamukti Village adheres to the same social culture as in the plains of West Java, namely Sundanese, where the customs and habits of the people use Sundanese customs, it is not uncommon for immigrants from outside Pangalengan District to adapt to the Sundanese cultural environment.

Margamukti Village has been known as a tea plantation area as well as an area that has geothermal energy potential. There is the Wayang Windu Geothermal Power Plant (PLTPB). The village, which is located at an altitude of 1,400 meters above sea level, is inhabited by around 20,000 people. The distance between the village and Bandung City is around 50 kilometers. Margamukti Village also has a lot of tourism potential that can be developed. Apart from the old house that was used for filming the film Pengabdian Satan, several other places that can be used as tourist destinations include tea gardens, pine forests, deer breeding grounds, mountain bike tracks, several hot springs, and several hills with charming views.

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