CHAPTER II

LITERATURE REVIEW

2.1 Book

Shaoqiang (2022) stated through his book titled 'Book Design: From the Printing Basics to the Most Impressive Books', a book is a collection of information which consists of words, images, and other symbols combined between a front and back cover. Vastly speaking, books serve as cultural vessels that facilitate the expression of ideas, the transmission of knowledge, and the sharing of experiences. They play a crucial role in both accumulating and disseminating human culture to a broader audience through a media (p.10).

2.1.1 Advantages of Book as a Media

Based on the 'Layout 2020' book by Rustan (2020) he stated that it has been proven in a study that physical or printed book has many benefits compared to other digital media such as e-books, social media, etc. Below are some of the advantages of a physical book on why book as a media still exists in this fast-paced technology era according to Rustan (2020, p.18 & p.34).

    a. Printed book brings more comfort and health for the eyes (low health issues)

    b. While reading, the printed book tends to stimulate the human's five senses. Thus, the information read from a printed book is easier to remember and less distraction than an e-book.

    c. Millennial generations pushed the reading trends of printed books since physical objects are more interesting with the experiments of different kinds of material and printing effects or techniques used).

    d. Other reasons include the fact that books can be photographed to show others on social media and that

humans tend to hold specific memories through physical objects.

2.1.2 Types of a Book

A book is generally divided into two categories: fiction and non-fiction books. However, some books combine both fiction and non-fiction, called historical fiction, where the story's plot is based on fiction or imagination. However, the settings of the place are accurate based on a specific period in the past. Here are types of fiction and non-fiction books taken from the book 'Layout 2020' by Rustan (2020):

2.1.2.1 Non-Fiction Books

Unlike fiction books, non-fiction books consist of facts or actual events that happened in the reality written. Listed below are some categories of non-fiction books:

1. Art & Design Books: Books related to art and design are dominated by pictures of art created by artists or designers. They usually include their biography, family, way of thinking, etc.

2. Science: A book to give insights about a certain knowledge to the readers related to science.

3. Travel, food, health: Books related to travel guidebook for place recommendations, cookbook for recipes, and health book to maintain health.

4. History: Books filled with old or modern history in a certain period sequentially, includes analysis and controversies.

5. Biography, autobiography, diary, and journal: A book biography describes a person's life experience, arranged chronologically from their early years, education, career, family, and relationship until the last years of their life. An autobiography is a self-written biography. A diary and journal are compilations of daily notes of a person's life experience.

6. Religious Books: Books about the traditions and practical ways of a religion or beliefs.

7. Motivational Books: Also called self-improvement books to give directions to audiences to handle life problems or situations.

8. Reference books: Types of books as a source of information as a reference for study, research, etc. Reference books includes dictionary, encyclopedia, directory, handbook, bibliography, and chronology.

9. Other books: Special books that are not mentioned in the category above are coffee table book and anthology. Coffee table books are usually thick and well-designed used as a display at a table rather than for reading purposes. Anthology is a compilation of works or writings from different kinds of people shown separately in a book with the same or different topics.

2.1.3 Components of a Book

There are 14 element components in a physical structure of a book listed in from 'Book Design: From the Printing Basics to the Most Impressive Books' (Shaoqiang, 2022, pp. 10-11):
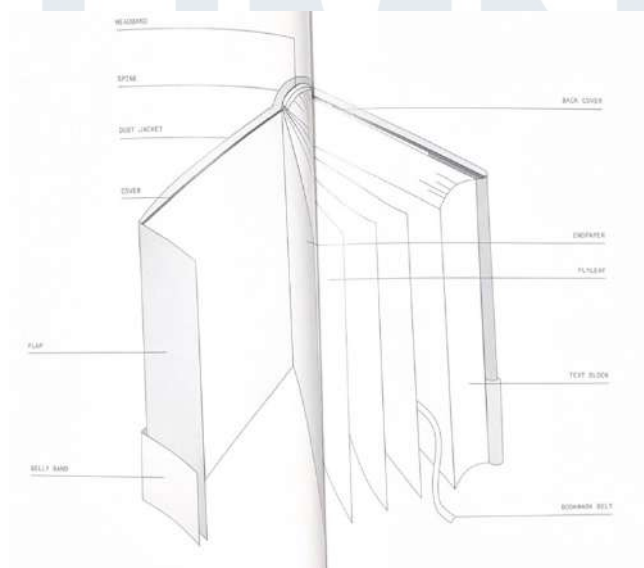

Figure 2.1 Components of a Book
Source: Shaoqiang (2022)

a. Headband: The part of the book that is formed in a braid with thick edges, pasted on the top and bottom of the book block. Headbands are used to align book signatures and holds the ends of a book to keep them intact.

b. Spine: Spine is known as back bone, spine connects the front cover with the back cover and acts as a hinge. Spine is the place where the structure in book pages are combined together into one.

c. Dust Jacket: The dust jacket is generally known as book jacket or dust cover, it is a piece of material that wraps arounds the outer part of the book cover used as an extra protection.

d. Cover: The front cover or panel, is the printed part with the unique design with its title of the book, name(s) of the author(s), the translator and the publisher.

e. Flaps: Flaps are the folded inward part that extends from the outer cutting edges of the front and the back cover paper by around 5-10 cm.

f. Belly Band: Acts as an additional cover that generally wraps around the lower part of the dust jacket.

g. Back Cover: The back cover of a book is usually printed with the bar code of the publishing organization, ISBN, retail price, and a brief summary of the book.

h. Endpapers: Also called as endsheets, are the sheets of paper that sticks together the front and back covers to the text block.

i. Flyleaf: Flyleaf is the page placed after the endpapers, placed at the front and back of the book.

j. Text Block: Text block is the body text or the main content of the book as the whole content of the book.

k. Bookmark Belt: A bookmark belt is a slender label made of a silk or other textile intact in the book as a bookmark.

l. Colophon: Colophon is usually a page located at the bottom of the back of the flyleaf or on the last page of the book which consist of the edition number and other information is recorded.

m. Table of Contents: Table of contents is the outline of the book, summarizing its chapters and sections, serving as an index.

n. Foreword and Afterword: Foreword is usually placed before the body text, while on the other hand, afterword or epilogue is located at the end of the book. They are the short essays written by the author or related personnel explaining the reasons for making the book.

2.1.4 Structure of a Book

Based on Anggarini (2021) in her book titled *'Desain Layout'* there are three main parts included in a printed book; front matter / preliminaries, body matter, and back matter / postliminaries. Below are the descriptions of each essential sections and parts in a editorial book design based on Anggarini (2021):

1. Front Matter / Preliminaries

The front matter or called preliminaries is all from the front cover to the very first page of the main text in a book which includes: title page, copyright page, table of contents, and many more. Front matter of a printed book may includes:

a. Frontispiece: A decorative part of the book with illustration or image located on the left-side, commonly used in older traditional books since contemporary books used more decorative covers.

Figure 2.2 Example of Frontispiece
Source: https://www.otago.ac...

b. Title page: It is the first page where it consists of the title of the book and the author's name or other subtitles, translator, etc as written in the book cover.
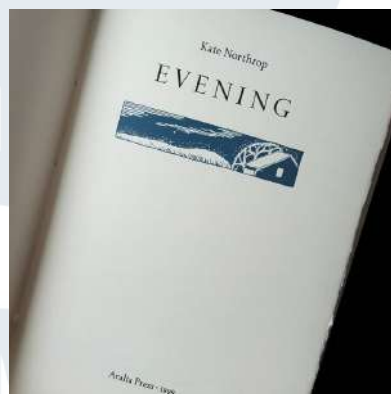

Figure 2.3 Example of Title Page
Source: https://i.pinimg.com...

c. Copyright page: This page is also known as colophon, the copyright page includes general information about copyrights, edition dates, typefaces, ISBN, publisher, etc. Usually appears on the back side of the title page (verso).
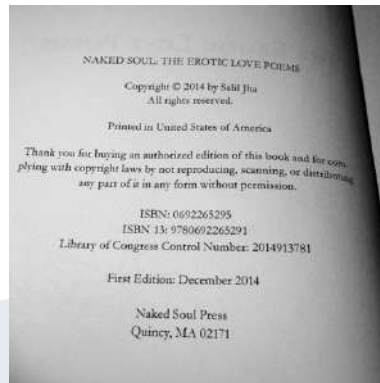
Figure 2.4 Example of Copyright Page
Source: https://nakedsoulpoems.com...

d. Dedication page: A page where the author may mention the person or people they dedicate the book to along with the reason as a backstory of the book.
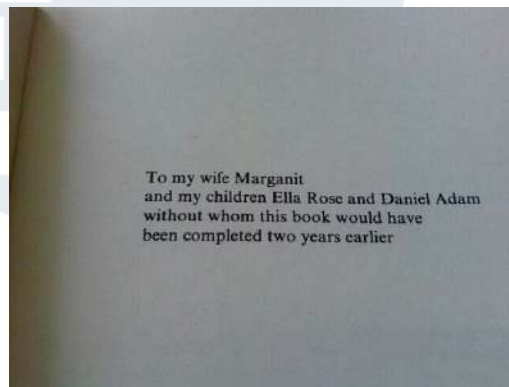

Figure 2.5 Example of Dedication Page
Source:https://static.demilked.com...

e. Table of contents: A page that acts s a navigation for readers, a list of chapter headings and its pages located in the book.

Figure 2.6 Example of Table of Contents
Source: https://i.pinimg.com...

Book Design About…, Carla Holy Putri Atmodjo, Universitas Multimedia Nusantara

f. Preface: The introduction passage written by the author in how and why the book is created. It acts as a background reading before jumping to the main body contents of the book.

Figure 2.7 Example of Preface
Source: https://www.psdcovers.com...

g. Foreword: Foreword page is optional as an introduction written by other person besides the author to give a wide context about the book.

Figure 2.8 Example of Foreword
Source: https://www.psdcovers.com...

2. Body Matter

The body of a book is located in the middle, after the front matter and before the back matter. This is where the main contents of the book is inserted, mainly read fully by the readers. The body matter of a book includes:

a. Chapter opener: Title sections or chapters as the heading to separate different sub-topic of the content in a book. Usually also includes a sub-heading, quote, images, and folio (page number).

Figure 2.9 Example of Chapter Opener
Source: https://i.pinimg.com...

b. Chapter conclusion: Pages to sum up the core ideas and concepts. Conclusions are not explicitly stated as it is more commonly used to include the final thoughts or short references in the last chapter. The chapter conclusion is usually placed in the verso (left side) of the book.

Figure 2.10 Example of Chapter Conclusion
Source: https://res.cloudinary.com...

3. Back Matter / Postliminaries

Also called as the postliminaries or end matter, the back matter can be found at the back of the book between the body and the back cover of the book. The back matter includes:

a. Bibliography: Also known as a reference list, a breakdown of all the sources cited used in the book.

Figure 2.11 Example of Bibliography
Source: https://i.pinimg.com...

b. Index: The page of terms or phrases in the book, listed in alphabetical order alongside with pages so that the readers can find the word easily. Index also includes certain credits or references for images or illustrations used, or acknowledgements for the writer, editor, etc.

Figure 2.12 Example of Index
Source: https://www.acadecraft.com...

c. About the author: A page with a brief summary about the author's background and personal life.

Figure 2.13 Example of About the Author
Source: https://www.authorbridgemedia...

2.1.5 Types of Book Binding

Shaoqiang (2022) stated that bookbinding refers to assembling printed pages and affixing a cover to create a complete publication. Modern books and bound periodicals are generally categorized into paperback (softcover) and hardcover. Among these, paperbacks, also known as softbacks, are widely used due to their cost-effectiveness and more straightforward production process. This binding style suits books with a lower page count and a significant print run. Books with a spine width of less than 20 mm are typically bound as paperbacks. Below are the various explanations of binding methods used for paperback books, including saddle stitching, sewn binding, perfect binding, and loose-leaf binding (Shaoqiang, 2022, p. 34):
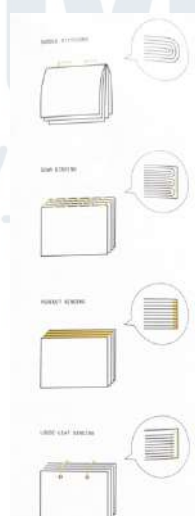

Figure 2.14 Types of Paperback Bindings
Source: Shaoqiang (2022)

a. Saddle Stitching

   Saddle stitching is a straightforward and commonly used bookbinding method that involves securing folded pages with wire staples along the spine. Due to its simplicity, convenience, and affordability, this technique is widely applied in book production.

b. Sewn Binding

   Sewn binding involves stitching the pages together using thread, with stitches running through the fold of each signature. This method enhances the durability of the book while maintaining cost efficiency. It is typically used for thicker paperback books and ensures ease of reading due to its flexibility.

c. Perfect Binding

   Unlike sewn binding, perfect binding does not require stitching. Instead, the pages are assembled correctly and securely glued along the spine with a strong adhesive to form a book block, which is then attached to a cover. This method is used for trade paperbacks, textbooks, and other printed materials.

d. Loose-leaf Binding

   Loose-leaf binding is a flexible binding method that involves punching holes along the spine of the pages, to be secured with rings, spirals, or strips. This technique is ideal for publications that require frequent content updates, such as product catalogs, sample books, and photo albums.

2.1.6 Types of Papers for Books

In accordance with the information on from the book 'Layout 2020' by Rustan (2020, p. 30-31), below are some of the commonly used papers for books:

a. HVS Paper

HVS papers are thin, non-slippery surface, does not have a glossy finish, and white colored. This type of paper has various weight ranging 60-150 gsm, and is usually for photocopies and book pages.

b. Art Paper

Art Paper has a thin characteristic, smooth surface, glossy finish, white colored, and suitable for digital printing (brochure, magazine, etc) usage.This paper weight varies from 85-150 gsm.

c. Art Carton

This type of paper is much the same as Art Paper as well, it's soft, smooth, glossy, but feels thicker. Art Carton weight varies from 180-400 gsm and is generally used for business cards, book cover, folder, poster, etc.

d. Book Paper

Book Paper is thin, has a rough surface, beige or off-white colored, very light, high ink absorbing, and has a unique smell. This type of paper is only available in 52-90 gsm and usually used for the book pages of novels and other books.

e. Linen and Concord Paper

Linen and concord paper both has a rough texture and available in various colors. The only difference they make is that Concord is the import version of Linen Paper. This type of paper weighs 160-250 gsm and is usually used for business card printings, certificate, invitation, company profile, etc.

f. Fancy Paper

This type of paper has the highest quality and best printing output since they are special imported papers. Fancy

papers have different texture, opacity, color, and others. Fancy papers are likely used for printing purpose to give that extra exclusive feel and look.

2.1.7 Types of Book Printings and Technique

Below are the different types of printing colors, printing techniques, and the commonly used post-printing techniques used in book design based on 'Book Design: From the Printing Basics to the Most Impressive Books' (Shaoqiang, 2022, p. 24-32):

2.1.6.1 Printing Colors

a. Four Color Printing: The CMYK color model stands for Cyan, Magenta, Yellow, and Key (black), is the foundation of four-color printing. This color printing process employs four distinct ink colors to create various hues. By overlapping these primary inks, printers can produce an extensive palette of additional colors to reproduce complex images and designs.
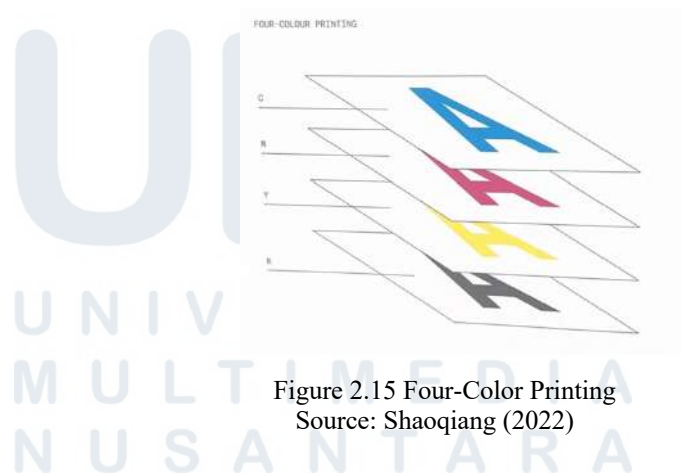

Figure 2.15 Four-Color Printing
Source: Shaoqiang (2022)

b. Spot Color / Solid Color Printing: Spot-color printing has gained popularity in book production due to its precision. It uses pre-mixed inks for more accurate colors than four-color printing. The Riso digital duplicator or known as riso printing, a recent innovation, uses soy-based inks that

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produce vibrant, fluorescent colors. These pure inks create new colors by overprinting, expanding the available color range, and improving printing quality.
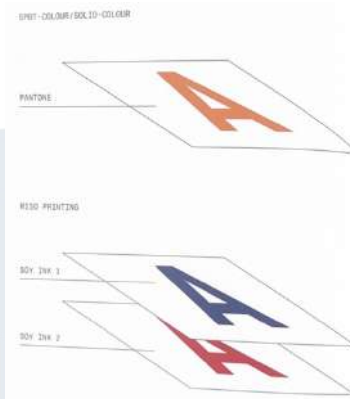

Figure 2.16 Spot Color and Riso Printing
Source: Shaoqiang (2022)

2.1.6.2 Printing Techniques

a. Letterpress Printing: This method of printing involves applying ink to raised text areas on a printing plate. It is commonly used for small items like invitation cards, greeting cards, and business cards.
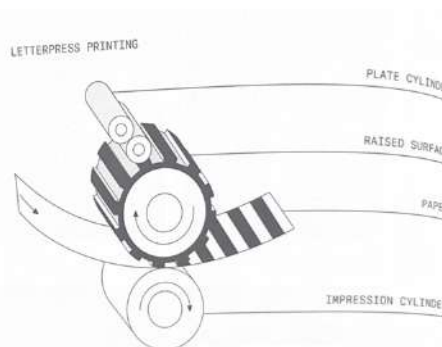

Figure 2.17 Letterpress Printing
Source: Shaoqiang (2022)

b. Offset Printing: Also known as offset lithography, where this process transfers an inked image from a metal plate to a cylinder and then to the printing surface (e.g., paper). It is

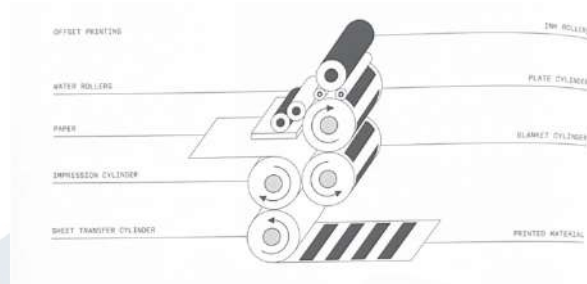widely used for the color printing of books, posters, and packaging.

Figure 2.18 Offset Printing
Source: Shaoqiang (2022)

2.1.6.3 Post-Printing Techniques

    a. Hot Stamping: Also known as foil stamping, this technique uses heat to transfer foil onto a surface. Various types exist, including gold, silver, platinum, and holographic stamping. The foil is typically made from heated anodized aluminum.

    b. Debossing and Embossing: These processes create three-dimensional effects by pressing raised or recessed dies onto printing material. They can produce graphic effects without ink, known as 'blind embossing' and 'blind debossing.'

    c. UV Coating: This method applies a glossy ink layer to printed material. It is commonly used in book covers, business cards, and brochures.

    d. Lamination: This process involves applying a transparent plastic film to printed material using heat. It enhances the product's strength, stability, durability, and gloss.

    e. Die Cutting: An automated process using a sharp steel blade (die) to cut printing materials into unique shapes. It can be used on paper, wood board, and other materials.

2.2 Book Design

From the book wrote by Shaoqiang (2022) titled 'Book Design: From the Printing Basics to the Most Impressive Books', book design is the whole composition and organization of written and visual elements that is designed of

exact components through the combination of format, layout, text, illustration, binding and printing. Book design brings influence on different layers of steps needed in a publishing project, starting from ideation and manuscript development to the creation of the cover and interior pages of a printed book physically.

2.2.1 Principles of Book Design

Landa (2014), in the book 'Graphic Design Solutions', stated that design principles are the visual perceptions that are wanted to be shown to the audience when they see the design created by the designer. In order for the audience to have the right impression that is expected and aimed by the designer, then the designer needs to use the correct design elements (texts, images, and others) along with the appropriate design attributes (size, position, direction, color, and others). Thus, design principles are universal for layout designs in printed media or even digital media.

Moreover, she stated the main points of design principles: emphasis, sequence, contrast, balance, and unity. These points of design principles support each other to create a harmonious design and its aim perceptions of the audience. Below are the detailed descriptions of each of the principles of design key points based on Landa (2014):

2.2.1.1 Emphasis and Sequence

Emphasis refers to the visual weight given to a specific area within a layout, drawing the audience's attention to that focal point. Emphasis creates the visual hierarchy of the design itself. It highlights the most important elements, ensuring they stand out within the design. Emphasis can be done by visual isolation, placement, scale, contrast, direction and pointers, and diagrammatic structures (Landa, 2014, p. 29). On the other hand, Sequence refers to the path or order in which the audience's attention moves from one area to another within a layout. For example, in a design, the title and images typically serve as the strongest points of emphasis, while elements like social media links or contact numbers hold the weakest emphasis. The reader's eye naturally follows a path from the

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strongest point of emphasis, the focal point, to the weaker one. This movement defines the Sequence. Emphasis plays a crucial role in determining Sequence because a well-structured design guides the viewer's eye through a deliberate visual hierarchy, leading them to follow the Sequence intended by the designer.
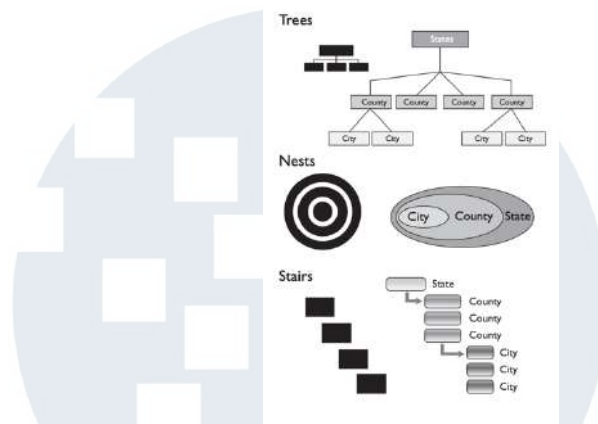

Figure 2.19 Emphasis Through Structure
Source: Landa (2010)

In using emphasis and sequence, hierarchy is the level of importance of a layout, where one element is positioned above another. In a visual hierarchy, the most substantial emphasis occupies the highest level, while the weakest sits at the lowest, creating a structured order of visual elements. Furthermore, visual weight refers to how heavy or dominant an element appears within a design. Every element in a layout can be adjusted to have a different visual weight. Thus, color plays a significant role in determining visual weight, as specific colors can enhance or diminish the emphasis of an element within a design.

Regarding to emphasis and sequence, designer can create their own variations of sequence by the representation of a letter shape such as C, L, I, Z, and others as eyes will automatically follow its directions of the sequence. Moreover, emphasis and sequence can also be highlighted with incorporating symbols or elements in different colors, shapes, direction lines and others.

2.2.1.2 Contrast

        Contrast refers to two or more elements or groups of distinctly different or opposing elements. This principle is more commonly applied in single-panel designs than multi-panel or integrated designs. Moreover, contrast is not limited to physical elements at the form or appearance level but can also exist across different levels, such as between form and content. Below are the different examples of the usage of contrast in layout:
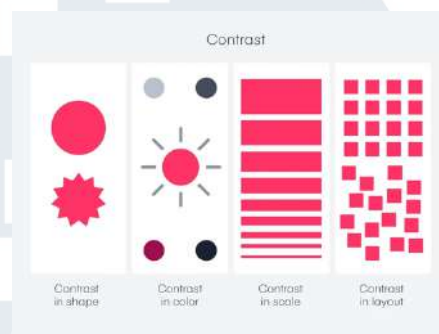

Figure 2.20 Implementations of Contrast
Source: https://thimpress.com...

        The use of contrast can be effectively used to create emphasis with the use of different sizes, shapes, styles, positions, textures, color, orientation, and many more. When applied correctly, it enhances visual appeal and makes a layout more aesthetically pleasing. The sense of contrast can be achieved by adjusting an element's attributes, ensuring a strong visual perception that guides the audience's attention.

2.2.1.3 Balance

        Balance refers to the visual equilibrium of elements within a composition. It ensures that the distribution of visual weight across a design feels stable. The principle of balance is more commonly applied in single-panel designs rather than in multi-panel or integrated designs.There are different types of balance (Landa, 2010, pp. 25-28):

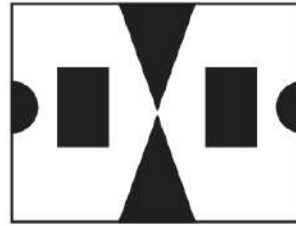   1.) Symmetrical Balance (Formal Balance)

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Figure 2.21 Symmetrical Balance
Source: Landa (2010)

This type of balance is achieved by mirroring elements along an axis. The layout appears visually stable because the elements are arranged symmetrically. Symmetrical balance often creates a formal, stable, passive, static, and elegant impression. Few types of symmetrical balance are bilateral, biaxial, radial or rotational,inverted, and near symmetry.

2.) Asymmetrical Balance (Dynamic Balance)

Figure 2.22 Asymmetrical Balance
Source: Landa (2010)

Unlike symmetrical balance, this type does not rely on mirroring elements or using an axis. Instead, the composition appears balanced despite the uneven placement of elements. Achieving asymmetrical balance requires excellent design skills and often involves using white space to create equilibrium.

White space or negative space refers to the intentional empty areas within a layout. It can be any color or image but should not draw attention. There are two types of white space: micro white

space which uses small spaces, such as gutters, line spacing, letter spacing, and gaps between images, and the other one is macro white space, which uses large empty areas, such as margins, empty grid columns, and other significant blank spaces. Using white space is important as it reduces visual clutter to prevent the design from feeling overcrowded, creates a sense of cleanliness, elegance, and sophistication, enhances the balance and aesthetics of the overall layout, directs the viewer's attention to emphasized elements, and it helps establish the grouping and organization of elements.

2.2.1.4 Unity

Unity refers to cohesion, harmony, and compatibility among all design elements, ensuring they work together to deliver a clear and complete message to the audience. Achieving visual unity means ensuring that every graphic element feels connected and part of a cohesive whole. A well-designed layout is more than just the sum of its parts and presents a unified composition that is easier for viewers to understand and remember. This idea is rooted in Gestalt theory, which emphasizes how the human mind organizes visual information into complete, ordered forms. From Gestalt, the principles of visual perception help designers build unity. The brain tends to group elements by location, shape, color, and orientation similarities. Unity is essential in both single and multi-panel/integrated design compositions, ensuring a seamless and cohesive user experience. (Landa, 2010, p. 31)

2.2.2 Layout & Grid

From the book of 'Book Design: From the Printing Basics to the Most Impressive Books', Shaoqiang (2022) stated that layout contains all the elements in the body text of the book, including the font and its font sizes, the size and the orientation of the type area, the number of columns and lines in a page, the number of words per line, line spacing, and the position of tables, pictures, and many more. In creating a layout, there must be a grid system. Grid

system organizes space and supports various material for different kinds of communication to ordain and maintains order without being obvious (Tondreau, 2019, p. 8).

2.2.2.1 Layout Composition

Layout composition, also called layout design is the organisation of different kinds of visual elements on the page consisting of a book design. It is the process of editing and combining text and images in harmony to convey a piece of specific information. A designer must rearrange the title, body text, top margin, bottom margin, and other components of the layout to balance different sections of the pages in a book as a whole, The layout design serves the content of the book and the layout characteristics determine the tone of the book (Shaoqiang, 2022). Below are the different essential components consisting in a layout composition based on the book of 'Book Design: From the Printing Basics to the Most Impressive Books' by Shaoqiang (2022, pp. 18-19):

Figure 2.23 Components in Layout Composition
Source: Shaoqiang (2022)

a. Cutting Edges: Cutting edges are the three sides of the book (exclude the binded side of the page) that are usually cut.

b. Top Margin: The white space on the upper part of the page without any text or images.

c. Running Head: An area to write the title of chapters or page numbers, placed repetitively at the top of every page.

d. Type Area: Type area or also called printed space is the area where texts and graphic elements are placed.

e. Cross Column: Cross column refers to the multiple columns used when texts takes up more than a column of space on a page.

f. Gutter: Gutter is the white space in between columns, without text or space near the bookbinding era.

g. Bottom Margin: Bottom margin is the white space located at the bottom of each page.

2.2.2.2 Principles of Layout Design

Shaoqiang (2022, p. 21) added on his book of 'Book Design: From the Printing Basics to the Most Impressive Books' that there are three principles as the key main poin of layout design:

a. Prominent theme

Layout design must be clear and logical so that information may be presented in a rational and organised manner to make readers understand effectively and have a better reading experience. It is crucial for designers to help convey a topic through visulas such as main images.

b. Unified form and content

The theory of layout design is that the layout used by the designer must be based on the content of the theme which the theme is expressed in other reasonable design forms. Various content include: fonts, graphics, text.

c. Visual aesthetics of form and overall layout

The overall layout means the design of structure and colors used by various elements. If the composition used is in a reasonable and organized manner, reader's sight will likely move smoothly along a certain pattern with each of the elements included in a layout to give a rhythmic and effective reading experience.

2.2.2.3 Flatplan & *Katern*

Founded on the book titled 'The Visual Dictionary of Pre-Press & Production' by Ambrose & Harris (2010), flatplan is an essential visual tool used to organize the layout and sequence of pages in a publication, especially a book or magazine. It helps designers plan how editorial and advertising content will be distributed within the available space on each of the pages in spreads. This method also supports the development of a consistent visual rhythm or pacing throughout the publication. The use of color coding in a flatplan is often applied to distinguish between different types of content to improve clarity.
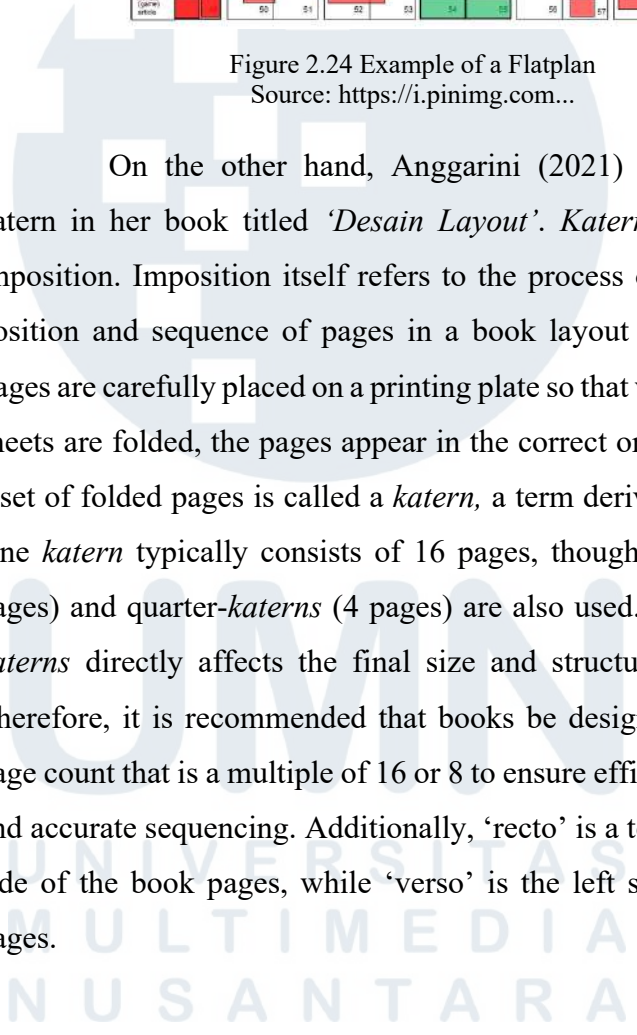
Figure 2.24 Example of a Flatplan
Source: https://i.pinimg.com...

On the other hand, Anggarini (2021) informed about katern in her book titled *'Desain Layout'*. *Katern* is a part of a imposition. Imposition itself refers to the process of arranging the position and sequence of pages in a book layout before printing. Pages are carefully placed on a printing plate so that when the printed sheets are folded, the pages appear in the correct order. In printing, a set of folded pages is called a *katern,* a term derived from Dutch. One *katern* typically consists of 16 pages, though half-*katerns* (8 pages) and quarter-*katerns* (4 pages) are also used. The number of *katerns* directly affects the final size and structure of the book. Therefore, it is recommended that books be designed with a total page count that is a multiple of 16 or 8 to ensure efficient production and accurate sequencing. Additionally, 'recto' is a term for the right side of the book pages, while 'verso' is the left side of the book pages.

Figure 2.25 Example of one katern
Source: Anggarini (2021)

2.2.2.4 Anatomy of Grid

To use a grid, it is important to know its essential names of components in a grid. Below are the anatomy or the components of a grid derived from Tondreau (2019, p.10) in the book of 'Layout Essentials Revised and Updated: 100 Design Principles for Using Grids':
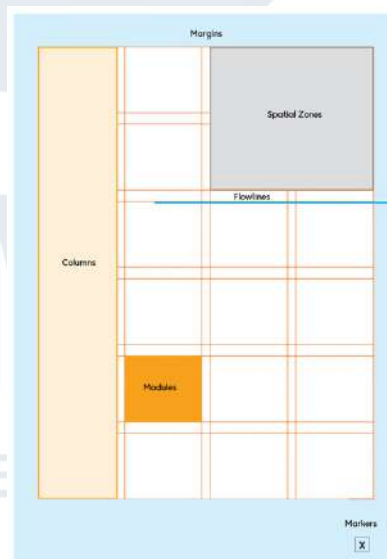

Figure 2.26 Anatomy of Grid
Source: Tondreau (2019)

    a. Margins: Buffer areas that create a defined space between the trim size, including the gutter, and the main page content. They enhance readability and structure while accommodating supplementary elements such as notes and captions.

b. Columns: The vertical divisions within a layout that organize text and images. Their width and quantity can vary depending on the content and design requirements, ensuring a balanced and structured composition.

c. Spatial zones: Consist of grouped modules or columns defining specific text sections, advertisements, images, or other content elements for a clear visual hierarchy within a design.

d. Flowlines: The horizontal alignments that segment space into structured bands, guiding the reader's eye across the page. Flowlines are used as visual cues that enhance content organization and readability.

e. Modules: They are the individual units within a grid, separated by consistent spacing. Modules provide a structured, repeatable framework, allowing for creating columns and rows of varying sizes to accommodate different content needs.

f. Markers: To serve as navigational aids within a document, ensuring consistent placement of recurring elements. These include page numbers, running heads and footers, and icons, which help readers locate and identify key sections efficiently.

2.2.2.5 Types of Grid

According to Tondreau (2019) in the book of 'Layout Essentials Revised and Updated: 100 Design Principles for Using Grids', it is important to know the fundamentals of the different types of grids to learn the basic structure. The following are the basic types of grid structures usually used in a layout based on Tondreau (2019, p.11):

a. Single-column grid

A single-column grid is commonly used for continuous text, such as essays, reports, and books. In this layout, the text block is the primary visual element on the page, spread, or

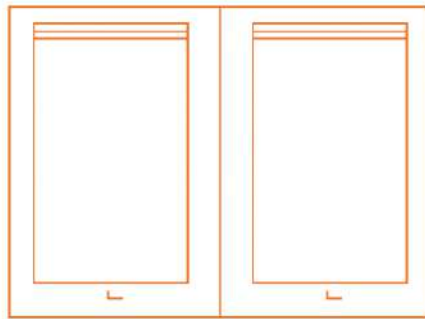digital screen, ensuring a more straightforward and readable structure.

Figure 2.27 Single-column Grid
Source: Tondreau (2019)

b. Two-column grid

Usually a two-column grid is suitable for managing extensive text or presenting different types of information within separate columns. This layout can feature columns of equal or varying widths. Ideally, when one column is wider than the other, it is typically twice the width of the narrower column, maintaining a balanced proportion.
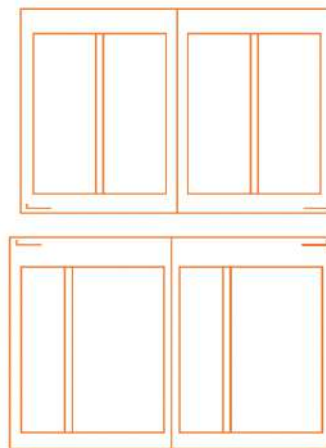

Figure 2.28 Two-column Grid
Source: Tondreau (2019)

c. Multicolumn grids

This type of grid offers greater versatility compared to single- or two-column layouts. Multicolumn grid format is

particularly effective for book, magazines and websites because it incorporates multiple columns of varying widths, allowing for dynamic and flexible content arrangement.
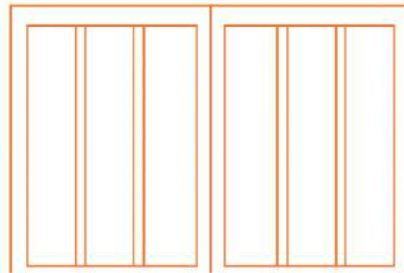

Figure 2.29 Multicolumn Grids
Source: Tondreau (2019)

d. Modular grid

A modular grid is designed to organize complex information, such as: in newspapers, calendars, charts, and tables. This grid system integrates both vertical and horizontal divisions, breaking the layout into smaller, structured segments to enhance clarity and organization.
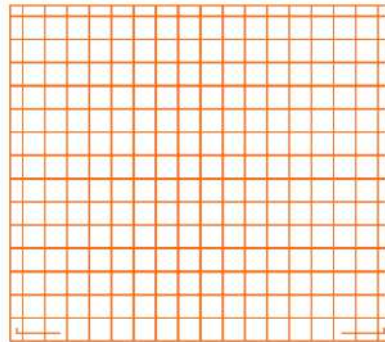

Figure 2.30 Modular Grid
Source: Tondreau (2019)

e. Hierarchial grid

A hierarchical grid divides the page into distinct zones based on content importance. These grids often consist of horizontal columns and are frequently used in magazines to structure content pages. Additionally, digital interfaces and devices commonly employ hierarchical grids to segment

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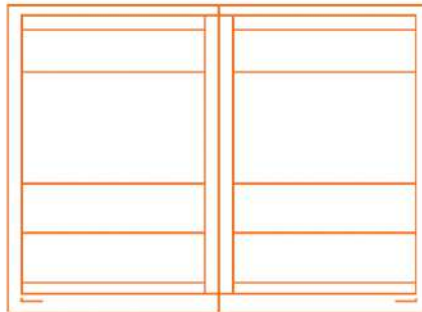material into horizontal sections for efficient navigation and readability.

Figure 2.31 Hierarchical Grid
Source: Tondreau (2019)

2.2.3 Typeface

Typeface is the specific design of an alphabet, which has very subtle differences between other type designs based on its slight modification of shape, serifs, length of the ascenders and descenders, etc. However, choosing the right typeface will greatly affect the appearance of the entire printed page designed in a book (Craig & Scala, 2012).

2.2.3.1 Typeface Classification

Understanding the classification is important for designers as a basic foundation in choosing the right font based on its contents of sentences, context, or the identity of a brand and to combine different fonts in order to form a harmony in the design. Based on the book by Landa (2010, p. 47-48) titled 'Graphic Design Solutions', below are the different classifications of typefaces:

1. Blackletter

Blackletter, also known as Gothic, Textura, Fraktur, Old English, or Block, is a handwriting style that became popular in Western Europe around the 1150s. It is characterized by its bold, closely spaced letters, which were designed to save space on expensive writing materials such as parchment or vellum. Due to its dense and dark

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appearance, it is called Blackletter. Several typefaces, including Beckett, Fette Fraktur, Old English, Celtic scripts, such as Celtic Md and American Uncial.
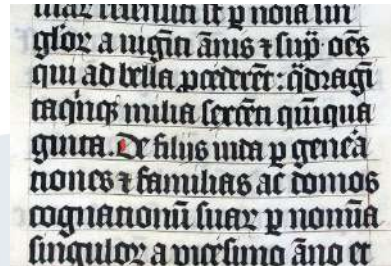

Figure 2.32 Blackletter
Source: https://upload.wikimedia...

2. Old Style

This type of font is also called as Humanist / Garalde / Venetian / Antiqua / Rotunda / Roman, refers to a style of handwriting and typeface that emerged in Italy during the Renaissance around the 1460s. It is called Humanist because it revives Roman letterforms' simple, light, straightforward, and elegant style. Compared to the Blackletter style, Humanist typefaces were seen as more refined and "human." Example of typefaces in this category include Centaur, Cloister, Garamond, Bembo, and Caslon.

Figure 2.33 Old Style
Source: Landa (2010)

3. Transitional

Typeface transition from old style to modern typeface which is also called reales typefaces, marked a shift away from handwriting influences and became purely typographic. Emerging during the Age of Enlightenment in the late 17th century, this style was pioneered by the Romain

du Roi typeface, commissioned by King Louis XIV in 1692. The design was considered radical at the time due to its highly mathematical and structured form, reflecting the intellectual movement of the era that challenged old traditions. Some examples of transitional typefaces include; Times New Roman, Baskerville, Cheltenham, and Century.

Transitional/New Baskerville

BAMO hamburgers

Figure 2.34 Transitional
Source: Landa (2010)

4. Modern

Modern or called as Didone typefaces were developed by Didot, Bodoni, and Walbaum in the late 18th century and remained popular throughout the 19th century. These typefaces are characterized by their high contrast between thick and thin strokes, sharp serifs, and a sense of elegance. This was possible by advancements in printing technology. Examples of commonmModern typefaces include; Didot, Bodoni, Walbaum, and Onyx.

Modern/Bodoni

BAMO hamburgers

Figure 2.35 Modern
Source: Landa (2010)

5. Slab Serif

Slab Serif or also called Square Serif / Egyptian / Mechanistic / Mecanes / Antiques is a category of bold, heavy typefaces designed for display purposes during the Industrial Revolution in the early 1800s. With the explosion of consumer goods, businesses needed large, eye-catching typography for advertisements to attract customers. Slab Serif typefaces feature thick, block-like serifs, making them

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highly legible and impactful. Examples of slab serif typefaces include; Clarendon, Rockwell, and many more.

6. Sans Serif (Grotesk)

This typeface was used as a display typeface in the late 1800s. The term *Grotesk* (from the Italian *Grottesco*, meaning "from a cave") was used because its design was considered unusual and lacked the decorative elements typical of that era. In the 1950s, during the rise of the International Typographic Style, a cleaner and more simplified version called Neo-Grotesk was introduced, emphasizing minimalism and functionality. Examples of typefaces of Grotesk include Headline and Helvetica.

7. Script

Script typefaces mimic handwriting and are categorized based on style rather than historical order. This category includes various styles, such as calligraphic, brush, and cursive scripts. Some scripts feature connected letters, while others are separate. The popularity of script typefaces grew significantly after the development of phototypesetting technology in the 1950s, which allowed for greater detail in

printed typography. Script fonts are primarily used for display rather than body text. Script typefaces are Mistral, Shelley, Brush Script, Lucida Calligraphy, and Lobster.

Figure 2.38 Script
Source: https://www.sudtipos.com...

8. Decorative

Decorative typefaces, like script, are not categorized in chronological order. They first appeared in the 1800s alongside Slab Serif, Grotesk Sans Serif, and other display typefaces. This category includes a vast range of styles, with modern printing technology and font design software contributing to an explosion of new decorative fonts in the 21st century. Contemporary decorative fonts exhibit highly varied anatomy, properties, and stylistic elements, making them unique and expressive. Examples include; Rosewood, Bermuda, Umbra, Grunge, and Doodle.

Figure 2.39 Decorative
Source: https://befonts.com...

2.2.3.2 Typeface Legibility and Readability

In choosing typography in design, it is important to overlook its legibility and readability factors, whether the text is easily identified to make reading easier. The aspects of legibility and readability highlight the font's form by its shape and look, not by its content. Legibility focuses on whether the typography characters are identifiable and can be distinguished. High legibility happens when the shape and form of the text easily distinguish the characters. On the contrary, low legibility means it is hard to identify differences between the characters. Legibility can be affected by the letters in a typeface. Readability in a typeface refers to whether the text is easy to read. High readability means the text is easily read, while low readability means the text is hard to read. Factors affecting readability include the layout, paragraphs, small font size, and many others. Thus, in designing a book as information, choosing a typeface and design with high legibility and readability is important (Landa, 2010).

2.2.4 Color

Derived from the book of The Language of Graphic Design, Poulin (2018) defines color as a fundamental and highly expressive element in graphic design. It influences perception by adding visual energy and diversity to everyday experiences. Designers use color to capture attention, unify elements, reinforce meaning, and enhance composition. Additionally, color can evoke emotions, create emphasis, convey messages, and strengthen visual hierarchy. By increasing visual interest, color helps organize and clarify design elements, making compositions more engaging and effective in communication.

2.2.4.1 Color Categorization

Poulin (2018) seperates colors as color theory into several organizational categories as different kinds of color

combinations. This can be a foundation in choosing and combining the right colors based on its categories.

a. Primary Colors

Primary colors consists of yellow, red, and blue. These are pure colors that cannot be created by mixing other colors. Instead, they serve as the foundation for all other colors.

b. Secondary Colors

Secondary colors are formed by mixing two primary colors. For instance, yellow and red produce orange, red and blue create purple, and yellow and blue form green.

c. Tertiary Colors

Tertiary colors result from combining one primary color with one secondary color. Examples include red-orange, red-purple, blue-purple, blue-green, and yellow-green.

d. Complementary Colors

Complementary colors are opposites on the color wheel, such as red and green, blue and orange, and yellow and purple. When mixed, they neutralize each other, but when placed side by side, they create high contrast and increased intensity.

e. Monochromatic Colors

Monochromatic color schemes consist of shades of a single color, achieved by adding black or white. These color schemes create a harmonious and unified appearance.

f. Analogous Colors

Analogous colors are formed by using colors next to each other on the color wheel. They have minimal contrast, producing a cohesive but slightly varied color scheme.

g. Triadic Colors

Triadic colors are selected from three points that form an equilateral triangle on the color wheel. This color scheme is known for its vibrant, energetic, and balanced composition.

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h. Quadratic Colors

Quadratic colors are based from four points that form a square or rectangle on the color wheel. This scheme provides a diverse yet visually balanced color combination.

Figure 2.40 Color Categorization
Source: Poulin (2018)

2.2.4.2 Color Symbolism

Stated by Ambrose & Harris (2005) from the book of 'Basic Design 05: Colour', color holds different kinds of meanings that are brought from culture and social associations. It is essential to consider the color selection based on its cultural norms and association of the target audience of the design, because different groups of society may perceive colors differently than others. Moreover, color holds emotional reactions since color are oftenly described as particular adjectives such as; cool, hot, calm, exciting, etc. Below are the colors and its general psychological meaning used in design based on the book of 'Basic Design 05: Colour' by Ambrose & Harris (2005):

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1. Red : The color red indicates an exciting, dynamic, and energetic color that stimulates the heartbeat. Red is passionate, provocative, seductive, and increases appetite. However, the deep red color of burgundy is more authoritative, refined, and elegant. On the other hand, soft red roses to pink mean youth, delicate, and gentle. In design, bold red text against a white background will wear out the eyes, which is not considered a calming color.

2. Pink: A warm, exciting, fun color that conveys a feminine quality. It is highly associated with love and romance. A more red-ish pink color will look more vivid and youthful, while a less red-ish pink indicates delicacy and maturity.

3. Orange: This color has an extroverted personality, is playful, and demands attention. It tends to appeal to adolescents and children. The color orange produces a feeling of warmth and thoughts of the changing seasons, approaching summer, and good health. It stimulates appetite and is highly associated with the orange citrus fruit. This color is often used in food packaging and signage designs.

4. Yellow: The color yellow is a bright and happy color that represents versatile emotional conditions. Bright yellows indicates vitality and happiness, green yellows are more to illness, and pale yellows tend to create thoughts of citrus crispness or timidity. Moreover, yellow is mainly used as a color coding system and uses the scheme on a number of warning signs of hazards and obstacles.

5. Brown: The color brown is neutral and has a down-to-earth character. It is highly associated with natural or organic materials like wood and stone. Brown is often viewed positively as a solid, dependable color that

delivers an impression of warmth and the goodness of nature. However, it may be associated with negative elements of dirt and grime.

6. Blue: Highly associated with oceans and the sky. Its constant, vital, and fresh color brings the effect of relaxation and calm. Universally, blue is perceived as cool and cleansing. Navy or darker blues are more conservative and formal, which is why they are often used as corporate colors, which infer stability, security, and trust. On the other hand, pale blues are more youthful and serene, and green blues are associated with spirituality.

7. Green: Green is a peaceful color that represents well-being, nature, and the environment. It is associated with grass fields, forests, and springs. The color green symbolizes the calming qualities of balance, harmony, and stability. Greens are primarily used in design for packaging materials to indicate freshness and eco-friendly products.

8. Purple: The color purple is majestic, combining the hot tones of red with the cool tones of blue. Purple symbolizes royalty, spirituality, nobility, and ceremony and is highly associated with wisdom and enlightenment. Purple is a good color to use for meditation; it may provide peace of mind and a calming influence.

9. Neutrals: Neutral tones are quiet, classic, and timeless because they are characterised by no color. The neutral colors are dependable, flexible, and used to complement or calm strong and contrast colors as a counterbalance.

10. White: Usually are associated with goodness, purity, cleanliness, simplicity, and space. It is also widely associated with hospitals, weddings, brides, the divine,

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and celestials. The color white is a neutral color that provides a perfect contrast for intense colors, including black, orange, and blue.

11. Black: The color black is widely associated with death and mourning. However, black also has the color personality of conservative, serious, elegant, sexy, and sophisticated. In design, black works well with most color combination except with other dark colors.

2.2.5 Photography

According to Harsono (2019) in his book titled *'Fotografi Desain'*, photography follows the principle of "not just taking a picture, but making a picture." This means that photography is not merely about capturing an image but also about creating one. It is important to do careful planning to ensure the photograph aligns with a specific concept and purpose. Planning is a key aspect of design photography, as every image should go through a structured and systematic process before being produced. Considering composition, lighting, and subject matter is essential to achieving a visually cohesive and meaningful photograph.

2.2.5.1 Elements of Photography

Based on the book *'FOTOGRAFI: Belajar Fotografi '* written by by Karyadi (2017), there are four main elements in photography:

1. Lighting Source: Photography lighting source can be derived from natural lighting (sun) or artificial lighting with studio lighting, candle, fire, lamp, etc. Lighting sources can be placed in different angles according to its tone and usage of the photography with using front light, back light, top light, bottom or base light, and side light

2. Object or Subject: The main focus of the photography, object is for dead or non-living objects while suject means human as the main point.

3. Reflected Light: When a subject or object is illuminated by a light source, it reflects light in various directions. What the human eye or a camera actually captures is not the object itself, but the light reflected from its surface. This reflected light carries visual information, which the eye or imaging sensor interprets to form a visible image or representation of the subject.

4. Camera: A device that records light reflected from an object or subject onto a storage medium. It is made up of various essential elements that combine to create an image. Incoming light is focused and directed by the lens, then the use of shutter speed controls how long the light exposure lasts, while the aperture controls how much light enters the camera. After it receives the light, the sensor transforms them into digital information which then processes this data and stores it on a memory card.

2.2.5.2 Photography Categorization

Based on Barret in Karyadi (2017), photographs have different kinds of styles and is divided into six categories which includes:

1. Descriptive Photographs: Images that serve primarily as an accurate visual depiction of object and subject based on reality.

2. Explanatory Photographs: Photographs that clarify or explain specific phenomena or events. Often used as visual evidence in scientific theories as they are commonly applied in fields such as visual sociology and visual anthropology.

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3. Interpretive Photographs: Unlike objective scientific photography, interpretive photographs are symbolic, poetic, fictional, or dramatic. They are open to subjective and personal interpretations, reflecting the photographer's emotional or conceptual perspective rather than empirical accuracy.

4. Ethically Evaluative Photographs: Photo category that comprises photographs which address social and ethical issues within society. These images are intended to be evaluated through an ethical lens to raise awareness about an issue or promote social change, and encourage empathy toward diversity and social justice.

5. Aesthetically Evaluative Photographs: The types of photos that prioritize visual beauty and conceptual depth. Often categorized as "art photography," aesthetically evaluative works invite visual contemplation and critical reflection on form, composition, and expression.

6. Theoretical Photographs: This type of photography includes photographs that engage with the discourse of photography itself—such as images about photographic practices, art-making processes, art theory, political art, film studies, representational models, and theoretical frameworks in photography. Usually function as reproductions or visual commentaries on existing artworks or concepts.

2.2.5.3 Angle of View

The angle of view refers to the position from which a camera captures an image based on direct observation through the viewfinder. Different angles can create distinct visual impressions in a photograph. Below are some of the most commonly used angles based on Harsono (2019):

1. Bird's Eye View: This perspective is taken from a high point, looking directly downward at the subject. It can be achieved by positioning the camera from elevated locations such as a tree, a rooftop, or standing on a table. This angle makes objects appear smaller, shorter, and less dominant, creating a vast and expansive visual effect, which is ideal for capturing landscapes or large scenes.

Figure 2.41 Bird's Eye View
Source: https://www.google.com...

2. Frog's Eye View: The opposite angle of the bird's eye view, this angle is taken from a low position, looking upwards. The camera is placed close to the ground, often at the subject's base level. This angle emphasizes height and scale, making objects appear more prominent, taller, and dramatic.

Figure 2.42 Frog's Eye View
Source: https://www.google.com/...

3. Eye Level View: Common angle where the camera is positioned at the subject's eye level. It creates a neutral and realistic depiction of the scene, similar to how we perceive the world through our eyes.

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Figure 2.43 Eye Level View
Source: https://www.google.com/...

4. Waist Level View: The camera is positioned at waist height, capturing candid shots without drawing attention. It is often used for discreet photography, such as street photography or capturing spontaneous moments. It can also be done while squatting for a slightly lower perspective.

Figure 2.44 Waist Level View
Source: https://static.squarespace.com...

5. High-Handed Position: Also called overhead shot, this technique involves raising the camera above the head to capture images from a high point without looking through the viewfinder. It is commonly used in crowded environments or press photography, where limited access allows photographers to capture scenes that would otherwise be obstructed.

Figure 2.45 High Handed Position
Source: https://live.staticflickr.com...

2.2.6 Illustration

According to Male (2017) in *Illustration: A Theoretical and Contextual Perspective*, illustration conveys a context-specific message to an audience. It arises from an objective need to fulfill a particular purpose, whether initiated by the illustrator or a commercial client. The diverse range of tasks within illustration highlights its significance as a powerful visual communication tool, shaping its role as an essential component of visual language.

Illustration has its own roles or types depends on its objectives of the illustration. Male (2017) also highlights the four roles of illustrations as; documentations, reference, and instruction, commentary, storytelling, persuassion and identity.

1. Documentations, Reference, and Instruction Illustration

This type of illustration commonly used for educational and instructional purposes, such as technical diagrams, scientific illustrations, and visual references. While often perceived as needing to be highly realistic and precise, information-based illustrations can incorporate diverse visual styles, including conceptual, diagrammatic, and sequential imagery. The key factor is ensuring the technique effectively conveys technical details, making the content informative and visually engaging.

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2. Commentary Illustration

    Illustration can also plays a significant role in editorial content, particularly in publication of newspapers and magazines. It visually enhances journalism, offering commentary and interpretation on various social, political, and cultural topics to provide a unique visual perspective to complement written content.

3. Storytelling Illustration

    Illustration was already used as visual storytelling back then for religious and classical artworks that depicted historical narratives. Now, in the modern era, it is primarily used in children's books, graphic novels, comic strips, and thematic publications such as mythology and fantasy books. While fiction for adults relies more on descriptive writing, illustrated storytelling continues to shape how narratives are communicated, particularly in genres that benefit from atmospheric and immersive imagery.

4. Persuasion Illustration

    Usually used as advertising illustration as advertising agencies dictate the concept and execution based on brand identity and market strategies. The primary goal is to persuade consumers, sometimes leading to ethical considerations regarding promoting the message. While advertising provides some of the highest-paying opportunities for illustrators, it also requires them to adhere to strict brand guidelines, schedules, and client expectations.

5. Identity Illustration

Illustration is also used in branding and corporate identity, contributing to logo design, packaging, and brand recognition. This application often involves collaboration with graphic designers to create a cohesive visual identity for a company or product to strengthen its brand awareness.

2.3 *Ikebana*

Ikebana means "flower arrangement," specifically referring to the traditional Japanese art of floral design. *Ikebana* originates from two Japanese words: *ikeru*, meaning life, and *hana*, meaning flower. Thus, *Ikebana* is the practice of arranging flowers to reflect vitality and harmony. It is a method of transferring the beauty of natural flowers into an artistic composition within a container. Beyond its aesthetic value, *Ikebana* incorporates a profound philosophical aspect, where arrangements symbolize the three fundamental elements: heaven (ten), earth (chi), and humanity (jin) (Yuana, 2019).

Figure 2.46 Japanese Practicing *Ikebana*
Source: https://bisnismuda.id...

Japanese *Ikebana* differs significantly from Western floral arrangements, which tend to focus on abundance and symmetry. In contrast, *Ikebana* emphasizes simplicity, often using a minimal number of flowers and leaves. Without trying to fill up space, or combine many objects and colors, *Ikebana* highlights the beauty of space. Additionally, *Ikebana* is deeply influenced by spiritual and religious values, making each arrangement symbolic of life and existence. The structure of *Ikebana* is not only vertical, representing the connection between humans and the

divine, but also horizontal, reflecting harmonious relationships between people. Furthermore, *Ikebana* is more than just a decoration as *Ikebana* also holds a communication between the arrange of the work and the person appreciating it (Yuana, 2019).

Figure 2.47 Example of *Ikebana* Arrangement
Source: https://www.gbni.co.jp...

As *Ikebana* evolved, several schools were developed in Japan, each with distinct styles and philosophies. Some of the most well-known include *Ikenobo, Ichiyo, Mishoryu, Ohara, Koryu, Kozan, Chiko, Ryusei-Ha, Shinpa Seizan, Shofu Kadokai,* and *Sogetsu.* Seven officially recognized schools in Indonesia are registered under The Japan Foundation, namely *Ichiyo, Ikenobo, Koryu, Mishoryu, Ohara, Sogetsu, and Shofu Kadokai.* However, among all of them, Ikenobo is the oldest and most traditional school, originating in Kyoto (Yuana, 2019).

2.3.1 *Ikebana Ikenobo* and The History

Ikebana, the traditional Japanese art of floral arrangement, is deeply rooted in Japanese culture and spirituality, with its origins tracing back to *Ikenobo,* the oldest school of *Ikebana*. *Ikebana* was developed while experimenting with new approaches and techniques for placing flowers in Chinese vases. In Kyoto, flowers arranged by Senkei Ikenobo of the *Rokkakudo* temple were widely praised. The practice began at *Rokkakudo* Temple in Kyoto, founded approximately 500-550 years ago by Prince Shotoku. Near the temple, priests lived in a small hut (*bo*) beside a pond (*ike*), leading to the name

Ikenobo, meaning "the hut by the pond." Over time, these priests became known for their floral offerings at Buddhist altars, and their legacy laid the foundation for *Ikebana* as an art form (*History of Ikebana | IKENOBO ORIGIN OF IKEBANA*, n.d.).

Figure 2.48 Oldest Manuscript of *Ikebana Ikenobo*
Source: https://www.ikenobo.jp...

The first recorded mention of Ikenobo as a formal practice appeared in 1462, when Senkei Ikenobo was documented as a "master of flower arranging." Later, during the *Muromachi* period (16th century), Senno Ikenobo established the philosophical foundations of *Ikebana* and compiled the teachings of *Ikenobo* in a text called *Senno Kuden*. He emphasized that all flowers, whether fresh, budding, or withered, possess beauty and life, reflecting the more profound spiritual connection between humans and nature. According to Senno Ikenobo, arranging flowers with reverence and mindfulness cultivates inner refinement, which remains central to *Ikebana Ikenobo* today.

Figure 2.49 Rokkakudo Temple
Source: https://www.kanpai-japan.com...

Historically, the *Ikenobo* family played a crucial role in preserving and developing *Ikebana*, as generations of *Ikenobo* head priests

continued offering flowers to Buddha at *Rokkakudo* Temple every morning and evening. Over the centuries, *Ikenobo* gained widespread recognition, evolving into a structured art form practiced by students and teachers worldwide, with a recorded history spanning over 500 years.

2.3.2 Functions of *Ikebana Ikenobo*

Historically, *Ikebana* was used as an offering to the gods and as altar decorations in Buddhist temples (Vihara). Additionally, *Ikebana* arrangements have long been an integral part of the Japanese tea ceremony, enhancing the aesthetic and spiritual atmosphere of the ritual. However, *Ikebana* is no longer limited to religious offerings or traditional settings in contemporary practice. It is widely appreciated as a decorative art form to enhance living spaces, event venues, stages, and display windows. Among the various styles, *Jiyuka* (Freestyle *Ikebana*) has gained popularity due to its flexibility and lack of rigid structural rules, allowing for more creative and diverse applications beyond the *tokonoma,* the alcove where traditional *Rikka* and *Shoka* arrangements were initially displayed.

Ikebana has also adapted to modern lifestyles and environments. It can be arranged on shelves or tables, mounted on walls, or even suspended, making it a versatile decorative element for contemporary spaces. Furthermore, *Ikebana* is no longer confined to traditional Japanese rooms or native Japanese floral materials. Around the world, practitioners incorporate locally available flowers and plants, whether horticultural varieties, homegrown garden flowers, potted plants, or materials sourced from forests and greenhouses. Regardless of the materials used, *Ikebana* elevates their natural beauty, transforming them into an artistic expression of harmony and balance (*Ikenobo's Arranging Style | IKENOBO ORIGIN OF IKEBANA*, n.d.).

2.3.3 Types of *Ikebana Ikenobo* Arrangement

There are three types of *Ikebana Ikenobo* arrangement: *Rikka, Shoka, Jiyuka* (freestyle) (*Ikenobo's Arranging Style | IKENOBO ORIGIN OF IKEBANA*, n.d.):

1. Rikka

Figure 2.50 *Rikka* Style
Source: https://www.ikenobo.jp...

Rikka arrangement style established during the *Muromachi* period, is the oldest style of *Ikebana*. This style represents the beauty of a natural landscape, using a combination of branches, trees, and flowers. It reflects the interconnectedness of nature, where flowers bloom in harmony with their environment soil, sunlight, and water.In *Rikka,* trees symbolize mountains, while grasses and flowers represent water, creating a miniature landscape within a single vase. The philosophy behind *Rikka* emphasizes understanding the laws of nature through the balanced harmony of different plant materials. *Rikka* consists of two variations: *Rikka Shofutai* (a more traditional style) and *Rikka Shimputai* (a more modern and free).

A. Rikka Shofutai

Rikka Shofutai originated in the *Muromachi* period (1336-1573) of Japan and evolved by increasing in size and complexity. It was later formalized as a standard style during the *Meiji* period. This style reflects *Ikenobo's* traditional aesthetic values.

Rikka Shofutai typically includes seven or nine main parts *(yakueda),* each chosen to represent the unique character of the plant. Eventhough it has a complex and varied structure, the *Rikka Shofutai* style aims to express the natural beauty and dignity of plants.

Figure 2.51 *Rikka Shofutai* Arrangement
Source: https://ikebana-ikenobo...

B. *Rikka Shimputai*

Rikka Shimputai was introduced by the current Headmaster, Sen'ei Ikenobo, in 1999 as a style of *Rikka* designed for modern spaces. Unlike traditional styles, *Rikka Shimputai* does not follow a fixed form, allowing for a greater focus on the natural movement of the plants. This style emphasizes expression over formal beauty. Although it is rooted in the composition and aesthetics of traditional *Rikka, Rikka Shimputai* is characterized by its sense of extension, freshness, and the vibrant quality of the floral materials. By combining a wide variety of flowers, often in

unexpected or contrasting ways, *Rikka Shimputai* tends to create a style that is bright, sharp, and distinctive.
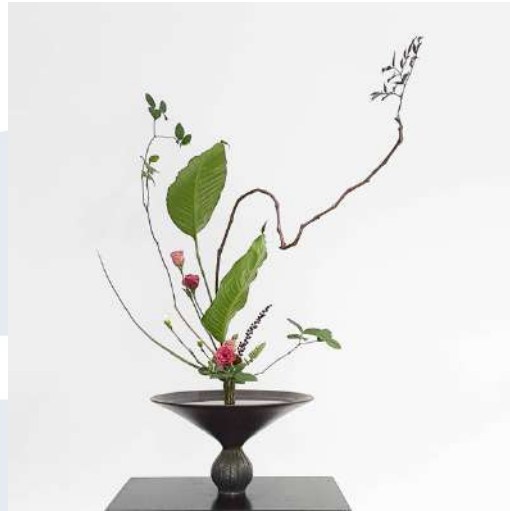

Figure 2.52 *Rikka Shimputai* Arrangement
Source: https://scontent.fc...

2. *Shoka*

Figure 2.53 *Shoka* Style
Source: https://www.ikenobo.jp...

Shoka was originally formalized in the late *Edo* period (1603 – 1868) and focuses on plants' natural growth, emphasizing their inner beauty. Unlike *Rikka,* which seeks harmony among multiple plant elements, *Shoka* highlights each plant's unique character, on how it grows, adapts, and thrives. *Shoka* arrangements are composed of one to three

floral materials, gracefully arranged to express the plant's life and elegance. Each plant is positioned to symbolize its roots in the soil and growth toward the sky.*Shoka* has two primary styles: *Shoka Shofutai* (traditional version) and *Shoka Shimputai* (more modern and contemporary version).

A. *Shoka Shofutai*

Shoka Shofutai was developed after the *Rikka* style during the Meiji period (1868-1912) as a small ikebana style designed to fit within the *tokonoma* (alcove) of a traditional Japanese room. This style is defined by the use of three main parts *(yakueda)*: *shin*, *soe*, and *tai*, which represent heaven, earth, and humanity elements as the foundation of existence since ancient times of Ikebana Ikenobo. The inner beauty of the plants is expressed through the interaction of these three parts, which rise from the *mizugiwa* (base where stems meet the container) and extend upward, forming a balanced and meaningful composition.

Figure 2.54 *Shoka Shofutai* Arrangement
Source: https://i.pinimg.com...

B. *Shoka Shimputai*

Shoka Shimputai was first introduced in 1977 by the current Headmaster, Sen'ei Ikenobo, as a new style of shoka adapted to modern lifestyles. While it is based on *Ikenobo's* traditional aesthetic principles, *Shoka Shimputai* explores plant beauty through various visual aspects such as color, form, texture, leaf extension, and stem movement. This style allows for the expression of the inner qualities of plants that are different from the fixed structure of traditional *Shoka Shofutai.*

Figure 2.55 *Shoka Shimputai* Arrangement
Source: https://live.staticflickr.co....

3. *Jiyuka*

Figure 2.56 *Jiyuka* Style
Source: https://www.ikenobo.jp...

Jiyuka, or Freestyle *Ikebana*, is the most modern and innovative form of *Ikebana Ikenobo*. Unlike *Rikka* and *Shoka, Jiyuka* does not have a fixed structure and allows creative freedom based on its arranger. This style emphasizes plants' shapes, textures, and natural characteristics, encouraging artistic interpretation and personal expression and experiments.

2.3.4 Materials and Equipments of *Ikebana Ikenobo*

Here are the listed materials and tools usually used in making *Ikebana Ikenobo* arrangement based on Yuana (2019):

B. *Kazai* – Floral materials of non-artificial flowers and plants: Can use any kinds of local or imported flowers, stems, leaves as long as it is a living one.

C. *Kaki* – Vase: The selection of a vase is determined by both the display environment and the kazai (floral materials) used in the arrangement. Vases come in various materials and sizes, including rattan, bamboo, steel, wood, ceramic, stone, acrylic, glass, plastic, and others. These vases are available in a diverse range of shapes and designs, such as short and shallow vases, elongated and horizontal vases, flat small vases, comfort-style vases, standing vases, curved designs, oval and round flat vases, circular models, hanging vases, and many more.

D. *Kenzan* – Base to implanted the florals in place inside the vase: A spiked base is used to secure flower stems in place. The needle or spike length is approximately 1 cm, allowing stems to be inserted at specific points for stability. This base is typically made from a combination of steel and lead. Depending on the design of the vase or container being used,

it comes in various shapes, such as rectangular, round, and other forms.

Figure 2.57 Vase and Kenzan
Source: https://i5.walmartimages.com...

d. *Hasami* – Scissors: Floral scissors use to cut the stems and control the length of the florals or plants used. Tip of the stems are usually cut diagonally in both ways in order to absorb more water and to be placed on the kenzan.

e. Other materials: floral wire, floral tape, decorative stones, wire scissors, and many more.

2.3.5 Philosophies of *Ikebana Ikenobo*

Ikebana embodies Eastern philosophy, mainly "Emptiness is Fullness" and "Fullness is Emptiness." At first, this idea may seem difficult to grasp, especially about human life. However, this principle is evident in everyday situations. For example, a person may claim to be too busy to visit their parents, yet when they express this, they are doing nothing. In contrast, someone arriving on time for an event is engaged in action. Paradoxically, the genuinely occupied person does not feel the need to say they are busy, while those who arrive late, often perceived as the busiest, are doing nothing significant (Yuana, 2019).

This philosophy of emptiness and fullness is also reflected in *Ikebana* compositions, where there are intentional empty spaces between flower stems, branches, and leaves. If an arrangement is overly dense, filled

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with flowers to the point where the vase is no longer visible, it is considered empty in artistic expression. Without space to breathe or contrast between each element, the composition lacks depth and harmony. The true beauty of *Ikebana* does not solely come from the inherently beautiful flowers but from the curves of the stems and branches, with the flowers emerging delicately between them. In this sense, the flowers serve not as the main focal point but as a complement, enhancing the overall composition by creating aesthetic balance (Yuana, 2019).

One of the fundamental principles of *Ikebana* is the three-part division of floral arrangements, representing the natural hierarchy of existence. (Yuana, 2019):

1. *Ten (天)* – Heaven: The tallest element, reaching toward the sky. It should be 1.5 times the sum of the vase's height and width to create an elevated focal point.

2. *Hito (人)* – Human: The middle element, which serves as the composition's primary focus, measures two-thirds the height of the tallest element.

3. *Chi (地)* – Earth: The lowest element, representing the ground. It can act as a filler that connects the skyward-reaching and central elements, providing balance and completion to the arrangement.

2.3.6 Value and Benefits of *Ikebana Ikenobo*

Unlike Western, primarily decorative flower arrangements, *Ikebana* seeks to create harmony through linear composition, rhythm, and color. Its structure follows a symbolic arrangement based on three key points representing heaven, earth, and humanity. *Ikebana* is not merely a visual art form but also a spiritual practice that enriches one's inner self. In this context, art serves not only as something perceived by the senses but also as a medium for spiritual fulfilment, giving meaning to life and enhancing one's appreciation for beauty. The values embedded in *Ikebana* include (Yuana, 2019):

1. Philosophical and Spiritual Value: *Ikebana* symbolizes the harmonious connection between humans, nature, and the divine.

Through mindful flower arrangement, practitioners seek inner peace and balance, fostering a sense of harmony and well-being.

2. Knowledge and Cultural Insight: *Ikebana* provides a deeper understanding of natural patterns and their relationship to Japanese culture and philosophy, emphasizes elegance and appreciation of nature.

3. Aesthetic Value: *Ikebana* embodies both form and meaning. Visually, it reflects Eastern aesthetics, characterized by simplicity and balance. Beyond its physical beauty, *Ikebana* conveys symbolic meaning, representing the interconnectedness of life, nature, and spirituality.

4. Sensory and Structural Appreciation: The sensory appeal of *Ikebana* allows observers to experience visual and emotional satisfaction from its unique compositions. The structural value lies in each arrangement's texture, scale, and distinctive characteristics, making it an art form that is both captivating and thought-provoking to reflect on nature and life itself.

5. Individual Expression and Identity: Each *Ikebana* arrangement reflects its creator's personality and artistic style. A well-crafted floral arrangement should have a distinctive identity, defined by consistent artistic elements and compositional balance, making it recognizable and unique.

Practicing *Ikebana* requires focus, patience, and discipline. It is not merely about combining flowers but also about understanding the essence of life. Arranging flowers in *Ikebana* promotes a sense of calm and mindfulness, offering a therapeutic and relaxing effect on both the mind and body, serving as a moving meditation for people to de-stress. (Yuana, 2019). People can learn its theories and techniques through a book, however it is advised that the activity of *Ikebana Ikenobo* must be done by a specialised teacher with their own style to become a part of the *Ikenobo kado* which means the Path or Way of flowers. The spirit of *Ikenobo,* can only be done passed from generation to generations

with an experienced teacher who have dedicated their life in learning *Ikebana* as it is a lifetime learning process.

2.4 Relevant Research

To dig deeper on the topic, the author analyzed on journals with topics discussing *Ikebana Ikenobo* through conducting relevant research studies. The author will highlight the research outcome and its novelty based on the paper of the topic. Here are the following compilation of relevant research results:

Table 2.1 Relevant Research

No.	Research Title	Author	Research Outcome	Novelty
1	The *ikebana* – opportunity to improve students' mind and imagination during class work	Ana Materova (2023)	Discusses the positive outcomes and benefits of incorporating *Ikebana* to students in educational settings.	Younger age of students enjoyed creating *Ikebana* affects their sense of motivation and satisfaction. Incorporating *Ikebana* to classroom activities is a good idea in the long run as it significantly benefits students by enhancing their creativity, dexterity, patience, motivation, and overall learning experience.
2	A study of the tradition of landscape expression in *Ikenobo Ikebana* from "*Ikebana* Work Collections of Ikenobo Tanabata Exhibition"	Lu et al. (2023)	Highlights the periods of *Ikebana Ikenobo* and how *Ikebana* reflects the relationship between nature and humans, stemming from the Japanese aesthetic that	Modern *Ikebana* not only represents natural landscapes but also incorporates elements of daily life, showcasing a shift in expression styles over time. The changes over time reflects changes in

No.	Research Title	Author	Research Outcome	Novelty
			appreciates the four seasons and the environment.	societal values and aesthetics. Thus, *Ikebana* is a living art form that continues to adapt.
3	From *Ikebana* to Botanical Arranging: Artistic, Therapeutic, and Spiritual Alignment with Nature	Kopytin et al. (2019)	*Ikebana* and botanical arranging is more than just a artistic expressions but also as valuable tools for promoting mental health and well-being, encouraging individuals to realign with the natural world.	New introduction of the concept called biophilia, which refers to the innate emotional connection humans have with nature. This connection is believed to enhance the therapeutic effects of botanical arranging like *Ikebana Ikenobo*. Working with plants can bring memories and feelings, making the experience more meaningful for individuals.

From the analyzed relevant research studies above, *Ikebana Ikenobo* offers more than artistic expression; it is a meditative practice that nurtures creativity and emotional well-being. The relevant studies also show that incorporation into education through informational and practical practice fosters patience, imagination, and motivation in students. Rooted in deep cultural appreciation for nature and seasonal changes, *Ikebana* also encourages individuals to reconnect with their inner selves and the environment of nature. Its evolving forms reflect shifting societal values as an art, while its therapeutic nature, linked to the human affinity for nature, called 'biophilia,' makes it a meaningful and calming hobby as a meditation for people of all ages.