Visual graphic design analysis of the book *Jingga Jenaka*

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ABSTRACT

In this digital era, technology is making it increasingly convenient for people to engage in various activities, especially reading books. Many books are available in the form of e-books and can be easily accessed on mobile devices. However, physical books still dominate for those who enjoy the tangible experience of reading. In the book 'Jingga Jenaka,' simple stories are narrated in the form of poetry and comics, creating a harmonious narrative. The captivating visual elements that grab the reader's attention are intriguing to discuss in the context of the application of Visual Communication Design Theory. This analysis will delve into how the book 'Jingga Jenaka' aligns with Visual Communication Design Theory and whether its implementation is apt in conveying the author's emotions and sentiments to the readers.

Keywords: *Books, Illustrations, Poetry, Diary, Indonesia*

ABSTRAK

Di era digital ini, teknologi semakin memudahkan masyarakat untuk melakukan berbagai aktivitas, khususnya membaca buku. Banyak buku yang tersedia dalam bentuk e-book dan dapat diakses dengan mudah melalui perangkat seluler. Namun, buku fisik masih mendominasi bagi mereka yang menyukai pengalaman membaca yang nyata. Dalam buku 'Jingga Jenaka,' cerita-cerita sederhana dinarasikan dalam bentuk puisi dan komik, sehingga menciptakan narasi yang harmonis. Elemen visual yang memikat dan menarik perhatian pembaca menarik untuk dibahas dalam konteks penerapan Teori Desain Komunikasi Visual. Analisis ini akan membahas bagaimana buku 'Jingga Jenaka' selaras dengan Teori Desain Komunikasi Visual dan apakah penerapannya tepat dalam menyampaikan emosi dan sentimen penulis kepada pembaca.

Kata Kunci: *Buku, Ilustrasi, Puisi, Catatan harian, Indonesia*

INTRODUCTION

Jingga Jenaka is a reading book resembling a comic, containing brief notes such as poems, illustrations, short comics, and positive messages compiled into a single volume by Annisa Rezkiana. Annisa Rezkiana is an artist from Yogyakarta whose works were showcased at the Indonesian Contemporary Art and Design (ICAD) exhibition in 2018. This book explores warm sentiments experienced by the author throughout her life. The writings in the book draw inspiration from the author's daily experiences, such as observing chicks, cooking rice, memories of her father, and moments from her small journeys. It was first published in 2019 by PT Gramedia. The content of *Jingga Jenaka* consists of short poems written by the author. These poems reflect on seemingly small events that hold sentimental value or personal memories. The brief notes are written as if reminiscing about past life experiences. The illustrations in the book are simple yet imaginative, resembling children's drawing styles, presented in a straightforward and captivating manner.

This study analyses the book's visual design using the theory of Visual Communication Design. Visual Communication Design is a creative process that combines art and technology to convey a message or idea to the intended audience. Designers employ various tools of visual communication media to deliver messages, including text, images, and videos (Putra, 2020). The visual design of a book significantly influences how readers perceive its meaning and the atmosphere the author seeks to convey. Proper attention to visual design elements such as colour schemes, typography, and layout can determine whether a book successfully communicates the author's emotions and message to its readers. It also shapes how the story is presented and experienced by the audience. The alignment of colours, fonts, and layout can effectively represent a book's content. Different types of books, such as design books, comics, and novels, employ varying typography, colour schemes, and layouts tailored to their specific purposes. This illustrates that a book's visual design must align with the information it aims to convey and the target audience it seeks to reach.

This study aims to provide a conceptual framework utilising the principles of Visual Communication Design, facilitating the application of visual design elements across various types of books, including *Jingga Jenaka*. Additionally, it aims to assist authors in effectively and engagingly conveying their thoughts and emotions through their writings. Furthermore, it offers insights for readers regarding the significance of visual elements in books and other visual works.

METHOD

The research approach applied in the analysis of *Jingga Jenaka* involves graphic design and visual communication design analysis. This approach examines the design process through the analysis of typography, composition, colour, and other design elements. A qualitative descriptive method is employed in this study, which aims to describe and explain the research object in a detailed manner (Mulyadi, 2020). According to Hukubun (2023), there are four stages in analysing visual works: the description or identification of the work, the analysis supported by theoretical foundations, the interpretation stage, and the evaluation stage. Unlike quantitative research, qualitative research aims to gain a deeper understanding of human and social issues. Researchers seek to comprehend how subjects derive meaning from their environment and how these meanings influence their actions (Fadli, 2021). In this analysis, the researcher examines the object of study based on theoretical reference data obtained from literature reviews of journals and books.

RESULT AND DISCUSSION

Discussion
1. *Jingga Jenaka*

Jingga Jenaka is a literary work by Annisa Rezkiana. It is 118 pages long and measures 11.5 cm x 17.5 cm. PT Gramedia Jakarta published it in 2019. This book narrates everyday life stories

complemented by poetry, comic strips, and illustrations. The illustrations and writings within the book were designed by the author herself. On the book's front cover, there is an illustration that serves as a compelling point of interest, as shown in the following image.

Picture 1. Front Cover of Jingga Jenaka Book
(Source: Author's Documentation)

1.1 Typography Analysis

Typography has three key functions: First, it serves as a medium for delivering messages; second, it conveys information such as labels, identifiers, or directional guides; and lastly, it communicates a perspective or attitude, shaping impressions and interpretations (Leslie Becker in Rustan, 2014).

Typography plays a significant role in establishing the intended impression conveyed by the author of *Jingga Jenaka*. In this book, the typography employed is a decorative sans serif typeface characterised by the absence of tails on each letter. The specific typeface used in *Jingga Jenaka* is illustrated in Picture 2.

Picture 2. *Jingga Jenaka* Book Typography -1 with illustrations
(Source: Author's Documentation)

The sans serif typeface used in the book is called "Sama." Sans serif fonts tend to convey a more formal and neutral tone, whereas decorative fonts exhibit dynamic and playful characteristics (Alexander Lawson in Rustan, 2011). The typography in *Jingga Jenaka* is characterised by its free, expressive, and handwritten style. This choice of font was intended to evoke the feel of a personal diary, giving readers the impression that they are reading the author's intimate journal entries. This approach minimises the perceived barrier between the author and the readers, fostering a sense of closeness and authenticity.
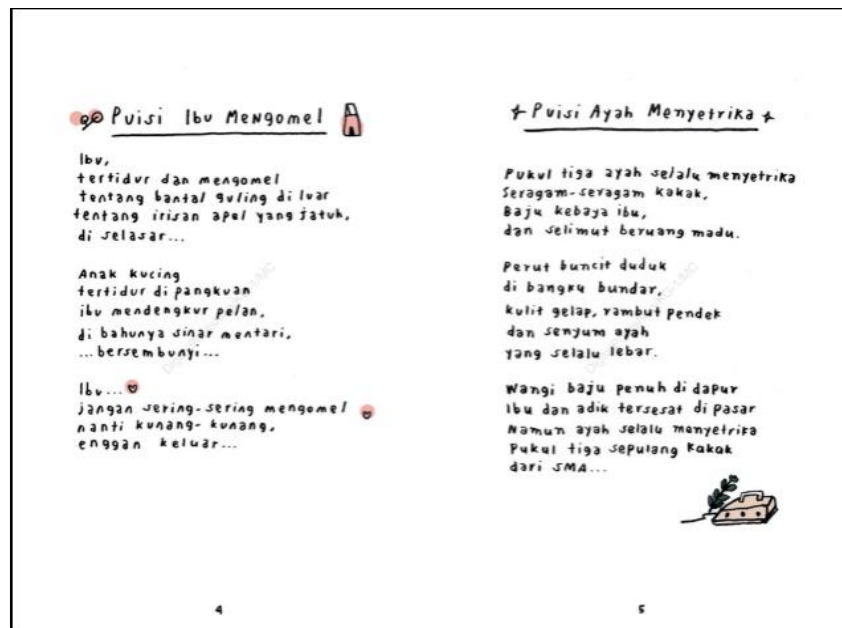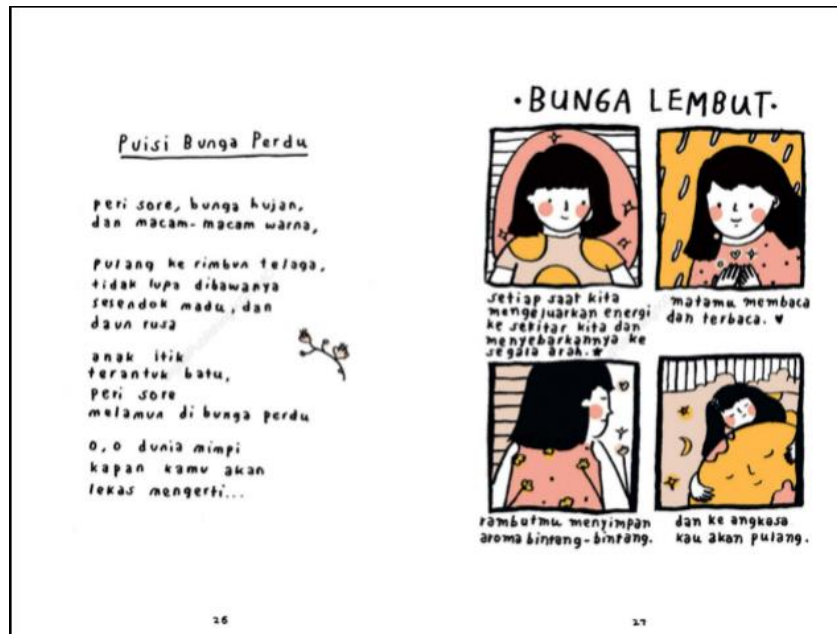

Picture 3. *Jingga Jenaka* Book Typography - 2
(Source: Author's Documentation)

Picture 4. *Jingga Jenaka* Book Typography - 3
(Source: Author's Documentation)

Several fundamental principles should be applied in typography design: readability, which refers to how easily text can be read; legibility, the ease of recognising individual letterforms; visibility, the optimal viewing distance between the reader and the text; and clarity, the quality of the text in conveying its meaning clearly (Rustan, 2011). In *Jingga Jenaka*, the chosen typography adheres to these principles. The text is easy to read, which supports the book's aim of being an accessible and enjoyable read for its audience.

Picture 5. *Jingga Jenaka* Book Typography
(Source: Author's Documentation)

Table 1. Analysis of Typography Principles

Readability (letter readability level)	The typeface in Jingga Jenaka is highly legible, even when paired with illustrations or comic strips. The font size has been appropriately selected—neither too small nor too large—ensuring that readers can comfortably read the text alongside the accompanying visuals on each page.
Legibility (Ease of recognising letter character shapes)	Although stylistically free, the typeface maintains clarity and preserves the distinct forms of each letter. This ensures that readers can easily discern and comprehend each word written in the text.
Visibility (viewing distance between the reader and the letter object)	The viewing distance between the reader and the book's text is optimal, with clear readability maintained at a typical reading distance of approximately 30 cm from the book. This legibility applies consistently across the book's various elements, including the cover, titles, subtitles, chapters, main text, sentences, and paragraphs.
Clarity (the quality of the letters so that they can be understood clearly)	The font style and typeface remain consistent throughout the book, with minimal variations, ensuring that the structural integrity of the original letterforms is maintained. This consistency simplifies the process for readers to recognise and follow the chosen typeface, enhancing clarity and comprehension from the beginning to the end of the book.

1.2   Layout Analysis

Layout refers to the arrangement on a page that enables readers to view and read content comfortably and efficiently. Another purpose of layout design is to ensure that illustrations are clearly visible, allowing readers to focus on understanding the story more deeply by reading the accompanying narrative text (Azmi & Hasyim, 2022). Overall, *Jingga Jenaka* heavily incorporates "white space" or blank areas on each page. The layout of illustrations, comic strips, and text follows a minimalist approach, avoiding excessive panels or a wide variety of design elements. The comic strips in this book typically contain a maximum of four panels per page.


Picture 6. *Jingga Jenaka* Comic Book
(Source: Author's Documentation)

The layout consists of three key elements: text elements, visual (picture) elements, and invisible elements (Rustan, 2008). In *Jingga Jenaka*, all three elements are utilised to help the author convey messages to readers in a light and focused manner without distractions. This design also ensures that readers remain engaged with each page, highlighting the central object intended for emphasis. The extensive use of white space in *Jingga Jenaka* allows readers to focus their attention on the poetic text and illustrated comics, enhancing their reading experience by directing their gaze to the key content on each page.
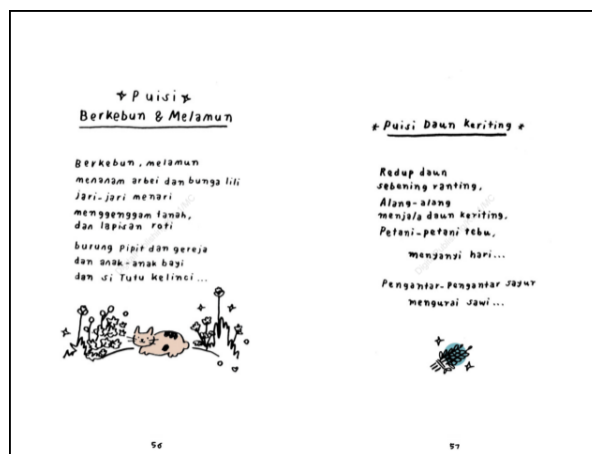

Picture 7. *Jingga Jenaka* Book Layout
(Source: Author's Documentation)
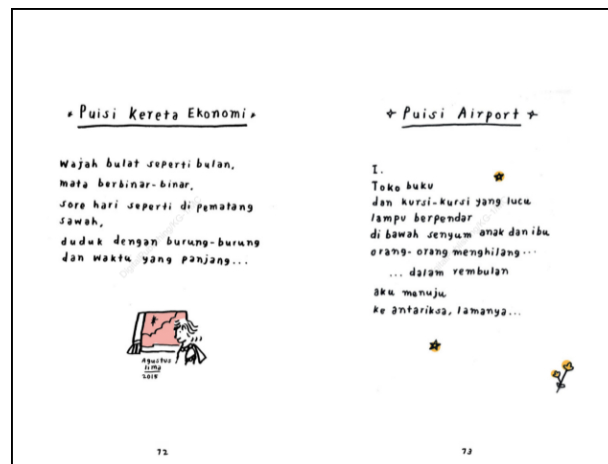
Picture 8. *Jingga Jenaka* Book Poetry Layout
(Source: Author's Documentation)

The book *Jingga Jenaka* incorporates text, pictures, and invisible elements. The invisible element refers to the use of grids or guiding lines that are not displayed explicitly. In this book, the author consistently aligns the height of the poetry paragraphs across pages, using these invisible guiding lines. This element enhances the reader's focus while maximising the use of white space, which draws attention to a single focal point—the poetry.

Layout design adheres to four key principles: sequence (the order of visual attention), emphasis (highlighting specific elements such as colour or pictures), balance (harmonious distribution of elements), and unity (cohesion of design) (Rustan, 2008). The principle of sequence in *Jingga Jenaka* is evident in the flow of the poetry's narrative and its alignment with each chapter. Every chapter features a comic that visually represents the story conveyed in the poetry. Emphasis is achieved through the poetry, which is consistently accompanied by supportive illustrations within the empty spaces of each page.

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Picture 9. Emphasis on *Jingga Jenaka* Book
(Source: Author's Documentation)

Meanwhile, balance is evident in the even spacing or margins on each page, which maintain a focus on the book's content while making extensive use of white space. Unity is reflected in the overall design, encompassing the arrangement of text, illustrations, and comic panels, which are cohesive and consistent throughout the book, from beginning to end.

1.3 Color Analysis

Colour is a crucial design element, particularly in influencing how individuals perceive various media, such as books, photos, pictures, films, posters, etc. In the book *Jingga Jenaka*, the colour scheme is dominated by pastel shades, including white, pink, orange, and blue. Colour can impact the reader's experience, particularly in conveying impressions of the book, evoking emotions, and influencing the mood, whether it is joy, sadness, or even anger.
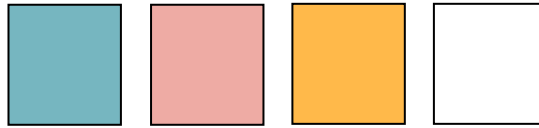
Picture 10. *Jingga Jenaka* Book Color Scheme
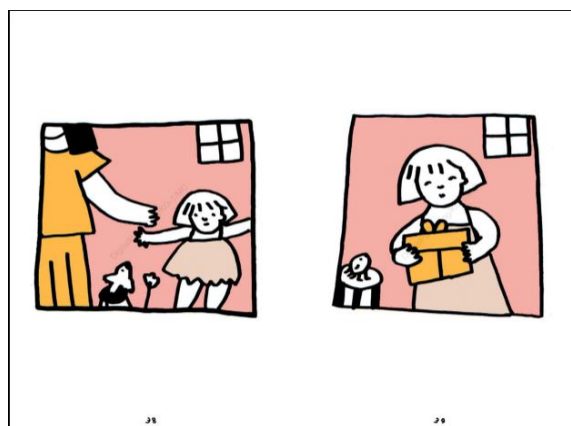(Source: Author's Documentation)

In visual art and design, colour composition refers to the arrangement of colours organised with the intent of creating visual beauty. The colour arrangement expresses and conveys the creation being made. A good colour composition technique can employ the colour wheel to achieve harmonious colour combinations (Hukubun, 2023).

Table 2. Georthe's Color Psychology Theory

Colour	Positive Impression	Negative Impression	Emotion
Yellow	Purity, Fun	Not fun	Happiness, Joy
Blue	Comfort	Empty, Cold, Restless	Sad
Red	Serious, Dignified	-	Spirit
Green	Natural, Calm	-	Calm
Purple	Active	Vulnerable, Anxious	Discomfort
Orange	Energetic, Warm, Happy	Annoying	Happiness, Joy

Goethe's theory divides the influence of colour on human psychology.

In *Jingga Jenaka*, the use of colour effectively illustrates the emotions and feelings expressed in the author's story. The narrative, filled with warm emotions, is conveyed through writing, poetry, illustrations, and comic strips. The author demonstrates these emotions by selecting appropriate colours that portray and influence the psychological response of each reader to the colours used in the book. The overall impression created is one of enjoyment, comfort, calmness, and sadness, all packaged in a balanced combination of colours.

Picture 11. *Jingga Jenaka* Book Color Scheme
(Source: Author's Documentation)

Each illustration in the book uses colours that are not overly striking yet comfortable to look at and read on every page. These colour choices influence the emotional state of the reader, allowing them to immerse themselves in the author's imaginative space. As each page is turned, viewed, and read, the various design elements successfully draw the reader into the emotional journey the author intended.

CONCLUSION

Based on the analysis of the composition of the book "Jingga Jenaka" regarding the use of typography, layout, and colour, it can be concluded that the application of visual communication design theory has been properly implemented. The use of sans serif decorative typography aligns with the message the author intends to convey, appearing legible and clear and complemented by a simple illustrative style. The choice of sans serif typeface tends to be more casual and neutral, while the decorative style tends to have a dynamic and fun nature (Alexander Lawson in Rustan, 2011). Additionally, to create a more dynamic and fun impression for the reader, the book incorporates simple illustrations and comic strips as supporting media to enhance the author's imaginative communication of the information to the reader.

The use of white space in the layout of this book helps facilitate a comfortable and focused reading experience, directing the reader's attention to the content of each page. Another purpose is to ensure that the illustrations are clearly visible, allowing the reader to gain a deeper understanding of the story through the narrative text on each page (Azmi, Hasyim, 2022). Readers will be drawn into the author's simple, everyday stories, presented through poetry and comics that are arranged yet memorably.

In visual art and design, colour composition refers to the arrangement of colours for visual beauty. The colour composition is used to express and convey the work being created (Hukubun, 2023). The colours used in the book "Jingga Jenaka" represent the author's feelings and emotions. This book employs a combination of pink, blue, orange, and white. The author aims to create an impression that is pleasant, calm, and melancholic yet still enveloped in a warm sentiment based on the stories written.

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