Journal of Arts & Humanities

The Design Concept of Gunung Padang Prehistoric Stones Photo Book with Exploration Grid

Winny Gunarti Widya Wardani[1], Wulandari[2], Syahid[3]

ABSTRACT

Gunung Padang is a site from the Megalithic era. The Archaeological Team from Universitas Indonesia purposes Gunung Padang as a world heritage to the UN-UNESCO. This site is part of Sundaland, a place of extinct Nusantara civilization. It is located in the Karyamukti Village, Cianjur Regency, West Java, Indonesia. This study aims to communicate this site through the design of photo books as a visual communication medium that conveys messages through picture language. This study seeks to present a picture of prehistoric stones on the site through the concept of photo book design with the genre of still life, which is to enliven the picture of inanimate objects through elements of the design of the photo book using exploration grids, a layout that emphasizes creativity to the space of expression and imagination. The descriptive qualitative research method was used to discuss the concept of the Gunung Padang Site photo book design as a photographic work of art. The description uses a semiotics approach to visual communication that refers to the stages of the creative process of photo books which include the stages of brainstorming, sorting, sequencing, layout, binding, including the concept of illustrations, color, and typographic. The design concept of prehistoric site photo book is to highlight the power of visual signs and to inspire the public about cultural messages. This research can also be a reference in the field of photography creativity, while adding insight to educators and students in the field of visual communication design.

Keywords**:** Design concept, photo book, still life, exploration grid.

[1] Lecturer of Visual Communication Design, Universitas Indraprasta PGRI, Jl. Nangka No. 58, Jakarta Selatan 12530, Indonesia. Email: winny.gunartiww@unindra.ac.id
[2] Lecturer of Visual Communication Design, Universitas Indraprasta PGRI, Jl. Nangka No. 58, Jakarta Selatan 12530, Indonesia. Email: wulandari@unindra.ac.id
[3] Lecturer of Visual Communication Design, Universitas Indraprasta PGRI, Jl. Nangka No. 58, Jakarta Selatan 12530, Indonesia. Email: syahid@unindra.ac.id

1. Introduction

1.1 Background

Gunung Padang Site is a site that leaves punden terraces stones. Punden terraces is a place for people to worship their ancestral spirits. This relic is one of the characteristics of the Megalithic era. This terraced building is located on a hill that extends to the southeastern northwest at an altitude of 885 m above sea level (Yondri, 2012, p. 2) . According to (Yondri, 2013, p. 165), the site is located in Karyamukti Village, Campaka District, Cianjur Regency, West Java, Indonesia. It is divided into five terraces that can be seen from the southwest as the front, the northeast as the left, the southwest as the right side, and the southeast as the back side.

Punden terraces became archaeological evidence that encouraged the Archaeological Team from Universitas Indonesia to propose as a world heritage to the UN-UNESCO. The Indonesian government itself since 2011 has formed the Ancient Catastropic Team to specifically examine this site to find out the potential for major natural disasters that have destroyed human life in the past. Results of research on the soil layer which has also been strengthened by the Beta Analytic Laboratory of Miami has placed this site as a Megalithic site between the ages of 14,500-25,000 BC. This site is also considered as part of Sundaland, a place where Nusantara civilization has been submerged due to the great floods of the 14.500, 11.500, and 8.400 years ago (Akbar, 2014, pp. 3–5). Therefore, Gunung Padang Site is now a tourist destination and also a target for research from around the world.

1.2 Problem statement

The researches analysis of Gunung Padang are generally from the perspective of anthropology and archeology. Research from an art or visual perspective is still very limited. The literature shows (Ramadina, 2013, p. 51) about the signs analysis of Sunda Wiwitan culture as symbols of belief in the rest of the ancestor worship building. These symbols research indicates that Gunung Padang Site also has an attraction as a photographic object. The distribution of stones with various shapes and textures can be seen and visualized as a meaningful photographic work. Photography works that visualize prehistoric stones can be designed into a photo book and to build public awareness about the cultural values contained in these prehistoric relics. It was said by (Barthes, 1990, p. 9) in his old book Camera Lucida, that "a photograph can object of three practices or of three emotions, or of three intentions: to do, to undergo, to look".

Photo book is a book that contains a series of photos that can be enjoyed by the story because it has a theme. However, (Gunawan, 2014, p. 1235) said, the general public is often less aware of the existence of photography as a medium to bridge a particular visual. In fact, everyday people are exposed to many visual objects, whether through print or audio visual media. The public does not even realize that what is captured visually through the sense of sight is a photograph. Moreover, there are limited information and knowledge about the world of photography which has many genres. For ordinary people, photo books are limited to a collection of portraits, whereas behind the collection of photographs, there is an implied message. The application of the still life genre to photo books in this study also has the potential to invite readers to interact with what they see. Photo books can help to build visual perception because they are able to present the "story" behind the object of the photo. A photo book is a medium for documenting events, including documenting historical objects. When a photographer captures ancient objects, the photos in it have become a historical and cultural literature. The design of photo books requires an understanding of the creative process. To be able to communicate a message in a photo book, a design concept is needed that processes the visual elements, including illustrations, photos, colors, and typography. All the visual elements are then arranged in a layout that is pleasant to see, understand, and digest the message in ways that attract the reader's attention. For this reason, this research is important because it is a creative effort to communicate the cultural message of the Gunung Padang Site through photo books as a visual communication medium.

This study uses a qualitative method with a visual communication semiotics approach that refers to the principle of creative processes in the design of photo books. Semiotics in photography focuses on the science of signs to understand the character of images, translate the impression that appears different, or read the characteristics of visual signs with iconographic principles (Njirić & Miloslavić, 2016, p. 309). In the discussion of this study, photo works as sign elements that build characters and impressions are designed through the stages of brainstorming, sorting, sequencing, layout, binding,

illustration concepts, color concepts, and typographic concepts, so that readers can understand and enjoy the results of photo books as unity of cultural messages.

2. Literature review
2.1. Genre of photography

There are many genres in photography. The genre of photography helps give an identity to photographic artwork. In designing a photo book, this research uses the genre of still life photography. The choice of genre is based on the importance of communicating stone objects as not just inanimate objects but stones that carry the imagination of human civilization in the past. Still life photography genre is creating an image of an object or inanimate object so that it looks much more alive and talking. The word still means still or inanimate objects, while the word life is assumed to be objects that are photographed appear to be alive. Still life photographs must be communicative, not just photographing inanimate objects into the framing of the camera lens, but produce artistic and meaningful photographs. Still life photography is also more expressive, requiring the concept and emotional planning of the photographer to produce a photo shoot with unique creative ideas (Paulus & Lestari, 2012, p. 11). The basis for selecting this genre is also tailored to the needs and objectives of the design of the photo book. In the context of Gunung Padang Site, there is a goal to commercialize the existence of the site while at the same time socializing its cultural values.

In addition to genre selection, visual space framing is also needed which refers to the "Rule of Thirds" composition principle, which is to divide the image into imaginary grids by three, both vertically and horizontally. According to Ardiansyah (Wulandari, 2015, p. 171) the principle of the composition of the "Rule of Thirds" is to divide the plane of the image into three equal and proportional parts, which will form four intersection points through the making of horizontal and vertical lines. Based on these points, the object can be placed and used as the center of attention, while imaginary lines can be drawn that accompany the focus of the object. In the still life genre, the placement of inanimate objects can use middle framing, left framing, right framing, or fill the entire frame.

2.2 Exploration grid

Grid in book layouts is used to maintain design consistency. Grid is skeletal lines in vertical and horizontal positions to help place letters and images on the book page as two-dimensional space. The use of grid lines as virtual dots helps to shape the layout of objects in the printed area as a design. Kusrianto said (Kusrianto, 2009, p. 287), the layout of the grid on a page can be either simple or very complex. Sheets can be in the form of division of text fields and blank fields on the left and right sides of the page which are commonly called margins, but can also fully describe the division of fields from two pages that are open or spread and are interconnected. Grid forms can arrange columns to be filled with text and images, so as to produce a design look with a certain impression.

Layout is the rule of placing design elements on a particular field in the media to support the delivery of messages. Design elements commonly used in print media layouts include points, lines, areas, colors, typography, and textures. The purpose of these various elements is to convey information in a view that is comfortable to read and also presents the aesthetics of each page (Monica, 2010, p. 464).

Grids are usually made by adjusting the needs and goals of the design itself. Grid rules on layouts are not standard, this is what is called exploration grid, because the grid is modified and explored from a standard grid. The result is a new, more flexible grid. The goal is to create a layout design that is more dynamic and artistic (Anggraini & Nathalia, 2018, p. 88). Therefore, exploration grid gives freedom in presenting expression and imagination space in the form of varied photo placement. In this study, exploration grid was chosen to present a visualization of the variety of shapes and textures of prehistoric stones.

3. Methods

This study uses descriptive qualitative methods with descriptive explanations based on data collection techniques through the study of literature, observation, and interviews. Observation to Gunung Padang Site is to collect data about visual objects, which are a description of the atmosphere and the presence of Megalithic stones at the site. The research materials include prehistoric stones and

natural scenery of the Gunung Padang Site. The results of shooting in the field are photographic works that go through a process of selection, analysis, and evaluation, as well as designing photo book materials based on selected photography works according to their genre with the composition and layout style of exploration.

Researchers also conducted interview with Kang Nanang, the coordinator of the observers at the site. The interview results concluded that the Gunung Padang Site area was not only a target for research, a target for places of worship, and also a tourist destination. Every day this site is visited by hundreds of tourists, even on holidays can reach thousands of tourists, both local and foreign. Based on the above data collection, this study using a visual communication semiotics approach to describe the stages of the creative process in designing the still life genre photo book.

3.1 Visual communication semiotic

Semiotics or the science of signs is widely used in visual communication design studies, so that the approach to visual communication semiotics can be used to discuss the concept of photo book design. Photographs in photo books are also inseparable from the meaning of visual signs, because of the visual elements used in the design. In the context of design work, photo books can be seen as reading that carries cultural messages because the design of photo books is the result of human activity built by a meaningful combination of signs. Said by Berger (Berger, 2010), a photographic work, can be analyzed by looking at the various signs used, signs that give rise to meaning, related signs, and what is emitted by the sign, either explicitly or implicitly. In the photo book design concept, visual signs can be understood with techniques of seeing as reading. Efforts to present cultural messages through photo books can be presented through reading visual signs. As said by Schirato and Webb (Schirato & Webb, 2004, p. 14), understanding of seeing as reading is based on three main points. First, seeing things while actively engaging with the surrounding environment, not just reproducing everything that is in the individual's line of sight. Second, every act of seeing and noticing is also an act of not seeing because some things must remain invisible if you want to find other things in view. Third, the extent to which we see, focus, and pay attention to the world around us depends on the specific context in which we find ourselves.

3.2 Creative process of photo book

The creative process of designing a photo book can be described as follows:

1. The process of brainstorming, namely the process of discussion to find the focus of the object of shooting. The process of shooting in the field is in accordance with the conclusions of the brainstorming results.
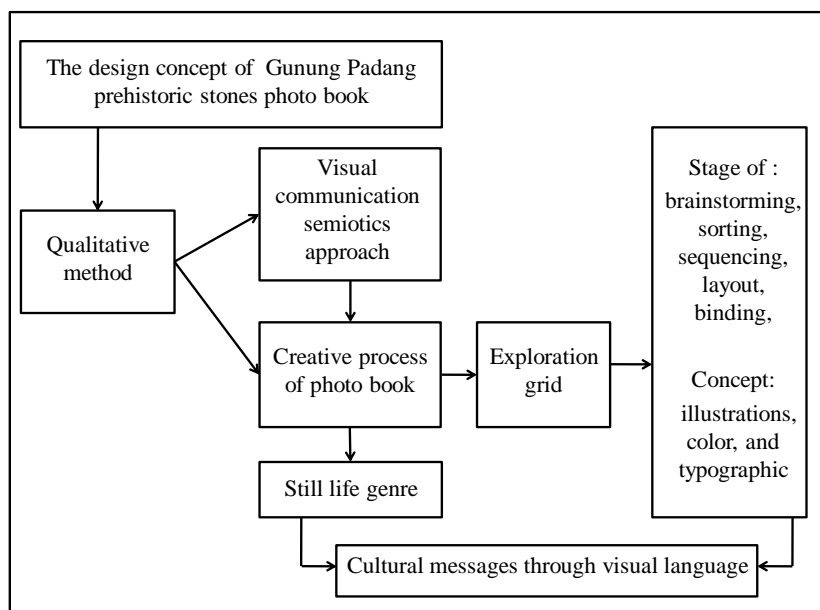

Figure 1. Analysis method

2. The process of sorting photos from observations in the field, including selecting photos with no potential for repetition, photos with color tones that meet the requirements, and photo ratio sizes.

3. Sequencing process, which is to create a story line from the results of sorting photos, find the rhythm of the photo, choose photos for the cover page, content page, and cover page

4. Layout process, i.e. design the photo layout according to the specified style, determine the size of the book, choose the appropriate type of typography, design a cover page, add illustrations and text.

5. The process of binding a photo book, which is planning the selection of paper types, as well as binding with a sewing system or hot glue.

4.   Design discussion

This research made a photo book design concept with the Still Life genre entitled "Still Life at Gunung Padang Site". The design concept includes a discussion of the stages of designing a photo book, which includes layouts, photo selections, color concepts, typographic concepts, and illustration concepts.

4.1.   Design concept of photo book

Based on the previous explanation, in designing photo books, there are five stages that must be carried out, namely:

1. The brainstorming stage.

This is the stage of discussing visual objects on the Gunung Padang Site to be the focus of photographic work. In the site area there are many interesting stone shapes and textures used as photo objects. With the choice of the genre of "still life", there are three focuses that become the topic of discussion in this brainstorming stage.

a.Bringing Megalithic stones into a "living" object. That is, the stone is presented by including other visual elements around it, such as insects, plants, and humans.

b.The shape of the various stones also has a visual appeal, especially by considering the angle of shooting and the use of natural light.

c. Stone texture as touch texture and texture look that can build a certain imagination. The touch texture of Megalithic stones is the surface of the stone that feels rough, real, and can be seen. When the stones with the texture of the touch are documented as photographs, then they become stones with the texture look as dwimatra.

Figure 2. "Liven up" the stone in the presence of insects and plants

Figure 3. Photograph of stone with shape and texture

In a study conducted by Wardani, et al. (Wardani, Wulandari, & Syahid, 2019, p. 398), stones as inanimate objects can be referred to as signifier stones, where the message conveyed through photographic works about these stones can be understood through the meaning of information (looking at the background of its existence and its relation to human life around it) , symbolically (see the symbols contained in the stone as a convention from the public), and in the image (interpreting the work of photography based on previous meanings).

2. The sorting stage

This is the stage of choosing photos that match the genre, and separating the quality of photos based on color tone, lighting, size, and non-repetitive ones. This study divides the color tone category based on the value of light that uses natural lighting in the morning and afternoon. In terms of photo size, groups of sizes are made with vertical and horizontal views to be displayed in A5 books.

3. Sequencing stage

This is the stage of creating a narrative or story line. The results of the shooting are sorted and adjusted to the narration that has been compiled to produce a common thread from the rhythm of the photo. After the photos have been successfully selected, a re-election of the photo works will be placed as a cover, content page, and cover.

4. Layout stage

This is the stage of setting the layout style of the book. This research chose an exploration style that tends to minimize narration and give a larger portion of the blank space for a number of pages. Exploration layout styles are widely used in photo book works abroad, as a form of expression and provide imagination space for photo connoisseurs.

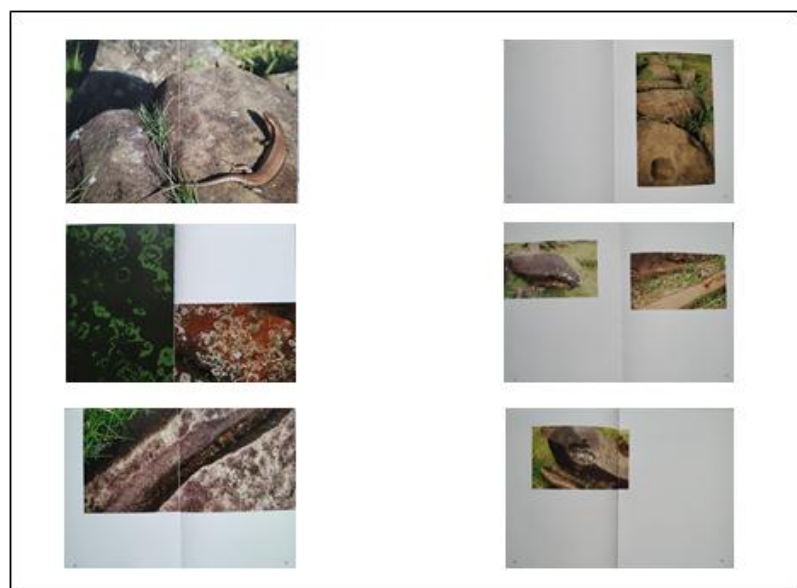The application of exploration grid in this book

Figure 4. Style of exploration grid

presents variations in the placement of photos in two dimensions in visual space, including consisting of: one full photo, two photos side by side with the same size, two photos side by side with large and small sizes, one vertical sized photo that fills one pages, then one photo that fills two pages but is not full. Broadly speaking, the exploration grid in the photo book in this study can be seen in the figure 4.

5. The binding stage

This is the stage of choosing the type of paper for the contents of the book and the decision to use a sewing system or hot glue. This research chose the HVS paper type to produce photo effects that are not too shiny, and the sewing system so that the page is not easily separated. As for the cover, a hard cover is used.

4.2   Illustration concept

Illustration is an image formed to clarify an information by giving a visual representation. The essence of illustration is thought; ideas and concepts that underlie what you want to communicate the picture (Witabora, 2012, p. 660). This study applies the concept of illustration in the form of pencil sketches from the shapes of stone ranks as an effort to build the curiosity of readers about the contents of the photo book. In this case, the cover illustration becomes an icon of Megalithic stones, which is a sign that represents the object of the photo. This pencil sketch is then scanned to produce a bitmap image. The scanned image is traced to convert from bitmap to vector format. The tracing results are then processed through computer graphics to produce illustrations that look smoother and sharper to be used as a cover image.

The concept of sketch illustrations is placed not only as a cover, but also placed as a bridge page in the contents of the book, so as not to impress monotonous. The choice of illustrations is based on considerations to further highlight the graphics of the photo book differently, so that it has a value of intensity and novelty. Illustration as an element of visual communication design can be a visual advantage and special attraction when used as a background because it can build imagination for those who see it to imagine something (Pratama, Gunarti, Wardani, & Akbar, 2018, p. 56).
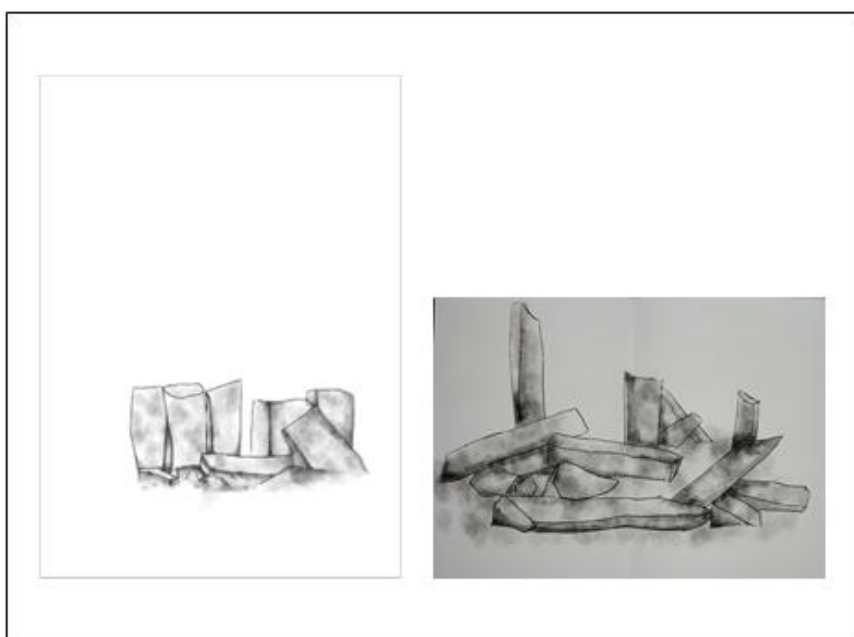

Figure 5. Illustration as an icon of Megalithic stones

4.3   Color concept

Color as one of the visual elements in a design can give an impression to the eye. The discussion of colors in this study is limited to the choice of color schemes according to the color circle, which is a circle consisting of primary, secondary, and tertiary colors, with the addition of black and white.

The choice of color in the concept of this photo book is monochromatic, with the predominance of white. The white color in the design is considered as a safe color used for large areas. For variations in

color dimensions, this photo book displays color tones in photos with their brightness and saturation, so that they have different values and intensities.

In its application, the color composition used in an artwork, not only has aesthetic value, but also has a symbolic artistic function. The sensation of color that is captured by the eye can arise, because the color elements have the ability to give an impression that is emotional. In terms of culture, the choice of white domination in this photo book can create a clean, bright, light and full of kindness.

The choice of white as a concept also refers to the structural function of color, which gives shape and separates certain parts of an object or space. In this case, photographic works of different sizes are placed on the content page as visual space to give the impression of scale, or dramatization, as part of exploration, so that it attracts more attention.

4.4 Typography concept

In a photo book, typography functions to complete the description of the picture and become a unity of design to convey information. The choice of type of typography becomes important, because the character of letters must be able to present the overall design concept. The concept of typography provides a certain image that can have an impact on the aesthetics of photo books.

Anatomically, this photo book uses the Sans Serif group, namely domain sans text with light type which is a typeface without a hook at the end. The selection of this group of letters is to complete the impression of simplicity in the book's appearance which accentuates a lot of white space. The text is only placed at the beginning and at the end of the page, as an opening and closing. The goal is that readers can enjoy the work of still life genre photos about Megalithic stones in a more focused manner. This photo book relies more on the power of picture language than text. Therefore, the text becomes a supporting visual element that is not present on all pages. The use of typography for the needs of the title cover, preface, table of contents, a brief explanation of the genre of still life for prehistoric stones photo works from Gunung Padang Site, bibliography, about the author, and synopsis. The rest, the reader is invited to enjoy photos of the stones that are displayed more than 60 pages.
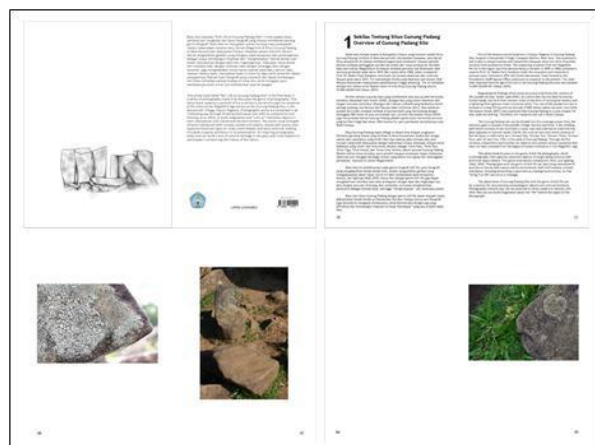

Figure 6. Typography for cover

Figure 7. Typography for content and synopsis

Thus the whole discussion about the design concept of the Gunung Padang prehistoric stones photo book with exploration grid.

5. Conclusion

This study concludes that the concept of photo book design with the genre of still life about Gunung Padang Site can provide a message and has an appeal through its visual elements. Historical objects as inanimate objects can be shown to come alive through photo book designs. The attention of the reader to the photo book can be built through the choice of images, photography genre, and layout, which in this study uses exploration grid. The exploration style in the photo book layout allows the placement of images or photos that are not fixed on a standard grid, but rather present the creativity of the designer. Initial stages that need to be done before doing the layout are brainstorming, sorting, and sequencing. In photo books with the genre still life, design elements applied to the layout as a visual

language include illustrations, photos, colors, and typography. These four design elements play an important role in conveying information visually. The concept of photo book design with the genre of still life about the prehistoric site Gunung Padang seeks to build readers' imaginations about the shape of the Megalithic stones. This study also becomes a reference in designing the concept of cultural messages through the images as a visual language. In addition, the readers are encouraged to feel and appreciate the cultural heritage of Indonesia. The advice that can be delivered from the results of this study is that academics, photographers and creators should always be able to utilize the potential of Indonesian culture as an object of research, including photographic research that is able to inspire and enrich people's insights about prehistory through interesting photo works, so that can support the promotion of national tourism.

Acknowledgement

References

Akbar, A. (2014). Situs Gunung Padang, Misteri dan Arkeologi. Jakarta: Change Publication.

Anggraini, L., & Nathalia, K. (2018). Desain Komunikasi Visual; Dasar-dasar panduan untuk Pemula. Bandung: Penerbit Nuansa.

Barthes, R. (1990). Camera Lucida, reflections on photography. London: Fontana Paperbacks.

Berger, A. A. (2010). Pengantar Semiotika, tanda-tanda dalam kebudayaan kontemporer. Yogyakarta: Tiara Wacana.

Gunawan, A. P. (2014). Genre Fotografi yang Diminati oleh Fotografer di Indonesia. Humaniora, 5(2), 1234. https://doi.org/10.21512/humaniora.v5i2.3266

Kusrianto, A. (2009). Pengantar desain komunikasi visual. Yogyakarta: Penerbit Andi.

Monica, M. (2010). Pengaruh Warna, Tipografi, dan Layout pada Desain Situs. Humaniora, 1(2), 459. https://doi.org/10.21512/humaniora.v1i2.2887

Njirić, D., & Miloslavić, I. (2016). Semiotic Effect in Visual Communication. European Journal of Multidisciplinary Studies, 1(2), 308. https://doi.org/10.26417/ejms.v1i2.p308-316

Paulus, E., & Lestari, L. (2012). Buku saku fotografi still life. Jakarta: PT. Elex Media Komputindo.

Pratama, D., Gunarti, W., Wardani, W., & Akbar, T. (2018). Building Contextual Perception through Background. Journal of Arts & Humanities, 07(10), 53–64.

Ramadina, S. P. (2013). Analisis Perupaan Situs Megalitik Gunung Padang di Cianjur, Jawa Barat. ITB Journal of Visual Art and Design, 4(1), 51–66. https://doi.org/10.5614/itbj.vad.2013.4.1.7

Schirato, T., & Webb, J. (2004). Reading the visual. Crows-Net: Alen & Unwin.

Wardani, W. G. W., Wulandari, W., & Syahid, S. (2019). Presentasi Ruang Arkeologi Situs Gunung Padang Melalui Visualisasi Batu Penanda Untuk Buku Foto. Mudra Jurnal Seni Budaya, 34(3), 394–401. https://doi.org/10.31091/mudra.v34i3.689

Witabora, J. (2012). Peran dan Perkembangan Ilustrasi. Humaniora, 3(2), 659. https://doi.org/10.21512/humaniora.v3i2.3410

Wulandari, W. (2015). Seni Dalam Fotografi Disorientasi. Jurnal Desain, 2(No. 03), 169–182. Retrieved from http://journal.lppmunindra.ac.id/index.php/Jurnal_Desain/article/view/582

Yondri, L. (2012). Punden berundak Gunung Padang maha karya nenek moyang dan kandungannya akan nilai-nilai kearifan lingkungan di masa Lalu di tatar Sunda. Bandung.

Yondri, L. (2013). Yondri-punden berundak 2013.pdf. Purbawidya: Jurnal Penelitian Dan Pengembangan Arkeologi. Retrieved from https://purbawidya.kemdikbud.go.id/index.php/jurnal/article/view/P2%282%292013-4