

CHAPTER II

THEORETICAL FOUNDATION

2.1 Theories of Cooking

The process of making food from scratch whether for an individual or a group, either routinely or not, using good technique or without is called cooking. (Short, 2006, p. 74)

According to Pollan (2013), the term of word of “cook” originated from the same word of magic which came from mageiros in the ancient Greek, and there were first, middle, final processes of cooking which made the ingredients change. (p. 4)

Kitchen utensils hold the same importance as ingredients, matter as ingredients, because through them an ingredient’s color, texture, and taste change and without this, half the story of the cooking process itself would be missing. (Wilson, 2012, p. 7)

Therefore this theory explains that in cooking, different techniques, utensils and ingredients are the basic principals for cooking and all of those are required to act as the main point in the process of cooking itself.

2.1.1 Benefits of Learning Cooking

Pollan (2013) claimed that because food was being cooked by people then food would be cooked into people and into their biology,

which he understood from Winston Churchill's quote of Architecture – First we shape our buildings, then they shape us – therefore cooking is important for people. (p. 7)

Even though the activity of cooking has been unfairly criticized as “women’s work”, cooking is not only for women, but also for both men and children because by being there they will get so many advantages. (Michael Pollan, 2013, p.10)

2.1.2 Theory of Learning Cooking for Children Development Period

According to Beaver, Brewster, Neaum, and Tallack (2004), cooking promotes many aspects such as Intellect, Social and Emotional skills, Language, and Physical abilities for a child’s development (p. 146)

In their development period, children are able to obtain comprehension and skills, if those kinds of experiences that could improve their development are refused, it might be difficult for them to obtain specific skills or abilities afterwards. (Kostelnik, Gregory, Sodherman, Wiren, 2000, p. 8)

Children need to take part in all cooking activities as much as possible in any environment, and those activities should be appropriate and secure in accordance with their age. (Beith, Tassoni, Bulman, Robinson, 2005, p. 236)

Learning to cook holds an important aspect towards a child's development period, a child's participation and a supportive environment would be an important factor. While cooking, the child can explore, discover, and stretch their limits. Cooking is also an active, purposely important activity toward a child's development period.

2.1.3 Theory of Learning between Children Parents Relationship

It is being implied by the study that children who are being engaged in at-home activities and those parents who have discussions with their children can provide substantial aspects for learning because with that children would understand that their parents support their development of intelligence and encourage them to learn through their hopes and aspirations. (Ireson, 2008, p. 120)

Research by Desforges and Abouchaar concluded that a parent's participation at home has a really important role on a child's accomplishment and aspirations. (as cited in Ireson, 2008, p. 120)

Parents should have an orderly strategy to raising happy children, getting close to their children through different kinds of approaches in order to build trust, respect, security, proper emotional and mental stability, be a role model for their children or even to prevent anything from turning wrong. (Roffey, 2012, p.92 – 94)

Understanding the essence of a child and parent's relationship is an important element to use as the basis for parents to be able to guide their children well, it not only can help to have better understanding of the children but also to prevent any misinformation they may perceive throughout the learning process.

2.1.4 Benefits of Children Learning Cooking with Parents

According to Sheresh (2009), through cooking experiences and interaction with parents, children may develop some skills. (p. 3 – 7, 43 - 44)

- Communication with Parents

Cooking helps children and parents get closer and improves their relationship, because through cooking parents will be able to get more time to talk each day and share their experiences with their children.

- Experimenting and Creativity

For children, edible results from a cooking activity is a wonderful process of science and chemistry. They can add or reduce ingredients, see what happen and the differences, and also improve their creativity which makes them eager to create and experiment more.

- Cognitive Skills

While cooking, children also develop cognitive skills which can improve their reasoning and understanding. They will be able to learn and understand how things work properly and in order.

- Self-Esteem

By learning to cook with parents, children feel that the parents trust them to participate in cooking. When the dishes finish, children feel that they accomplished something which can improve their sense of accomplishment.

- Safety

One of the basics of cooking is the kitchen's safety. Parents can show and guide their children on how to properly use the kitchen utensils safely or the procedures that they should do before cooking. This can make children understand and be more careful on their safety.

- Responsibility

Parents can show their children the proper way to handle the utensils in a responsible manner, or they can also involve the children in cleaning activities such as sweeping, so as to make the kids used to being responsible. (Feeney, 1992, p.14)

- Time Management and Concentration

Children are able to learn the concept of time management and concentration from cooking, because cooking requires planning. Children need to understand and make themselves used to planning their time because cooking requires many

steps to do in one time, and so they have to concentrate and be focused. (Butler, 2001, p. 23)

2.2 Theories of Children Illustrated Book

A children's illustrated book is a combination between literacy and visual enhance and and provides a variety of elements such as illustrations, topic and concept, plots, roles, in order to communicate and appeal to children which can broaden their background knowledge. (Cianciolo, 1997, p. 1-2)

There are some types of books to be identified; The first are books which have less content and contain more illustration to convey its story; the second are illustration storybooks in which both content and illustration play fairly together to describe the story; and third are the books where most of the information is provided by the content itself while the illustration enhances what the content tries to convey or impress. (Temple, Martinez, Yokota, & Naylor, 1998, p. 171)

According to Lukens (1990), when both text and visual work together, they can not only tell children stories, but can also create a vision of imagination in illustrated books, which can help the children perceive the things being described.

When combined together, good and balanced illustration and text has the ability to make it easier for children to obtain the information and the visualization of it. Therefore, the basic elements that have already been

mentioned above, have an important role for a children's illustrated book to have a deeper visual appeal for children.

2.2.1 The Importance of Children Illustrated Book

By reading an Illustrated book, children will able to develop *visual literacy* and use their imagination by reading the aforementioned book. (Schumm, 2006, p. 338)

Tunnel & Jacobs (2000) stated that while in a wordless illustrated book, children need to engage their imagination, improve their vocabulary and build the stories based on their own logical observations.

2.2.2 Style and Media of Illustration in Children Illustrated Book

Illustrated children's books do not only show the composition and elements of the illustration itself, but also encounter various wonderful illustration styles. Using, manual or digital techniques, illustrations can produce character, expression, and feeling. (Schumm, 2006, p. 338)

According to Tunnel & Jacobs (2000), through illustrations in a children's book, children not only understand and get to know to many different illustration styles, but also enriches their sensitivity.

Different kinds of artistic illustration styles, can deliver a different experience and also influence people's feelings. Hence, to convey the proper message and emotion and also to determine the right target audience, choosing a suitable style and media in designing an illustration book is an important factor.

2.3 Theory of Character in Children Illustrated Book

Cleaver (2004) explains that a character's role in a children illustrated book is needed to support and become the helper of the idea of the book itself. Character also helps children to know what they can do and what is required of them. (p. 54)

Characters not only function as both tellers and listeners, but also supports the children in developing an understanding of the book's content. It builds on specific subjects, because the term itself is determined by the text in which the audience is engaged in. (Hunt, 2003, p. 42-43)

Perfect character don't give a impression and usually do not work well with a children's illustrated book, it should have weakness and flaw as well as strength because children will want to relate to the character. (Wallin & Gordon, 2011, p.82)

2.3.1 Main Character in Children Illustrated Book

As something that is the most developed in children's illustrated book, creating a main character for a children's illustrated book using background and detail, helps to define the character. (Wallin & Gordon, 2011 , p.81-82)

Robert Westall states that a main character need to show the struggles between a child and an adults reflected on said character's development in a children's illustrated book because it is that which interests children. (as cited in Cleaver, 2004, p.56)

2.3.2 Secondary Character in Children Illustrated Book

Secondary characters are less complex because of their supporting role which gives contrast towards the main character. (Cleaver, 2004, p.56)

Wallin and Gordon (2011) explain that secondary characters play off the main character regardless of their function. They do not need to be as detailed as the main character, but knowing their background well is important because it is necessary for the story. Avoiding stereotypes for secondary characters is important because they need their own identity to distinguish them from the main character. This is done by making them look fresh and original. (p.83-84)

2.3.3 Character Speech and Dialogue Styles in Children

Illustrated Book

Wallin and Gordon (2011) explain Dialogue as part of a character in a Children Illustrated Book, helping the story movement look and sound natural, and revealing the way a character speaks. It helps younger readers (especially children) learn to read. Dialogue and speech gives the essence of white space, giving the readers a break from the large amount of text in a book. Different character with different personalities have different kind of speech and dialogue styles. Between boys and girls, between children or between children and parents, those speech and dialogue styles help to define the character further and make them look natural. (p. 84-86)

2.4 Theory of Visual Literacy

Visual Literacy is the capability to imply a form of visuals into a verbal form and is also a communication of art. (Schumm, 2006, p.338)

Frey and Fisher (2008) clarify that visual literacy as visual elements hold an important role in cognition, and is the basis of full comprehension. Those who learn visual literacy will be able to analyze, interpret, and integrate (p. 1-4)

Illustration in a children's book not only expose children to visual forms, but also arouse both expression and emotions, convey messages and

establish a story in a deeper way. Hence in creating a children's illustration book, visual literacy will be the fundamentals of it.

2.5 Theory of Principles of Design

As a crucial basic to managing decisions in design, therefore understanding the working knowledge of the Principles of Design is really fundamental for a Designer. (Evans & Thomas, 2013, p. 4-22)

As a guide to support all the element inside the Principles of Design are needed to create an appealing design.

2.5.1 Unity and Variety

Variety is being controlled by unity. In order to keep all the different elements in harmony, variety can be obtained by combining various elements to make one good visual. However lack of control in using variety can lead to perplexity. That is why in order to create the most successful and appealing design, a balanced combination between unity and variety.

2.5.2 Hierarchy

Through *emphasis* hierarchy is obtained and the viewer's eye-movement is being attracted and guided. Viewers are being attracted towards a point that has great distinction, uncommon form, and appearance which is referred to as a *focal point*.

2.5.3 Balance

By distributing the same level of visual elements in a composition, balance is achieved. Visual balance is acquired by symmetry, asymmetry, radial, and crystallography. Where symmetry is being adjusted vertically in one side of centre axis, while the one that changes the contrast of a visual element's relationship and uses uncommon visual elements is referred to as *assymetry* or *dynamic symmetry*. *Radial* is merely circular or in the centre and *Crystallography* divides many elements on the design itself, the patterns and colors also repetitive and various.

2.5.4 Scale

Scale is a distance, size, which in its relation compare between one element and many other elements. Establishing variety, emphasis, obtaining and handling the visual hierarchy is the function of scale.

2.5.5 Proximity

Space between elements in group or individual, closer or further apart which affect the relation between elements, and expresses different feelings and emphasizes toward viewer's eyes through different kinds of space.

2.5.6 Rhythm

Combining rhythm and visual elements are choreography of design, the shapes of rhythm itself is being produced by movement of element and words in a composition.

2.6 Theory of Elements of Design

In creating a book, design elements such as line, shape, space, color, texture, size, contrast, pattern, and typography is fundamental in creating layout.

Paul Arden, a famous creative director stated that more people will remember if the design that is being presented is more strikingly visual, because it is much easier for people to keep a design that is nicely presented and striking in a viewer's mind.

2.6.1 Theory of Color in Book Design

Evans & Thomas (2013) explain that colors have strong effects in bringing certain feelings, emotions, and moods through psychology. Colors also have the ability to expand the design more successfully through communication and composition. By strengthening and giving essence to design elements and composition, colors also deepen emphasis and hierarchy, help to establish a focal point, and guides eye movement through a composition.

Color also helps to enhance and integrate many kinds of design elements and gives balance and create *patterns* to help differentiate one element from another. In order to make the concept more effective, understanding and finding out how colors work

together is one way to examine color, thus creating *harmony* for the design itself (p. 155-157)

This theory explains that to create more effective design, good harmony and balance must be maintained., The results of selecting various colors to establish particular feelings, moods, and emotions in order to *emphasize* a layout must also be well understood by a designer.

2.6.2 Theory of Typography in Book Design

According to Merriam-Webster Online, Typography is the style and arrangement of letterforms to be organized into words and sentences. When typography is properly organized with other design elements in a layout, it can establish good *balance* and *harmony*.

Landa (2013) explains that typefaces consist of serif, sans serif, and script. Serif can be identified by its short strokes, and gives impression of formal and traditional style. Sans serif is the opposite of serif, it doesn't have short strokes like serif typefaces have, and gives a casual and independent impression. Script is much more similar to handwriting, letters usually skewed and flowing. Typefaces also have different weights, widths and angles therefore, every element from the typeface can convey various messages with different feelings. (p. 47)

Typography guides the flow of reading to a viewer's eye, as well as becomes the essence of a relationship between a layout and its composition. (Evan, 2006, p. 40-41)

The criteria of shape, proportion, and balance are not the only the elements that designers need to consider, the typeface should also be able to unify with the visuals and be readable. Margins, transitions and spacing also need to be considered because those can either establish or end the conversation. (Landa, 2013, p. 49)

Therefore, selecting the most appropriate font is really crucial to deliver the right message and establish specific sensibility for successful typography. All of the elements, from the big to simple should be considered in order to create a good composition.

2.7 Theory of Contents and Layout Organization

Information on the effective use of book's layout must be understood well if the content and layout placement in a design composition are to have organization and appeal to a reader's eye. (Knight & Glaser, 2003, p. 9-10)

In creating and designing a book layout both visual and content hold the same aspect of importance. If either the visuals or content are too much in a layout the balance would be unstable.

2.7.1 Composition

Square Composition, Vertical Composition, and Horizontal Composition are three of the main compositions in layout design. Square Compositions have neutral character with equal length, therefore the emphasis is impartial. Vertical Compositions have more powerful character and produce frequently upward and downward but

have very aggressive in terms of composition. Horizontal Compositions usually move between left to right, appears and have serene emotions. (Samara, 2007, p.36)

That is why according to the theory above picking the right composition for the books could help to improve the mood and feeling for the readers.

2.7.2 Grid, Columns, and Margin

According to Landa (2013), a grid is a manual. In other terms they are columns and margins that are being split by the structure to form an arrangement. The format and element of any printed and digital media being underlied is almost always organized by grids. Grids as a united structure also helps arrange visual and text into an allignment to make sure readers can understand the information well. (p. 174-179)

The composition that is being used to contain visual elements in a design are called columns. Designers should be able to understand the use of column to interpret and convey the idea behind the design itself. (Landa, 2013, p. 179-181)

Margins function as boundaries or borders around the visual element and the text itself. It is an empty space located on the side, top, bottom, and edge of any printed and digital page. (p. 143)

Therefore as a designer who aims to create good layout, grids, columns, and margin are one of the most effective ways to maintain

the composition between the visual and text. It could also help to maintain the emphasis, hierarchy, balance, and harmony of the composition itself.