CHAPTER 2
THEORETICAL FOUNDATION

2.1 Theories of Tourism

In the book *Komersialisasi Seni Budaya dalam Pariwisata* by Drs. Oka A Yoety, E. Guyer Freuler limits tourism to: “in the sense that tourism is a phenomenon of the modern era, which is based on the need for health and air turnover, conscious evaluation will foster a love for the beauty of nature and in particular due to the increasing association of various classes of human society and the nation as a result rather than the development of commercial, industrial, trade and refinement rather than transporting tools” (2013: 2).

According to the book *Tourism Board Strategi Promosi Pariwisata Daerah* by Yusak Anshori, Chairman of the Indonesian Tourism Board from East Java, to develop a tourism activity in an area, there has to be an action plan that consists of two tourism development concepts; city tourism and resort tourism (2010: 24). City tourism is more focused on Meeting Incentive Conference and Exhibition, theme park, shopping, culinary, and golf. While resort tourism is more focused on the natural resources such as mountain, beach, culture heritage; and culture such as arts and the daily life of the local people. Jakarta comes under *city tourism* concept.
2.2 Theories of Travelling

According to Drs. Oka A Yoety, travelling can be described as an interaction between individuals and/or groups consist of people from various nations, to gain the motivation to build friendship, understanding, pleasure, and enjoyment (2013: 5).

While the motivation to travel itself is explained in four fundamental reasons:

1. Health, pleasure, education, religion, culture, hobbies, sports, conferences, and seminars.

2. Withdrawal symptoms, where people fleeing from the neighbourhood where he lived or worked with a purpose to see strange, different things other than the things they usually see.

3. Attracted to the culture and the way of life in that society. This will result to an understanding about why a certain society is different with another societies.

4. Travelling can be the way to show who “I” is – or the travellers. This could happen to everyone in a place where social contact occurs. There will be a thought, what makes one person different to another.

Based on the motivation to travel, “A to Z you need to know about Jakarta” travel book should present necessary and complete information to achieve the travellers’
desire to travel. Nevertheless, in order to make a functional travel book, the topics covered and discussed should meet the four fundamental reasons as stated above.

2.3 Theories of Communication

According to Samovar, Porter, and McDaniel, communication and culture are always integrated (2009: 13). How people communicate is always based on the culture on that society – and vice versa – culture also brings an impact to the way people communicate in a society. Communication is based on perception – where perception is created by people based on what they feel, what they hear, what they see, what they experience through their senses. Perceptions produce beliefs, values, attitudes, and worldview. Below are the descriptions of each result of perceptions:

- Beliefs: a product of culture, and that affects the way people live.
- Values: moral, ethics, and aesthetics that exist in a society.
- Attitudes: a result of the existence of beliefs and values. This aspect is the reason why people in different society with different culture responds and/or acts in a specific way towards the events, objects, people, or orientations that occur in the surroundings.
- Worldview: an important element that construct perceptual attributes to intercultural communication.

Since “A to Z you need to know about Jakarta” book is about communicating the circumstances in Jakarta to travellers from another cities outside Jakarta and overseas, all the aspects on the communication theory needs to be conducted in this book to make the information deliverable and clear.
2.4 Theories of Book

The definition of book as written on Merriam Webster Dictionary, book (noun) “is a set of printed sheets of paper that are held together inside a cover; a long written work that can be read on a computer; a set of sheets of paper that are inside a cover and that you can write information on.”

Andrew Haslam on his Book Design, describes a book as an oldest medium that is used for documenting the knowledge, ideas and beliefs from the world (2006: 20). There are three basic components of a book:

1. The book block, consists of:
   - Spine: section of book cover that covers the bound edge
   - Cover: thick paper or board that attaches to and protects the book block
   - Front board: cover board at the front of the book
   - Leaves: individual bound paper sheets of two sides or pages
   - Back cover: cover board at the back
   - Turn-in: paper or cloth edge that is folded from the outside to the inside of the covers
   - Fly leaf: turning page of endpaper

2. The page, consists of:
   - Portrait
   - Landscape

3. The grid and layout
In “A to Z you need to know about Jakarta” travel book, all of the three components are going to be used. As this book is created to be a collectable item, the cover is going to be made of thick board to make it durable.

2.4.1 Diary

Based on Merriam-Webster Dictionary, it is explained that diary is one of the book forms, and the function is to write daily experiences. Usually, handwriting is done in recording the activities and thoughts. In this “A to Z you need to know about Jakarta” travel book, it is expected that with the included diary on several sections, the readers will be able to write their thoughts and important notes during the journey, and moreover, this personal diary in the travel book can also be kept as a journal after the travellers finish the trip.

2.5 Theories of Grid and Layout

2.5.1 Grid

According to Grid Systems in Graphic Design by Josef Muller-Brockmann, grid is a tool to determine where to place the layout elements and retail layout consistency and unity, especially for the design work that has multiple pages (1996: 12). These are the use of grids and the explanation:

- Systematize: means to clarify
- Penetrate to the essentials: means to concentrate
- Cultivate objectivity instead of subjectivity
- Rationalise the creative and technical production processes
- Integrate elements of colour, form and material
• Achieve architectural dominion over surface and space
• Adopt a positive, forward-looking attitude
• Recognition of the importance or education, and the effect of work devised in a constructive and creative spirit.

A suitable grid in visual design makes it easier to:
• Construct the argument objectively with the means of visual communication
• Construct the text and illustrative material systematically and logically
• Organise the text and illustrations in a compact arrangement with its own rhythm
• Put together the visual material so that it is readily intelligible and structured with a high degree of tension

2.5.2 Layout

According to Rustan Surianto on his book *Layout, Dasar dan Penerapannya* the basic principle of a layout is also the basic principles of graphic design (2009: 68), such as: sequence, emphasis, balance, and unity.

• Sequence: the order of attention.
• Emphasis: giving a particular emphasis.
• Balance: adjusts the balance.
• Unity: creates an overall unity.

According to Golombisky and Hagen, there are seven fundamental parts that have to be taken care of in making a layout (2010: 22):

1. Margins
2. Columns
3. Visual
4. Cutline
5. Headline
6. Copy
7. Tags: placement of logo, contact information, etc., if applicable

To make the information in this book become easily understood and very readable for the travellers, theory of grids and layout has to be carried out well since the use of grid and layout is one of the most important aspects in making a book.

2.6 Theories of Illustration

According to Andrew Loomis on *Successful Drawing* book, all drawing originates from one or more of these forms: round, square, cylindrical, conical, and pyramidal. Drawing is vision in paper (1951: 10). There are some fundamentals that have to be understood in order to make a good quality of drawings.

1. Proportion: There have to be three dimensions; width, height, and thickness
2. Placement: Position in space
3. Perspective: Relationship of viewpoint to subject
4. Planes: Surface appearance as defined by light and shadow
5. Pattern: Deliberate arrangement of the tones of the subject
6. Conception: A rough indication of an idea
7. Construction: Attempt to establish the forms from life or from basic knowledge
8. Contour: The limits of forms in space, according to viewpoint
9. Character: Specific qualities of individual units of the subject in light

10. Consistency: All the essentials of construction, lighting and pattern, organised as a unit

Illustration that is going to be used in this book is digitally made. The author decided to use vector illustration and still taking the fundamentals as described above into an account to make it simpler for the readers to understand.

2.7 Theories of Colour

As described by Lauer and Pentak, colours might bring a psychological effect to the viewers (2008: 251). Warm colours like yellows, oranges, and reds evoke warm, happy, and cheerful reactions. Cool colours like cooler blues and greens are automatically associated with quieter, less outgoing feelings and can express melancholy or depression. However, the reaction can be influenced by the values and intensities of the colours selected.

Colour harmony is certain colour schemes that are organised by simple colour relationship. There are types of colour schemes:

1. Monochromatic: Involves the use of only one hue.

2. Analogous: Combines several hues that sit next to each other on the colour wheel, for instance the use of red, orange and yellow colours in one painting.

3. Tonality: Refers to the dominance of a single colour or the visual importance of a hue that seems to pervade the whole colour structure.
despite the presence of other colour. The hues range, for instance, from warmer reds (a presence of yellow) to cooler browns, and pinks.

4. Complementary: Joins colours opposite to each other on the colour wheel to produce a contrast.

5. Split complementary: Related to the complementary scheme but employs colours adjacent to one of the complementary pairs. For example: use of yellows and oranges near the complementary opposite of the blue.

6. Triadic: Involves three hues equally spaced on the colour wheel. For example: red, yellow and blue.

The use of colour in “A to Z you need to know about Jakarta” will vary from red, orange, yellow, blue, magenta, and purple. Each colour is selected to represent the colour of the sky. Red, orange, and yellow are used for the dawn until morning sky, blue is for afternoon and evening, and magenta and purple are for evening until dusk.

2.8 Theories of Typography

In The Fundamentals of Typography by Gavin Ambrose and Paul Harris, it is stated that, “type plays a fundamental role in the communication process as much through the shapes and styling of the letterforms as the actual words that they form” (2006: 170). Typography is a medium that can be used to communicate a message creatively while building a visual impact in a design. There are type usage guides that have to be performed in making a typography design, such as:

- Hierarchy: a logical, organised and visual guide for text headings that indicates different levels of importance.
• Legibility: The ability to distinguish one letter from another due to characteristics inherent in the typeface design.

• Readability: The overall visual representation of the text narrative.

• Colour: To provide a logical, visual hierarchy for text, in addition to providing definition, contrast and added meaning to text elements.

Based on the type classification systems, the use of serif and sans serif will be combined in “A to Z you need to know about Jakarta”. Carrie Cousins explained the use of serif and sans serif on Design Shack article. The mood and feelings most associated with serif typefaces are classic, elegant, formal, confident and established; while sans serif conveys the feeling of modern, friendly, direct, clean and minimal. With this typography theory, the typefaces chosen by the author should be able to deliver the message.