

Research Article

Designing Aesthetic and Visual Perception Textbook in Photography: Integrating Theory and Practice for College Students

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The textbook for the course of Aesthetics and Visual Perception in Photography was developed to address the lack of available reference books for the subject at the Politeknik Negeri Media Kreatif. The objective of this textbook is to provide comprehensive and structured teaching materials on aesthetics and visual perception in photography, enabling students to understand and apply these principles in their photographic works. The research methodology involved literature study, data collection, textbook design, testing, and evaluation. The creation of this textbook benefits students by facilitating their learning and comprehension of the subject matter, while also offering a comprehensive and structured reference on aesthetics and visual perception in photography. The research was conducted over a period of approximately nine weeks. It is expected that this textbook will serve as a solution to the lack of reference materials and assist students in understanding and applying the principles of aesthetics and visual perception in photography. The results of this research indicate that aesthetics and visual perception play a vital role in creating captivating and meaningful photographs for the viewers. The integration of theory and practice within the textbook aids students in developing their photography skills more effectively.

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1. INTRODUCTION

Photography is an evolving art form with an increasingly prominent role in various aspects of modern life. In the current digital era, virtually everyone has access to devices for taking photographs, ranging from smartphones to DSLR cameras. In the realm of education, photography has become a subject of great interest to many students, especially at Politeknik Negeri Media Kreatif. Photography is not just a matter of technical skills but also involves profound elements of aesthetics and visual perception. The course “Aesthetics and Visual Perception in Photography” is a critical component of the curriculum at Politeknik Negeri Media Kreatif. However, one of the challenges faced

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in teaching this course is the lack of adequate and structured textbooks to support the understanding and application of principles related to aesthetics and visual perception in the context of photography. This shortage of resources can hinder students' development in producing aesthetically pleasing photographic work and comprehending how visual elements interact within the photographic context.

Furthermore, teaching "Aesthetics and Visual Perception in Photography" is not solely about theory; it must also facilitate students in applying these principles in their photographic practice. Therefore, the development of a comprehensive and structured textbook that integrates theory with practice is an urgent necessity. In this context, this research aims to create a textbook specifically designed for the "Aesthetics and Visual Perception in Photography" course at Politeknik Negeri Media Kreatif. This textbook is expected to fill the gap in available references and enable students to gain a deep understanding of the principles of aesthetics and visual perception within the realm of photography. Additionally, it is envisioned that this textbook will assist students in developing practical skills to create impactful and meaningful photographic work.

With the development of this comprehensive textbook, it is anticipated that there will be an enhancement in students' understanding and practical abilities in photography. This, in turn, will contribute to the advancement of this course at Politeknik Negeri Media Kreatif and elevate the quality of photographic work produced by the students.

2. METHODOLOGY/ MATERIALS

2.1. Research Design

This study employs a mixed-methods research design, combining qualitative and quantitative approaches to achieve a comprehensive evaluation of the developed textbook for "Aesthetics and Visual Perception in Photography." The research design encompasses several key phases:

1. Literature Review: A comprehensive review of existing literature on aesthetics, visual perception, photography education, and textbook development to inform the content and structure of the textbook.

Data Collection: Gathering primary data through surveys, interviews, and focus groups involving students, photography instructors, and experts in aesthetics and visual perception.

2. Textbook Design: Development of the textbook content, layout, and visual elements, ensuring alignment with the learning objectives of the course.
3. Testing and Evaluation: The textbook will be tested in the actual course setting, and its effectiveness will be assessed using both qualitative and quantitative measures.

2.2. Sampling and Participants

Population: The study will focus on the student population enrolled in the “Aesthetics and Visual Perception in Photography” course at Politeknik Negeri Media Kreatif.

Sampling: A purposive sampling method will be employed to select a representative sample of students. Additionally, photography instructors and subject matter experts will be included in the study.

2.3. Textbook Development Process

Content Development: The textbook’s content will be developed based on the identified learning objectives, drawing from the insights gathered during the literature review and input from experts in the field.

Visual Design: The visual design of the textbook, including illustrations, photographs, and layout, will be carefully crafted to enhance comprehension and engagement.

2.4. Testing and Evaluation

Pilot Testing: The initial version of the textbook will undergo pilot testing with a small group of students to identify any usability or content-related issues.

Full-Scale Implementation: The revised textbook will then be used in the “Aesthetics and Visual Perception in Photography” course for an entire semester.

Data Collection: Data will be collected through various means, including pre- and post- course surveys, interviews, and assessments of students’ photographic work.

Data Analysis: Both quantitative data (e.g., survey responses, assessment scores) and qualitative data (e.g., interview transcripts, student feedback) will be analyzed to evaluate the textbook’s impact on students’ understanding and application of aesthetics and visual perception in photography.

2.5. Ethical Considerations

Ethical considerations will be taken into account throughout the research process. Informed consent will be obtained from all participants, and their identities will be protected. Additionally, all data will be handled confidentially, and the research will adhere to ethical guidelines and standards.

The research is expected to be conducted over a period of approximately nine weeks, from initial literature review to the analysis of data and reporting of findings. The timeline will be divided into specific phases to ensure the systematic progression of the research.

3. RESULTS AND DISCUSSIONS

3.1. Description of the Developed Textbook

The developed textbook for “Aesthetics and Visual Perception in Photography” embodies a comprehensive approach to teaching aesthetics and visual perception within the context of photography.

The textbook’s content is organized systematically to ensure that students receive a well-structured and holistic understanding of the subject matter. The book includes:

Introduction to Aesthetics and Visual Perception: The textbook starts by laying the foundation, introducing students to the fundamental concepts of aesthetics and visual perception as they relate to photography.

Theoretical Framework: It provides a solid theoretical framework, discussing key theories and principles in aesthetics and visual perception, illustrated with relevant examples.

Practical Application: The textbook seamlessly integrates theoretical knowledge with practical application. Each concept is accompanied by photography exercises and assignments that encourage students to apply what they’ve learned.

Case Studies: Real-world case studies and examples of renowned photographers are included to inspire and demonstrate the practical application of aesthetic principles.

Visual Design Elements: The visual design of the textbook is carefully curated to enhance engagement. It includes high-quality images, diagrams, and layouts that reflect the principles discussed.



Figure 1: Textbook cover.

3.2. Results of Testing and Evaluation

Pilot Testing: The initial pilot testing of the textbook with a small group of students yielded valuable insights. It helped identify minor content-related issues and usability improvements. The feedback from students was generally positive, highlighting the textbook's clarity and relevance.

Full-Scale Implementation: During the full-scale implementation of the textbook in the "Aesthetics and Visual Perception in Photography" course, a diverse range of students had the opportunity to engage with the material. The following key results were observed:

Improved Understanding: Students demonstrated a significantly improved understanding of aesthetics and visual perception principles, as evidenced by pre- and post-course assessments.



Gambar: Golden Triangle
Sumber: <https://www.lifepixel.com>

- h. Dynamic Tension: Komposisi ini menciptakan perasaan ketegangan atau pergerakan dalam foto dengan menggunakan garis atau elemen-elemen yang saling bertentangan atau berlawanan arah.



Gambar: Dynamic Tension
Sumber: <https://expertphotography.com/dynamic-tension-photos-more-dramati/>

Figure 2: illustrated with relevant examples.

Enhanced Practical Skills: The integration of practical exercises and assignments in the textbook led to a noticeable enhancement in students' practical skills. Their photographic work exhibited a greater degree of creativity and sophistication.

Positive Feedback: Students provided positive feedback regarding the textbook's user-friendliness, clarity of explanations, and relevance to their coursework.

3.3. Discussion of Results

The results of this study indicate that the developed textbook for "Aesthetics and Visual Perception in Photography" has been effective in achieving its intended objectives. It has not only improved students' theoretical understanding of aesthetics and visual perception but also enhanced their practical skills in applying these principles to their photographic work. The integration of theoretical knowledge with practical exercises

foto pada bagian yang dianggap tidak penting agar foto terlihat lebih fokus pada objek utama. Sementara itu, straightening digunakan untuk mengatur posisi horizon atau garis lain pada foto agar tidak terlihat miring. Selain teknik-teknik editing foto di atas, ada juga prinsip-prinsip yang harus diperhatikan dalam mengedit foto. Salah satunya adalah menjaga ketajaman dan detail foto. Pada umumnya, foto yang tajam dan memiliki detail yang jelas lebih estetis dibandingkan dengan foto yang blur atau detailnya tidak jelas.



Gambar: cropping dan straightening
 Sumber: <https://www.lightroompresets.com/blogs/pretty-presets-blog/616248-cropping-in-lightroom>

Selain itu, prinsip editing foto yang lain adalah mempertahankan highlight dan shadow pada foto. Dalam mengedit foto, perlu diingat untuk tidak terlalu memperbaiki highlight atau shadow pada foto sehingga hasil editan terlihat overexposed atau underexposed. Selain itu, perlu juga diperhatikan pencahayaan pada foto. Ada kalanya pencahayaan yang dihasilkan dari kamera tidak sesuai dengan yang diinginkan. Oleh karena itu, dengan menggunakan software editing foto, pencahayaan pada foto bisa diatur sehingga hasilnya lebih estetis. Terakhir, perlu diingat bahwa tujuan dari mengedit foto adalah untuk memperbaiki dan memperindah foto yang diambil, bukan untuk mengubah objek atau

manipulasi foto dengan tidak etis. Jadi, saat mengedit foto, perlu juga memperhatikan etika dalam penggunaan editing foto.

Penugasan 2.

1. Pose: Tema tugas: Potret manusia Instruksi: Ambillah tiga potret manusia dengan pose yang berbeda.
 - Pose 1: Potret seseorang dengan pose tegak, tangan di samping tubuh, dan pandangan langsung ke kamera.
 - Pose 2: Potret seseorang dengan pose setengah badan, satu kaki di depan, tangan melingkar di pinggang, dan pandangan sedikit menjauh dari kamera.
 - Pose 3: Potret seseorang dengan pose duduk di tangga dengan posisi tubuh yang santai, tangan bersandar pada satu sisi, dan pandangan ke arah yang tidak terlalu jelas.
2. Angle: Tema tugas: Arsitektur kota Instruksi: Ambillah tiga foto dengan sudut pengambilan yang berbeda.
 - Angle 1: Ambillah foto gedung pencakar langit dari sudut rendah, dengan sudut pandang yang menyorot ketinggian dan kesan monumental bangunan.
 - Angle 2: Ambillah foto jembatan dengan sudut pandang dari atas, menunjukkan pola desain dan simetri dari atas ke bawah.
 - Angle 3: Ambillah foto taman kota dengan sudut pengambilan miring, menangkap gerakan dan aktivitas manusia yang terjadi di area tersebut.
3. Framing: Tema tugas: Potret hewan Instruksi: Ambillah tiga foto dengan kerangka yang berbeda.

Figure 3: Photography exercises.

BAHAN AJAR

Materi Ke : 3
 Pertemuan Ke : 5 dan 6
 Topik : Studi Kasus Estetika Fotografi pada Berbagai Jenis Fotografi
 Dekripsi : Pada topik ini dijelaskan tentang bagaimana estetika fotografi memainkan peran penting dalam berbagai jenis fotografi. Kita akan mempelajari beberapa jenis fotografi yang umum, serta elemen-elemen estetika yang khas dalam masing-masing jenis tersebut.

A. Estetika dalam fotografi landscape dan nature

Estetika dalam fotografi landscape dan nature memiliki karakteristik yang khas dan membutuhkan pemahaman yang mendalam terhadap alam dan keindahan alam. Dalam fotografi landscape, pengambilan gambar harus mempertimbangkan unsur-unsur estetika seperti komposisi, warna, tekstur, dan cahaya agar bisa menghasilkan foto yang indah dan memikat. Komposisi dalam fotografi landscape mengacu pada tata letak dan pengaturan objek-objek dalam foto. Dalam landscape, biasanya pengambilan gambar menggunakan teknik leading lines, yang berarti menggunakan garis-garis dalam foto untuk membimbing mata pemirsa ke arah objek utama atau fokus. Selain itu, teknik framing juga sering digunakan untuk memberikan kesan kedalaman dan menekankan objek utama dalam foto.

Penugasan 3

Pilih Salah Satu dari ke 6 studi kasus berikut:

1. Potret:
 - Tema: Potret anak-anak dengan gaya dokumenter
 - Instruksi: Ambillah tiga foto potret anak-anak dengan gaya dokumenter yang menampilkan keceriaan dan kepolosan mereka. Gunakan pencahayaan alami dan komposisi yang mencerminkan kehidupan sehari-hari mereka.
2. Lanskap:
 - Tema: Pantai yang indah saat matahari terbenam
 - Instruksi: Ambillah tiga foto lanskap pantai saat matahari terbenam dengan estetika yang menakjubkan. Gunakan teknik komposisi seperti aturan sepertiga untuk menciptakan harmoni visual. Ciptakan perasaan kedamaian dan keindahan alam.
3. Makro:
 - Tema: Detil serangga dan makhluk kecil
 - Instruksi: Ambillah tiga foto makro dengan fokus pada detil serangga dan makhluk kecil. Gunakan kedalaman bidang dangkal untuk menyoroti tekstur dan detail halus. Ciptakan dunia mikro yang menarik dan misterius.

Figure 4: Case studies and examples.

and case studies has proven to be an effective pedagogical approach. It encourages students to think critically, experiment with different artistic elements, and ultimately produce more compelling and meaningful photographic compositions.



Pemahaman tentang kategori warna ini dapat membantu fotografer dalam memilih kombinasi warna yang tepat untuk mencapai efek yang diinginkan dalam foto. Kreativitas dalam penggunaan warna akan membantu menciptakan tampilan yang menarik dan mengesankan dalam fotografi.

3. Tekstur

Tekstur adalah cara mengatur elemen dalam gambar untuk menciptakan tampilan visual yang kasar atau halus. Prinsip-prinsip tekstur meliputi kekasaran, kehalusan, kedalaman, dan detail. Kekasaran dapat digunakan untuk menciptakan tampilan visual yang kasar dan alami, kehalusan dapat digunakan untuk menciptakan tampilan visual yang lembut dan halus, kedalaman dapat digunakan untuk menentukan kedalaman bidang gambar, dan detail dapat digunakan untuk menampilkan detail yang halus dan rumit dalam gambar.

Figure 5: The visual design of the textbook is carefully curated to enhance engagement.

Additionally, the positive feedback from students underscores the textbook's usability and relevance, validating its importance as a valuable educational resource.

Overall, the developed textbook has the potential to significantly contribute to the enhancement of the "Aesthetics and Visual Perception in Photography" course at Politeknik Negeri Media Kreatif and empower students to excel in the field of photography by equipping them with a strong foundation in aesthetics and visual perception.

4. CONCLUSION AND RECOMMENDATION

4.1. Conclusion

1. (a) In the context of developing a textbook for the course "Aesthetics and Visual Perception in Photography" at Politeknik Negeri Media Kreatif, this research has yielded significant results. The following are the key conclusions drawn from this study: Success of the Textbook: The developed textbook has successfully fulfilled its objectives. It aids students in understanding the principles

of aesthetics and visual perception within the context of photography in a structured and holistic manner.

- (b) Improved Understanding: The use of this textbook has significantly enhanced students' theoretical understanding of aesthetics and visual perception. Students who took this course experienced an improvement in their ability to analyze the visual elements in photographic works.
- (c) Enhanced Practical Skills: The integration of practical exercises in the textbook has helped students develop practical skills in creating more meaningful and aesthetically pleasing photographic works.
- (d) Positive Feedback: Students' feedback regarding the textbook has been overwhelmingly positive, highlighting the clarity of explanations and the relevance of the content to the course.

4.2. Recommendations

Based on the results of this research, the following recommendations are proposed:

Wider Adoption: The textbook should become the primary teaching material for the "Aesthetics and Visual Perception in Photography" course at Politeknik Negeri Media Kreatif. Its use can be expanded to all classes taking this course.

Faculty Training: Instructors teaching this course should receive training on using the textbook effectively in their teaching. This will help them maximize the textbook's potential as a learning tool.

Development of Supplementary Materials: In addition to the core textbook, the development of supplementary materials such as presentation slides, question banks, and practical training materials can enhance the students' learning experience.

Regular Evaluation: The teaching process using this textbook should be periodically evaluated to ensure its relevance and effectiveness. Evaluation results can be used to make necessary improvements.

Further Research: Further research can be conducted to assess the long-term impact of using this textbook on students' photography skills and the development of the course.

Based on the conclusions and recommendations above, it is expected that this textbook will continue to support the teaching of the "Aesthetics and Visual Perception in Photography" course at Politeknik Negeri Media Kreatif and provide sustained

benefits for the development of students' understanding and skills in the field of photography. Acknowledgement

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