

Conference Paper

Visual Rhetoric in the Design Process Based on Local Wisdom

Novian Wahyu Firmansyah, Andika Agung Sutrisno, Andhika Putra Herwanto, and Pujiyanto

Universitas Negeri Malang, Malang, Indonesia

ORCID:

Novian Wahyu Firmansyah: <http://orcid.org/0000-0002-5541-7423>

Abstract

The visual perspective of rhetoric is relatively new in the discipline of rhetoric. Perspective knowledge has begun to be generated about how visual images operate symbolically, although there is not a coherent theory. The key to a rhetorical perspective on the image is that the rhetorical perspective focuses on the rhetorical response of the image rather than on aesthetics. Visual rhetoric as perspective is not a theory with construction and axioms depicting certain rhetorical components of an image; but it also does not consist of some type of content or image knowledge. The development of communication technology is currently growing very rapidly. This development has also affected the media industry, which is required to adapt to the development of communication technology. Technology that occurred in the industrial era 4.0 interfered in various forms of media, especially in the information media. The new paradigm of conventional things is happening with a shift in meaning towards the media. This research used a problem-based approach and qualitative research methods to solve this problem. Local wisdom is a distinctive essence that can characterize design work. In design development in Indonesia, there is disruption in design, especially in design style. The design style that occurs in Indonesia today is heavily influenced by external design style. This is due to the disruption of the 4.0 era that provides information globally.

Keywords: visual rhetoric, local wisdom, design, distraction

Corresponding Author:

Novian Wahyu Firmansyah
novian.firmansyah.fs@um.ac.id

Published: 2 June 2021

Publishing services provided by
Knowledge E

© Novian Wahyu Firmansyah et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ICADECS Conference Committee.

1. Introduction

Visual rhetoric as a perspective is not a theory with construction and axiom that describes a specific rhetorical component of an image; but it also does not consist of some type of content or knowledge of image imagery. Perspective knowledge began to produce about how visual images operate symbolically although not even a coherent theory. The key to the rhetorical perspective on the image and what sets it apart from the others is the rhetorical perspective of focusing on the rhetorical response of the image rather than the aesthetic. In rhetorical responses, on the contrary, meaning is

OPEN ACCESS

associated with images. The colors, lines, textures, and rhythms in the image provide the basis for visitors to infer the image, emotions, and ideas in the image. The focus of that visual rhetoric perspective is on understanding the rhetorical response of the image.

The development of communication technology is currently growing very rapidly. This development also has an effect on the media industry. The media is required to adapt to the development of communication technology. Technology that occurs in the era of industry 4.0, disruptive in various forms of media occurs especially in the information media. A new paradigm of conventional things is happening with a shift in meaning towards the media. The sophistication of media as technology, of course followed also by media functions. Media functions include informing, educating and entertaining. Data from the Ministry of Communication and Information (Kominfo) in the middle of 2014 shows that 67% of the content of the broadcast is entertainment (which is not necessarily positive for the community) while the functions of information, education and social control are only about 10% each. (Source: Tabloid Pulsa Dwi Minggu an, 2015).

Local wisdom is a distinctive essence that can be a character of the design work. In the development of design that occurs in Indonesia is disruption in design especially in the design style, the design style that occurs in Indonesia is currently strongly affected by the design style from the outside. This is due to a 4.0 era disruption that provides information globally. But are Indonesian designers educated in utilizing local wisdom in working at the education level? This becomes a fundamental question of research involving other domestic universities, the Indonesian Institute of Arts Denpasar was selected as a partner in this study with the consideration of having accreditation A and its Visual Communication Design study program also has accreditation A from BAN-PT. Universities in the department of visual communication design are of particular concern in the context of this research, how education in applying local wisdom to the design process in the course of work and theoretical studies. It is hoped that the results of this research will provide new discourse and insight in the discipline of visual communication design that can be applied to relevant subjects on the curriculum of visual communication design courses, Department of Arts and Design, Malang State University.

2. Literature Review

2.1. Visual Rhetoric

The visual rhetoric used in the discipline of rhetoric, has two meanings. One, refers to the visual imagery itself – visual communication which is an objective study. Second, perspective references or rhetorical approaches can be adopted in studying rhetoric on visual objects through three aspects of visual imagery: nature, function, and evaluation. Three aspects of visual rhetoric as a perspective are:

2.1.1. Image properties

There are two components in the nature of the image: presented elements and suggested elements. In presented elements it is explained that the identification of an element presented by an image involves naming the physical characteristics of an image such as space; concerning image size, media; the material from which this image was built, and the shape shown in the image. In suggested elements include concepts, ideas, themes, and innuendos in which the viewer is likely to infer or guess what the element presents.

2.1.2. Image function

The function of an image focuses on trying to find out how the image operates in the viewer. The function, as used in this perspective, is not identical to the purpose, which involves the effect intended or desired by the image creator. The function of an image in this rhetorical perspective is how it “speaks”.

2.1.3. Image evaluation

It is said that scholars have an interest in assessing an image, which can be done in several ways. Some scholars choose to evaluate the image using the criteria for whether the image matches the function suggested by the image itself.

Thus, Visual Rhetoric is a form of rhetoric and communication through the use of visual images, typography and text. Visual rhetoric includes visual literacy skills and the ability to analyze images for shapes and meanings.

2.2. Local wisdom

In the sense of dictionary, local wisdom consists of two words: wisdom and local. In the English Dictionary of Indonesia [1], local means local, while wisdom is the same as wisdom. In general, local wisdom can be understood as wise local ideas full of wisdom, good value, embedded and followed by members of the community. In general, local wisdom (on the website of the Ministry of Social Affairs) is considered a view of life and science as well as various life strategies in the form of activities carried out by local people in answering various problems in meeting their needs. Local wisdom is not just the value of tradition or the characteristic of locality but rather the value of tradition that has the power to realize the expectations or values of well-being that are also universally coveted by humans but also the knowledge developed by the ancestors in the environment around them, making that knowledge part of the culture and introducing and passing it on from generation to generation.

2.3. Disruptive in the Industrial Era 4.0

Disruption is a thrilling and also thrilling word these days. As Suwandana points out, disruption is a situation that ruffled the old order pattern to create a new order [2]. Disruption comes from the basic word “disrupt” which means “unbreakable”, “disturbing”, “flipping”, “separating”, “causing fragmentation”. Disruption in the present is always associated with technology, because the beginning of this disruption is indeed connected to technology. It is all rooted in an era referred to as “Industrial Revolution 4.0”. This revolution occurred due to the advancement of new technologies integrating the physical, digital and biological worlds, which ultimately influenced science, economic, industrial and governmental fields [3]. All that because of paradigm changes in how it works, expertise, how to consume, how to design, manufacture and manufacture.

3. Method

The type of research used using a research method approach is based on the problems that exist in this study, the authors use qualitative research to solve the problem. This approach has characteristics that fit the purpose of obtaining data such as images, writings, and spoken words from relevant sources as well as embedding results. The qualitative research approach was chosen because researchers looked for problems by

looking at symptoms, conditions, and social phenomena that occur whether they affect each other or cause other phenomena.

Data collection method conducted using four data collection techniques, namely, first direct observation to the object studied, this is because there has been no research on visual rhetoric about packaging design related in the construction of extrinsic and intrinsic motivations of children. The second was conducted interview data collection techniques and the third was documenting and reviewing documents. The fourth is a sample, the sample in this study refers to the target audience of children and parents as a source of information.

Research Stage

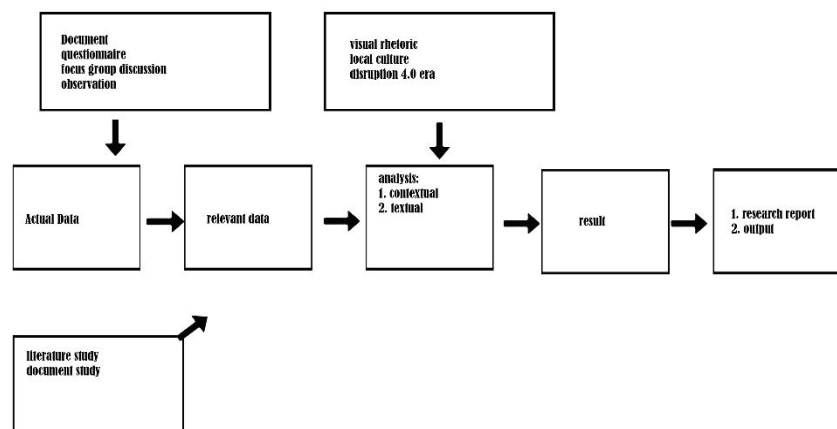


Figure 1: Research stage flow chart

Data Collection Procedures

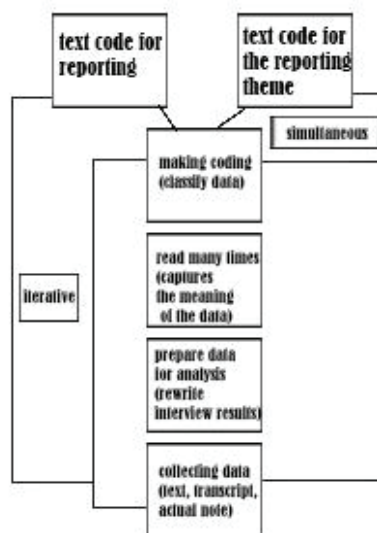


Figure 2: Analysis Process Chart [4]

4. Analyzing Data

Analyzing the data here means systematically organizing the results of interviews and observations, interpreting them and generating a new thought, opinion, theory or idea. This is called findings. Findings in qualitative analysis means searching for and finding themes, patterns, koseps, insights and understandings.

5. Results and Discussions

5.1. Visual rhetoric in the work of prasi.

According to [5] that prasi is an illustration consisting of a puppet-shaped image that comes with a writing explanation (story script) with Balinese letters on the rontal leaves, rontal has a width of 3 to 4 cm with a length of 40 to 70 cm. Tools used to write or draw a type of knife called a ticker or pangrupak. Made of steel iron, at the pointy end must be triangular with the intention of making thick or thin scratches. Pangrupak to write is approximately 1.5 cm wide while to paint has a width of 0.5 - 1 cm. Prasi art is a work of fine art that has its own uniqueness, because its appearance on the lontar leaves is decorated with classical forms, sometimes accompanied by a short text using balinese letters (literature). Prasi painting is thought to have existed and developed during the balinese kingdom. It is supported by the history of literature in Bali, [2], Balinese literary art flourished in the late 15th century, then flourished in the 16th century, during the reign of dalem Gelgel in Klungkung [2]. Because prasi art is one of the works of fine art that is a visual form of literary art, utilized as a medium of information about religious teachings, then it is very likely also developed at that time. Prasi painting basically takes the forms of what can be persepse according to the communicated story. For example, for Ramayana kakawin, prasi images are made according to the story of Ramayana and other characters. Puppets and other objects that have relegius, magical, and symbolic values are objects that are loved and in demand by many people.

In this era of 4.0 developments regarding shapes, packaging, and other creative ways, it has become commonplace. Because sometimes the work is based on the message that the enthusiast wants to convey, even with an out-of-the-ordinary person. This phenomenon makes many of today's prasi functions deviate from the original function. Now, prasi has become a collection of objects that have nothing to do with the initial function of prasi.

5.2. I Wayan Mudita was the first artist from Tenganan to introduce prasi painting.

Tenganan Pegringsingan is one of the areas in Bali that is the center of prasi painting development. I Wayan Mudita was the first artist to introduce painting on the leaves of lontar in his village tenganan pegringsingan. His main profession is Dalang who likes to speak the language of puppeteering songs. Over the past 60 years of work, I Wayan Mudita has rewritten or improved the writings of Hindu religious books written on lontar leaves. The visual representation found in prasi "karya I Wayan Mudita" is in the form of symbols. The symbol of art contains the sense of a meaning expressed through an expressive form of emotional expression in which it contains beautiful and meaningful values. Thus the symbols in the writing are seen as an introduction to the understanding of objects and symbols and symbols are a physical phenomenon that has meaning for those who use. For example, the shapes of the eyes, the male eyes form convex lines upwards and women convex lines down, in addition there are also round eye shapes for humans with hard characters and animal eyes.

As for the sketch pattern according to the artist's interpretation. For example, the pattern of the puppet sketch of Raja Dasarata with the motion according to the artist's interpretation, some depicting king Dasarata sitting side-by-side on a lotus flower and behind him accompanied by a puppeteer (braking). And some depict king Dasarata sitting on a side-by-side chat with Begawan/Empu under a tree. each artist has different interpretations even though they are drawn from the same theme.

5.3. Prasi's work in disruptive era 4.0

The development of technology not only negatively impacts the artwork, but also has a positive impact, namely obtaining efficiency and optimization in many ways such as efficiency and optimization of storage and safety of various forms of disasters. The use of digital media is considered most appropriate to save Lontar Prasi because it will never experience damage such as Lontar Prasi made of tal leaves, natural materials that easily suffer damage caused by weather, insects and poor placement. Lontar Prasi recording process is done by using a high resolution scanner so that the authenticity of the colors and images and writing can still be seen well. If it has been done by recording Lontar Prasi into digital media The next step is to move it into a book that is expected to be a preservation medium of Lontar Prasi especially Lontar Prasi which has weathered and requires intensive care.

In addition to digital storage being more secure than storing in rattan, digitization also allows one to easily send or receive pre-existing work to or from other parties located far away. In addition, the development of social media is constantly updated all the time with high frequency. Social media is used as an alternative medium to introduce and promote prasi to the world as the rich culture of Indonesia. So, in addition to the negative impact of disruptive, the digital age also provides some positive impacts that benefit Indonesian society and culture.

5.4. Cultural collaboration on education (in course work)

In the implementation in the world of academics local wisdom can be allocated as a reference basis in the task and allocation as a refereni in design work. Working by maintaining local wisdom is one way to keep the culture going as one of the efforts in maintaining the cultural existry. The richness of local culture and wisdom can be utilized as a visual and verbal force in the content of visual communication materials combined with the utilization of information technology. Some examples of local wisdom as themes of visual communication design work collaborated with interdisciplinary science include, among others, the creation of model photography or beauty work featuring body painting on a model. The body painting theme raised is typical Of Malang batik patterns or commonly called Batik Malangan. Malangan batik is very beautiful in its distinctive pattern or motif. Lotus Flower and Malang Kucecwara are his signature motifs. Poor batik craftsmen continue to develop but the appreciation and attention of the community is still lacking. Even now there have been many new motifs enriching this typical batik fabric of Malang. It is hoped that by utilizing photography as a medium to present information visually by students with this new concept can lift batik malangan become better known and appreciated. In addition to photographic works, as digital technology evolves today, local wisdom can be applied in animated works. One example is the work created by students by lifting the values of tradition around both the background and the visual style. The traditional story is the focus of animated works, such as Malin Kundang folklore, which tells the story of a child who is disobedient to his birth mother. In addition to preserving culture, the animated work can provide education and the formation of children's characters to existing norms with more attractive and fun packaging.

So, educational and cultural collaboration or based on local wisdom is to teach students to always be attached to the concrete situation they face. In this case education is a cultural movement, so to form the character of the nation's children must be through

the establishment of a characterful environmental culture. Digging in and re-instilling local wisdom inherently through education can be said to be a re-movement on the basis of its own regional cultural values as part of efforts to build the nation's identity and as a filter in selecting other cultural influences.

6. Conclusion

Industrial Revolution 4.0 had a considerable impact on the design process. In this era of 4.0 developments regarding shapes, packaging, and other creative ways, it has become commonplace. This phenomenon makes many of today's prasi functions deviate from the original function. Now, prasi has become a collection of objects that have nothing to do with the initial function of prasi. The development of technology not only negatively impacts the artwork, but also has a positive impact, namely obtaining efficiency and optimization in many ways such as efficiency and optimization of storage and safety of various forms of disasters. The use of digital media is considered most appropriate to save Lontar Prasi because it will never experience damage such as Lontar Prasi made of tal leaves, natural materials that easily suffer damage caused by weather, insects and poor placement. In addition to digital storage being more secure than storing in rattan, digitization also allows one to easily send or receive pre-existing work to or from other parties located far away.

In this era of disruption 4.0, local wisdom can be allocated as a reference basis in tasks and in design work. Working by maintaining local wisdom is one way to keep the culture going as one of the efforts in maintaining the cultural existry. In this case education is a cultural movement, so to form the character of the nation must be through the establishment of a characterful environmental culture so as to build the identity of the nation and as a filter in selecting other cultural influences.

References

- [1] Semiawan, C. (1992). *Pendekatan keterampilan proses*. Rineka Cipta.
- [2] Hendra, S. (2018). Revolusi Industri 4.0 berbasis revolusi mental. *Jurnal Ilmiah Teknik dan Manajemen Industri*, 1, 102–110.
- [3] Rosyidi, S. (2018). *Revolusi Industri 4.0*. Universitas Jenderal Sudirman.
- [4] Shadily, H. (1989). *Kamus Indonesia Inggris*. Gramedia
- [5] Suwidja, K. (1979). *Mengenal prasi*. Gedong Kirtya.