Visual communication analysis of a painting titled, Boboro (Nypa Fruticans) in exhibition of Botani art at Bale Banjar Sangkring Yogyakarta

H D Aprilia1*, R A D R K-Jakti1, A W Utoyo1, and A Kurniawan1

New Media Program, Visual Communication Design Department, School of Design, Bina Nusantara University, Jakarta 11480, Indonesia

E-mail: hervina.aprilia@binus.ac.id

Abstract. This study aimed to describe visual communication in the painting of Nypa fruticans, titled ‘Boboro’. The image was a form of a visual language that contained visual structures, such as lines, colors, and composition. Its existence was grouped in the category of non-verbal communication language that distinguished from the verbal language in the form of written or spoken form. As a language, visual communication design was an expression of ideas and messages from the designer to the intended public through tangible symbols of images, colors, writing, and others. The data were analyzed by using descriptive qualitative method. Regarding qualitative descriptive formats, it could also be called quasi-qualitative, and its nature was not overemphasizing meaning. The result of this study are methods of observing and identification of an object. In this case, it is a botanical painting.

Keywords: communication, visual communication, identification, art

1. Introduction
In the event of Botanical Art Worldwide (BAW) together with more than 20 countries across the globe and in celebration of Kebun Raya Bogor 201st anniversary, Indonesia Society of Botanical Artist (IDSBA) held a botanical art exhibition called: RAGAM FLORA INDONESIA” at 18-20 May 2018. This exhibition is exclusively showing the wild flora native to Indonesia. The vision of this exhibition is to connect and bring back people’s appreciation of how diverse the Indonesian flora through the creative expression of all the botanical artists involved.
Figure 1. Nypa Frutican

The basic idea of choosing Nypa palm as a botanical art subject is purely because of its singularity. From all the Palm families that are native to Indonesia, only one can thrive in marshland, and that type of palm is Nypa palm. The Nypa palm in her drawing grows in the aquatic garden inside the Kebun Raya Bogor (Bogor Botanic Garden). When the nypa fruit is still young, it will stand out because of its rich bright ochre yellow hue. However, as it grows older and bigger, the color starts to shift to red-purple hue until it becomes darker to rich dark brown or burns umber.

The medium that I used is watercolor. I have to pay attention to the undertone’s hue of each highlight. In this particular specimen of Nypa fruit, it is almost ripe. As the head of the fruit become bigger and heavier, it made the branch arch or tilt. I create this single specimen of mature Nypa fruit with a big bold present in a minimalist composition. Balancing the main fruit actually accumulates many oblong-shaped fruits into one oval or round shapes that are bare—no protective sleeves. I decided to include the Nypa flower with a lighter color that still wraps in its protective sleeves to balance it. The flower that is already withering and darkens in color compared to its sleeves gives a nice contrast and a sense of balance.

The watercolor technique that the researchers used to create this painting is mainly wet on wet, and some dry brushing for the finishing touch of details and texture. The researchers used some quinacridone magenta and Indian yellow for the medium based undertones, and indanthrene blue for the highlight. To reach the different tonal variations in each fruit, I mixed permanent magenta with indanthrene blue and Indian yellow, and I try to add deeper hue as I need to make some area darker.

The visual communication design can be viewed from the origin of the word (etymology); this term consists of three words. The design is taken from the word ‘designo’ (Italian), which means image. In English, the design is taken from Latin ‘designare’, which means to plan or design. Communication means conveying a message from the communicator (messenger) to the communicant (recipient of the message) through a media with a specific purpose. Communication itself comes from English taken from the Latin ‘communis’, which means the same (common).

Visual means everything that can be seen and responded to by our sense of sight, the eye—derived from the Latin word ‘videre’, which means to see. Visual communication design can be said as the art of conveying messages using visual language conveyed through the media in the form of designs aimed at informing, influencing, and changing the behavior of the target audience in accordance with the goals to be realized. The language used is in the form of graphics, signs, symbols, illustration images/photos, typography/letters, and so on. The ability to perceive visual design elements in the creation of a painting in accordance with the uses, which are the basis of many markings and use activities throughout the world. In accordance with the main objectives of learning the basic elements of graphic design, namely
that students can create logos/symbols/icons as well as paintings that are suitable and acceptable to the community.

2. Literature review

Based on the title of the study conducted by the author on "Analysis of Visual Communication in Painting Works" Analysis of Visual Communication in Paintings Entitled Nypa Fruticans at the Botanic Art Exhibition at Bale Banjar Sangkring Yogyakarta "then an explanation of the early history of the signs and colors used as logo and information. Semiotics/Sign science is the study of signs. These signs convey information so that it is communicative. Its existence is able to replace something else, can be thought of, or imagined. This branch of knowledge initially developed in the field of language, then also developed in the field of design and fine arts.

Semiotics comes from the Greek word 'semeion', which means sign. There is a tendency that humans are always looking for meaning or trying to understand everything around them and is considered a sign. Exploring semiotics as a method of study into various branches of science - in this case, visual communication design is possible. There is a tendency to view various social discourses as language phenomena. That is, language is used as a model in various social discourses. Starting from the semiotic view, if all social practices can be considered as a language phenomenon, then all including works of visual communication design can also be seen as signs. This is possible because of the broad understanding of the sign itself [2].

Ferdinand de Saussure formulated the sign as a unity of two inseparable fields - like a piece of paper - namely the signifier field or signified form and field: concept or meaning. Regarding this sign pyramid (signs), Saussure emphasized in the theory of semiotics the need for social conventions, including the language community, about the meaning of a sign. So Yasraf's conclusion based on Saussure's formulation is that one word has a certain meaning because there is a social agreement among the language user community about that meaning [5]. Meanwhile, Charles Sanders Pierce stressed that we could only think with the medium of the sign. Humans can only communicate by means of signs. Signs in human life can be signs of movement or cues. Hand wave that can be interpreted as calling or nodding the head can be translated agree [6].

Sound signals, such as whistles, trumpets, drums, human voices, telephone rings. Signs, including letters and numbers. It could also be a sign in the form of traffic signs, and there are still many variations. Referring to Pierce's theory, the signs in the picture can be seen from the types of signs classified in semiotics. Among them: icons, indexes, and symbols. The icon is a sign that is similar to the object that it represents. It can also be said, a sign that has the same characteristics as what is intended. The sign that has a causal relationship with what it represents is also called a sign as proof. For example, smoke and fire, smoke shows the presence of fire.

The footprints on the ground are an index sign of people passing through the place. A signature is an index of the existence of someone who carved that signature. Symbols are signs based on conventions, regulations, or agreements that are mutually agreed upon. New symbols can be understood if someone has understood the meaning agreed upon in advance. For example, Garuda Pancasila, for the Indonesian people, is a bird that has a symbol that is rich in meaning. However, for people who have different cultural backgrounds, such as Eskimos, Garuda Pancasila is only seen as an ordinary eagle. In language practice, a message sent to the recipient is regulated through a set of conventions or codes defined by Umberto Eco in A Theory of Semiotic. This rule makes signs as concrete displays in communication systems [7].

The function of texts that point to something (referring to something) is carried out thanks to several rules, promises, and natural rules. These are the basis and the reasons why the signs indicate their contents. These signs, according to Jakobson, are a system called code. The first code that applies to texts is the language code used to express the text in question. The language code is included in the dictionary and grammar. In addition, texts are arranged according to other codes called secondary codes, because the material is a primary symbol system, namely language. While the structure of the story, the principles of drama, forms of argumentation, the metric system are all secondary codes used in texts to
divert meaning. In his book S/Z, as quoted by Yasraf A. Piliang, Roland Barthes grouped the codes into five code lattices, namely hermeneutic codes, semantic codes, symbolic codes, and narrative codes, and cultural codes [3].

The explanation is as follows: The hermeneutic code, which articulates various ways of questions, riddles, responses, enigma, deferral of answers, finally leads to the answer. Alternatively, in other words, the Hermeneutic Code deals with puzzles that arise in a discourse; who are they? What happened? What obstacles have arisen? What is the purpose? One answer delays the other answer. Symbols refer to any object or event that points to something. All symbols involve three elements: first, the symbol itself. Second, one or more references. Third, the relationship between symbols and references. All of these are the basis for all symbolic meanings. Meanwhile, the symbol itself includes anything we can feel or experience. Shivering can be interpreted and can also be a symbol of fear, excitement, or something else. Gripping your teeth, squinting, nodding your head, lowering your body, or making other possible movements can all be symbols. One-way experts used to discuss the broader scope of meaning to distinguish denotative meanings from connotative meanings.

Based on the reasons above, the researcher considers the need for research into visual design elements in the creation of paintings that can be enjoyed by the public so that they can be used as a means of delivering messages visually which will be used as a means of communication to convey messages to a broad audience in the city of Jakarta based on opinion and culture, especially in the capital city of Jakarta, where the results are in the form of an analysis of visual communication design elements, analysis of the formation of a painting so that it gets a work that is in accordance with its aims and objectives as a substitute for writing in communication.

3. Methodology

Research with the title "Visual Communication Analysis of a Painting Titled, Boboro (Nypa Fruticans) in Exhibition of Botani Art at Bale Banjar Sangkring Yogyakarta" is a qualitative descriptive study. Regarding qualitative descriptive formats, it can also be called quasi-qualitative, and its nature is not overemphasizing meaning [8]. On the other hand, it is discussed in a format that causes qualitative descriptive analysis to analyze more data that only pay attention to the processes of phenomenon events, not involving data or data meaning. The object in this study is a Botani Art. At the same time, the research subjects are audients at Exhibition of Botani Art at Bale Banjar Sangkring Yogyakarta. Data collection is done by collecting techniques, interview techniques, documentation techniques, FGDs, and literature [9].

Data analysis methods used in this study contain reductive, data reduction (data presentation), and drawing conclusions/verification (inference exploration). To understand and interpret the meaning of an event in a particular situation according to theory and analysis. The aesthetic, scientific approach then uses the Art Criticism method to understand the work's visualization. It refers to the book written by Edmund Burke Feldman, namely Art as Image, and includes several stages, namely: Description Stages. The description includes making a list of what we see in work and present a technical analysis of how the work was made [7] [4].

Stages of Formal Analysis, in the form analysis, we are trying to be "deeper" than just explaining in detail about the process of work. In the form analysis, we are no longer bound to technical things, but in the form analysis, we are more focused on artistic things, such as line quality, shape, color, lighting, and so on. Form analysis requires the experience and visual understanding of shapes, directions, colors, lines, and visual illusions when observing a work of art. Form analysis will help us in determining our interpretation and help us in assessing work. In making a form analysis, we have accumulated visual evidence that will help us to interpret the work and make an assessment of the current state. In the form analysis, we begin to move from the form that we have described objectively in how we perceive the form [1].

Stages of Interpretation (Interpretation) Interpretation is one form of criticism that seeks to find the meaning or meaning of a work. Interpretation is not an attempt to assess work, but an attempt to find out what an artist wants to express through his work. Stages of Assessment in this assessment stage is
the final stage of analyzing work drawings. One of them is to assess the work of whether the work under study is a work of art that is purely the result of children's expression. In this research, it is possible for other scientific fields such as psychology to support research methodology, which is expected to reveal what children want to convey through work.

4. Result and discussion
Analysis of Visual Communication in Painting Works in Paintings Entitled Nypa Fruticans at the Botanic Art Exhibition at Bale Banjar Sangkring Yogyakarta "then an explanation of the early history of the signs and colors used as logo and information. Shape/symbol, a picture of the flower is visible realistic, from the start of root, flower, fences, and leaf. Nevertheless, it still does not look perfect, and there is also some flower that has not symmetric. The of the Nypa Fruticans resembles the original; there is a repetition of the shape. However, it is less than perfect because there is no texture from fruticans. Line outline on manufacture watercolors images look spontaneous, do not hesitate. However, in the process, the coloring is spontaneous too, but broken and not unidirectional. The lines on making the flower look spontaneous and firm; the coloring process looks spontaneous and not in the same direction. However, the coloring process still looks doubtful and not in the same direction. The lines on making root look firm, but the coloring process still looks beautiful—the lines make people look firm and spontaneous. Moreover, the coloring process also seems spontaneous. The line on the road construction looks spontaneous and is confirmed again by repeating the construction or bolding.

Color in this picture many colors used. However, it is reviewed from the overall color in this picture that the most dominant is blue, seen from the colors of clouds, mountains, kites, and almost all the houses one of the parts is green. Green is included in the cold color or gives the impression of calm and closer desire. In addition to green, there is also a red color that is often used. The color red is a warm color. The red color symbolizes the impression of energy, strength, courage, and warmth. This color can convey the tendency to display images and text larger and closer. Furthermore, there is a brown color that shows friendship, peace, trust, practical, and fun. The brown color is neutral.

Then, the gray color shows the impression of natural, healthy, good luck, and balance. The green color can be used for relaxation because it can calm the mind. Green is included in the cool or cold color group. The next color used is purple. Purple is included in the group of warm colors. Purple gives the impression of showing influence, hidden knowledge, enlightenment, and deep belief. There is also a yellow color that is included in the warm color group. The yellow color shows joy, social, honor, loyalty, cooperation, and optimism.

Yellow stimulates mental activity and attracts attention. The color orange is included in the group of warm colors or colors that give a bold or energetic impression; orange indicates warmth, success, the health of the mind, justice, and excitement. Moreover, color next up is the pink one showing a symbol of affection, peace, a subtle and beautiful feeling. Pink is included in the warm color group, composition unity because there are various elements with a different character.

Balance symmetrical pictures of the root and the flower are placed in the same arrangement. Type typography of botanical images these types of images are visual, or their shapes are arranged according to the story. The overall picture is quite realistic from images of botanical, almost resembling the original. By drawing this type of buildup, it seems like a full of imagination, and she can realize what she has seen in his life. Using many colors, it seems like this type of watercolor is cheerful—rhythmic patterned images due to much repetition in making shapes.

5. Conclusion and recommendation
Watercolor painting is most effective in developing creativity. The potential of watercolor painting is at a very important time to be stimulated its development. To support creativity, it is necessary to create an environment that guarantees the maintenance of psychological freedom created and maintained by building. Besides, the play atmosphere can train and provide opportunities for the painter to present new ideas smoothly and originally through pictures.
In analyzing images of works, we can find out the functions and characteristics of their images, such as allowing painters to self-actualize or express these feelings through artwork in accordance with their interests and level of development. One of the functions of drawing is to provide introduction and practice using language and art terminology to describe and respond to works of art and to train the ability to understand meanings conveyed through visual symbols, forms, and metaphors.

Watercolor drawing is one of the works of art that can or as a medium for knowing the painter’s mental development. The characteristics of drawings are very distinctive; what is interesting is the unique shape of drawings, which is different from the pictures using a pencil. Watercolor drawings have advantages; besides observing the development of the soul, it also has featured in the composition, shape, and way of its description, color, type, type, line, and theme to produce a fascinating and unique picture pattern.

Learning is a process of developing students’ potential by empowering all their potential to increase their understanding of facts, concepts, or principles in a study of knowledge. It will be seen in their ability to think logically, critically, and creatively. In learning or appreciating the work, the teacher should know the characteristics of the child’s picture/work and give appreciation for each work done because it will provide positive encouragement for painters. Whatever the child’s work is a process that continues when the painters learn to produce satisfaction for himself.

Acknowledgments
This work is supported by Research and Technology Transfer Office, Bina Nusantara University as a part of Penelitian Terapan Binus entitled Visual Communication Analysis of a Painting Titled, Boboro (Nypa Fruticans) in Exhibition of Botani Art at Bale Banjar Sangkring Yogyakarta with contract number: No.025/VR.RTT/IV/2020 and contract date: 6 April 2020.” the authors like to express sincere thank you to Bina Nusantara University for supporting the studies, also to conduct the research and publish it in a conference indexed by Scopus. The researcher would also express a sincere gratitude to all those who help make this possible.

References
[1] Hadi M U1993 Tinjauan aspek visual gambar fotografi dan gambar tangan Jurnal Pengetahuan dan Penciptaan Seni 3 (Yogyakarta: BP ISI)
[2] Piliang Y A1994 Tamasya di antara keping-keping masa lalu Jurnal Kebudayaan Kalam 2 (Jakarta: Yayasan Kalam)
[3] Piliang Y A1998 Sebuah dunia yang dilipat, realitas kebudayaan menjelang milenium ketiga dan matinya posmodernisme (Bandung: Penerbit Mizan)
[4] Piliang Y A1999 Hiper-realitas kebudayaan (Yogyakarta: Penerbit LkiS)
[5] Saussure F 1988 Pengantar linguistik umum (Yogyakarta: Gadjah Mada University Press)
[6] Pierce 1995 Handbook Of semiotics (Indianapolis: Indiana University Press)
[7] Eco U1976 A theory of semiotic (Bloomington: Indiana University Press)
[8] Miles B M and Huberman M 1992 Analisis data kualitatif buku sumber tentang metode-metode baru (Jakarta: UIP)
[9] Bungin B 2009 Analisis penelitian data kualitatif (Jakarta: Raja Grafindo)