The redesign book of *aroma rasa kuliner Indonesia Wedang Hangat*

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**Abstract.** The research goal was to re-design the book of “Aroma Rasa Kuliner Indonesia Wedang Hangat” by Lilly T. Erwin to make it more informative and appropriately designed. The design method used creative strategies, having teens to young adults as the new and major target. Tailored visual and design strategies were inspired by recipe notebooks commonly written by mothers as a symbol of Indonesian culinary culture legacy. The concept was applied in the new book design, which was in line with design principles in the form of the new layout, illustration, and big idea, the “Notes about Wedang”. The design result shows a new, unique visual identity, although there is still a need for more improvements.

**Keywords:** publication design, media design, visual creative design

1. **Introduction**

Wedang is one of Indonesia's culinary heritage in the form of drinks served warm. There are various types of wedang scattered in different regions in Indonesia. Still, all of them have in common, which is beneficial for health because it is made from natural ingredients and always served warm.

Nowadays, wedang can indeed be found in urban areas easily. Wedang, however, has to compete with places that offer more modern types of drinks such as cafes that tend to be more attractive to young people. Not to mention the kinds of wedang that are available in urban areas, only certain types are familiar among the community that some kinds of wedang can only be found in their home area. This causes the knowledge of the younger generation, especially in urban areas, are classified as minimal.

One of the existing wedang books is *Aroma Rasa Kuliner Indonesia: Wedang Hangat* by Lilly T Erwin presents quite complete information about wedang recipes. Only, this book still does not meet the design rules and is less informative about wedang itself. This book is also less attractive to young people who are supposed to be preservers of Indonesia's culinary heritage. Therefore, this paper will discuss the redesign of this book into a more targeted book at young people, especially in urban areas.
1.1. Visual communication design
Design as a visual communication means design as a medium for persuasion, a tool for connecting objects with society, and methods for increasing efficiency [1]. Visual communication design is not only aesthetic design but also meets the human need for information effectively. It is called effective because it can display clear information visually. Thereby increasing communication so that it helps more people to understand the message given and also more efficiently by reducing work, material, and production costs. In this regard, the designer's task is to influence the audience, which includes the target group to give positive responses to visual messages. Designers use elements such as typography, symbolism, illustration, photography, and also a combination of visual techniques for the delivery of more practical goals.

Relating to the redesign of the book Aroma Rasa Kuliner Indonesia: Wedang Hangat, rethinking will be aimed at the target age group of 18-27 years. Therefore, the redesign will be done in terms of visuals and information that are more adjusted according to the target market's predetermined tastes. Thus, the reader shows interest in the archipelago's unique nature while getting information educative about wedang in addition to the form and recipe.

1.2. Publication
The publication is a way of applying expanded text and images where it gives rise to several considerations for designers [2]. Individual documents with 8 to 12 pages require designers to focus on the problems that have been obtained from free reading. It compiles various content that is piled up into a collection of related information. Then, the designer creates a comfortable typographic design that is comfortable for the reader to read continuously, but also live enough to increase the reader's attractiveness. It also structures sections of the page and chapter to present varied content, both on an image and writing basis. Finally, how to integrate models with typography to achieve a unified form that builds a form of communication that is larger than its parts.

In connection with the redesign of the book Aroma Rasa Kuliner Indonesia, it is an effective publication media; another thing to consider is how to attract the eyes of prospective readers. The intended potential reader will often judge a book by its cover and decide to buy a book based on how attractive a text looks to them so that the best thing to do is to design a beautiful front and back cover. Besides, the layout of each content will differ according to each area but still has consistency. The font selection for the title, caption, and body text will also be adjusted to facilitate the absorption of information, but following the theme raised.

1.3. Book design
Book design is a plan and specification for the physical structure and visual appearance of the book. Based on the Library of Congress, there are several definitions relating to books. The main factor is the number of pages used. Books have 49 pages and up, booklets have 17-48 pages, pamphlets have 4-16 pages, and brochures have 1-4 pages. Besides, the book also has various types of cutting sizes [3]. It is recommended to look for reference books of similar size to determine the extent that has been generally set unless it has specific and significant reasons for different sizes. Digest sizes and novel standards are the most common sizes used in individual publishers. These measurements are practical and efficient measurements to be produced by a printing press. Also, these measures are more efficient in terms of cost. The redesign of this book will use 15.5 x 22 cm, which is close to the digest size (14 x 22 cm) because the use of paper is more efficient and makes it easier to print revisions. Besides, this size also facilitates the mobility of the reader. The book’s anatomy, which will also be used in this redesign task, is as follows [4]:

...
The cover is critical to attracting buyers because this statement, “You sell a book by its cover” [8]. People sometimes raise interest in buying books by looking at the cover page. If we look at the books circulating in bookstores now, the cover appearance is very varied and exciting. It all aims to attract the buyer’s interest to buy the book. Furthermore, suppose we pay attention to the cover (cover) of the book. In that case, generally, the book cover consists of three main parts, namely the front cover, the back of the book, and the back cover.

1. Front Cover
   The front cover of the book usually consists of the title, name of the author, and edition.

2. Back Cover
   It usually contains the title of the book, synopsis, author biography, ISBN (International Standard Book Number) and its barcode, and the address of the publisher as well as the logo.

Preliminaries
This preliminaries page is an introductory page that needs to be included before the book's information or main content is delivered. Its placement is right between the cover and the contents of the book. Preliminaries contain a title page, an offering page, an introduction, a preface, and a table of contents. The following is a brief explanation of the preliminaries.

1. Title Page
   Contains title, sub-title, author's name, translator's name, and the publisher. Many books also add French pages or epidermis pages that only contain book titles.

2. Blank Page
   Usually located behind a French page that does not contain any information. Some publishers use this page to display copyright law.

3. Preface
   The author usually composes a preface. In the introduction, the author presents the purpose of writing the book, the main points of the book, and the method used. The preface is the key for the reader to understand the scope and characteristics of the author's work.

4. Foreword
   Most books have a foreword. The purpose of the foreword is to introduce books and authors by others who are not directly related to the book.

5. Table of Content
   All books have a table of contents. The purpose of the table of contents is to show at a glance what is in the book. In the table of contents, the author presents all chapters and sub-chapters.

Text Matter
The contents section is, of course, the part that contains and discusses the information or core material of the book. Some of the components that make up this core part or content include:

1. Preliminary, is a prefix before the reader reads the subject matter, so the reader knows why the subject matter needs to be discussed.

2. Chapter Title, a book usually consists of several chapters where each chapter discusses a specific general topic.

3. Chapter Numbering

4. Paragraph, is the part where the authors pour the contents or what is to be presented.
• **Postliminaries**
  This postliminary section is the final section to close the contents of the book. It is placed between the central part and the back cover of the book. This postliminary part consists of:
  1. **Closing note**, usually contains conclusions or summaries or additions to relevant material or information.
  2. **Writer biography**, curriculum vitae or life story of the author so that readers can know briefly about the life journey of the author or author of the book.

1.4. **Typography**
Typography has initially been a composition of letters in print [5]. Now it is the art and process of processing messages in various systems or methods. Fonts are a set in one size consisting of all related alphabets, symbols, numbers, and ligature. A typeface is a name given to a set of design letters and symbols.

Things that must be considered in preparing typography are legibility, i.e., the level of legibility of letters in certain conditions such as on a computer screen, lack of lighting, cutting letters, etc. The way to achieve readability is to control the quality and attributes of typography that make the message readable.

The individual classification of a typeface is something that distinguishes one typeface from another [2]. These characteristics relate to the development of typeface history where these characteristics affect our sense of a typeface. Type classification can help designers know the differences between styles and help choose the typeface used in a particular project. In connection with this redesign task, the type of font used is:

- **Oldstyle**
  Its characteristics are the use of Roman proportions, organic contrast weight in strokes (resulting from a pen or brush), a small x-height, and curved axes.

- **Graphic**
  It is an experimental style that is decorative, so it generally has odd shapes such as different and complex faces or handwriting. This type of concept is more exciting and more illustrative.

This is because the use of fonts with handwriting style gives a traditional impression. Besides, the old style is also used for body text, as in the explanation section of the recipe and benefits. This font is more simple in design than graphics and is comfortable to read by readers because it meets the design rules.

1.5. **Colors**
Color can affect human reactions due to the presence of the pineal gland in the human body [9]. When the color enters through the eye or skin, it will be transmitted to the pineal gland through the nerves. Different colors have different wave frequencies that produce different reactions in humans, for example, red for strength, passion, and danger, orange for energy, etc. Color also has three different attributes, namely hue (color position in the color spectrum), brightness (the level of light/darkness that is in color), and Saturation (color intensity).

To redesign this book, the colors used are various among the colors orange, red, and brown as a visualization of the wedang drink in question. These colors can also increase appetite stimulus. In addition to illustration, colors that seem natural, like green and brown, will also be used.

1.6. **Illustration**
In connection with the method used in this redesign that is food illustration, there are several related things as displayed by the website theydrawandcook.com. The figure for recipes can illustrate ideas that cannot
be expressed by photographs. The illustration can also bring back memory and convey a story and taste, be it funny, sweet, cause longing, funny, beautiful, or delicious. This method can also connect us to new types of culture and also introduce us to modern tastes.

Several steps can be followed in this food illustration. Among them involves the five senses, choosing recipes, building concepts (infographic, action-style, making formats such as comics, using mascot characters, describing cultural aspects, describing materials, etc. and then making layouts and fonts accordingly, then starting to make illustrations.

1.7 Layout

- **Layout**
  The layout is an arrangement of elements in a design related to the space occupied and follows specific aesthetic schemes [6]. This can also be referred to as form and space management. When we think about design layouts, we often think of grids, structures, hierarchies, and even certain specific measurements and relationships made in a design. This implies that layouts are used to control or organize information, but they are also added to facilitate creativity. The primary purpose of the layout is to display visual and textual elements that will be communicated so that the reader can quickly receive the information. With a good layout, readers can navigate complex data, both in print and electronic media.

- **Grid**
  Grid is a way to position and incorporate elements of a design that are useful to facilitate decision making [6]. Using a grid results in a more considered approach and enables a more accurate method to place elements on the page, both in physical size and proportion of space.
  Grids have different levels of complexity where they can provide a large number of design and positioning possibilities. By providing coherence to design, a grid allows a designer to efficiently use his time and concentrate on achieving a successful design. However, following the grid structure, dogmatically can hamper creativity and produce designs that display a lack of creativity. Although the grid can guide layout decisions, this does not mean it is considered a substitute for making it. Structurally, the grid that will be used in the redesign of this book is [7]:

  - **Modular Grid**
    Highly complex projects require more control than those provided in column grids. In this situation, modular grids are a more appropriate choice. The modular grid is a column grid with additional horizontal flowline lines that divide the column into rows to form several matrices called modules. Each module can contain specific information. Several modules can be grouped into areas called spatial zones that can be used for particular roles. The level of control in the grid is affected by the number of modules available, so that smaller modules allow greater flexibility and precision. However, if there are too many subdivisions of the module, it can be confusing and overwhelming.

  - **Hierarchial Grid**
    Sometimes, the visual and information needs of a project require a unique grid that is not included in a particular category. These grids fulfill the need for information management, based only on intuitive placement or alignment arranged according to the proportion of elements used compared to repeated intervals. Column widths and intervals vary.

    This is due to the need for high flexibility for illustrations and texts. Besides, this book will not use too much text. The distribution of page spreads adjusts to the content that will be created.
• **Hierarchy**
  The text hierarchy is a guide to headings that are logical, organized, and visual that accompanies body text [6]. This shows different levels of importance through size and style. Head type A is a heading that is commonly used as a title — in general, using the most significant size or the biggest weight to show dominance. The second classification, head type B, generally has a smaller size and weight compared to head type A, although the size and weight used are still greater when compared to body text. Commonly type B is used in chapter titles. While of the three standard heading categories available, type C heads are the lowest in the hierarchy. This type can be the same size as the body text but can be italicized from the existing font. The body copy is the main text block that follows the heading. In a hierarchy, this is separated from type C head by the presence of a blank line to introduce spacing and emphasize the authority.

2. **Objective**
The purpose of this article is to discuss the redesign of wedang books *Aroma Rasa Kuliner Indonesia* by Lilly T. Erwin, becoming a more attractive book to young people and fulfilling the rules of design as an effort to wedang as one of Indonesia's culinary heritage.

3. **Research methodology**
The method used in general is divided into 3.

3.1. **Stage 1: Data collection**
This writing is based on research from literature studies, both print and electronic media. Data collection was also conducted through an electronic survey distributed among students aged 18-27 years in urban areas. And information gathering through interviews.

  Information gathering through direct interviews was also carried out with Mr. Jajang and Mrs. Rin as the seller of wedang, who has more information about consumers, ingredients. Moreover, other information is about the position of wedang in urban areas.

3.2. **Stage 2: Mind mapping**
After the data collection step, it is brainstorming with a mindmap. The ideas that emerge from the field will appear and can be reprocessed into insights that can be used in designing books that are more attractive to young people. Besides, mind mapping also raises keywords and big ideas that will be used as a benchmark during the redesign process.

3.3. **Stage 3: Visual Design**
After stage 2, the existing big ideas can later be implemented in a whole series of new book designs through design strategies. The process starts with a rough sketch that will be developed digitally before finally entering the printing press.

4. **Result and discussion**

4.1. **Color**
In general, the colors that will be used are colors related to the characteristics of wedang, the origin of wedang, and the colors that seem healthy and natural but with a brighter hue. It is to make it more exciting and not seem old-fashioned.
4.2. Visual
Illustration for wedang and all decorative aspects will be done in a semi-realist style. It is resembling the original wedang manually but with digital painting software.

![Figure 1: Example of Divider Illustration](source)

Source: Faustin Nathania

The illustration on the divider is made based on the perspective of the view seen from above as if it is being presented. This also adjusts to the purpose of this book, which is to bring wedang to young people.

![Figure 2: Example Illustration of Content and Recipe Book](source)

Source: Faustin Nathania

Meanwhile, the illustrations on the contents and recipes are made more straightforward than the divider, where the simple pictures inspire it in the notebook.

4.3. Typography
Overall, this book will use three types of fonts which will be described as follows:
Figure 3. Example Font
Source: Faustin Nathania

a. Tahu!
Font Tahu! uses in book titles and chapter titles. This is because this font resembles handwriting and belongs to a type of script. The purpose of this font is more for decorative objects which are to improve the traditional impression.

b. Handlee
Font Handlee uses in the book title, caption divider, the title of how to make, and ingredients in the recipe. Similar to the previous font, which is a type of script, it is more intended as a decoration and improves the traditional impression because it is identical to handwriting but with a higher level of readability due to its use in the caption.

c. Garamond
The font Garamond's use is in the body text section as on the contents page and explanation of each recipe step. This font selection is because this font is a serif font with a traditional impression compared to sans serif fonts. Besides, Garamond fonts also meet the design rules to facilitate readability for readers in the information and content.

4.4. Grid

Figure 4. Example of Grid Divider Application
Source: Faustin Nathania
The grid used in this book is a 5 x 9 modular grid with 0.25 cm gutter for contents and recipes and a hierarchical grid for dividers. This is because the modular grid gives more flexibility in the layout settings. Hence, it gives the impression that it is not too neat like a notebook, while the divider is due to the use of large illustrations that help placement. The margins used in this book are 1.5 cm for the outside of the book, 1 cm for the top and bottom of the book, and 2 cm for the inside of the book to support the bookbinding process.
4.5. Design book cover

The front and back covers have a more traditional motif design. Besides, the cover for notebooks generally seems simple so that the design is not too crowded. The primary color selection for the background of this book is brownish-white, where the age of the notebook inspires the color. This is because wedang is an ancient culinary heritage where knowledge is hereditary.

4.6. Design back cover book

The back cover design adjusts to the cover design but with a little difference, namely manual illustration in black and white style and the same background color as the color of the pages in the book, which is yellowish-white inspired from the pages of old notebooks.
4.7. Design table of contents and preface

![Contents and Foreword Pages](image1)

Figure 9. Contents and Foreword Pages
Source: Faustin Nathania

The table of contents and preface has a striped book page design according to the big idea, and has a simple design for maximizing information readability.

4.8. Divider and blank divider

![Divider and Blank Divider](image2)

Figure 10 Divider and Blank Divider
Source: Faustin Nathania

The divider design used is an illustration of the relevant scene, which is seen from above as if the area is being served. This relates to the concept of this book, which is closer to the intended audience. The blank divider used for the back of the page uses illustrations of the ingredients used universally in all recipes, namely ginger, arranged in such a way as batik motifs according to the theme of heritage as a legacy of the archipelago.
4.9. Explanation and recipe page

The explanation and recipe page have a more straightforward style compared to a sketch-like divider. It is because the emphasis on the divider is more pronounced and also to give the impression of someone recording the results of his journey through pictures. The photography aspect is not used because the camera is not a common thing in the past that is generally owned by the upper classes, so people do not include photos in their recipe notes.

5. Conclusion
The redesign of this information book and wedang recipe aims to increase the younger generation's curiosity about wedang so that they can participate in preserving Indonesia's culinary heritage. The redesign concept of this book is inspired by the notebooks made by mothers. The layout and use of illustrations are used to give it a more traditional and more personal impression. Script and serif fonts are also used to reinforce this impression. The composition has a layout that has been adjusted to each segment, but the composition is made different for each page, so it does not seem monotonous.
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