

## **COMMUNITY-TASTE PRINTED ADVERTISEMENT DESIGN STYLE DESIGNED BY DIGITAL PRINTING BUSINESS PERFORMER**

**Pujiyanto<sup>1</sup>, Hariyanto<sup>2</sup>, Heppy Yudhan Hendrawan<sup>3</sup>**

Art and Design Department of Faculty of Letter of Malang State University,  
Jawa Timur, INDONESIA.

<sup>1</sup>pujiyanto.msn@gmail.com

### **ABSTRACT**

*The development of printed technology facilitates the people in performing printing activity. The development of offset engine into digital printing makes the work more practical, and the product more varying and better, so that the demand for offsetting service increases in the society. Printing digital business performers cater to not only printing service but also design service according to the people's order to promote their product. The public's increased enthusiasm leads to the digital printing business to flourish, for example, in Malang City. What is design style the people prefer, designed by digital printing performers in Malang City? It can be seen from their (community's) taste over the design style intended. The research method employed was observation on the digital printing performers and their design work. The observation was conducted using total sampling technique, while the printed advertisement design was selected using purposive sampling technique. The result showed that the community-taste design style made by digital printing performers in Malang City, East Java, Indonesia, leans to frame or non-linear style, the design style framed with product image material arranged randomly by emphasizing on verbal language that can be seen and read from anywhere, according to consumer's preference.*

**Keywords:** digital printing, design service, society, design style

### **INTRODUCTION**

Business realm in Indonesia develops rapidly today; it is because of some economic policies released by Government since 1983, in the form of Deregulation and Debureaucratization. Such the economic situation and condition give the privates or the employers the opportunity of contributing more to development. One of private business sectors developing is Trading involving any types of business producing products or services to be offered to consumer community. The competition in trading world becomes tighter, because so many similar products and services are offered. The attempt of marketing product and service is applied thoroughly and precisely in order to fill in the business niches through promotion.

The problem of inter-products and services competition in the market in turn encourages the producer to take promoting attempts that can attract the consumers' attention. Promotion is useful to deliver information about product or service to consumer. Promotion can be done in several ways: sale promotion, public publicity, personal selling, and advertisement. Advertisement as a promotion medium has specific advantages the other promotion media does not have. Advertisement has a strong persuasive power and its effect is so broad that a good and attractive is required. Design of advertisement is actually a sufficiently complicated problem as an advertisement is considered as communicative and successful when it: (1) is

understandable and responded to by the target market, (2) can inform product and service clearly, based on data of its advantage and strength, (3) can deliver attractive message to consumer with decisive appearance, (4) is affordable and can afford the target market corresponding to the media used with character.

The message of product to be delivered to consumers through advertisement is accompanied with design style featured. Sachari and Sunarya (2002: 69) argued that design style represents its producer's and community's ideology. Design style tends to be temporary in nature in line with the spirit of time in a group of cultural actors or a nation. Design style in design art, according to Kartasubrata (1999: 92), is called a characteristic of a group based on time, area, technique, and expression nature. Moriarty, Mitchell, and Wells (2011:519-520) and Lee & Johnson (2009:197) classified design style by its visual layout of face. Those three views see design style from different perspectives; Sachari and Sunarya state that visual design style is determined by time correlated to social-cultural phenomenon at that time, Kartasubrata views that visual style form is determined by the role of design working technology, while Moriarty, Mitchell, Wells, Lee, and Johnson argue that design style is determined based on visual layout through design elements and design principles.

The argument above, when connected to non-media mass printed advertisement design promoting "Madurasa", states that design style is the visual characteristics printed advertisement design through selecting design elements and arranging the design principles into one wholeness as the expression of a product's message to the public in certain periods of time.

The delivery of message to consumers through advertisement requires design style through design elements and design principle arrangement. Similarly printed advertisement contains verbal elements such as *headline*, *subheadline*, *bodycopy*, company name and address, slogan or *tagline*, and visual creative elements consisting of picture, typography, color and layout (Jefkins, 1997:233-239). Leech (1974: 59) says that printed advertisement is composed of some elements: *headline*, picture, *bodycopy*, *signature line* (logo), and *standing detail*. Jefkins' and Leech's arguments reveal that the elements of design serve to be anatomy of advertisement needed to embody printed advertisement. Anatomy of printed advertisement consists of *headline*, *subheadline*, *bodycopy*, *tagline*, slogan, picture, color, and logo.

In designing an advertisement, there should be an emphasis on one form of design through a unity of non-separated design principles. The principles of printed advertisement design intended are: unity, harmony, order, emphasis, contrast and balance. Russell and Lane (1992:452-453) say that when it is used appropriately, it will be attractive and improve the probability of advertisement message to be read.

Some theories above have similar perspective, assuming that the design style of printed advertisement needs the appearance of interrelated design elements considering the arrangement and organization of design principles. Every element put on a plane will affect the plane, and the plane will affect the element. As Arnheim (1974: 11) suggests, design style can be developed through arranging an object by means of putting the elements of design entirely.

Printed advertisement design style can be felt through the objects arranged based on the composition of design principles into certain shape with codes of message delivered. The shape created has interrelated meanings. Design style not only arranges many objects but also produces the shape (form) intended. The shapes produced in printed advertisement media use certain codes based on target consumer. For the codes of advertisement to run effectively, the

specific scope of consumer is required. Bell (1914: 8) explains the presence of unique feeling in visual art work, that is, significant form as the value of work quality.

Viewed visually, according to Moriarty, Mitchell, and Wells (2011:519-520) and Lee & Johnson (2009:197), design style can be classified by layout plane through the display of design elements arranged through design principles into: *picture window layout, copy heavy all art layout, specimen type or dominant letter layout, grid or panel layout, mondrian or circus layout, frame or non linear layout, and grunge layout styles.*

Considering some theories and arguments above, this article will discuss how the design style of printed advertisement is ordered by user community to digital printing performer designers in Malang city, and how the arrangement of printed advertisement design elements is, including *headline, subheadline, bodycopy, tagline*, slogan, picture, color, and logo through design principles.

## METHOD

Advertisement design is designed to meet the need based on ideal message (Lee, 1993:86). Therefore, consumers purchase product not only for fulfilling their need but also based on their want as self-identity. Printed advertisement designed by digital printing performer of course has design style expected by the customers. How far is the printed advertisement design consistent with the user community's demand in Malang City, based on style and cost designed? The research method employed was observation. Observation was conducted on digital printing places receiving order of printed advertisement designing service from the public. Observation was conducted on 12 digital printing places in Malang City, selected using total sampling technique. The observation was carried out directly on the design style of printed media designed in those digital printing, in which the sample of design style was selected using purposive sampling technique. One best work was taken from each of the 12 digital printing places representative to be studied. The product of printed advertisement design work was studied to find out the design style based on Moriarty, Mitchell, Wells, and Lee's (2011:519-520) and Lee & Johnson's (2009:197) theory assuming that design style is determined based on visual layout through design elements and principles. It was confirmed by Arnheim (1974:11) that design style can be performed through arranging an object by means of putting the elements of design entirely.

## RESULT AND DISCUSSION

In printed advertisement design produced by digital printing designers I Malang city, there are some design elements organized according to the type of media used. The elements of printed advertisement design include: *headline, subheadline, bodycopy*, illustration, *corporate identity*, and color, the layout of which is made based on the layout style to produce certain design style.

*Headline* is a short sentence or phrase put prominently on a design of printed advertisement using capital letter. Headline is the most important element in the competition for attracting the reader's or audience's attention. The appearance of *headline* is intended to look for solution to the information it contains; in other words, *headline* plays double roles to attract the audiences' attention and to deliver the content of message. *Headline* is a series of sentences or short sentences featured prominently and visibly. *Headline* should persuade and lead people to be curious and to generate expectation, so that it cannot represent completely what the matter is but it may only stimulate the people to read it.

In printed advertisement design, *headline* is often featured on the top in big size intended to be more readable to the audience. For example, the illustration is put in the center, the *headline* on the top. The font used as *headline* display should attract attention visually, for example, the choice of *Arial* in big size supported with different color and different font in one plane layout. Therefore in determining *headline*, an attractive display is required to persuade the prospect customers, like the one displayed in the printed media by digital printing performers through *identification headline* approach. This approach emphasizes on the name of institution and product such as “*Dinoyo Digital 1*”, “*Aloha Polaris Co advertising*”, “*Putra Soibha*”, “*Prima Visual*”, “*Sutami*”, “*Auto Creative*”, “*The new maestro cup*”, “*Kartu ucapan*” and etc.

To confirm the *headline*, *subheadline* is required to serve as message connector. The appearance of *subheadline* is intended to stimulate the readers in order to follow the plot of story until the end. In addition, the readers have been able to interpret the content of message. The prospect customers’ interestedness can be affected by the citation of story featured in *subheadline*. *Subheadline* is featured in smaller size than *headline*’s size with different font. The long small but firm writing is readable and can persuade the reader to follow it. The placement of *subheadline* on printed advertisement designed by digital printing performers in Malang City is always below the *headline*. The placement of *subheadline* serves as the filler of plane (space) between illustrations displayed intended to achieve the composition of harmonious balance.

*Subheadline*, among others, reads “digital printing”, “the best price and quality”, “outdoor-indoor print – offset-sticker”, “digital printing-graphic design – photocopy center”, and etc. For the *subheadline* in printed advertisement designed by digital printing performers to be readable, the firm and clear font types are used including: *type san serif*, *Arial*, *Franklin*, *Frutiger*, *Futura* and etc. The font should be selected precisely to make it readable. *Subheadline* is arranged in harmony using word processor and appropriate font, thereby increasing the esthetics of work that can tempt the audience to follow the information delivered.

To explain *headline* and *subheadline* in printed advertisement, *bodycopy* is required, containing the story or contents about product or service offered. *Bodycopy* in printed advertisement designed by digital printing business performers in Malang City uses small font and written in paragraph or some sentences to explain the strength of institution and product or service. *Bodycopy* or text, according to Madjadikara (2004: 25), serves to deliver information in more detailed about product or service sold. Similarly, Widyatama (2012:188) argued that *bodycopy* is a part of advertisement containing the detailed elaboration of an advertisement. Essentially, according to Sudiana (1986:36), *bodycopy* is intended to explain product or service offered.

*Bodycopy* in promotion media is the verbal message. Just like other elements, *bodycopy* serves to explain product and service offered and to invite the reader to think, to take a stance, and to act on corresponding the message sender’s expectation. *Bodycopy* is the communication by filling in the appropriate words based on idea or attraction concerning superiority, progress, use, advantage, benefit, and activity. Similarly, the printed advertisement designed by digital printing business performers in Malang city explains and offers printing service and engine types used, and information of the institution’s contact.

Another interesting element in printed advertisement design is illustration. The element is the result of imagination visualized containing visual information. Illustration is the connector between content and physical form of a design. Illustration adorns editorial comment, fiction

story or interpretation more effectively. Illustration is a means of clarifying abstract concept or something difficult to explain verbally. From some arguments above, it can be concluded that illustration is the expression of deep heart visualized to clarify the information delivered.

Illustration as one of most important elements often used in printed advertisement serves as universal language that can penetrate the barriers resulting from different words. Illustration can reveal something more quickly and expediently than the text. Illustration has typical ability in which it is understandable, just like what is featured in some printed advertisement made by digital printing business performer in Malang City. The appearance of illustration has more effective power than writing. Junaedhi (1991: 97) concluded that illustration is intended to beautify the page from layout aspect.

The appearance of illustration in printed advertisement functions to be *eye-catcher* or *blick vanger*. One attraction of illustration featured is the tool used for printing and the product produced. Illustration in printed advertisement is considered as one important element of *eye-catcher* so that it is often used in promoting digital printing in Malang City. To fulfill its function as eye-catcher, it is put on the left and the centre of *layout* plane. This illustration placement can: (1) attract the consumers' attention, (2) stimulate the consumers' interested in entire message, (3) protrude one peculiarity of message for each digital printing institutions, (4) explain a statement that it is the best digital printing, (5) create a typical circumstance for each digital printing institution, (6) dramatize the message, and (7) support the title and theme of message delivered.

As the accountability of message in printed advertisement, there is corporate identity (logo), the company or the institution's identity. This element is present as it is needed, meaning that all types of printed advertisement promoting digital printing uses corporate identity. The appearance of corporate identity in printed advertisement design contributes to the image of institution. Corporate identity is made a parameter of self esteem or status with the symbol of professionalism, authority, self-confidence, and quality guarantee. Corporate identity is largely put on the bottom of the layout plane that is still visible and dominant despite small size.

The function of logo serves as (1) self-identity to distinguish it from other digital printing institution, (2) symbol of ownership, the legitimate sign of digital printing promoted, (3) symbol of quality guarantee over product and service promoted, and (4) responsibility for legal body when there plagiarism is made over its work. When observed closely, *corporate identity* (logo) in printed advertisement of digital printing contains *logotype* and *logogram*. *Logotype*, according to Rustam (2009: 12-14) is the writing of identity name designed specifically using lettering technique or using certain font. *Logogram* is pictorial element in the form of logo as the meaningful written symbol. Most digital printing institutions in Malang city use *logotype* as well as its address. This display is intended to enable its service users to read quickly and to remember the name and address of corresponding digital printing institution.

In printed advertisement, color is one of elements generate visual attraction and emotional attraction rather than rational attraction. The attraction of color results from a quantity of light reflected by an object to the eyes. Color is a design element making people interested in at the first time they see it, because our sense see it more quickly and easily. Darmaprawira (2002:41) argued that color affects emotion and can be associated with many experiences, so that every color has semiotic symbol and meaning that is mystical in nature. Color has symbol consistent with its function and application emotionally.



Color is the dominant factor in a display of a printed advertisement design. People will be interested in the design, and sometimes in the color that can reflect the audience's mood at the first time. Color in printed advertisement design can be displayed in contrast background, illustration or typography. The type of color featured corresponding to its layout place clearly reflects on the purpose of objective of printed advertisement media designing. The printed advertisement designed by digital printing business performers in Malang City is dominated with black color as background. This color is combined with bright color in *headline*, *subheadline*, *bodycopy* and illustration to make the color visible and readable prominently. Black color represents the strong, experienced digital printing institution and the institution's everlasting working.

The final step of printed advertisement design is to choose and to arrange the elements above to deliver message or information. The result expected is an effective communication medium and function as well as beauty; therefore the good placement of elements including characteristics, size, form, and space, is determined by layout plane.

Layout is the design of elements organized in such a way that creates a good esthetic impression (Moriarty, Mitchell, and Wells, 2011:519). *Layout* starts from the initial working in selecting and arranging the design elements to the finished product of printed advertisement. The result expected is the creation of effective printed advertisement, based on function and beauty. Basically, *layout* can defined as the arrangement of design element position on the plane available in printed advertisement media to support the message. *Layout* is the means of processing printed advertisement design serving to deliver the message of product or service to consumers. *Layout* in advertisement printed designed by digital printing business performers in Malang City visually and verbally is governed and distributed to entire plane as if filling in the empty space. The elements of design are arranged in scattered manner, only headline put on the top of *layout*. The message is focused more on *headline*, however the audiences are given freedom to see and to read which element they prefer and are interested in. When observed closely, the elements of design are organized in scattered manner in certain plane blocks giving crowded impression with frame layout and circus layout styles. The design seems to be crowded as all messages are made prominent and stressed because they are considered as important to inform.



Figure: Sample design style made by digital printing business performers in Malang City.

## CONCLUSION

The printed advertisement design work designed by digital printing business performers in Malang City is dominated with *frame layout* and *circus layout*. Frame style is the one framed by product images arranged randomly. This design emphasizes more on verbal language that

can be seen and read from anywhere up to the consumer entirely. Some digital printing products with this style usually inform the type of service and price of each product that can be ordered in that place. *Circus layout* style is the visual style of printed advertisement design made through dividing different-size boxes by combining apparently crowded picture, letter and color. The design seems to be crowded just like circus performance featuring many types of show or fair offering many products and society needs. This visual style of printed advertisement design usually informs massive discount over the products sold. Through this visual display, the consumers can see which picture and read which one they prefer and are interested in discretionarily. In this style, digital printing is featuring the tool it has and the type of product it has produced. Through this approach, the users are expected to believe in the advertisement because it has had new and modern printer that can produce high-quality products.

## REFERENCES

- [1] Arnheim, R. (1974). *Art and visual perception, a psychology of the creative*. London: University of California Press Ltd.
- [2] Bell, C. (1914). *Art*. New York: Frederick A Stokes Company Publishers.
- [3] Darmaprawira, S. (2002). *Color, theory, and its use creativity*. Bandung: Bandung Technology Institute.
- [4] Jefkins, F. (1997). *Advertisement*. Jakarta: Erlangga.
- [5] Kartasubrata, E. (1999). Art insight (creative process & art insight). *Panggung*, 13 (VI), 99.
- [6] Lee, M. (1993). *Consumer culture reborn: The cultural politics of consumption*. London: Routledge.
- [7] Lee, M., & Carla, J. (2009). *Basics of advertisement in global perspective*. Jakarta: Prenada Media Group.
- [8] Leech, G. N. (1974). *English in advertising: A linguistic study of advertising in Great Britain*. London: Longman.
- [9] Madjadikara, A. S. (2004). *How advertising agency produces advertisement*. Jakarta: Gramedia Pustaka Utama.
- [10] Moriarty, S., Nancy, M., & William, W. (2011), *Advertising*. Jakarta: Kencana.
- [11] Russell, J. T., & Ronald, W. L. (1992). *Kleppner's advertising procedure (15<sup>th</sup> Ed.)*. USA: Prentice Hell.
- [12] Rustam, R. (2009). *Designing logo*. Jakarta: Gramedia Pustaka Utama.
- [13] Sachari, A., & Yan, S. (2002). *Indonesian design and fine art world in cultural transformation discourse*. Bandung: Bandung Technology Institute.
- [14] Sudiana, D. (1986). *Printed advertisement communication*. Bandung: Rosdakarya.
- [15] Widyatama, R. (2012). *Technique of writing advertisement script*. Yogyakarta: Cakrawala.