CHAPTER II

LITERATURE REVIEW

This chapter discusses about the definition of designing, the definition of prototype, the definition of storybook, the definition of folklore, folklore of *Putri Pinang Masak*, the definition of preserve, the definition of culture, and also discuss about Ogan Ilir Region.

2.1 The Definition of Designing

Acording to Wiyancoko (2010), design is anything related to concept, data analysis, project planning, drawing/ rendering, cost calculation, prototyping, frame testing, and test riding. Furthemore, Treder (2013) states design is a speciation of an object, manifest by some agent, intended to accomplish goals, in a particular environment, using a set of primitive components, satisfying a set of requirements, subject to some constraints. In addition, design is a project or a concept to create a product using data analysis, project planning, drawing, cost calculating, and prototyping. In addition, Sarwono and Lubis (2007) expressed his opinion about the meaning of design, he stated that design is simulating what we want to make or do it as many times as may be necessary to be confident in final result.

Based on the statements above, it can be conclude that the design is a creative prosses of arranging or simulating an idea or adraft of an object based on technical aspects, function and material and the purpose is to make something new.

2.1.1 Principles of Design

According to Williams (2015), there are five basic principles of design;

a. Contrast

The idea behind contrast is to avoid elements on the page are merely similar. If the elements (type, color, size, line thickness, shape, space, etc.) are not the same, then make them very different.

b. Repetition

Repeat visual elements of the design throughout the piece. You can repeat colors, shapes, textures, spatial relationships, line thicknesses, fonts, sizes, graphic concepts, etc. this develops the organization and strengthens the unity.

c. Alignment

Nothing should be places on the page arbitrarily. Every element should have some visual connection with another element on the page. This creates a clean and sophisticated look.

d. Proximity

Items relating to each other should be grouped close together. When several items are in close proximity to each other, they become one visual unit rather than several separate units. This helps organize information, reduces clutter, and gives the reader a clear structure.

e. consistence

The design must be consistent and have agreement, or have the same interest, or it can be interpreted as having the same principles as others.

However, Graham (2002) said there are six design principles;

a. Emphasis

Emphasizing the most important elements provides a foundation that you can build the rest of the layout on and is the quickest way to draw attention to your message.

b. Contrast

The principle of contrast states that visual elements on a page should look distinctly different from one another. It is used to add visual variety to your layouts and to keep everything on the page from looking alike.

c. Balance

The principle of balance is concerned with the distribution of visual elements on a page in order to achieve a pleasing and clear layout. The idea behind

balance is to avoid clumping elements in one location on the page, which can result in one section of the page looking overloaded or busy.

d. Alignment

Alignment is the visual connection among words, graphics, images, shapes, and lines on a page when their edges or axes line up with each other.

e. Repetition

Repetition is the principle that states that repeating lines, shapes, images, colors, textures and other visual elements within a page helps establish a unified, cohesive design.

f. Flow

Flow is the visual and verbal path of movement that a viewer's eye follows through a page or sequence of pages.

Based on the principles above, it can be concluded that design principles are all of the design aspects that must be considered when planning a design, in order to make a better design.

2.2 Prototype

According to Hidayat (2012) it can be defined that a prototype is an assessment of a product through one or more dimensions of concern. Kolodner and Wills (1996)says Prototyping is one of the most critical activities in new product development. Meanwhile Schrage and Peters (1999) claims that A prototype is an early embodiment of a design concept. Prototypes can range from simple 2-D sketches that represent design thinking. According toSuwa and Tversky(1997),they define a prototype as a concrete representation of part or all of an interactive system. A prototype is a tangible artifact, not an abstract description that requires interpretation.

2.2.1 Purposes of Prototypes

Prototypes can be thought of in terms of their purpose, or the categories of questions they answer about a design. Ullman (2003) describes four classes of prototypes based on their function and stage in product development:

a. To better understand what approach to take in designing a product, a proof-of concept prototype is used in the initial stages of design.
b. Later, a proof-of-product prototype clarifies a design's physical embodiment and production feasibility.
c. A proof-of-process prototype shows that the production methods and materials can successfully result in the desired product.
d. Finally, a proof-of-production prototype demonstrates that the complete manufacturing process is effective.

Houde and Hill (1997) propose a triangle model of early stage proof-ofconcept prototypes as shown in Figure 1.

Each corner of the triangle represents a different purpose for a prototype:

a. To understand a design's function, the ability of a proposed design to operate in a desired way. In the mechanical world, a working prototype demonstrates the essential functionality of a design.
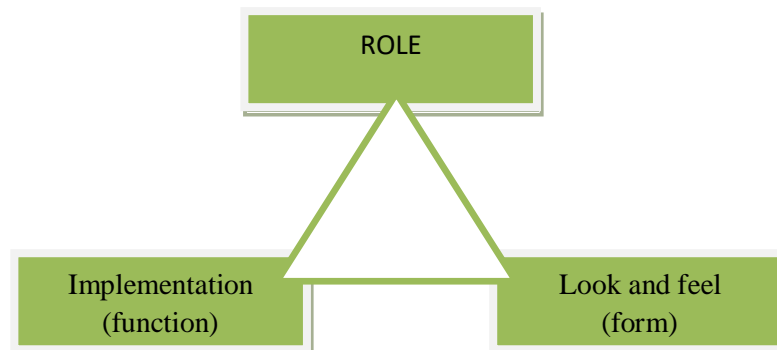
b. Look and feel (form)

Chart 2.1 prototype (Houde and Hill, 1997)

Study of prototypes, design activity, and design outcome 651

    c. A look-and-feel prototype represents the form and appearance of a design. An example is a non-functional industrial design model made of foam or rendered in a 3-D model (Ferguson, 1992).

    d. Finally, role prototypes give a sense of the usability of a design. Storyboards are often used to illustrate how and under what contexts a product might be employed by an end user.

A prototype often serves multiple purposes at once, moving along points in the triangle. For example, a prototype may be a proof-of-concept for functional performance, and at the same time give a sense of role through the prototype's dimensions and weight. If the prototype is built to consider function, look-and-feel, and role together, then it is considered an integration prototype.

2.3 Story Book

Acording to Puryanto (2008) Children's storybook is a story that contains educational themes; the plot is straight and not complicated, using settings that are around or in the child's world, contains about good characters and characterizations, the style of language is easy to understand but is able to develop children's language, and the perspective of right people, and imagination are still within reach of children.

MeanwhileAccording to Nugiyantoro 2005: 152 story reading books that display narrative text verbally and accompanied by illustrated pictures are referred to as picture books or picture books.

Acccording to Mukhlason (2015), there are some criteria of storybook for children, such as :

    a) Packaging materials and books

        The packaging should pay attention to book format, font, color variation, paper size, and wealth of pictures. In this case, the format of the book should be able to provide special effects from the visual impression

of the shape of the whole book. For example, using paper shines. For the form of the book using a horizontal rectangular shape with a customized size. As for the size and shape of the letter should not be too small, but also not too big, so also not to complicate the children while readingit.

b) The illustration

The illustration, it should be able to make the story more life so that raises a good harmony. The picture should not be served full in layout because it will interfere with the perception of the child. In making illustration or images for children it is better not to contain the elements of "SARA".

c) The language used

The language used should have characterized using simple language, with consideration of the ability of structure and grammar as well as in terms of the perception of the children

d) Character of the story

Characters in storybook should be good which reveal protagonist and draw the characters like the real one. Avoid books that reveal character/antagonist in stories that encourage children to laugh and enjoy the message of the main character who does not comply with the limits of ethics or free of punishment/rules because it can make the children imitates the behavior of the character.

Based on some of the definitions above, the writer concluded that a story book is a book that displays narrative text and illustrations that are interrelated and complement each other to convey a message so that it is clearer and easier to accept.

2.4 Folklore

Nur'aini&Indriyani, (2008:79). States that "Folklore is a story that grows and develops in the midst of a community or in a certain area. Folk stories tell stories about the origin of regions, places, things or events outside human life. In every region in the archipelago, there are folklore that need to be preserved. People's stories are really happening with supporting evidence, there are also fictional stories, but trusted by the locals".

In addition, Rasyid (2015:85) state that folklore is a story that develops in a particular area according to the characteristics of local customs in the form of prose.

The followings are the characteristics of folklore given by Mughnifar(2019):

1. It was passed down from generation to generation (from ancestors to the present).

2. The name of the author is unknown (anonymously).

3. It has many noble values.

4. It is traditional and can be entertaining.

5. Folklore has versions and variations of stories.

6. The plot of the story is expressed in the cliche form.

Rasyid (2015 :85) gives three types of folklore, as follows:

1. Myth is a folk tale that is considered truly happening and is considered to be sacred by those who have stories. Myth presents figures of gods or demigods. For

example, the story of NyiRoroKidul and Greek mythology (Zeus, Hercules, Ares, Aprodite, and so on).

2. Legend is a folk tale that is considered truly happening, but it is not considered sacred. Legends usually tell the origin of a place or object For example, the Sangkuriang legend and the origin of the name Buleleng.

3. Fairy tales are folktales that do not really happen or are mere imagination. Even fairy tales are not bound by time. and place. For example, the fairy tale of the Deer and Crocodile.

2.4.1 Folklore of *Putri Pinang Masak*

Putri Pinang Masak is a folklore from*Penesak*tribe in *TanjungBatuSenuro, OganIlir.* This story is very describes how daily life in *Senuro*. This story believed to have a close relationship with the formation of local people's livelihood patterns. Putri Pinang Masak left down the weaving business field from Bamboo which is now occupied by the people of *Senuro Barat and SenuroTimurTanjungBatu* District. And also Usang Sungging, with his expertise as a carpenter and handicraft maker, has bequeathed the field of carpentry / making houses on stilts which is now known as rumahbongkarpasang or knockdown house which is currently occupied by residents of Senuro village

In the story, *Putri Pinang Masak* is a women named Senuro who have beauty as beauty as Pinang Masak that colored red, flawless skin, and perfect as ripe areca . So thats why she called as Putri Pinang Masak. But the beauty of *Putri Pinang Masak* was very undesirable, because Putri Pinang masak lived in the kingdom area. And at that time there was a Sultan who really like to collected beautiful women to be special servents. *Putri Pinang Masak* life was very oppressed because she has to runaway from Sultan's .Untill at the end she escaped to a village that hard to find and live in the village peacely.

2.5 Preserve

Widjaja (1986) states that preservation is the activities which is done frequently, directed, and integrated in order to actualize certain goals that reflect something that is fixed and immutable, dynamic, supple, and selective. Meanwhile, Chaedar (2006) defines preservation as an effort which has a basis, and this basis also said as factors that support whether from inside or outside of the one that is being preserved. In other words, a process or action of preservation knows the strategy or the technique which is based on the needs and the situation respectively.

2.5.1 Culture Preservation

Specifically, the preservation of culture is an effort to maintain the culture to be as it is. Jacobus (2006) states that culture preservation is maintaining the values of art and culture, traditional values by developing the embodiment which is dynamic and adjusting with the situation and condition that always change and evolve. Pitana (1994) in argued that culture preservation can be effective if the culture is still being used and run. When the culture is not being used anymore then the culture itself will be lost by itself. Thus, it is important to preserve the culture as it will be extinct if there is no movement to keep and maintain the culture in South Sumatera.

2.6 Culture

There are some definitions of culture according to some scholars. According to Pratama (2012), culture is values and customs which is acceptable as references to be followed and respected. Culture's definition according to Nayati (2012) is the whole human's life which is integral and contains of various tools and consumer goods, various regulation for communities' life, ideas and human's attainment, beliefs and habits. Furthermore, Vanlentinus (2013) stated that culture is a mean of life which is developed and owned by a group of people and from generation to generation. It is formed from a lot of complicated elements, including religions and politics system, customs, language, items, clothing, building, and art creation.

2.7 *Ogan Ilir*Region

Ogan Ilir Region is one of the districts in South Sumatra Province. Ogan Ilir is on the eastern route of Sumatra and the center of government is located about 35 km from Palembang City. This district is a division of Ogan Komering Ilir Regency.

Geographically, the term of *Ogan Ilir* is associated with the existence of its territory which is located in the lower reaches of the Ogan River. The Ogan River is one of nine major rivers in the province of South Sumatra or called Batanghari Sembilan, namely: 1) Ogan River, 2) Komering River, 3) Lematang River, 4) Kelkingi River, 5) Lakit River, 6) Rawas River, 7) Rupit River, 8) Batang Hari Leko River and 9) the largest river Musi River.

The majority of the populations of Ogan Ilir Region are : the Ogan Tribe, the Penesak Tribe and the Pegagan Tribe. Their culture and customs also have various forms and characteristics, according to the conditions of their pluralistic society.

The arts and crafts of the people of *Ogan Ilir* Region have high aesthetic and artistic abilities. This condition can be seen from the various works of art that are applied in the form of Wood Carving, Gold and Silver Crafts, the Art of Making Wedding Clothes, Ceramic Carving, Songket Weaving and Ikat Weaving, Woodworking, and Blacksmithing, Aluminum.

There are so many tourism destination that interesting in *Ogan ilir* that could make you recognize *Ogan Ilir*,such as LebakMeranjat, TanjungSenai, Teluk Seruo, Tanjung Putus, Lebung Karangan, Teluk Putih, Pantai Jodoh in Tanjung Raja, grave of *Putri Pinang Masak* in Senuro village, Kampung Warna warni in Burai village.