Intisari Magazine's Visual Asking "Technique as Texts and Text Production?"

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Abstract—**This research is focused on the visual representation of Intisari magazine is article Sorotan. This visual representation functions as an element of aesthetics, headline interpreter, and article compressor. It is consi-dered as a text which produces detailed texts, discourse, and social values. Visual representation becomes a problem when text production does not consider press aesthetic rules, so it causes a mistake in visual message interpretation. The objective of this research is to discover the visual representation of Intisari magazine through its article presentation, Sorotan. Norman Fairclough is critical discourse ana-lysis method is applied on 20 visual representtations from Intisari 2012 edition, based on ob-servations, interviews, and documentation. The result shows that the visual representation of Sorotan has a varied visual telling technique in each article. The combination technique in each edition is not the same, for example, its photograph effects usage; visual data; and illustrations. The variation result constructed in this research strengthens Intisari magazine is identity even more, distinctive compared to other magazines.**
Discussion, visual representation of Intisari magazine is article, Sorotan introduces new discourse to the readers, embeds positive teaching values into community through visual and typography relationship, and creates its own identity as an Indonesian popular information magazine.

Keyword- Intisari magazine; visual representation;, article,; Norman Fairclough

I. INTRODUCTION

The term 'text' has been discussed a lot in media analysis Norman Fairclough focuses on text production, text consumption, and social-culture aspects which affect texts. In producing texts, media producers always consider the surrounding society's cultural aspects.

Intisari magazine as printed media can be considered as texts which have visual form, structure, system, style, message, theme, and strategy in them. It looks like, as a text producer, Intisari magazine tries to utilize a technique, which the writer thinks as an analogy to visual telling technique, such as the visual telling technique generally applied by any other magazines.

The history of Intisari magazine's visual telling started in 1963, information pictures in 1970 drawn very simply by hand. On the magazine covers, sometimes the pictures shown were not related to the articles inside, and this had happened since its first issues until 1980's. The problem is, Intisari's visual telling is not strong enough, a visual narration will be difficult to figure out by the readers.

The other problem is, a cover display will draw the readers' interest only if it is designed by considering its content, trend, and magazine design esthetics. Many competitors highlight their covers to draw the consumers' interest. They also highlight main topics which are considered most important in the magazines.

If the visual telling pattern is not applied consistently, it will cause the loss of the magazine's identity. In order to make a good pattern, there are requirements which are very important to be understood by designers, editors, and photographers.

Fig. 1. Layout display of Intisari magazine pages from 2015 period

On the contrary, information pictures will be difficult to figure out when designed arbitrarily without the designer's abilities in abstraction, perception, intuition, synthesis, narration, and visual shapes processing. The result of designing magazine cover and illustrations in magazine pages, as well as

infographics which accompany Intisari magazine articles will be at a maximum if supported by the designer's ability in picture processing using proper graphic softwares.

Basically, interaction between readers and magazine occurs because of needs, the readers need information, and information means nothing without readers. Although information in a magazine is passive, it has a system and therefore has a meaning. If the message is delivered in visual form, the system will be a connector between a picture and other pictures. When some people are reading a magazine, basically they are wanting to get all the information in it. In addition, the utilization management of a telling concept is also very important, because without proper management a construction will never be well constructed. The role of the designer is very important, infographics made arbitrarily without considering esthetics principles are not only uninteresting, but also misleading the readers from the content of the presented article. These esthetics principles may be the unity, the harmony, or the balance. Therefore esthetics must be applied so infographics can be presented clearly and understood easily by the readers. Esthetics functions as the spirit in building the readers' interest, awareness, and comprehension. Infographics can be made by all graphic designers, senior as well beginner.

A graphic designer is required to refer to an accountable reference, otherwise the graphic will be very disadvantageous to the readers because it may mislead their mind. An infographic designer attempts such that their artwork can attract the readers, not just transforming verbal signs into visual signs only.

The visual telling technique in this writing is the presentation of pictures which give information about an event to accompany the main script. Intisari magazine can be seen as texts which contain a visual telling concept starting from its cover to its articles.

Based on these background problems, the formulation in this writing consists of: (1) How is Intisari magazine seen as texts and text production? (2) What are the representation, relation, and identity functions of Intisari magazine? (3) How is Intisari magazine seen as a discourse practice as well as a social-culture practice?

The objective of this writing is to discover Intisari magazine as texts and text production, while discovering the functions of Intisari magazine, i.e., representation, relation, and identity, and discovering Intisari as a discourse practice as well as a social-culture practice

A. Visual Telling Technique

Basically the history of visual telling technique has started 40,000 years ago. These drawings are actually hand marks in the balcony of Jeriji Saleh Cave, Sangkulirang, East Kalimantan.

Fig. 2. Basically the history of visual telling technique has started 40,000 year ago in Indonesia (source: Pindi Setiawan. Photographs: Feri Latief. National Geografi, Januari 2016 edition)

The way to deliver a visual message keeps developing and showing its form as the information and technology keep growing. It is used for objectives, for instance for replacing texts on the streets, theaters, stations, mall, et cetera will be simpler and more interesting, or for accompanying a magazine's script or article to compress texts which are too long. It can be applied using single pictures for example a picture with short explanations such as a map, a chart of mechanical parts, human anatomy, et cetera. It can also be applied in scientific research such as those in statistics: charts (bar charts, pie charts), tables, et cetera.

The media used for message delivery also develop, starting from rock, tree bark, palm leaves, papyrus paper, to printed and electronic media such as newspaper, magazine, television, film, and website. This development enables the display of visual telling technique to increase its quality in many aspects, from colors to the creativity of message delivery, which become more complex, static, dynamic, and interactive.

According to Lankow (2002), infographics are telling picturesor information graphics, a realization of two elements: information and graphic design. In infographics, the connector tool between pictures can be dots or lines. This design element is usually made repeatedly with smaller size compared to the main object. This tool is considered to be able to create an event, be it in knowledge information, chronology, history periods, region location condition, research data, story, et cetera. Currently, although the use of infographics in internet is more popular, in reality the use of infographics in magazines is more important, not only as the accompaniment of an article, but also as a single message form. Its presence is needed more and more by companies which want efficiency in their magazines' thickness. Infographics in magazines is very useful for compressing articles. All this time, from its capabilities side, an infographic has been considered to be able to attract the readers' attention through its picture display, useful to deliver information to the readers, and able to replace the position of texts which are too long. It is also known to have specialties in reconstructing an event – informative as well as chronological – and historical data. Infographics are made interesting involving colors and simple visual icons, so through these pictures the readers can quickly understand the content of an article. Information in a magazine is news in the form of verbal and visual texts. It is

considered to play an important role in building the readers' comprehension through message meaning. Information in a magazine is various, having different characters. The main objects which are considered important are information, data, and pictures. A picture exists because it is made based on information, a chartor graphic exists because of information and data sources. Without information and data sources, a picture will never exist.

Visual telling concept in Indonesia was discussed in 1991 by Primadi Tabrani, a teacher at FRSD ITB, in a dissertation which explained that the visual language was a telling picture or visual work. For a while this visual language had a vocabulary called "wimba", wimba technique, connecting technique, and expression system.

Next in 2000 Taswadi discussed this matter in the approached term of visual language in his writing entitled *Menilik Perbendaharaan Bahasa Rupa*[1]which was based on the earlier studies by other researchers and his own study on visual language in the reliefs at Prambanan Temple. Taswadi emphasized that what he meant in his writing was the visual language for fine arts works which contained stories, such as pictures for children, paintings of history, primitive human pictures, reliefs in temples, films, electronic cinemas, illustration pictures, posters, advertising pictures, any kind of puppet figures in "wayang beber", "wayang kulit", "wayang golek", and other similar artworks. have meaning and significance. A meaning or significance can be explained through the explanation of words or words language and other languages, such as body language, mimic, gesture, or visual sign. So words language, body language, mimic, gesture, and visual sign are message delivery media. The creator of visual artwork or fine arts expresses his/her message through media of shapes, so certainly the creation has a function as a language.[2]Visual language can be classified into several types based on forms, eras, and characteristics; (a) based on forms: two-dimensional ("dwi matra") visual language and three-dimensional ("tri matra") visual language. (b) based on eras: traditional visual language and modern visual language. Traditional visual language is one which is used in and obtained from the group of traditional work in fine arts (sculpture, relief, painting, picture, building, handcraft), children's work in fine arts, picture of human and sculpture, building, primitive handcraft, and work in prehistoric fine arts (painting, sculpture, and handcraft). Modern visual language is one which is used in and obtained from modern work in fine arts (painting, picture, handcraft, building, design, poster picture, advertisement, film, electronic cinema, et cetera). (c) based on characteristics: static visual language and dynamic visual language. In vocabulary, wimba means an illustrated or described object. Suppose in a picture as the work of fine art

there is a cow as the object, the wimba of this picture is a cow.Wimba technique is how the object or wimba is drawn such that it can tell. Suppose in an picture area there is an object of an ostrich drawn with multiple necks and heads, it contains a story that the ostrich's head is moving (Primadi, 1991:31, in Taswadi).Connecting technique: usually the types of vocabulary in the applicable visual language in serial or progressive work in fine artsare related to each other among works in fine arts. Expression system is the way to arrange wimba and wimba technique in a picture area or among picture areas such that the wimba can tell a story (Primadi, 1991: 139). There are two types of expression system: inside expression system and outside expression system. The former is a technique to arrange pictures or a technique to draw in a picture area such that the picture can tell a story. The latter is a technique to arrange pictures or draw such that each of the serial picture areas can tell a story.

After Primadi, Dale Glasgow (1994) followed by discussing visual telling which he called infographics (in his book *Information Illustration*). Tufte had designed infographics earlier using explorative graphic approach. This minimalist design is just technical, denoting quantitative infographics without discussing narrative infographics and qualitative infographics in details, similar to Dale Glasgow who focused more on quantitative infographics, also called data infographics.

B. Critical Discourse Theory

According to critical discourse theory by Norman Fairclough, to understand a discourse we cannot leave its context. To find the "reality" behind the text, we need a scrutiny on the context of text production, text consumption, and social-culture aspect which influence the text. Fairclough's critical discourse analysis methodology emphasizes on three levels: (a) each text has three functions simultaneously: representation, relation, and identity. The representation function is associated with the ways to present social reality into the text. The relation function is associated with the relation between the journalist and the public as is reflected on the text. The identity function is associated with the identity and the public as is expressed on the text. (b) The discourse practice includes the ways media workers produce texts. This is associated with the journalist himself as a person; the character of the journalist's job network with fellow journalists from other media; the work pattern of the media as an institution, such as the way to cover news, write it down until it becomes news, and make it news in media's pages. (c) Social-culture practice analyzes these three things: economy, politics (especially those related to value and identity) which also influences media institution, and the discourse. Discussion of social-culture practice includes three levels: situational level − associated with the production and the situation context, institutional level − associated with the internal and

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[1]File.upi/Direktori/FPSD/Jur._pend.Seni_rupa/196501111994121/Taswadi/

[2] Taswadi, 2000

external influences of the institution, and social level – associated with situations in larger scales such as public's politics system, economy system, and culture system as a whole.

II. METHOD

Data Sources. Intisari magazine's visual telling technique becomes the main data sources for this research, including vector illustrations, story photographs, infographics on the cover, table of contents, and columns, documented from 2010 to 2016. *Data Collection Technique*. To obtain the data needed in this research, these ways are done: (a) *Observation*, by directly observing the visual telling technique of Intisari magazine, such as the visualization on its magazine covers, vector illustrations, story photographs, and infographics in 'Sorotan' column. The magazines observed were issued in 2010-2016. This observation is done as a step of inventorying and identifying object characteristics associated with the main problems being reviewed. (b) *Interviews* become very important in collecting the data about information on the visual telling technique and its association with the system, pattern, concept, and presentation technique in Intisari magazine. The interviews are in depth and unstructured. (c) *Documentation* about information on visual telling technique and its association with the background of an event. For this purpose, recording and photography are done according to the issues and analysis necessities.

Source triangulation is done by collecting data of the same kind using various, available data sources in order to obtain vaild data. The analysis model above is the model developed by Miles and Huberman.
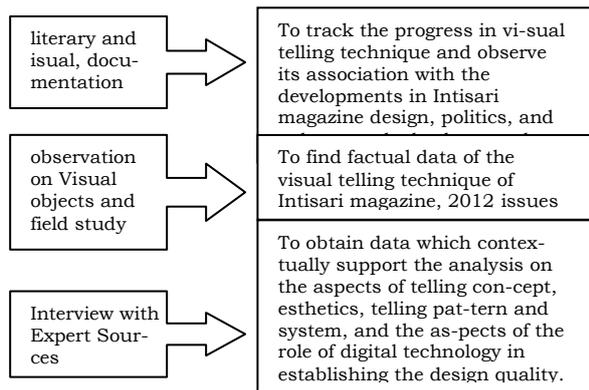
Fig. 3. Data Collection Technique

Literary and visual documentation, the purpose of tracking background issues of text and text production through written literary sources and drawings. To track the development of visual storytelling and to see how it relates to the development of magazine's essence, politics, and culture design. Visual object observations and field

studies, aiming to find factual data on how to tell a magazine visual story The essence of the 2016 period, through the Spotlight rubric. Storytelling as text and text production containing social and cultural values. Interview with resource persons, aims to obtain data that contextually supports the analysis of the aspects of the concept of storytelling, aesthetics, patterns and storytelling systems, aspects of the role of digital technology in shaping the quality of design, text aspects and text production, aspects of socio-cultural values.
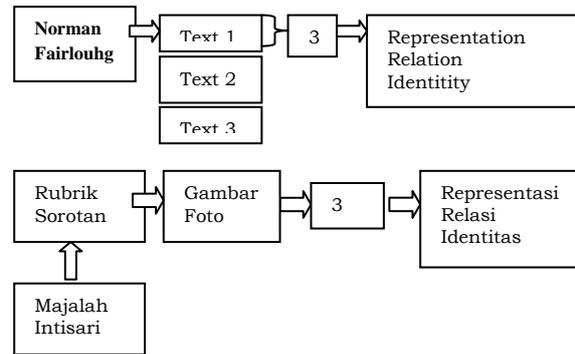
Fig. 4. Analogy of Nourman Fairlough

III. RESULTS AND DISCUSSION

Norman Fairclough considers that: (1) every text has three functions simultaneously, i.e., repre-sentation, relation, and identity. (2) discourse practice includes the ways media workers produce texts. (3) social-culture practice analyzes three things, i.e., economy, politics, and culture, which also influence media institution and its discourse.

A. *Intisari as a Text*

Intisari as a text serves as: (a) Representation. Intisari is a monthly magazine which contains general knowledge. It consists of several compo-nents such as physical and non-physical components.

TABLE I. REPRESENTATION, RELATION, AND IDENTIFY IN RUBRIC OF SOROTAN INTISARI MAGAZINE, AS REFLECTING FROM COVER OF MAGAZINE

M	Picture	Representation	Relation	Identity
1	Monkey	situation in monkey 2016 year	Article and cover	Myth
2	diamond, phone, figure	looking for fortune through digital media	Article and cover	Digital world
3	star,money, figur	Difference of people rich and small	Article and cover	be grateful habituate
4	Staircas, business man,	Estimate the percentage of your pay increase in 2016	Article and cover	Economy
5	Doll, set game	Talents of children	Article and cover	Digital world
6	Miniature of jakarta	Participating set up his city through smart phones	Article picture and cover	Digital world
7	Heart	Life to forgive	Article and cover	Social norm
8	Figure of Hatta	Memory of history	15 article and cover	History
9	Businessman	actions and risks in business.	Article and cover	Business
10	Brain, sweet cake	a normal brain and a healthy brain	Article picture, cover	Health
11	Women sleep	a good night's sleep and a true save of power	Article picture, cover,	Myth, Lifestyle and health
12	Flashlight sign plus, minus	Avoid negative life from behavior, mind, perspective way of speaking	Emotion picture	Lifestyle and health

Physical components include back cover and front cover, content component, layout component, and colors. Intisari has 6 columns, five of those are fixed, such as: flashback, fit, et cetera. Intisari is media that construct social issues, and catch social reality also. All events which range from what happens in public life to science are summarized in columns, and also those related to social-culture reality and information technology development which affect the change in the magazine's visual communication design.
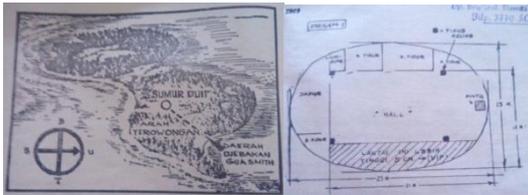

Fig. 5. Visual representation which accompanies a manuscript using manual technique. (Source: Intisari magazine, 1969 and 1972 issues)

The visual representation of certain objects is illustrated using different technique and style, as shown in Figure 5, with manual technique (before they started using computers), vector pictures, and photography technique. Vector pictures are used as a representation of a condition or situation that is unreachable by photography technique as shown in Figure 6 (left). In its further development, photography technique is combined with computer graphics processing as shown in Figure 6 (right).

Fig. 6. Visual representation of covers which use vector pictures (left), and photography technique (middle). (Source: Intisari magazine, 2016 and 2011 issues)

(b) Relation. When observed, the use of pictures on the cover of Intisari magazine in its early years shows that these cover pictures did not have as high level of relationship with the contents as they do in the current years. Now the cover pictures have high level of relationship with the contents discussed inside. Between years 1963 and 1980 the pictures were still not connected to the material discussed inside. Overall, the magazine's layout and cover design were still similar to general magazine pages. It seems that approaching year 2012 up to now the design of Intisari magazine has been developed, both in the cover design and in the layout of each page of the magazine. (c) Identity. Intisari magazine as a text is an identity of the society's culture at its time. It can be reinterpreted by its readers through script and picture information. Intisari creates its own specialty and difference to other magazines through the size and usage of many pictures. The pictures presented are not the same as the formal ones previously. The change in segmentation causes changes in the course and display of the cover, layout, color usage, and topics of articles.

B. Intisari is a Discourse Practice

Intisari as mass media is inseparable from discourse practice. Local and global discourse will be new discourse when repackaged by Intisari. Intisari is constructed by the discourse, the trendy discourse and past discourse will all be brought up every month in accordance with the progressing discourse, as shown in the pictures below:

Fig.7. Every discourse which was alive in the society at that time will be documented and repackaged to be new discourse for its readers. (Source: Intisari magazine, 2015 issue)

C. Intisari is a Social-Culture Practice

Intisari magazine in social-culture practice is inseparable from economics, politics, culture, and discourse. Economics; Intisari magazine's information presentation has changed in its number of pages, in recent years it has been compressed. It seems that the economy factor has become a consideration, it can be proven by the usage of many pictures with photography technique, and many vector pictures. The magazine's extra special pages used to be 400 pages in total. In the other edition, the number was 280 pages, and recently it is down to 200 pages. All these changes are the proof of the economic consideration in the magazine's annual publishing. Politics; the power factor still dominates Intisari magazine, it can be proven by the existing regulations and conditions which must obeyed by the designers, for instance in determining the number and title of columns, layout, content, and magazine theme. Columnists and designers cannot freely alter the design, size, and style of the magazine's display. There are 6 columns which always have to be consistent, reviews for example. Culture; this area also influences media institution and its discourse. The cultures which evolve in some periods have influenced Intisari magazine institution. Its management has tried to change the segmentation from adults to teenagers up to pre-adults. The discourse about being smart, dynamic, and optimistic, which are the attributes of teenagers, becomes the motto and foundation in Intisari magazine's publishing.

IV. CONCLUSION AND SUGGESTION

The visual telling technique of Intisari magazine as text as well as text production is still part of a

discourse practice which keeps developing and self-improving to bring forth an image to its readers. Intisari serves as the media to transfer information to the readers. The texts in Intisari magazine are the information agency whose quality is measurable.

Fairlough's thoughts on text and text production can be applied to analyzing images, which serve as a substitute for storytelling. The images contained in the magazine Highlights curve of the period 2016 is a storytelling, which can be interpreted as a text as well as a text producer. As the text has a relation to the cover, it has an identity as a juvenile segmented magazine, has a strong characteristic to educate and alert readers. All related between the selection of images, manuscripts, and the structure of the magazine.

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