
“SOSIOLOGI SASTRA PENGANTAR RINGKAS” COVER DESIGN BY 369 IN SCHLEIERMACHER'S HERMENEUTIC PERSPECTIVE

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ABSTRACT

This study aims to investigate the process of role-changing taken by the author, who designs his book covers using the pseudonym “369”. The author’s knowledge and experiences in self-publishing showed how his process relates to what is now known as visual communication design democratization. Schleiermacher’s hermeneutic perspective is used to comprehend the process of the roles-changing and thoughts of the designer/author in exploring knowledge of visual communication design, which may be understood through other perspectives held by 369. By using an empathetic and divinatory approach, as Schleiermacher suggested, this study finds the transtextual relationship between the book cover design as text and the text of the book’s contents, as well as other texts from the same author. This transtextual relationship becomes a way to re-reflect on the democratization of visual communication design.

KEYWORDS

Book Cover Design, Schleiermacher’s Hermeneutic, Design Democratization, Designer/Author

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Introduction

The process of designing book covers for publishing has evolved. From the manual process, using collage, optical-chemical image reproduction, painting/drawing, metanorma/rugos, photocopying, riso, and duplicator [1]; to the digital reproduction process, which mimics or simulates the manual process in computer software. Graphic design, known as visual communication design, studies the layout techniques of digital image reproduction, from image illustrations to design book covers. In the manual process in the previous era, designing book covers required a special skill set, so the knowledge and expertise were understood exclusively by some designer or artisan. With digital tools, these processes are simplified, easier and faster. The accessibility and

inclusivity of digital tools help non-designers to do so. This phenomenon is identified by Rizal [2] as the visual communication design democratization. According to Lal [3], when design activities become inclusive, it means that we respect the design capabilities of everyone. In other words, the digital process of designing book covers is possible without a professional designer, although the process may differ from the principles and methods of visual communication design.

369 is a book cover designer whose work can be found in books published by Editum. Editum, a Ciputat-based publisher, has published literary and cultural books since 2009 [4]. However, this publishing house has been gradually declining. Many of Sapardi Djoko Damono's (Sapardi) writings are published by Editum, with some of his book covers designed by 369. 369 is one of Sapardi's pseudonyms [5]. The use of pseudonyms is quite common in publishing. In the video interview and Sapardi's archives [6], it is stated that efforts to self-publish books were made long before Editum. Sapardi produces hand-made books to be more effective in funding, using photocopying or duplicator printing, cutting and binding methods to distribute his poetry books. From the observation in rumahsapardi.id archive shows the process of exploring and experimenting with binding techniques, layout, paper materials and printing methods. The video interview [5] also indicates that Sapardi often changes the cover design and corrects the book contents from previous publications. Some of his poetry books contain illustrations of expressive colour strokes, which he paints by hand, one at a time. At first glance, this working process looks like a Do-It-Yourself activity, with the specific aim of circumventing the objections to mass production that are so popular with some young generations these days. However, this working process shows a cycle of elaboration of skills and thus becomes a reflective process that brings together all the complex cultural content built up through heterogeneous experiences [7]. This is in line with the notion of design democratization, which sees creativity in any project as an encounter with new skills and the ability to manage oneself to be open to experimenting with experiences in spontaneous alternative spaces, creating novelty, especially for oneself.

To investigate this phenomenon, this study focuses on one of the book covers designed by 369, *Sosiologi Sastra Pengantar Ringkas* published by Editum, 2013 edition. To understand 369's cognitive process in the visual exploration of his book cover, tools for understanding this cognitive process are needed. Schleiermacher's hermeneutic perspective shows that the process of comprehension is a cognitive process, or moreover, an epistemological process [8]. Comprehension, which is generally an everyday intuitive process, is placed in the critical realm so that the process of comprehension can be explained intellectually. This perspective places the process of comprehension in the reflective realm. Reflection, or inner appreciation, takes place through empathy. This empathetic inner appreciation aims to integrate the specific meaning of the text into a broader context: the author's thoughts. Schleiermacher

focused his attention more on the subjectivity of the author than on grammar [8]. Understanding (*Verständnis*) refers to the result, while comprehension (*Verstehen*) refers to the process of grasping the object of comprehension in the form of the intention or meaning of language about the mind of the speaker [8]. Differences in thought between speakers and readers of the same text are identified by Schleiermacher as prejudice (*Vorurteil*). Therefore, Schleiermacher's hermeneutic perspective focuses on the gap between what is expressed and what is thought by comprehending the movement from inward (thought) to outward (language) and the movement from outward (language) to inward (thought) [8]. The gap between expression and thought is overcome by a rational effort, the interpretation. Schleiermacher's hermeneutic perspective is accepted as the art of comprehending the expression, as a hermeneutic process to overcome the gap in meaning between author and reader objectively and empathically in a reflective consciousness. The subjectivity of the author is central to Schleiermacher's hermeneutic perspective, rather than the subjectivity of the interpreter of the text, which is central to Heidegger's or Gadamer's hermeneutic perspective [9]. By this argument, the urgency of using Schleiermacher's hermeneutic perspective in this study is to overcome the meaning gap between the author-designer of the book cover and the reader objectively and empathically in a reflective consciousness through the author-designer's subjectivity.

Studies using hermeneutics have been used to comprehend ancient texts, translation between languages [9], and interpretation in religious studies [10, 11, 12]. Hermeneutics can also be applied to pop culture studies [13, 14], data visualization in digital humanities [15], and visual artefact analysis [16, 17]. Specifically from previous studies, it can be understood that the mission of Schleiermacher's hermeneutic perspective is to comprehend the text as the author understood it, to transcend the author's comprehension [16]. However, the empathic process that is particular in Schleiermacher's hermeneutic perspective has not been specifically demonstrated in previous studies, especially in the analysis of visual artefacts of book cover design. This is the novelty offered in this study.

The democratization of design became common ground at the time of this study, which included: 1) accessible applications for the mode of production in processing the graphic visual compositions and 2) the mode of design results distribution, through on-demand print production according to needs or budget, as well as digital distribution modes. Nowadays, the ease of production and distribution of the visual appearance of book cover design become a paradigm that is taken for granted. This was not the case in 2013 (at that year, Sapardi had already reached 73 years old). From today's perspective, this paradigm shows the gap between outward and inward movement for 369 in 2013 and interpreters in 2024, which needs to be understood through an objective, empathic and reflective study through Schleiermacher's hermeneutic

perspective. The question raised for this study is: “How is the cover design of the book *Sociology of Literature* by 369 viewed from the perspective of Schleiermacher’s hermeneutics?” The answer to this question is expected to contribute to comprehending the creative process of 369/Sapardi’s role in designing *Sosiologi Sastra Pengantar Ringkas* book covers, as well as a glimpse of comprehension on the trajectory of the democratization of visual communication design in Indonesia.

Method

Qualitative methodology was used in this study, which was processed and presented in descriptive analytics. This study uses Schleiermacher’s hermeneutic perspective approach. According to Hardiman [8], there are several steps that interpreters must take in conducting a study of a text using Schleiermacher’s hermeneutical perspective:

1. The reversal process of the text writing process. The structure of the text becomes a mode of means for the interpreter to enter the author’s mental world.
2. The interpreter’s re-experiencing the author’s experience in writing the text (*Nach-Erleben*) as an effort to capture meaning in a text, by positioning interpretation as a dialogue tool between the interpreter and the author. This re-experiencing is a concept in Schleiermacher’s hermeneutics which carries on the concept from Friedrich August Wolf. The interpreter re-experiences the author’s situation by attuning himself to the author’s thoughts and mental world. The interpreter needs to understand the scope (*Sphäre*) or context of the author’s life:
 - a. The author’s development, involvement, and way of speaking need to be understood to carry out grammatical interpretation
 - b. The meaning of each word in a sentence is determined by the context in which the word originates, to understand the author’s choice of diction.
 - c. Specific readers targeted by the author in a specific time and place.

Understanding the scope means comprehending the author’s spatial and temporal context. In short, *Nach-Erleben* means comprehension of the spirit of the times through historical interpretation.
3. Grammatical/Technical Interpretation process of the text through the language, sentence structure as well as the relation between the text and other similar works, by placing the text in an objective framework. The interpreter takes a position objectively in the author’s position.
4. Psychological Interpretation process through reconstruction of the author’s mental experience, to capture the author’s thoughts rather than the author’s feelings. Centred on the subjective side of the text in the form of the author’s mental world, what is specifically sought in this process is the author’s individuality or distinctive genius [8]. The interpreter takes a subjective position

in the author's position. Lawrence K. Schmidt offers this psychological interpretation scheme with four steps of psychological empathy:

- a. Capture the wholeness and the direction points of the text to find the key ideas that inspired the author
 - b. Identify the genre of the text.
 - c. Discovering the author's way of organizing the thoughts
 - d. Finding secondary thoughts that are continuous with the author's life.
5. Prioritization process in selection.
- a. If the content takes precedence over the language used by the author, then psychological interpretation takes precedence over grammatical/technical interpretation
 - b. If the author and the expression through language in particular are more dominant in expressing themselves, then the grammatical/technical interpretation takes precedence
 - c. This equal position between grammatical interpretation and psychological interpretation by treating them as if they are interchangeable, in understanding the meaning of the text is what is called the Hermeneutic Circle (*Hermeneutischer Zirkel*).
6. Leaps into the Hermeneutic Circle.

Parts are understood from the whole and the whole is understood from the parts. In other words, the whole and the part are understood simultaneously. Palmer suggests [8] that the leap into the Hermeneutic Circle uses divinatory (*Divinatorisches Verstehen*) or intuitive powers. At this stage, text comprehension is done by taking over the author's position to capture his personality directly.

The visual appearance of the book cover design, the visual elements and the composition, become the text and primary data. The text becomes a means for the interpreter to enter the author's mental world, by comparing it with its contents, and other literature written by Sapardi Djoko Damono, as secondary data.

The data for this study was taken from literature, visual archives and video interviews from rumahsapardi.id, and literature related to Schleiermacher's hermeneutics and design democratization. The book cover design, as data, was analyzed for its visual elements and composition, to gain the grammatical/technical perspective, while the literature and interview data were used to gain the psychological perspective. The grammatical/technical perspective and the psychological perspective are treated in balance to get a leap into the hermeneutic circle. The hermeneutic circle is used to comprehend the trajectory of visual communication design democratization in Indonesia.

Discussion

Schleiermacher's hermeneutic perspective sees the structure of the text as a means for the interpreter to enter the author's mental world. Considering that the object of study is a book cover design, it is necessary to initially indicate the described impressions so that the author's thoughts and the reader's interpretation can be understood. The book, *Sosiologi Sastra Pengantar Ringkas*, cover design by 369 works discussed here was published by Editum publisher in 2013 (Figure 2). This book's measurement is 15 cm wide and 21 cm high.

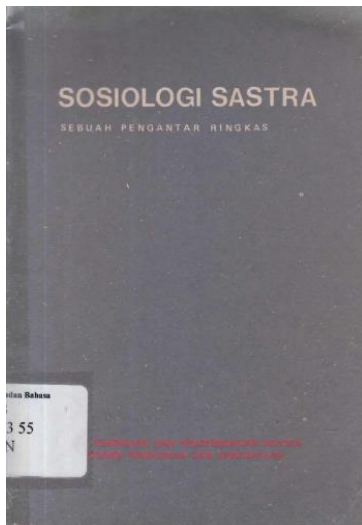


Figure 1. *Sosiologi Sastra Pengantar Ringkas* Book cover design, 1978 Edition [Source: Reference [6]]

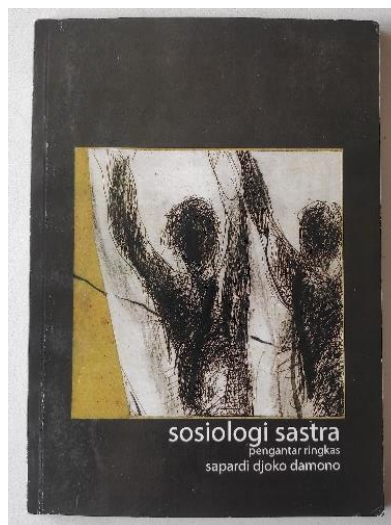


Figure 2. *Sosiologi Sastra Pengantar Ringkas* Book cover design by 369, 2013 Edition [Source: Researcher, 2024]

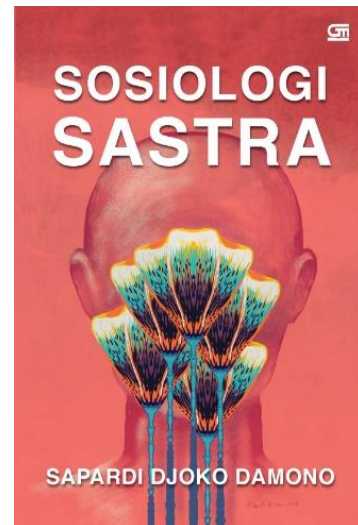


Figure 3. *Sosiologi Sastra Pengantar Ringkas* Book cover design, 2020 Edition [source: Reference [18]].

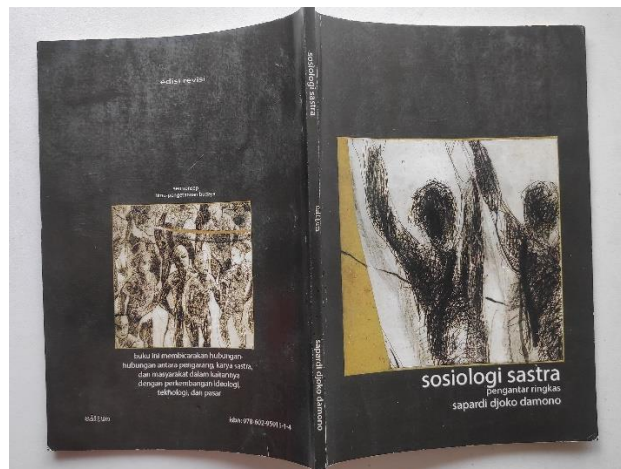


Figure 4. *Sosiologi Sastra Pengantar Ringkas* Book cover design by 369, 2013 Edition, in open position [Source: Researcher, 2024]

Sosiologi Sastra, Pengantar Ringkas contains 108 pages, divided into 9 chapters, containing the description of the social situation surrounding literary thought

throughout the ages. Social situations and events that become the ideas for literary works, the situation of literary criticism from general to academic readers, the situation of literary book publishing in Indonesia, the issues of tradition, ideologies and moral values, and meta-criticism of literature. This book also offers various tools that are available throughout the ages for reading literature critically. Apart from situations, events and literary thoughts abroad, this book offers perspectives and objects of study from Indonesia, contemporary or older than the author of this book. If we compare the contents with the 1978 publication, we can see significant updates to the contents in terms of number of pages, period context, and case examples.

On the publisher's page, it is stated that the sketch illustrations that are used on the book cover and on the two contents pages are the work of Hafid Alibasyah. The book is also found in an earlier version published by "Pusat Pembinaan dan Pengembangan Bahasa" in 1978 (Figure 1), as well as a later version published by Gramedia Pustaka Utama in 2020 (Figure 3). On the rumahsapardi.id, we can also find two previous versions published by Editum in the same year, and in 2009. On the back cover of the 2013 edition, the statement "revised edition" is included. So, the main indication of the book discussed is the one with the black background and sketch illustrations on the front and back cover designs.

The cover design for this book is dominated by black, with sketch illustrations framed in gold lines (Figure 1). This illustration is found on the front and back covers. Typeface *sans-serif* "Myriad Regular" with *small-caps* or *lower-case* used on the front and back, to provide title and information about the book. All letters in sentences and words are displayed in lowercase only. On the front cover, the written information displayed is:

1. Caption 1a: the title of the book "*sosiologi sastra*";
2. Caption 2a: "*pengantar ringkas*" which is smaller than caption 1;
3. Caption 3a: the author's name "*sapardi djoko damono*" which is larger than caption 2.

The three captions are aligned to the right (*aligned right*), while the sketch illustrations are aligned in the centre of the book field (*aligned centred*) which has been reduced by the bookbinding section (*gutter*). The back cover (Figure 4) contains information:

1. Caption 1b: "*edisi revisi*",
2. Caption 2b: "*seri konsep ilmu-pengetahuan budaya*", sketch illustrations, and information regarding the contents of the book,
3. Caption 3b: information on the name of the publisher and ISBN on the right and bottom left of the book field.

If this layout is compared with the content area, it can be seen that the top and bottom margins of the front and back cover designs appear to follow the layout lines inside parts of the book, although this is not the case with the right and left margins. However, the designer's awareness of the layout of the book's contents shows how the principle

of reading comfort is demonstrated: 1) the use of margins that are wide enough to provide a break between the text and the binding area (*gutter*), 2) the limitation on the number of words below 12 (twelve) words in one line.

The visual elements of colour, letters and illustrations are arranged in a visual composition system. Impressively demonstrating some principles of visual composition:

1. a unified compositional principle (*unity*),
2. an asymmetric balance (*asymmetrical balance*),
3. abstract lines from the illustration showing direction (*direction*) which goes towards the bottom right side of the book display.

Even though at first glance, the illustration does not appear to be in the exact centred position, there seems to be an awareness in considering the gutter area of the book, to place the illustration elements slightly to the left. When dissected using intersecting auxiliary lines (Figure 5-7), it appears that the visual composition in this book cover design can be categorized as good. Composition dissection process: A1) The appearance of the book cover is given horizontal, vertical and diagonal guidelines, A2) Then a second diagonal guideline is given which cuts half the diagonal of the height or width of the book (Figure 5). At this stage, it appears that the position of the illustration is not exactly centred horizontally or vertically. Interesting crossing points appear at the intersection of two or more auxiliary lines and illustrations. In step B) the intersection points between the first 2 lines, the next auxiliary line is given horizontally and vertically. At this stage, it appears that some of the crosses show a compositional relationship that looks increasingly interesting with illustrations as *point-of-interest* book covers (Figure 6). In the next step C) because the intersection between the auxiliary lines in stages A and B is increasingly detailed, the one closest to the position of the existing visual element is chosen. Here, it seems that the placement of the visual elements of the letters is quite close to the intersection of these ratio and mathematical auxiliary lines. This means that the visual elements of this book cover design are structured in good visual composition, leaving space (*white space*) in black colour.

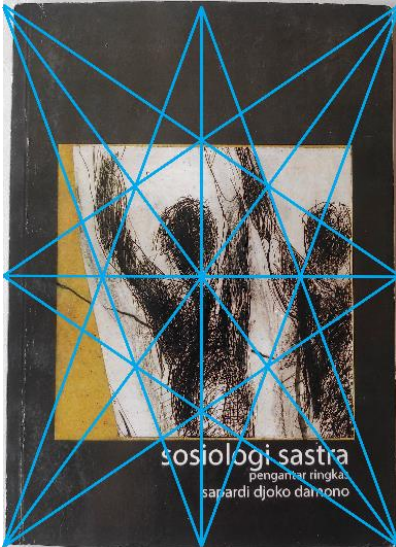


Figure 5. Steps A1 & A2 visual composition analysis [Source: Researcher, 2024]



Figure 6. Step B visual composition analysis [Source: Researcher, 2024]

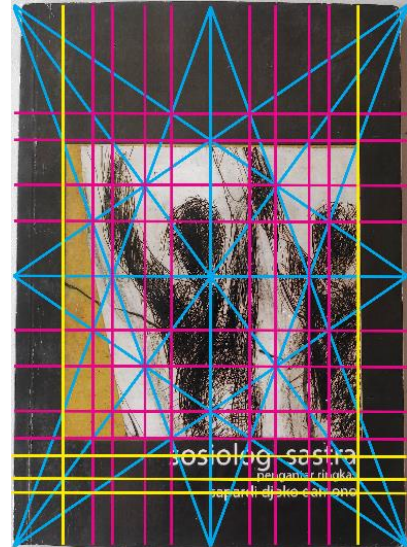


Figure 7. Step C visual composition analysis [Source: Researcher, 2024]

369 experiences in designing book covers are re-experienced (*Nach-erleben*) through descriptive studies of the contents and covers of books, and auxiliary lines are used to understand visual grammar. Comprehension on 369 through the book's content text, his choice of using illustrations, and his strategies for selecting visual elements and compositional arrangement then compared with data outside the book's content text and book cover design. It is indicated that the layout design of this book cover is close to the principles of visual composition modern graphic design, and considers the empathetic side of the designer towards book readers, and how comfortable it is to hold and read a book.

Modern visual displays are often interpreted as close to abstraction efforts using geometric elements, which are composed according to a mathematical system. This is visible in the findings in grammatical analysis. Bujono described [19] the relationship between illustration and literature, it works as a tools to build an impression, illustrate the content of the text, or simply just to decorate the page. The messages in the illustrations on the book cover designs are categorized by Widyatmoko [1]: clear messages, symbolic messages and messages means plural. Human sketch illustrations, at first glance, appear to be an attempt to describe social situations and events that are specific (particular), but experienced in general (universal). Likewise, with other illustrations in the book and on the back book, it appears that the presence of abstract figures of human subjects never seem to be alone, and the figures are in dynamic gestures rather than static.

The tendency of framing illustrations in square frames shows geometric abstraction which leaves empty spaces which are usually interpreted as pauses and spaces for contemplation prepared from the start by the designer [1]. However, the contents of

the book show how interaction in literature, namely through criticism, is criticized by Sapardi [20] since the criticism has tendencies to be selfless aesthetic contemplation. Criticism should be more involved in a particular goal that influences literary creation and the situations for artistic creations. This means that the black space is interpreted by 369 as a supportive functional device point of interest in the field of illustration rather than philosophical thought or aesthetic contemplation.

The use of text in small white letters, which contrasts with the black background, also shows how the content of the text in Sapardi's other books. According to Sapardi [21], large capital letters are the ones that scream for attention, while small ones show a soft sound. Perhaps, 369 wants the knowledge in the book to be practised quietly, gently, and not by screaming for attention. This colour contrast appears as a position taken to provide distinctions rather than just take it for granted. If point-of-interest is in the field of illustration and lowercase letters mean softness and gentleness, perhaps 369 is processing visual insight into a form of hope that society pays more attention, to and looking at art that is silenced, wordless, without sentences, to truly restore the reality of life.

369's persistence in maintaining systematic consistencies in layout and cover, as well as his way of expressing himself by breaking this systematicity, shows how the contents of the book are presented by the choices of visual elements and composition on the book cover. These empathic choices 369 to the reader become one of the popular keywords nowadays, which is called “Design Thinking”. This discussion can share an explanation of the author-reader temporal-spatial gaps. 369/Sapardi at that time may not have been aware of these ideas, but the choices in design were driven by other ideas which were based on other knowledge about designing book covers. Perhaps, by explaining what 369 means through his knowledge by divinatory in the hermeneutic circle, we can comprehend the gap in meaning from literature knowledge to design knowledge.

As explained in the introduction, 369/Sapardi's exploration and experimentation in designing, producing and publishing books may work as strategies to circumvent the production and publishing situation. However, by the explanation of grammatical and psychological interpretation, it can be understood regarding the use of literature knowledge. What was understood at that time and today (spatiality-temporality gap) appears to have a gap in meaning, but through the hermeneutical circle it appears to be in line as if it was normal to do and it was taken for granted.

The merging of the position of the author as book cover designer and the book cover designer as author is not just a matter of exchanging positions or thinking modes. Sapardi's strategy of changing roles and disguising in pseudonyms cannot possibly negate Sapardi's thoughts as a prominent poet, a linguist, a teacher of cultural science, and an

artist. The richness of Sapardi's thoughts formed the 369-appreciation style in designing book covers. The pseudonym is just a mode for channelling thoughts, to channel and shift the ideas in a bunch of *aksara* (scripts/words/letters) as modes, abstracted into the form of images. Perhaps, *aksara* and images are just modes of abstracting the ideas as well as a vehicle for abstract ideas to interchange the modes that are suited to the spatiality and temporality context of the society.

The channeling of thoughts in the form of *aksara* and images is as explained by Sapardi [22], that the visual form of stories and news describes how the visual structure in poetry, *pantun*, or others, is distinctive to news scripts in newspapers. Sapardi is known to be very loyal to the principles of arranging words as elements in his poetry. This means that the grammatical interpretation of modern forms in book cover designs is close to the principles held by Sapardi in processing the structure of visual forms in his poetries. The absence of relationships among the forms and switching among the modes or vehicles, since each mode has its principles and characteristics [23]. This means that each mode requires its understanding to interpret the signs in texts. By the two comprehensions on the embodiment of ideas in visuals and the modes through Sapardi's writing, it can be explained that the meaning of the book cover design *Sosiologi Sastra Pengantar Ringkas* cannot necessarily be connected to the contents of the book itself, because the modes are different, but the meaning in 369 choice to do, in designing, shows a connection to 369/Sapardi's thoughts. As a result, the interpretation of the reader-book content, and reader-book cover design is related and confirmed to be liberated from the relationship of the reader-369 or reader--Sapardi. This means that there is a text that can be untangled even though it appears as a single unit that is bound to one another, the Inter-text.

The entanglement thought of 369 - Sapardi is shown in the choice of typography, in Sapardi's terms [23] as the final form - the residue of the printed mind. The sounds that are suggested by the presence of *aksara*, and their shapes, must be received by the imagination, which is not only auditory, but the shape of the letters interacts with the space that can be seen visually and kinesthetically that surrounds them [23]. This means that the simplicity or the complexity of a visual cannot necessarily be verbalized, but it can be realized, that there are verbal sounds that accompany the visual. In the case of the study of the cover design, it can be understood how the choice was made font, illustrations, and the black space in the visual composition described in the analysis can be more understood and interpreted regarding 369/Sapardi's appreciation of situations and social phenomena surrounding literature. They functioned to describe his thoughts. Furthermore, regarding the choice of illustration, in another short interview with the same source, Sapardi liked the artist's work for expressiveness, so his subjective choices as an author-designer can be explained better than the grammatical interpretation above.

When the book cover design was re-examined using a magnifying glass, the *raster* dots were similar in illustrations and black space areas. This means that technically the black field is not formed by *special colour*, the addition of one or more special inks to gain certain colour consistency in printing techniques. This interpreted as expressive in gestures full of interaction, becomes central in the scope of its relationship with the outside world on the black edge, as black as the elements of continuous strokes on one plane of paper until they meet the level of density which becomes the elements of expressive strokes in illustrations. Perhaps, the world of literary sociology (authors-readers-publishers-critics) needs to continue to create ink as a residue of thought, in visual form, written or images, as central to its surroundings, the society.

Elements and visual composition of the book cover design in this study now showed a transtextuality relation. Gennete considered [24] transtextuality has a broader scope than intertextuality. In this case, the book cover design - the contents of the book are a transtextual relationship, by a subtype of paratextuality. Other texts outside this book that may be connected to explain psychological interpretations are the hypo/hypertextuality. Sapardi explains that cultural objects, including book cover designs, are an inter-text [24] because their elements are never single, but rather form a mixed mosaic with meanings and battles of meaning between each code acting elementary or as a whole, which its origins may or may not be known anymore.

The concept of inter-textuality which refers to the social order of relationships between texts in the specific conditions when their reading takes place [24], means that: “what appears later cancels out and determines what is mentioned first”. The book cover design is a form of artefact that appears later than the book manuscript, and vice versa, when the book is read, the book cover design becomes the first text to appear, followed by the contents of the book. This means that when 369 designs a book cover, he removes and determines the meaning of the book’s contents so that the book cover design becomes the binding link for the entire paratextuality of the book. However, when the book is read by the reader, the inter-text weave entangled and then merges with the contents of the reader’s head to form hypo/hypertextuality. Likewise, by using Schleiermacher’s hermeneutical perspective, the wholeness of the text emerges not from the design of the book cover, not from the contents of the book, not from the accompanying texts, not from the designer, nor the author. The integrity of the text emerges within the mind of the reader/interpreter.

The gaps in meaning that arise from spatiality-temporality are overcome by using Schleiermacher’s hermeneutical perspective. The printed visual artefacts, as the final perspective from the residue of thought, have a permanent nature and have existed for over a decade from the publication of the book until this study. By recent paradigm when this study was conducted, then what 369 did was a very common thing to do by many people as a result of the visual communication design democratization. However,

by the empathic and divinatory approach offered by Schleiermacher's hermeneutical perspective, the situations a decade ago can be comprehended. The exploratory tendencies in the work of designers/authors are based on the belief that the public who read would adapt and gain the opportunity to trace what is hidden by designers/authors and relive the texts in each reader's mind.

By comprehension of the intertwined 369's design work and Sapardi's thoughts, design democratization is reflected as an awareness of modes of thinking and switching roles in producing cultural artefacts. It always becomes a mode for interpreting, exploring meaning, re-interpreting, re-defining meaning, adding or pulling out meaning, and creating new meaning. The findings in this study filled Rizal and Maulana's conception of design democratization and provided a case example for Lal's statement regarding inclusivity in the design creation process. The intertwined are also reminiscent of the concept of design authorship and designer as author (*designer as author*). These two are one way to expand the design studies, as they relate to new ways and new modes of meaning-creation relation [25, 26]. Making meaning and creating means concepts, give space for innovation impulses that are no longer imprisoned or monitored using past concepts. Liberation from past concepts should also be part of the design democratization, not only as a matter of accessible tools and modes (or mediums) but also democratization in the diversity of meanings, experimentations, and explorations, while also recognizing other strands of thoughts within oneself and others.

Conclusion

Through Schleiermacher's hermeneutics perspective, it can be comprehended how *Sosiologi Sastra Pengantar Ringkas* (2013) covers design through 369 works in grammatical/technical interpretation and psychological interpretation. The gap between the designer/author and interpreter/reader can be overcome through an empathetic and divinatory approach. The switching roles and modes of thinking of the designer/author are back and forth on the design process, and then on the reader when the book is being read. From the interaction among the author, the content of the book, the author as a designer, the viewer of the book cover design, and the book reader, it can be recognized that:

1. The book contents as a mode for the authors to convey the author's thoughts and author's inner processing in producing meaning.
2. Book cover design as a representative mode for the contents of the book, is the result of the designer's recognition and designer's inner appreciation of the book's contents.
3. The book contents and the book cover design are a mode for meaning, to be re-presentation, re-experienced or re-production by the reader/interpreter.

So, the book as a cultural object, becomes a unified meanings mode, as a way for the author-designer to reproduce himself in a literary, visual modes to interact with the reader/interpreter. The book becomes cultural products and modes for social interactions through different spatiality-temporality between the author, designer and the reader. Meanings and significances can always be discussed freely or may connected to texts in the same book, or to previous texts in other books. Printed objects that have permanent characteristics can always be reinterpreted by readers in the same era or the next era using the most contemporary paradigm. Through Schleiermacher's hermeneutics perspective, the comprehension of 369 from Sapardi's writings in books and other books show that the wholeness and the unification of the texts emerges within the reader/interpreter who is willing to approach the texts with empathetically and divinatory approach. What is meant by the wholeness and the unification of the texts is the belief that the reader will adapt and then gain the opportunity to trace back what is hidden by the designer/author and relive the texts in each own mind. What is hidden through a pseudonym can be revealed, and at the same time offer new possibilities in learning about the design democratization. Design democratization is not only a matter of accessibility in production modes and equipment, but also a matter of diversity in meanings, experimentations, and explorations, while also recognizing the interweaving of thoughts within oneself and others. This is what needs to be remembered and reminded again. Perhaps, the design democratization would only end as sophisticated terminology if there is no attempt to accept the specific differences in individuals and groups.

Visual language as objects of meaning become a unified language for designers as authors, writers as designers, readers, interpreters, and learners, with the whole of their various understandings. Each of the objects of meanings may be lightly interpreted by linking the objects with other issues. This is where the hermeneutic perspective plays a distinctive role in not only understanding but also comprehending the objects of meanings reflectively, to build intersubjective dialogues in the studies or daily conversations. The comprehension of the concept of design authorship and the designer as the author can be further expanded through the use of the 369/Sapardi case study. Further study is needed regarding the other book cover designs work by 369.

Acknowledgement

Prof. Dr. Drs. I Made Gede Arimbawa, M.Sn., who provided critical discussion and supervision for this study.

Dr. Sonya Indriati Sondakh, M.Sn., who gave permission then encouraged the intention of this study by providing data, interviews, stories and knowledge about Sapardi Djoko Damono and 369.

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