Designing Participatory Based Online Media for Product Design Creative Community in Indonesia

Yanuar Herlambang[1]

[1]Product Design Program, School of Creative Industries Telkom University, Bandung, Indonesia
yanuarh@telkomuniversity.ac.id

Abstract   Creativity becomes the main issue in the field of art and design, especially in this case product design as the process of searching alternative solutions as much as possible to various problems. It takes triggers of creative work to help understand, enrich the process of daily creative thinking and its influencing factors so that it is expected to form a strong creative-practice mindset as an implementation of problem-solving.

Online media became one of the potential to be a forum to share creative experiences with wider coverage, the current container or media online communications for the creative community, especially product designers in Indonesia based participatory to actively collaborate, especially on the theme of creative practice felt still less, most of the media online communication with the theme of creativity using only one-way communication or as a showcase only, does not involve the active participation of participants, especially in the process of work.

With these considerations, it is necessary to develop an online media as a place of activity within the community to share creative thoughts by developing the potential of participatory culture as a solution to basic or daily issues, so as to enrich the creativity experience that can later be developed for the search for other solutions to the different problems that exist in the environment, because creativity is the development of the results of creativity of people who work before so that gave birth to something that has novelty benefits.

Keywords   online media, participatory, creativity, community

1. Introduction

Humans have many advantages over other beings on earth, one of which is intellect, where human beings are driven to adapt to their environment regardless of the conditions they face. The process of adaptation with this environment which then gradually build various cultures and human civilization.

Creativity is a part of human adaptation process that sees need as input and solution as output, where creativity is not always directly proportional to intellectual level, according to Ratri (2006) every individual has potential to be creative, only level and creative field are different .

Today many experts from other sciences are realizing the importance of creative thinking as a way to adapt to existing environmental conditions and as a trigger for developments in all fields that can turn stagnancy into innovation, multiple new and diverse solutions to emerging problems and so on. So it is important that the way of creative thinking or creativity is enhanced more broadly not only in the particular field of science.

Technological developments also have an impact on the culture of communicating communities, such as the growth of the internet into a participatory culture where people can share with others and interact online and can further be utilized in the process of forming something useful in the life of society.

2. Theoretical Background

Drevdahl reveals that creativity is the ability to create essays, results, or ideas previously unknown to the creator. This ability is an imaginative activity or synthesis thinking, which results in the formation of combinations and information gained from previous experiences into new, meaningful, things.

Creativity according to Hurlock reveals that a process that produces something new, whether an idea of an object in a new form or arrangement. The "process" referred to here is the emergence in the act of a new product that grows from the uniqueness of the individual on the one hand, and from the events, people and circumstances of life on the other. In a person there are factors that can support or inhibit creativity. Actualization of creativity is the result of the process of interaction between psychological factors (internal) with the environment (external). Factors that affect creativity: internal factors: gender, age, birth order, and intelligence. External factors include time, opportunity to acquire knowledge, socioeconomic status, means, and a stimulating environment.

Creativity is expressed in the form of creative products, both in the form of objects and ideas (creative ideas).

Rhodes says that there are 4 basic aspects that affect the interconnected creativity of 4P, Person-Process-Place-Product. Csikszentmihalyi categorizes creativity into two categories of little c and big c, examples of daily creativity that is the solution to the basic needs of entry into the category of little c. The characteristics of Creative Person according to J.P Guilford are: Fluency; Sensitivity; Flexibility; Originality; Redefinition; Elaboration; Tolerance of ambiguity; Commitment; Risk taking.

Stages of the creative process according to Torrance are as follows:

1) Sensing difficulties, problems, gaps in information, missing elements, something asked.

2) Making guesses, formulating hypotheses about these deficiencies.

3) Evaluating, testing these guesses and hypotheses.

4) Possibly revising, retesting them.

5) Communicating the results.

The process of creativity thinking consists of convergent and diverging, by Guilford (1967) is said to be a form of open thought, exploring the various possible answers to a problem. Described in a model of intellect structure in the form of cubes grouped into three dimensions, namely:

1) Matra operation (process), which contains five thinking processes are: cognition, memory, divergent thinking, convergent thinking, and evaluation.

2) Matra content (material), shows the various materials used include four materials, namely: figural, symbolic, sematik, and behavioral.

3) The product matra, showing certain results and processes applied in a particular material, includes six forms: units, classes, relationships, systems, transformations and implications.

Nature of Participatory (Henry Jenkins)

1) Provide ease of access to expression and mutual interest development.

2) Strong support in working and sharing creation with others.

3) Opens the opportunity for developing the concept of mentor among members.

4) Members believe their contribution will be meaningful to others.

5) Strengthen the social relationships among members, appreciate the work.

6) There is no pressure to contribute, but still provide opportunities and encouragement to contribute.

3. Result and Discussion

3.1. Indonesia creative community

Creative communities in Indonesia are more concerned about the works of 2 dimensions or multimedia as a visual communication media or as a portfolio of designers only, such as Kreavi [dot] com, IndonesiaKreatif [dot] net.

There are several creative communities such as Bandung Creative City Forum (BCCF) that focus on the dissemination of goodness values and social activities but its activities are more focused on offline forums, while its online forums have no two-way participatory circulation, just sharing activity info , so its reach is narrower.

There is no online or offline communication media in Indonesia with the main focus of creative-practice as problem-solving. The theme of creative-practice only as a complement to the mere creative article or sub theme of the online media, and even then is the work of overseas compiled creators.

Participatory-based communications media has started to develop but still with a broad theme, such as kaskus [dot] co [dot] id, which uses online media base web-communities.

There are many unique daily creations in Indonesia spread in various areas that have not been published or have been published but not collected in one place.
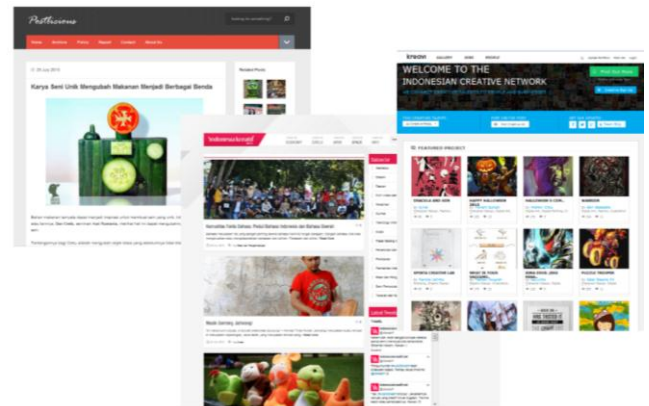

Figure 1. Indonesia creative community page

Figure 2. Others creative community page

3.2. International creative community

The use of online communication media on the basis of participatory has been developed, whether the web with the theme of science, creative, social or business, types of online media such as blogs, micro-blogs, web-communities, etc. eg wikipedia [dot] org, joomla [dot] org, wonderhowto [dot] com.

In Japan in the '90s there was a new world of art that was Chindōgu which was a publication of creativity about the unique and hilarious daily discoveries that could be catego-

rized as an unuseless invention. However, even though they have an international community, Chindōgu does not have an active online communication medium visible on their site chindogu [dot] com, their community is more active in offline forums, and their sharing only uses print media or television media.
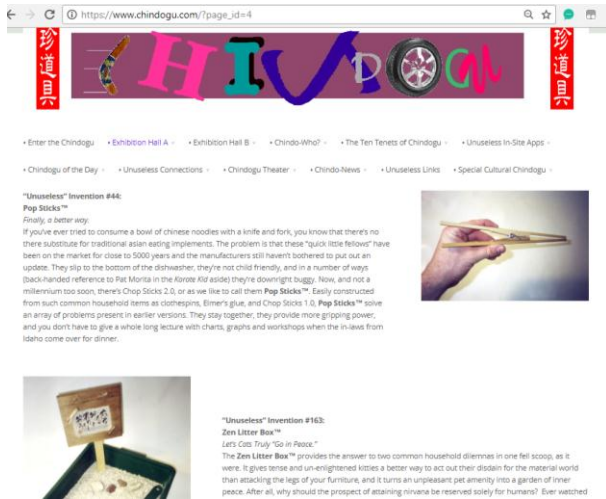

Figure 3. Creation from waste material

Creators of electronics or IT become one of the themes where the community actively generate creative works and the flow of communication or media is active and running well, either using social media such as youtube [dot] com or web-communities.Many online forums that have the theme of television fictional '90s namely MacGyver as a trigger in solving various daily problems as evidence of creative fictitious figures can also give a big impact in stimulating the community to form daily-problem-solving mindset.

Figure 4. Creation from waste material

3.3. Design ideas

The proposed design idea based on the identification of the problem and the background is designing a place of activity within the community to share creative thinking by developing the potential of participatory culture as a solution to basic or daily problems, enabling creativity experiences that can later be developed to find other solutions to the problems environment, because creativity is the development of creativity of people who worked before so that raises something that has the benefits of novelty.

3.3.1. Aims

1) As a place to communicate both online and offline for creative actors in sharpening, enriching and sharing experiences of creativity.

2) Producing new forms of creativity in the form of creative products, both in the form of objects and ideas and the formation of creative thinking and mindset creative-practice as the implementation of creative thinking.

3) Establish a stream of media, publicity and ease of access to expression and pioneering the development of common interests such as working in teams, formal or informal, to solve problems and develop knowledge

4) Provide strong support in creating, sharing with others and open opportunities for developing mentor concept among members

5) Strengthening the social relationships among members, appreciating the work and giving opportunities and encouragement to contribute.

3.3.1. The draft concept

Create online web and offline activities with the following activities:

1) Two-way interaction, providing opportunities for passive actives such as Posting and Interactive Forums.

2) Message / Discussion board on the themes of creativity

3) Sharing showcase and comments to enrich the creativity experience.

4) Challenge to encourage the competition to create and reward the process of work.

5) Pooling of works, opinions or creative thoughts.

6) Expert review of selected works.

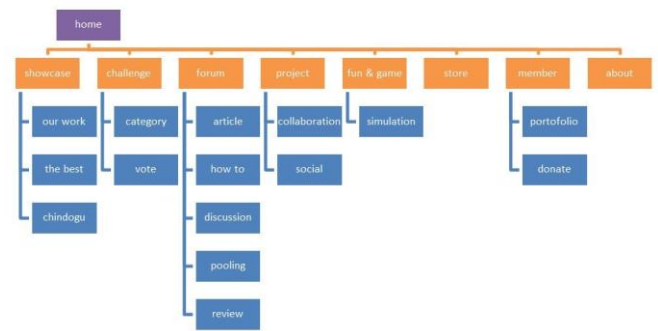7) Surgical methods of creative thinking or design.

8) Colaboration project.

Figure 5. Sitemap online media

Offline media:

1) "Kopi Darat" or routine meetup.

2) Hunting. Navigate through different regions to search for unique creations.

3) Visits to places such as schools, villages, with sharing activities, collaboration projects, challenges, reviews and so on.

4) Making publications in print media such as books.

3.3.1. Visualization

Implementation of the draft design of online communication media for the creative community using the Facebook page:

Figure 6. 'Home' display page
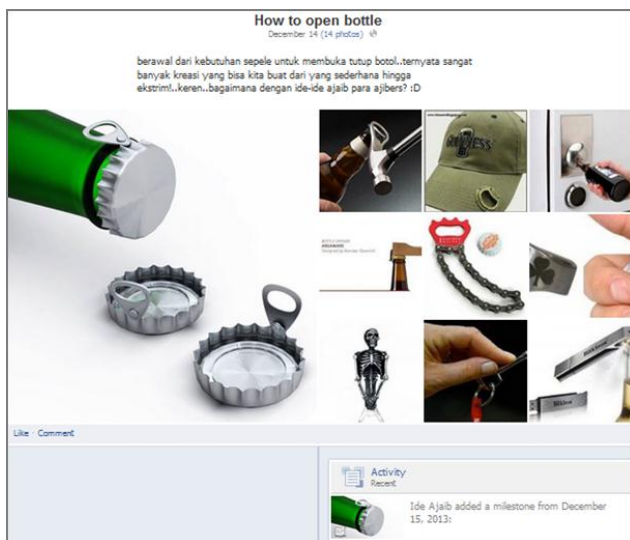

Figure 7. 'Showcase' Display page

Figure 8. 'Pooling' and 'Discussion' display page

Figure 9. 'Sharing' Display page

4. Conclusion

The development of online and internet based technology now enables people to connect with each other, communicate and share experiences with a very wide range of coverage, that fact existence is a good news for the development of creative individuals, especially the product designers, because with the online media they can share creative ideas so as to enrich each other's thoughts or interact with participatory approaches and become a vehicle for developing oneself to be more creative in finding solutions to existing problems, so it is necessary to develop a place by using online media where creative individuals or product designers can share and contribute to the everyday problems and challenges that develop today. The online media to be developed should also have other social media usage being integrated like with twit-ter [dot] com, youtube [dot] com, instagram [dot] com, the addition of games that can measure creativity such as word games to creative-practice simulation multimedia games such as MacGyver's story when encountering some problems, then making periodic print media such as magazines as publications for developed works.

REFERENCES

[1] Adi, Isbandi Rukminto. 2001. *Pemberdayaan, Pengembangan Masyarakat dan Intervensi komunitas: Pengantar pada Pemikiran dan Pendekatan Praktis*. Jakarta: Lembaga Penerbit FE-UI.

[2] Albrechtslund, A. 2008. *Online Social Networking as Participatory Surveillance*. Chicago: First Monday.

[3] Barker, Chris. 2000. *Cultural Studies, Theory and Practice*. London: Sage.

[4] Heri, P. 1998. *Pengantar Perilaku Manusia*. Jakarta : EGC.

[5] Kaufman & Beghetto. 2009. *Beyond Big and Little: The Four C Model of Creativity, Review of General Psychology.* California: American Psychological Association.

[6]   Pope, R. 2005. *Creativity : Theory, History, Practice*. New York : Routledge. ISBN 0-203-69531-3.

[7]   Pusat Bahasa, Departemen Pendidikan Nasional. 2005. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka

[8]   Ray, K.   2008. *What Is Creativity?*. Mercer Street.

[9]   Vanina Delobelle. 2008. *Corporate Community Management*. Diambil dari http://www.vaninadelobelle.com.

[10]   Wellman, Boase, & Chen. 2002. *The Networked Nature Of Community: Online And Offline*. It&Society, Volume 1, Issue 1, June, Pp. 151-165.

[11]   William Collins. 2009. *Collins English Dictionary: Complete & Unabridged 10th Edition*. William Collins Sons & Co. Ltd.