

國立臺灣藝術大學 創意產業設計研究所
博士學位論文

關於文化社區的設計——以Malangan面具為例

Design for Cultural Community
(Case study of Malangan Mask)

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(CASE STUDY OF MALANGAN MASK)

by

Erik Armayuda

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摘要

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研究題目：關於文化社區的設計——以Malangan面具為例

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林伯賢

基本上，文化是人類思想對環境的一種表現。視覺傳達設計不僅是一門可以滿足工業需求的學科，而且如果使用適當的方法，它則可以成為一種保護文化的可持續發展方式。然而，當下對文化與設計之間的相互關係的共識上，僅僅將文化作為一種設計元素，而不是一種有利於社區的方式。本研究認為，為了保護文化，應該對產品和社區兩個方面進行公平地探索。本研究通過描述性定性和定量的研究方法進行評估，將文化轉化為有效的市場價值，為當地文化社區帶來有效的經濟效益。本研究亦認為，為了探索文化並使其更為適應當今的市場細分，需要一種公平的方式來呈現當地人亦能受益的理念。因而，本研究使用MAP-S模型，該模型代表“方法指導”、“實際應用”和“技術實踐”。希望該模型能為多元的印度尼西亞文化建立更為適用的模式，為當地社區帶來公平利益，從而促進印度尼西亞創意產業的發展。本研究以Malangan面具為例，期望通過設計師（產品創意發生器）、繼承者（價值資源）和當地社區（支持勞動力）之間的合作，促使旅遊商品產品對本土社區產生積極影響。

關鍵詞：Malangan面具，文化創意產品，文化保護，轉型設計

ABSTRACT

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Basically, culture is a manifestation of human thought in response to their environment. The science of visual communication design is not only science to fulfill the needs of industry, but with the proper method, it could be a way of sustainability in preserving culture. The correlation between culture and design tends to put culture only as a design element rather than a way to uplift its community. This research argues that to preserve culture, fair exploration should be taken in both ways, of product and community. Using descriptive qualitative research with quantitative research to evaluate, this research expected to turn culture into gold mining that gives an economic impact to the local cultural community. To explore the culture and make it more adaptive to today market segmentation, a fairness method is required to embody the idea of benefiting local people. This research will use the MAP-S model which stands for “Method guidance”, “Practical Application”, and “technical Practice”. The model is expected to be a proper model to explore Indonesian culture which has a lot of various cultures to deliver a fairness benefit for the local community which in line with the growth of the creative industry in Indonesia. This study will use Malangan mask as a case study and expected to design collaboration between the designer (as the product idea generator), inheritors (value resource), and local community (supporting labor) to make tourism commodity product and give a positive impact to local.

Keywords: Malangan mask, Cultural creative product, Preserving Culture, Transformation design

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(In the name of Allah)

“Recite in the name of your Lord who created -

Created man from a clinging substance.

Recite, and your Lord is the most Generous -

Who taught by the pen -

Taught man that which he knew not.

No! [But] indeed, man transgresses

Because he sees himself self-sufficient.

Indeed, to your Lord is the return.”

Quran Surah: Al-Alaq 96 : 01-08

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'The best among you in Islam are those with the best manners, so long as they develop a sense of understanding.'

Prophet Muhammad ﷺ

CHAPTER ONE

INTRODUCTION

“Designers must educate the public that design is about strategy, not decoration.”

- David Berman -

1.1 Current Situation

Basically, culture is a manifestation of human thought in response to their environment. The responsive act of their environment condition mostly manifests in three forms of cultural product in the form of a tangible product, activity pattern, and idea of norm and belief. These kinds of cultural products could be classified as physical, behavioral, and spiritual. “The arts and other manifestations of human intellectual achievement regarded collectively” (Lin, Hsieh, Sun, Gao, 2016). Koentjaraningrat defines that culture as a "power of the mind" in the form of creativity, intention, and taste, while culture is the result of creation, intention, and taste (Koentjaraningrat. 2000). According to Liliweri, culture is the live view of a group of people in the form of behaviors, beliefs, values, and symbols they receive unconsciously that are all inherited through the process of communication from one generation to the next (Liliweri 2002). By all of those definitions, the definition can be simplified as ‘manifestation of human thought process in the response of their environment that inherited from time to time’. Ruastiti also adds that they will do their best to be responsive to the form and condition of the environment where they live in order to sustain their existence (Ruastiti 2011).

There are various types of cultural products, from tangible aspects such as artifacts, behavioral aspects involving cultural tools, to any intangible aspect as cultural norms and values. Koentjaraningrat also distinguishes three forms of culture: (1) The form of culture as a complex of ideas, values, norms, rules and so on. (2) The form of culture as a complex of activity and the patterned actions of man in society. (3) The form of culture as objects of human works (Koentjaraningrat. 2000). Among the types, products that are tangible can be a representative symbol of a particular cultural group

that usually explore as a design element. On the other side, culture as complex ideas and activities are manifest into the cultural community itself.

From the description above we know that culture is not only a form of the object used by the particular community in order to sustain their life as a response to their environmental needs, but also the idea, and most important is an activity patterned which attaches to a particular community.

The development of the times indirectly and slowly changed the lifestyle of society. These lifestyle changes also affect cultural products that most are no longer in line with market demand. Cultural products that used to be functional in its time transformed into symbolic products, where buyers of the products no longer buy because of its function, but rather because of historical and symbolic factors over the identity of a particular culture as art.

One of the cultural product which is affected by the change of time is Malangan mask from Malang city in West Java, Indonesia. By the times, the number of villages which used to make the mask reduce from 8 villages into 4 active villages now. This kind of situation shows that proper action should be taken in order to sustain the existence of the culture which not only research will use the Malangan mask as a case study to narrow down the research into practical studies and analysis using descriptive analysis method and evaluate the process with the questionnaire.

This research aims to develop a proper model and practical action in order to make the cultural product more adaptive in today market and considering to involve local for the economic impact in order to sustain the community.

1.2 Statement of Problem

Malangan mask as the case study of this research is facing the unfortunate situation caused by the time change. There is various reason behind it. One of them is the economic factor, which the existing business model is not promising for its craftsmen to stay on their profession. The condition puts cultural actors in a dilemma because the activities of preserving culture are not promising professions. When they have a noble purpose to preserve cultural, they also have to survive in an economical situation. That because the process of creating the mask takes so many days event a month depends on the size and complexity of the mask, but the process still not worth

by the price of the mask. The craftsman can only sell at limited prices and the other business person came and buy with a cheap price so he can sell at a high price. This situation makes inheritors decide to invite more people to be trained as his team, but the problem is when the trained people already master the skill, they go away from the community and decide to open their own workshop. The wage rates do not meet the minimum wage standard (Setya, Djatmika, Suharto, 2017).

While the market care on what they need, what they want, and what they desire, cultural product tend to stagnant in the feature of value, tradition, and traditional production process.

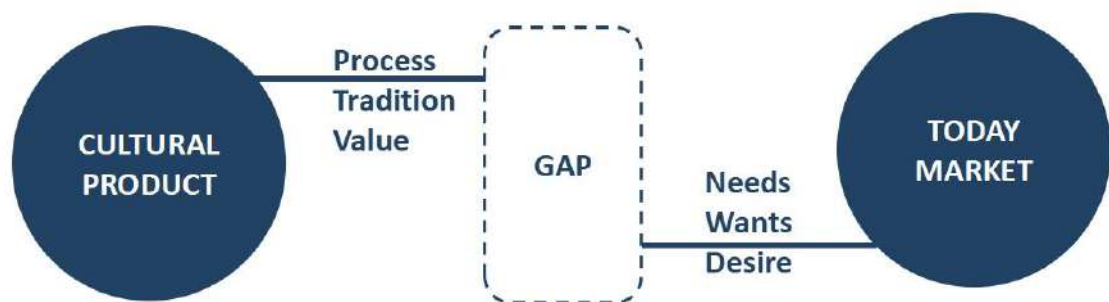


Figure 1.1. The gap between the today market and cultural product

The threat of extinction also becomes the main problem because there are no written sources that can be made at the documentation and reference in the future (Hidajat, 2018). Without the noble desire to preserve culture, the profession of the cultural actor is not an attractive professional sector for business, especially for the young generation (Armayuda, 2019).

On the other sides the correlation of design and culture in the context of the creative industry, tend to put culture only for design element as adding value to the product. The relation between inheritors, resigner, and market in some case will only put designer as the one who gets the benefit from the preserving by creating the new cultural creative product. In the context of globalization, local culture can be a source of inspiration to develop creative products.

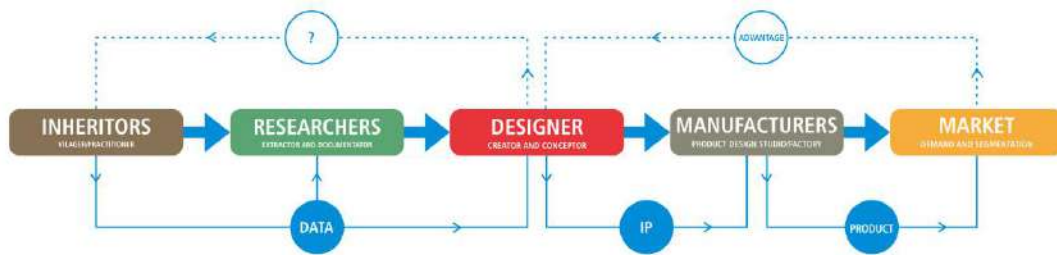


Figure 1.2. The unfair distribution of cultural product transformation

As we can see in figure 1.2, when inheritors already profit a data for the research and design material, the designer creates an idea of design product (intellectual property-IP) and puts them into the manufacturer to make the real product which later sells in the market. Unfortunately, the idea of preserving culture in this way mostly ends up when the designer already gets the benefit from product selling, while the inheritors as the source of information are still untouched with their lower economic situation.

For the alternate solution to maintain the existence of the culture it's a good way to make it more adaptive in the market, but for the sustainability, the process needs to be complete with another method, in that ways the benefit of the design process could deliver fairly in both designer and the cultural actor.

From the description above we can conclude that the problem is;

- 1) The threat of cultural extinct in Malangan mask;
 - a) Current income only depends on the mask selling and dance performance.
 - b) Lack of skilled human resources (craftsmen and dancer).
 - c) The duration of production not comparable to the results obtained.
 - d) The small income makes most craftsman switch professions .
- 2) The tend of preserving culture in design field mostly focus on the product;
 - a) Not every transformation design is a solution to preserve the mask.
 - b) The existence of culture didn't give significant impact to its community

1.3 Purpose of Research

This research argues that to preserve the culture, a fair action should be taken properly both, for the cultural product and the cultural actor/society itself. That is because the cultural product will not exist without the actor who still preserves the

culture which almost all of them are living in a lower economic situation. In that way, the purpose of this research is to

- 1) Preserving Malangan mask; by design transformation into product which more adaptive with today market.
- 2) Develop a proper design method to give economic impact to the community.

The purpose of this research could conclude as; prevent Malangan mask culture from extinction by making it more adaptive and give an economic impact to the local community.

1.4 Research Question

Pirous one of the (founding father in Indonesian graphic design) in an interview about visual communication design said “Science of visual communication design is not just designed to fulfill the needs of the industry. But able to make a lonely city into a shining city”. Preserving culture should not only mean designing new products possess visual elements of a culture that is preserved, but should carry a spirit of sustainability for the community;

- 1) How to transform Malangan mask properly without removing cultural elements?
- 2) How to involve the community in the design process?
- 3) What is the perception of the final product in general respondents based on gender, age, and region for the commodity potential?

1.5 Theoretical Framework

The research of preserving culture should be a part of the social design which is exploring the culture in a fair focus not only for its product but also to pay attention in the existence of its community as the original owner of the cultural product. So this research will also present the strong correlation between the design process and how it can be connected to the local community.

From figure 1.3 we know that there are three main actors of this research; Designer, Inheritor, and Local people. The stage of research will start by exploring the culture to make the “Idea” of the design process which could “Empower” local to help them

create a “Commodity” for the community as a business product which later can give an economic “Impact” to the community.

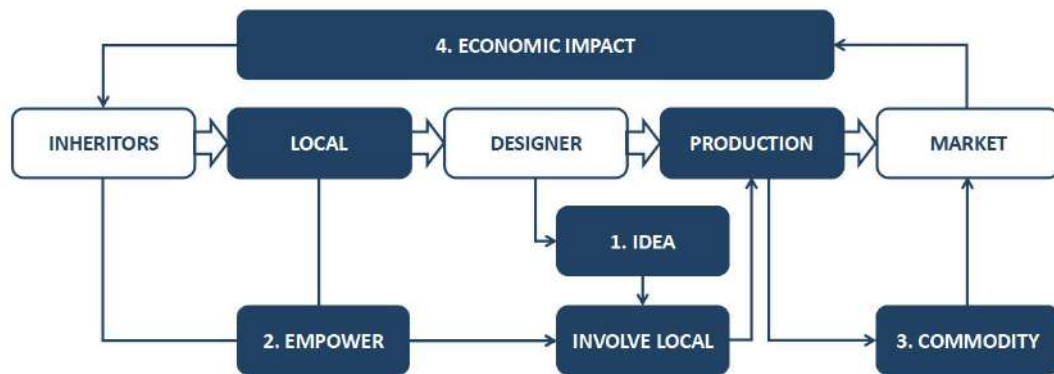


Figure 1.3. Theoretical framework

The process of the research will start by the cultural exploration that will be generated as a design idea to make the product more adaptive, but at the same time, it has to give a chance to involve local for empowerment in the production process. In that way, the product result will be a commodity for local tourism spots than expected to give an economic impact.

1.6 Hypothesis

Design must be an innovative, highly creative, cross-disciplinary tool responsive to the needs of men. It must be more research-oriented, and we must stop defiling the earth itself with poorly-designed objects and structures (Lin 2012).

My hypothesis in this research that, design could be a tool to transform culture into gold mining and gives economic impact to its community where the culture is forged, so after transformation follows the established method, the product result will have an audience preference of :

- 1) There will be no significant difference in product preference by gender.
- 2) There will be a significant difference of product perception between the age.
- 3) There will be a significant different o product perception between the region.

1.7 Significance of Research

Creative Economic Development in Indonesia systematically began with Presidential Instruction Number 6 of 2009 concerning the Development of Creative

Economy, which succeeded in formulating the 2009-2025 Indonesian Creative Economy Development Master Plan by the Ministry of Trade of the Republic of Indonesia. Echelon I level work units that handle new creative economic affairs were formed in 2011 with the establishment of the Ministry of Tourism and Creative Economy. Through Presidential Regulation Number 6 of 2015 concerning the Creative Economy Agency (*Badan Ekonomi Kreatif - Bekraf*) a new body was formed, namely the Creative Economy Agency called Bekraf (bekraf.go.id, 2019).

According to Lin, changes in consumer perception regarding innovation are also important in cultural product design. In addition, “Culture” plays an important role in the design field, and “cross cultural design” will be a key design evaluation point in the future (Lin 2007). For design strategy, cultural value-adding creates the core of value adding (Hsu, Chang, Lin, 2012).

According to the 2010 Central Bureau of Statistics census, Indonesia has more than 300 ethnic or ethnic groups, more precisely there are 1,340 ethnic groups in the country (bps.go.id 2019). Considering that culture could be a key point for design, especially in the growth of the creative industry, it assumes that there will be so many explorations in Indonesian culture in the future. Regardless whatever motivation behind, That would be an irony when we try to preserve culture by designing 'new cultural product design' (which more adaptive with today market), which will be a competitor to the original product in the market.

When the designer on that day probably get the advantage of exploring the culture and design new product, even get the money from what they did, the inheritors or local people who still preserve the culture with the traditional ways would still untouched in the lower economical condition. This research will provide a fair way in cultural preservation that could be taken in the design field, not only to use culture as the element of design but also a way to uplift the community by involving them into the process. In that ways, culture could still preserve physically and ideally with the existence of its community that already adapt to the development of times.

1.8 Limitation of Research

Koentjaraningrat distinguishes culture into three kinds; the intangible part which the form of ideas, values, norms, rules and so on, the semi-tangible part which only be

seen as an activity and the patterned actions of man in society, and tangible which manifest into the objects of human works. From the description above we know that there are three kinds of cultural manifestation in the form of an idea, activity, an object.

In the context of exploring the Malangan mask as a case study, the mask is not only stand alone for its mask, but there is a package of the culture set as an idea, activity, an object. In the context of the design for the cultural community, there are also three kinds of focus to develop the design in order to give impact for the community called 3P, Product, Play, and Place. The product represents the object of the mask, related to the process, technique, material, and anything related to the product. The Play represents the way it uses and how they relate to how the community lives. In the Malangan mask, the mask is used in the dance performance of the Malangan mask dance. For the Place, it represents the original village where the mask (cultural product) originally comes from and how it relates with the history, activity, placement of the particular spot which suppose to be explored in order to make the place into a tourist spot. .



Figure 1.4. Research limitation

Due the limited time, this research will only focus on the first P: Product which is the mask itself. Nevertheless, the information about the dance and the village will be shown only to support the information about the mask product.

1.9 Definition of Terms

Design

According to the Oxford online dictionary, the design is a plan or drawing produced to show the look and function or workings of a building, garment, or another object before it is made. Berman on his book state that, designers must educate the public that design is about strategy, not decoration. However, such attempts are repeatedly undermined by a design world hooked on competitions and awards ceremonies that celebrate creativity instead of strategy results and sustainability (Bermen, D. 2008).

Design is not just about science and arts of making something that looks beautiful (aesthetic), with good functions (useful), so as to provide an economic impact (profitable), but has an impact that goes beyond commercial matters (noble value).

Cultural Community

Culture could be a resume as a manifestation of human though collective process in the form of product, idea, and the act of a particular community. In Malangan mask, there was not only a group of Malangan mask who also preserve this culture with their own uniqueness. Once upon a time, Malangan masks were scattered in several areas in Malang, at least 8 different villages formed the mask; Dampit, Precet, Wajak, Ngajum, Jatiguwi, Senggreng, Pucangsanga, Jabung, and Kedungmonggo. With the change in time, the number of villages that preserve culture has decreased, to four villages (Pratamawati, E.W.S.D. 2016). This research will focus on one group of Kedungmonggo village. So the terms of cultural community here could be concluded that a group of people living in Kedungmonggo village, especially those who still do the activity of preserving Malangan mask.

Malangan mask

Malangan mask by definition means mask from Malang city. The name exists because the people at that time identify the mask from Malang city. There is 76 total character separate in 4 groups; Kadiri, Jenggala, Bantar angin, and the other is the group of creatures such as Giant, monster, the maid, and another supporting character. (unpublish research of armayuda 2018). The mask does not only stand for its physical

looks, but it often uses as a substitute for makeup that serves to mark certain characters in a dance performance story. Basically, the mask is used as a complement in the dance performance. A performance that involves dance, so the presentation is more dramatic than drama. Presentation of characters using dance moves and words (vowels) performed by the puppeteer. (Hidajat 2014)

1.10 Summary

Malangan masks potentially will extinct because the one who lives by doing the culture, making the mask, and perform the dance, is reduced. The profession of preserving culture is not a promising profession to fulfill the economic needs. In Indonesia especially has a potential of cultural exploration since there is a growth of the creative industry, to prevent the reckless exploration which only focuses to explore the cultural product and abandon the cultural community, a proper method should be established in order to give a fair distribution of the benefit. Because the cultural product would not come to existence without the existence of its community. So the culture will not only survive physically but also ideally. In this way, the design process expects to give sustainability to the cultural community. That is why the context of this research is designed for the cultural community.

The following chapter will provide a focused review of the literature by exploring the direction of the research. One of the content will inform about the Malangan mask, the history, the mask, and also some parts of the dance and performance. The other thing is the chapter will provide literature of design process as the theoretical basis of the further execution. Especially the design process which should be applied according to the goals of this research.

In Chapter three, there will be the design process, the application of method adaptation in the design process which also expected to give an economic impact for its community. In chapter four, there will be an evaluation of the process to assess whether the design process is working or not by providing the questionnaire design until the result of the data processing. In chapter five there will be about discussion, research finding, conclusion, and also the suggestion for further research.

CHAPTER TWO

LITERATURE REVIEW

“Science of visual communication design is not just designed to fulfill the needs of the industry.

But able to make a lonely city into a shining city”

- A.D. Pirous -

2.1 Malangan Mask

Malangan mask by definition means mask from Malang city. The name exists because the people at that time identify the mas from Malang city. The origin of the Malangan masks is still unclear. Some scholar state that malangan mask is a package from the Malangan mask dance tradition from Kediri kingdom, lead by Airlangga (Kamal 2010). The other scholar also said that the speculation that this culture from *raket* performance which once has been popular during the age of Majapahit (Hidajat 2018). At that time, the mask is used as a religious ceremonial purpose, which influences by Hinduism. Later when the Islamic culture comes, the mask has so many progression since the Islamic scholar called *Wali Songo* (nine guardians) use the mask as one of the ways to introduce Islam.



Figure 2.1 Malangan mask (source from mask collector: Yudhit)

Then at the beginning of the spread of Islam in Indonesia, the Wali Songo tried to improve the mask dance to be adapted to the rules of Islam. Among them is to change the dress code mask dance to be more polite and replace the mask dance instrument. The Guardians, especially Sunan Kalijaga are developers of tradition making Javanese masks. It was Sunan Kalijaga who was always said to be the creator of

masks for Wayang performances The first mask at the beginning of the 16th century (Soedarsono, 1997). In creating the masks Sunan Kalijaga is told that he is oriented towards the beginning of the leather dolls from the Wayang Gédhog show which brings the story of Panji. Masks and main stories on Java are one of the views of the community that can still be lived by the Javanese people (Hidajat, 2008). At the time of the colonial era, Mask Dance was almost extinct, only high officials or Dutch colonial government alone who understands about Mask Dance. In 1972 there was an article indicate that Mask has been performed in Malang Regent, and there was an artist named Candra Reni from Palawijen Village (Anderson, 1973).

The mask inherits and develops by the different communities in a different region in Malang. There was 8 village that known develop this culture, Jabung, Kedung Monggo, Glagah Dowo, Kromengan, Sengguruh /Jenggala, Senggreng, Tumpang. But not all of the village success to preserve the culture until today. Its because the demand for mask show is no longer as much as the old days. One of the village that success to preserve the culture and consistency to create and perform Malangan mask is Kedung Monggo.

2.1.1 Malangan Mask Character

There is total of 76 characters of the Malangan mask. Every character has their own stories and chapter of the dance. Generally, the character of Malangan mask can be separate as 4 groups, 3 of them is a group of kingdom; Kadiri (Sekartaji), Jenggala (Panji Asmorobangun), Bandar again (Klana sewandanu), and the other is the group of creatures like yaksa/giant, monster, the maid, and other supporting characters.

The Mask character establishes to complete the story in dance performances that tells about the Panji romance. Roman or Panji Stories is a classic literary work that is quite well known by Javanese, Indonesian and even Southeast Asian people, in addition to the Ramayana and Mahabharata stories. As a classic literary work, this story is transformed into various new works of art and culture (Manuaba et al., 2013).



Figure 2.2 All 76 Malangan mask character(source from the author)

This mask performs adapt Panji stories such as Sada Lanang Contest, Walang Sumirang, Rabine Panji (the wedding of Panji), Laire Nogo Taun (the birth of year dragon), and Jenggala Mbangun Candi (Jenggala build temple). The character's character in the Panji play is manifested in the form of carved masks. The characteristics described are the figures of Klana Sewandana, Panji Asmarabangun, Gunungsari, Bapang, Ragil Kuning, Sekartaji, and Javanese and Sabrang soldiers (Supriyanto, 1997). The value communicated from the main play is a symbolic aesthetic that distinguishes between 'Javanese' which is considered a form of Javanese behavior which is peaceful/ polite, and '*sabrang*' which is considered as a form of behaviour of people from across (*sabrang* in Indonesian), people outside of Java who always threaten people's peace Java (Hidajat, 2011).

2.1.2 Malangan Mask Dance

Wayang Topeng Malang is a performance that involves dance, so the presentation is more dramatic than drama. Presentation of characters using dance moves and words (vowels) performed by the puppeteer. (Hidajat 2014). Malangan mask exists not only because of its various characteristics, but the mask has its own story and character which is life when performing as Malangan dance. The origin story of the Malangan

mask is adapt from Mahabharata, Ramayana, and also the story of Panji and Menak, which is also spread in the west java (Kamal 2010).



Figure 2.3 Malangan mask costume

Malangan masks dance performance is a combination of dance, Theatrical, music which rich in philosophical value about human life. *Tari Grebeg Jowo* is one of them which describe the spirit (Melany 2015) warrior consist of the value of harmony, nobleness, and togetherness. The dance of Gunung Sari Mask describes a calm man to express the beauty of nature. This dance has a long duration in the performance.

The dances perform consists of 8 various stories, 1. Kediri scene, 2.Sekartaji contest, 3.Banners Majapura, 4.Jenggala build a temple, 5. Redfish Kencana scale, 6.Dancer of soul and tears, 7.The birth of Panji laras, 8.The birth of the Year Dragon. Most of the chapters always focus on the story of Panji and Sekartaji.

The performance of Malangan dance is not only for entertainment purposes. The dance also held for a ritual purpose called *Bersih Desa* that assumes as a remaining culture of Hinduism. Robby Hidajat believes that that Mask Puppet does not linearly come from the rituals. The artistic transformation has reinforced Mask Puppet by making it into a community habit (Hidaat 2018).

According to Karimoen, the structure was from the time of his father and grandfather like that, which does not change. Changes are made only to meet the needs, and even then emergency nature (Kamal 2010). From Minarto 2008 explain the structure of Malangan mas performance in Kedungmonggo, inside the all-night performance is as follows:

Table 2.1 the schedule of Malangan mask Dance

Chapter	Time	Dance
1	8:00-10:00 p.m.	Giro (ie ringing a song or instrument) for invite the audience, which begins with <i>gending Eling-eling</i> .
2	10.00-10.30 p.m.	The performance is opened with the Mask of Patih.
3	10.30-11.30 p.m.	Jejer 1 continues <i>Grebeg</i>
4	11.30-00.30 p.m.	Failing war and interlude of Bapang dance
5	00.30-01.30 a.m.	Jejer 2
6	01.30-02.30 a.m.	Formation of conflict
7	2.30-03.30 a.m.	Gunungsari Potrojoyo dance scene
8	03.30-04.00 a.m.	<i>Brubuh</i> War (wayang kulit term) and <i>Bubaran</i> (closing)

The duration tends to fill the whole night as the old time when people still have much time while no other option of entertainment option. This condition is actually no more fit with today market and tourism when people tend to value their time. The arrangement of the presentation structure of the art performance should consider some aspects, both the main and supporting aspect including the time and the product quality (Pratamawati 2016).

2.1.3 Local Community

Around the 1930s Pigeaud recorded several mask dancer associations in Java, including the mask dance in the southern Malang area; Senggreng, Jenggala, Wijiamba, and Turen (Pigeud in Hidajat 2011). At that time they always maintain the communication between each other associations. The contact was usually done in order to fulfill the mask demand at that time. The association's group which lack of mask craftsmen usually order the mask from the other associations (Hidajat 20011).

Discussing how the culture still exists especially in Kedungmonggo village cannot be separate from the role of the inheritors of the culture. This Malangan mask culture we can find in Malang city until now is because they were as inheritors do a lot of work to survive. The real challenge of its existence demands of the Malangan mask dance as one of the income is no longer as much as before. The inheritors survive by performing the Malangan mask dance in a particular event and creating the mask to

sell it in the store or by demand. On the other hand Inheritors of Malangan mask preserve the culture by teaching two things, crafts to create the mask, and dance to perform the mask. He invites and teaches local people to learn and give them sharing profit to what they have done.

The biggest challenge of preserving this culture is the efficiency of mask production. That because the process of creating the mask takes so many days event a month depends on the size and complexity of the mask, but the process still not worth by the price of the mask. The craftsman can only sell at limited prices and the other business person came and buy with a cheap price so he can sell at a high price. This situation makes inheritors decide to invite more people to be trained as his team, but the problem is when the trained people already master the skill, they go away from the community and decide to open their own workshop.



Figure 2.4 Malangan mask and involvement of local people

The condition could be worse because so many people come and search for business chance by creating their own masks without considering the grip of the original mask, which is breaking the identity and the value meaning of the original culture. From this case the exploration of this culture still a few with the small impact.

2.2 Cultural Transformation

Qualitative research methods enable the design team to develop deep empathy for people they are designing for, to question assumptions, and to inspire new solutions

(IDEO 2009). As Koentjaraningrat define culture into three main factors as; form of human works which relate with cultural product, the complex idea, value, norm, etc which relate with the way people behave according to their own norm, and activity of pattern-action in community which is relate with the community or place where they belong to live. Base on the definition in the context of Malangan mask, it could be adapt and translate as “physical object” represent of human works, “life philosophy” which relate with values and norms that bind their perspective on how to behave related with their works, and “environment” where they belong which reflect the pattern of activity in their community.

The terms of a physical object, life philosophy, and environment could be shortly called 3P; Product (physical object), Play (life philosophy), and Place (environment). Regarding the huge aspect that could be explored in this context, ideally, the research should put three steps of research focus on the exploration of three keywords, the Product (Mask), the Play (Dance), and the Place (Village). Due to the limited time, this research will only focus on the exploration of “Product” which relates to transformation through three keywords; design, technique, and function. That is why in the process of research the area will be divided as technical studies and strategic studies which only produce a suggestion for a big structure for further research.

The purpose of this research is how to Combining culture and design to make a positive impact to the local community by dividing the research into technical studies and strategic studies, so we can position culture not only as a design element but also a way to uplift the condition of the local community. In the previous chapter, one of the problems is the gap between the cultural product and the market demand which is will be bridge by design. So the cultural product will be transformed into the new cultural creative product which still represents the original culture of the Mask.

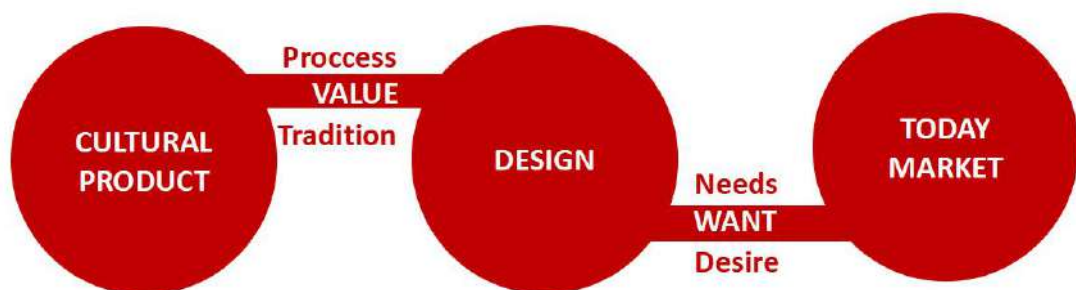


Figure 2.5 The bridge of cultural product and market

The cultural product that inherits from the ancestor is no longer relevant to the needs of people today. At one point as a part of the nation, the responsibility to preserve the culture is a part of preserving the identity of its nation. While the original cultural product tend to fulfill the needs of cultural community, the global market usually only concern about the product that they “need” (which usually for low economic class), the product that they “want” (in the middle economy class), and the product that may do not need by them, but it gives “desire” to own it. (from Rungtai Lin teaching material 2018).

There are two conventional ways to bridge the gap. Either by persuading the market to buy or use the cultural product or by doing some innovation with the product, so the product still more adaptive with the now day market condition. This paper will be the focus on discussing cultural product studies through design.

The research will be conduct by understanding a method of previous research about the cultural creative product. One of the research is conduct by Lin, P.H., Tseng, J.H., Lin, P.C. who explore the potency of Takizawa's tribe in Taiwan and create some creative product design from the culture. The model also conducts from Norman about Emotional design. The process of the research will be focus to explore cultural features and conduct design transformation model which gives an impact for cultural community in the exploration of design, technique, and material to make it more adaptive.

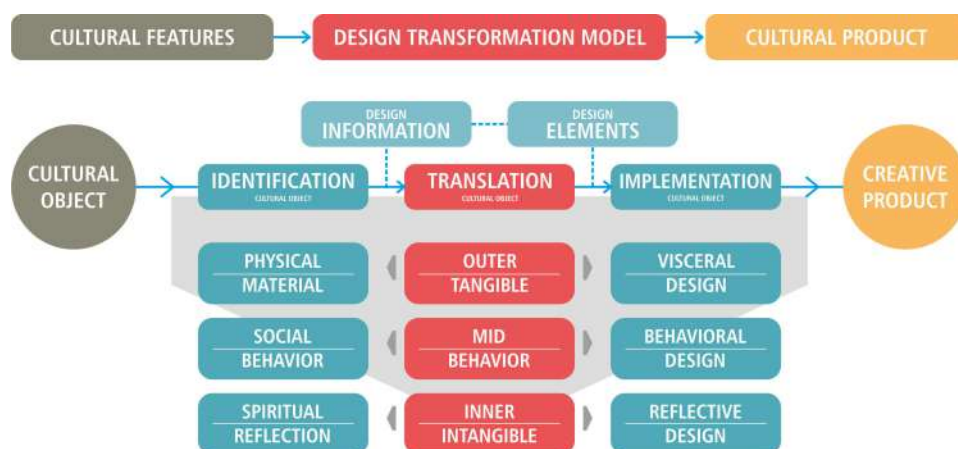


Figure 2.6. Transformation model in cultural creative product

To get a better understanding regarding cultural as an object of human work, this study will use the concept of three levels of design by Norman, in his book “Emotional Design”. Three levels of design consist of, design-visceral, behavioral and reflective. The visceral level involves direct feelings when in touch with a product, including shape, style, tactile impression, material, and weight. The behavioral level is non-conscious, including the pleasure after exercise, or the delight after a shower. The reflective level presents conscious behaviors such as pop culture or style and tastes.

The process to transform the feature of culture (in this case is Malangan mask) could be translate by following the model from “identification” the cultural feature (in physical, behavioral, or spiritual aspect) comes to “translation” it into design concept that would come to “implementation” in the product design process. The phase of identification, translation, and implementation would be easier to divide it into three phases called MAP; “Method guidance”, Practical Application”, and “Technical Practice”.

The first stages from the “Method Guidance” can start by using mind mapping to find a keyword to explore. After ‘identity’ the chosen keyword, the designer has to ‘translate’ keyword into anything related to the design process that can be ‘implement’ to create product design theoretically.

The second stage of “Practical Application” is the stages of applying the previous theoretical method into a practical case in a daily case. The process could also start with mind mapping of the daily case to ‘identify’ the practical application for the theoretic idea at previous stages than ‘translate’ into the applicable cases to ‘implement’ the idea. The same step should be applied in the third stages of “Technical Practice” to apply the idea from the previous stage into the daily case which also ‘identify’ the usage, ‘translate’ into relevant segmentation than ‘implement’ in product design.

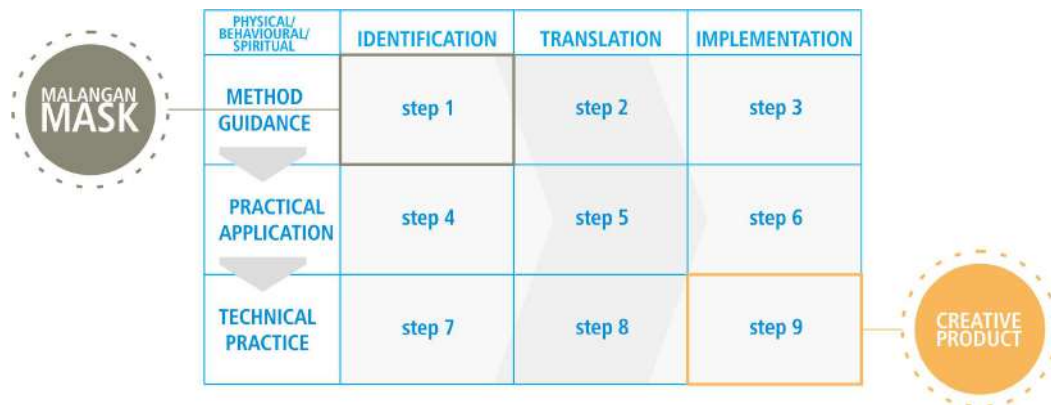


Figure 2.7 Transformation model MAP (Method, Application, and Practice)

The process of extracting the culture feature into the design idea will use this method in three levels of design by using the case study of Malangan mask Culture. As shown in figure 2.6, there will be 3 ways of exploring cultural feature, from the “physical aspect” (tangible) such as material, colour, and everything that can be seen visually, the “behavioural aspect” (behaviour) that related to the product usage, the event, or any tradition activity related to the cultural product, and the “spiritual aspect” (intangible) which is relevant to the spirit, story background, or an idea that manifest into the cultural product.

2.3 Trend of Preserving Culture by Design

The main idea of this research is to explore the culture and not only put it as a design element only but to explore it into fair action to make an impact on the community where the culture is a forge. Lin conduct a model for turning “Art” into “Business” is realized, while the process is combined with “Creativity”, “Design”, and “E-Business” to transform the aesthetic values into commerce by service innovation (Lin, 2007). Lin conduct a step to explore culture into a business model by set a scenario from Inspiration by Culture, idea to create a product, implementation in daily life with the design process, and the next step is complete the product by brand (Lin, Hsieh, Sun, Gao, 2016).

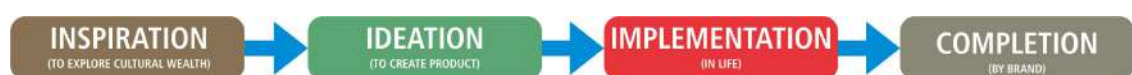


Figure 2.8 Design thinking to turn culture to business (from Rungtai Lin teaching material)

In this research, the model will complete with another keyword of monetizing to get a better understanding of the process. From all of the keyword, the focus will turn into the actor of each keyword as shown in figure 2.9. The model basically can be used to make culture more adaptive in today market by considering the idea and implement it in daily product design by a particular brand for the market.

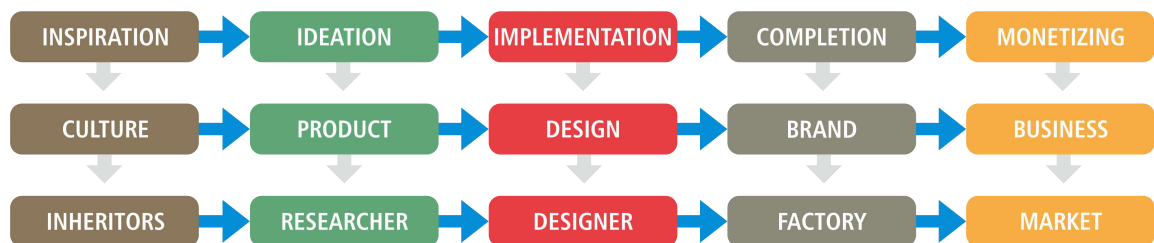


Figure 2.9 Breakdown of the process from culture into product

There are five key points of turning culture into more adaptive by business in today market are; “Inspiration from culture” as the main value of the product which later become “the process of ideation to create product” as a research step mostly doing by researcher, and designer use it as a literature review “for implementation stage in daily life” as a final product which later “complete by brand”. The final stage is the process in “business monetizing” to get the advantage.

From the figure above the focus of this research is will be on the actor behind each stage; inheritors as the cultural owner, researcher the one who collects the data from the cultural field, designer, manufacturer, and market. The figure below shows the mutual correlation and the condition of income distribution equity.

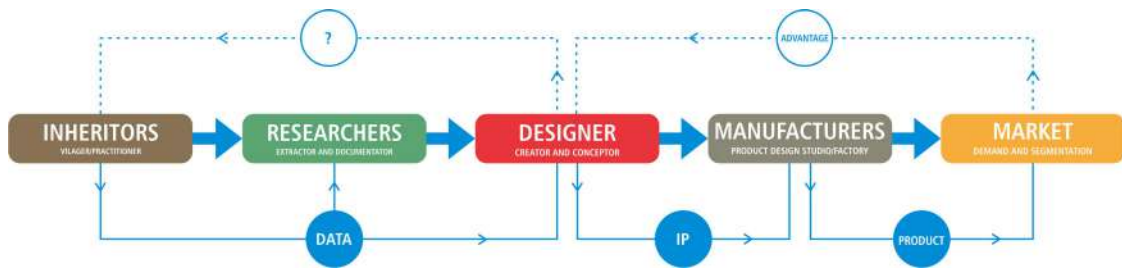


Figure 2.10 mutual correlation and income distribution

The trend of turning culture into new cultural creative products mostly gives an impact only for the designer. As shown in figure 2.10 above, the inheritors as the cultural keeper who gives valuable information in the design process have nothing change in their daily routine. When designer gets the data from direct research by visiting the local community or by documentation study from the researcher, designer gets a data to make an IP (Intellectual Property) as an idea to create a product design which later put in manufacturer to be a real product for the market. When the business process in the market gives an advantage to the designer, the inheritors still live in (mostly) low economic situations. This situation actually proves that not every design is a solution for preserving culture. Designers do need to know more about science and engineering, but without becoming scientists or engineers. We must not lose the special talents of designers to make our lives more pleasurable (Norman, 2002).

2.4 Fair Exploration in Cultural Preservation

As mention before the trends to preserve culture in the design field are tend to put culture as a visual element. this research also aims to build awareness for the designer, that design is not only a celebration of beauty, efficiency, and locality looks, but it could establish sustainability for future generations. One of the studies about creating sustainability in the context of cultural preservation is a new approach in the design model from ABCDE to FGHIJ. This model actually an argue from the ABCDE model by Rungtai Lin (2012) which is a model to turn Arts or cultural features into Business, using Creativity, Design, to put it on the E-Business.

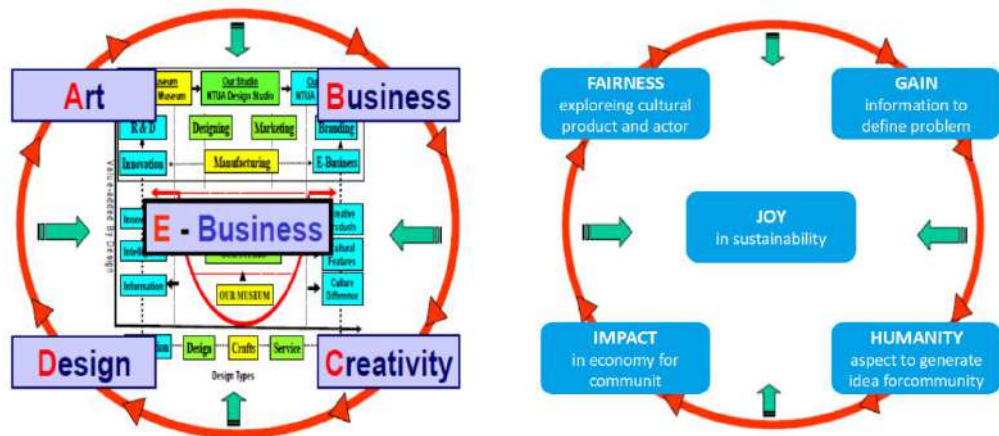


Figure 2.11 ABCDE and FGHIJ for preserving culture (Chiou, Armayuda, Gao, Lin, 2018).

The model is to explain the process of turning art or culture in order to make it adaptive with today market in business using creativity and design. In one way this model could help to preserve culture in the technical area, but still, it has nothing to do with the community. The FGHIJ model is complementary to focus on the community. So that the exploration of culture and its use in the design of creative products, but also gives a good impact on the cultural ecosystem itself with due regard to the business model of cultural actors (Chiou, Armayuda, Gao, Lin, 2018).

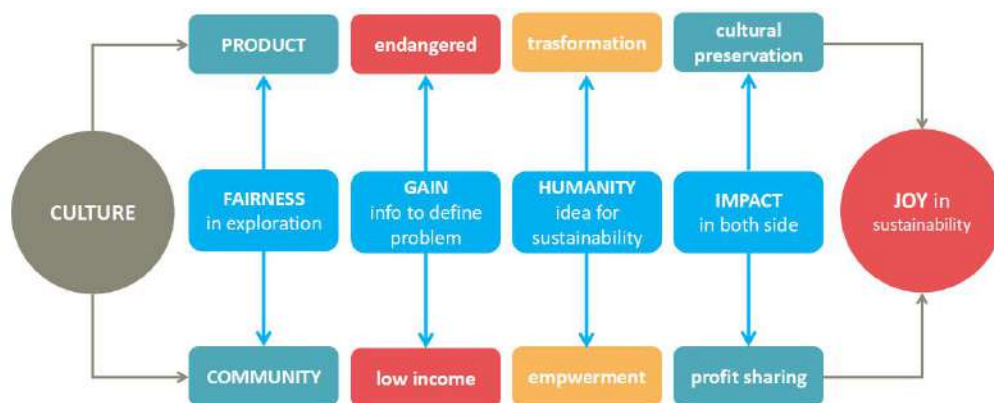


Figure 2.12 Application of FGHIJ model in cultural exploration

The model of FGHIJ in cultural exploration basically adapts from the idea of design thinking by Tim Brown and Jocelyn Wyatt which stand for Empathy, Define, Ideation, Prototype, and Test. Empathy in “Fairness” exploration in both sides, cultural product and cultural community as the keeper. “Gain” information to Define the problem. While the “Humanity” aspect is to stand for Ideation to conduct a

solution in preservation. The “Impact” aspect is the expectation of the process from Prototype research for better results in both ways. All of the processes will emerge to establish a “Joy” in sustainability that could be Test and evaluate for further research.

2.5 Design for Cultural Community

Culture should not only explore and put it into the design element, but culture has a big role more than the product itself. Koentjaraningrat already states that culture is part of three keywords, the manifestation of human thought into the idea, the activity, and the product.



Figure 2.13 the focus on exploring the culture

The tend of preserving culture in the design field is mostly focus on the cultural product only, when Kuntjaraningrat already mention that cultural product is only one aspect from the other that still include the activity which is really close with the cultural actor and also the idea which is close to the value that belongs to the culture. The description of this situation could be understood by looking into figure 12 where there is a picture of a man curving the mask. The question is which one is culture, is it the mask (1), the process of making a mask (2), the man who created all of the mask (3)? the question will give a better understanding of any other discipline to take a fair action in preserving culture.

The condition gives a wide chance for the designer to do more about the cultural community especially in the effort to preserve the cultural community in economic

case. Its time for the designer to get a bigger picture of preserving culture by putting a focus not only on the cultural product but also on the cultural actor.

Adopting the word from Pirous, this research will provide an idea that the Science of design is not just designed to fulfill the needs of the industry. But able to enlighten a cultural community. David Berman also said in his book that, designers must educate the public that design is about strategy, not decoration. However, such attempts are repeatedly undermined by a design world hooked on competitions and awards ceremonies that celebrate creativity instead of strategy results and sustainability (Berman 2008). From both ideas we know that design is not only about creating something aesthetic for good looking products, something functional for the user, or something saleable for business, but also something noble for caring to give a positive impact.



Figure 2.14 Design level for sustainability

The description above point that not every design is a solution. In some ways, the process of preserving culture by design tends to put the cultural feature in the product design element. Rather than focus on creating a new product in order to preserve culture, we should also take good care of the community so the culture will still exist both physically and ideally. That would be an irony when intention tries to preserve culture by designing 'new cultural product design' will slowly replace the original product in the market. Because the buyer prefers to buy the new attractive cultural product rather than the old fashioned one.

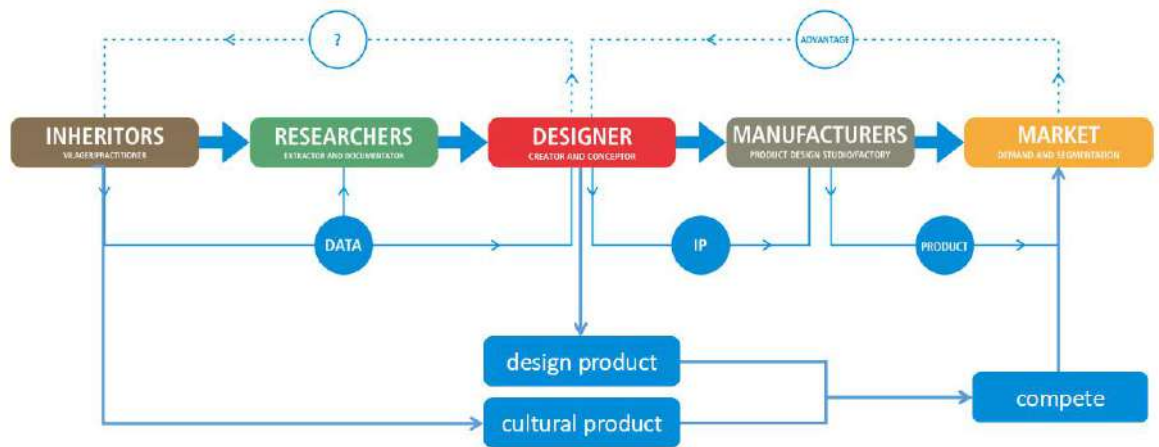


Figure 2.15 Irony in design to preserve the culture

In that way, the design process to turn Malangan mask cultural feature into new cultural creative product which more adaptive in today market will complete by social aspect that complete MAP model with ‘S’ that stand for social purpose make the model become “MAP’S” as shown in figure 2.14 below;

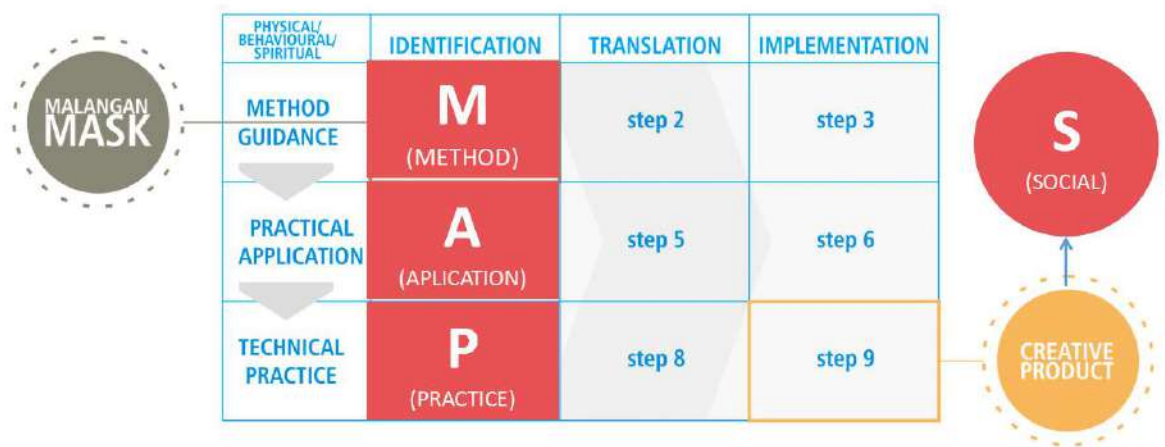


Figure 2.16 design model to transform cultural feature for the community

The keyword of “social” in the model above could be translated as the consideration in involving local communities whether in technical production processes or in strategic studies in order to preserve culture. In that ways, the process of preserving culture by design does not only create a new product acceptable by today market, but also a consideration to involve local people as an effort to make sustainability for the future generation, because culture is not about the physical form of product, but also an existence of a particular community. Furthermore, the design is

not only about to give a good looking, good using, and good selling but be able to give a good caring is also part of a design for a better society.

2.6 Summary

This research argues that not every design process is a solution to preserve culture. Furthermore to preserve culture the fair exploration between cultural products and communities should be taken in order to preserve culture physically and ideally. The research is narrowed down by using the Malangan mask as a case study to develop a model in turning the cultural product into cultural creative product design which considers the involvement of local people in order to sustain the culture using the MAP - S model.

The fairness exploration is a distinct point of this research among the other research of preserving culture by design. To preserve culture ideally the exploration should not only to transform the culture into modern creative products with a cultural feature but also take care of the community by involving them in the design process. The awareness of every designer that culture would not survive properly without the community will trigger empathy for the better design process for the cultural community. According to Papanek in his book Design for the real world, in the chapter of design responsibility express his argument about creating “How does the professional stand for this? Designers help to wield power to change, modify, eliminate or evolve totally new patterns. have we educated our clients, our sales force, the public? have the designer attempt to stand for integrity and a better way? have we tried to push forward, not only in the market place but by considering the needs of people?”

CHAPTER THREE

APPLICATION METHOD

“By nature, even when it's directed to improving things, creativity tends to be disruptive or subversive, unless it's accepted in space as a norm.”

- Jane Fulton Suri -

3.1 Application of Design Method

The transformation of the culture basically the way to make diversification of cultural product which is a chance to explore for an alternative design, technique, and material to solve the existing problem. To tie the cultural value in the transforming product, the process should involve the idea of the original product by transforming in three different levels. The design process will utilize the method of extracting cultural features by three levels of design; Physical, behavioral, and Spiritual.

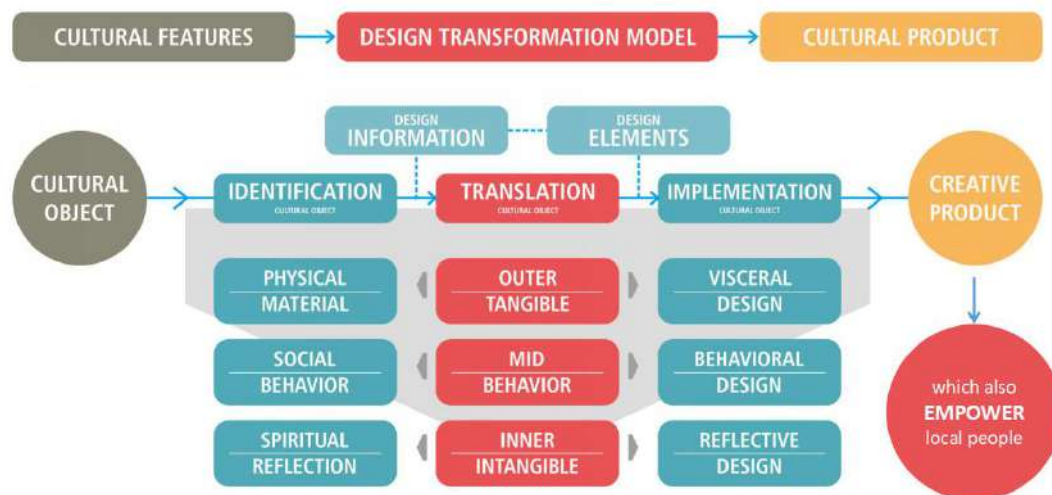


Figure 3.1 Transforming model for cultural feature

Due to the large scope of the mask which is 76 characters, this research will only choose the 5 masks as the representation of the whole process. The decision of choosing only five characters is based on the five-figure of Malangan mask which is the iconic character that mostly played in the dance performance. In that way, some audience can still recognize the mask and the difference. The five characters

that choose to represent the process is Panji Asmorobangun (as the prince from Jenggala Kingdom), Dewi Sekartaji (the prince of Kadiri Kingdom), Klana sewandanu (the prince from Sabrang Kingdom), Gunungsari (the neutral character), and the Ragil Kuning (the little sister of Panji).



Figure 3.2 Transforming model for cultural feature

Regarding the main purpose of this research is to make an adaptive product which is in line in today market, the image of the mask will redraw with the popular style of drawing as we can see in figure 3.3 below.



Figure 3.3 Transforming the visual style of the representing character.

These five-character each of them represent the different colors and personality which useful for further application. Panji Asmoro bangun represents the feature of honest, agile, wisdom, as a prince and define by green color. Sekartaji holds the feature of beauty, elegant, delicate, in the white cream color. Klana represents a strong character, arrogant, antagonist, and brave. Gungungsari represents the sacred, gentle, mature, in white color, and Ragil Kuning represents the youth value, cheerful, excited, and smart.

3.1 Physical Level of Transformation

In physical level, following previous guidance of transforming cultural feature into the concept of creative product design, the breakdown should be started by understanding the physical feature of Malangan mask. The feature of the mask is an element that can be identified by visual such as shape, color, and engraving mask.



Figure 3.2 Exploration in mask feature (Armuyuda 2013)

The idea of the Malangan mask character is distinguishing every feature in the story by craving different types of mask. In that way, the concept of product design at this level is creating product design which is visually attracting as a distinguished personality in which the element is adapted from the feature of Malangan mask Icon.

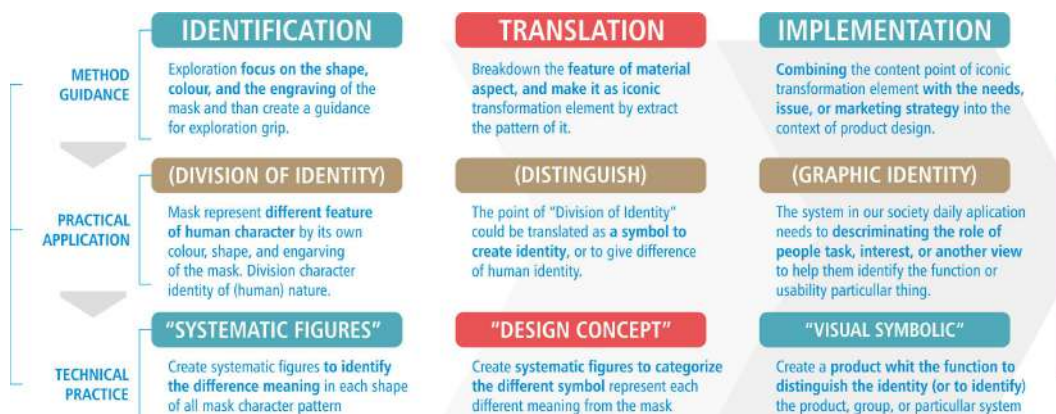


Figure 3.3. transformation form in the physical level

In the method process, the Mask will identify as the original concept, then translate into a keyword that still relevant to the implementation idea. In the practical application, the process will be started again from identify the first identification in the practical field. The keyword than extracts as “distinguish” factor which comes from the idea of distinguishing the character from each role, then formulate from the Malangan mask element as Graphic identity which still refers to Malangan mask.



Figure 3.4. Generated keyword concept in the physical level

From the phase of practical application, the idea of Malangan mask is a division of identity which translates as distinguishing identity, the designer could create guidance of graphic identity which later can be used to explore any of the element in the graphic as the element to create a symbol for new product design.

Table 3.1 brief in design execution A1

Method analyse	Applied Keyword	Practical execution	Original mask	Feature	Transform	Social empathy
Mask for figure identity	Distinguish identity	Wooden Phone case	Panji	Green	Jazzy style	Considering local in production process
			Sekartaji	White	Romantic style	
			Klana	Red	Rock style	
			Gunungsari	Cream	Trance style	
			RagilKuning	Yellow	Pop style	
		Blood type personality	Panji	B	Easy going	
			Sekartaji	A	Prepare	
			Klana	B	Easy going	
			Gunungsari	AB	Strange	
			RagilKuning	O	Energetic	
		Personal Key chain/ sticker	Panji	wise	Elegant	
			Sekartaji	beauty	Fashionable	
			Klana	arrogant	Strong	
			Gunungsari	casual	Casual	
			RagilKuning	youth	Sporty	

Note: the color used in this concept was taken from the original feature of the mask

The graphic identity could later be translated as systematic figures to categorize and differentiate identity. The technical practice is to translate as a personal identity, which in the execution phase would be a product design for distinguishing the identity of a particular group.

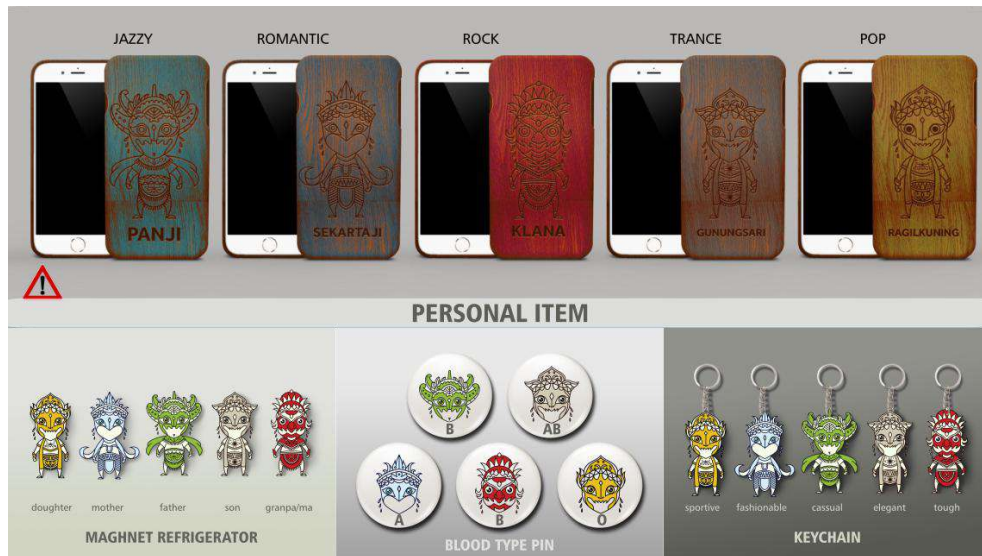


Figure 3.5. Transformation form in physical level Group A1

The idea of distinguishing item could be represented in product group A1 as; phone case, key chain, blood type pin, and sticker accessories. Which each of them represents the personality of particular segmentation that also represents by the mask. Red for strong representation on rock music and B type of blood, Green represent casual, jazzy, wise, and B blood type, white cream represent fashion, romantic as A blood type, White represent mature, elegant, and AB type blood, while yellow represents youth spirit and O type blood for sporty personality.

Table 3.2 brief in design execution A2

Method analyse	Applied Keyword	Practical execution	Original mask	Feature	Transform	Social empathy
Mask for figure identity	Distinguish identity	Package design for local food	Panji	Green	Sea weed	Considering local in production process
			Sekartaji	White	Salty	
			Klana	Red	Spicy	
			Gunungsari	Cream	Creamy	
			RagilKuning	Yellow	Cheesy	



Figure 3.6. Transformation form in physical level Group A2

The other application we can see for the local traditional food which its color already represents the flavor of each. Red represents spicy, yellow for cheesy, white for salty, green could be mint fresh, cream as sweet.

3.2 behavioral Level of Transformation

In the behavioral level, it can be related to the utility, the function of the mask one of the equipment to perform in the shape of dance perform. Hidayat and Pudjianto mention that Javanese people look for its answer through the way they perform art, one of which is Mask puppet (Wayang topeng) performance (Hidajat & Pudjiyanto 2014). The keyword of this context is to decorate the perform by equipping the performer with the mask and the other accessories. The term of decorating is related to the stuff to decorate personal appearance, which makes the transformation is related to fashion keyword which is related to any other fashion product.



Figure 3.7. The element of Malangan mask dance performance (Armayuda 2013)

The designer could relate the concept of decorating in the context of fashion that follows the same function which is to decorate the user, in that case, product design that has a similar concept with the idea is accessories. So in the implementation segment designer could develop the idea of creating fashion adaptation from Malangan mask.

Besides the product could reflect the original mask accessories, the way it present could also combine with the visual elements that represent each mask as a pattern or visual element print on the product.

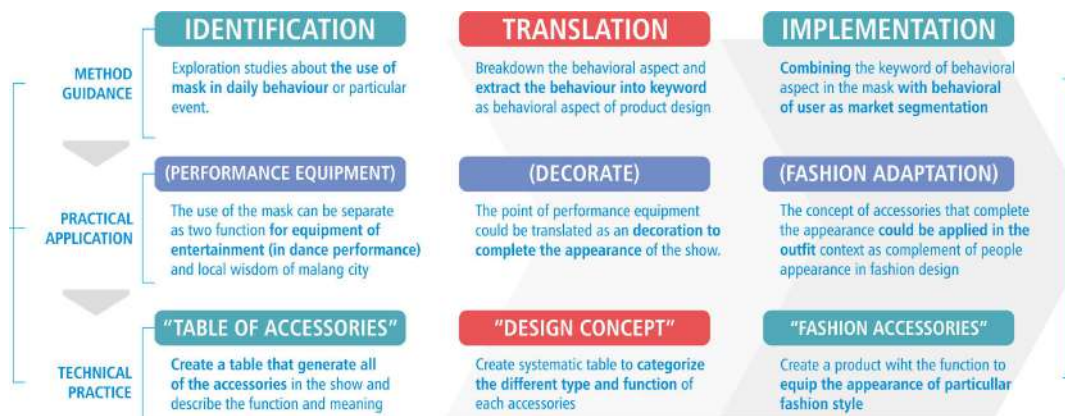


Figure 3.8. Transformation form in behavior level

The process of applying to fashion accessories adopts the element of the original Malangan mask outfit. So the market can still recognize the product by its function and the design element. In that way, the product could still hold the value of Culture, as Lin said that for design strategy, cultural value-adding creates the core of value adding (Lin 2007)..



Figure 3.9. Generated keyword in behavioral level

From the phase of practical application, the idea of product design generates from keyword decorate outfit which could be the list for any product that function is to decorate the outfit. The product choices for this is a pollution mask, watch, and phone armband to hold the phone while doing sport. This kind of product later will combine with the element of the Malangan mask that already extracts for the visual element. The representative character could still reflect in the product for personal identity choice. From the keyword of the decorating outfit, the same way could be applied by using mind mapping to define any product that can decorate the outfit, from fashion accessories into the patterned outfit. The break down of the design concept could be seen in the table below;

Table 3.3 brief in design execution B1

Method analyse	Applied Keyword	Practical execution	Original item	Feature	Transform	Social empathy
Mask for decorate face	Decorate outfit	Pollution mask	Mask	Panji	Jazzy style	Considering local in production process
				Sekartaji	Romantic style	
				Klana	Rock style	
				Gunungsari	Trance style	
				RagilKuning	Pop style	
		Tribal Watch	Decker	Panji	Easy going	
				Sekartaji	Prepare	
				Klana	Easy going	
				Gunungsari	Strange	
				RagilKuning	Energetic	
		Phone Armband	Kelat bahu	Panji	Elegant	
				Sekartaji	Fashionable	
				Klana	Strong	
				Gunungsari	Casual	
				RagilKuning	Sporty	

Note: the color used in this concept was taken from the original feature of the mask



Figure 3.10. Transformation form in physical level Group B1

The idea of translating decorate outfit based on the real accessories used in the dance performance. Watch from *poros/Decker*, mobile phone armband from *kelat bahu*, and pollution mask also inspires from the mask itself.

For the second group of product is inspire from *sampur* the scarf used as movement element in the dance, but in the new transforming product it used as the scarf accessories with the pattern motive of Malangan mask. The different motives and colors can be used based on the personality of the user. There are two kinds of scarf which can be adjusted with a particular outfit.

Table 3.4 brief in design execution B2

Method analyse	Applied Keyword	Practical execution	Original mask	Feature	Transform	Social empathy
Mask as accessories performance	Fashion product	Scarf	Panji	Green	Elegant	Consider local in production process
			Sekartaji	White	Fashionable	
			Klana	Red	Strong	
			Gunungsari	Cream	Casual	
			RagilKuning	Yellow	Sporty	

Note: the color used in this concept was taken from the original feature of the mask



Figure 3.11. Transformation form in physical level Group B2

3.3 Spiritual Level of Transformation

In the level of spiritual, the idea will be got by defining the function of the Malangan mask dance by doing mind mapping to get any keyword to expand the idea. Refer to the previous research from Hidajat in Soedarsono mention that the function of mask art performance was connected to the initiation ceremony, a ceremony that is related to the human's life cycle Or the worship of the ancestor's spirit such as Beturuk mask in Bali "Dramatari di Indonesia" (Hidajat & Pudjiyanto 2014).



Figure 3.12. Dance performance to remind and respect the ancestor

From the definition above, the keyword could translate that one of the functions of Malangan mask is to remind and respect the ancestor. By this definition, the design

process could explore the idea to implement the keyword into a product which also can be used to remind some event or moment. In the context of tourism, the idea of product design could be related to a souvenir product, which is also can be a product to remind the activity in some tourism destinations.

There are two key points to reflect the spiritual level, first is about the romantic product which reflects on the ring, and second is to remind the moment. In this design process, the product is translated into a souvenir product. That is why the product chosen in this process is a ballpoint souvenir with the mask element.



Figure 3.13. transformation form in spiritual level

After narrow the concept into a souvenir product, the designer should complete technical practice by defining the idea of souvenir into a romantic gift and a souvenir. In other work, the product is chosen to create a product that can be a gift for a particular event or moment.



Figure 3.14. Generated keyword in the spiritual level

From this phase of practical application, the generated keyword is to respect and moment that translate into the romantic gift and the souvenir. The idea of a romantic gift is to adopt the idea of the wedding ring which represents the romantic. The execution of the ring product reflect by the different of the mask will be, the mask character custom, which can be customize based on the mask that matches the personality of the user. The second ring represents Klana as the antagonist and arrogant character which translates into bottle opener that represents the character who likes to party. The next concept of the ring is the couple ring represent Panji Asmorobangun and Dewi Sekartaji as a couple. The last concept is from the youth spirit Ragil Kuning that translates into the youth activity who likes to explore and travel to compass ring..

Table 3.5 brief in design execution C1

Method analyse	Applied Keyword	Practical execution	Original feature	Feature	Transform	Social empathy
Mask to remind and respect the ancestor	Romantic Gift	Ring	Panji & Sekartaji	Couple wise & beauty	Couple ring	Considering local in production process
			Klana	arrogant	Bottle Opener	
			Gunungsari	casual	Custom ring	
			Ragil Kuning	youth	Compass travel ring	

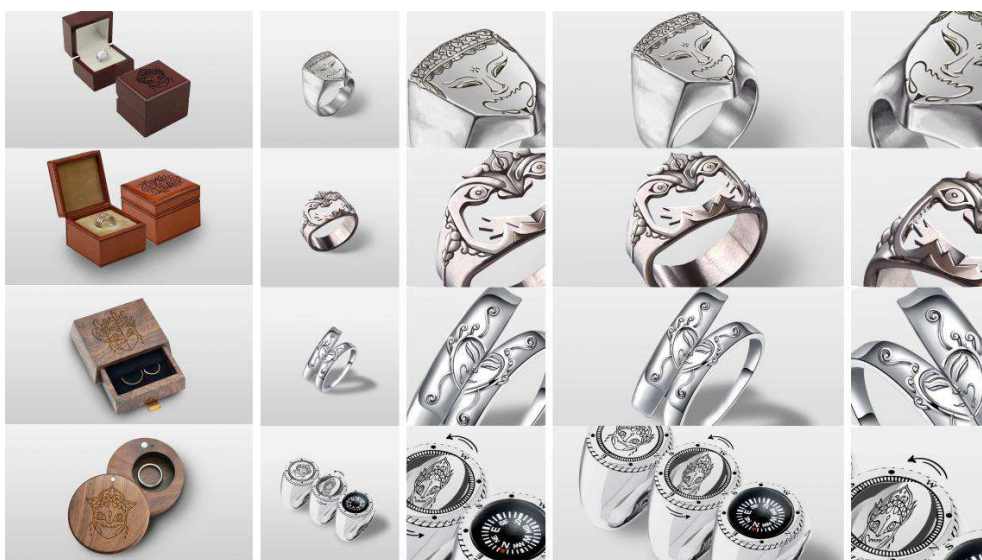


Figure 3.15. Transformation form in physical level Group C1

The second group of product transformation is adopting the concept of souvenir that can be an item to represent the reminder that the user once ever visits the village. One of the common souvenirs that are useful for daily use is a ballpoint. The ballpoint also combines with the five characteristics of the mask.

Table 3.6 brief in design execution C2

Method analyse	Applied Keyword	Practical execution	Original feature	Feature	Transform	Social empathy
Mask to remind and respect the ancestor	Romantic Gift	Ring	Panji & Sekartaji	Couple wise & beauty	Couple pen	Considering local in production process
			Klana	Antagonist	Red mark pen	
			Gunungsari	Elegant	Contract sign pen	
			Ragil Kuning	Youth spirit	Collectable pen	

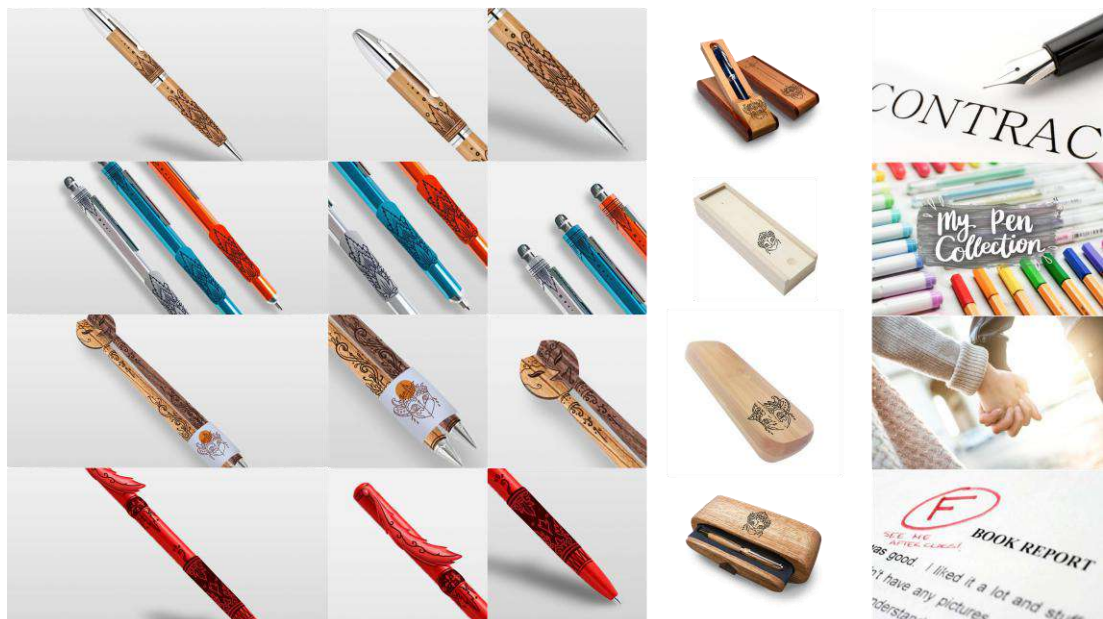


Figure 3.16. Transformation form in spiritual level Group C2

Gunungsari as the mature and character could represent the concept of formality which translates into a pen usually used in the formal situation as a contract sign pen. The Ragil Kuning represent the teenager which could be translated as a collectible pen with different color and motive. FromnPanji Asmorobangun and Dewi Sekartaji represent the couple. In those ways, the product will be a couple of pens. The last

character of Klana Sewandanu which represents the antagonist character could represent the pen which is used to give a ‘nightmare’ for the student as correction red marker pen.

3.4 Summary

From the whole process above this case studies is reflected by MAP model to transform in three levels of design, physical, behavioral, and spiritual which each of the level there is two group design execution to make a better comparison for the evaluation process. The process of designing a product that distinguishes from the other process is this method should also consider the chance of involving local in the design process.



Figure 3.17. Transformation form in all level

CHAPTER FOUR

EVALUATION METHOD

“The valid statement must be followed by information that points to the goal (what is valid for measuring), and which is valid for the subject group?”

- Azwar Saifudin -

4.1 Questionnaire design

In this research, a questionnaire was created to evaluate the whole process of the design process and to make sure that the design result fulfills the purpose of the research. The respondent was divided into the variable of gender, age, region, and background. The age variable there will be three categories. Bellow 20 year old, around 21-40 years old, and above 41 years old. For the region, there will be from Indonesia which represents local tourism segmentation, Asia, and another country that represents international tourism segmentation. All of the variables later will be shown the product and ask what their idea of it in five scale criteria. After all of the questions finally they will be asked about the most preferred product, and how much they like the product from “very like and want to buy” until “dislike”.

4.2 Instrumentation

The questionnaire was developed to evaluate three main sections of the research purpose, transformation design in three levels, the potential of local involvement, and the business potential to give an economy impact to local.

4.2.1 Group Question One

There are three points which will be the focus on the evaluation method in the design process at each level. The evaluation method will evaluate the design process, whether the idea from the design idea is to deliver successfully or not base on each level of transformation design.

The first point of the evaluation is about the design process in each level of physical, behavioral, and spiritual. There will be two questions in the form of a scaling system from 1 to 5 with the criteria of each side (lower score and high score). In the physical level, the two questions are about the transformation, is it already makes it more modern, and the second is about the assessment of whether the product brings the value of “distinguish identity” and become a typical product. In the behavioral level, the question is about whether the product has an image of fashionable and decoration as the representation of the concept “decorate outfit”. While the spiritual level the question is about romantic and luxury to represent a “romantic gift” as the design idea.

4.2.2 Group Question Two

The second point of the evaluation method is about the production process which is expected to be able to involve local people more by putting two categories. The first is about the technical process of whether the product could produce by the home industry or should in the big manufacturer. The second is about the skill to make the product whether it requires special skill or anyone can create it. In that way, the product could make sure that it potentially involves the local for the production process.

4.2.3 Group Question Three

The next group question in scale is about the business potential. This part will evaluate that the product is still representing the original mask or not, so by the audience perception the next decision can be taken, if the product doesn't represent the original mask, it means that the final product could not use as a local tourism commodity product. The other thing about this part is to make sure that the audience willing to buy the product by putting the question of how much they like it, from like and want to buy, until the dislike. This will show which product is the most preference by particular segmentation and how which product has the most potential buyer. In this group of the question also there is a question with the scaling answer about the potential of involving local people in production. In that way, the answer

except that the product is representing the original product, has a potential buyer, at the same time has the potential to involve local people as the main purpose of this research.

4.2.4 Group Question Four

The last part of the question group is about multiple choice questions which are expected to get the information which product is the most preferred by the variable of gender, age, and area as market segmentation by gender, age, and area of tourism segmentation.

Table 4.1 the question design for evaluation process

Evaluation point	Question goals	Question feature (1 to 5 scale)		expectation Tend to:
		Low score	High score	
Design Process	Physical Level	Traditional	Modern	Modern
		General	Typical	typical
	Behavioural Level	Old fashioned functional	Fashionable decorative	Fashionable decorative
		Spiritual Level	Popular Daily use	Romantic luxurious
Local involvement	Production	Manufacturer	Home made	Home made
	Feasibility	Require skill	Anyone can	Anyone can
Business Potential	Original Mask representation	Not representing	Representing	Representing
	Local empowerment	No potential to involve local	Potentially involve local	Potentially involve local
	Potential Buyer	dislike	Very like	Very like
General Preference	Most preference product	Show all of the product group and respondent asked to choose one of the most preference		-
	The reason they choos	The reason classify by the preference of function, visual, personality, ect.		visual
	How much they like it	The option will show from very like and want to buy it to do not want it.		Want to buy

4.3 Participant

the participant of this questionnaire could be divided into four groups of categories, by gender, age, region, and field background. The group of gender is expected to be a distinguishing feature of assessment of product preference by gender, so the design could evaluate which of the product are the most preference based on gender. The group of age will distinguish the preferences of the respondent based on age. In those ways, the data will show in which age the product is the most preference. While the region could present the segmentation of which product is the most preferred by local tourism or interlocal tourism opportunity. The part of field background only used to assess the production process whether the product could be done by homemade and how much skill required to produce each product.

The participant result of the studies shows that there is 142 from Indonesia, 88 from Asia (outside Indonesia), 24 from other countries (outside Asia). The distribution participant by gender could be seen as 95 male and 159 female. While the distribution by age is 35 people under 20 years old, 190 people around 21-40 years old, and 29 people above 41-year-old. Within all of the people the field background based could be seen as, 131 Arts and Design, 10 Culture and history, and 113 from the other background.

4.4 Validity

According to Walizer and Wiener Validity is the degree of compatibility between the conceptual constraints provided with the operational assistance that has been developed. They add that face validity addresses the following question: do the indicators appear to be measuring what one has defined the concept to mean, and does the operational definition reflect what is intended by the conceptual definition? They also argue that there are three essential components of construct validity: (a) the construct can be seen to be a combination of identifiable concepts; (b) the construct will in fact offer a consistent relationship with other variables to which it is assumed to be related; and (c) the construct lacks a relationship to variables to which it is assumed to be unrelated (Walizer & Wiener, 1978).

In this context of research, the three points of validity will define as the relation of the design process at each level, and the possibility of involving local people in the purpose of making the product as a tourist commodity. The construct that should be consistent in every product that each of them should look modern as a result of transformation but still representing the original mask. In these ways, the idea of transforming a product is achieved properly. The lack relationship of variables could be seen in the process of defining each level of design, each level could only focus on every two questions and nothing to do with the other two questions for the other two levels of design.

Overall The definition of validity is also very closely related to the purpose of measurement. Therefore, there is no validity that applies generally to all measurement objectives. A measuring instrument is usually only a valid measure for a specific purpose. Thus, the valid assumption as stated in "this measuring instrument is valid" is incomplete. The valid statement must be followed by information that points to the goal (what is valid for measuring), and which is valid for the subject group? (Azwar 1986).

4.5 Reliability

Reliability could be broken into Rely and Ability or can be trusted. The meaning can be trusted is how much the test results can be trusted, or how much the level of errors that arise when a test was conducted. The greater the level of error that occurs when someone is working on a test, the results obtained from the test are increasingly unreliable, the more unreliable.

Using SPSS the test of the data from the questionnaire could be seen how significant is the result define by how many percentages the error was. If the error was bellowed 0.05 percent it means the possibility of error is below 0.05 percent and if the score shows that it is bellow than 0.001 the result could be told as a very significant regarding the error score is very low.

4.6 Data Collection procedure

The data was collected by creating an online questionnaire and spread it in social media in a different region. The target of the sampling is 250 people from different

regions. The data collected will transform into coding in excel format and would be analyzed using software called SPSS (Statistical Package for the Social Science).

4.7 Data Analysis

The data will analyze by two main methods using, Independent Sampling T-Test and One Way ANOVA. An Independent Sample T-Test used to examine whether the opinion scores between items representing independent variables are significantly different or not. In this research, it could be used to exam the variable included participants socio-demographic descriptors of gender. While one-way ANOVA is used to examine whether significant differences existed within three (or more) items of independent variables. In the context of this research, it could be used to exam the variable of the region, age, and field background.

4.8 Summary

The evaluation process will use a questionnaire that design by putting some features on five scales, with the opposite feature on both sides. In that way, the data will show which is the feature that mostly chooses by the respondent on the scale. The main point of the evaluation will evaluate;

1. Design process (Physical, behavioral, Spiritual)
2. The possibility of involving local
3. The preference by gender, region, and age

Through the five-point scale, there are six questions to examine three levels of the design process for the physical, behavioral, and spiritual level that represent by two questions of each. Three additional questions were designed to evaluate their opinions about product preference. In those ways, the data will show separately by gender, age, and region to evaluate which one of the products potentially has the biggest chance to produce for the particular market segmentation. The other important thing is there will be a question scale about the preference that the product will potentially involve the local and applied by everyone in their limited condition.

From the questionnaire the respondent will define into four category by gender, age, region, and field background. The classification based on gender, region, and age are tend to obtain the information about market segmentation, while the classification

by field background will help to define the production process. Whether the product could be create by home made or manufacturer, also the skill that require in the production process.

CHAPTER FIVE

DATA ANALYSIS

“Data is the basic unit of information, which in turn is the basic unit of knowledge,
which itself is the basic unit of wisdom.”

- Syed Ahsan & Abad Shah -

5.1 Expectation Outcome

The analysis of the data will assess to see the respondent preference based on their attributes of gender, age, and region. The attribute will meet the group of the question to define the criteria that would be assessed at the beginning of the research. From the question from each group the expected outcome could be seen in figure 5.1 below;

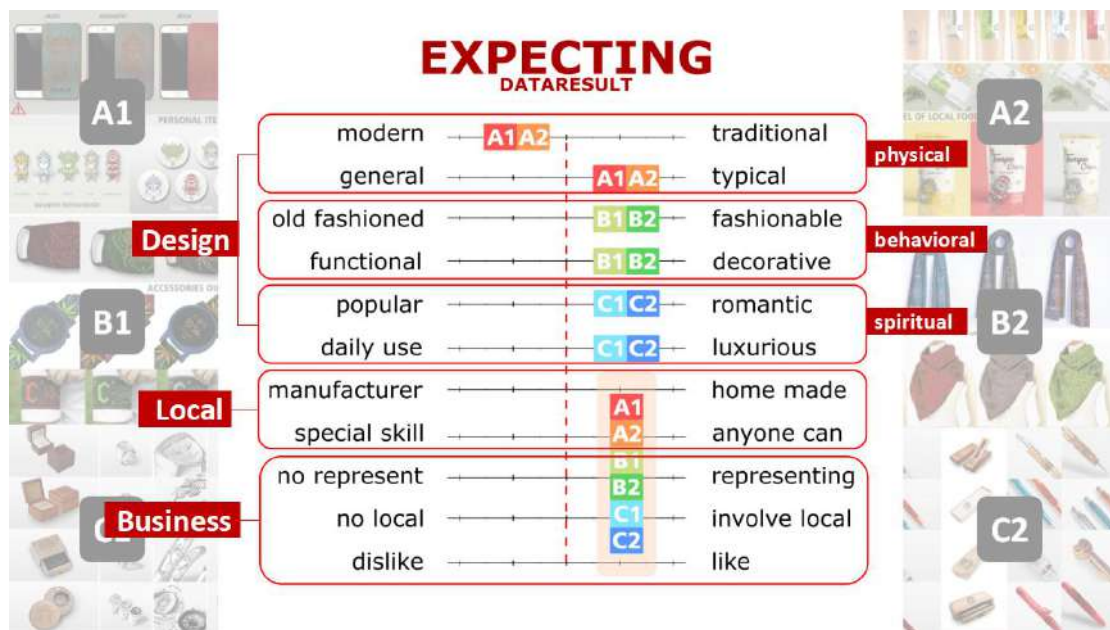


Figure 5.1 the expecting data result

From figure 5.1 above the data that expected comes from the analysis is tend to the right side of the scale. In the previous chapter its already explain that the questionnaire will show two opposites feature with a range of 5 scales. If the

respondent chose below 3 (tend to be in left side) it is mean that the preference is on the left feature, but if the respondent shows the score is above 3 means that they have a perception of the product in the right side feature which is what expected by this research. In that way, the data will analyze using SPSS with T-Test and One-way ANOVA to get the means score of each product preference by each group of gender, age, region, and field background of the respondent.

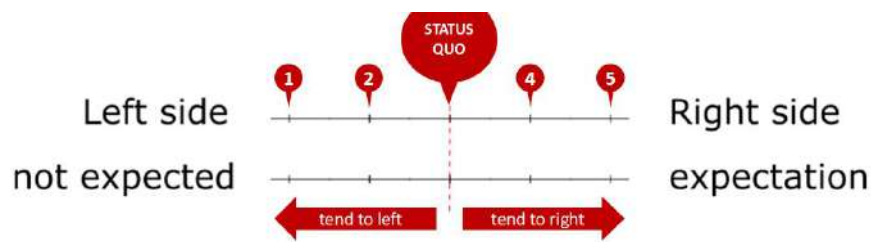


Figure 5.2 the scaling assessment

5.2. Data Result in Design Process

Before analyzing the data and use it base on the first purpose to assess the whole process of research by its group preference of gender, age, and region, here is the general outcome of the questionnaire data.

Table 5.1 General mean

Assessment section	Q	Feature	General Mean					
			A1	A2	B1	B2	C1	C2
Physical Level	Q1	Modern-Traditional	2.91	2.08	2.45	3.03	2.46	2.93
	Q2	General-Typical	3.85	3.73	3.68	3.61	4.17	3.64
behavioral Level	Q3	Old Fashion-Fashionable	3.31	3.89	3.84	3.63	3.90	3.47
	Q4	Functional-Decorative	3.63	3.34	3.06	2.26	3.79	2.74
Spiritual Level	Q5	Popular-Romantic	2.94	3.14	3.02	3.34	3.79	2.54
	Q6	Daily use-Luxurious	2.79	2.30	2.50	2.82	3.65	2.72
Local Involvement	Q7	Manufacturer-Home made	3.11	2.33	2.39	3.00	3.10	2.35
	Q8	Special Skill-Anyone can	2.39	2.94	2.81	2.91	1.94	2.75
Business Potential	Q9	Not Represent-Represent	3.97	3.60	3.75	3.56	3.92	3.65
	Q10	Dislike-Very like	4.06	3.82	3.69	3.87	3.62	3.63
	Q11	No Idea-Know a lot	3.71	3.80	3.59	3.60	3.69	3.58

From the table above it would be easier to see the distribution of preference in each level by the figure of respondent preference to show in which scale are generally

respondents express their perception for each level. The figure will help to understand properly the different and the problem finding compare with the other group product.

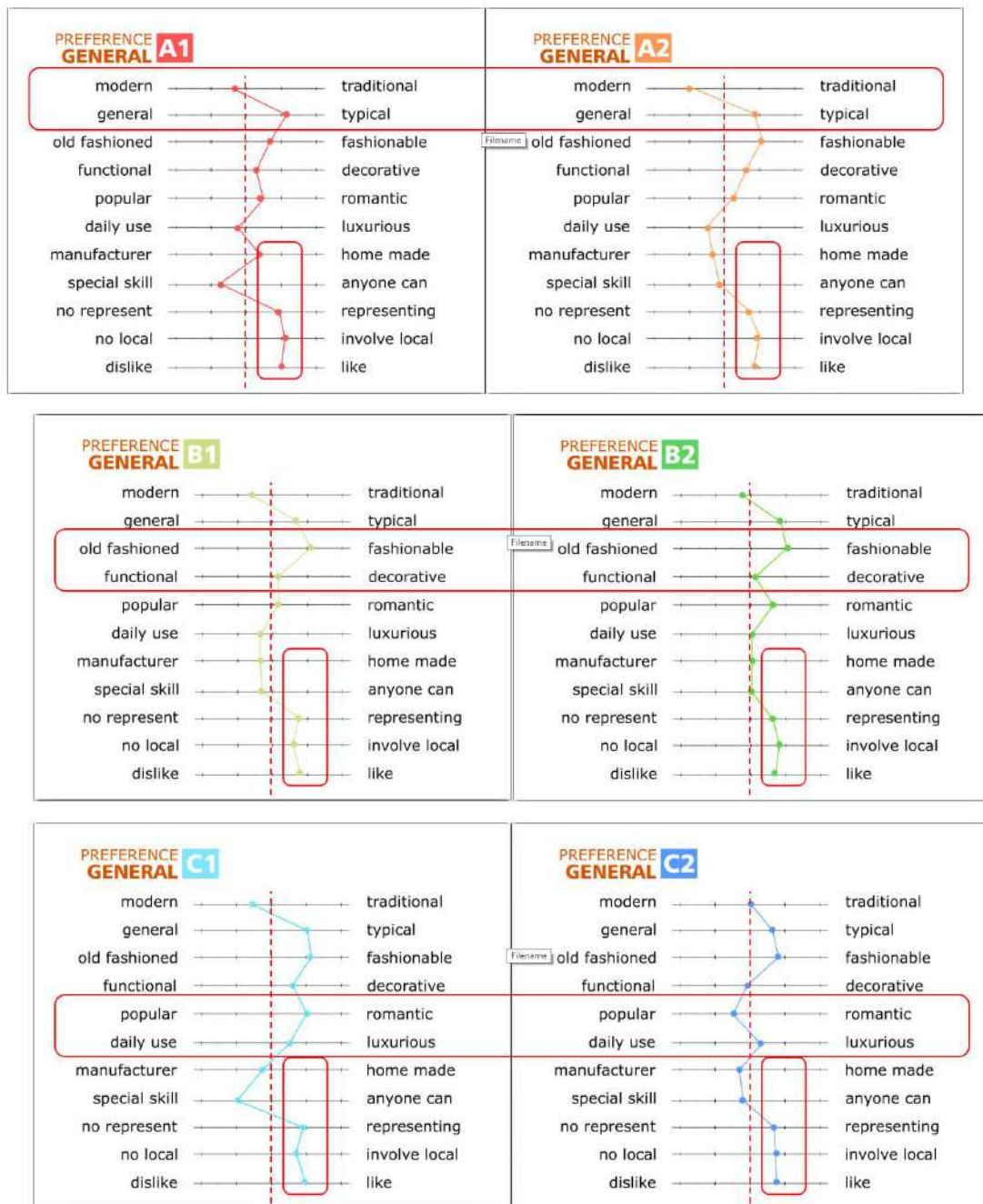


Figure 5.3 Preference of respondent perception in general

From figure 5.2 above the data can still consider fulfilling the expectation as long as it tends to pass the middle line as a neutral line from both sides. The data from the

figure mostly shows that it is according to what it expects in the physical (A1 & A2) and behavioral (B1 & B2) level of design because the preference tends to go to the right side. The other thing happens in the Spiritual level (C1 & C2) of design especially for product group C2, the preference of the respondent is already out of the line on the left side which is proof that there should be an evaluation in the design process.

5.2.1 Data Result in General Design Process

For the general look the comparison of all product group shows in the figure bellow.

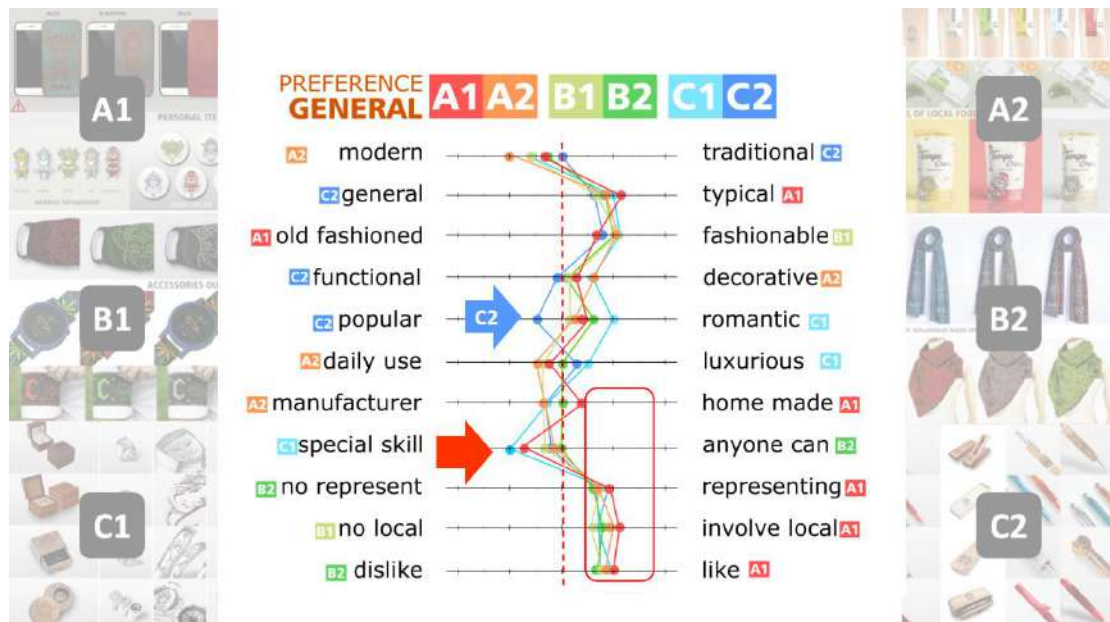


Figure 5.4 the comparison of all preference

From the figure above there are two general findings. First is product group C2 which is out of the expectation. The second finding is in involving local people. Mostly the respondent preference that all of the product group requires special skill in the production process. This also follows the preference that most products are produced in the manufacturer. Its to early to conclude information from it. In that way, the deeper analyze require to get a deep understanding of it.

5.2.1 Data Result in Physical Design Level

On the physical level, the preference tends to be modern and typical especially for product group A1 and A2. Even the preference on product group A1 really close with the middle line as a neutral line, but still count to be modern style preference.

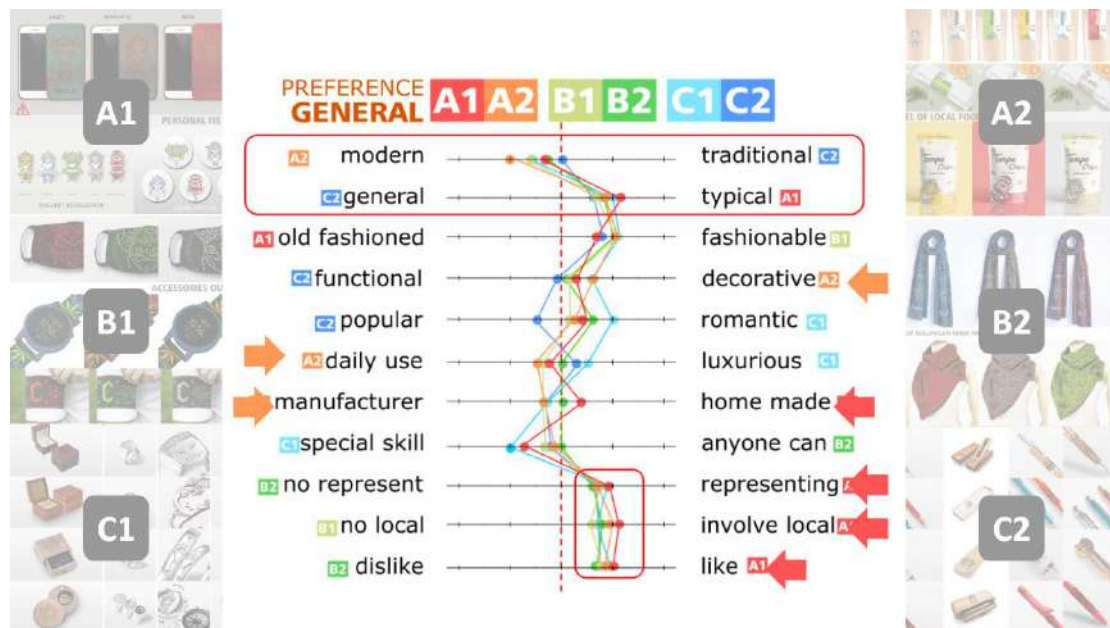


Figure 5.5 the comparison in the physical level

From the figure above the conclusion could be seen in the table below;

Table 5.2 General mean in physical level

Assessment section	Q	Feature	description		description	
			A1	description	A2	description
Physical Level	Q1	Modern-Traditional	2.91	Less fulfil	2.08	fulfil
	Q2	General-Typical	3.85	fulfil	3.73	fulfil
Local Involvement	Q7	Manufacturer-Home made	3.11	Less fulfil	2.33	Not fulfil
	Q8	Special Skill-Anyone can	2.39	Not fulfil	2.94	Not fulfil
Business Potential	Q9	Not Represent-Represent	3.97	fulfil	3.60	fulfil
	Q10	Dislike-Very like	4.06	fulfil	4.06	fulfil
	Q11	No Idea-Know a lot	3.71	fulfil	3.80	fulfil

In the design process, the evaluation shows that the process already according to the purpose. But in the local empowerment stage, the result shows that both A1 and A2 has a problem in involving local, regarding the design process requires special skill, but for A2 its also require manufacturer.

5.2.1 Data Result in Behavioral Design Level

In behavioral level, the preference tends to be fashionable and decorative which is still according to the plan. Even the mean score for B1 is 3.06 on the right side is still across the middle line as a decorative style.

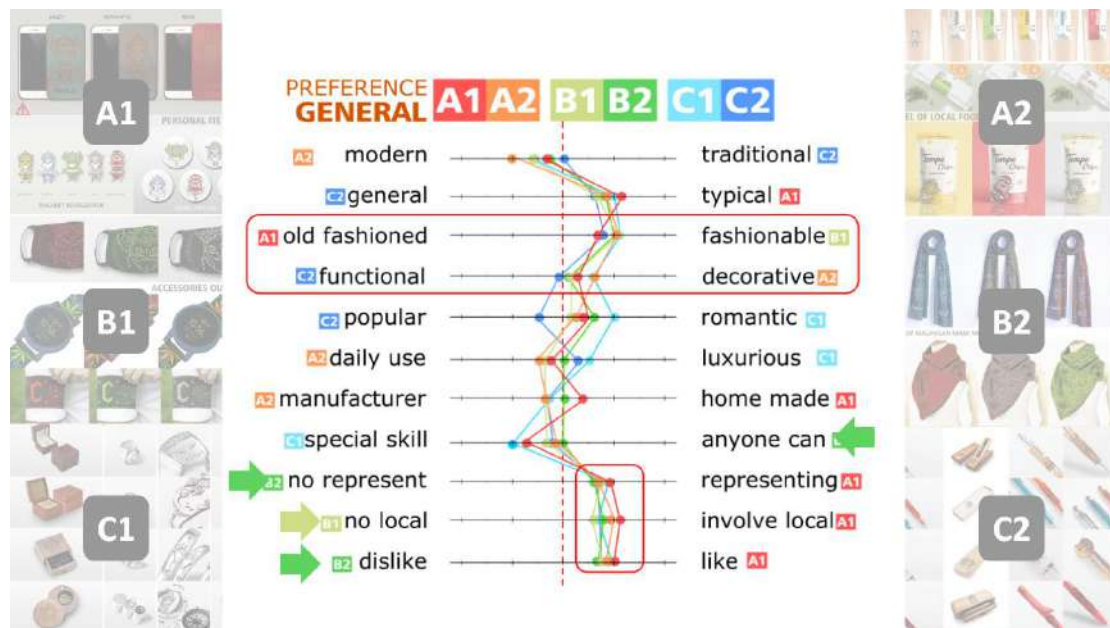


Figure 5.6 the comparison in behavioral level

From the figure above the conclusion could be seen in the table below;

Table 5.3 General mean in behavioral level

Assessment section	Q	Feature	Mean score		description	
			B1	description	B2	description
behavioral Level	Q3	Old Fashion-Fashionable	3.84	fulfil	3.63	fulfil
	Q4	Functional-Decorative	3.06	Less fulfil	2.26	Not fulfil
Local Involvement	Q7	Manufacturer-Home made	2.39	Not fulfil	3.00	Not fulfil
	Q8	Special Skill-Anyone can	2.81	Not fulfil	2.91	Not fulfil
Business Potential	Q9	Not Represent-Represent	3.75	fulfil	3.56	fulfil
	Q10	Dislike-Very like	3.69	fulfil	3.87	fulfil
	Q11	No Idea-Know a lot	3.59	fulfil	3.60	fulfil

In the design process, the evaluation shows that the process already according to the purpose. But from product group B2 there should be an evaluation because the trend tends to the left sides, either in involving local, regarding the design process requires special skill, but for B2 its shows for neutral.

5.2.1 Data Result in Spiritual Design Level

In the Spiritual level, the preference tends to be romantic except for product group C2. On the other hand, both C1 and C2 tend to be a luxurious style as the original purpose of the design intention.

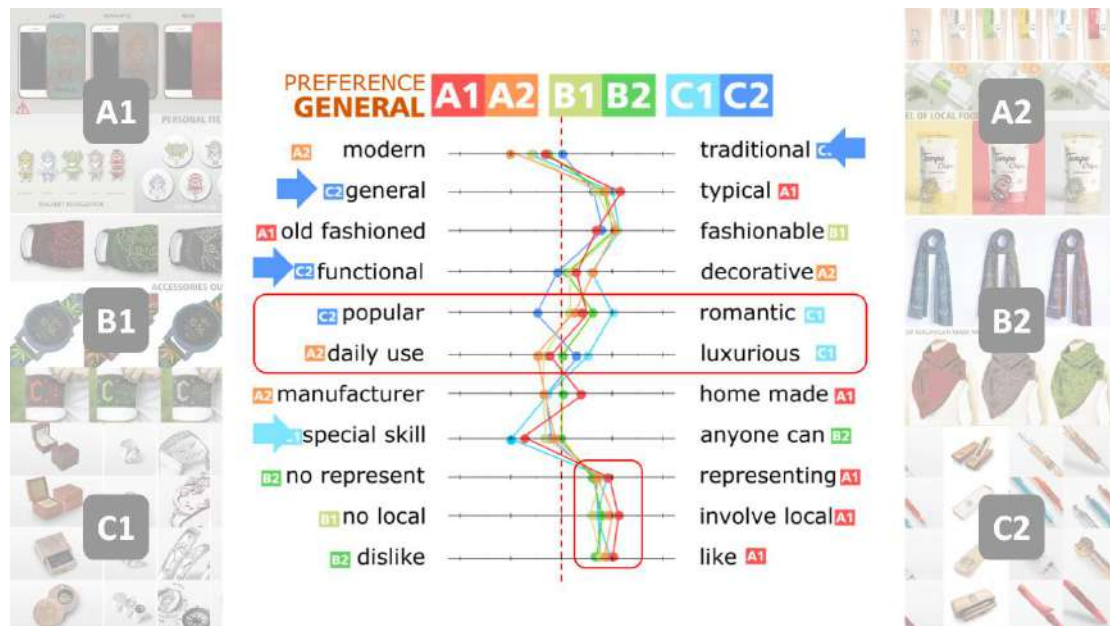


Figure 5.7 the comparison in the spiritual level

From the figure above the conclusion could be seen in the table below;

Table 5.4 General mean in the spiritual level

Assessment section	Q	Feature	Mean score		description	
			C1	description	C2	description
Spiritual Level	Q5	Popular-Romantic	3.79	fulfil	2.54	Not fulfil
	Q6	Daily use-Luxurious	3.65	Less fulfil	2.72	Not fulfil
Local Involvement	Q7	Manufacturer-Home made	3.10	fulfil	2.35	Not fulfil
	Q8	Special Skill-Anyone can	1.94	Not fulfil	2.75	Not fulfil
Business Potential	Q9	Not Represent-Represent	3.92	fulfil	3.65	fulfil
	Q10	Dislike-Very like	3.62	fulfil	3.63	fulfil
	Q11	No Idea-Know a lot	3.69	fulfil	3.58	fulfil

In the design process the evaluation shows that product group C2 there should be an evaluation because the trend tends to the left sides, either in involving local, only product group C1 are be able to produce in the home industry according to the audience.

5.3 Data Result in Empowering Local

The user of this field and background group in this research are meant to assess the preference in the stage of product evaluation in the potential of involving local people. That is why the data are shown in this chapter only the background from Arts and Design area because they are the most relevant group which could be asked about the technical production for each product.

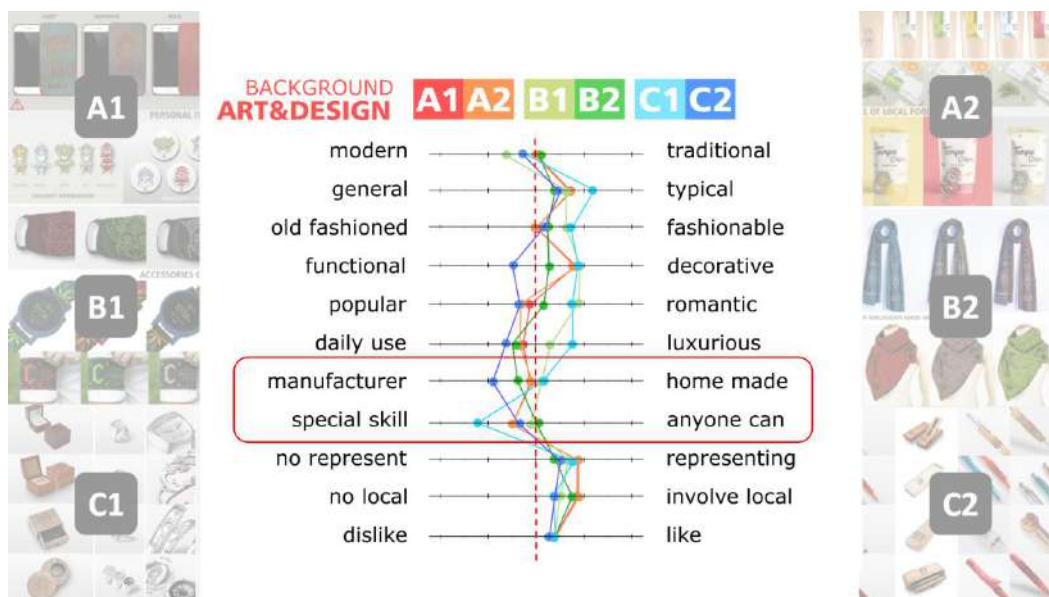


Figure 5.8 the comparison of all preference in involving local

From the mean score, the scaling figure has shown that mostly prefer that each product especially in product group C2 (ballpoint), B2 (Scarf), and A2 (Packaging design), tend to the product that requires a manufacturing process. For the technical skill area, they tend also beyond the expectation which tends to requires special skill to produce it. Especially shown by product group C1 (ring), A2 (Packaging Design), C1 (ring), and B1 (accessories).

5.4 Data Result in Business Potential

In this section, the analyze of data result is process base on the group of gender, age, and region to see the potential business of particular segmentation. From this section expected that the data could give hint for business purpose which is the most preferred product suit for particular segmentation by gender, age, and region.

5.4.1 Data Result in Business by Gender in Responds Hypothesis One

To see the preference distribution by gender, the analyze method also use with SPSS to assess using T-test for two different independent variables which are male and female.

Table 5.5 Mean score by GENDER

item	Feature preference		A1	A2	B1	B2	C1	C2
Q1	Modern-Traditional	male	2.91	2.16	2.62	3.16	2.77	3.24
		female	2.91	2.04	2.36	2.95	2.28	2.75
Q2	General-Typical	male	4.04	3.81	3.97	3.81	4.21	3.69
		female	3.74	3.69	3.51	3.49	4.14	3.60
Q3	Old Fashion-Fashionable	male	3.60	3.96	4.03	4.09	4.03	3.61
		female	3.14	3.85	3.73	3.36	3.82	3.39
Q4	Functional-Decorative	male	3.62	3.41	3.07	3.32	3.85	2.84
		female	3.63	3.30	3.04	3.22	3.75	2.67
Q5	Popular-Romantic	male	3.03	3.34	3.32	3.57	4.01	2.54
		female	2.89	3.03	2.84	3.20	3.65	2.53
Q6	Daily use-Luxurious	male	2.89	2.46	2.51	2.87	3.63	2.84
		female	2.73	2.20	2.49	2.79	3.66	2.65
Q7	Manufacturer-Home made	male	3.13	2.50	2.49	3.26	3.06	2.35
		female	3.09	2.23	2.33	2.86	3.11	2.35
Q8	Special Skill-Anyone can	male	2.42	2.86	2.67	2.94	2.03	2.80
		female	2.37	2.99	2.89	2.89	1.89	2.73
Q9	Not Represent-Represent	male	3.94	3.59	3.92	3.59	3.89	3.63
		female	3.99	3.61	3.65	3.54	3.94	3.67
Q10	Dislike-Very like	male	4.02	4.00	3.86	4.05	3.80	3.68
		female	4.08	3.72	3.59	3.77	3.52	3.61
Q11	No Idea-Know a lot	male	3.97	3.83	3.98	3.92	3.88	3.88
		female	3.55	3.78	3.36	3.42	3.58	3.40

The correlation and different is not really significant. The only emphasis of the difference is the preference in product group B2 which stands for the scarf. It is shown that in the level of behavioral level the male tends to put it as a fashionable perception, but for the female perception, it tends to old fashioned.

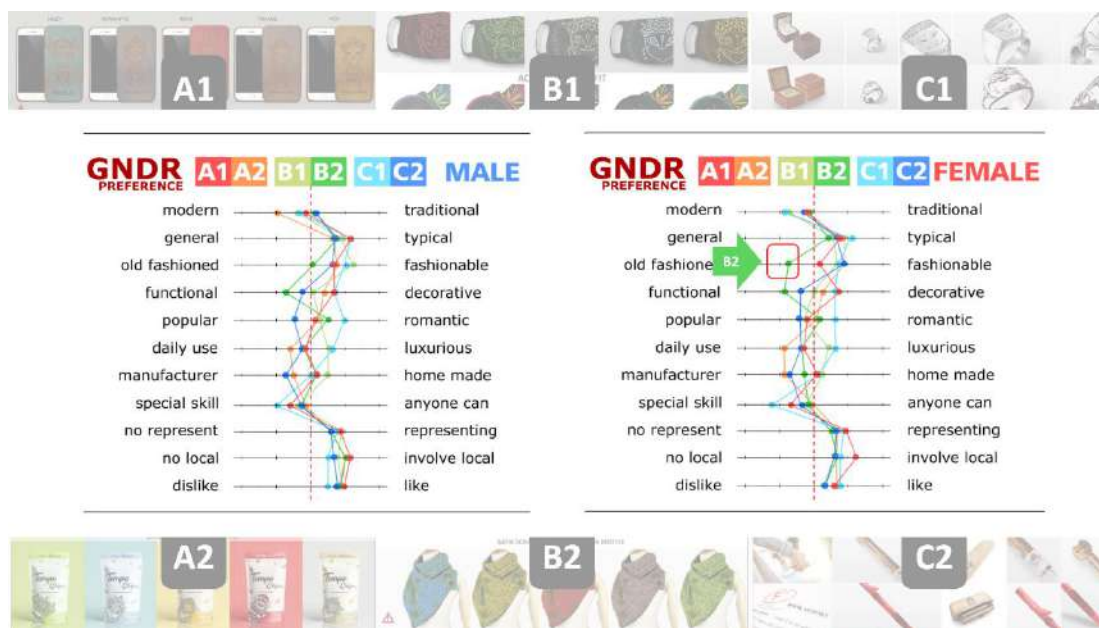


Figure 5.9 the comparison of all preference by gender

In the gender group, the preference of which product is the most preference has not really significant for each other. The significant score is (p) is 0.657 which is no less than 0.05 which also means that the error forecast is too big to be said that it has a significant difference between gender. So from the data bellow, it can be concluded that there is no significant difference between gender.

Table 5.6. Chi-square test how much they like the product by gender

item	A1	A2	A3	A4	A5	X ²	df	p
male	58 61.7%	10 10.6%	22 23.4%	3 3.2%	1 1.1%			
female	58 36.5%	29 18.2%	56 35.2%	15 9.4%	1 .6%	16.464*	4	.002
total	116 45.8%	39 15.4%	78 30.8%	18 7.1%	2 .8%			

*p<0.05

The percentage from the question of how much do you like the product with the option of 5 answers from I like it and want to buy until the last option express that the respondent does not have any interest in it. As shown by figure bellow most of all either male or female are mostly choose the preference of “like and want to buy” which could be concluded that both have the same preference as a potential buyer.



Figure 5.10 the comparison of the potential buyer by gender

Tabel 5.7. Chi-square test product preference by gender

item	P1	P2	P3	P4	P5	P6	X ²	df	p
male	10 12.3%	13 16.0%	13 16.0%	16 19.8%	18 22.2%	11 13.6%	3.277	5	.657
female	22 14.1%	38 24.4%	22 14.1%	22 14.1%	30 19.2%	22 14.1%			
total	32 13.5%	51 21.5%	35 14.8%	38 16.0%	48 20.3%	33 13.9%			

From the table above, the figure shows that the male preference tends to product group C1 which is the ring design as a product from the spiritual level of design. For the female group, the most preferred group product is the transformation in product A2 which is package design. In those ways, it can be concluded that the female group prefers A2 as the most chosen product.

Basically both male and female are potential buyers since there are no significant differences among them, but for the product preference, there is different between them which is C1 is the most preference by male and A2 for female.

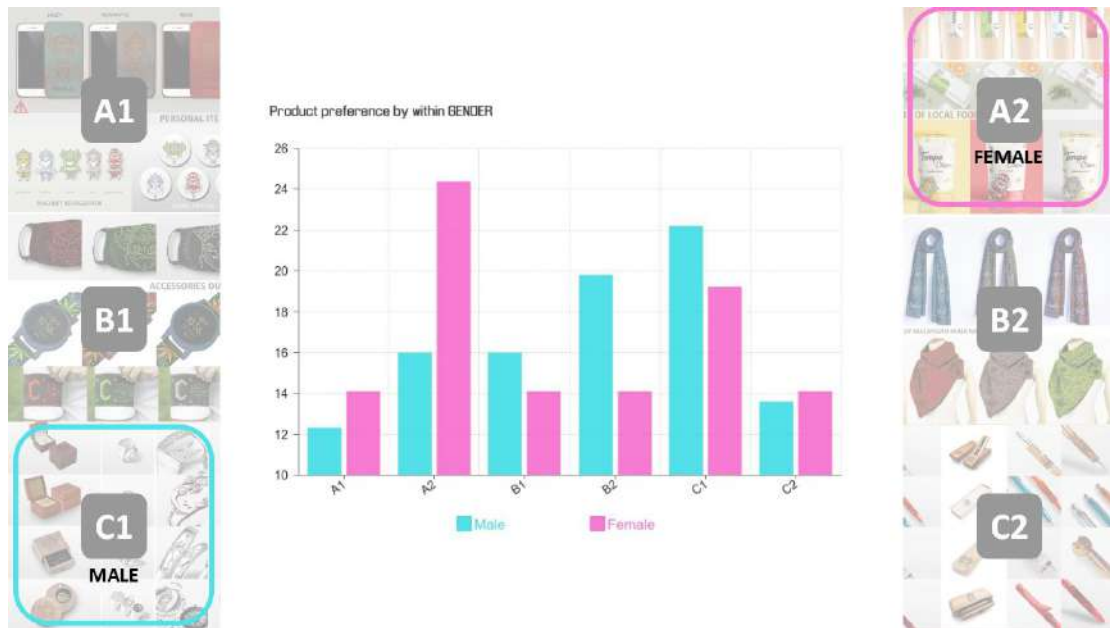


Figure 5.11 the comparison of all preference by gender

5.4.2 Data Result in Business level by Age in Responds Hypothesis Two

Before the data of the product preference differentiate by the group of age, the general perception of the age classification could be seen by putting the mean score of the preference using the same scaling figure from the previous chapter.

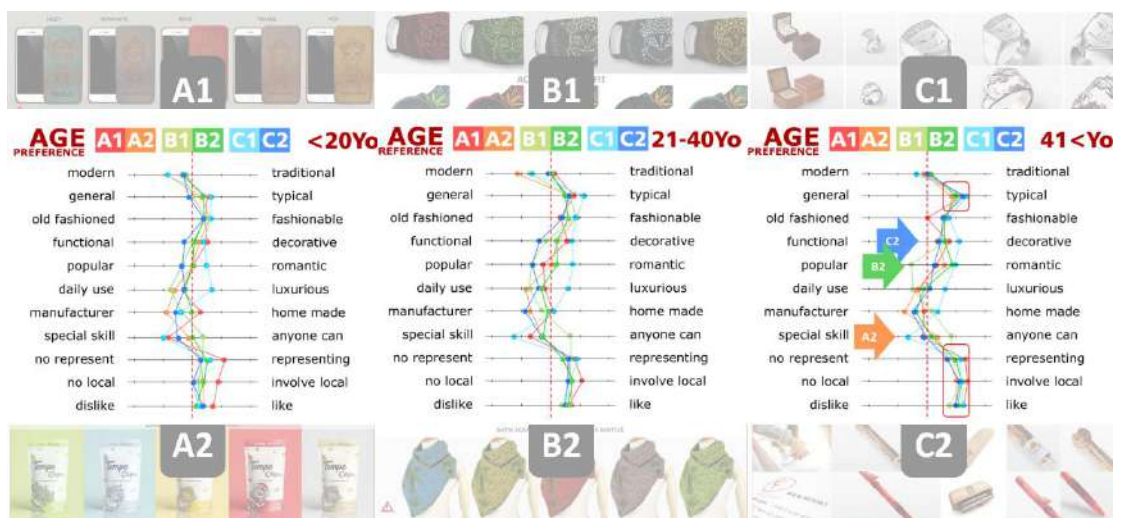


Figure 5.12 the comparison of all preference by age

While the respondent perception of the product by age defined by the age is collect by using the One-Way ANOVA test to see whether the differentiation of the age has a significant difference for the product preference. The table below shows that there is no significant difference between the age of the potential buyer which all of them are choose the answer to “like and want to buy” the product.

Table 5.8. Chi-square test for how much they like product preference by age

item	A1	A2	A3	A4	A5	X ²	df	p
<20	16 45.7%	2 5.7%	13 37.1%	4 11.4%	0 .0%	10.613	8	.225
20-40	82 43.4%	31 16.4%	60 31.7%	14 7.4%	2 1.1%			
41<	18 62.1%	6 20.7%	5 17.2%	0 .0%	0 .0%			
total	116 45.8%	39 15.4%	78 30.8%	18 7.1%	2 .8%			

From the table above the data could be present in the pie chart below which mostly choose the answer of “like and want to buy”, means that there is no particular focus segmentation of the product.

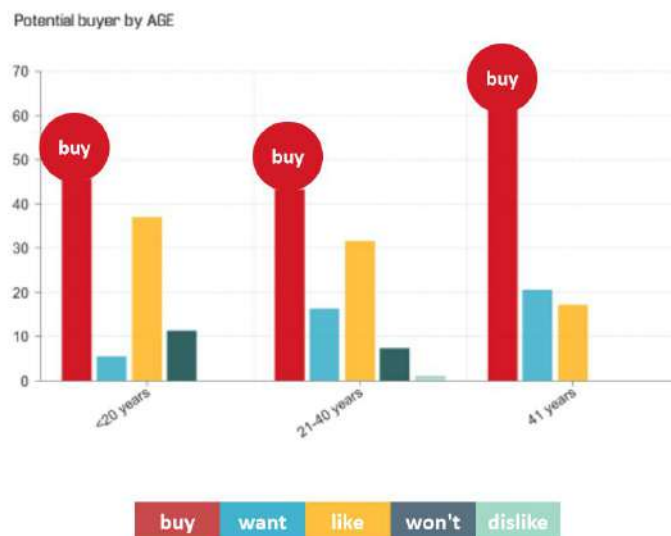


Figure 5.13 the comparison of all preference by age

The fact that all of the age has potential market segmentation, the next thing is to define which product is the most preferred by each group of age. From the table below it can be seen that it is significantly different between the age signed by the

significant score is 0.013 which is below 0.05 which is mean that the preference of the product by age has a significant difference.

Table 5.9. Chi-square test product preference by age

item	P1	P2	P3	P4	P5	P6	X ²	df	p
<20	4 11.4%	8 22.9%	2 5.7%	10 28.6%	4 11.4%	7 20.0%	22.432*	10	.013
20-40	27 15.2%	41 23.0%	26 14.6%	26 14.6%	34 19.1%	24 13.5%			
41<	1 4.2%	2 8.3%	7 29.2%	2 8.3%	10 41.7%	2 8.3%			
total	32 13.5%	51 21.5%	35 14.8%	38 16.0%	48 20.3%	33 13.9%			

*p<0.05

As shown by the table above, the graphic is made to see which product is the most preferred by each group of age. From the table above it shows that there is a significant difference in product preference base on age.

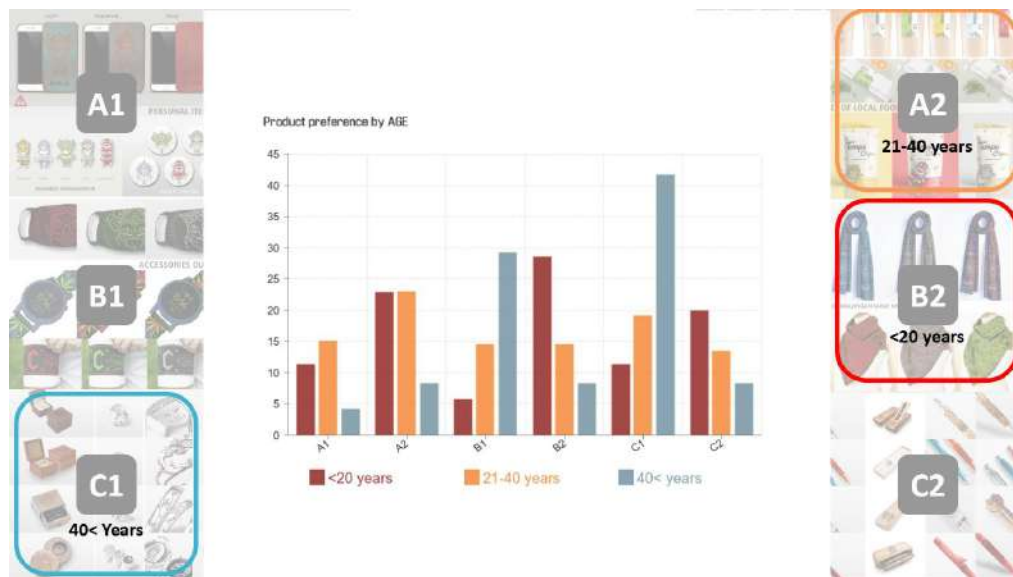


Figure 5.14 the comparison of all preference by age

The preference for the age below 20 years old tends to product group B2, while the age from 21 - 40 years old prefers the product group C1 which is the ring as a popular product among them. For the age above 41 years old, they prefer product group C1 as the most popular among them which is the Malangan mask ring.

5.4.3 Data Result in Business level by Region in Responds Hypothesis Three

In the group of preference base on the region also using a general mean to define the difference between the region as the plan for potential market based on local and international tourism segmentation.



Figure 5.15 the comparison of all preference by region

To see whether there is a signature based on the region in this research will also use One Way ANOVA. The table bellow shows that there is a potentially a buyer from the region of Indonesia and Asia, but not from the other country. In that way, the preference of the respondent has a significant difference shown by the score.

Table 5.10. Chi-square test for how much they like product preference by region

item	A1	A2	A3	A4	A5	X ²	df	p
Indo	88 62.4%	16 11.3%	36 25.5%	1 .7%	0 .0%	56.295***	8	.000
Asia	25 28.4%	14 15.9%	35 39.8%	12 13.6%	2 2.3%			
Other	3 12.5%	9 37.5%	7 29.2%	5 20.8%	0 .0%			
total	116 45.8%	39 15.4%	78 30.8%	18 7.1%	2 .8%			

***p<0.001

The table shows that only region Indonesia and Asia have the most preference to buy the product when the other country only wants it but does not have any willing to spend the money on the product.

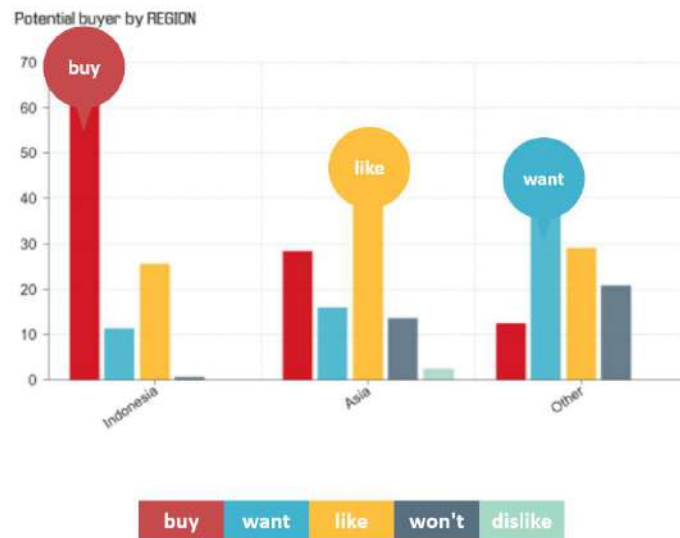


Figure 5.16 the potential buyer in Asia by region

From the figure above, there is information that the potential market segmentation only suit for Indonesia and Asia which is still as an Asian region. The next step is to define which is the most preferred product by the region.

Table 5.11 Chi-square test product preference by region

item	P1	P2	P3	P4	P5	P6	X ²	df	p
Indo	22	20	23	23	26	14	17.974	10	.055
	17.2%	15.6%	18.0%	18.0%	20.3%	10.9%			
Asia	7	26	8	9	20	15			
	8.2%	30.6%	9.4%	10.6%	23.5%	17.6%			
Other	3	5	4	6	2	4			
	12.5%	20.8%	16.7%	25.0%	8.3%	16.7%			
total	32	51	35	38	48	33			
	13.5%	21.5%	14.8%	16.0%	20.3%	13.9%			

The significant score shown after the data processing with SPSS is still above 0.05 percent. In that ways it could not be concluded that there is a significant difference between the other words, they have no significant differences based on region. Even there is no significant between the region, but the most preference by each region still could be seen by giving a focus on the product preference based on region. In this

way, the production and the promotion could still conclude to know the specific product are suits the specific area.

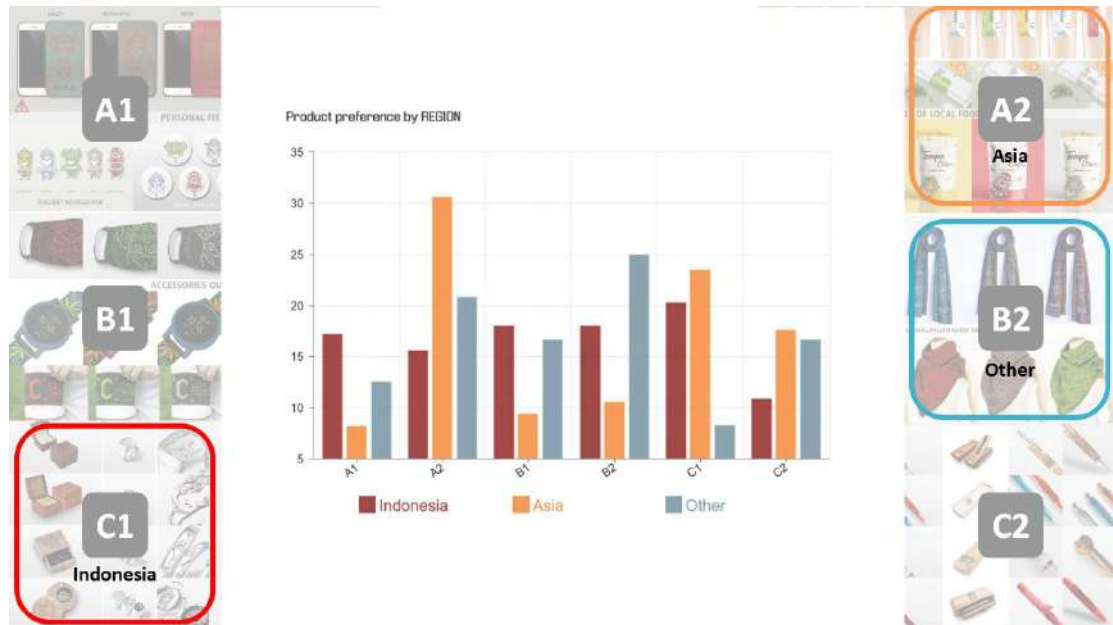


Figure 5.17 the comparison of all preference by region

From the figure above it can be conclude the the best product based on the respondent respond base on the region are product group C1 is the most preferred by the Indonesian respondent, while product group A2 is the most preferred by the Asian respondent, and the product group B2 is the most preferred by the other country.

5.5 Multi Dimension of Product Style

In MDS analysis the projection of six product groups is set using the two sides of arrow describing the spread of each product in correlation with the other product. From the six groups of products, the 2D projection will show with a group of Products is the most preferred by the respondent perception by looking at how close the dot on the product from the top of the arrow. The other ways the group of product which has a close dot in a particular area could be concluded as another group of respondent perception. This means that basically the designer perception and the audience perception of the product could be very different. In that ways by putting the product in the questionnaire and using MDS (Multi Dimension Scale) will help the designer to

evaluate whether the idea of design concept delivers with the same idea as the audience's ideal.

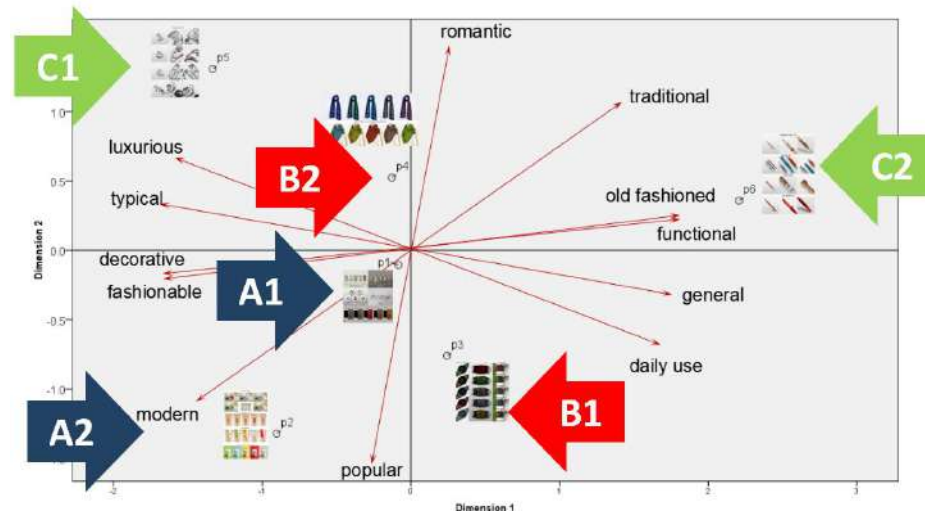


Figure 5.18 MDS projection

From the figure above it found that even the product is in the same level of design the placement is not always in the same dimension. Like C1 and B2 tend to be luxurious while C2 and B1 tend to functional and daily use. For A1 and A2 the same direction in the modern dimension. From this fact it could be concluded that each level of design does not represent market segmentation by the economical situation, which means that each level of design has the potential to target any market segmentation from low economy to high economy segmentation.

							
		p1	p2	p3	p4	p5	p6
Modern--Traditional	f1	2.71	2.08	2.45	2.76	2.48	3.08
General--Typical	f2	4.14	3.92	3.74	3.85	4.01	3.66
old fashioned--Fashionable	f3	3.74	4.07	4.08	4.02	4.09	3.84
Functional--Decorative	f4	3.33	3.64	3.16	3.15	3.63	2.98
Popular--Romantic	f5	3.44	3.37	3.22	3.65	4.01	2.57
Daily use--Luxurious	f6	2.84	2.51	2.73	3.00	3.52	3.31

Figure 5.19 Mean Scores of the 6 Attributes in each of the 6 Products

5.6 Finding and Reconsideration

As the original purpose of creating the evaluation method is to evaluate three points of process in this research, the design process (Physical, behavioral, and spiritual level), the process of involving local as the main topic that differentiate this research with the other research of preserving culture by design, and the final part is about the business potential. In that way, the finding and consideration will divide into three parts.

5.6.1 Finding and Reconsideration in Design Process

In the design process, most are already according to the plan, especially in the level of physical. But for the level of behavioral the evaluation is required to evaluate product group B2 which tends to functional rather than decorative. While at the Spiritual level, both C1 and C2 need to be evaluated because rather than romantic and luxury the respondent tend to tell that by their perception that tends to be popular and daily used.



Figure 5.20 All of the product group

From the finding above after some evaluation, it found that there is a technical mistake not in the design process but in the process of define which product would be the best product to play with the cultural elements in it. Like product group, B2 scarf is functional by its origin function, either the product C2 (ballpoint) and C1 (ring) which is, of course, is a popular product that used in daily activity.

This evaluation suggested for further research in practical action still could be done by replacing the product to make it more relevant in luxury and romantic concepts.

5.6.2 Finding and Reconsideration in Involving Local

It should be admitted that this part of the evaluation process is a critical part of the research process which is expected to be able to involve local people. In that way the evaluation keyword chosen is “homemade” and “anyone can do” as the representation of the home industry which should not require a big manufacturer machine and anyone can do it.

Unfortunately, the result shows differently. Rather than it could be produced by home industry (homemade) and anyone can do, the most perception by the respondent are shows that most of the product require manufacturer and special skill to make. Only view products fulfill the original purpose which could be done by homemade and anyone can do such product group, A1 (homemade) and C1 (homemade).

But as the continuity study, this research argues that indeed it could not simplify by telling each product could be done by locals without special skill and bare hand in the home industry. From the result, it could give a bigger picture of the process of involving local is not only design products and give it to the local people to make. That is why this research argues that further process is required to complete this limited research. For the skill requirement, it shows that there is training required before the designer transfer the product design for local to produce.

The same thing goes in the manufacturer evaluation because it shows that the involvement of the local government is important here so the local government could give a supporting found to buy a machine to empower local.

5.6.3 Finding and Reconsideration in Business Potential

In the business part the evaluation already shows that mostly by gender, age, and region are a potential buyer for the product. The product also could be defined that product group C1 are most preferred by male and A2 by the female. By the age, B2 is suited for the age below 20 years old, A2 suits the age of around 21-40, and product group C1 for the age 41 above. By region C1 for Indonesian people, A2 for Asian, and B2 for the other country.



Figure 5.21 Business potential

5.7 Summary

From all of the evaluation process in the three-point, design process, involving local people, and business potential, in the design process, the evaluation should be taken especially in the process of choosing the product, the perception of the respondent could be bias by the form of product design.

Table 5.12 Summary of data exposure

Section	Q	Expectation vs Result	Evaluation
Physical Level	A1	As expected	-
	A2	As expected	-
behavioral Level	B1	As expected	-
	B2	Less expected	The object preference
Spiritual Level	C1	As expected	-
	C2	Not as expected	The object preference
Local Involvement	A1	Less expected	Training for local people and supporting tools and workshop training from local government
	A2	Not as expected	
	B1	Not as expected	
	B2	Not as expected	
	C1	Less expected	
	C2	Not as expected	
Business Potential	A1	As expected	-
	A2	As expected	-
	B1	As expected	-
	B2	As expected	-
	C1	As expected	-
	C2	As expected	-

In the involving local people, the data shows that mostly respondent has a perception that to produce the product it should do by the manufacturer and special skill. This research argues that the idea could possibly still be able to implement by conduct some training for local people and write a proposal for asking local government support to make it more feasible.

In the part of the business evaluation, the hypothesis meets the result that gender and age have no significant difference in how much they like the product, mostly like and want to buy. But for region difference, there is only Indonesia and Asia who like and want to buy the product, while the other country only like it only view want to buy.

CHAPTER SIX

CONCLUSION AND SUGESTION

“Designers help to wield power to change, modify, eliminate or evolve totally new patterns.”

- Papanek -

6.1 Conclusion

From all of the previous chapters, it can be concluded that the effort to preserve culture should not only focus on the cultural products but also cultural communities because the product would not have any meaning without the existence of the community. To make a fairness exploration this research conducted a design process following the model of FGHIJ for “Fairness (in exploration both product & community), Gain (information to define the problem), Humanity (awareness to find the idea for sustainability), Impact (in both side), and Joy (for sustainability)”. While the design process following the model of “MAP” to transform cultural features into the new cultural creative product, complete by “S” as a social awareness in involving local.

An evaluation conducted to assess the whole process by evaluating three main factors, the design process, the idea to involve local, and business potential. From 6 product groups designed following method in three levels of exploration, physical, behavioral, and spiritual, the result mostly already according to the plan, but the technical mistake in choosing the product as a media to transform the culture becomes an obstacle in collecting expecting data.

In involving the local evaluation section, the outcome is out of the expectation. That it caused by ideally the process of involving local indeed not as simple as making a product idea and pass it to the local to produce it. From the evaluation process, it found that a common problem in producing the product is the process should be the manufacturer and the one who makes it should possess a special skill to produce it. But from the finding, this research argues that the data outcome is a supporting fact that the idea of involving local actually wide open by conducting

some training to local people to transfer the skill and involving local government to support in serving manufacturer tool which can be pass to the local people as local production. In that way, this idea will become a valid idea of empowering local by involving a crucial stakeholder.

In the business evaluation section, it said that the data already shows that all of the product is still representing original mask which mean it could be a tourism commodity representation of Malangan mask. The other thing is there is significant in targeting market base on their age and region which later could be the market segmentation based on the generation, and a differentiation product for local tourism and international tourism.

From all of the process and all of the product design which later could be passed to the local to produce, it expected that some day the village is not only know as Malangan mask village just because there is two family making wood mask carving and dance perform, but because there is a lot of house in this village work together in preserving Malangan mask culture with all thing they can do in their speciality.

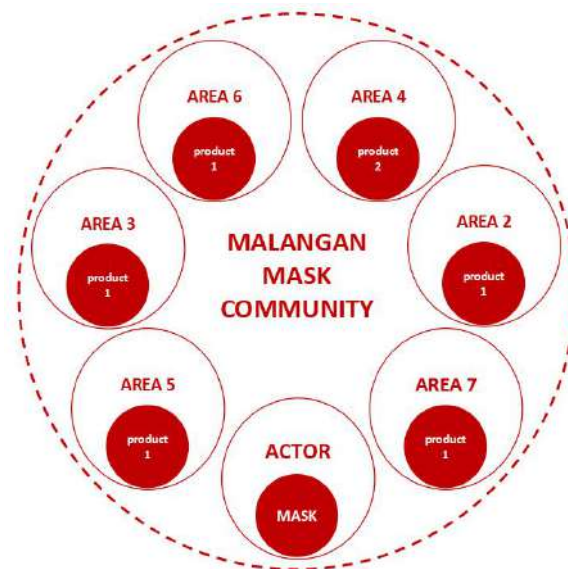


Figure 6.1 Malangan mask community preservation together

Finally, all of the processes is a form of collaboration between designer as the value generator to transform in the new cultural creative product, inheritors as the source value that own all of the important information in transforming culture, and the local people as supporting labor which can also take a part in preserving culture. All of the

collaboration produces a local cultural tourism product commodity in expect to gives an impact to local.

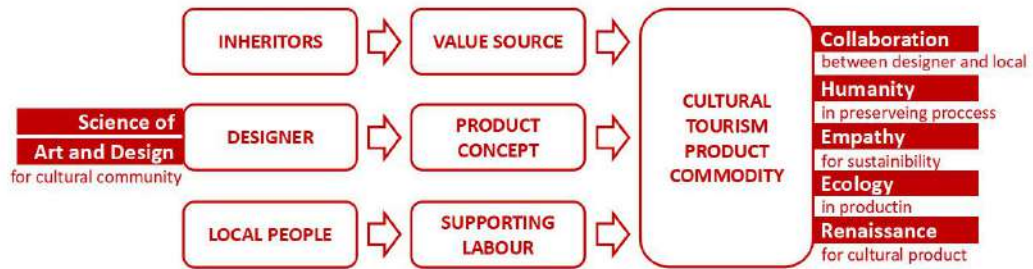


Figure 6.2 Collaboration in preserving the culture

The science of Art and Design in the context of cultural community is not only science to fulfill the need of industry in the sake of personal achievement, but the collaboration between designer and local, in humanity process to preserving culture, could be emerge using empathy for sustainability in ecology process to revive cultural product into more adaptive, furthermore into gold mining that can give impact to local community.

At last it should be admitted that this was not a perfect research, there still so many lack and potential part to develop and discuss in further step, but as a researcher in the design field, this research also expected could be a starting point of building awareness that the science of Art and Design could do more for sustainability, especially for our next generation.

6.2 Recommendation

The process of preserving culture by involving local is a long process. By this limited time, as mention in the earlier chapter, this research can only focus on exploration in mask transformation (Product). There is still a lot of way and direction across a study that can be collaborated to make better ways of sustainability whether from the way it used (Play) or from the way how it affects the life of its community (Place). Furthermore this research still need a further exploration in technical process of empowering in collaboration with local government to make a link (Policy) to local tourism spot (Partnership), the business model of the product to catch the market

(Promotion), the way it set up the product sharing profit (Price), and also the other relation to its future projection (People).

6.3 Closing Statement

Design is horizontal and vertical accountability. Horizontal accountability which relates to the norm and value of a particular society will enlighten the community, while vertical accountability that relates to the spiritual value for the sake of humanity will create sustainability for future generations. Horizontal is norms related to certain societies, while vertical is the sake of humanity as the responsibility to the creator. Shortly could be said that Design is an accountability to humanity and Allah (God). The accountability to humanity will enlarge the social awareness while the accountability to Allah will exceed the boundaries of materiality in sake of sustainability.

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APENDIX I

ENGLISH VERSION ONLINE QUESTIONNAIRE FORM

Cultural creative product of Malangan Mask

The purpose is to evaluate the process of designing creative product of Malangan mask in order to create the business opportunity for local people in village of Malangan.

**Required*

1. Please fill your profile below

Gender*

male

female

Region*

Kikurungonggo (Village of Malangan mask)

Malangan city

Indonesia

Asian (outside of Indonesia)

other

Age*

under 20

21-40

41-60

60+

Field background*

Art and Design

Culture or Historical

Other

Research limitation

In this research we only use the form and color of Malangan mask for selection of product design to make a book.

How much do you like the product? *

1 2 3 4 5

I don't like it I really like it

Product A0

Mask visualization to distinguish product variation *

LABEL OF LOCAL FOOD

REPRESENTATION OF LOCAL OBJECT

SPRING FARMERY LABEL

REPACKAGING OF BANANET BLENDED IN YOGURT

2. In this section you will see some derivative product from Malangan mask

There is two criteria within the left and right side of each side. Number 1 represent you really agree to the left criteria and number 2 means you really agree to the right criteria. Number 2 or 4 means you truly agree but not to much, and number 3 means both criteria are suitable or none of them is not suit.

Product A1

Mask visualization to distinguish personality *

3. In this section give us your opinion of the whole product

Which one of the product group you like? *

4. why

answer: *

aesthetic

functional

its represent me

just like it

other

5. How much do you like all the product above ?

answer: *

I like it very much and I want to buy it

I like it very much but I don't want to buy it

I just like it

I don't like it

I don't like it and I don't want it

6. How much do you know the mask?

answer: *

I know much about it

I know little about it

I don't know the mask somewhere

I am not sure

I don't know

Thank you for your participation of this research. Your respond will help us to define the way to involve local people to get a positive impact and make the village into a tourism destination.

We expect the result can be use to explore the possibility of Malangan mask reuse element.

SUBMIT

1 2 3 4 5

general typical

old fashioned fashionable

functional decorative

popular romantic

daily use luxurious

manufacture home made

Does it requires special skill to make this product? *

1 2 3 4 5

special skill anyone can

How much the product represent the original mask? *

1 2 3 4 5

not at all very representing

How much the possibility to involve local people to produce the product? *

1 2 3 4 5

I just like it

other

APENDIX II

CHINESE VERSION ONLINE QUESTIONNAIRE FORM

印尼瑪琅面具(Malangan Mask)文創商品設計研究

本研究以印尼瑪琅面具為主題，透過進行市場調查，瞭解目前市場對於該項文創商品之需求，並進行產品設計與包裝設計之研究。研究對象為對該項文創商品有興趣之消費者。為提升調查信度，請於回答時注意：

*Required

1. 基本資料

性別*

男

女

居住地區*

Keabanghongsu (檳城亞羅士打)

檳城

怡保

芙蓉

吉隆坡

其他

年齡*

20以下

21-40

41-60

60以上

專業背景*

藝術設計

歷史文化

其他

研究範圍

本研究以目前設計市場之瑪琅面具、飾物及文藝商品之設計為主題。



PHALA 綠臉 雙眼
SEAFATNA 白臉 美眉
KLAWA 紅臉 強壯
GURUNGSAFA 灰臉 強壯
BANGKUNING 黃臉 強壯

2. 以下基本資料以瑪琅面具與文化元素，所發展之衍生商品

選擇下列 1-5 項商品設計方案，以 1 為最喜歡，5 為最不喜歡。請在 5 分鐘內完成選擇。請將答案填在表格內。請注意每題僅能選擇一項。

商品A1

以瑪琅面具之圖案為主題。



商品A1 商品A2 商品A3 商品A4 商品A5

1 2 3 4 5

你認為本作品的製作是否需要專門的技術才能完成？

1 2 3 4 5

你認為本作品的製作是否展現了傳統瑪琅文化特色？

1 2 3 4 5


產品設計

新品*

精緻設計

日常使用

平價實用



1 2 3 4 5

你對於整體產品的喜愛程度為何？

1 2 3 4 5

你對於精緻設計的喜愛程度為何？

1 2 3 4 5

你對於日常使用的喜愛程度為何？


1 2 3 4 5

你對於平價實用的喜愛程度為何？

1 2 3 4 5

3. 以下提供你對於整體產品的評價意見

請選出一年給你最喜愛的產品。



商品A1 商品A2 商品A3 商品A4 商品A5 商品A6 商品A7 商品A8 商品A9 商品A10

4. 你喜愛精緻產品的原因是甚麼？

美感

功能

個性化

實際上美沙廉

其他

5. 你對於整體產品的喜愛程度為何？

功能

個性化

實際+美沙廉

其他

6. 你對於精緻圖案的認識有多少？

非常熟悉

稍有認識

似曾相識

沒打聽過

完全不知道

如果你學心與成本開支，你的經費會用在哪於我們更有效地向印尼瑪琅文化的傳承盡一分心力。並為在地社區村民提供產業活化的新契機。

SUBMIT

APENDIX III

INDONESIAN VERSION ONLINE QUESTIONNAIRE FORM

Produk Kreatif Budaya Topeng Malangan

Penelitian ini bertujuan untuk mengidentifikasi proses pengembangan produk turunan topeng Malangan dalam rangka pelestarian yang bertujuan untuk memikat potensi pembangunan desa wisata Topeng Malangan dengan melibatkan masyarakat setempat dalam masyarakat berbudaya kreatif.

1. Mohon isi profil anda di bawah!

Jenis kelamin *

Laki-laki

Perempuan

Daerah tinggal *

Desa tempat Topeng malang dibuat

Kota Malang

Indonesia

Asia (di luar Indonesia)

Lainnya

Usia *

di bawah 20

21-40

41-60


60 >

Latar belakang *

Seni dan Desain

Budaya atau sejarah

Lainnya




2. Pada bagian ini Anda akan melihat beberapa produk turunan dari topeng Malangan.

Jika ada kreasi di bagian bawah ini, setiap angka 1 menunjukkan bahwa Anda benar-benar setuju dengan kriteria kiri dan angka 5 berarti Anda benar-benar setuju dengan kriteria yang tepat. Angka 3 atau 4 berarti Anda hampir setuju, tetapi masih terlalu banyak dan angka 2 berarti Anda tidak merasa setuju atau tidak yakin yang sedang.

Produk A1

Visualisasi topeng untuk membedakan karakter personal *



1 2 3 4 5

tidak suka sangat suka

modern tradisional

1 2 3 4 5

umum khas

1 2 3 4 5

kuno modern

1 2 3 4 5

fungsional dekoratif

1 2 3 4 5

populer eksklusif

1 2 3 4 5

produk harian momen tertentu

1 2 3 4 5

produksi pabrik produksi rumahan

Apakah proses pembuatan produk ini membutuhkan teknik dan keterampilan khusus? *

1 2 3 4 5

keterampilan khusus siapapun bisa

Seberapa besar produk tersebut merepresentasikan budaya Topeng Malangan? *

1 2 3 4 5

Seberapa besar kemungkinan untuk melibatkan masyarakat setempat dalam proses pembuatan produk tersebut? *

1 2 3 4 5

tidak memungkinkan sangat memungkinkan


Seberapa besar anda menyukai produk tersebut? *

1 2 3 4 5

tidak suka sangat suka


Produk A2

Visualisasi topeng untuk membedakan varian produk pada kemasan makanan lokal *



3. Di bagian ini berikan pendapat Anda tentang keseluruhan produk

Produk grup mana yang anda paling anda sukai? *



0/1000

4. Mengapa? *

karena fungsinya

karena visualnya

karena merepresentasikan kearifan lokalnya

hanya suka saja

lainnya

5. Seberapa besar Anda menyukai produk-produk tersebut? *

Jawab: *

saya sangat suka dan saya ingin membelinya

saya sangat suka tapi tidak ingin membelinya

saya hanya mengukainya

saya tidak suka

saya tidak suka dan saya tidak menginginkannya

7. Seberapa banyak anda mengetahui budaya Topeng Malangan? *

Jawab: *

saya tahu banyak tentang Topeng Malangan

saya tahu sedikit

saya pernah melihatnya

saya tidak yakin

saya tidak tahu

Terima kasih atas partisipasi Anda dalam penelitian ini.

Kelompok Anda akan membantu kami menentukan cara melibatkan masyarakat setempat untuk mendapatkan dampak positif dan menjadikan desa menjadi tujuan wisata.

submit

To any whom who hold this research report

This research indeed is far from perfection,

Even though I hope you find there is something useful.

I pleasantly give you wide permission to use it for you or anyone you know so it may
give a benefit even if only the word I quote from the other researcher.

In that way, I hope I already donate small thing to you,

and if you have any idea about it I would really want to hear from you

because every research report is not an end of the learning, it just a beginning of

bigger research to understanding life,

To make the world a better place to live.

I hope all of us will be part of it.

And may Allah give all of us Hidayah.