

### A. INTRODUCTION

By definition, 'design culture' is built from two words; design and culture.

In the Japanese local term, the depth of the terminology of 'design' can be perceived in a word *ishou/意匠* that defined as an effort motivated by the heart of a designer in materializing what is intended as perceivable objects by using his skills through his hands and the tools he utilizes.

In the context of **culture**, the Japanese dictionary of Daijirin (Matsumura, 1988) notes the relevance to the field of design culture is the overall style of behaviour or lifestyle that is learned, shared, and communicated by people to form society.

**Design culture** is a discipline within design science that focuses on designing [ways of] good living with determination, dedication, sincerity and kindness with a vision to create a sustainable community development through analysing tangible and intangible forms of culture where different values are held.

**What differs design activity of a Design Culture Unit from others** is the amount of experiential learning which are majorly performed outside of classrooms. "to learn about life in the field" (Jp. 野に出て生活を学ぶ-no ni dete seikatsu wo manabu) has the meaning of becoming actively engaged in learning the ways of life and wisdom from the local people and their field of living.

### B. RESEARCH METHOD

In design culture activities, every discussions requires an analogous approach with the help of visual representations. From this process, after a macroscopic scope of the activity is grasped and all involved in the project is informed, the next approach of practical implementation in the field will be illustrated by using the study case conducted by UNS Design Culture Laboratory in Delanggu district.

### D. DISCUSSION

The sample of field implementation will be discussed by bringing the case study of FSRD UNS Design Culture laboratory project which is currently held in Delanggu District with a team consisted of students from visual arts master's program and interior design undergraduate program, while also collaborating with lecturers and students across disciplines such as agrotechnology, civil engineering and architecture. This project itself is held to construct the potentiality of agriculture and plantations of Sabrang village in Delanggu district by also collaborating with the Association of Farmers Groups (GAPOKTAN) Sedyo Makmur as partner, teacher and caretaker.

In the initial process, several visitations were made for introductions and conveying the intention while also explaining the program objectives and creating intimacy between the people involved by having meal together. Through light discussions, the farmers shared various experiences and ways of ecology-sustaining agriculture they had practiced in the past whose positive results brought pride amongst them. From the collected data, the mapping works of the village were performed using various tools while being guided by the farmers. The ideation process after the mapping was then performed using spider diagrams in several FGDs with the farmers. While considering the agricultural and plantation socio-cultural potentiality and how the surrounding natural environment can become a living partner, both systems and products were designed from various ideation groups with the outputs that supports this inter-relationship such as the Rojolele Delanggu pure rice strain replanting program to support the revitalization of biodiversity and traditional festivals, which is full of cultural values and better for the natural nutrient cycle of the land. In both rice-farming and plantation program much of the design concerns with regenerative aspect of the land and the people while also focusing on the circular economy through the added potential of agro-education and eco-tourism.

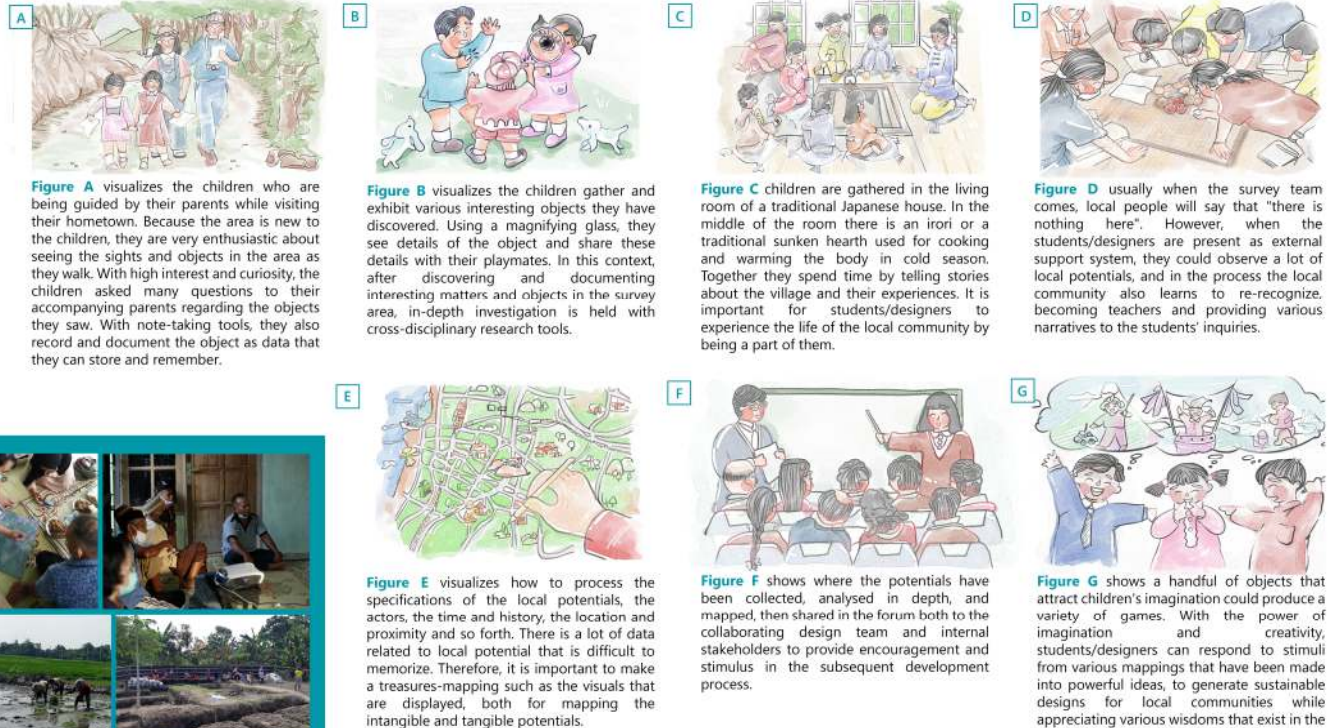
### E. REFERENCES

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### C. RESEARCH RESULTS

#### A. Design Culture Activities

At a macroscopic level, the activities of design culture are described in the following seven pictures (Figure 1):



**Figure A** visualizes the children who are being guided by their parents while visiting their hometown. Because the area is new to the children, they are very enthusiastic about seeing the sights and objects in the area as they walk. With high interest and curiosity, the children asked many questions to their accompanying parents regarding the objects they saw. With note-taking tools, they also record and document the object as data that they can store and remember.

**Figure B** visualizes the children gather and exhibit various interesting objects they have discovered. Using a magnifying glass, they see details of the object and share these details with their playmates. In this context, after discovering and documenting interesting matters and objects in the survey area, in-depth investigation is held with cross-disciplinary research tools.

**Figure C** children are gathered in the living room of a traditional Japanese house. In the middle of the room there is an irori or a traditional sunken hearth used for cooking and warming the body in cold season. Together they spend time by telling stories about the village and their experiences. It is important for students/designers to experience the life of the local community by being a part of them.

**Figure D** usually when the survey team comes, local people will say that "there is nothing here". However, when the students/designers are present as external support system, they could observe a lot of local potentials, and in the process the local community also learns to re-recognize, becoming teachers and providing various narratives to the students' inquiries.

**Figure E** visualizes how to process the specifications of the local potentials, the actors, the time and history, the location and proximity and so forth. There is a lot of data related to local potential that is difficult to memorize. Therefore, it is important to make a treasures-mapping such as the visuals that are displayed, both for mapping the intangible and tangible potentials.

**Figure F** shows where the potentials have been collected, analysed in depth, and mapped, then shared in the forum both to the collaborating design team and internal stakeholders to provide encouragement and stimulus in the subsequent development process.

**Figure G** shows a handful of objects that attract children's imagination could produce a variety of games. With the power of imagination and creativity, students/designers can respond to stimuli from various mappings that have been made into powerful ideas, to generate sustainable designs for local communities while appreciating various wisdoms that exist in the area.



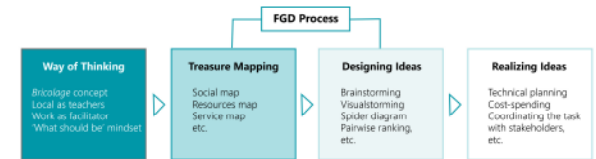
**Figure 3.** Design culture laboratory UNS projects in Sabrang Village, Delanggu District

#### B. Field Research Tools

Within theoretical tools lent from the field of social sciences, one lent from structural anthropology is the concept of 'bricolage'. In Design Culture, development is carried out based on narratives and evidences of the past and what are the present steps collected in the treasures-maps. In this context, the bricolage approach is to generate thoughts and create new things, from matters and materials available in the present with references from the past by using "hands-on" skills possessed by external support system and internal actors.

In field activities, the initial precept of 'to learn about life in the field' induces the students/designers to position the local community as teachers, both parents and children, and the area of exploration as a place where signs are gathered. In the stage of treasures-mapping, the PLA method employs several approaches of map-making such as social maps, resource maps, service maps, mobility maps, seasonal maps, and so forth. These works will be delivered in focus group discussion (FGD) to produce collective agreement, after which ideation process is carried out using brainstorming and visual-storming tools. The resulting ideas then be brought to another FGD with the stakeholders to scale the priorities of development.

**Figure 1.** The flow of Design Culture Laboratory activities (source: Design Culture Laboratory Chiba University)



**Figure 2.** Research tools of designing living process in Design Culture Laboratory

Pairwise-ranking, bean counter or matrix of criteria ranking are used as priority-scaling tools for deciding the urgency of each ideated activity. The next stage of activities is the implementation in the field which comprises of scheduling, organizing, technical planning, cost-spending, coordinating the tasks with the community and working together to realize the project.