CHAPTER III

DESIGN METHODOLOGY

3.1 Design Subject

The target audience for this final project is a crucial element in the design process. This audience, referred to as the design subject, is analyzed through three key perspectives: demographic, geographic, and psychographic characteristics. These aspects are carefully considered to align with the project's focus on creating a book on *Ikebana Ikenobo*, the Japanese art of flower arrangement, made explicitly for young adults. The following sections will provide a detailed examination of these aspects, offering insights into how they inform and shape the design approach for this particular audience.

1.) Demographic

a. Age: 25-35 years old

Based on the World Health Organization (WHO) classification group, young adults age range is from 25-44 years old (Oconer & Quimen, 2024). This is an age when people tend to have stable lives, including work patterns that are more prone to stress, are independent in the economy, and have their own view of life (Paputungan, 2023).

b. Gender: Male and female

Although the Ikebana Ikenobo Indonesia (i3) organisation has a majority of female members, *Ikebana Ikenobo* is not limited to just one gender. It is a stress-relieving activity open to all genders, both male and female.

c. Occupation: Office workers, entrepreneur housewife, freelancers,

This information is based on data from *Badan Pusat Statistik* (BPS) in 2023, which states that the most common occupations for people in Jakarta are in the service and professional based work in industries which includes, office workers, entrepreneurs, housewife for female, and even informal job such as freelancing (Jakarta, 2024).

d. Social-economic status: SES A

Based on observation, *Ikebana Ikenobo* is primarily suited for individuals of upper socioeconomic status (SES A). This assessment is supported on the financial requirements of practicing this art form. Participation in *Ikebana Ikenobo* involves significant expenses, including course fees, the cost of fresh flowers as materials, and specialized equipment. These financial considerations suggest that engagement in *Ikebana Ikenobo* may be more accessible to those with higher disposable incomes.

e. Education: Diploma or Bachelor Degree

The targeted audience is expected to atleast have a degree as they could fulfill the qualifications of works in the urban area of Jakarta. As they are educated and have skills to perform critical thinking, they are open to the importance of mental wellness and the informations of different kinds of cultures and practices such as *Ikebana Ikenobo*.

2.) Geographic

a. City: Jakarta

The geographic focus of this study is Jakarta, as *Ikebana Ikenobo* Indonesia is currently established only in this city. Individuals wishing to practice *Ikebana Ikenobo* must do

so under the guidance of a professional teacher officially affiliated with the *Ikebana Ikenobo* Indonesia Jakarta Chapter. This requirement exists because the Jakarta Chapter operates under the direct supervision of the *Ikebana Ikenobo* headquarters in Kyoto, Japan.

    b. Province: DKI Jakarta

3.) Psychographic

    a. Personality: Hard-working, attention to detail, patient, appreciative, seeking balance and harmony of life, and open to new learning experiences.

    b. Attitude:Values mindfulness, curious about Japanese culture and traditions, open to embrace imperfections in nature and life, interested in relaxing hobbies or floral arranging.

    c. Lifestyle: Has a busy professional life with high stress level because of hustle culture and likes to do relaxing hobbies or activities to de-stress.

The data for this design is derived from both primary and secondary sources collected by the author. The data underlying the design subject will develop based on the validation results of the design techniques and procedures of interviews, questionnaires, and observations. All data will be considered as both primary and secondary data as part of the design research process.

3.2 Design Method and Procedure

In order to design this informational book efficiently, the author employs a comprehensive design method proposed by Ambrose and Harris in Design Thinking for Visual Communication Design. This method consists of several key stages in the design process: defining, researching, ideating, prototyping, selecting, implementing, and learning.

3.2.1 Define & Research

The first step in the design method proposed by Ambrose and Harris is to define and generate or receive a design brief to establish the core problem. A design brief may contain essential information that sets the objectives for developing the book, such as the book objectives, proposition, and the USP (unique selling point). After the author formulates the design brief, it must be analyzed, interpreted, and comprehended its contents, as this brief serves as the foundation for the subsequent design process (Ambrose & Harris, 2015, pp. 12-14).

Then, the author, as the designer, needs to conduct the next step, research, and gain information as the source of ideation in the designing process. Collecting primary and secondary research is essential and can be done in both quantitative and qualitative, depending on the topic's needs. (Ambrose & Harris, 2015, p. 16). The author will collect research data from several design techniques and procedures, such as in-depth interviews, observations, questionnaires, existing studies, and reference studies on design books.

3.2.2. Ideate

The designer must create ideas to tackle the design brief after making a design brief and compiling all the relevant research information. This step can be done through brainstorming, making sketches, and collecting design references. The designer must interpret the designs and ideate them visually (Ambrose & Harris, 2015, p. 18). In this stage, the author, as the designer, will create a mind map, determine the keywords and the big idea as part of the brainstorming process and create a mood board to clarify the visual planning of the design book.

3.2.3 Prototype & Select

Prototype and selection are the steps in which the designer starts designing based on the ideation of the design idea and concept (Ambrose & Harris, 2015, pp. 20 - 22). As the designer, the author will create the initial flat plan, katern and grid, select typography and colors, explore illustrations, take

photos, and design the book layout. After that, creating a sampling prototype in the trial and error process is essential to select the best one for the final product.

3.2.4 Implement

In this stage, the designer submits the design artwork and format specifications to the production vendor for the final production of the design product. Additionally, the designer must conduct a final review and, if necessary, develop secondary implementations as supplementary media for the final delivery (Ambrose & Harris, 2015, p. 24). Thus, after reviewing the prototype, the author will finalize the design and then submit it to the production vendor. Following this, the author must conduct proofing to assess the final product and create secondary media collaterals to support the book as the primary medium, such as promotional posters, banners, bookmarks, and merchandise.

3.2.5 Learn

Once all design productions are completed, obtaining feedback is essential to assess what has been successful and what requires further improvement. This process is considered a critical learning phase, evaluating future projects to produce more original and effective designs (Ambrose & Harris, 2015, p. 26). To implement this final step, the author will seek feedback from a book specialist and conduct beta testing with a selected target audience to gather insights on the book's design.

3.2 Design Technique and Procedure

As a foundation and research basis for the design process, the data collection techniques employed in this project will follow qualitative methods. These methods include observation, in-depth interviews, questionnaires, existing studies, and reference analysis. Each technique aims to provide a deeper understanding of *Ikebana Ikenobo*, gain insights into the behavior of the target audience, and analyze existing literature as a reference for content and design development. Through these data collection methods, the author, as a designer, will

establish a clear direction in creating an appropriate book design to introduce the art of *Ikebana Ikenobo* floral arranging to young adults in Indonesia.

3.2.1 Observation

Sugiyono (2018) states that observation is a data collection method with distinct characteristics compared to other methods. Moreover, observation is not limited to human subjects but can also be conducted on other natural objects. As a research method, the author will employ non-participant observation, in which the researcher does not directly engage with individuals involved in the activities or processes being observed.

For this study, the author will conduct a focused observation of an *Ikebana Ikenobo* class led by Lusy Wahyudi on March 7, 2025, at 11:00 A.M. in her studio at her residence in South Jakarta. This observation aims to gather focused data on the structure and implementation of a typical *Ikebana Ikenobo* class and explore the atmosphere and experience of practicing this floral arrangement art as a form of stress relief. The author will make sure to document the observation process through taking notes and photos.

3.2.2 In-depth Interview

According to Sugiyono (2018), interviews are used as a data collection technique when researchers aim to conduct preliminary research to identify key aspects that need to be studied and explored. Additionally, interviews are employed when researchers seek deeper insights from respondents. So, the author needs to do in-depth interviews to gain deeper insights into *Ikebana Ikenobo* and to prepare to design a book about the related topic.

To achieve deeper information regarding *Ikebana Ikenobo*, the author will conduct in-depth interviews with Lusy Wahyudi, a professional and certified teacher of *Ikebana Ikenobo* and Andy Djati Utomo, a floral designer and teacher of *Ikebana Ikenobo* and the Head of the *Ikebana Ikenobo* Indonesia (i3). Furthermore, to support the book design process, the author will also interview Eugenius Krisna Adjisaputra, a graphic designer specializing in book design. Below are the interview plan details of each of the three interviewees.

A. In-depth Interview with Professional and Certified Teacher of *Ikebana Ikenobo*

The author will conduct an in-depth interview with Lusy Wahyudi, also known as Lusy, a professional and certified teacher of *Ikebana Ikenobo*. Lusy is widely recognized in Indonesia for her expertise in *Ikebana Ikenobo*, with over 40 years of experience in the practice. She actively teaches *Ikebana Ikenobo* students, owns a personal website platform, and has published books on the subject, including *Perfect Imperfection*, which focuses on the Rikka arrangement style, and *Panduan Merangkai Bunga*, a guide to flower arranging.

Given her extensive experience and achievements in the field, the author seeks to gain deeper insights into *Ikebana Ikenobo* through the perspective of an expert like Lusy. The interview will cover fundamental aspects of *Ikebana Ikenobo*, including its history in Japan and Indonesia, its philosophies, cultural acculturation, personal experiences, the benefits of practicing *Ikebana Ikenobo* as a hobby, and Lusy's perspective on book design development for young adults to promote *Ikebana Ikenobo* in Indonesia.

The interview is scheduled to take place in person on Thursday, February 20th, 2025, at Lusy's residence in South Jakarta. Below is the list of questions prepared for the interview with Lusy:

1. What is *Ikebana Ikenobo*, and what distinguishes it from other schools of *Ikebana* that led to focus on the Ikenobo school? How does it differ from other floral arrangements, such as the general Western style?

2. How did the history of *Ikebana Ikenobo* evolve and enter Indonesia?

3. Are there differences between *Ikebana Ikenobo* in Japan and Indonesia? Is there any cultural acculturation between Japan and Indonesia through *Ikebana Ikenobo*?

4. What is the role of *Ikebana* arrangements in contemporary Indonesia? What are its contributions to Indonesian culture, and is it still relevant today?

5. What are the main philosophies or meanings behind *Ikebana Ikenobo* that can be learned?

6. What should someone prepare if they wish to learn *Ikebana Ikenobo*?

7. How long does it usually take to master the fundamentals of *Ikebana Ikenobo*?

8. Who is typically interested in *Ikebana Ikenobo*? Are younger adults more involved, or is it predominantly older adults? Why?

9. How important is it for young adults in Indonesia to learn about *Ikebana Ikenobo*?

10. What benefits do individuals gain from learning floral arrangements through *Ikebana Ikenobo*, particularly for young adults in Indonesia?

11. How do you view the interest and development of younger generations toward this floral art in Indonesia?

12. According to your opinion, what efforts can be made to widely spread information about *Ikebana Ikenobo* so that it continues to grow and attract interest in Indonesia, especially among young adults?

13. What do you think is the essential information that should be included in a book about *Ikebana Ikenobo* aimed at young adults in Indonesia?

14. In your opinion, what is the best way to present information about the techniques and philosophy of *Ikebana* to make it appealing to younger readers?

15. Do you have any recommendations for books on *Ikebana Ikenobo* that can serve as references?

16. Over decades of practicing *Ikebana Ikenobo*, what have you personally learned or found most memorable? How does arranging flowers feel, and how has it influenced your daily life?

Before the interview begins, the author will ensure Lusy as the interviewee must sign a non-disclosure agreement (NDA) to confirm

their consent for the information obtained during the interview to be utilized in this design project. The interview will be documented through an audio recording and a photograph capturing the author and the interviewee as proof of documentation.

B. In-depth Interview with Floral Designer and The Head of *Ikebana Ikenobo* Indonesia (i3)

The author will also conduct an in-depth interview with Andy Djati Utomo, also known as Andy, a floral designer and the current Head of *Ikebana Ikenobo* organization in Indonesia as the Jakarta chapter called *Ikebana Ikenobo* Indonesia (i3). Andy is also the founder of Intuition Floral Art Studio; he teaches various styles of floral design, including *Ikebana Ikenobo*. With over 20 years of experience studying *Ikebana Ikenobo*, the author wants to gain deeper information about *Ikebana Ikenobo* practice in Japan and Indonesia. Moreover, the author wants to gain insights regarding Andy's point of view as the Head of *Ikebana Ikenobo* Indonesia (i3) as an active organization to promote *Ikebana Ikenobo* in Indonesia.

The interview is scheduled in person on Friday, February 21st, 2025, at Andy's office in Intuition Floral Art Studio in South Jakarta. Below is the list of questions prepared for the interview with Andy:

1. What is *Ikebana Ikenobo*, and what distinguishes it from other *Ikebana* schools that led you to pursue Ikenobo? How does it differ from other floral arrangements, such as the Western style?

2. How did the history of *Ikebana Ikenobo* evolve and develop in Indonesia?

3. Are there any differences between *Ikebana Ikenobo* as practiced in Japan and Indonesia, particularly in cultural acculturation?

4. What is the significance of *Ikebana* arrangements in contemporary Indonesia? How does it contribute to Indonesian culture, and is it still relevant today?

5. What are the main philosophies or meanings within *Ikebana Ikenobo* that can be learned?

6. How long does it typically take to master the fundamentals of *Ikebana Ikenobo*?

7. Who is generally interested in or studies *Ikebana Ikenobo*? Is it more popular among young adults or older individuals? Why?

8. Is *Ikebana Ikenobo* important for young adults in Indonesia to learn?

9. What are the benefits of learning floral arrangements through *Ikebana Ikenobo*, particularly for young adults in Indonesia?

10. How do you perceive the development or interest of younger generations in this floral art in Indonesia?

11. In your opinion, what efforts should be made to promote and disseminate information about *Ikebana Ikenobo* so that it continues to grow in Indonesia and attracts wider public interest, particularly among young adults?

12. What are some of *Ikebana Ikenobo*'s activities or initiatives in Indonesia? Has it collaborated with other parties to promote *Ikebana Ikenobo*, such as designers who have published books on the subject?

13. What essential information should be included in a book about *Ikebana Ikenobo* for young adults in Indonesia?

14. What is the best approach to presenting information about *Ikebana* techniques and philosophies in a way that is engaging for young readers?

15. Are there any recommended books on *Ikebana Ikenobo* that can serve as references or sources of information?

16. After decades of practicing *Ikebana Ikenobo*, what have you learned personally, and what has been your most memorable experience? How do you feel when arranging flowers, and how has it influenced your daily life?

Before the interview begins, the author will ensure Andy as the interviewee to sign a non-disclosure agreement (NDA) to confirm their

consent for the information obtained during the interview to be utilized in this design project. The interview will be documented through an audio recording and a photograph capturing the author and the interviewee as proof of documentation.

C. In-depth Interview with Book Designer

Since the author does not have much experience in specifically book designing, the author plans to conduct an in-depth interview with a designer who specialises in and is experienced in making book designs, Eugenius Krisna Adjisaputra, also known by Yujin. Having a current occupation as a graphic designer in Studio Woork, Yujin has over 10 years of experience in graphic design and has a book publishing project called Halftime Speech under the publisher of Petrikor Books. Some of Yujin's published books are 'Liga Dunhill 1994/1995: Logo Archive', 'Halftime Speech: Issue 01 Deflection' and many more. With Yujin's extensive experience in book design, the author aims to learn more about the book design process and the tips and tricks of book design and to gain further insights to prepare to create a book design for the author's final project.

The interview will be online through Zoom on Tuesday, March 4th, 2025. Below is the list of questions prepared for the interview with Yujin:

1. How do you typically approach the book design process from start to finish? On average, how long does it take to complete a book design project?
2. How do you determine the appropriate visual concept that aligns with the book's content?
3. In your opinion, how significant is the role of research in book design, and what methods do you use to conduct it?
4. What factors do you consider when selecting a book's typography, layout, binding, and materials?

5. How do you balance aesthetics and readability in book design?

6. What are the biggest challenges in book design, and how do you address them?

7. What is your perspective on current trends in book design?

8. What strategies can be used to make this book appealing to readers who are unfamiliar with *Ikebana Ikenobo*?

9. What advice would you give me on developing this book for my final project? Are there any common mistakes in book design that I should avoid?

Similar to Lusy and Andy in conducting the interview, before the interview begins, the author will ensure Yujin, as the interviewee, signs a non-disclosure agreement (NDA) to confirm their consent for the information obtained during the interview to be utilized in this design project. The interview will be documented through an audio recording and a photograph capturing the author and the interviewee as proof of documentation.

3.2.3 Questionnaire

A survey or questionnaire is one of the research method techniques used to obtain information about past or present events, including beliefs, opinions, characteristics, behaviors, and relational variables. It is also employed to test various hypotheses related to sociological and psychological variables within a sample. This data collection technique involves observing a specific population without conducting an in-depth analysis. However, the results of the study are typically intended for generalization (Sugiyono, 2018)

Through spreading a questionnaire, the author aims to know the target audience's behavior on stress relief hobbies, knowledge of *Ikebana Ikenobo*, and their most used media usage. The author uses Google Forms to create the questionnaire online to make it easier to spread to the targeted audience aged 25-35 years old living in Jakarta and near Jakarta. The questions on the questionnaire contain four sections: personal information as an introduction, knowing their hobby to de-stress, understanding of *Ikebana*

Ikenobo, and media usage. The author also ensures that the answers filled in by the respondents will be made anonymous and discreet only for research purposes. The planned number of respondents for the questionnaire is 60 respondents or more until data saturation of this questionnaire is reached.

A. First Section (Respondent's Information):

1. Age (multiple choice of the age range; 25-27 years old, 28-30, years old, 31-33 years old, or 34-35 years old)

2. Residence (multiple choice: Jakarta Selatan, Jakarta Utara, Jakarta Timur, Jakarta Barat, or outside of Jakarta)

3. Occupation (multiple choice: office workers, freelancers, housewife, or others – fill in the blank)

4. Monthly Spendings (multiple choice: < Rp2.000.000, Rp2.000.000 – Rp3.000.000, Rp3.000.000 – Rp5.000.000, Rp5.000.000 – Rp7.500.000, or > Rp7.500.000,

b. Second Section (Stress Relief Behavior):

1. What do you usually do to relieve stress? (multiple choice: exercise, sleep, watch a series or movie, read a book, or others – fill in the blank)

2. When feeling stressed, do you prefer calming hobbies to those involving a lot of movement? (multiple choice: yes or no)

3. Do you enjoy trying new hobbies that can help relieve stress? (multiple choice: yes or no)

4. Do you know that *Ikebana Ikenobo* flower arranging is one of the alternative hobbies that can help reduce stress? (multiple choice: yes or no)

c. Third Section (Knowledge and Understanding of *Ikebana Ikenobo* as a hobby):

1. Have you ever heard of *Ikebana Ikenobo* before? (multiple choice: yes or no)

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2. How much do you know about *Ikebana Ikenobo*? (likert scale of 1 (not knowing anything about *Ikebana Ikenobo*) – 4 (knows everything about *Ikebana Ikenobo*))

3. In your opinion, is *Ikebana Ikenobo* flower arranging important and beneficial? (likert scale of 1 (very unimportant and not beneficial) – 4 (very important and beneficial))

4. What do you think are the benefits of *Ikebana Ikenobo* flower arranging? (checkboxes of reducing stress, increase mood, enhance creativity, to connect with nature, none, and others – fill in the blank)

    d.   Fourth Section (Media Usage):

1. What media do you use most frequently to find informative and reliable information? (multiple choice: media social, printed media, and digital media)

2. What factors do you consider when choosing that media? (easy and speed of access, interesting visuals, trusted contents, media popularity, and others)

3. How much time do you usually spend using that media per day? (multiple choice: < 1 hour, 1-2 hours, 2-3 hours, or > 3 hours)

4. Have you ever come across any content or information about *Ikebana Ikenobo* in any form? (multiple choice: yes or no)

3.2.4 Existing Study

To gain insights into the existing literature, the author will study the book 'Perfect Imperfection' by Lusy Wahyudi, which focuses on the *Rikka* style of *Ikebana Ikenobo*. This study will employ a SWOT analysis to identify its strengths, weaknesses, opportunities, and threats. Through this process, the author can determine areas for improvement and establish clear objectives for the book's content.

3.2.5 Reference Study

Reference study is essential for the author, as the book's designer, to gather visual design references for the book's future development. The author will analyze the book 'Le Forchette di Munari', designed by Bruno Munari, and a publication titled 'A Day to Wake Up To', designed by Studio Roots. The author aims to observe the book size format, illustration style, binding techniques, typeface and layout design. These references will serve as benchmarks, allowing the author to explore visual elements further and create an appropriate book design that introduces the art of *Ikebana Ikenobo* floral arranging to young adults in Indonesia.