

CHAPTER V

CONCLUSION

5.1 Conclusion

In today's fast-paced world, having a creative hobby such as *Ikebana Ikenobo* floral arranging is essential for stress relief. However, awareness of *Ikebana Ikenobo* in Indonesia remains limited, mainly due to the lack of information available in the Indonesian language and the scattered, sometimes unclear resources found online. Although *Ikebana* originates from Japan, *Ikebana Ikenobo* can serve as an alternative hobby for Indonesians, offering therapeutic benefits for stress management and self-development.

With the presence of a certified organization, *Ikebana Ikenobo Indonesia* (i3), which is based in Jakarta, this art form is accessible and can be embraced as a common and mindful hobby. As well as to support the growth of *Ikebana Ikenobo* for people to know about this practice of moving meditation widely, the author designed an informational book as an introductory to *Ikebana Ikenobo*, presented in a comprehensive and visually engaging format. The target audience is young adults, a demographic often experiencing high-stress levels due to work and lifestyle, who may be seeking new, calming hobbies. Throughout the designing process, the author adopted the design methodology from *Design Thinking for Visual Communication Design* by Ambrose and Harris, which consists of five stages: Define and Research, Ideate, Prototype and Select, Implement, and Learn.

In the Define and Research stage, a creative brief was developed to outline the project. The author conducted thorough research, including in-depth interviews, questionnaires, focused observation of *Ikebana* practice, and a review of existing literature and studies. These findings informed the Ideate phase, where the author brainstormed ideas through mind mapping, defining keywords and tone of voice, and establishing the big idea of: 'Balance in a Timeless Bloom'. This concept aims to represent the harmonious blend of tradition and contemporary side in *Ikebana Ikenobo*, emphasizing its role in promoting mindfulness and inner peace.

Visual translations of the concept were created as moodboards and reference boards to guide the book's structure and content. To ensure the credibility of the information, the author consulted with a certified *Ikebana Ikenobo* teacher and the head of Ikebana Ikenobo Indonesia (i3), Andy Djati Utomo. In the Prototype and Select phase, the author created the flatplan and *katern*, then executed the book design by selecting appropriate typefaces, color schemes, photography, illustrations, and layouts. This process resulted in the final book design titled *Mekar Dalam Jeda*. Next, in the Implement stage, the author developed supporting collateral and secondary media to inform and promote the book. These included sales gimmicks and collectable merchandise to engage a wider audience and generate interest. Finally, in the Learn phase, feedback was obtained through expert review by a lecturer specializing in book design and market validation was conducted. This feedback helped improve the book and assess whether it effectively met its objectives with the intended audience.

To conclude, the author hopes that this book design titled '*Mekar Dalam Jeda*', as an introductory informational book on *Ikebana Ikenobo*, will serve as a comprehensive guide that educates readers and inspires them to adopt a new, meaningful hobby. By embracing *Ikebana Ikenobo*, readers may find a mindful way to manage stress and nurture self-growth.

5.2 Suggestions

This final project's research and design process has taught the author many valuable lessons, especially in the areas of *Ikebana Ikenobo* and book design that were not fully understood at the beginning of the project. Through this journey, the author has realized that there is always room for improvement and continued growth to develop the project toward near perfection. Thus, below are several suggestions for consideration and potential implementation in future related projects:

1. Lecturer / Researcher

This project can be a reference for lecturers and future researchers interested in exploring *Ikebana Ikenobo* or *Ikebana* in general. The author

recommends conducting more in-depth data collection, including practicing *Ikebana Ikenobo* consistently under the guidance of a certified teacher and visiting the *Ikebana Ikenobo* Headquarters in Japan for firsthand insights.

Time management is also crucial. Creating a daily checklist can help track progress and ensure the project stays on schedule, as the research and design phases require significant time and effort. For design-focused researchers, exploring book references, both digital and physical forms, is important to develop a better design sense. This includes understanding layout composition, color harmony, typography, illustration styles, and photo editing. Additionally, the author thinks proficiency in Adobe InDesign is essential for professional book layouts to create efficiency in the book design process.

An additional recommendation from the lecturers, as esteemed panel members during the final defense session, is to carefully consider and understand the specific publishing regulations of the intended publisher. For example, major publishers such as Gramedia have established guidelines regarding logo placement on the book cover. Therefore, a book design like '*Mekar Dalam Jeda*' might be more appropriately suited for an independent publisher, which often offers greater flexibility in terms of visual and branding elements. Furthermore, it was advised that the book's binding technique be refined, as the current form may be challenging to open smoothly immediately after printing and binding. It is essential in understanding book design production, such as paper types, print effects, and binding techniques, is also important to enhance the reader's experience. Test prints and material sampling are necessary, as digital designs can often differ from the printed results. Finally, the author encourages future researchers and designers not to treat their projects as mere formalities. Instead, aim to create something meaningful and original. Be bold in experimenting with design elements and materials to produce innovative and distinctive outcomes.

2. University

To support future research and design development, the author suggests that Universitas Multimedia Nusantara continue encouraging students to explore up-to-date references and extend support for in-depth research. Which also includes in providing the official Final Project template in English, as the author only uses references from other students and need to adjust the template manually. Extending the design development timeline would also be beneficial, as the author felt that the current timeline was rushed to meet final deadlines.

The university is also encouraged to provide more comprehensive design training, especially in layout design using Adobe InDesign. Students should be encouraged to experiment creatively through print or digital media to strengthen their design thinking and push creative boundaries in creating design projects.

