

(UI) RACANA to Empower the GARAJAS Art Community

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ABSTRACT

In recent years GARAJAS has become an independent Art Community, separated from the assistance of the DKI Regional Government. This status makes the need to keep creative feels heavy and not cheap anymore. In the past, permanent domicile and adequate activity allowances became a measure for the community's development and survival. However, in the current era of social media, with the development of innovative communication and information technology, it opens up new possibilities for the GARAJAS community to find creative solutions. With this background we are interested in developing RACANA, a user interface (UI) that will facilitate the creative activities of the GARAJAS creative community, by shifting some of its activities to online and social media that allow the optimization of group and individual creativity to be economically empowered. To develop RACANA we created a usability and aesthetic approach based on a design approach.

Keywords: *art community, social media, user interface design, economic empowerment.*

1. INTRODUCTION

Since its establishment in 1974, Garajas has become a meeting place for young people who are engaged in all fields of art. Young people engaged in theater, dance and derivative arts also mingle as one. Somehow their formal profession is a lot of filling in the capital's print media, as artistic staff, designers, journalists. Of course, at the age of 45, many community members are over 50 years old, even over 60 years old. Garajas participants numbered around 300 people. Several active members were still gathering, doing a joint sketch around Jakarta, then disseminating his work through social media in the form of several photos captures and activity notes.

What is expected from the individuals of this community are:

1. There is a need to gather, share and discuss
2. Their work need to published and appreciated
3. Extending the network of relationships
4. Can market their work

The activity of the GARAJAS art community now is to gather in a spot to do a sketch together. Work activities will be increased individually in each home. Until then it was decided to exhibit together. An exhibition activity must at least consider the location that is accessible to the

appreciator, the size of space that can accommodate selected works, publication costs, installation and dismantling costs, and the duration of the exhibition. All of these components, when converted into a financing item, can be very expensive. As a result, joint exhibition activities are rarely realized. Likewise, discussion activities aimed at enhancing artistic understanding of community members are rarely done anymore. The last result is if the appreciator network is increasingly unfamiliar with their artistic progress.

The character of social media whose content can be published and accessed at any time and by anyone may be an interesting innovation when combined with the GARAJAS art community's obstacles. For this reason, we researched and developed the RACANA User Interface (UI) to accommodate the creative needs of the GARAJAS Art Community. RACANA is another term for structure or structure.

2. LITERATURE REVIEWS

2.1. User Interface Design

Mandel (1997) The main purpose of the user interface designer is to act like an architect. Building a software product is like building a house. The designer (architect) takes the ideas, wishes, desires, and needs of the user

(homeowner), merges that with the skills and materials available to the programmer (builder), and designs a software product (house) that can be built and the user can enjoy (p. 73) [1].

2.2. Social Media

Ryan (2015) Then along came social media and the digital aisles became crowded with voices, the marketplace bustling with conversations [2]. People talked to each other as they traveled across the superhighway, just as they had in the good old days down the high street. They were comparing experiences, sharing product reviews and making recommendations. But unlike in their former, physical environment, now their views, opinions and purchase habits were being shared virally, digitally and through data mining. Those with the loudest voices found themselves being heard far and wide. Their tastes and recommendations were not only being picked up by their friends, but also by other, previously lonely shoppers, relieved to hear a review before making their own purchase, albeit a review by a complete stranger. The reason? Because they were a fellow consumer and their views instilled an instinctive feeling of trust (p. 253 - 254).

2.1. Marketing Strategy

According to Steidl and Hughes [3] because the internet allows the user to browse and search for their specific interests, it is likely that most visitors to your web site will have a general interest in what you have to offer [3].

Importantly, you can provide a range of options for a visitor to your web site, with each option focusing on a particular aspect or component of your organisation, which allows you to provide in-depth information to particular interest segments. For example, those who are interested in the educational aspect of your institution can take one path through your site while those who are interested in the key exhibition/performances or institution-specific aspect can take another.

Some concern has been expressed that potential visitors may not visit the “real” thing after having visited the Internet site. However it has long been recognised that production and publication of artist’s work assists audience attendance. The same is likely to be true of the Internet experience. People become excited about what they see on the screen and want to experience the real thing (p. 170).

3. DESIGN METHOD

Pressman [4] argues, personally, I would classify design thinking as a fundamental creative process that is driven by specific problems and individuals but goes beyond conventional or obvious solutions. While there is no magic formula, I would argue that the components of design thinking can be studied, characterized

systematically, and rationally linked to processes that produce effective and innovative solutions. Then he described it as a structure composed of several blocks, as shown in figure 1.

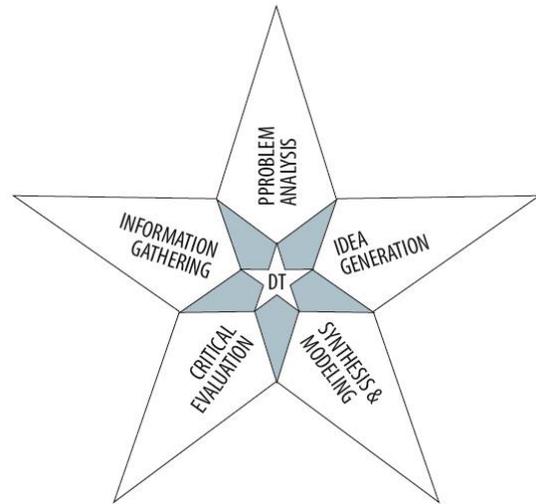


Figure 1. The fundamental building blocks of design thinking (DT) that together form a “loop.” This diagram is intended to underscore the nonlinear nature of DT, and how the blocks may be inter- connected and overlapped. (Design thinking A Guide to Creative Problem Solving for Everyone p.6)

Information gathering: Conduct thorough research of the context and stakeholders to arrive at a deep understanding of all the relevant issues, conflicts and constraints around them. Examine historical perspectives, and possible precedents for the issue. Conduct effective interviews, conduct mini-ethnographies, and consult with people with key knowledge to accelerate understanding. All this data can provide a richer background that informs design investigations and can spark ideas.

Analysis and problem definition: Rigorous analysis is needed to ensure identification of the most prominent problems, which may be hidden because problems are received immediately. Questioning the status quo; question original assumptions and rearrange problems. Analysis is also a significant prerequisite for brainstorming; this results in a clear, orderly and detailed view of the problem from multiple perspectives.

Idea generation: Brainstorming and visioning sessions to generate as many ideas as possible - good, bad, and ridiculous - based on the information gathered to date along with problem analysis. Consider and combine multiple influences to create innovative concept diagrams or outline ideas.

Synthesis through modeling: Take the best ideas to a higher level of resolution and detail, resulting in multiple prototypes, models, or alternative draft solutions. These vehicles not only serve as good simulations of the initial proposed solutions but, most importantly, can and should facilitate manipulation, experimentation and even play. In all cases, regardless of success or failure, learning and discovery are paramount.

Critical evaluation: With this important step in testing this model, there is an opportunity to make the solution or project even better; to validate (or not) concepts and solutions related to problem definition by providing objective critical assessments of stakeholders, colleagues and outsiders. Stakeholder feedback is invaluable for making meaningful revisions. Take constructive criticism from any source, make changes without compromising strong ideas, and test it again.

The five stages of the design method from Pressman will be the framework for the design process that we will apply in designing the Interface for the Garajas Community.

4. DESIGN PROCESS

The development of information and communication technology nowadays has provided alternative solutions for several human activities and needs. Maybe this condition could be an opportunity for those who take advantage of it.

The stages of the design process that we are planning are as follows. Conducting surveys, observations, and interviews. Doing Mind mapping. Literature study, developing ideas up to the trial stage.

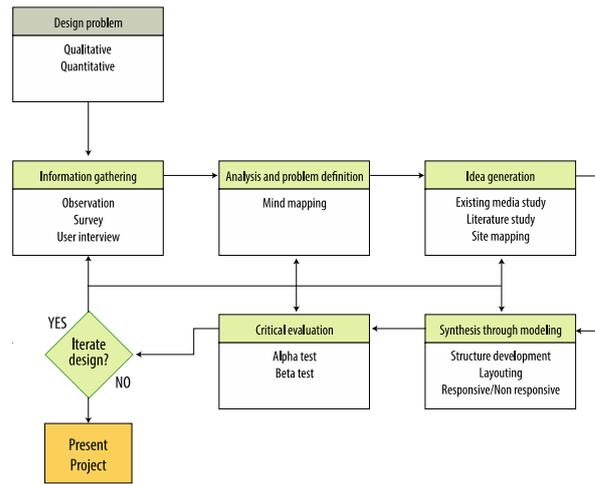


Figure 2. An overview of the design process carried out.

4.1. Information Gathering

What we have done so far is to carry out the initial information gathering stage, related to the historical background of the community, current activities and plans through interviews with several members in early March 2020. Meanwhile, the approach to the community as a whole is hampered by the current pandemic. Incomplete analysis and problem definition were also carried out, except cumulatively. We have websites that have been made before, but are also in the preparation stage.



Figure 3. The previous Garajas website model, which is based on Flash technology.

4.2. Mind Mapping

As an art community, GARAJAS is a forum for creative artists in painting, dance, drama, poetry, who are officially engaged in publishing as journalists, artistic personnel, photographers, and gallery curators. This

unique combination of competencies and professions make this art community have an ideal team of human resources in empowering RACANA GARAJAS. So the hope is that in the GARAJAS community there will be a division of tasks as follows:

- There are members who produce works of art.
- There are members preparing a review of the artwork.
- Some prepare photos, documentation, flyers, catalogs.
- Members with certain competencies perform curation
- All members can publish it to their private community via Facebook, Twitter, Instagram.
- Then there will be a back flow of communication that attracts potential customers, appreciators to the GARAJAS website.

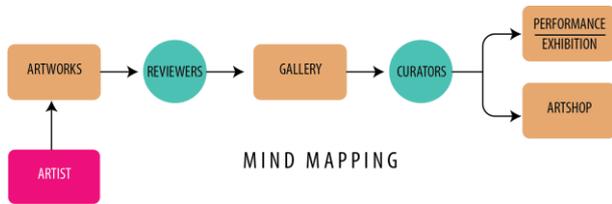


Figure 4. An overview of the potential of the website related to human resources who are the main capital of the GARAJAS art community.

4.3. Site Mapping

Some of the things that are components in designing RACANA for the GARAJAS community aim to:

Communication: Community requires a personal or group communication relationship with fellow members, as well as with its customers

Performance: Members and groups need space to actualize themselves

Transactions: Members need a place to offer works

Information: Members need to update their knowledge in the field of fine arts

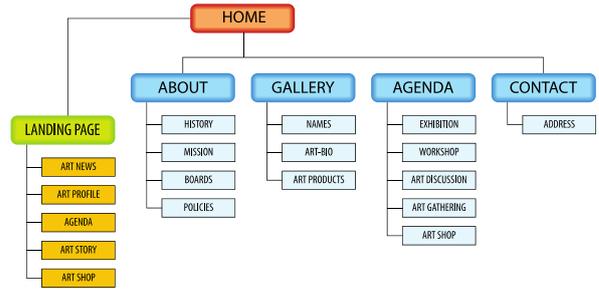


Figure 5. Sitemap structure of RACANA GARAJAS.

We try to consider and design a sitemap that can accommodate those needs, by compiling a sitemap based on their primary needs.

4.4. Art Direction

DiMarco (2006) Designing Web sites requires attention to technical as well as visual issues: technical and visual problems result in usability problems [5]. Provide clear navigational aids for users through the consistent use of icons, typefaces, colors, and graphic styles in order to provide a transparent and intuitive site interface (p. 269). RACANA's design concept will use the clear and clean principle, considering that its obligation is to raise its content, which is mostly paintings, to be more standout. With easy and clear navigation, because most users only have a typical experience on a computer. If there is a color, then the color used as the basis of the page will be neutral to the later content colors, such as gray, maybe cream. Accent colors can be used, but have very little use. The fonts used are of course the web available with a choice of only one or two types of fonts.

Apart from using a computer display as the basis for the size format, we also consider the size of the gadget as an effort to accommodate practicality in communicating and publishing content material widely and practically.

4.5. User Interface Prototyping

Here are some rough designs of some site page models:

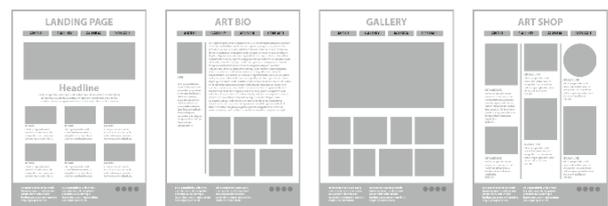


Figure 5. Several website page display designs

Frame style: Navigation buttons are located at the top of the page. Several navigation and function buttons are also located in the footer. And all these main things will be attached to every page.

Landing page: It is the main page as well as a table of content for each edition. This page contains all complete navigation to the entire content. This page also has a function as a cover that must be attractive to guests, so that the page is equipped with several more general sections such as Art News, Art Story. As for the Agenda and Art Shop rubrics, we present them as highlights that can be linked to their respective pages in particular.

Gallery: Contains works of community members, which will also be accompanied by a review of the work so that the work is communicative to consumers. If the Gallery collects all the members' works, then there needs to be an exhibition section that aims to showcase the works.

Art bio: Will contain a list of the experiences of a person who accompanies their work. The art bio will be linked to the Gallery in linking the list of works information.

Art shop: This is a page that offers members' works in visual form and is labeled with a price.

4.6. User Test

Future test for UI RACANA plan to evaluate this design based on user test [7]. We intend to hold a meeting to continue this research, but there are many obstacles we face during this pandemic. In addition, the success of RACANA can also be multiplied by the active members' involvement in building links to other social media.

5. CONCLUSION

Some of the needs for the creative activities of the GARAJAS community are still carried out outside the website, especially those related to physical activities of painting and its products, and large exhibitions are indeed irreplaceable. But exhibition activities in another dimension, offering and transacting to sell works, and sharing information can be done online by each member at any time using RACANA GARAJAS.

RACANA is only an interface product that accommodates the creative needs of the GARAJAS community. The success of the publication and marketing of community works can also be multiplied if they are supported by the active use and empowerment of

other social media applications from each member, such as Instagram, Facebook, Twitter, etc.

We hope that RACANA can be used properly, and hopefully it can provide benefits as expected in the design, namely: It can become a forum for hospitality, a place for self-actualization through exhibitions, as well as a forum for providing economic benefits for members of the GARAJAS art community.

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