

Multisensory Design Experience Approach on Cultural Heritage for The Development of The Creative Industries

Cherry Dharmawan, M.Sn

Departement of Interior Design, Universitas Komputer Indonesia

abuskadusweh@yahoo.com

Abstract

Creative Industries are those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of “intellectual property” and will help preserve cultural heritage while increasing the circulation of creative works inside and outside nation.

The multisensory experience approach is part of what it is to be human. How people want or can have a sensory experience may in large part be determined by designers in research and practice. To demonstrate how this experience can contribute to and benefit people is and will continue to be the challenge.

Understanding sensory stimulation of people in human environments is vital to designing a product or space. The senses play critical roles in human experience and the memories and emotions tied to it. In Creative industries, the products base on cultural heritage associated to sensory experience attract customers and stimulate strong, positive, and distinctive impression across all five senses. In this case multiple sensory cues are found such as in culinary, atmosphere, scenery, or uniqueness of craft.

This paper base on the case study in west java and focus on multisensory design experience approach on cultural heritage in the development of the creative industries. This paper also explain how Multy Sensory Design Experience Approach will have to take hold a capacity to innovate anticipating future trends. Therefore building a new Approach may boost the adoption of policies aimed at developing a conducive environment, enabling companies as well as citizens to use their imagination and creativity - both sources of innovation and therefore of competitiveness and sustainability.

Keywords: creative industries, cultural heritage, multisensory design,

1. Introduction

Designers always consider physical visual stimulation, which is just one role of visual design. Furthermore, intricate details are used to prolong visitor’s stay. According to Clark’s study, people remember simple figures more easily than complex ones (Lawless, 1978). People are fascinated by ornament details, because those details cannot be remembered for along time. It is thus ever new and interesting, and people are willing to devote their information-seeking attention to it (Malnar & Vodvarka, 2004). Therefore, people linger longer time in a space where there are more details than in one with fewer details. This approach can be used by designers to control rate of movement. Far from concealing deficiency or redundancies, ornament delivers vital function. It precisely identifies a space, including its social and cultural function, and transmits that identity to the audience (Malnar & Vodvarka, 2004).

Understanding sensory stimulation of people in human environments is vital to designing a product or space. The senses play critical roles in human experience and the memories and emotions tied to it. In Creative industries, the products base on cultural heritage associated to

sensory experience attract customers and stimulate strong, positive, and distinctive impression across all five senses. In this case multiple sensory cues are found such as in culinary, atmosphere, scenery, or uniqueness of craft.

2. Methods

This research uses descriptive method to describe the use of multi-sensory approach in the creative industries of western Java. It also describes the implementation of a multi-sensory approach in building experience of human behavior on Cultural Heritage for The Development of The Creative Industries.

This research also uses the study of literature and direct observations of the object of research to determine the application of multi-sensory.

The purpose of this research is to develop an alternative to the creative industries through a multisensory approach to utilizing local cultural heritage so that it can become the identity of the creative industries in West Java and also explain Multisensory Design Experience Approach on Cultural Heritage for The Development of The Creative Industries.

3. Creative Industries in West Java

According to UK DCMS Task force 1998, creative industry can define as “Creatives Industries as those industries which have their origin in individual creativity, skill &

talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property and content.” Or refer to UK DCMS 2004:

“Businesses in areas that are commonly thought of as being quite distinct from each other, this includes: advertising, architecture, the art and antiques market, craft, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software, and television and radio.”

The development of the creative economy industry in Indonesia has started since last 10 years. Indonesia has a huge potential to increase the level of the Indonesian economy through creative industries. According to Minister of Industry, in 2009 the number of business units (formal) in West Java reached 202,000 units capable of employment for 4.2 million people, the number of cumulative investment of Rp. 125.93 trillion and the value of exports amounted to \$ 5.3 billion. Some of the primary industry in West Java, including textiles and textile products (TPT), footwear / shoes, telematics, rattan processing, automotive components, food and beverage, and creative industries“

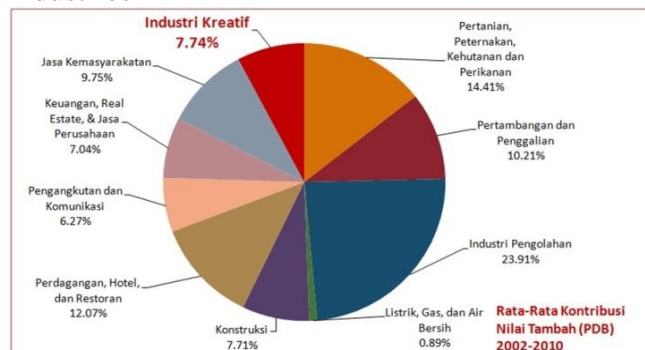


Figure.1 The Presentase of Industries Creative Contribution to Indonesian Economic Industries

Policy on the development of the creative economy has also been included in the West Java Regional Development Priorities In 2011 the common goals of increased purchasing power. In common goals have been listed thematic programs namely the development of creative industries and creative young entrepreneurs with seed activities such as the development of creative industries area

Mapping And Grouping the Cretive Field

Ministry of Trade has recorded 15 economic groups creative field : 1 Architecture, Interior 2, 3 Landscape, 4 Graphics / Visual Communication, 5.Penerbit, 6 Author / writer / poet, Music 7, 8 performing arts (dance, drama, etc.), 9 Packaging , 10 Brand / product, 11. Jewelry / Jewelry, 12. Visual Art (painting, sculpture, etc.), 13. Movie, 14. Fashion & Accessories, Handicraft 15th, 16th web / Games / InteractiveMedia, 17.Kuliner

4. Build the Space of Cultural Heritage through Multy Sensory Approach

Multi-sensory design is traditionally assumed to be design that impacts the five senses: sight, hearing, taste, touch, and smell. However, this notion encompasses only the most basic concept of multi-sensory design. In fact, there are three other systematic concepts related to perception that are incorporated within multi-sensory design: hapticity, kinesthesia, and syneasthesia. In essence, these systems take the five senses and reformulate them into an active, inclusive system that directly impacts the experience of architecture (Kreji, 2008).

Up until now the perception of “space” has been stressed, but it is important to note a differentiation between space and place. Place is established from space as it becomes better known and is endowed with the value that one gives it; this value is created is through our senses. Therefore, perception of place is essentially “processed” sensation (Malnar, 2004). Although perception technically only requires gathering information about the environment by at least one of the senses, the more senses that are engaged within a space, the easier it will be to establish the perception of place. This is why an argument can be made in favor of the necessity for multi-sensory design within the built environment. As the senses are used to establish a place, an experience of that place through hapticity, kinesthesia, and syneasthesia will be formed.

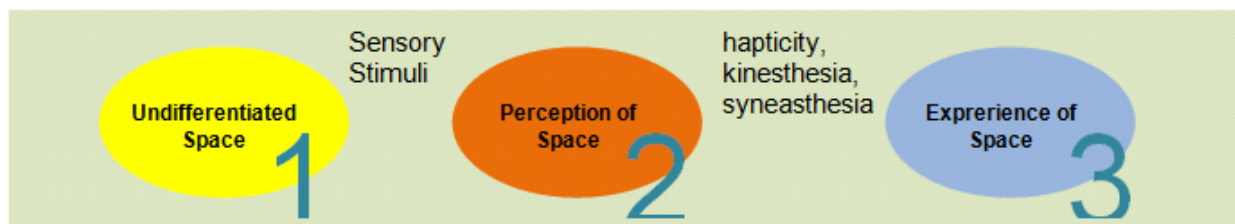


Figure.2. The Creation of Place Diagrams, (Source : Technology and the Senses: Multi-sensory Design in the Digital Age, Mona Azarbayjani & Rebecca Breffeilh)

Tabel 1. Expanded summarization of the sensory systems (Malnar,2004)

Haptic System	Skin, joints, and muscles	Exploration (through touch)	Varying configurations of touch
Kinesthesia	Muscles, joints	Exploration (through movement)	Varying positions and movement of body parts
Synesthesia	Neurological	Sensory Connection and transference	Memories
System	Anatomy of the Organ	Activity of the Organ	Stimuli Available
Sight	Ocular Mechanism (eyes)	Looking, fixation	Variables of structures in ambient light
Taste	Oral Cavity (Mouth)	Savoring	Composition of ingested objects
Smell	Nasal Cavity (Nose)	Sniffing	Composition of the medium
Touch	Skin, hands	Touching, feeling	Texture, weight, etc
Hear	Cochlear organs (Ear)	Orienting to sounds	Vibration in the air

The effect of sensory stimulation on people and their environment is vital to designing space. The senses play critical roles in memories and emotions attached to human experience. Lindstrom (2005) states that our emotions are linked to the information gathered through the senses. He introduced the concept of sensory branding that stimulates and enhances consumers' imagination and perception, creating emotional ties between the brand and consumer. Sensory stimuli can motivate consumers' purchasing behavior, spark their interest, and allow emotional responses to dominate their rational thinking (Lindstrom, 2005).

Aesthetics in design and architecture is the basic purpose of the creation. Contemporary design aesthetic idea or source not only of various forms of traditional artifacts but also from various other sources including geographical conditions and other cultural property owned by the Sundanese community people. Several sources can be used as a reference is the cosmological Sundanese, the language in this manuscript expressions and proverbs and ancient Sundanese. (Jamaludin, 2011)

Various cultural artifacts produced by West Java people (Sundanese people) can be used as an integral part of a work of art or architecture as a representation of Sundanese culture. This effort can be done in the form of formal or symbolic.

5. Case Study on Dusun Bamboo Cisarua Lembang, Saung Udjo Padasasuka Bandung, and Sundanese Restaurants



Fig.4. Dusun Bamboo Lobby Market



Fig.5. Lunch at a Sundanese Restaurant- cross-legged seating



Fig.6. Saung Udjo Angklung Performance

The multiple sensory cues are tapped; lighting, furniture, interior furnishings, music, food and aroma, sound, which all contribute and complement each other as if a sensory orchestration. When the sensory experience is maximized, the restaurant atmosphere creates a compelling experience that consumers will want to repeat through repeated visits.

At Dusun Bamboo Lobby, the space experience is enhanced by a stylistic design of the interior, incorporating the Sundanese culture and material origins in (Fig.4).

Visual sense is emphasized by adding interior details such as bamboo armature light fixtures, the bamboo wall, all contributing to Sundanese culture. Sensory appeal is doubled with typical Sundanese food (nasi timbel, sate, sambal) that are displayed for the customers to taste and smell, bringing multi-sensory level and personal bond with the customers. Fig.5

Addressed the impact of using a brand history and states that most buying behavior is driven by storytelling, experience and emotion. "The experience of enjoying a great story is powerful one that pulls in all of our senses and immerses us so that we feel as if we are actually living the story" (Healy, 2008, : 28).

6. Conclusion

The first conclusion derived from this paper however, is that appropriate to Susan Jane Hall, The multi-sensory experience is part of what it is to be human. How people want or can have a sensory experience may in large part be determined by designers in research and practice and moral responsibility of the designer to enhance the built environment contributing to the well-being of people's lives and the natural environment.

Secondly, Sundanese aesthetic concept can be traced apart from traditional artifacts produced Sundanese culture community can also be traced from other sources such as cosmology, language and script of ancient Sundanese. Besides of that, geographical factors, cultural artifacts can be an element for the creation of the aesthetic elements of Sundanese culture based on the development of creative industry in West Java. Multi-sensory Design approach can help strengthen local identity and increase the economic income of the creative industries of western Java.

References

- [1] Brefffeilh, Rebecca. & Mona Azarbayjani. **Technology and the Senses: Multi-sensory Design in the Digital Age**, UNC Charlotte, School of Architecture.
- [2] **Bayi Ajaib Bernama Creative Economy**, <http://www.ayipbali.com/2008/06/27/kreatifitas-akankah-menjadi-momen-kebangkitan-bangsa-indonesia/>
- [3] Ghazali, Ahmad, **Pemetaan Industri Kreatif di Indonesia**, <http://www.cielsbm.org/pemetaan-industri-kreatif-di-indonesia.html>
- [4] Hall, Susan Jane, **Enhancing Well-being: A Multisensory Interior Environmental Experience**, Washington State University Interior Design Masters Program, 2008.
- [5] Healey, M. **What is Branding?** Switzerland: RotoVision. 2008.
- [6] **Id kreatif, Bagaimana Posisi Strategis Industri Kreatif dalam Perekonomian Nasional?**, <http://news.indonesiakreatif.net/bagaimana-posisi-strategis-industri-kreatif-dalam-perekonomian-nasional/>
- [7] **Jamaludin, Estetika Sunda dan Implementasinya dalam Desain Kontemporer, Konferensi Internasional Budaya Sunda II, Yayasan Kebudayaan Rancage, 2011.**
- [8] Lawless, Harry T, **Recognition of common Odors, Pictures, and Simple Shapes, Perception and Psychophysic**, (1978).
- [9] Lindstrom, M. **Brand Senses**. New York: Free Press. 2005.
- [10] Malnar, Joy Monice and Frank Vodvarka. **Sensory Design**, Minnesota: University of Minnesota Press, 2004.
- [11] Song, Jinhyun, **Retail Design and Sensory Experience: Design Inquiry of Complex Reality**, Iowa State University, USA. 2009.
- [12] **Studi Industri Kreatif Indonesia bagian 1**, Kementrian Pariwisata dan Industri Kreatif, 2007