

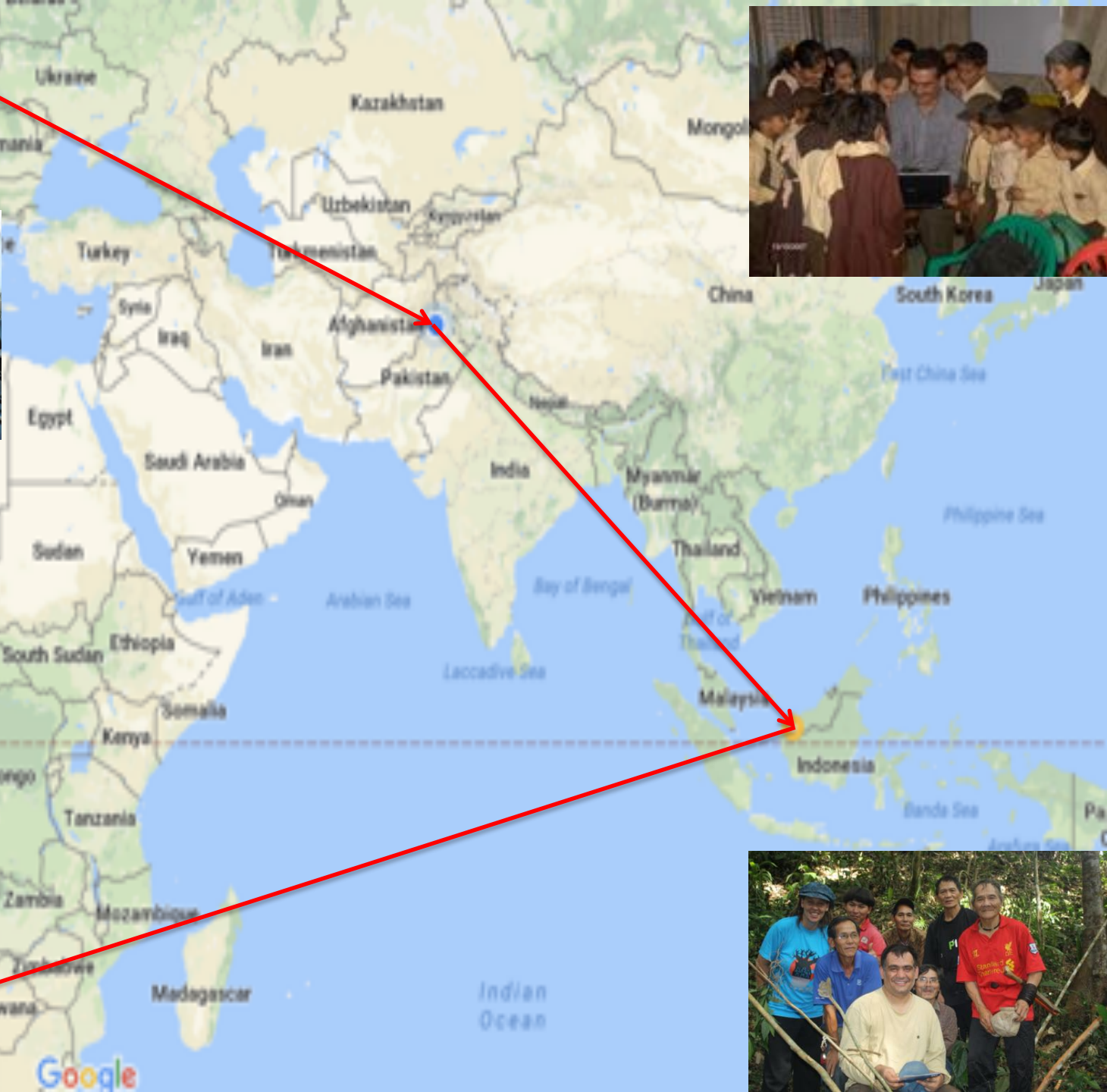
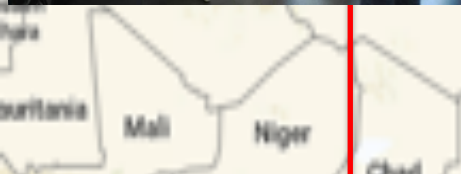
Cultural Engagements in Community Technology Design

Insights from South-South Research Collaboration

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Universiti Malaysia Sarawak (UNIMAS)



Work with (very) Remote Communities



Telecentres



Living Labs-Locations

CBC- Yan Kecil
CBC Guar Chempedak
CBC-Yan Besar

CBC- Bukit Besar
CBC-Kuala Sala
CBC-Limau Dalam

Gua Musang-
Kelantan

Kuala Lipis,
Pahang

CBC-Bowang
CBC-Bogag
CBC-Skio
CBC- Kg Serasot
CBC- Krokong
CBC-Sibuluh

CBC-Daro
CBC-Meradong
Rumah George

CBC-
Sungai
Asap

Buayan

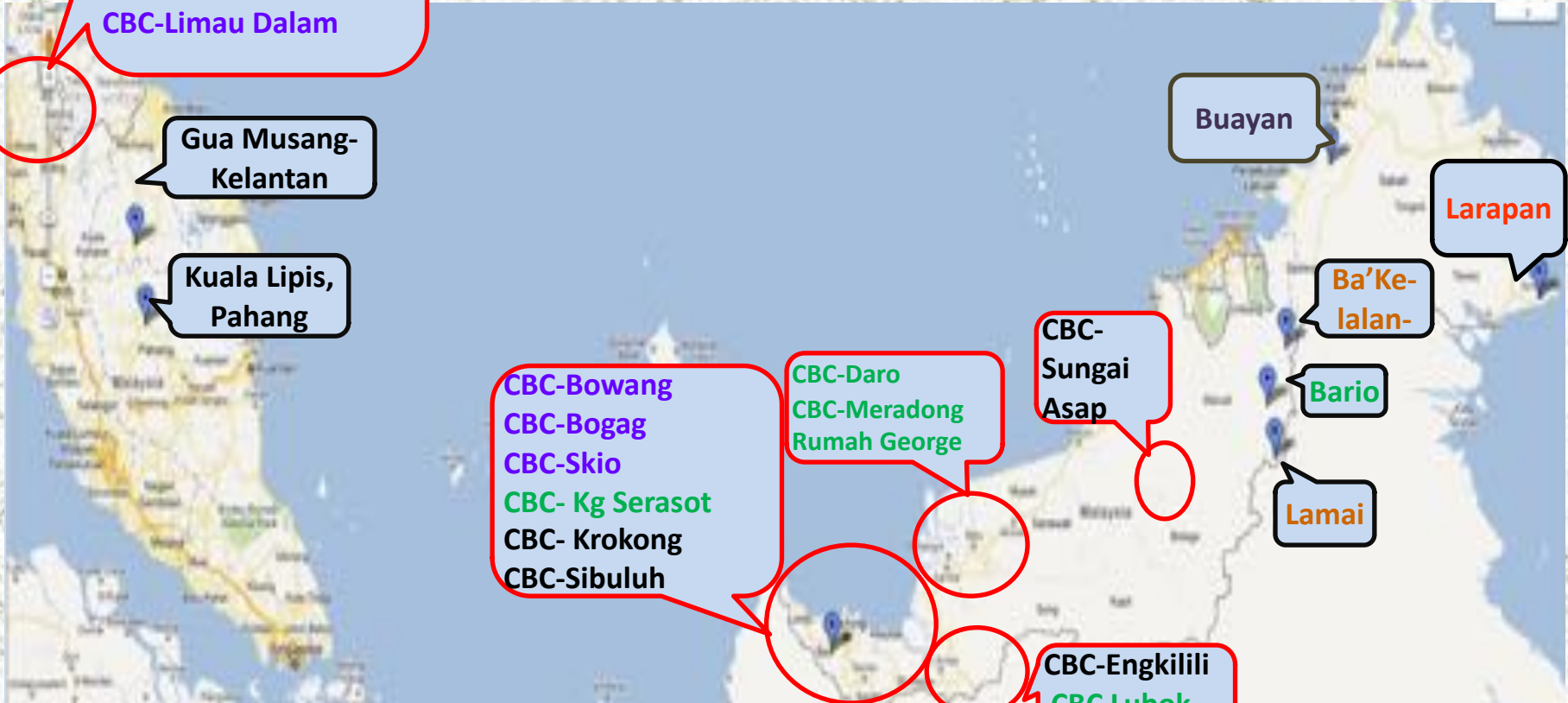
Larapan

Ba'Ke-
Ialan-

Bario

Lamai

CBC-Engkilili
CBC Lubok
Antu



PI 1M SITES

PROJECT TIED AND CONNECTS - RMET

MAP LEGEND

RMET

PERAK CLUSTER

TIED

PERAK CLUSTER

NEGERI CLUSTER

CONNECTS

SRI CLUSTER

KUCHING CLUSTER

JOHOR BAHRU CLUSTER



Communities

- Bario: Kelabit
- Ba'Kelalan: Lun Bawang
- Long Lamai: Penans
- Pulau Lারণan: Bajau
- Kpg. Buayan: Dusun
- Pos Sinderut, Pos Lenjang: Semai
- Pos Gob, Pos Balar: Temiar
- Bau districts: Bidayuh
- Yan district: Malays
- Daro: Melanau
- Meradong, Engkilili, Lubok Antu: Iban
- Sungai Asap: Kenyah, Kayan, Penans



An Exemplar











Rattan Dolls



Rattan Bags



Rattan Bookmarks



Rattan plates and bowls using natural dyes



Rattan Purse



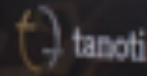
Purse made using rattan fibre and Lurex metallic threads



Long Lamai - Basketry Paradise

The Penan peoples of Sarawak are originally a nomadic tribe, known to be hunter-gatherers found in the northern interiors of Sarawak. In the 1950s, a group of Penans settled near Belong River along one of Sarawak's remaining virgin rainforests and started a settlement known as Long Lamai. Now amounting to approximately 450 people, this community still practice traditional handicraft making and observe other unique aspects of Penan heritage.

The weaving of handicraft products using cotton has played a fundamental role in their village economy as more and more artisans emerge from this small population. Basketry from Long Lamai has captured the attention of many local buyers and public institutions, and it is now the desire of Universiti Malaysia Sarawak & Tanoti to introduce this incredible craft to the world.





WORLD CRAFTS COUNCIL



WORLD CRAFTS COUNCIL
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State of Kuwait

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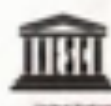


National
Council
For Culture,
Arts & Letters



Ministry of Education and Higher Education

Patronage:



Doha Office

- Excellence
- Authentic
- Innovative
- Marketable

World Crafts Council (WCC) Award of Excellence for Handicrafts 2016 South-East Asia Sub-region



Rattan Coil Platters

Malaysia

Produced by : Artisans of Long Lamai Community

Designed by : Dr.June Ngo

Submitted by : Jacqueline Fong - Tanoti Sdn Bhd

The International 2016 Panel of Experts acknowledges that this handicraft product conforms to the rigorous standards set by the four criteria in the Award of Excellence programme. More specifically, the Jury examined the product and awarded it for its good innovation using a traditional technique adapted for modern use.

Mr. Wang Shan
President of WCC-ASER,
World Crafts Council

H.E. Shaikh Salman Sabah al-Salem al-Homoud al-Sabah
Minister of Information, State Minister for Youth Affairs,
Head of National Council for Culture, Arts and Letters
State of Kuwait

Dr. Ghada Hijawi Qadumi
President of WCC-APR
Asia Pacific Region

South-South Collaboration

Namibian Desert - Forest of Borneo

Indigenous Knowledge Management



Community-based Co-Design



Interaction Protocols



Community Concerns Articulated





Observations, Interview, Discussions...

- Managing Expectations: Payments
- Relevance and Appropriateness of questions/study
- Interest, Needs and Commitments
- Community Consensus
- Selection of Community Participants
- Timing
- Breaking rules
- Mutual Learning
- Counter Narratives

Sketching Interaction Protocols



Cultural Engagement Approaches

Metaphor				
Related disciplines	Cross-cultural	Inter-cultural	Multi-cultural	Trans-cultural
HCI	Wave 1: Cognitive science, humans as subjects	Wave 2: Collaboration and Interactions	Wave 3: Embodied experience and new meaning making	
Design paradigms	User-centred Design: User and cultural models	Participatory Design: Engagement, Empowerment	Interaction Design: User experiences, Reciprocity	Community-Based Co-Design: Unity of epistemologies, relevance
Community narratives	Narratives by the other	Counter-narrative	Harmonious narrative	Reflected narrative

Community Perspective

- Learning
- Identity
- Preservation of Indigenous Knowledge
- Intrinsic pleasure of participation
- Participants selection and exclusion
- Tokens of appreciation
- Limited resources
- Self-reflection through intervention
- Participants presentation in public(atations)

Maintaining Engagement

- Gatekeepers' roles and responsibilities: mediators and coaches to both
- Sincerity and Trust
- Sensitivity & Respect
- Adaptability
- Learning from cases

Q & A



Thank you
for your attention