

**STRATEGIC DESIGN LANGUAGE: MALAYSIA
CULTURAL ICON IN BRAND IDENTITY
TRANSLATION**

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**STRATEGIC DESIGN LANGUAGE: MALAYSIA
CULTURAL ICON IN BRAND IDENTITY
TRANSLATION**

by

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BAHASA DESIGN STRATEGIK: IKON BUDAYA MALAYSIA DALAM PENERJEMAHAN IDENTITI JENAMA

ABSTRAK

Kajian ini adalah untuk mengetahui, ikon budaya yang paling dipilih dan dikenali sebagai pentafsiran penjenamaan budaya 1Malaysia. Ikon budaya di mana rakyat Malaysia yang paling kenali dan menerimanya sebagai simbol dalam kehidupan seharian mereka, kaitan diantara demografi Malaysia dengan ikon budaya yang mereka pilih dan hubungan di antara tiga peringkat reka bentuk yang berkaitan dengan budaya. Sampel kajian ini terdiri daripada Melayu, Cina dan India kerana mereka adalah majoriti kaum di Malaysia. Jumlah sampel yang akan diambil adalah sebanyak 328 iaitu 207 daripada sampel adalah berbangsa Melayu yang mewakili 50.1% daripada Malaysia, 93 sampel adalah berbangsa Cina yang merupakan 22.6% daripada sampel Malaysia dan 28 jumlah sampel adalah berbangsa India yang mewakili 6.7% daripada rakyat Malaysia dari 27 juta penduduk di Malaysia. Menggunakan ujian deskriptif Cramer'sV dan Chi-square untuk menganalisa soalan kajian. A'Famosa dan Gereja Christ iaitu ikon seni bina Melaka, dimana ikon seni bina yang paling dikenali dan dipilih oleh responden, labu sayong dari Perak, adalah ikon budaya produk yang paling dikenali dan dipilih. Manakala penyu adalah ikon alam semula jadi yang juga paling dikenali dan dipilih. Di dapati bangsa dan negeri asal responden mempunyai hubungan yang lemah untuk ikon seni bina yang dipilih tetapi minat mempunyai hubungan yang sederhana.. Dalam kes ikon produk dipilih, minat dan negeri asal mempunyai hubungan lemah tetapi kaum sebenarnya

mempunyai hubungan yang sederhana. Bagi ikon bersifat semulajadi yang dipilih, kaum mempunyai hubungan yang lemah tetapi minat dan negeri asal mempunyai hubungan yang sederhana. Tiada ada hubungan sama sekali antara 3 tahap reka bentuk untuk ikon budaya yang dipilih oleh responden kecuali hanya satu pembolehubah yang merupakan dipilihnya ikon seni bina mempunyai hubungan dengan reflektif. Keputusan menunjukkan tidak ada hubungan sama sekali antara 3 tahap reka bentuk untuk ikon budaya yang dipilih oleh responden kecuali hanya satu pembolehubah yang ikon seni bina mempunyai hubungan dengan reflektif. Hasil daripada hubungan diantara kaum, negeri asal dengan *visceral* berhubung dengan ikon budaya menunjukkan tidak terdapat hubungan. Pembolehubah baru iaitu minat diuji juga menunjukkan tidak ada hubungan dengan *visceral* berhubung dengan ikon budaya dipilih. Keputusan menunjukkan bahawa tidak terdapat hubungan antara minat dan negeri asal dengan *behavioral degnan* ikon budaya dipilih. Tetapi bangsa mempunyai hubungan dengan *behavioral* kepada seni bina dan alam semula jadi kecuali ikon produk. Akhir sekali, kajian ini memberi garis panduan ikon yang paling dipilih dan juga soal selidik yang terdiri dari teori penjenamaan budaya yang boleh digunakan sebagai alat penjana tafsiran penjenamaan budaya 1Malaysia.

STRATEGIC DESIGN LANGUAGE: MALAYSIA CULTURAL ICON IN BRAND IDENTITY TRANSLATION

ABSTRACT

This research was to explore the most familiar and accepted cultural icons can be as generating tool as an interpretation of 1Malaysia cultural branding. The cultural icons in which the Malaysians familiar and accept as symbols in their everyday lives, the association of the Malaysian demographic in relation to cultural icons that they choose and the relationship of the three levels of design in relation to cultural. The sampling of this study consists of the Malay, Chinese and Indian as they are the majority of Malaysia population and the total of samples will be 328 which is 207 from the samples are Malays that represents 50.1% of Malaysian, 93 samples are Chinese which is 22.6% of Malaysian and 28 samples are Indian that represents 6.7% of Malaysian out of 27 million population in Malaysia included in Borneo's Malaysia Using descriptive, Cramer'sV and Chi-square test, variables were analysed. The, A'Famosa and Christ Church architecture of Melaka are the most familiar architecture icon chosen by the respondents, the labu sayong from Perak is the most familiar product cultural icons and the turtle is the most familiar nature icons. It was found that races and states of origin have weak association to architecture icon chosen but interests have moderate association. But in the case of product icon chosen, interests and states of origin have weak association but races in fact have moderate association. As for nature icon chosen, races have weak association but interests and state of origin have moderate association. there is no

relationship at all between the three levels of design to cultural icons chosen by respondents except for only one variable which is the choosing of architecture icon seems has relationship to reflective. the result indicate there is no relationship at all between the three levels of design to cultural icons chosen by respondents except for only one variable which is the choosing of architecture icon seems has relationship to reflective. The result of the relationship between races, states of origin with visceral in relation to cultural icons show that there is no relationship. The new variable of interest tested also indicate there is no relationship with visceral in relation to cultural icons chosen. The results reveal that there is no relationship between interests and states of origin with behavioral to culture icon chosen. But races do have relationship with behavioral to architecture and nature except for product icon. Finally, the study comes up with guidelines of the most chosen icons and also the questionnaire that consists of theory of cultural branding that can be used as a generator tool as an interpretation of 1Malaysia cultural branding. With this research, hopefully may help the designers to understand more on how actually the three levels of design works on icons chosen. To learn more what are the main factors in three levels of design which are visceral, behavior or reflective that gives more or less impact in choosing a Malaysia cultural icons by Malaysian. Did biased really exist in this matter? This is somehow may help the designers to open their mind and gives them an ideas or clearly pictures on designing a design that need to be relate with the Malaysia true identity. It's also may help the designers to establish a guideline in 1Malaysia concept Therefore, the findings would provide guidelines for Malaysian designers to adapt in designing cultural branding.

CHAPTER 1: INTRODUCTION

1.0 Background of the Study

The most important roles in the success of a product are sold to a company is marketing. Planning and strategy is what the marketing does, which are crucial to the success of any business or product. A clear understanding of what you are working on can be easily achieved by developing a better planning and better strategies. To understand marketing it's very important to begin with the definition of the marketing process of using a tactic to bring together product and customer.

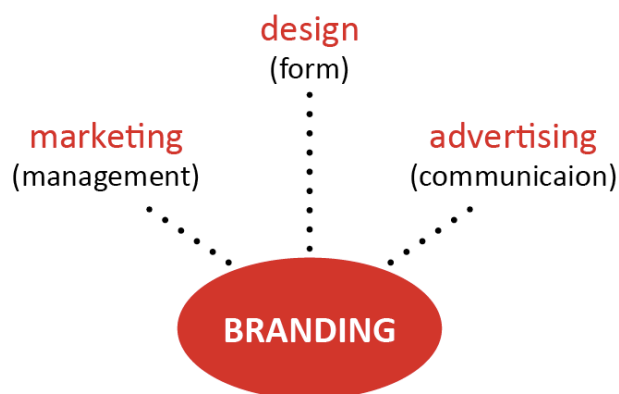
The success of a company marketing is fully depends on product branding strategies of the company's itself. Branding strategies of the company's help the company to achieve a number of targets or goals by creating an image of the company that enable to build up a company brand.

Furthermore, branding strategies will help to consistency all the company's advertising, marketing, social media and website. This is because, consistency is the key of communicating with customers and a better branding strategy make a hard time for the other companies and competitors to duplicate or stealing product design. This happens because your products already have a strong image that represent your company. By doing branding, the customer easily differentiates a product from similar offerings of others product companies, especially when the products of the company have a unique trademark, features and image. A customer easy to identify the product in the crowded marketplaces. A strong image or identity of the products

give an impact to the customer behavior and a connection between the customer and their buying habits. When a strong connection is tied, the brand will motivate the costumer keep buying products even they never tried the product before. The costumer trust will bond with the brand so they will keep buying the product from the same brand to gain the similar satisfaction.

According to Gomez (2009) branding is a hybrid discipline, combining the fields of marketing, advertising, and design, dealing with management, communication, and form respectively (Refer to Figure 1.1). Design is an emotional vocabulary that transcends words. It not only connects with consumers, but also becomes the only brand language that matters” (GOBÉ, 2010, p. 114).

Figure 1.1: Disciplines of Branding



There are four models in branding, which are cultural branding, mind-share branding, emotional branding and viral branding. Cultural branding help in building a brand into cultural icon which is an image or a symbol that people embrace inconsiderable esteem. There a variety of iconic value other than brands such as movies, politicians, books, photographs and event. The dominant branding paradigm

since 1950 is mind-share branding. Basically, mind-share branding is still being fully utilized in most marketing today to generate brand through managing a brand identity. In a late 80s and early 90s, an emotional branding is very heavily visually and designer oriented that got its momentum from an experiential thinking and service resolution. The emotional branding objective is to tie the emotion in costumers by selling the brand as a touch point to the consumers to experience the brand themselves. A Viral branding, is a very fuzzy in its definition, it is continually evolving and seeing a new form. Viral branding is usually used an internet as a platform, so people could share and modify the content themselves. The interesting advertising content is created and it let the third parties to spread it through their passive or active influence.

1.1 The Research Problem

Cross –cultural context has been studied by the several researchers, and they found that, there are significant differences between costumers from the different cultures attribute, analyze the meaning of the brand toward the same brand. These studies share two characteristics. First, the costumer's interpretation and advertisement were analyzed by design. Second, the differences in meaning and terms was focused in these studies on how the message is received and decoded by the costumers, and how the brand message was integrated into consumers' memory networks. Advertising is not the only brand communicator, an investigation of the overall meaning of the brand, as opposed to a mere advertising interpretation is due. Moreover, how the brand message integrated into customers' memory network is very necessary to understand as this indicates what the brand benefits is, and in such of what the brand represents to customers. It is more suggestive to understand the

integration of the message into customer's memory networks indication of what the purchasing decision would be. However, in design areas, there is a lack of study being done to understand the translation of branding in generating form in relation to branding especially in product design. Since Malaysia is promoting its culture especially 1Malaysia, the mentioned at above serve a gap as a platform in this research.

1.2 The Aim and Objective of the Study

The aim of this research to explore the most familiar and accepted cultural icons can be an icon as generating tool as an interpretation of 1Malaysia cultural branding. The objectives of this research are:

1. To search for the cultural icons in which the Malaysians familiar and accept as symbols in their everyday lives.
2. To analyze the association of the Malaysian demographic in relation to cultural icons that they choose.
3. To evaluate the relationship of the three levels of design in relation to cultural icons chosen.
4. To measure the relationship between demographic and the three levels of design in relation to cultural icons chosen.

1.3 The Research Question

The questions central to this research were:

1. What are the most chosen and familiar icons among the Malaysian?
2. How far is the association between the Malaysian demographic with cultural icons chosen?
3. Is there any relationship between the icons chosen with the three levels of design which are visceral, behavioral and reflective?
4. Is there any relationship between demographics of the Malaysians with the three levels of design which are visceral, behavioral and reflective to cultural icons chosen?

1.4 Hypotheses

The hypotheses covers the demographic, cultural icons and three levels of design which are the visceral, behavioral and reflective. The hypothesized relationships between the independent variables and the dependent variable are discussed and a set of hypotheses to be empirically tested and generated as below:

H1: There is a significant relationship between demographic of the Malaysian with cultural icons chosen.

H2: There is a significant relationship between the icons chosen with the three levels of design which are visceral, behavioral and reflective.

H3: There is a significant relationship between demographics of the Malaysians with the three levels of design which are visceral, behavioral and reflective to cultural icons chosen.

1.5 Scope and Limitation of the Study

Every study has a set of limitations (Leedy & Ormrod, 2005), or “potential weaknesses or problems with the study identified by the researcher” (Creswell, 2005, p. 198). A limitation is an uncontrollable threat to the internal validity of a study. As described in greater detail below, internal validity refers to the likelihood that the results of the study actually mean what the researcher indicates they mean. Explicitly stating the research limitations is vital in order to allow other researchers to replicate the study or expand on a study (Creswell, 2005). Additionally, by explicitly stating the limitations of the research, a researcher can help other researchers “judge to what extent the findings can or cannot be generalized to other people and situations” (Creswell, 2005, p.198).

The limitations that the inherent to the pursuit of this study such:

1. All of cross-cultural products were limited to 3 dominant races included Borneo's Sabah and Sarawak in Malaysia according to population such as Malay, Chinese, and Indian as sampling subject study.

2. The sampling of this study is focused on Malaysian cultural icons strictly 3 categories such as the architecture, product and nature icons.
3. This study was limited to the accuracy of the three levels of design such as visceral, behavioural and reflective measurements in measuring the familiarity of icons.

1.6 Significance of the Study

The present study hopes to contribute to the existing body of knowledge on cultural branding in several ways. Based on my research through journals and articles, There is nothing that mentions about Malaysia identity in Malaysian everyday life products except for traditional products such as musical instruments, toys, ceremonial tools and etc. We are so proud of our identity that can be seen on our architecture, automobile of course such as Proton and Perodua and even in what we wear everyday cloth and dress. But unfortunately in our everyday life products that we used it often for pleasant our daily life, there's nothing that represents the characteristics of Malaysia. With the findings gained from this research, it is hoped to give beneficial to:

1.6.1. Malaysian Product Industries

Bring Malaysia products to the world stage that equal with others international products which is not only focussed on production, but also the quality of design which carrying Malaysian identity.

1.6.2. Conceptual Framework

This study hopes to extend the methodology by examining simultaneously the relation between cultural icons with the three levels of design. Hence this study would contribute to the existing cultural branding by examining the effect of demographic and three levels of design to cultural icons.

1.6.3 Malaysian Designers

This study also hopes to establish a guideline in 1Malaysia concept which was introduced by Dato Sri Mohd Najib Tun Abdul Razak, the Prime Minister of Malaysia on April 2009. Malaysians, regardless of race or religion need to think and act as one race, that is the Malaysian race that thinks and acts towards a common goal to build a world that is prosperous, progressive, peaceful and safe thus enabling it to compete with other communities in the world (Misri, 2015). Therefore, the findings would provide guidelines for Malaysian designers to adapt in designing cultural branding.

CHAPTER 2: LITERATURE REVIEW

2.0 Introduction

This is the chapter that shows a literature review that has been done by the previous researcher that provides ideas and direction to the research. This literature review discusses published information about the history of Malay, Chinese and Indian in Malaysia, semantic emotion, cultural, semiotic in product design, DNA in mind share branding model, the differences types of branding models, consumer purchasing behavior scale and consumer iconic perception scale that relevant to my research study area within a certain time period.

2.1 Malays, Chinese and Indian in Malaysia

Based on a website (Culture Heritage, n.d.) Tourism Malaysia, Many ethnic groups in Malaysia, have lived together for generations. All these cultures have merged and influenced each other, and a truly Malaysia culture was created. Malays, Chinese, and Indian are the major ethnic groups which are the biggest in number, while in Sabah and Sarawak which is Borneo, Malaysia, there's a lot of indigenous ethnic groups with their own unique culture such as Kadazan Dusun, Bajau, Murut, Iban, Bidayuh, Melanau and plenty more.

2.1.1 History of Malays in Malaysia

Figure 2.1.: Proto Malay



Malays population in Malaysia is made up of more than 50%, which is the largest (Culture Heritage, n.d.). Malays practice Islam as a religion and speaking in Malay Language which is “Bahasa Melayu”. Malays are well known as they’re rich in heritage of the arts and their gentle mannerism.

There are two groups in Malay, the Proto Malay and the Malay Polynesians state by Hasni, Wan M. (2008). He added in his journal that, the Malay’s early civilization are Lin Yi also called as Fu Nan situated in Cambodia and South Vietnam. After the waves of Champa migration, the second great civilization of Malays Sri Vijaya in Palembang was established. However, Sri Vijaya was defeated by Majapahit of Java, and Paramesware which is the prince of Palembang, have to migrated to Malacca and become the Sultanate of Malacca.

At first, Proto Malays or what we termed today as “orang asli” was occupied in Malaysia. It, is the same goes to some ethnics in Borneo, Malaysia, Sabah and

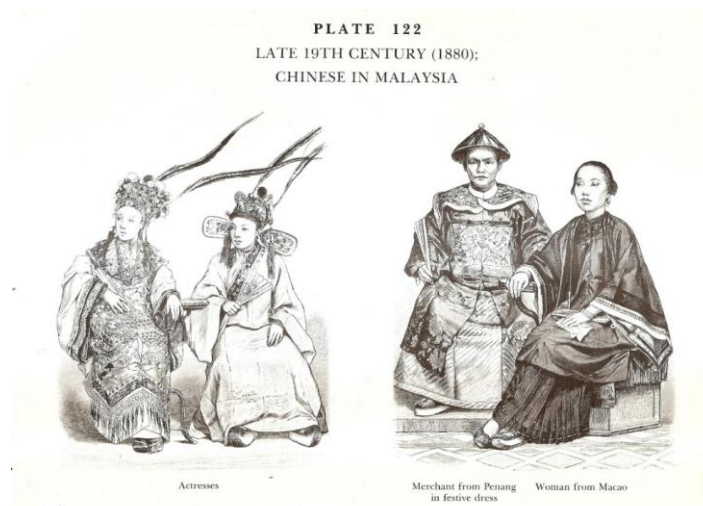
Sarawak. These Malay Polynesians lived in river mouths as an agrarian society in nature, before the Arabs came from the sea to Asia. These Malays became seafaring person as they learned from the Arabs.

From the expansion of the Malacca Sultanate, a formerly Sri Vijaya empires, a Malays from Padang, Sumatera migrated to Malay Peninsula, Negeri Sembilan. There's also an immigration of Bugis in Johor, Pahang, and Selangor, around late 1800s until early 1900s, Hasni, Wan M. (2008). These Proto Malays or Polynesian Malays immigrant was to be considered as Malays.

The Malays practice Animism or Paganism, and worship the nature. There's prominent among them, which is the belief that we called as a custom or "adat". They accept Hinduism and Islam as a religion, combined with "adat" into their society.

2.1.2 History of Chinese in Malaysia

Figure 2.2: Chinese Merchant in Malaysia 1880



Also on Tourism Malaysia website (Culture Heritage, n.d.) State that, 25%, which is the second largest ethnic group in Malaysia is the Chinese, and they mostly immigrant during in the 19th century. The Chinese are well known for their diligence and business. They're three subgroups of Chinese, Hokkien speaking, Mandarin speaking and Cantonese speaking Chinese. In the website also state that, 25% of Chinese in Sarawak are mixed dialect groups which are Hakka, Hokkien, Foochow, Teochew, Hainanese and Puxian. While 10% population of Sabah Chinese is predominantly using the Hakka dialect.

There is an article a History of Chinese immigrant to Tanah Melayu, written by S. Admin (2013). He says that the most of the Chinese are sailing a wind-powered junks from the South of China. He states that the reason for the Chinese come to Southeast Asia, is because of the Great Famine. The Chinese emperor during Chin Dynasty forbidden the Chinese to return to China, because, they were considered as a traitor, and those we return will be arrested and hanged. The Malays then welcome the Chinese immigration to Tanah Melayu.

Another article written by Ismail, Idris. (2015). The title of his article is History of Chinese and Indian in Malaysia. He writes that, because of the civil war in Riau Island, Indonesia. Raja Lumu was migrated to Selangor and become the sultanate of Selangor in 1745. By then Arabs, Chinese and Indians have already been to Selangor since 200-300 years ago as a merchant and traders. Even before Raja Lumu become the sultanate, the Chinese is already discovered the tin and working in the tin mines in Selangor. But then, the Chinese need to ask a permission for the sultan before they could mine the tin since the mines in under the Selangor territory

and as a state property. 100 years later, the 4th sultan of Selangor, Sultan Abdul Samad was properly organized the tin industry and there are some new areas of tin mines were opened up such as Ampang, Rawang and Kajang. Since the Malays are not interested to work those mines, the sultan then joins venture with the Chinese. The Chinese provide the labor force and the Malay royal family arrange for the tin concession. This is how the Kuala Lumpur is starting to build, and continued to prosper up to this day.

2.1.3 History of Indians in Malaysia

Figure 2.3 Indian Merchant in Malaysia



Tourism Malaysia website (Culture Heritage, n.d.) Stated that, the Indian is the smallest of the main ethnic group in Malaysia with around 10% of the Malaysian. Most of the Indian immigrants come to Malaysia during British colonial rule and they're predominantly Hindus.

Ismail, Idris. (2015), in his article on his blog explains, how the Indian came to Malaysia. He stated that, the Indians came about the same time the Kuala Lumpur is built. The Indians laborers came in a great numbers between 1850s to 1920s, brought by the British for economic reasons as laborers in cocoa estates. But then, the cocoa estates have to close down. This is because Brazil has over-planted cocoa was triggering the worldwide glut. The British have to switch from cocoa to rubber plantations. A second wave of mass migration of Chinese and Indian laborers brought by the British to work on the rubber plantations. Ismail, Idris. (2015) also added that, in the late 19th century and early 20th century, the Malay, English medium school was set up by the British for the sons of royalties and elite Malays in Malaysia. And, that was Malay College Kuala Kangsar. A proficient English school teachers are needed and India provided a good English teacher.

2.1.4 "Baba Nyonya" In Malaysia

Figure 2.4: Nyonya in Sarong Kebaya



An article in a blog written by Nyonya, P. (2009) explains the birth and the beginning of Baba Nyonya society in Malacca. She stated that, the terms “Baba Nyonya” were used since a descendant of early Chinese immigrants to Malaysia. The Baba Nyonya is a result of intermarriage between the locals and the Chinese immigrants. In the 15th century, the Baba Nyonya heritage was birthed in Malacca, during the Malay sultanate ruled. Malacca was prosperous because it’s a strategic trading port and a strong relations with China kingdom.

She added that, a close relation with kingdom of China was established in 15th century, during the reign of Parameswara which is the sultanate of Malacca at that time. A China’s admiral Cheng Ho visit Malacca to bring a princess Hang Li Po as a gift from the Chinese Emperor to Sultan Mansur Shah which is Parameswara, to forge a closer trade ties. The immigrants of Chinese male and female to Malacca, help the development of the intermarriage and this unique heritage.

In the rule of British colonization of Malaya, Most of Baba Nyonya is educated in English. Some of Baba Nyonya is converting to Christianity as a resulted of interaction with the British. They develop their culture and heritage further and flourished to Singapore and Penang. Most of them became traders and merchants and wealthy. There are three remain locations where the heritage is firmly established which is Malacca, Penang and Singapore. The Baba Nyonya culture was partially assimilated into Malays culture, especially in food, dressing and language, while still retaining some of their Chinese traditions and culture.

2.1.5 "Chitty" In Malaysia

Figure 2.5: Old Picture of a Newly Married Chitty Couple



The article written by Dasgupta, A., Raja, K. N. (2012), titled “The Indian peranakans of Malaysia” explains about the Chitty community in Malaysia. On British colonial rule, the indigenous Malay, Indian and Chinese were divided by occupation for economic expediency. The Indians were employed in the rubber estates and other plantations, the Chinese in the tin mines, while the Malays remained in agriculture and fishing. Today, most Malaysians continue to define their identity primarily by race. Indeed, it is rare to come across hybrid Malaysian communities that practice multiculturalism and do not classify themselves as solely Malay, Chinese or Indian, particularly because the state’s distribution of resources is based on race.

In Malacca, Chitty community has been quietly practicing the local languages and cultures. They live in Gajah Berang a small village of the famed Malacca Strait that was given by Dutch Colonizers in 1781, it is located in the middle town of

Malacca known as the 'straits-born Hindus'. The Chitty community was born from an intermarriage between local and Indian traders from Tamil Origin. The Chittys trace their roots since the Sultanate of Parameswara in a year 1344-1414.

The Chitty community is a mixed of Indian cultures and local cultures that can be seen from their wedding, food, language and even clothes. The Chittys stand out as having consistently used the Malay language for six centuries. In fact, most Chittys only speak Tamil for religious purposes.

2.2 Malaysia Independence's Day

Cavendish, R. (2007) writes an article about how Malaya got its independence. He explains that, back in 1786, the East India Company trading post was established on Penang Island. This is the beginning of the British involvement in Malaya. Sir Stamford Raffles is the founder of British settlement in Singapore and in 1830 is the settlement in Malacca. The Sultans of Malay states started to accept British adviser in 1870 as for to be more effective rulers. The federation of Negeri Sembilan, Perak, Selangor and Pahang was established in 1896 with Kuala Lumpur as its capital. The mass wave of Chinese and Indians immigrants was encouraged to supply labor for tin mines and rubber plantations of the British in Malaya.

In 1942, a Japan army invading Malaya from the north and rapidly overran and Singapore was successfully taken by the Japanese. The Federation of Malaya, was created under British protection, but they have to put down the Communist insurrection that lasted into the early 1950s. Communist claim that they fight to free

the Malaya from the British, then the British was agreed that Malayan Independence was the answer.

In 1955, The United Malay National Organization (UMNO) won the election by running a Malay candidate in Malays dominated areas, a Chinese candidates in Chinese dominated areas and Indian candidates in Indian dominated areas. The UMNO's Tunku Abdul Rahman become the prime minister, when the independence Federation of Malaya is materializing.

An article from Just English Explorer (n.d) blog and magazine writes that Tuanku Abdul Rahman Putra Al-Haj led a minister and political leader delegation of Malaya to Landon to negotiation with the British. The Malayan Chinese Association (MCA) first president, which is Tun Tan Cheng Lock with the fifth president of Malaysian Indian Congress (MIC) Tun. V.T. Sambanthan were joining the negotiation process. On 8 February 1956, the agreement was reached for independence of the Malaya from the British Empire, after the threat posed from the Communist during the Malayan Emergency was petering out. However, it was decided that the independence official proclamation would only be made the following year, the reason of number of logistical and administrative.

The article added, in the year 1955-1957, Malayan Constitutions is prepared by Tunku and his cabinet, to discuss about the administration of justice and resolved to beat the Communist, and also cemented racial harmony in the country. Finally, on 31 August 1957. "Merdeka" was shouted by Tunku Abdul Rahman, seven times at the newly built Merdeka Stadium.

2.3 Formation of Malaysia

The Just English Explorer (n.d) also explains in their article about the formation of Malaysia. The article stated that, the Federation of Malaya is a comprised of the state of Malaya, Sabah, Sarawak and Singapore were officially declared on 6th anniversary of Malayan independence, 31 August 1963. But it was postponed to 16 September 1963. All the 13 states and 2 federal territories raised the national flag of a new nation on 16 September 1963 and Tunku Abdul Rahman was declared as “Bapa Malaysia”.

Jesselton Tun Fuad Stephens reads the Proclamation of Independence of Sabah in Kota Kinabalu. Jesselton was a Sabah’s first Chief Minister and he became Sabah’s third yang Di-PertuaNegeri. Malaysia consists of 3 Federal Territories and 13 states after the announced of Singapore officially separation from Malaysia on 9 August 1965.

2.4 “1Malaysia” Concept and Values

A written thesis by Salleh, Hasnul M. (2009) who studied about a concept and the value of 1Malaysia explain that the “1Malaysia” concept was introduced by Malaysian Prime Minister, YAB Dato’ Sri Najib Tun Razak on April 2009. The concept revolves around perseverance, acceptance, education, integrity, meritocracy, humility, loyalty and culture of excellence. The goals of “1Malaysia” is to improve the relations of all Malaysian, regardless cultural background, racial and religious. The concept caters the needs of whole sectors in the plural society to ensure equal distribution of wealth between states, federal and racial groups. Integrity in the public sector and the part of government is one matter. The NKRAs and KPIs were

introduced as a laudable move. The promotion of cooperation between race, beliefs and religions as one Malaysia is a must to move Malaysia toward a better society, identity and future, hence unity and integration. He stressed that, the people trust and aspiration on “1Malaysia” will bring out a greater nation must not be hammered and the government need to deliver on all its promises. “Bumiputera” privileges will not be revoked by affirmative action but to improve a fair manner and to keep intact the spirit of 1955-1957 which has been agreed by our forefathers.

2.5 Iconic of Malaysia

Iconic definition according to (Cambridge Dictionaries Online) is “Very famous or popular, especially considered to represent particular opinions or particular time.” And according to (Macmillan Dictionary), the meaning of iconic is “Very famous and well known, and believed to represent a particular idea.” There are probably hundreds or thousands of iconic from all over states in Malaysia, as for example, in the book title “500 icons of Malaysia, The Travelers’ Map and Guide” (2010) is a book that promote an interesting places for tourist or travelers that come to visit Malaysia. In Wilayah Persekutuan, one of the famous places that stated in the book are Petronas Twin Tower which is one of the tallest building in the world, there are also a historical building Sultan Abdul Samad Building that was built between 1894 and 1897 and used to be occupied by the Supreme Court.

Figure 2.6: Wilayah Persekutuan Architecture Icons



(a) Petronas Twin Tower



(b) Sultan Abdul Samad Building

Furthermore, in Sarawak, one of the famous places is Fort Margherita that was built in 1879 as a fort of defense against pirates who come from the sea. There is also Tua Pek Kong Temple, which is the oldest temple in Kuching, it is famous for its “Wang Kang” celebration, which is the celebration to commemorate the spirit of the dead.

Figure 2.7: Sarawak Architecture Icons



(a) Fort Margherita



(b) Tua Pek Kong Temple

An article in the official website Majlis Perbandaran Kota Bharu Banda Raya Islam (2013) written that “Wau” or a big round kite is an icon of Kelantan state, the

sculpture and a beautiful designed of “Wau” make Kelantanese proud of it. Moreover, in Perak, “Labu Sayong” is one of Perak icons, it is a traditional pot that made out of soil which is popular for storing drinking water at homes. According to the article in a website by Ng, Casey (n.d) title “Perak-Labu Sayong-well known for a local pottery” she says that, the most famous “Labu Sayong” is the one that’s black and glossy.

Figure 2.8: Kelantan and Perak Product Icons



(a) Wau Bulan from Kelantan



(b) Labu Sayong from Perak

In the book titled “Ethnic Musical Instruments of Malaysia” by Lee, Elaine (2006), it’s all about a musical instrument by ethnics in Malaysia. In Sarawak, the famous musical instrument is “Sape”. “Sape” is made of Meranti wood, this musical instrument is often used by ethnic group in Sarawak such as Kenyah, Kayan, Iban, Dayak and Kelabit. Apart from that, in Sabah “sompoton” is a traditional musical instrument made by the Kadazandusun community of Tambunan. The instruments’ name is derived from the word ‘*miampot*’, which means in unison. Using inhaling and exhaling techniques, the player can produce soft sweet harmonies. It consists of eight bamboo pipes in double rafts inserted into a dried gourd.

Figure 2.9: Sarawak and Sabah Product Icons



(a) Sape from Sarawak



(b) Sompoton from Sabah

A deer is a very famous animal in Kelantan. As we can see mostly most of the logo and symbol in Kelantan are always an image of a deer. In the article titled “Haiwan Dalam Lambang Kebesaran Negara Malaysia” by Salleh, Zain M. (2011). He writes about an animal emblem of Malaysia. In Kelantan, they are using a deer in their emblem. They are also using a deer as a mascot in “Pesta Konvokesyen 2014 (PesKo’14), Universiti Malaysia Kelantan (UMK). UMK is a local university in Pengkalan Chepa, Kelantan. In an article written by Wosley, S., Shafie, Nor A. (2015).

Figure 2.10: Kelantan Nature Icons



(a) Kelantan Emblem

(b) Deer Mascot during PesKo'14 Ceremony

2.6 Semantic Emotion Cultural

Karjalainen, Toni M. (2014), with his research paper titled, “Semantic knowledge in the creation of brand specific product design”. Stated that, when nurturing and creating brand specific, manifestation of brand identity can be used in product design. A product with strategic association is so of central interest by the act of ‘encoding’. He added that to create a strategic design language, the ability to judge specific solution for the brand and a very firm knowledge of the products are needed. The strategic product knowledge and the use of experiential ultimately concerns the consistency of brand specific design cues. His research presents some preliminary findings on how to signal a certain brand or category membership by forming a specific identity references in product design. A few illustrative samples are provided by Karjalainen, Toni M. (2014) to show the two cases of Volvo automobiles and Nokia mobile phones which is the two in-depth cases of his research. The sample cases results are as below: