

**THE IMPACT OF COLOURS ON VISITORS' ATTENTION IN PROTON
SHOWROOM, MALAYSIA**

by

FIRAS HUSSEIN ALI AL-HELLY

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Dedicated to:

My parents

Hussein & Nahidah

My sincere wife

Rawnaq

My 3 boys

Hussein, Yusuf & Sam

My sister & brothers

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In the name of Allah, the Beneficent, the Merciful

"Read in the name of your Lord who created, created man from a clot. Read, for your Lord is most Generous, who teaches by means of the pen, teaches man what he does not know" Al-Alaq (1-5)

All praise is to Allah who has enabled me to accomplish the task of pursuing wisdom and knowledge...

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Certain people whom helped me to write this thesis

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LIST OF ABBEVIATIONS

| | |
|--------|---|
| AMA | American Marketing Association |
| ANOVA | Analysis of Variance |
| BLS | US. Bureau of Labour Statistics |
| BMW | Bayerische Motoren Werke Bavarian Motor Works |
| CBBE | Customer-Based Brand Equity |
| DLO | Daylight Opening |
| DV | Dependent Variable |
| GM | General Motors |
| HSB | Hue, Saturation and Brightness |
| IAA | Internationale Automobil-Ausstellung International Automobile Exhibition |
| ISO | <u>International Organization for Standardization</u> |
| IV | Independent Variable |
| MCSI™ | Malaysian Customer Satisfaction Index |
| MPV | Multi Purpose Vehicle |
| PEI | Photo Elicitation Interview |
| PHB | Proton Holding Berhad |
| PONB | Perusahaan Otomobil Nasional Berhad |
| PROTON | Perusahaan Otomobil Nasional National Automobile Enterprise |
| QUAL | Qualitative |
| QUAN | Quantitative |

***KESAN WARNA TERHADAP TUMPUAN PELAWAT RUANG PAMERAN
PROTON, MALAYSIA***

ABSTRAK

Dalam usaha untuk memperluaskan pemahaman terhadap peranan persekitaran fizikal untuk pengunjung dalam sesebuah pameran, penyelidikan ini adalah bertujuan untuk mengkaji kesan warna sebagai elemen reka bentuk untuk perhatian para pengunjung terhadap ruang dalaman auto-bilik pameran. Kajian ini memberi tumpuan kepada tiga pembolehubah yang telah ditentukan secara mendalam. Pembolehubah ini dibentangkan oleh warna sebagai pembolehubah bebas, menonjolkan pameran sebagai orang tengah, dan perhatian pengunjung adalah pembolehubah yang bergantung. Kajian ini membangunkan skala nombor untuk mengukur kesan warna pada perhatian pengunjung, dan percubaan praktikal untuk menjawab soalan kajian oleh kedua-dua pendekatan kualitatif dan kuantitatif. Hasil kajian menunjukkan bahawa terdapat hubungan yang penting di antara pembolehubah penyelidikan, dalam erti kata lain, terdapat hubungan yang penting di antara warna dan perhatian pengunjung dengan menyetarakan kereta dan jenama dalam ruang dalaman bilik pameran. Hasil kajian adalah selaras dengan objektif kajian untuk menjawab pernyataan masalah. Kajian ini telah mendapat kepentingan melalui kebetulan dimensi ruang dan masa. Para penyelidik telah mendapati bahawa terdapat sikap acuh tak acuh dalam menggunakan prinsip-prinsip reka bentuk dalaman dan unsur-unsur dalam kebanyakan auto-bilik pameran; melupakan matlamat asas penubuhan mereka bilik pameran (untuk menarik perhatian pengunjung ke pameran, bukan ke dalam pembinaan dalaman). Kajian ini merupakan satu sumbangan untuk mengisi kekosongan pengetahuan dalam bidang ini, dan ia boleh membuka ruang baru untuk kajian masa hadapan.

***THE IMPACT OF COLOURS ON VISITORS' ATTENTION IN PROTON
SHOWROOM, MALAYSIA***

ABSTRACT

In an attempt to broaden the understanding of the physical environment's role on the visitor in the exhibition, this research investigated the impact of colour as a design element on the visitor's attention within the interior space of the auto-showrooms. The research focused on three variables which have been defined in depth. These variables are presented by colour as an independent variable, highlighting exhibits as a mediator, and the visitor's attention was the dependent variable. This study developed a numeric scale to measure the impact of colour on the visitor's attention, and practical experiment in order to answer the research question by both quantitative and qualitative approaches. The results showed that there are considerable relationships among the research variables, in other words there is a significant relationship between the colour and the visitor's attention by highlighting the cars and brands within the interior space of the showroom. The findings were in line with the research objectives to serve the problem statement. This research has gained importance through the coincidence of the spatial and temporal dimensions. The researcher had observed that there is indifference in applying the interior design principles and elements in most of auto-showrooms; forgetting the basic goal of the establishing those showrooms is (to attract the visitor's attention into the exhibits; not into the interior constructions). This research is a contribution to fill a gap in this field of knowledge, and it may open new horizons for future studies.

CHAPTER ONE

INTRODUCTION

1.0 Preamble

There are several studies and research that dealt with colour as an influence factor in various fields of knowledge (Bellizzi, Crowley & Hasty, 1983). This study focuses on the impact of colour as a visual element to attract the visitor's attention within the interior space of car showroom. Colour is a physical phenomenon, where the vision of colour is a mental act related to the memory (Bell, 1990). The colour is defined as a perception that is based on the response of the visual system of the human via the interaction of light with objects that reflect on the sensors of cones in the eye (Khokher & Talwar, 2012) . In the Holy Quran Surat al-Baqarah [the cow], verse #69:

“They said: Call on thy Lord for our sake to make it clear to us what her colour is.

(Moses) said: He says: She is a yellow cow; her colour is intensely yellow delighting the beholders” (Ali, 2010, p. 16). There are many parts of Holy Quran referred to the colour influence on the human feelings, emotions and how colour can affects their visual perceptions. In this verse of Quran the *Lord* describes clearly the impact of yellow colour on the *beholders* perception.

According to Singh (2006), colour is everywhere and is a source of information. The human accommodates their mind within 90 seconds of the first interaction with any person or product, where 62% to 90% of the reactions based on the colours alone. Colours are not only used to differentiate between products, but are affecting the

emotions and moods positively and negatively, therefore colour plays a vital role in the marketing processes and attract the customers attention to the products. Singh in his findings claimed also, that colour can be used to increase or decrease the appetite, mood enhancing, and reduce the perception of waiting time.

The rationale of this study is to establish sequential questions based on studying the three concepts as variables respectively (colour, highlighting the exhibited items, and attracting the visitor's attention) within the interior space of auto-showroom. This topic is chosen within many considerations to filling a gap in the knowledge, where the scarcity of studies in display design themes prompted the researcher to develop a visual test and experiment as a numeric scale to measure the relationship among the variables as described in Chapter Three.

This chapter presents the background to the study according to the variables mentioned above, basis of explaining the role of interior design in exhibition field linking with the visitor studies. As is well known the visitor study it is a wide field of knowledge. There are many significant research and articles which have been written that deal with the term of visitor study from different angles such as psychology, marketing, ergonomics, museums (Loomis, 1988). Showroom design is discussed after the visitor studies, a brief background about the automotive industry in Malaysia presented in this chapter. The problem statement of this research identified, and the research questions, are discussed in this chapter.

1.1 Research Background

1.1.1 The Role of Interior Design in Exhibitions Field

The exhibition design is a collection of various styles and creative methods to create an environment of display and show the different products of the companies, through joint coordination of the various skills and arts such as shops, trade shows, museums, commemorative exhibition, and promotional exhibition. Exhibition design is one of important aspects to ensure the best display methods taking in consideration the nature of exhibits and the interior space of the exhibition. The great show is the one that includes enough space to promotions and attract the visitors' attention (McQueen, 2010).

1.1.2 Attracting Visitor's Attention

The main purpose of establishing the exhibitions is to attract maximum attention, by applying the principles and design elements. The interactive display contributes to increase the attraction into the exhibits (Boisvert & Slez, 1994). The interior designers have professional instruments which can be used to control the visitor's behaviour and their feelings within the interior space of the showroom. In other words "the interior designer is provided with the necessary tools and techniques to solve problems in environmental design with a high degree of predictability" (Tidmore, 1978, p. 5). Those professional instruments and tools are material and intellectual, the material instruments such as the technological facilities and design materials can be employed to serve the project. The intellectual instruments are knowledge, feedback from the accumulated experience and previous studies (Hakkarainen, 2009).

1.1.3 The Influence of Interior Design Elements on Visitor's Behaviour

Haghighat and Bahauddin (2011) claimed that the elements of interior design, such as light, colour can affect directly on the human behaviour within the interior spaces of buildings. This research distinguished the interior design elements in order to explain the overlap between the elements of design as a general concept, and the elements of interior design specifically. The elements of design generally are line, colour, shape, texture, form and value (Pile, 2007). The elements of interior design as specified by Tanner and Langford (2003) are floor and wall coverings, lighting, flexibility, acoustics, colour, texture, patterns, cleanliness, and maintenance. According to Pullman and Gross (2004) there is a significant relationship between the elements of interior design and human behaviour as an emotional interaction. They emphasized that the emotional interaction could be exploited by the designer to give a positive impact on the customer's loyalty within the interior environment.

1.1.4 Showroom Design

Showroom is as a room used for displaying a company product. Most commonly referred to the area where an automobile manufacturer displays its various models of cars (Business Dictionary, 2012); where the concept of *Attractive Showroom* refers to the way of presenting the products such as cars, or furniture and watches and how to affect on product evaluation by visitors, taking in consideration the time factor (Eklund & Kiviloog, 2003).

1.1.5 Auto-showroom Design

Three decades ago, there were a few brands for customers to choose from a few automotive companies. Those brands were well known for all, in characteristics, country of origin, value, quality and durability. Globalization led to rapid growth of trade, and mass markets which affects automotive field significantly. There are a lot of multinational brands which have been established and new brands appeared in the market (Hanson, 2004). They are compatible with well-established brands, by their attractive prices, high specifications and customer satisfaction services such as loan facilities, after-sales service. All these factors led to customer confusion to choose the suitable vehicle, in addition to the economic crises affection on the auto-industry as a 2nd affected sector after the real-state, where the biggest brands such as General Motors, Chrysler, Ford and Saab were victim of the crisis after 2008 (Sturgeon & Biesebroeck, 2010).

The car today is not just a mode of transportation, but has become a social aspect (Gullestad, 1995; Luedicke, 2006). Away from the traditional concept for the car usage, the car as a value has become a scale of lifestyle and standard of the owner living depending on many factors: cost, brand, model, specifications, colour, as well as the category sports car, classic, or MPV (Luedicke, 2006; Bakan, 2003), in addition to other categories based on the quality of specifications and fuel consumption. The car is the most expensive device can be obtained (Proton Annual Report, 2010). The importance of the auto-showrooms depend on the car as a value, to attract consumers as well as automakers contesting to take advantage of all opportunities in promoting their products (Litman & Laube, 2002). The exhibitions generally and auto-shows specifically, have

many advantages, such as representing a rare opportunity to meet the producer and the consumer directly; and it is a scope to give more information about the cars for the visitors.

The car buying process requires many details and explanations of the specifications such as durability, safety, comfort, engine size, speed, fuel consumption. Due to the high value of the car if compared with the other merchandise like computers, digital cameras, and watches; the car showrooms are important for attracting the attention of potential buyers. The professional interior designer knows how to employ the elements and tools which assist in attracting attention of the largest number of visitors. There are many innovative methods applied by big automotive companies to attract the visitor's attention in their showrooms. For example, the use of *Kinetic Ball Sculpture* technique at BMW museum, Munich, Germany (Mueller, 2012) as in Figure 1.1.



Figure 1.1: Kinetic Ball Sculpture/ BMW Museum (BMW Presse-Mitteilung, 2008)
Photo Copyright: BMW Group, Appendix D

In Porsche Museum Stuttgart the *suspended models* have been used as a technique to present the challenge of Porsche brand, and use the neutral colour backgrounds to achieve maximum highlighting of exhibits vehicles (Porsche Museum, 2011) as Figure 1.2 shown.

In addition to the showroom activities as a significant point to meet the producer and consumer at the same time, Paur and Amann (2008) claimed that the auto shows and dealers plays a strategic role in distributing vehicles and ensuring after sales services.



Figure 1.2: Car Hanging from the Ceiling/Porsche Museum
(<http://auto.porsche.cz>)

1.1.6 Malaysian Automotive Sector

Malaysia is one of the major auto-industrial countries in Southeast Asia. The foundations of the automotive industry were laid since 1960's. Malaysian automobile industry was officially launched in 1967 with six plants of assembling, granted by the Federal Government approval. Establishment of Proton on 7th of May 1983, put Malaysia in the footsteps of automotive countries (Simpson, Sykes et al., 1998).

1.2 Problem Statement

Bitgood (2002) emphasized the exhibition design area is still suffering from a lack of research, especially studies that deal with auto-showroom design. It has been observed through field visits (auto-showrooms), there is an apparent absence of the interior designer fingerprint, unlike the architects who plays a clear role in designing of these exhibitions interior and exterior, forgetting that the main reason of the exhibition establishment is to attract attention into the exhibit itself; not to the edifice, nor architect's style. Many cases have diagnosed that the architect's style overshadowing the place identity such as Frank Gehry, Zaha Hadid, and Norman Foster, forgetting the reason behind the establishing this building (Herbst & Maisch, 2009). Proton showroom was the field of data obtaining by observing and interviewing the visitors and staff. The researcher had observed there is a lack of consideration of design elements for attracting the visitor attention. The colour of backgrounds and lighting system did not adopt colour contrast methods or advanced techniques which adopted in other showrooms such as Audi, Porsche and BMW. This research comes as a contribution to fill a knowledge gap in this field, by investigation the role of interior design elements generally and colour particularly in attracting the visitor's attention, via highlighting the exhibited items within the interior space of the auto-showroom.

1.3 Research Objectives

By addressing the following three objectives, this study attempts to determine the impact of colour on visitor's attention, within the auto-showroom, which consisted of the following:

- 1- To investigate the impact of colour on visitor's attention.
- 2- To investigate the role of colour in highlighting the exhibited items.
- 3- To investigate the influence of highlighting the exhibited items on visitor's attention.

1.4 Research Questions

The study concerned with raising the following questions:

- 1- What is the relationship between colour and the visitor's attention, within the showroom?
- 2- What is the relationship between colour and highlighting the exhibited items, within the showroom?
- 3- What is the relationship between highlighting the exhibited items and the visitor's attention, within the showroom? As shown in Figure 1.3.

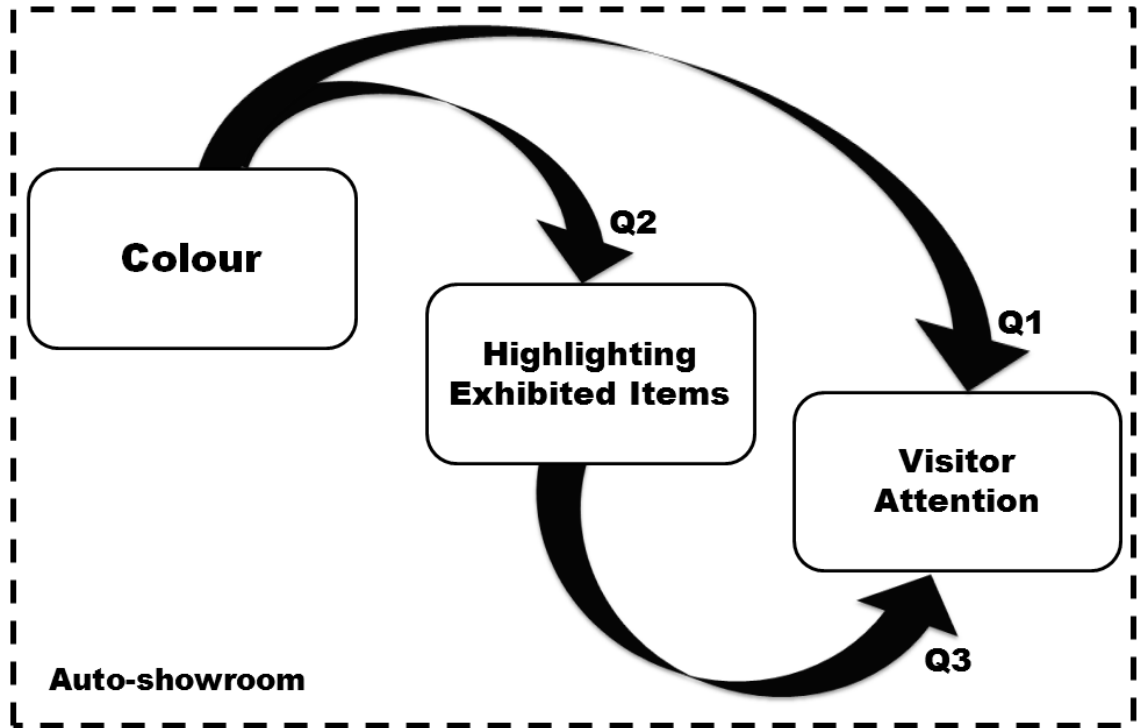


Figure 1.3: Formulations of Research Questions

1.5 Research Scope

This research focuses on the Proton Showrooms, Malaysia which is one of the important automakers in Asia, where different vehicle production and assembly such as Proton, Perodua and Naza (Rosli, 2006). The main Proton showroom is *Crystal Showroom* in Shah Alam, as well as regular showrooms and dealerships around Malaysia (www.proton.com, 2010). As provided in Figure 1.4, the research scope on four showrooms in Malaysia as follows:

- 1- Selangor, Shah Alam, main showroom (Crystal Showroom).
- 2- Kuala Lumpur, Jalan Ampang (Platinum Showroom).
- 3- Penang, Proton Showroom Georgetown.
- 4- Penang, Proton Showroom Auto City (Butterworth).



Figure 1.4: Selected Showrooms of Proton in Malaysia

1.6 Why Proton

This study is not devoted to Proton brand in particular; it is focusing on Proton as a field of data obtaining, for many considerations:

- a- Key-Player of Malaysian national development to accelerate the nation's auto manufacturing capabilities through technology transfer with strategic partnerships and technical collaborations (Ahmed & Humphreys, 2007).
- b- The Government of Malaysia has a strong voice in Proton decision making owned because of Proton 100% Malaysian (Abidin, Yusuff et al., 2011).
- c- Proton has a main showroom *Crystal Showroom* in Shah Alam, in addition to many showrooms and dealers.

1.7 Research Significance

“Car showrooms were once the wonders of the modern world, grand temples to the mystery of mechanical progress” (Gautrand, 2007, para. 1).

- 1- Inasmuch of the paucity of research in the field of auto-showroom design, this study may contribute to open new horizons, as reference for future studies, dealing with this topic from different perspectives.
- 2- To understand the impact of interior design on visitor’s attention within the auto - showroom.
- 3- Contribute in developing a specific guideline within an academic dimension for showroom designers.
- 4- The possibility, to benefit from this study to develop auto-showrooms, or adopting it as a guideline when setting new showrooms in the future, that reflect on the upgrading level of the auto industry locally and globally.

1.8 Organization of Chapters

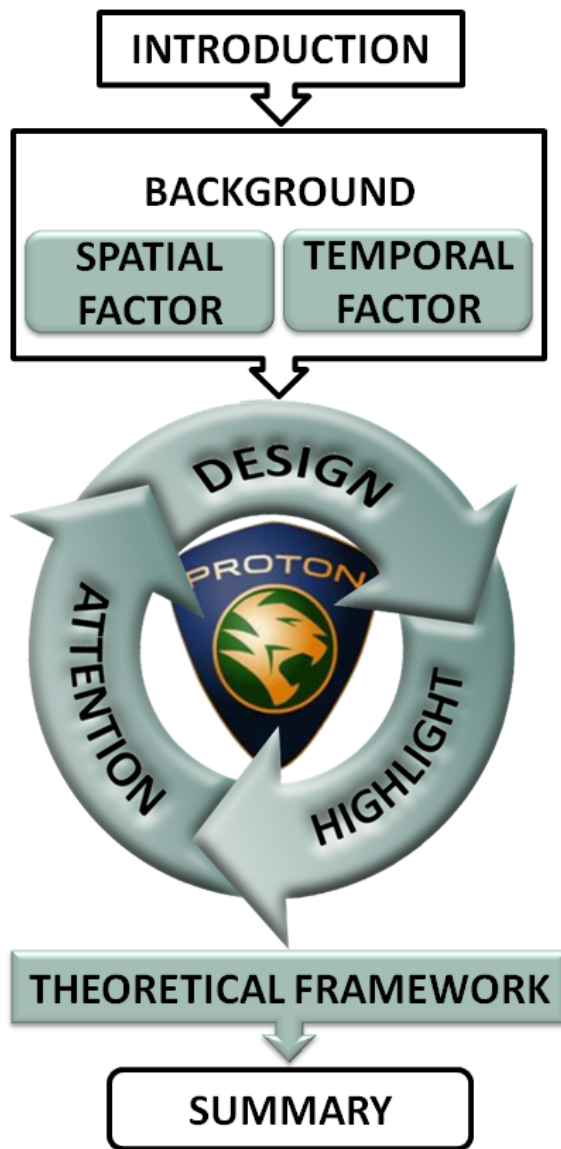
The thesis is divided into five chapters. Chapter One contained the preamble, research background, problem statements, research objectives, research questions, research scopes, and research significance. Chapter Two reviewed the literature related to the research topic; and the background which included the spatial and the temporal factors, the main three sections which explained the research variables, display design, highlighting the exhibited items, the visitor’s attention, and presents the theoretical framework based on the variable's relationships. Chapter Three presented the approaches and techniques which have been used in this research. This chapter involved the

conceptual framework, research design. Chapter Four described the data analysis. Chapter Five discusses the findings and draws up the conclusion of the research.

1.9 Chapter Summary

Chapter One drew the roadmap of this research by presenting the problem statement, and identifying the research objectives, questions, and significance; as well as present substantial themes such as colour effect, attracting visitors, showroom design, and the relationship among them. These themes are discussed in detail in Chapter Two (The Literature Review).

CHAPTER TWO
LITERATURE REVIEW



CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter portrays a comprehensive background of the research, within two dimensions: spatial and temporal, which related to the significance of the study. The main part in this chapter discussed three concepts: display design, highlighting exhibited items, and the visitor's attention; The fact that the colour is the most effective factor and cornerstone to formulate the research questions as an independent variable affecting on the dependent variable that represented by the visitor's attention; these two concepts will be reviewed according to the research requirements. Highlighting exhibited items is a link between the display design and the visitor's attention. The rationale of this research required to develop a numeric scale to measure the impact of the independent variable on the dependent variable. The main three concepts of the research are covered comprehensively, in order to form the theoretical framework.

2.1 Background (Temporal and Spatial Dimensions)

The background of the study is based on the temporal and spatial dimensions. The temporal dimension discusses the global economic and financial crisis 2008, which is still affecting the automotive sector. The spatial dimension is relevant to auto-showroom as important pillars of the Malaysian industry, in addition to Proton Showrooms as a field of data obtaining.

2.1.1 Temporal Dimension: Global Financial and Economic Crisis 2008

Schröder (2009) mentioned in his book *Financial Crisis 2008 Versus Great Depression*, that the global financial and economic crisis conceded as a worst crisis since the great depression 1930's of the past century. The crisis started during the *housing bubble bursting* in the United States of America which peaked within 2006 (Acharya & Richardson, 2009). In September 2008 began a financial crisis, first in the United States of America and swept most of the world, expanded to Europe, Asia and Middle East, especially the developing countries that associated with the U.S. economy, some of banks collapsed all over the world. The automotive manufacture has never seen a worse condition than current crisis after 2008. For 2010 Toyota has forecast lower profits by more than 80%. This is primarily attributed to the rising of the Japanese Yen, and weaker car sales globally. The risk-provisions, weaker auto-markets, and personnel costs, led BMW to lose 718 million Euros 78% decline (AlHabshi & Agil, 2010).

The automotive sector was one of the major sectors (second victim), which were affected by the global financial and economic crisis after the real-estate sector that got a lion's share of the crisis. (Bellofiore, Garibaldo Et Al., 2010). Automotive industry especially in the United States of America was the largest affected by the crisis, for a variety of reasons:

First: The cancellation of orders, unpaid bills, factories closed temporarily, the burden of huge debts, high cost of fixed capital and high wages of labour, all these factors have led to the freezing of bank loans. In addition to enormous financial obligations such as, health care and pensions of retirees estimated (775,000) retirees, two million six hundred

thousand workers in the automotive industry and one million three hundred thousand people in after-sales service, according to the US Bureau of Labour Statistics (BLS).

Second: the vehicle's lifespan extended, led to delay purchases. Consumers resorted to alternative methods, especially with one of the largest market of MPV vehicles in the United States. It was difficult to follow loan sales from fear of the possibility of losing the buyer Job to avoid the inability of paying the loan premiums later. This issue led to a backlash from consumers by increasing the savings rate. As a natural result of the above, sales have fallen in late 2008, and reduced the import of spare parts at an annual rate 20.2% during 2008-2009 by the dramatic effects because of the close relationship between the automotive assembly and spare parts sectors. According to the International Trade Commission in the United States, that the economic crisis was the most stringent impact on industry which has not seen since the Great Depression (Sturgeon & Biesebroeck, 2010). The biggest three Automakers (GM, Ford and Chrysler) were examples of the automotive crisis impact. The result of the sales sliding in 2008-2009 pushed the major affected companies (GM, Ford and Chrysler) to seek emergency loans in order to address the lack of cash shortages, where GM and Chrysler became exposed filed for bankruptcy is imminent. Prompting the governments of the United States and Canada to intervene directly and bailout, in an unprecedented way by financial support (85 billion dollars) to pay off debt and get rid of the risk of bankruptcy. After the direct government intervention, the bankrupted GM became a company belong to the U.S. treasury. Chrysler owned primarily by the United Auto Workers union, and by Italian automaker Fiat S.p.A. Both companies dissolved agreements with hundreds of agents. Ford Motor Company had the best chance in terms of the ability to survive without exposure to bankruptcy due to the credit saved through 2007 (Pachura, 2011).

In Malaysia the auto-manufacture is a key industry of Malaysian economy. It provides a livelihood for more than 200,000 people. This sector began by importing vehicles, and progressed for assembly operations by establishing a wide network of auto-firms, and parts manufacturers, such as Proton in 1985 and Perodua in 1993 which catalyzed to develop the automotive field in Malaysia, that put Malaysia at the forefront of non-developed countries which has an independent capability in the design and production of vehicles fully (Zin & Shahadan, 2009). The 2008 financial and economic crisis has been an extremely challenging for automotive sector worldwide. Malaysia has not been spared from that disaster. The economic indicators showed that there was a sharp decline of the car sales in Malaysia, within the economic crisis especially the period between in the 2nd half of 2007 and the 1st half of 2008 (AlHabshi & Agil, 2010).

On 15th of April, 2009, the Malaysian Prime Minister Datuk Seri Najib Tun Razak declared "With the global economic crisis, we have seen well-known automotive industry names fighting for their survival, and Proton needs to learn from this", at the official launch of the Proton Exora (Bernama Auto, 2009, para. 2).

2.1.2 Spatial Dimension: Proton Corporation

Proton is a Malaysian Automobile Manufacturer, established on 7 May 1983, under the name *Perusahaan Otomobil Nasional* in Malay language acronym for *National Automobile Enterprise* (Doner, 1991). Proton logo until the end of the 1990s featured the crescent and a fourteen-pointed star within the crest from Malaysia's coat of arms. The new Proton logo depicts features a stylized tiger head as Figure 2.1 shown.

On 26 March 1992 Proton was subsequently listed on the main board of Kuala Lumpur stock exchange now *Bursa Malaysia Securities Berhad*, as *Perusahaan Otomobil Nasional Berhad* (PONB). On 28 July 2003 Proton Holding Berhad (PHB) incorporated the listing status of PONB, on 16 April 2004 pursuant to a scheme of arrangement, by the companies section 176 Acts 1965 (Mun, 2007).



Figure 2.1: Development of Proton Logos

Proton based initially on Mitsubishi Motors (technology and parts) for the first models. In September 1985 the first model of Proton Saga was produced. Saga components entirely manufactured by Mitsubishi and slowly local parts were being used as technologies were transferred and skills were gained. In January 1989 Proton produced 100,000th unit of Proton Saga, the model of Proton Wira was introduced in 1993, based on the Mitsubishi Lancer/Colt (Mun, 2007).

Between 1996 and 1998, more than 220,000 units were sold. Proton Perdana was first produced in 1995 based on the Mitsubishi Galant/Eterna, intended for the higher end market. In May 2000 Proton WAJA was the first Malaysian car designed and manufactured by local experts. As an important step to get more experience in the automotive engineering acquisition of Lotus technologies, this additional resource for automotive engineering led to the production of Proton Gen-2, which was first car manufactured and assembled at the Proton City Development Corporation (the new manufacturing plant in Tanjung Malim, Perak State). Proton City plant was opened in 2004. On 8 of June 2005 Proton introduced the Proton Savvy (1,200 cc 5-door super-mini) the second model to be manufactured in Tanjung Malim, (Mun, 2007).

Proton has three primary national policy objectives:

- To spearhead the development of component manufacturing industries.
- To acquire and upgrade technology and industrial skills within the automotive manufacturing industry.
- To strengthen the international competitiveness of Malaysia's industrial capability (Proton Annual Report, 2010).

The main showroom "Crystal Showroom" in Figure 2.2, is located at the first floor of the Proton's headquarter building under the sales department, Center of Excellence, Shah Alam, Selangor (Darul Ehsan).



Figure 2.2: Proton Showroom Façade/Shah Alam (Proton Corporate, 2012)

The showroom consists generally of two levels. Some of maps and posters illustrations, as well as vehicle engines and there is a body structure of Proton (Exora). The next wing displays awards gallery that reflect the performance and the success's history. Nearby, on the same floor there is a Lotus car display as Figure 2.3 shown.



Figure 2.3: Proton Showroom/Shah Alam (Photos by Researcher, 2010)

The lower level of Crystal Showroom which overlooking on Shah Alam highway as in Figure 2.4.

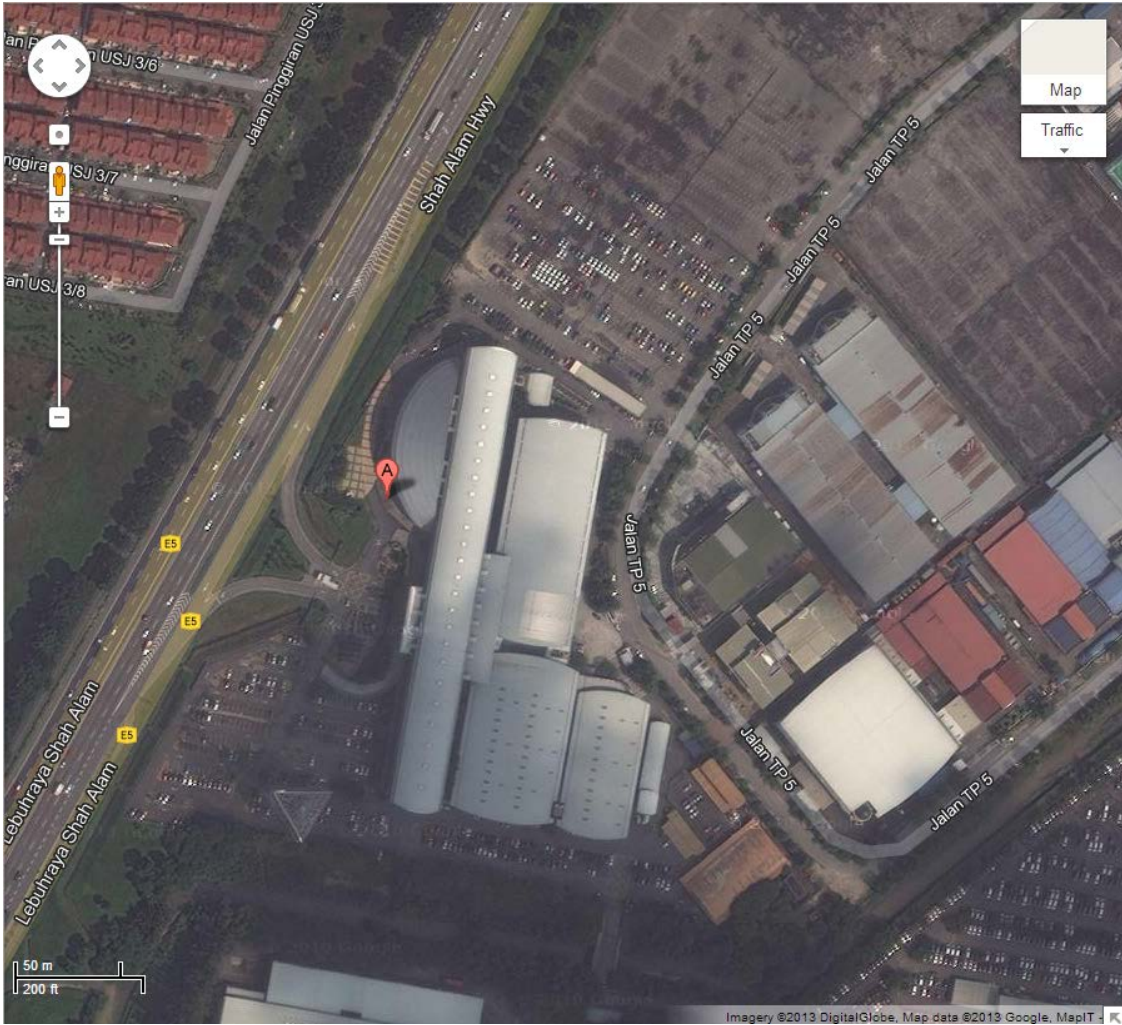


Figure 2.4: Location of Proton Showroom (Google Maps, 2013)

The showroom with glass wall hanging on a giant metal structure contained many of the latest models of Proton car exhibited regularly. See Figure 2.5.



Figure 2.5: Proton Crystal Showroom/Shah Alam (Photos by Researcher, 2010)

On 17th of April 2012, the researcher had obtained the following information by the assistant manager in project management/Proton Group, Proton has a comprehensive plan to develop their showrooms design by adopting a unified style for Proton showroom design. According to “Enhancement of Proton’s Corporate Identity Proposals 13 January 2010” proposed typical layouts as follows:

a) The Proposed Typical Layout

1- Intermediate Lot as shown in Figure 2.6:

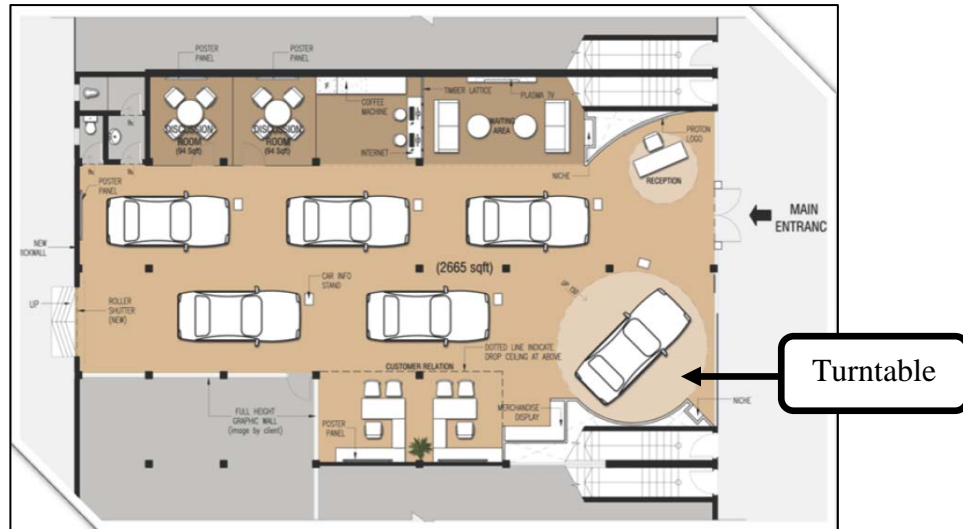


Figure 2.6: Intermediate Lot Plan (Proton Proposals, 2010)

Figure 2.6, presented the way of arranging the masses (cars exhibited and furniture) within showroom space. The new proposed plan contained the turntable as a technique to attract attention into the exhibition.