



A Case Study on Culture-Oriented Design Preferences

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Abstract – It is hard to identify the local Malay identity in a design context compared to other cultural oriented design in several countries. This paper tries to uncover how designers interpret local identity embodied agent based on local items influences and understood and the influence of incremental, radical design that changes respective to preceding designs. A descriptive study through the literature reviews focusses on a type of artefact initiated through cultural-oriented design. Based on the preliminary study, a sampling taken from the Chinese, Indian, Japanese or European consistently apply the same fundamental understanding in regards to the culture-oriented design. From the same point of view, teapot seems to be used as one of the dominant artefact indicating the design preferences. This research will benefit both the academia and the industry and identify significant identity based on the local context and become an embodied agent to give impact in establishing the state-of-the-art of brand, the identity of local design, establish new trademark towards generating domestic, international economy and promote the nation worldwide throughout design platform.

Keywords: Culture-Oriented Design, Formgiving Design, Local Identity

Introduction

In the 19th century, it was found that the English researcher and writer Matthew Arnold (1822-1888) used the word culture to refer to the ideal of human ideal of human life. Subsequently, in the United Kingdom, sociologists and researchers such as Stuart Hall and Raymond Williams (from the 1900s to 2000s) have begun to develop culture (Sparke, 2013). Following the 19th century, it was identified that cultures in society could be translated through objects or items of daily use, such as musical instruments, dance art, clothing, sports equipment, martial arts and food. Culture is divided into two types, regarding material and non-material where culture regarding material belongs to daily use tools, home design, architecture, a way of production, trade, and social activity. Both are non-material regarding norms, values, beliefs, rituals and other intellectual activities. These material and non-material aspects of any culture will usually be interdependent with one another, for example in the cultural group background, rudimentary behaviour or meaning in the visual processing of the object as well. Documentation from the latest neuroimaging evidence shows a significant cultural difference. As an addition of knowledge, eastern Asia has their visual processing more focused on objects, and they activate the structure the nerve reflecting on this subject to objects in the production of these objects in the application of cultural elements in their country of residence until now. It has been said that culture plays an important and relevant role in daily human life. It is stated that the most fundamental problem for sociologic media experts and the part of the cultural theory that is related to human life is still vague in its terms- by Andy Bennette2005. In the same time, previous studies have already said that it is very difficult to define the sociological and cultural concepts in the daily lives of humans in the same time as it is closely linked to the culture of human life that is difficult to be defined (Featherstone, 1995). Furthermore, culture is related to human behaviour and social norms. As referring to the main concept of culture, the factor is considered as a conceptual error, which plays an important role in encompassing various factors and phenomena that are perpetuated and perpetuated by human beings.

The Issues of National Identity as Malaysian Culture

It can be seen that since (1900-200th), culture has been represented through the object, along with that era, a similar culture can be found from food and cuisine, the country that shows the influence of culture in food and cuisine is China, Indian, Japanese and Europe. All this country has their design (artefact) in serving food to represent their culture. In the Malaysian society, there are some cultures of Chinese culture, Malay culture, Eurasian culture, Indian culture, and the culture of indigenous peoples of the peninsular and northern Borneo (Merriam and Mohamad, 2000). The united Malay culture is something new in Malaysia. The difference between social interests in national culture is that between Malay and non-Malay, represented by two groups of fractions namely the Malay elite in power in the country's politics, and in turn the prosperous Chinese-style class that brought Malaysia into the consumer community. Both groups are mostly live in urban areas on the west coast of the Malay Peninsula and sometimes live in competition, sometimes in parallel affiliation in shaping the lives of Malaysians. Between Sarawak and Sabah, Malaysia's two states, located in Northern Borneo, are in a tendency and less influential in national culture, and local cultures are so enthusiastic at the same time they are shrouded by larger and wealthy Peninsular communities.

In the percentage of Malaysian people, it can be seen that the Malay people are the highest percentage of people in Malaysia. The Malay delegation was the representative of Malaysia's origin. Malaysia, geographically separated has emerged from Britain's occupied territories in the 19th century and at the beginning of the 20th century. The British delegation has acquired various levels of control through a joint agreement with the Malay rulers in peninsular nations, often made and ran by frauds or violence against the community. The main factors of Britain with the Malay Peninsula were raw materials, tin ore later, they also found that the richness of the land which was also a productive rubber tree produced a huge increase in the country. India and China go to British Malaya as Malays living in small farms and carrying rice paddy activities. East Malaysia was created as a colonial administration, as Sabah was run as British Borneo Company and Sarawak was dominated by the British Brookes family known as "White Rajas". The highpoint in forming a Japanese occupation in Japan in Southeast Asia from 1942 to 1945. At the same time, the Japanese government also helped stimulate the growing anti-colonial movement, which had grown shortly after the British returned after the war. Furthermore, the arrangement was carried out by British in their administration in Malaya into a unit known as the Malayan Union, as one of the strong Malay protests against those who seemed to make their historical claim in the territory forcing the British to modify. In addition, another significant event was the ongoing communist insurgency between 1948 and the mid-1950s. As to overcome the Malay criticism and to encourage counter-insurgency, the British have made various efforts to build the country.

Two local and radical conservatives have developed a strong and accurate attempt on their invasion in cultivating unity of different ethnic Malays. These have evolved into the Federation of Malaya, which won the victory in independence in 1957. In 1963, with the addition of Singapore territory and northern Borneo territory, this alliance became "Malaysia. National identity". Briefly, in explaining Malaysia's history, in forming a national identity is a very important question, whether the national culture is essentially a separate Malay, ethnic or hybrid entity, this question reflects the tension on the immigrants. The tentative solution came when the Malays, Chinese and Indians negotiated independence. Their unofficial approval, altering the mastery of Malay politics aimed at pursuing non-neutral economy. In this case, there is a more formal provision of independence and the constitution to provide some privilege of the Malay community in the language and land where Malay rulers and Muslims based on the original status of the Malay community. In Malay land development, some Chinese politicians want political power bigger. Furthermore, in the 1990s the government presented plans to incorporate the population into a group that was introduced as the Malaysian nation which brought joy to the community and at the same time there were also criticisms from different areas. In this regard, the Malaysian national identity debate has not changed.

In Malaysia, there are multiracial and cultural communities; it can be seen that the tea culture in this country is practice in their own way. If in China, India, Europe and Japan, they also have a tea ceremony or a teapot drink in the world but the design owners of these countries are more likely to be identified

because their designs are fixed and features that are not very well-known if it is associated with the existence of tea.

Culture and Design

Design then becomes a project tracing the interaction and tensions between these two worlds. How do culture producers or designers develop and use an understanding of consumer behaviour as data for further action. If we are to talk about design in its fullest sense, beyond domestic object the analytical tools might use to integrate (Julier, 2013). The culture of design for the teapot is a vessel used to soak the tea leaves that will be produced to become water. The teapot consists of a bulk spout, (which contains a built-in filter) lid on the top of the body as a function to close the water from the exposed, which sometimes has a small hole to reduce the pressure when pouring water over its top cover shape is normally round. Teapots are made of ceramic, glass, metal or silver. It is believed that the teapot originated from ceramics originating from China, in this case, when trade in commerce began, tea was first sent to Europe in the 17th Century. Now tea can be said to be quite high, and it is also because of the rich domain. The texts of the 17th Century were made of materials that were easy to compare. The first heavy ceramic teapot was characterised by its straight spout nozzle.

The beginning of the 18th Century, Eastern India Company imported major tea from China. Currently, the beginning of collaboration was between India and China where Indian companies are commissioning China artists to produce a teapot for the design of their company, but the Indian company are using teapot from iron as it is to keep the product from bursting when imported. China is more using porcelain material in the teapot making process. This is because they want their teapots to be more durable at the same time as China acts on porcelain in their teapot production because porcelain can withstand damage to seawater. The use of pots taken by the Eastern Indian company is placed in the cargo where the dry tea is stored on it. This has made the ship's ballast better in the cargo area environment and has also made it more stable during the cruise. In the mid-1800s, where William Cookworthy produced the same porcelain as China and founded the work in the city's part of United Kingdom. Initially, Saccins Burgundy designed in Europe was influenced by the Chinese design. Furthermore, the most popular and popular drinks in Europe, but they change when the government cuts to tax deductions on tea. The use of pots began to grow as people began to take tea instead of ale. In the emergence of the rapid and growing industrial revolution of pot, which ended in 1791 where the Eastern Indian Company ceased to export porcelain from China (Nathan, 2006).

Culture-oriented in Design

The analysis found that previous studies have stated that, an object may represent a culture. Early social theorists, cultures are considered to be highly “product by” structural strengths that support the community. Many academic design historians had aligned themselves with material culture studies during the 1990s, then to develop a detailed and often charming account of the significant object in the everyday lives of people. In material culture studies, the work designer or other culture producer receive less attention in favour of researching how consumer needs and understand product through the analysis (Julier, 2013; Anwar, 2016). The culture of design. An introduction to design and culture in 20century, it can see that it completely rewrote version of the original text that old researcher wrote back in early 1980, not only had many more things happened in the world of design since the 1980 (Sparke, 2013). Each country has its own culture and way of life. For example, countries that apply cultural elements in their daily lives are like in China, India, Japan, and Europe. As in china in 1900, culture can be seen through heritage, martial arts, food, and history. Figure 1 below shows an example of a culture practice from China.

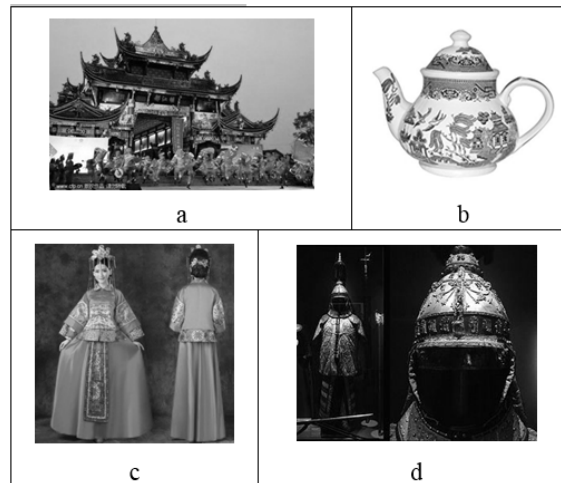


Figure 1: The iconic culture in China, (a) heritage, (b) utensil (c) clothing and (d) martial arts costume.

The proportion of folk to non-folk elements in the culture makes up of an individual, who varies from person to person, but everyone carries the same folk's culture. Therefore, essentially, the traditional material culture was composed of the object produced out of a non-popular tradition in proximity to popular culture (Glassie, 1969). Figure 2 shows the iconic representation of the Europe culture.



Figure 2: The iconic culture from European, (a) heritage, (b) utensil (c) clothing and (d) martial arts costume.

In Japan, the material culture played an important role. Material culture is not only in the macro-contexts of peoples but also in the micro-contexts. The actual intercultural interactions are demonstrated very clearly, for example, Brislin's (Brislin et al., 1986), the collection of "critical incidents". The component is about one fifth of the represented critical intercultural situations material culture is relevant, above all food, food habits and coping with alien food, as well as the use of apartments, cars, technical implements, clothing or presents; in some cases, the objects are the cause of the intercultural misunderstanding. In spite of this, material culture is never really integrated into theoretical reflections but merely serves to demonstrate certain behaviours, attributes or values. Figure 3 shows the object that shows the culture of Japanese.

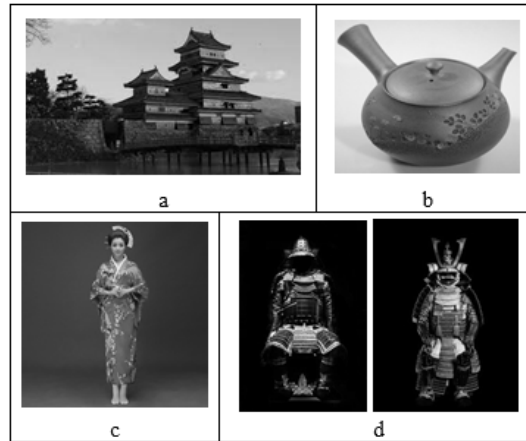


Figure 3: The iconic culture of Japan, (a) heritage, (b) utensil (c) clothing and (d) martial arts costume.

Moreover, Indian art flourished due to their good taste and generosity in an aesthetic sense. The artists, writers, poets, thinkers, scholars from all over Asia came to their courts. It was a period of expression and glory in arts to show their culture in music, painting, crafts and architecture (Richard, 1995). Figure 4 shows the object that is related to the culture of Indian.

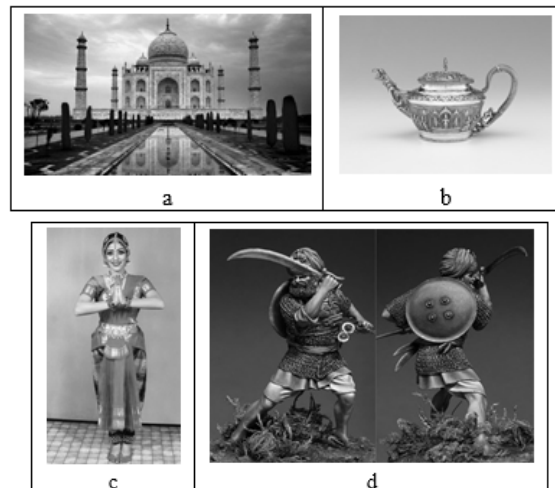


Figure 4: The iconic culture from India, (a) heritage, (b) utensil (c) clothing and (d) martial arts costume.

Teapot as an Object to Represent a Culture

It has been said that culture plays an important and relevant role in a human's daily life. It is stated that the most fundamental problem for sociologic media experts and the part of the cultural theory that is related to human life is still vague in its terms (Bennette, 2005). At the same time, previous studies have already said that it is very difficult to define the sociological and cultural concepts in the daily lives of humans in the same time as it is closely linked to the culture of human life that is difficult to be defined. Featherstone (1995) stated that culture is human behaviour and is a social norm. Referring to the main concept of this culture is considered a conceptual error in which it plays an important role in encompassing various factors and phenomena that are perpetuated and perpetuated by human beings. In this case, analysis finds that previous studies have stated that, an object may represent a culture. Early social theorists, cultures are considered to be highly "product by" structural strengths that support the community, which exactly taken for the greatness of everyday life that makes it valuable as a subject of social investigation. Culture and everyday life were torture mass-produced mass cultural socialism as a way in which individuals can oppose or at least reverse dominant hegemonic orders. With this

regard, there are some human behaviours regarding social practices that are more concentrated and pertain to dance, ritual, science and technology religious music such as the use of cooking utensils in the kitchen are also embroiled in social culture, housemaids or daily ceremonies it exists in every society (Bennette, 2005). The teapot is useful in daily lifestyle, every race in Malaysia will use the teapot to serve the guest, but the design and the characteristic of the teapot are totally different. Along the research, that is less of writing on literature review and documentation about teapot design and characteristic. Other than that, researcher, designer and industrial student need literature and other documentation or research to be guided in producing their teapot product (Anwar et al., 2015). It's hard to recognise the identity of local teapot when we compare the characteristic of the teapot in Malaysia and also less of information about the characteristic of the teapot in Malaysia whereas in Malaysia drinking tea or coffee is a part of Malaysian life style. The researcher choose a teapot as an object, as to represent the Malay culture because everybody knows about teapot, and most of the teapot design is influenced by the other country, it's not focusing on the characteristic, and the identity of local culture because of the finesse of the teapot in Malaysia normally the design, which is influenced by the other country product. Anyone is able to design a teapot, but somehow, they cannot describe the design of the teapot, the characteristic of the form of the teapot, the function of the teapot and also the of the teapot. This is because the teapot has a lot of design and form. Even though some of the teapots have already shown their own identity, for example, Chinese have a special identity of the teapot and the design of the Chinese teapot look similar, easy to recognise the design of Chinese teapot. It is not only focusing on Chinese, other than that, Indian, European, and Japan also has a different design of teapot. At the same time, this research will share more knowledge with the designer as part of a potential gap and exposed for Malaysian product representative.

Conclusions

This review could give an impact in establishing state of the art in the brand and identity of the teapot design for Malays, and also create new trademark towards generating domestic and international economy and promote the nation worldwide throughout design platform. New facts in this research will benefit both academia and industry specifically in the creation of new product design by understanding Malaysian brand and identity embodied agent based on Malaysia items influences. The interpretation of Malaysia's designer in the production of teapot product shows the extra radical design that will be able to change the previous design. Indeed, the relationship between Malaysian brand characteristics, and identity that represented the context of syntax, which shows sign of the identity for a Malaysian culture-oriented teapot.

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