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Commodification of Religious Defamation Case by BTP in Television Broadcasting Stations in Indonesia

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ABSTRACT

An irrefutable fact shows that Regional Leader Election in Greater Jakarta in 2017 is the most rowdy election season in the implementation of the provincial level political arrangements in Indonesia. The democracy fiesta has been disarranged for the religious defamation case with the main actor and a candidate of the regional leader election, i.e. former Jakarta Governor *Basuki Tjahaja Purnama* (hereinafter called BTP). Almost all television media were very enthusiasm to enter items of the BTP case in their terrestrial programs or they produced talk show programs with the theme concerning this case.

The research purpose is to know how the commodification of the religious defamation case by BTP in the news programs that the television media had broadcasted in this country. In the study with the qualitative approach, the researcher used the critical theoretical paradigm and the critical discourse analysis of Norman Fairclough as the research methods. In micro level, the research has concluded that some national television broadcasting stations in Indonesia did commodification practice in the religious defamation case by BTP.

Besides communication noise, therefore, audience would not get clarity as well as objectivity from the news broadcasting about the case through the television media. The activities did not bring clarity on the religious defamation case and the context behind the case, and moreover, it makes audience more confused.

Key Words: communication, mass media, television media, commodification, regional leader election

INTRODUCTION

An irrefutable fact shows that Regional Leader Election in Greater Jakarta in 2017 is the most rowdy election season in the implementation of the provincial level political arrangements in Indonesia. The democracy fiesta should include the socialization of the regional leader election, a variety of campaign activities, healthy and brilliant debate of candidates, people's enthusiasm in the voting activities, voting calculation and the peak is the inauguration of elect-governor and vice governor. However, the activities have been disarranged for the religious defamation case with the main actor and a candidate of the regional leader election, i.e. former Jakarta Governor Basuki Tjahaja Purnama (hereinafter called BTP).

Therefore, BTP became the political actor whom mass media managers particularly national private television broadcasting stations in Indonesia made the most mythologized figure. Almost all television media were very enthusiasm to enter items of the BTP case in their terrestrial programs or they produced talk show programs with the theme concerning the case from the examination period until BTP was considered guilty and prepared to stay behind the bar. The mass actions of his supporters and infotainment safaris of his lawyers became the very feasible menu presented to audience.

What is it going on with television media in Indonesia when the media were very enthusiastic to allocate hundreds of duration time for the BTP case? Are Political parties machines behind BTP for their owners? Is there political mission? Or does the television only chime in or mimetism when the television broadcasting stations that control rating and share bombarded audience with the BTP case? Is it the commodification strategy?

Therefore, the researcher will try to think positively by placing the excitement of the television media in the presentation of the BTP case as commodification. The way of positive thinking (with quotation marks) intended in this matter is the placement of the religious defamation case by BTP, the suspect and convicted, as a part of the commodification strategy that the managers of the television media in this country had done. As the methodological basis, the researcher tried to relate the case to the researcher's research results about the artist-like video case shown in the terrestrial program, *Liputan 6 Petang* in the STCV broadcasting station in 2011 that the research focus on *commodification*. The intended basis is "to borrow" the framework of thought and reading technique that the researcher had done in the artist-like video case.

In the study with the qualitative approach, the researcher used the critical theoretical paradigm and the critical discourse analysis of Norman Fairclough as the research methods. Unlike the previous research, in this article, the researcher only played in micro level. Definitely it only presented the reading results of several news programs around the religious defamation case by BTP broadcasted in some television broadcasting stations during the examination period until the demonstration actions of BTP's supporters. In the context of the article, moreover, methods of data collection and analysis in this study were definitely not systematic and detail if compared to the study on the artist-like video case. The most important thing to be presented in this article is the framework of thought about commodification in the terrestrial news or talk show program in the television media.

In his explanation on political economy (communication), Vincent Mosco parallels commodification with spatialization and structurization. Spatialization discusses technology issue as an infrastructure to overcome geographic obstacles. Moreover, structurization strengthens the existence of social relations among social classes, gender, and race. Commodification is finally defined as transformation of use value to exchange value.

"Commodification is the process of transforming things valued for their use into marketable products that are valued for what they can bring in exchange," Mosco explains (2009, p. 127). "Spatialization is the process by which mass media and communication technology overcome the constrains of geographical space. Structuration is the process of creating social relations, mainly those organized around social class, gender, and race (Mosco, 2009, p. 127)."

Concerning commodification, Baran and Davis discuss commodity fetishism issue or the cult of commodity - the term that was used first by Karl Marx shows the relationship between labor and commodity products in the context of commodification (2009, p. 58). Commodification is defined as a process of transforming use value of life that human uses into exchange value, such as the exchange rate of US dollars. Transforming product value gets determined from the ability to meet individual and social needs. Commodification removes products from a more meaningful social context into a more useful thing in the aspects of business and the value of "free market" ideology.

Far before, Georg Lukács (1885-1971) in *History and Class Consciousness* accounted for that capitalism controlled all dimensions of society, and therefore, interaction in the life of this society constantly got marked with the impoverishment of the authentic meaning of life. The freedom to actualize the human dimension of society as the authentic characteristics of a society's life being able to have its own freedom gets replaced from a money exchange activity that objectively results in the alienation of life. This process is called commodification (Sutrisno, Mudji and Putranto, 2005, p. 28).

Lukács, Baran and Davis as well as Mosco stress the change of use value into exchange value. Lukács as well as Baran and Davis also identify the existence of commodification as the production and distribution of commodity that definitely consider attractiveness, and therefore it can get appraisal from people as many as possible. Moreover, the practice does not need again social context but require continuous actualization in free market area. In other words, the downstream of commodification is *business benefit*!

In the context of communication industry, Mosco shows three aspects of commodification concentration, i.e. media content, audience and workers (Mosco, 2009, p. 133). According to the researcher, the three aspects that Mosco has offered are "vehicle" to approach and understand the commodification perspective in media industry. And the commodification of media content is the early step to understand the commodification practices that media industry has carried out. "Specially, from this point of view, the process of commodification in communication involves transforming messages, ranging from bits of data to systems of meaningful thought, into marketable products," Mosco explained (2009, p. 133).

Transforming message to become receivable products in market becomes

Mosco's key concept. In a simpler language, the key concept can be meant as the treatment of the media content as commodity that can be received in market. Graeme Burton defines the interaction of media and audience as the relationship of traders and buyers (Burton, 2008, pp. 58 and 95-97). Media are traders that also produce and distribute products called message while audience is trader and product connoisseur.

John Fiske also has similar note on the commodification of media content, "Capitalism is a system situated above all others that produce a variety of commodities, and therefore, it make commodity as if it is natural in the heart of ideological practices. We learn to understand our desire when it is meant that the commodity produced will meet the desire; we learn to think our problems when it is also meant that the commodity is used to overcome the problems (2010, pp. 251-203)."

The criticism directs to one problem that *message has been transformed to commodity or product*. Moreover, it has to meet the desire and overcome the problems of "its buyers". In this matter, Idi Subandy Ibrahim confirms that the logic of commercialism and commodification has become the way of thinking among press players for their journalistic activities. "Press is directed as money maker machine, advertising supplier and rating tracker. In such a cultural logic, it is definitely difficult if we place public interest above or equal to capital or power interests," he complains (2011, pp. 2-3).

In this matter, it is definitely obvious right now that message produced and distributed in media in a kind of terrestrial news program is product expected to make profit as great as possible for capital owners. In brief, it is about business benefit. Therefore, *commodification can be meant as the activities of media players in treating message as commodity that can make audience happy, can invite advertiser and can bestow money*. In other words, beneficial achievement is "the ideology" behind the production and distribution of media content!

Moreover, Burton explains that the text operationalization that has been treated as commodity or compromised with market taste including capital owners, i.e. concerning genre material and material repetition. The genre material relates to production activities and it assumes that the material should be attractive, marketable and cheap in cost (Burton, 2008, pp. 100-101).

In the context of news program, Haryatmoko states that the logic of short time stimulates media to present short, fast, spectacular and sensational information. "As a result, media are at first expected to present information but similiarize the feasibility of news value with sensational value (obscene shaman seduces and screws their patients) and cheap political activities (politicians compete to help victims of Tsunami)," he said (Haryatmoko, 2007, p. 255).

The presentation of Burton and Haryatmoko focuses on the terms - "sensational" and "spectacular". When the term sensational directs to message content, the term spectacular refers to packaging technique or message presentation. Moreover, the material repetition will be seen as the repetition of ideas with the genre material of sensational taste. According to Jean Baudrillard, when obscenities have been repeated as reality, it needs to have "meaning" (Piliang, 2010, p. 49).

"With the logic, all functions and demands are not only objectivicated and manipulated for profit end, but also everything is produced to be spectacular:

revived, provoked and managed into image, fantasy, sign and model that can be consumed," Baudrillard said (Toffoletti, 2011, p. 72).

Therefore, the commodification concept of media content intended in this research directs to the genre material. It assumes that the genre material is produced with the interesting content and packaging approach (sensational and spectacular), marketable and cheap production costs and the material repetition or the repetition of the genre material with sensational taste and in the spectacular packaging.

Concerning the commodification of audience, Mosco bases on the research conducted by Nicholas Garnham on the principles of media commodification, i.e. the direct production of media products and media uses to refine the commodification process. From different direction, Dallas Smythe (1977) adopts the definition to indicate that audience is main commodification of mass media (Mosco, 2009, p. 199).

Mass media is part of the process that shows media corporations that produce audience to be delivered to advertisers. The program designers in media create interesting programs to attract the interest of audience. And, according to Smythe, it is more than just a "free lunch". Because the programmers definitely have tried to tie audience's desire to stay on their canal while they enjoy advertisings presented. Finally, the existence of audience becomes a commodity offered to advertisers. The existence of the audience sees segmentation, target and positioning of marketing activities. And advertisers buy and fill advertising break with the advertising of products based on the calculation of segmentation, target, and marketing positioning.

Based on the assumption, audience is actually "workers" and their activities become part of "production" activities of media content. They are conditioned so that they always become a part of media commodification because they become the determining factor for the birth of rating and share in the television industry. In such a condition, according to Philip Smith, audience - Karl Marx mentions them as society - is no longer regarded again as social life with social characteristic but it is only seen as business capital, i.e. market asset that can absorb products from their industries (Sutrisno, Mudji and Putranto, 2005). The situation is definitely possible because according to Baudrillard in *Consumer Society* we live in the era where society is not again based on the exchange of efficient material goods (like the Marxism model) but on commodity as signs and symbol and its significance is arbitrary and it depends on the conventional agreement in what he call as code (Toffoletti, 2011).

The strategy of audience commodification is shown with the treatment of the television media to audience as commodity offered to advertisers. The industry put audience in the segmentation, target and position of marketing activities plus market assets that can absorb the advertised products. Completing the description at above, it is interesting to relate it to the "text consumption" model introduced by John Fiske (2011, p. 28).

The model of cultural commodities is the way of John Fiske to explain television industry as an example of cultural industry paradigm and to study the production and distribution of commodities (or their texts) in two parallel and semi-autonomous economies called financial economy (which distribute prosperity in the two sub-systems) and the cultural economy (which distribute meaning and satisfaction).

Production studios produce commodities and programs. Moreover, they will sell them to distributors, radio networks or cable televisions for profit purposes. It is a simple financial exchange which prevails for all commodities. However, it is not end of the problem because the television programs are not the same as other products. In the moment of consumption, the programs turn into producers and they produce audience to be sold to advertisers. "For many parties, the most important product in the cultural industry is a commodified audience to be sold to advertisers," Fiske states (2011, p. 29).

Moreover, after audience turns into a commodity, it will become producers of meaning and satisfaction. "The meaning is the only element in the process that cannot be commodified or consumed: the meaning can be produced, reproduced and circulated only in a continuous process called culture," Fiske said (2010, pp. 29-30).

The point that can be taken from Fiske's explanation is that mass media become a part of audience "production" process to be "sold" to advertisers. The program designers in the media produce interesting programs to attract audience's interest. And in essence, the programmers are binding audience to keep staying on their canal while they enjoy advertising served. Based on the assumption, audience is also "workers" and their activities become a part of mass media products. They are conditioned to be a part of media commodities so that they become the determining factors in the birth of rating and share in television industry.

In conclusion, audience commodification places audience as business capital, "workers", a part of media content production activities as well as the determining factor for the birth of rating and share in television industry. The audience commodification is directed to orientation audience. And, according to the researcher, the keyword signing *audience commodification is deactualization of audience as critical society;* however, they are only the marketing assets.

When testing the commodification of media content and audience commodification, according to Mosco, there is tendency to ignore the commodification of workers and production process (2009, p. 139). Mosco appoints Vraverman's thought (1974) as an effort to end the marginalization (Mosco, 2009, pp. 140-141). It assumes that workers are not again as part of the concept unity. They are not work designers as well. Moreover, they are not the executing staff. In the commodification process, the concept is separated from execution and the expertise from the skill to execute a job. Commodification is concentrated on the conceptual power of managerial class as the representative of capitalists. Finally, commodification only makes workers as correspondent with the new distribution of expertise and power in the production process. In the more extreme form, they are assumed as audience.

The description of Mosco on the workers' commodification reminds me to the thought of Karl Marx in *Das Kapital* (the first volume, 1867) - as quoted by Bima Saptawasana and Haryanto Cahya in *Kebudayaan sebagai Kritik Ideologi: Diteropong dari Perspektif para Eksponen neo- Marxisme* (Sutrisno, Mudji and Putranto, 2005). In the book, Marx explains that from the human alienation as human and their self-status as workers over factort labor it results in worsen cultural impact: human only becomes proletariat who are not only alienated from their self-existence as human but only becomes a means of capitalism production (Sutrisno, Mudji and Putranto, 2005, p. 22).

Georg Lukács mentions the condition as *reification*, i.e. the process of degenerating human dimension intact to become a simple thing: humans lose their self-identity as the agent for their own self due to loss of their creativity (Sutrisno, Mudji and Putranto, 2005, p. 28) - Lukács develops the concept connecting Max Weber's rationalization concept and Karl Marx's commodity fetisism concept (Hardiman, 2009, p. 49).

Therefore, workers' commodification is process of degenerating workers' dimension as agent without any creativity, and they are only factory labor (proletariat) or a means of capitalism production. They are not art designer and even not the executive staff because the conceptual power is totally in the hand of managerial class as the representative of capitalists.

It is just a flashback: the research that the researcher had ever done concerning the artist- like video case in the terrestrial news program of *Liputan 6 Petang* in *SCTV Television Broadcasting Station* proves that the reality construction in news programs marks with the selection of genre material with the theme of sensationality, negative reaction of a society's representation and media attitude through the vocabulary selection as well as hyperbolic and provocative sentences; it shows the spectacular packaging technique through the insertion of song or illustration music and picture editing technique; it also tries to build historical and sociological impact through songs and pictures, to prove the involvement of subjects in the case. The ceremony is almost similar to a judgment on the mythological gift given by media to the subjects (Halim, 2013, p. 312).

Marcel Danesi defines mythologization as media's effort in creating someone into the mythicized figures (2010, p. 176-177). In the context of media entirely under the control of market based powers, the mythological process totally becomes similar to commodification activities that make up any potential as commodity. Moreover, when the mythologized subjects are involved in a case, media will immediately merge the subjects that can be created to be anything, *nobody* or *somebody*. And behind the discourse of the mythologicality and all signature presented it is only partly the commodification of media content.

Far before the research having been done, Baudrillard introduces the term hyper reality to explain the engineering of meaning in the media. The media hyper reality creates illusion considered more real than reality, falsify is considered better than truth, issue is more trusted than information; rumor is considered more truthful than truth (Piliang, 2010, pp. 75-78).

According to the researcher, the definition of hyper reality as stated by Baudrillard is shown in the television text that the researcher had studied and the research results show definitely right. Therefore, the researcher concludes that the key concept signing the commodification of media content is *hyper reality*. And, it perpetuates myth and it develops all this time that television is entertainment!

Concerning reality construction among the producers of news programs in the television broadcasting stations, the researcher also records seven important points, i.e.: the selection of the genre material through the careful planning, with *audience orientation* and *organization orientation* as the main consideration; the production process is also carried out with the careful planning since the offline program producers plan the news copy until these are constructed into master edit in the editing room by video editor; the pro-contra attitude towards the selection and production process occurs in the level of editorial room concerning production quality and broadcasting quantity, the empowerment of contributors with the totally unstandardized competency and the concentration of news production in the hand of program producers with the unstandardized competency; the "political" atmosphere within the organization makes the functional occupation lose their competency standards; there are any "ideological" change among producers as television journalists from idealism to their partisanship of rating and share amid unclear organizational direction such as journalism standards or journalistic code of ethics; the occurrence of demotivation and indifference of television journalists to the idealism of their own journalism and professionalism; on the other hand, they continue to revive the spirit of audience orientation or organization orientation; the pressure of capital owners as a sign of their ambition towards audience orientation or organization orientation is also shown in the form of selecting news presenters, opening bumper programs to setting studio.

According to the researcher, the details relate to two problems, i.e. workers and organization where they work. The aspect of workers relates to individuals under the reality construction process, and the aspect of organization relates to institution that organizes the reality construction process. If the aspect of workers gets influence or pressure from their organization, the aspect of organization gets influence or pressure from the parent organization above it.

Firstly, the aspect of workers indicates the role of producers in planning and production process based on audience orientation and organization orientation; the centralization of production process in the hand of program producers with the under-standardized competency; the empowerment of contributors with relatively unstandardized competency in excess; the "ideological" change among producers as television journalists from idealism to the partisanship to rating and share. The identification is the practical sign of workers' commodification in the media industry. And, according to the researcher, the key concept that signs workers' commodification in the context is *the deactualization of television journalists.*

Secondly, the aspect of organization is shown with the emphasis on the change of organizational "ideology" from idealism to the partisanship to audience orientation or organization orientation; capital owners are involved in the selection of news presenters, opening bumper programs to setting studio. In this matter, the researcher also finds that the organizational structure has transformed into "sub-division" level under the control of other divisions as well as the full control of the parent company and its upper division towards the press institution within the television broadcasting stations. According to the researcher, the two aspects are the identification that should be entered into the problem.

And it is equally important as well that presentation on the explanation of the artist-like video case or the sociocultural practice analysis, definitely on the institutional aspect - see Figure 1 (Halim, 2013, p. 54).

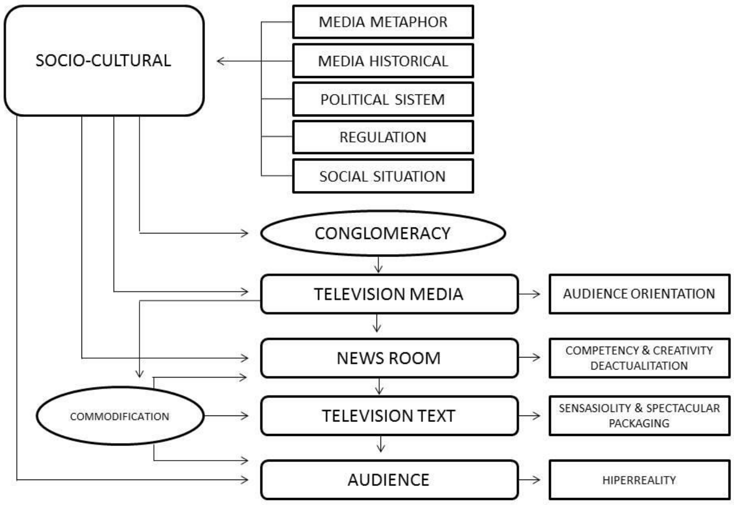

Figure 1: Model of Television Media Commodification

That the existence of the companies as a part of conglomeration and there is full of control of the parent organization towards the organization under it makes each division that produces a program has to implement the target of audience orientation and organization orientation. The involvement of ownership and organizational policy towards the underlying organization unit including divisions relating to journalistic activities cannot be ignored as well.

With additional details and it is impossible that it enters into the aspect of workers, in my opinion, these are findings on any aspect of organization in commodification activities. The aspect of organization is trully discussed by Mosco. "The political economy of communication gives *special attention to institution control* over production and its impact of the control on audience including the working concept of audience," Mosco states (2009, p. 133).

According to the researcher, it is possible that Mosco's research is only directed to the communication industry with the production and distribution of one program genre, such as television broadcasting stations with the entertainment segment or those with news segment. Or, the media are not part of a conglomeration. Therefore, the researcher does not see other aspects of commodification. The keyword "the institutional control", according to the researcher, states any commodification of organization.

Pay attention to the three keywords in the definition of political economy of media stated by Murdock and Golding, i.e. the logic of economic determinism, the ownership and control as well as production consequence. The keyword "ownership and control" indicates any power of capital owners to control commodification process either relating to the communication content, audience and workers or organization that gathers workers to run the production and distribution of message to audience. The power of ownership and control is definitely in the hand of capital owners!

Therefore, commodification activities in media industry consider four aspects, i.e. media content, audience, workers and organization. One more thing, in my opinion, the key concept that signs the commodification of organization in the context of research on press institution in the television broadcasting institutions is *deactualization of press institution inside the television broadcasting stations!*

The two key concepts that appear from four commodification strategies are hyper reality and deactualization. Basically the hyper reality is also a deactualization towards reality and the working principles of journalism. Therefore, if it is compacted to one key concept, the media commodification is deactualization - see Figure 2 (Halim, 2013, p. 253).

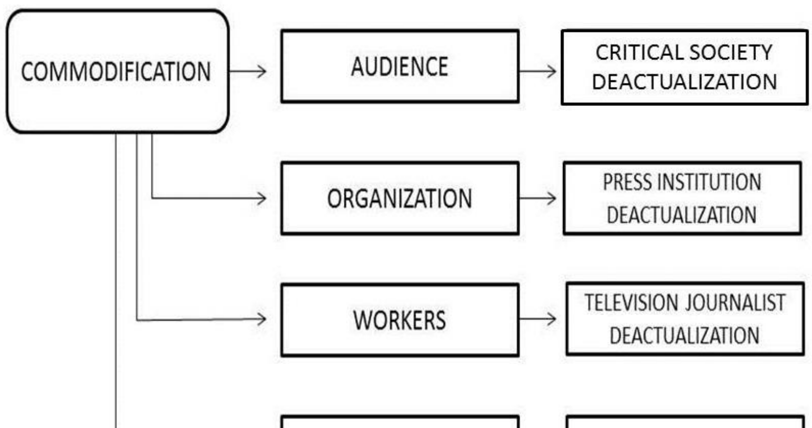

Figure 2: Model of Television Media Post-Commodification

As a reading, Mosco starts from the aspect of media content, audience and workers - and even organization itself. However, as an activity or precisely the management strategy, in my opinion, it starts from audience, organization, workers and media content. In summary, with the design of audience commodification strategy, the media industry also determines the implementation of the organizational commodification strategy as the organizational unit that run the commodification strategy. Through the organizational unit having been commodified, it will make the executing staff or those who are ready to run the commodification strategy more easily. And in the hand of workers who have been commodified, they will bear texts or media content having been commodified as well.

RESULTS AND DISCUSSION

Then, what about the ceremony of the religious defamation case by Basuki Tjahaja Purnama goes on in news broadcasted through television media in this country?

To answer the question, the researcher will start with the explanation on the political agenda called Greater Jakarta Regional Head Election in 2017. The political event is the socio-cultural context behind various events during the communication noises. It is definitely nothing as if the candidates with their loyal supporters, the supporting political parties and all political machines plus buzzers have agreed to make the moment of the regional head election as their war arena. Moreover, some parties carelessly state that the regional head election this time is warming up before the 2019 President Election.

Therefore, television media as the research object also becomes the most real war arena - besides social media. Leading television broadcasting stations with "the partisanship" to some political parties or candidates (particularly BTP) clearly have indicated their partisanship through news framing in terrestrial or talk show programs. It was seen from the presence of BTP's lawyers or success team in each program or the available duration for BTP's lawyers or success team which was relatively too long in each news program. Moreover, the researcher should consider the content of terrestrial news or talk show program that tends to give great portion for themes that give image or mythology to the success stories of BTP's figure as a governor or future leader - the description on the mythology has been described at above.

However, the sudden bustle of the regional leader election event became irrelevant when the video of Greater Jakarta Regional Government's public relations containing the speech of Governor BTP in Kepulauan Seribu was uploaded to the social media of *YouTube*. It became viral after another party was involved like Buniyani who analyzed the entire video and took the "most important" part that indicated the religious defamation. It was spread to social media as well. Therefore, the noise definitely came from social media. Moreover, the noise was unavoidable. Polemics with full of bully or defense against BTP frequently occurred and worsened. Finally, the war arena did not only occur in social media but also moved to television media.

The last, polemics on religious defamation case become delicious meal of television media journalists and social media netizens. Television media become the most enthusiastic party to broadcast the case with each agenda setting and framing. The pros and contras of BTP appear clearly. Thousands minutes of duration seem never enough to spread and accommodate in the terrestrial news programs or talk show programs.

The noise is more intense after buzzers who support or contra against BTP are involved - particularly BTP's supporters. News programs or clips of news programs were greatly uploaded on social media with the bombastic titles and readers invited to taste them. The war of words on social media became a naive routine and disturbed the concept of togetherness in this country.

Moreover, it invited fragmentation and threatened tolerance or diversity.

The moments that become the pros and cons of action on road contribute to the communication noises. When the pros and cons of event against BTP was held, almost all television broadcasting provided special slot for live program, terrestrial news program and talk shows with the repeated material: supporting or refusing the actions; placing a guilty and not guilty of BTP; and a number of other variations.

Starts from this part here, it has been shown the undeniable facts that BTP as the political actor and the suspect candidate is being mythologized among mass media operators particularly television media. It is more unique again; television media mythologize BTP definitely after he is accused to the great case. They shamelessly try to describe him as somebody figure. And, the process becomes definitely similar to the idea of commodification strategy that makes any potential whatever as a commodity.

Moreover, it also occurred after the case had entered into the court room. Television media became the forefront channel for displaying the background of the case, court proceedings, predictions and all kinds of mythological creation for BTP. It is definitely apparent and verifiable again when we read the tremendously available duration for BTP's success team or lawyers to go from one television broadcasting station to other; from one terrestrial news program to another; and from one talk show to another!

On behalf of agenda setting and framing, BTP's lawyers tended to get greater opportunities to be cited in their defense description in front of media workers before and after the court sessions, or they became the speakers in talk show programs. The producers did not hesitate to increase their citation duration from under 20 seconds (the duration standards of sound bite that generally prevails) or longer compared to the usual duration. Therefore, to say, it is too long.

Narrative is considered as if it cannot replace the citation. Compared to the research results of Daniel Hallin concerning the duration shift of "voice clips" from 60 seconds in 1968 to 8.5 seconds in 1988 (Kitley, 2000, p. 201). The additional duration of the sound bite, in my opinion, potentially has some interests. The most "positive" interest, in this meaning, in the context of modification, absolutely relates to the selling value of the "actors" related to the religious defamation case itself, i.e. BTP! Or, at least BTP's lawyers! Postmodernist thinker Jean Baudrillard states such a situation as the transparency of evil in media era, i.e. the circumstances when the indicatedly powerful actors as part of the conspirators is definitely given the loud room in prime time and fill leisure time in the living room (Ibrahim, 2011, p. 139).

Moreover, Idi Subandy Ibrahim describes the situation as an absurd portrait on how the logic of drama and political information mixed in the logic of infotainment industry that makes show and crime packaged in the entertainment format to attract audience. Therefore, it means to increase rating and profit from advertising as well. Finally, the noise in fact does not bring clarity on the religious defamation case by BTP and the context behind it, and on the contrary, the audience is more confused with the abundant communication from various directions particularly television media.

"The news coverage around legal battle and high-scale political scandal is the news coverage with full of sensation and controversy. Television media will try to do the political sensation in the hope that audience is interested and the rating will rise as well," Idi Subandy Ibrahim stated (2011, p. 143).

In my opinion, it is the definitely commodified reason.

In the micro-level reading, television texts in news without any doubt are full of all sensational symbols: from the icon selection, news intro, word choices and sentences in narrative to sound up or sound bite. The description of the reading towards all texts almost exceeds spectacularity of packaging the artist-like video case news in the research that the researcher had done (Halim, 2013, pp. 131-168). "The superiority" for the commodicative action, definitely occurs because producers with the commodicative taste produce the television texts and on contrary, these are broadcasted on media with the commodicative "ideology" and attract audience who have been commodicated within the sociocultural situation that develops commodification practices - see again Figure 2.

Socio-cultural circumstances gather media metaphor, media history, political system, government regulation and social condition in a society. These become main factors for business groups of media owners organized in a conglomeration, media industry and audience. In practice, vision and power of conglomeration becomes invisible hand behind all activities of media industry. Finally, hegemony metamorphosed in the form of media political economy is implemented in the form of corporate target (read: profit orientation). In a simpler sentence, it is interpreted that media as orientation to audience (consumers). Based on the base of the thinking, media have to open room as wide as possible for the commodification strategy starting from audience, organization (editorial room), workers (journalists) to television texts (the religious defamation case by BTP) to be offered to audience.

One small note shows that far before private television broadcasting stations in Indonesia celebrate news packaging pattern with commodificative way including the religious defamation case by BTP, Dahlgren (1995) has described the situation in the research conducted in the developed countries. "All development which occurs in traditional news programs has developed new popular format greatly including news broadcasting with the style of tabloid, political talk show and the participation format of vox-pop viewers and infotainment magazine in breakfast hours or television broadcasting in noon hours," Dahlgren said (Barker, 2011, p. 281-282).

Dahlgren accuses advertising competition as factor behind the changing strategy of television news format towards more popular format. It is shown with the growth of using faster editing time and more "striking" presentation style including logo uses, sound bites, fast visual cutting and "star quality" of news readers (Barker, 2011, p. 281). Dahlgren's description also becomes part of the commodification strategy of media content in almost all national television broadcasting stations as described in my research (Halim, 2013, pp. 131-240).

Finally, like my research results simplified in Figure 2, the commodification strategy concerning the religious defamation case by BTP also transforms into hyper reality and deactualization. Or, It is more exactly actualized in all elements: critical audience, press institution inside the television broadcasting stations, television journalists and television texts itself (hyper reality). It means that the ceremony of religious defamation case by BTP in television media is truly only a drama and entertainment clothed with news programs and talk show programs. It means again that audience will see no clarity and objectivity at all from the case through the broadcasting of the programs. Therefore, television media are truly a vacuum space that only introduces myths that will bring audience to the enlightened nature. In this matter, absolutely, the myths on BTP are always not guilty and ideal leader in this country.

"Television is at the heart of postmodern culture signed with stimulation and facsimile flow satisfying and encompassing all things, a hyper reality where we are stuffed with image and information. It is the world where a series of modern differences - real with unreal, public and private, art and reality - has been sucked into black hole," Baudrillard stated (Toffoletti, 2011). "Television simulates real life situation and does not represent the world because it creates its own world."

The presentation of Danesi, Kellner as well as Baudrillard truly explains the existence of discourses broadcasted by television media with low general standards but it is so strong until it is able to decorate state atmosphere considered the most developed and modern one as well as the direction of civilization in the last millennium and scattered without being prevented through glass screen in each corner of the room. Emotions, feelings and ideas are ecstasy powder mixed into different discourse considered "meaningful" and it is mixed in "machines" of clever commodification so that it can become massive into commodificative texts. Finally, the construction and sophistication of the work system and the creations that media has played as media industry embodies the media culture - the term proposed by Kellner (Halim, 2013, pp. 241-274).

More specifically, Ian Hargreaves, in his book *Journalism: Truth or Dare?* underlines the situation as a *paradox in the world of journalism* (Ibrahim, 2011, p. 132). "In past news is difficult and expensive to get, right now it is around us like air we breathe. However, in the abundance of news there is problem with the new culture of news. We are more difficult to distinguish between good and bad news," he said.

Barker describes the paradox as follows: that main television text, news production occupy the strategic position in debate on television in the context of the frequently feared and alleged influence on public life (Barker, 2011, p. 276). On the other hand, news is considered not again "world window" without any intermediaries but it is a representation of selection and constructive results that establishes "reality" - that can be interpreted as hyper reality.

"The selection of various things that will be incorporated into news and the specific way in which when a news has been selected, the story is that the constructive results will not be never neutral again. [i]News is always some version of various events," Barker said (2011, p. 276).

With the situation, according to John McManus in *Market-Driven Journalism: Let the Citizen Beware?* (1994), market pressure moves entire logic of news practice, and it urges idealism of journalism profession to the edge of discussion and journalistic ethics is highlighted only when there are great cases like those involving high ranking officials around the power (Ibrahim, 2011, p. 133). It means that the ceremony of religious defamation case by BTP through television media during Regional Head Election of Greater Jakarta in 2017 is paradox in journalism and it also has marginalized the sacred idealism of television journalism profession in this country to the edge without any charism. News on the religious defamation case by BTP is nothing more than hyper reality and deactualization of critical audience and press institution inside the television broadcasting stations. It is definitely related to one keyword: commodification. Finally, it preserves myth that all this time develops that television is just entertainment.

CONCLUSION

The 2017 Regional Leader Election in Greater Jakarta is the most noise during the arrangements of the provincial-level political events in Indonesia as well as it places Basuki Tjahaja Purnama (BTP) as the political actor who becomes the most mythologized figure among mass media operators particularly media television. The leading television broadcasting stations which "support" some political parties or some candidates (particularly BTP) clearly appoint their partisanship through news framing in terrestrial program or talk show program. It is seen from the presence of BTP's lawyers or success team of in each program or the available duration for BTP's lawyers or success team is relatively too long in each news program.

The ceremony of the religious defamation case by BTP in television media is only a drama and entertainment covered with terrestrial news programs and talk show programs. It means that audience will get no clarity and objectivity at all from the case through the broadcasting of the programs. This celebration is paradox in journalism and it marginalizes the sacred idealism of television journalism profession in this country to the edge without any charism. And, it preserves myth that all this time develops that television media is definitely entertainment.

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The Use of Religious Symbols in Local Brand Advertisement as Objects of Trade

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ABSTRACT

Good advertisements always tend to have the eye-catching elements and have to be memorable for the viewer. The cut-throat competitive market environment has made the advertising field explode with different marketing techniques and ideas not just to inform but transform the viewer's belief, in other words to influence people. Each of these advertisements has uniqueness to state. Starting by selecting the right words, images, symbols, format and tone are examples of common measures for the message that later transform these content of a message (thought, ideas etc.) into a symbolic form of encoding by the viewer. Selection of visual communication design is more than just a nonverbal communication. In any advertisement, it is a study that combined design, cognitive psychology and semiology in response to the highly developed commercial society. Unfortunately, these visual communication designs are implied with hidden messages and influences that later affects viewer actions and thoughts. Selling Islamic value or called so Islamic 'look like' ads is one of the hard sell marketing communications in getting trust easily for the Muslim consumer where the religious notion presented as objects of trade, a commodity where else the product as main subject is denied. The aim of this paper is to reveal in comprehensive the religious commodification through advertisement specifically by Malaysian local brands. The main data of the research is billboard advertisement advertised by local brands as the main documentation. A content analysis is used to analyze all documented billboards using Semiotic analysis other than literature study. The result of the study shows the existence of representative form of Islam, and is being exploited as commodities to be traded in most parts of the ads. These symbols are combined as one of the commercial element, manipulated and designed mostly through the use of words, phrases, and images. The adaptation of Islamic values will represent nothing for some whilst it can lead to the elements of fraud and misleading especially in a Multi-religion country. The words or visual used might slightly differ in meaning which may cause confusion.

Key Words: Advertising, Commodification, Visual Communication Design, Semiotic, Religious Symbol

INTRODUCTION

Creativity plays an important role where distinctive advertising generates the best results whereby it is the best way to communicate to the targeted audience. Advertising helps informs the customers about the brands that were available in the current market which give them a variety of possible option. It is done using various media types, with different techniques and methods that possibly think most suited to be used by advertisers. Each of these advertisements has something unique to tell about. However, not all advertising achieves message clarity and noise often stands as the culprit, which means anything that serves as a distraction from the message (Crow, 2010). This kind of ads usually combines unrelated objects or symbols to create a divergent story line. Engagement is one of the important keyword in presenting ads whereby it may influence over the product and persuade the audiences while develop an emotional attachment to the brand. One of it is using the concept of 'iconicity' or 'icon' which refer to an analogical relationship between its constituent signs or symbols and the things that they represent in communications theory (Scolari, 2009).

Culture, lifestyle, history and related places are an example of icon that much widely used in connecting a story in ads to their intended audience. However, there are also some ads consciously or not designed with deceptive or misleading claims, distorted claims which are lack of information to support the advertisement and misinterpretation which leads to the elements of false advertising. In fact, there are variety of products and services also uses religion 'value' by putting quotes verses from the Quran and Hadith on product label or displaying pictures of Islamic leaders who brought the image to attract consumers to buy the products they sell as reported by Irwan Muhammad Zain (2013). This religion value has become the 'icon' in their visual communication as to gain trust and attention by the viewer. The critical part in any ad is the message based on the selected visual communication symbols. This "noise" or so called as semantic noise is type of disturbance in the transmission of a message that interferes with the interpretation of the message due to ambiguity in words, sentences or symbols used in the transmission of the message (Bergström, 2009). Some associations are derive from common human experience other than knowledge, lifestyle, culture background or social skills (Dawns, 2013). The word or visual used might slightly or far different meaning in mind which causes confusion; which can adversely affect the receiver's understanding of the message. Humans have the capability of responding in a different way and is afraid of that something served on a regular basis in the long term will also poison the minds of a handful of them and become a social norm; something that is acceptable. With the growth of the internet and new media, advertiser has more option in getting closer to the public regardless of age, time and place other than traditional medium for a maximum impact. With this mass manipulation, information delivered with the integration of other symbols also might lead to different meaning-making process.

LITERATURE REVIEW

Design is significantly more than basically to arrange or even to edit; it is to include value and meaning, to exaggerate, to persuade, to sensationalize and maybe even to amuse. The visual communication field is attentively communicating through any visual means presented using numerous different methods to get their idea across. According to Yang and Hsu (2017), visual communication design or VCD is more than nonverbal communication. It is a study that combined design, cognitive psychology and semiology in response to the highly developed commercial society. Robin Oshell (2017) in his book mention that, design elements such as color, type, texture, value and shape are the most basic part in creates and manages the production of visuals; that later transform into movement, symbols, and images. Advertisements is an example of visual communication design used in our daily life contain little or no verbal message, relying on visual messages of illustrations or the mental associations created in the viewers' minds as they scan the art. These symbols are embedded as the communal creation of the social world in which we live that called as social construction (G.Jimenez & Pineda, 2017) because any visual symbols is understood to mean not only itself but also some other ideas or feelings; which carry meaningful variation that denote things than objects in empirical reality.

To achieve maximum communication potential, selected symbols have a duty to present a prospective creation that determines exactly what certain products mean to group members. It has to do with its function, context of use and 'targeted' communication. However, not each translation are well established whereby issues such as unfortunate communication using improper colours, symbols, language or even between **religious culture blocks as each culture groups have their own values that apparent themselves in specific visual preferences and interpretation (**Sinclair, 2015**). In addition, human values might also be different within the same culture as each individual are comes from different knowledge, social-environment, lifestyle etc. Culture undeniably applies to all angles of human life from personal relationships to conducting business which include advertising industry. It helps to** building common bases for audience to interact within **by convincing them that a product is meant for them. According to Kathryn Sorrells (2015), culture is shaped by the historical, political, social and cultural context in which they live that distinguishes** one group of people from another. However, there are two non-material cultures which are religion and culture that seems like a complex ideas to study and after all, scholars and philosophers have long debated the meaning of these terms where they are not embodied in physical objects (Moore, 2014). Nevertheless, Eliot & Haffenden (2014) suggests that culture and religion have a common root and that if one decays the other may die too like such as Malay culture that are connected to Islam. This so called 'ethnoreligious' help to define, support, and limit one another in ways that can enrich or weaken our modes of conduct, however we cannot do without any of them. Through this concept, religion is closely tied to a particular ethnic group and those who belong to an ethnoreligious group usually define their identity through both their ethnic background as well as through religion most of the time. One of the aspects in advertising is influenced by culture as much as the stories that they are enveloped within as a sources of content in their communication. Thus, the topic of culture in local brand advertisement cannot be separated with religion as they are particularly bound together for both economic entities as well symbolic entities especially in Malay culture context.

Commodification in Advertising

Advertising is considered as a major element for the economic growth of the marketers to compete with other brands with the same products. Rapid growth of globalization also has turned advertising to a more pervasive and powerful in its impact and affect especially for local brand to compete with international brands. However, all the developments and changes in advertising do not come without a price whereby advertising can lead to ethical issues as well. These ethical issues can be in many forms such as women exploitation, subliminal perception and advertising to children, deceptive advertising, and other issues which can lead to moral deterioration of the society (Borchers, 2013), which later effects on cultural values of the society. The need of advertising is for companies to convince consumers to buy their products; some follow the letter of the law in most cases and some try to exploit the consumer minds by slip other elements that related to their interest, lifestyle and trends. All these elements are created as the mediator because people are concerned with their social meaning displayed on the ads whereby the content is interacting with each other instead the product itself.

In contemporary capitalism, advertising plays a central role as to convince people to buy a product or into an idea for profit which later impact on the creation and mediation of wants and needs. However, the role of advertising as a cultural form should not be overlooked whereby it has become influential in the social as well economic construction. Subsequently, different creative strategies, social and cultural interests were integrated by advertisers can become disassociated from the products they are promoting and be esteemed individually justify, as works of art. In this way advertising infuses a story of their own to make them more attractive by combining other messages in a way to communicate. Commodification comes from two different words which are commodification and commodity. Hence, to Yasir (2015), the concept of commodification is the process of transforming things valued for their use into profitable items that are valued for what they can bring in exchange. To him, this 'thing' is not just a tangible item but also include other details especially in advertising where it can be presented by varies of taste, geography, religion, culture, time, gender, age and much more. In recent years, advertising and religion has become one of the interest topics to be discussed as religion has an effect on consumers' perception too (Fadhil Akbar Purnama & Anya Safira, 2017).

Advertising is a system comprising of discrete sign just like language which serve with a system of differences and oppositions in transferring meaning. Thus, a visual association possibly made between some product that later construct additional meanings and symbolic around the brands (Roosvall, 2016). Advertising actually plays an important role in influencing social attitudes and moral standards other than just being a profit making device by using commodification as commercial dimension in their advertising that has been rooted and still been used by many companies that are desperate to make a buck. The visual communication designed used was presented to convey certain information associating the product, services or brand and in doing so the product as subject is denied. According to Hana Qodzari Mayaningrum and Agus Triyono (2016), the concept of commodification was indeed used in advertisement to create more attention from the consumer as business strategy with the goal to increase sales and religion is one of the examples. The transformation of religion value change into object of trade as exchange through cultural representative from religion as spiritual function into obvious commercial value. The commodification were used selected symbols to deflect and to take into account others' needs and consumer are convinced to think the items are more effectives with the highlighted commodity. This religion exploitation were clearly seen visual used such as wearing *serban* or head cover, *hijab, tudung* or even the used of words that are related to Islam. Great advertisements tend to designed with something that audience can relate to in stereotypical settings. The reason is that advertising was a medium of mass communication that produces and imitates certain discourses comprehended as social formations and cultural symbols due to their symbolic significance to important reference groups.

Semiotic

To understand the intended message of any advertisement requires knowledge of cultural context and ability to make the correct inferences Malamed (2011). Hence, made certain symbols and icons work more effectively as advertisements in reaching its potential consumers than others. Sending the wrong signals can be extremely harmful not just to the brand but effects the consumer as well because, in any ads, they are selling 'new belief' as well. According to Martin Solik (2014), semiotic refers to the study of signs and symbols as elements of communicative behaviour, analysis the systems of communication and the explanation which gives us a change in understand the nature of social processes. A sign contains of anything which produces meaning that was established by Swiss linguist Ferdinand de Saussure as well as the American philosopher Charles Sanders Peirce (Dyer, 2015). The semiosis process involved three basic elements which are the representamen (form which the sign takes - from picture, word, legislative representatives etc) object (semiotic subject-) and interpretant (interpret meaning / idea) which Peirce describes it's a triadic relation. Unlike Sausure who emphasis language as the most significant sign system compared to other sign systems that exist in the real world because it plays an important role in constructing reality, Peirce paid so much attention to the exact description of the sign. Peirce did not believe a straightforward twofold association between a sign and an object as a significance relationship but it is more on how we perceive or understand a sign and its relationship to the object it is referring to which is not necessarily a material or concrete object (Halina Sendera Mohd. Yakin & Totu, 2014). Therefore, the definition can be understood as something which stands to somebody for something in some respect or capacity or meaning in context.

For the advertiser, semiotics works by assisting them to have subtle cues that help to attract target audience towards the brand, product or the service. The theory reflexively helps advertising to easily identify target market by placing hidden signs in persuade the viewer to buy a product. A symbol used in any advertisement is stands for something and is meaningful by association. Some advertisers attempts to connect cultural myths in from the society and some plays on cultural knowledge or common references, to be relevant to the target consumer. However, meaning can vary widely among individuals even they are exposed to the same reality.

METHODOLOGY

Objectives of the study were to reveal in comprehensive the religious commodification through advertisement specifically by Malaysian local brands. The expansion of media for marketing resulted from the globalization process has intensity prompts local brands to develop successful marketing strategies to compete both local and global competitors. The success of the commercialization of local brands in local markets can be seen clearly with the 'war' of advertisement especially on billboard ads on highway as part of their advertising mediums. Billboards aren't very effective in getting response but they are incredibly powerful at building brand awareness with easily registered information as the information served are easy to remember as it is compact (Parente & Hutchinson, 2015). With strong visual impact it helps to reach an enormous variety of customers with a single advertising tactic.

21 local brand billboards advertisement were selected from the whole collected pictures during the observation from Ipoh, Perak to Ayer Keroh, Melaka. Majority of these brands also having more than one billboards along the highway to remind the viewer about existing of their product and can often later associate it with the brand and company. Majority of the advertisement are come from cosmetic brand such as Nuraysa, Merve, Aurawhite, Meeracle and much more. The study of signs which is used to analyse a wide variety of systems of representation is much used in communication study and this study is using semiotic that was develop by Peirce as he explored signs with a broader context of representation, object and form instead referring to only meaning in 'reality' by Saussure. The visual of any billboard design is essentially more or less are the same format and style. However, the only thing that differentiates them is what they placed or visual communication symbol used on that billboard to reach their audience such as how the visual look like, what colour, what headline and much more. According to the Pierce triadic semiotic model, he highlighted three main parts which are representamen, the form of the sign take (not necessary a physical object), second is an interpretant, the interpretation in mind and the third one is an object to which the sign refers (Solik (2014) and this approach is suite to be used as the content analysis guide for the study. Through this method, the analysis helps to determine the meaning of the advertisement other than to promote their brands or products within the context, both social and cultural as it is a common practise for advertisers to use culture and predominant cultural beliefs in their advertisements in efforts to reach their audience more effectively.

FINDINGS AND DISCUSSION

There is various visual communication design or Islamic religious symbols used on our local billboard brand advertisement such as color, text, image or even symbol. The least symbols used were graphic whereby these graphic is represent by an arabesque design and an arc or mosque dome silhouette. It Is probably even though billboard is quite big in size but it is hard to compress so many elements in one visual vocabulary especially when the design need to have a deeper emotional connection with the main image or even headline. Texts and images are the two main symbols that are most widely used as visual communication design that contains Islamic religious elements on local brands billboards. These two elements stand out as highway billboards are designed without involving many elements in its layout and the audience attention span is much shorter compare to other mediums. The effective used of these two elements not just to bond with the brand essence but both are connected in giving a relevant context and ability to draw the audience into the body of the advertisement. Therefore, it is not possible that these two elements are essential in emphasizing their ads against other elements whereby audience should be able to pick up the key points and main message of the ad within seconds. These two symbols can be identified more quickly and comprehensively than verbal language especially when it was used in large size as to emphasize or to create attention in the whole design hierarchy compare to the product sell.

These two visual communication symbols are clearly being exploited determine by the size and all selected billboards are having the same approach. Thus, made commodification are exist and the basic element in a culture is always the choice of the creative strategy of advertisers based on buyer behavior such as lifestyle, attitude, gender, perception, habits, behavior, wants and needs. All this elements were embedded whether in their copy, visual or mixed of both. To face strong competition from foreign brands, cultural relevance is the right key word as to represent local culture or become part of the local brands main strategy especially in tackling Malay-Muslim audiences. Indirectly, while the words and the visual are tend to engage with consumers in a way that feels local to them, actually they are selling the value of 'Islam' in gaining trust instead highlighting the quality of the product. It might good in representing image of Islam but the relevancy to the product sells sometime are just blurry. This is what called as the powers of engagement whereby the advertisements are ingenious at leaving impression instead draw them with just promotional content such as promotes specific features or makes claims about what the product was. Here, the objective is to slip ideas and seed memories that will influence the audience behaviour to the brand.

The use of hijab is among the most widely used subjects and it's not something that strange to look at as nowadays hijab is a sophisticated symbol for Malay-Muslim. Even though the term and the used of headscarf or hijab is two different things but it is shown as a trading value for most advertisers. It is obviously a construct of commodification for commercial purposes which it translates into the cultural context of the target consumer of Malay-Muslim. According to Islam Hijab is an obligation to all women not just to cover their hair as headscarf. It is about to cover the *aurat;* from the toe to the feet without any curves and hijab should be long enough to fall down to cover the chest area as mentioned by Nursyamimi Saidi (2014).

Table 1.0: Example of Islamic religious symbols in local brand advertisement as objects of trade analysis

Billboard Advertisement 1

	Visual Communication Design	Representamen (X)	Object (Y)	Interpretation (X=Y)
1	Sign/Symbol	Logo using *Jawi* writing in green color	*elhajj*	Jawi script & green color is closely related to Islam or Arabic script
2	Type	Headline & subheadline	*Untuk haji dan Umrah. Tenangkan jiwa dalam ibadah*	Hajj and Umrah are among the pillars of Islam and part of the worship required for the righteous. The large size of the headline gives emphasis to users.
3	Picture / visual	Muslim Malay women	Women in hijab	Giving religious attraction through the character of a pious woman with black color attire and prayer.

Billboard Advertisement 2

	Visual Communication Design	Representamen (X)	Object (Y)	Interpretation (X=Y)
1	Type	Headline	*Produk mesra wuduk (in Jawi script)*	Jawi script is closely related to Islam or Arabic script.
2	Picture / visual	Muslim Malay women	A pious Women in Niqab	Giving religious attraction through the character of a pious woman with black color niqab.

Interpretation is a subjective phenomenon process and may also differ from one person to another but the visual representation used in the local brand billboard ads significantly a depiction of the social legacy an image acquires from it group in the present. Therefore, although basically the image featured is consider as polite but it is not as outlined by Islam such as loose and non-bodily clothing. Majority of the 'hijab' symbols featured on the ad is the image of the head covering rather than the real meaning of the hijab. This is highlighted by a woman's image wearing a turban or short head cover. These are among the norms that are considered as common but convey the wrong message to the audience, especially to non-Muslims. In some way, this approach is promoting a modern Islamic lifestyle and good morale value but literally it is more towards to the influence of contemporary fashion trends. The current Muslim fashion industry is indeed increasingly influencing the appearance of hijabs and clothing itself. Media interact between individuals that later effects their feelings, thoughts, and actions in the society, not just either to buy what they see or talk about what they saw to other people. It is about social acceptability or even encouraged the incorrect belief as the viewer have a different understanding, knowledge, social relationships, environments, cultural differences and various other factors with Islamic faith. This is normal for each individual whereby psychological stimulus, natural impulse, willingness, feeling, conscious motive or not, sentiments, ideas, behavior, norms, values, cultural demands, status or necessities of the social system constitutes an individual act which in turn imposes the behavior of the community. Thus, what's been shown to them has a strong influence in various dimensions in each of community life. There are also some advertisements that visualize their image of women with hijab in a proper such as by using close –up technique or having some graphic element in front of them. Thus, made the image used look modest without showing up any body part of the talent.

Figure 1.0: Example of kids wearing '*Tudung*' in local brand billboards advertisement

Some advertisement also showcasing kids wearing '*tudung'* even though in Islam they are not obliged yet to wore. Thus, making these ads looks too hard in selling the value of Islam in their promotional strategy as shown on Figure 1.0 above. With the expression of Malay-Muslim cultural value and religious elements the advertiser hopes to influence their targeted audience about their brand. Other than to make it as their central idea of their brand personality, it additionally helps the brands to be received by the people of a specific culture if they are identical to the cultural perceptions of that culture. Other religious symbol as object of trade in some of the billboards ads is portraying a male talent wearing a '*songkok*' to show he is a Malay-Muslim man or to give means that the product is made by Bumiputra Muslim. All these ads are not just able to promote choice but there have something in common which is the visual used are simply reflect existing cultural values that speak to the potential customer in a way they understand and appreciate. However, the big question marks is how does the religion-cultural related to the product sells? Basically, they aren't selling the product but they are manipulating its audience with religious values and belief to develop a strong connection in communicating with the masses.

Other than image, text is the second visual communication design that is widely used in local brand advertisement with the present of Islamic value as object of trade. The words choose representing the message that directly affect the users' impressions towards the brand especially since it only takes users about less than 10 seconds to watch the billboard. Language is the main fundamentals of communication and its well-used to tackles the targeted audience by using Bahasa Melayu as it it is easy to be understood and there are also some advertisement added with *Jawi* writing. Local-cultural aspects are well applied here as the products are produced locally and targeted to domestic users. Cultural aspects are particularly important in advertising since the effectiveness of messages transmitted is determined typically by the relevance of the words and other symbols they employ. Numerous many tactics been applied in creating their copy especially the ads headlines as it was major introductory statement by targeting the right prospects and pulls them inside the ad to read more. Majority of the copy is highlighting benefits of their product but some are selling Islamic value such as 'Produk Mesra Wuduk' and Untuk Haji dan Umrah'. The usage of *Jawi* writing in some of the billboards also one of the techniques used in highlighting the image of Islam in the brand personality and to state that their product is targeted to Malay-Muslim. In positive side, it is a good effort in preserved this Malay writing as commercial usage but if it used to be exploited by using it to increase the reach and potential audience, it can kills the public trust on Muslim products that is growing up. *Jawi* writing is synonyms to Malay-Muslim as through history it is an Arabic letters that was adapted to Malay writing with some changes and improvements (Siti Hawa Hj. Salleh, 2010). It was a strong influence of Islam civilization to the region, however nowadays the use of *Jawi* writing outside of Islamic context is too minimal whereby it is much used to Islamic related matters.

Besides that, the ads with 'Islamic' phrase is also non-other clearly exploited the Islamic value as object of trade to increase the user believability towards their product even though their claim is still vague and can cause misunderstandings to anyone who's watching it. The public has to aware that there is no party has confirmed about their claim and they have a lot of option in creating their ads headline to the targeted audience as copy is a very specific type of content. It is designed to get the reader to respond or take action. The association of Islam religion and the products that they sell are questionable. Copy in any advertisement is act as a dialogue between the product and the user; they form mental images and create emotional connections. Thus, the copy is not just to tie the visual in context but selection of words and how they use it reflect the personality in whole design. Viewer knowledge is different and they are processing different meaning in mind. Thus, the copy with 'Islamic' look phrase is used to add more 'essence' towards the advertising effect. Localization and copy that associate with religious is different whereby localization is not just sending the message using the appropriate language but tailored the intended message using regional terms that effective in communication strategies. However, copy that focusing on religious value is displaying ads message that touch the Muslim faith and belief to increase their confident about the product compare to the rest. Brand image should be built in a way that is both accessible and unique to connect with consumers on personal level. This trust can be built by localization technique in ads communication strategy but it can't be build based on religion even though culture and religion are closely related in Malay-Muslim context. Localization in copy is widely used in any international brand to fit linguistically and culturally appropriate to the targeted market.

CONCLUSION

Every region has its own culture-specific behaviours and it is translated well in most of the local brands billboard advertisement by simply reflect existing cultural values. They lay a good foundation to earn consumer trust in the communities because people react and respond very differently to advertising that's tailor-made for them or not. Based on the analysis, advertisers customized messaging that's relevant to customers is the way forward based on the visual that they selected and how they craft their ads copy. As home-grown local brands, they connect with consumers on their playing fields by understanding people's languages, cultures, and traditions even though some of them are out of bounds using religion sentiment in their ads. Just as the media of social communication that have huge influence in the society, so advertising, using different media vehicle, it carries values, proposes lifestyles, connects communities, shaping attitudes and influences behaviour in today's world. Thus, misleading ads portray inaccurate and deceptive information such as using Islamic value in order to get users to carry out an action is one of the dishonest tactics in the capitalism world. The engagement of culture is truly attractive and aspired them whereby semiotics demonstrate as a powerful tool to develop brand associations, help to create awareness besides increase brand values that make a difference in the market. Even though the culture in Malay context is associated with Islam, in some extend it can't be the main brand communication in advertising as it can be translated with different meaning especially in the multi-racial country. Quality of the product is so much important to be highlighted rather than selling the image of Islam and violate the trust of consumers. It is because the effectiveness of the product is not based on the present of Islamic value on it. The used of religion value as object of trade might invites a long-term effects such as negative perception on brand especially by the non-Muslim. Continue use without control seems to be accepted and true by the viewer. It is indeed a good advertising tends to be persuasive but advertisers need to eliminate misleading content in order to protect consumers. It is easy to the distinguish between ads that are persuasive using culturally context and those that are misleading by using religion value because advertisers should know how to walk a fine line between truth and fiction. The advertisement can be improve by ties consumer needs, wants and behaviours to the form of visual communication especially on outdoor ads such as billboard where people see it for only a few seconds or minutes at best instead of connect it to religion. Billboard is one of example of traditional marketing methods whereby it force advertisers to share the same message to one large audience, thus advertising should be design customize according to their interests so that the key points across fast. However, personalizing advertising content using religion is not an appropriate approach as advertising promotes values and social change. Such detrimental influence and not regulated accordingly, it may impact negatively upon the norms and values of a particular society or even religion.

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Elyana M.M.T, Mohd Zaki M.F, Noraziah M.R, Clement J (2018). Title : An observation of using digital technology approach in student's project presentation. *Idealogy*, 3 (3): 34-40, 2018

Title : An observation of using digital technology approach in students' project presentation.

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ABSTRACT

Technology is increasingly being utilized in higher education environments. Smart phones, computers, and other sophisticated devices are used in both teaching and learning situations. These devices and associated software are also seen as significantly helping students execute their ideas and express their creativity. This study uses a pilot survey to record the responses of students who utilize digital technology to create a project presentation. Questionnaires were utilised to achieve this objective in a quantitative manner by evaluating the level of happiness among students. In a qualitative manner, 35 respondents agree that the use of digital technology and software is preferable to a conventional oral class presentation, increasing students' creativity and confidence.

Key Words: Happiness Index, Digital Technology, Presentation

1. Introduction

The stress of public speaking can make the oral presentation of ideas and projects difficult for students. Through observation in the classroom, students tend to repeat the techniques from previous presenters, likely due to a lack of confidence in their presentation skills. By preparing a presentation in advance using technological tools, this problem can be avoided, and the students' creativity and ideas can better come through.

According to britinica.com; its describe digital computer as devices that process and use digital information such as as personal computers, cellular phones and any related electronic equipment and applications that use information in the form of numeric code. Recently, Cambridge Assessment International Education has been introduced and practice 'digital technology in the classroom' (DTC) which can be described as digital processing systems that encourage active learning among students. It is also boost knowledge construction, inquiry, and exploration among students, and which allow them to create two ways of communication in different physical classroom locations. American Technology Consultant, and former managing editor of Release 1.0, a technology newsletter; Jerry Michalski said "use technologies to multitask as well as to dive deep into materials, weaving contexts of meaning that we haven't seen before".

Another, Westside toastmaster (2016) has defines the Six (6) main purposes of presentation as: to inform, to instruct, to entertain, to inspire or motivate, to activate or stimulate, and to persuade. The article strongly agrees that presentation should highlight the purpose. Identify the purpose of presentation has been discussing on several paper and journal such as Brenda Hayden Sheets and Lou Tillson (2007) who discuss the agreement of purpose have to include certain technique and he also discuss on how to prepare the presentation. Roberto Cipolla (2006) also discuss about reinforce visualization result on what audience want and see. Visual selection is common used to identify results using video and photo. The article described that method process can allow youth to introduce topics of importance, and more when they bring up the feedback either by interview or questionnaire.

This research focus on visual elicitation technique specifically to the student's video presentation, in theory and practical which subjectively focus on two comparisons which is positive impact and negative effects. This research involved 35 students from Department Graphic, Faculty Art and Design, Universiti Teknologi MARA, Sarawak, Malaysia. This research is follow up from observation survey which found 80% of student repeating and use the same way from previous presenter during presentation. Hence, students more focus on projector screen than participate with the audience.

2. <u>Objective</u>

The main objective of this research is to see the students' interests and preferences towards digital platforms in producing presentation vs traditional oral presentations.

3. <u>Methodology</u>

This research is used both qualitative and quantitative methods. A Pilot survey has been conducted to a sampling group of students. They have been given an assignment and they are required to present their final assignment outcome using video camera in the form of 3 to 5 minute; as digital video presentation. Students used whatever tools and software they preferred or had access to. There has no tools or equipment was provided to the students. Questionnaires were distributed to the students after their presentation.

4. <u>Findings</u>

Results showed that 100% of students successfully completed the assignment. All of the students agreed that making a video presentation made them feel creative and enabled them to express themselves more effectively than a traditional oral presentation. 3 out of the 35 students found it difficult to finish the assignment, due to time constraints and/or equipment problems. The aims of the research are (1) the development of guidelines that can be used collect similar data in the future, especially faculty in collecting students interest information, and (2) findings relevant to Malaysia Education Ministry regarding syllabus development in Malaysia education.

<u>Result from Interview:</u>

No	Gender	Feedback	Technique, Software and Quality
1	Female	I be able to learn video technique and more fun	Phone quality and editing using Movie Creation Apps
2	Female	I have much ideas and we work in group which become very easy task	Good quality and using Cinema Apps
3	Female	I love the exploration of software and assignment become easier	Adobe Premiere and Movie Maker
4	Male	Understanding the digital apps	Using Phone and Splice phone apps for editing

5	Male	Value added to make my assignment more colourful and learning experience	Adobe Creative Suite/After Effect and Imovie(Apple)
6	Male	Value for skills and more experience	Adobe Premiere and Movie Maker
7	Female	Easy process and a bit difficult than normal oral presentation but fun	Graava-Auto Video Editor
8	Male	The timeline process easy and I feel more confidence to talk with well preparation	Filmmaker Pro and Imovie
9	Male	Designing the video process bringing more experience	Vivavideo and Adobe Premiere
10	Female	Gaining more experience especially on software	Adobe Premiere
11	Female	Easy and learning new things	Sony Vegas and Movie Maker
12	Male	My assignment more easier because I have problem talking in front of audience	Videorama and Adobe
13	Male	Overcome my confidence and bring more creativity towards learning	Adobe Creative Suite/After Effect and Imovie(Apple)
14	Female	I love the software exploration and I gain more access on effect design	Sony Vegas
15	Female	Amazing experience and easy for assignment	After Effect
16	Female	I get the idea of using phone for extra benefit and learning the group work	Graava-Auto Video Editor and Movie Maker
17	Male	I just speak, without script and feel confidence	Adobe Premiere and After Effect
18	Female	Upgrade the current skills to new level of learning	Adobe Premiere and After Effect
19	Female	Never do video presentation and its fun	Sony Vegas and Movie Maker
20	Female	Editing and planning was easy	Movie Creation Apps
21	Male	Technique and skills development	After Effect

22	Female	Idea, skills and new learning experience	Adobe Premiere and After Effect
23	Female	Editing is easy, and I finish early	Adobe Premiere and After Effect
24	Male	New way of learn and knowledge	Adobe Creative Suite/After Effect and Imovie(Apple)
25	Male	Editing such a pleasant and easy	Videorama and Adobe
26	Female	I did the photo-shooting and editing within half day.	Splice and Movie Maker
27	Female	Technique and video effect, so fun.	Apple iMovie
28	Female	Group work and more easy to help each other and all my group member very supportive	Sony Vegas
29	Male	Designing timeline and short planning and it works	Video Editor Apps and Adobe
30	Female	Perfect, ideal for people who have nervous problem	Sony Vegas
31	Male	Using 2 different software and challenging	Sony Vegas and Movie Maker
32	Female	This project new learning technique for me, and have to find the software which is difficult.	Adobe Premiere
33	Female	I need more range time, 3-5 minute too short and feel competitive	Imovie
34	Male	I wish I get more time and the equipment problem. Overall I love the idea of video presentation instead of oral presentation.	Video Editor Apps and Adobe
35	Male	Concerning on material and no enough equipment in studio. Generally, I had fun.	Adobe and Sony Vegas

Table 1: Student's feedback to the interview and questionnaire

5. Discussion

From the research observation and questionnaire above, the following results are observed:

1. Positive Results:

i. ***Creativity development***; Software and tools often spurred ideas for the presentation that might not have otherwise occurred to the students. Final works included video, text, animation and design. Oral presentations are much more limited in their creative scope.

ii. ***Communication development***; students presented many different methods of communicating ideas not available to them in a traditional oral presentation. Ideas were communicated with more confidence than is generally seen in oral presentations.

iii. ***Technology explorations***; students increased their knowledge of software and tools used in video creation and editing, skills that may be useful in other coursework, as well as in the workplace.

iv. ***Digital proofing***; students have no chance to copy paste other as all work will be digitally approved.

v. **Comfort;** no "stage fright" discomfort as is common with live oral presentations.

vi. Learning Satisfaction; most of the students found creating the presentation satisfying and interesting.

2. Negative Results:

i. Editing planning; several students did not carefully plan out their presentations before doing editing. They simply edited "on the fly". Technology should not be a substitute for careful presentation planning.

ii. Lack of Tools and Software; some of the students had difficulties editing because they lacked access to adequate tools and software.

iii. Learning Curve; unfamiliar software can take some time to learn and master, so new users will have to invest more time than those already comfortable with the software. In addition, some tools and software are more user friendly than others, or may be better suited to different types of presentations than others, so choice of tools can be important.

6. Conclusion

Students prefer using technology to create video presentations over traditional oral presentations. The technological approach allows for a variety of creative approaches, increases student confidence, and eliminates the nervousness that often comes with public speaking. However, the tools necessary to create these presentations can be costly. If learning institutions do not provide access to these tools, some students will be disadvantaged in what they are able to create, or will have difficulty producing presentations in a timely manner.

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Nur Afini Halil, Hashima Mohaini Mohammad, Nor Ez-zatul Hanani Rosli, Audrey Anak John (2018). The Exhibition Structure and Its Impact Towards Visitors' Understanding at a Museum. *Idealogy*, 3 (3) : 41-53, 2018

The Exhibition Structure and Its Impact Towards Visitors' Understanding at a Museum.

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ABSTRACT

The museum relationship with the public has evolved. Back then, the architecture grandeur of museums and its collections; existed in their own sphere; serving only as gatekeeper to history, heritage and culture. However, museum has travelled in term of development and services, from 'cabinets of curiosities' to an institution that communicates through their product which are meaningful, stimulating and, above all, relevant to today's visitors.

Today as public expectation of museums changes, museums now take additional roles in the community. While continuing to collect, catalogue, preserve and study its collection, museums have now become an influential institution in generating and transferring of knowledge. They must enrich community life by making their collections accessible, useful and provide a space for interaction and knowledge exchange.

In facing these positive developments and changes, there are bigger challenges that museums today have to face. One major challenge is their ability to attract, create curiosity and entertain visitors. There is an important need to initiate interesting exhibition and programs that are relevant, innovative and fun so that visitors' experience is enhanced. Complementary to this, elements such as exhibition structure which can help in facilitating the visitors understanding the message has yet to be proven. Therefore, the Shannon and Weaver model will be used to measure the effectiveness of exhibition structure towards visitors understanding and its impact towards the exhibition. Through quantitative method, survey questionnaire will be distributed to 364 random visitors in Islamic Arts Museum Malaysia. The five-point type scale adopted to measure the exhibition structure which can lead the museum to convey their intended messages successfully to the visitors.

Key Words: exhibition structure, impact, museum

1. INTRODUCTION

Museum according to Alexander (2008) is a building which houses collections of objects for inspection, study and enjoyment. It shows that museums are not only collecting artifacts for display for the visitors to see but from the museum, the visitors can gain knowledge and enjoyment. In Malaysia, there are more than 150 museums displaying artifacts and exhibits. However, people are not attracted to visit the museum (New Strait Times Press, 2012). This is due to the absence of interior design strategy (Elottol & Bahaudin, 2011) and the presentation of artefacts are still conventional and not attractive (Noor, 2012). Thus, the visitors found no interest in visiting museums (Mokthtar & Azilah, 2011).

As the museum relationship with the public has evolved, public expectation of museums changes. Museums now take additional roles in the community. Besides continuing to collect, catalogue, preserve and study its collection, museums should also become an influential institution in generating and transferring of knowledge. They must enrich community life by making their collections accessible, useful and provide a space for interaction and knowledge exchange.

Therefore, there are bigger challenges that museums today have to face. One major challenge is their ability to attract, create curiosity and entertain visitors. There is an important need to initiate interesting exhibition and programmes that are relevant, innovative and fun so that visitors' experience is enhanced (Belcher, 1992). Hence, Taha (2008) mentioned that museum nowadays play an important role in learning, showcasing the nation's culture and history to visitors (cited in Elottol & Bahaudin, 2011).

Museums in Malaysia started to recognize their role as part of the leisure industry and they changed in terms of their practices and policies in 1990 in order to be more audience oriented (Mokhtar & Kasim, 2011). In addition to this, Kim and Yeoh (2010) suggested that in order to satisfy visitors' experiences, museum should consider the physical environment and personal experiential from the objects display.

Despite this, there is still lack research aimed at specifically investigating exhibition structure for a better understanding at museum message. Hence, this research was carried out to fill the gap pertaining to the museums. With this aim, a questionnaire has been distributed to 364 random visitors to Islamic Arts Museum Malaysia in Kuala Lumpur. After the analysis, results are discussed at what the visitors' perceptions on exhibition structure are and how the exhibition structures relate with the impact of the exhibition. At the end of the paper, implications for researcher and managers are proposed.

2. LITERATURE REVIEW

Museum communication has been widely discussed by scholars (Hyowon Hyun, Jungkun Park, Tianbao Ren, Hyunjin Kim, 2018; Wang, Quo, 2018; Castellani & Rossato, 2014; Heilig, Feuerhahn & Sikkenga, 2014; Latham, 2012; Capriotti, 2010). Many studies suggested that, in order to make the exhibition as a communicative media, effective production structures can affect visitor experience of discovering meaning in the exhibition.

2.1. Exhibition Structure

2.1.1 Display Case

According to Kim & Yeoh (2010), the main factors that can satisfy visitors' experiences are largely derived from the physical environment and personal experiential from the objects displayed at the museum. As an example, display cases. As suggested by Kaplan (2001), each case should be placed with attention to the shape, size and detail to increase its readability and labels stressed the function (Kaplan, 2001). Similar to this, Durbin (Durbin, 1996) did mention in his study that the display cases should be readable which are not higher than 0.9 meters to suit for short or seated people. In addition of that, all display cases must have enough space beside them in order for the visitors to move comfortably especially people who are using wheelchairs (Durbin, 1996). Display case can also be designed in order to attract the visitors. Belcher (1992) suggested that display case be design either open or closed concept. Open concept can allow all-round viewing of the objects whereas enclosed design is where it have backings and stand. Motifs enable to catch the eye of the visitor although they are several meters away.

2.1.2 Lighting

Another element that can help in facilitating better understanding on the museum message is lighting. Lighting can also provide an aesthetic experience which can affect the visitor in creating different moods and highlight objects and bring them out of dark, mysterious voids and enable the objects to glow and sparkle. Furthermore, lighting can provide such a bright and happy environment (Belcher, 1992). Maximea (cited in Lord & Lord, 2002) said that most museums uses low light levels due to the people that prefer warmth. On the other hand, lighting should be at moderate levels, spotting the cases and pieces in them so that the visitors can see clearly the objects and labels (Kaplan, 2001). Referring to the standards by Museum & Galleries Commission (1995) directional lighting can enhance the visitors' perception and help them in understanding the exhibition because lighting can emphasize form or surface texture of the objects. In addition of that, light which is an element of design can also contribute to the message where it can be used to set a mood or give drama to the exhibition. On the other hand, dramatic lighting with strong contrasts and areas of semi-darkness between exhibits can cause problems to people with visual impairments, therefore, brighter lighter and closer access from the current practice is required for them.

2.1.3 Colour

Besides display case and lighting, colours also play an important role in any exhibition design. Colours can help the exhibition room, objects or artifacts looks fascinating. In addition to this, colours enable to create an intimate and relaxing environment (Belcher, 1992). Temporary exhibitions require more basic colour or neutral colour because it can last through for the next exhibition. Thematic exhibition on the other hand, can be adopted in order to have the 'black box' affect which use black or another dark colour in matte tones. Those colours can be used on walls and ceilings to render the large portions of gallery background so that it can be invisible to eye and therefore encourage the visitors to give attention to the exhibit components or modules which have been highlighted with special lighting and colour (Maximea, 2002). For an instance, a gallery at the University Of British Columbia Museum Of Anthropology is one of the good examples in using a good combination colour for their exhibition. The gallery is coloured with calm and thought-enhancing pale grey-green which matched by blond wood fittings. Furthermore, the colour chosen works effectively which help the visitors engage to the exhibition and restful to the eye. A similar selection of colours within the gallery will encourage the visitors to contemplate and discover their thoughts. Choosing white for the ceiling will not only make the exhibition room looks brightly but it will reflect the colour of the displays in the room and make it outstanding. Tone colour is also important because it can help the lightness or darkness of any chosen colours. Tone can create the overall effect of the exhibition, create specific displays and the shape of the objects can be appreciated when it is seen against a background of a contrasting tone.

2.1.4 Graphics

To increase motivations among visitors, graphics need to be attractive and lively (Jones, 2001). These elements helped to focus the attention on the displays. The gallery design should be simple but impressive. In 1981, "Images of Power: Art of the Royal Court of Benin, Nigeria" exhibition in New York had addressed the inclusion of the audience. Sheldon Cotler, the graphic designer had successfully conveyed a feeling of the rainforest environment in the exhibition. The cases were wrapped with natural linen that gave texture and a neutral background to the rich darkling shades of bronze, brass, ivory, and wood and terracotta objects. The blown-up and mounted black and white photographs on the grey gallery walls to provide some depth and the grey carpeting completed the neutral shell (Jones, 2001).

2.1.5 Text or Scripts

Text or scripts is important as it will deliver the message. Lord & Lord (2002), found out that texts or scripts should be brief and simple in order to provide the information at multiple levels of complexity for visitors. As to make the message clearly legible, the exhibition designer should know which level of speech can be used and which specific jargon can be used to achieve high level of communication competencies (Krautler, 2001). Visitors like the short lines as they might go for further reading to complete their understanding and they do enjoy the informal and rhythmic quality of the text. Texts with simple wording might be appreciated by the visitors in order to read the information displayed (Gilmore & Sabine, 1999). In addition of that, a brief text should be relevant to the interest and motivations of visitors. Text placement also plays an important role in order to have a strong conceptual context. The text at the wall panels shall be in higher orders in the labelling hierarchy because those texts are concerned with ideas.

2.1.6 Labels and Panel

Labels and panels should be placed with sightlines that most people can see it. Therefore, they can read the labels comfortably (Lord & Lord, 2002). Wall panels as stated by Kaplan (2001) said that panels which incorporate with other graphic elements such as photographs, maps, charts and drawings can enhance viewing and enclose exhibition space and grab the attention of the visitors. Ciolfi

& Bannan in their study in 2002 found out that the information available to the visitors in the proximity of the displays should be minimal. Labels which are simple will allow for mediation of information. It is sufficient if the labels to indicate the nature, the provenance and the period and placed it near to the object or a group of objects. Kelly (2006) suggesting in her study few guidelines in writing panels and labels. Labels should be placed near to the objects they are describing in order for the visitors to not get confused. The design of the labels can be designed in question form so that it will encourage participation and to grab their attention.

2.1.7 Flow of the message

The organization of the message flow can help the visitors more understand on the subject matter. In order to have contextual or thematic exhibitions, the artefacts, specimens or other objects must be related to each other. It can be in room settings or dioramas or simply grouped in thematic within a display cases. Graphics may be multi layered and a combination of words and images can help visitor's comprehension and they can experience the transformative of the message (Bedno &Bedno, 1999). The flow of the message needs to be planned like a storyline. Story line means that we need to presents the key element which related to visitor experience and this will refine the subject of the exhibition and key topics can be identified (Carliner, 2001). Thus, it is important to have such a good flow of the messages, so that the visitors will engage to the exhibit and understand the intended message.

2.2 Impact of the exhibition

Visiting museum will provide such a numerous advantages to the visitors. Kelly (2006) stating that museum will provide a learning experiences which can influence a person's identity and their sense of self. Therefore, views of themselves, identity and meaning making will change. This experience would make the individual seeing things differently by expanding their knowledge, an expansion of what you already know and new things that add your body of knowledge.

According to Burton & Griffin (2006), museum can improve the cognition of visitors' mind and educational attainment which will lead to positive social behaviour. In addition, by visiting museum, it can also enhance the visitors' appreciation of museum (Frederick, 2007). Museums can be one medium in transferring knowledge. As mentioned by Falk and Dierking (2000), all social groups will utilize museum as vehicles for deciphering information in order to reinforce their shared beliefs and making meaning therefore, it will enhance or inhibit visitors learning experiences. In order to educate visitors, museum or exhibition should know the elements that can reach children, teenagers and adults.

According to Jensen (1999), providing rich encounters for diverse audiences from diverse collections is a challenge. School children are attracted to programmes combined education and entertainment while teenagers are concerned with asserting their own identities and independence where the aspect of activity further appealed to their senses of challenge. Adults' programmes are aimed to cut across divisions of social class, cultural interests and race.

To satisfy visitors, combining traditional learning activity and social activity can be the factors. Programmes that incorporate with social interaction, active participation and comfort in area surroundings will make the visitors more incentive to come. Tour guiding is one way to educate visitors. As stating by Gunther (1999), the speaker should have some background or experience related to the subject.

Besides that, using new technologies can help the visitors to gain more understanding about the subject matters and technologies that can be used includes audio guide, video clip regarding the subject of the exhibition and others. To be an educator is a challenging, develop new skills and realize the visitors learning expectation can help the visitors to experience the excitement of the subject matter.

2.3 Shannon and Weaver Model

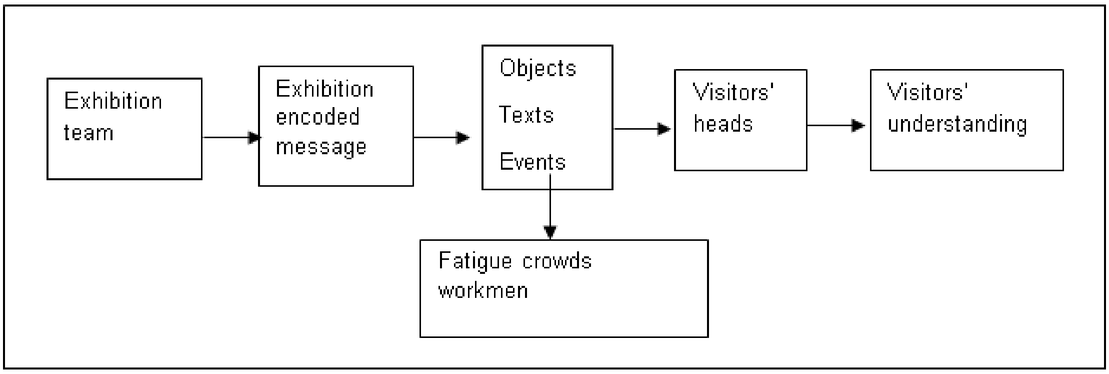

Figure 1: The Shannon and Weaver's model

According to the model above provided by The Shannon and Weaver (Figure 1) it shows that the exhibition team is the source, the exhibition is the transmitter, the channel is this communication process is objects, texts and events and it will get into visitors' head and understand the subject matter. In this communication process, noise might interferes with the message which might include anything from crowds to visitor fatigue or workmen in the gallery next door or internal noise such as confusing signals, poor graphics or inappropriate use of colour (Greenhill, 1994).

In order to have effectiveness of the exhibition message transmission, the source (exhibition team) should know what kind of information that they need to include in order to educate the visitors and which objects, texts and events that can attract the visitors and gained a lot of information about the subject matter. The message from the exhibition and impact of visiting museums can be obtained from this study and this will help the source to evaluate the success and effectiveness of the exhibition in the museum. During the transmission of the message, there might be noise interrupt the process and this will lead the visitors feel uncomfortable and will disrupt the message that the source wish to convey.
Therefore the main objective of this paper is to determine the relationship of exhibition structure and its impact at museum. The research questions are as follows:

To identify visitors' perception on the exhibition structure that facilitates better understanding on the exhibition message.

To identify the exhibition impact towards visitors.

To identify the relationship between exhibition structures and the impact of the exhibition.

3. METHODOLOGY

Descriptive and inferential statistics has been used in this study to determine the perceptions of exhibition structure and also the relationship between exhibition structure and its impact towards the exhibition. A set of questionnaire has been distributed to the museum visitors of Islamic Arts Museum Malaysia. All the data and information obtained from the questionnaire was analyzed using SPSS (Statistical Package for Social Science). The survey was divided into three parts which is Part A (demographic profiles), Part B (related to exhibition structure) and lastly Part C (impact towards visitors). The first part, questionnaire was in multiple questions while in second and third part, the answer based on 5points of Likert scale from 1= strongly disagree to 4=strongly agree. A total of 364 respondents involved in this study.

4. FINDING AND ANALYSIS

4.1 Demographic characteristics of the respondents

Most of visitors in the Islamic Arts Museum Malaysia are Malaysian which represents 54.1% while the balance of 45.9% is non Malaysian (Table 1). As shown in Table 1, most of the visitors that visited Islamic Arts Museum Malaysia aged 43 years old and above which holds 23.4% of total respondents while there are only 34 visitors aged 13-18 years old out of the total respondents. Mokhtar & Kasim (2011) found in their study that youth audience aged between 13-24 have poor perceptions towards museum as they feel museums is a boring, didactic, unapproachable and preoccupied with the past. There are 58 respondents aged 19-24 and 57 respondents aged 25-30 years old. Respondents aged 31-36 years old represents 15.7% and 16.2% of the total respondents. Table 1 shows that most of the respondents visit the museum for the first time and it represents 60.7% (221 respondents) and only 3% of them have visited the museum within 6 months.

Table 1: Distribution of respondents' demographic at Islamic Arts Museum Malaysia

Number of respondents (%)						
Citizenship	**Malaysia**	**Non-Malaysian**				
	54.1	45.9				
Age	**13-18**	**19-24**	**25-30**	**31-36**	**37-42**	**43 and above**

	9.3	15.9	15.7	16.2	19.5	23.4
Last time visited museum	**Within last 6 months**	**Within last year**	**1-3 years**	**More than 3 years ago**	**Never (this is my first time)**	
	3	6.9	10.7	18.7	60.7	

4.2 Overall Perception on the Exhibition Structures

Exhibition structure does play a role in facilitating better understanding on the exhibition message. The structure includes display case, lighting, color, graphics, texts, labels & panels and message flow. Means score for this structure is quite similar as you can see from Table 2. Display case (3.46), lighting (3.47), color (3.39), graphics (3.37), texts (3.52), labels (3.38) and message flow (3.56). Therefore, from this finding it shows that the structure in Islamic Arts Museum Malaysia does contribute to the visitors in understanding the exhibition message.
From the finding, it can be seen that message flow is the highest score which means that it really facilitate the visitors in understanding the exhibition message. Message flow can help the visitors in understanding the subject matter and very important as it will make the visitors engage to the exhibit, Kratz (2011) found out that by presenting the message through referential content, present and explain concepts, categories, themes or other information which can define and interpretive framework will help in creating the value of rhetoric which then facilitates the visitors in understanding the exhibition message.

Text is the second highest with a score of 3.52 and it shows that text also help them in understanding the exhibition message. Text important not only to make the visitor understand about the message; text can also attract and hold the attention. Sandifer (2003) in his studies found that if the text is readable which is arranged in easily understood segments and relevant by proving cognitive links to visitors' existing knowledge and experience, visitors will be attracted with the message.

Graphics with score of 3.37 shows that this particular structure is actually do contribute in facilitating better understanding of the exhibition message. Bedno & Bedno in their study in 1999 found out that a combination of words and images can help visitor's comprehension and they can experience the transformative of the message. This finding shows that Islamic Arts Museum Malaysia did planned very well and willing to spend a lot of money in order to conveyed their intended message successfully to the visitors. Vendors of every structure in the exhibition will be determined based on their high quality product or services so that the exhibition not only attract the visitors but also conveyed their intended message successfully.

Table 2: Overall score of exhibition structure in exhibition as Islamic Arts Museum Malaysia

Exhibition Structure	Mean Scores	Standard Deviation
Display case	3.46	0.54
Lighting	3.47	0.56
Colour	3.39	0.54
Graphics	3.37	0.56

Texts	3.52	0.54
Labels & Panels	3.38	0.56
Message Flow	3.56	0.53

4.3 The impact of the exhibition

Exhibition message if it is transmitted successfully to the visitors it will give a positive impact to themselves. As shown in Table 3, the respondents have positive agreement that they perceived impact from the exhibition. The visitors did learned new information (3.54), feel very strongly about the subject matter (3.35), developed and increased interest in that particular topic (3.46), gained knowledge (3.44), better understanding of other people's ideas and opinions (3.47), better understanding on the community (3.42), discovered interesting facts (3.45) and it changed their mind about the subject matter (3.47). Burton & Griffin (2006) in their study found out that, museum can improve the cognition of visitors' mind and educational attainment which will lead to positive social behavior. In addition, by visiting museum, it can also enhance the visitors' appreciation of museum (Frederick, 2007).

Table 3: The distribution of the exhibition impact towards the visitors' at Islamic Arts Museum Malaysia

Exhibition Structure	**Mean Scores**	**Standard Deviation**
I learned new information after viewing the exhibition	3.54	0.55
I feel very strongly about the subject matter of the exhibition	3.35	0.56
I have developed and increased interest in the topic I knew little about before coming here	3.46	0.56
I have gained knowledge that I can use in future	3.44	0.55
I have better understanding of other people's ideas and opinions	3.47	0.53
I understand better the community that I live in	3.42	0.53
I discovered some interesting facts from the visit today	3.45	0.55
I learned things that made me change my mind about the subject matter of the exhibition	3.47	0.57

4.4 The relationship between exhibition messages and exhibition structure towards the impact of the exhibition message

Table 4 shows the relationship between exhibition structure and impact towards the exhibition at Islamic Arts Museum Malaysia. Exhibition structure positively significance and moderate correlation to the impact of the exhibition. Exhibition structure with r value 0.673 shows that the higher visitors perceived the exhibition structure can facilitate better understanding on the exhibition message; the higher impact will have to the visitors. This is supported by R. Ajmat,J. Sandoval, F. Arana Sema, B. O'Donell, S. Gor & H. Alonso (2011). Their study mentioned that appropriate exhibition structure would offer visitors the ambience and museum experiences that the visitors need. Thus, it is advisable that museum has to plan and organizes the exhibition message and structure in order for the visitors to get the positive impact from the exhibition.

Table 4: The relationship between exhibition message and exhibition structure towards the impact of the exhibition at Islamic Arts Museum Malaysia

Exhibition Structure	**Correlation (r)**
Exhibition Structure	**0.673**
Display Case	0.506
Lighting	0.488
Colour	0.497
Graphics	0.494
Texts	0.555
Labels & Panels	0.523
Message Flow	0.554

5. CONCLUSION

In a nut shell, results from the survey showed that the respondents agree that exhibition structure had impact on them after visiting the exhibition. In addition, reviewing the literature also revealed that if the exhibition structure was in accordance, there will a positive impact towards the visitors and it is actually help the visitors in understanding the exhibition message. This paper has aimed to contribute to literature relating on how the museum should planned their exhibition accordingly in order to communicate the message effectively. It is evident from this study that Islamic Arts Museum Malaysia has strategized their exhibition message and structure. However, improvement from time to time needs to be implemented in order for the Islamic Arts Museum Malaysia achieve to the international standard.

Therefore, in order to achieve the museum objectives and to be such an impressive museum, Islamic Arts Museum should continuously strategized the message and structure so that the message and can be transmitted successfully and give positive impact to the visitors. Thus, this study would help any other museums, policy maker, exhibition organizer, government, or any other parties that related to exhibition on the exhibition element which can help them to convey their intended message to the visitors successfully. In addition, *Kementerian Penerangan, Komunikasi dan Kebudayaan Malaysia* and *Jabatan Muzium Malaysia* would include this research to their policy and provide training on message delivery and structure to facilitate better understanding and have positive impact to the visitors. Furthermore, this study can help the museums to come up with attractive presentations of artefacts or historical exhibits to draw more visitors in order to convince the visitors to appreciate what they should appreciate.

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Nur Akma Halili, Nurul Shima Taharuddin, Mohamad Azlan Mohamed Amin, Mustafa Halabi Azahari (2018). Entrepreneurship Attributes That Help to Develop Photography Graduates as Entrepreneurs. *Idealogy*, 3 (3): 54-59, 2018

Entrepreneurship Attributes That Help to Develop Photography Graduates as Entrepreneurs

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ABSTRACT

This study focuses on the involvement of photography graduates in commercial photography entrepreneurship or photography business. In the 10th Malaysian Plan, one of the government strategies has put target to transform Malaysia into high income nation. It is therefore, education through higher learning institutions particular young graduates is the targeted group to fulfill this strategy. This includes UiTM particularly photography graduates who have good potential to involve themselves in various photographic businesses. The objectives of this study are to investigate how many photography graduates who have involve in photographic businesses; and to analyse why the numbers of graduates are not interested in photographic entrepreneurship. The two main methods will be employed in this study: questionnaire and interview in obtaining relevant data and information to selected graduates, lecturers as well as graduates who have succeed in photography entrepreneurship. The significance of this the study will help to improve the current photography curriculum as well as to become guidelines for lecturers and current students to involve in photography entrepreneurship. Directly, it will help to government aspiration to become as a high-income nation.

Key Words: photography students, entrepreneurship

1. INTRODUCTION

In recent years, there are many opportunities to presenting pictures that contribute to the news media, help communities connect with one other. It will deliver news in a creative format that is not only informative, but also entertaining. In Malaysia, as well as in most other countries, the mass media began with newspapers. McQuail (2010) stated that the early newspaper was marked by the advent of the Commercials basic (opened for sale), multi-purpose (for information, record, advertising, diversion, gossip), the character of the public or Commercials. The first photo in newspaper was published on 24 February 1890 in a Dutch newspaper. It was a photo of Amsterdamse theatre that burnt down four days previously.

Generally, advertising in Malaysia has been around since the days before the independence of the country in which according to Helmi (1996), the early history of the development of the advertising in Malaysia is as same as what had happened in England. This is quite coincided, as Malay (at that time) was a British Colonial State. Meanwhile, according to Preston (1971), he stated that in the 18th century, advertising agents are associated with the publishers of the newspapers and the posters contractors. Moreover, advertising in Malaysia has been established long time ago in which before the independence where the newspapers, the posters and the letters were used for advertising purposes.

Malaysia broadcasting system has launched on 28 December 1963 which known as Radio Television Malaysia (RTM) when the broadcast was black and white (Jaafar Kamin, 1982). Nowadays, printed and electronic media in Malaysia is quite thriving with a wide range of the private television channels such as Astro, TV3, NTV7, TV8 and other interesting channels that are specially served for the community. Besides, the presence of various types of newspapers such as The Star, Daily News, New Straits Time and many more is also to provide information to the community. Internet advertising is defined as an inclusion of the conventional advertising and marketing tool (Zeff and Aronson, 1999). Moreover, the internet allows people to access various types of the websites in order to get the information either inside the country or even abroad.

Phone photography is gaining popularity as the primary tool for online visual communication. With assistance of abundant applications, Photographers can achieve a highly aesthetic way of immediately expose their work to a wide range of audiences and receive real-time feedback from them which the pictures could be spread out in a short period time, thus evoking profound influence on society (Robinson, 2011). The practice of presenting stories with photographs was made possible to promote business promotion in its many forms is essential. However, the involvement photography graduate in entrepreneurship is not encourage which they not interested and prefer working under an employer. Hence, this paper will study and analyze behaviour of photography graduates to end up their working life as commercial photography entrepreneurship.

This research methodology has been developed by referring to the qualitative method through interviews and surveys. Surveys have been conducted among graduates; lecturers as well as graduates who have succeed in photography entrepreneurship. All of the result from interview and survey will be gathered in order to become as a guideline for students, lecturers and respective institutions that have related in this area of study. As what happening now is most of students are more interested o work as employee rather than employer. They are not confident in building up their own business and choose to play safe which do not bear the risk of doing business. The significance of this study will help to improve the current photography curriculum as well as to become guidelines for lecturers and current students to involve in photography entrepreneurship. Directly, it will help government aspiration to become as high income nation.

2. FINDING

A Survey has been conducted among photography practitioner in order to gather information about either entrepreneurship attributes that help to develop photography graduates as entrepreneurs. The study found that the result in survey help lots, by repondent because majority of the respondant is from difference background. Survey been made only use 27 respondent because the respondant is base from variety experience and background.

Table 1: Frequency of Correspondents according to Academic Background

No	Qualification	Quantity
1.	Master	3
2.	Degree	16
3.	Diploma	7
4.	Certificate	1

Based from the result, it is found that majority of the respondents chose business as their carrier. This is because photography is usually related to photographing ceremony and event. This give income to them and it doesn't take need to many capitals to start a business.

Table 2: Frequencies of Student according To Correspondents Academic Background

No	Years of involvement	Quantity
1.	10 years and above	1
2.	6 to 10 years	9
3.	2 to 5 years	11
4.	1 to 2 years	6

Results that receive from correspondent shows that the awareness and interest in business among Photography graduates student started to grow. Started from six years ago, student started to involve in business. The result shows that majority of respondent that involve in business are the student that graduate in 2010 and above.

Table 3: Frequencies of correspondents according to related to working background

No	Related Working Background	Quantity
1.	Owner Of the Company	14
2.	Workers	9
3.	Share Partner	4

Photography graduates own their registered company due to response in survey. Its show that 14 out of 27 respondents run their own business without having share partner or work with others business man. This shows that photography graduates aware about gaining income using their skill in photography and it are important for them to run their own business.

Table 4: Frequency of Correspondents according to duration of involvement in photography entrepreneurship.

No	Duration of Involvement	Quantity
1.	Full Time	13
2.	Part Time	7
3.	Not Involve at all	6

The result shows that majority of photography graduates involvement in entrepreneurial field is full time and only a few a not involve in in photography entrepreneurial. This shows that photography graduates interested in business and they are serious with it.

No	Question	1	2	3	4
1.	Bidang fotografi komersial tidak mudah untuk diceburi	1	4	13	9
2.	Bidang fotografi Komersial tidak mendapat pulangan yang menguntungkan	5	6	4	2
3.	Bidang komersial fotografi memerlukan idea dan kreativiti yang tinggi	0	2	1	24
4.	Bidang fotografi komersial susah untuk di aplikasi	2	13	10	2
5.	Bidang fotografi komersial memerlukan peruntukan kewangan yang lebih tidak seperti bidang yang lain.	2	1	16	8
6.	Kecenderungan dalam bidang fotografi komersial kurang	2	10	10	5
7.	Kurang berkeyakinan untuk membabitkan diri dalam fotografi komersial	3	9	9	6
8.	Fotografi komersial dimonopoli oleh bangsa lain	3	10	8	5
9.	Agensi Periklanan telah mempunyai jurufoto sendiri	4	1	12	10
10.	Permintaan fotografi kurang mendapat permintaan dari industri	3	7	10	7

Table 5: Frequencies of Correspondents answer regarding to question about commercial photography entrepreneurship

Based from the survey on ten questions regarding photography entrepreneurial, 27 respondents result shows a variety answer that were base from their experience in photography entrepreneurial. Question that was asked is more to commercial photography. Commercial photography is important in advertising and commercial field because usually in order for product, campaign and promoting, visual always been use. According to the result it is shows that some of respondents agree and disagree with the statement in question. Question number three shows almost majority which is out of 27 respondent 24 respondent agree that in order to produce commercial image and to involve in it photographer must be creative and have good idea.

However it is difference on question number eight, respondents slightly disagree with the statement that commercial photography is monopoly by foreigner. This shows that base from their experience in involvement in commercial field not all business were monopoly by foreigner, this shows that opportunity of photography entrepreneur is open wide.

CONCLUSION

In conclusion, the photography graduates interest in entrepreneurial is growing. This is because it is seen that majority of graduates involve in business and they have their own company with their signature brand. The awareness among photography graduates should be gain more in order for Malaysia to have potential businessman and potential business company. The development of business in photography will automatically increase Malaysian economy and University that produce graduate student in photography will be given recognition by worldwide.

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Mohd Yusof Zulkefli, Norfishah Mat Rabi (2018). Drink From Waterfall: Challenges Of Having Autistic Children On Communication And Social Behavior. *Idealogy*, 3 (3) : 60-70, 2018

Drink From A Waterfall: Challenges Of Having Autistic Children On Communication And Social Behavior

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ABSTRACT

Socialising and communicating can be challenges for many autistic kids. Communication difficulties among autistic are very common. Some of them can speak very fluently whereas there are also facing with speech impaired to varying degrees and there have kids with ASD who are unable to speak at all. To those who can speak, they will often use language in a limited or unusual way (Foggo & Webster, 2017). Therefore, it will disturb the way they interact with others hence will making them behave abnormally. This study was undertaken to analyse the challenges of having autism kid towards communication and social behaviour. Objectives of this research is to find out the communication and social behaviour problem that occur among ASD children and at the same time to find out the best solutions to overcome this matter. Data were obtained from an in-depth interview with parents who lived with diagnosed autistic children, special education teachers, and caregivers. Observations were made to understand their communication cues.

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Key Words: Autistic, Communication, Social Behaviour, Challenges

1. INTRODUCTION

Autism spectrum disorders (ASD) and autism are both terms for groups of complex brain development disorders (Autism Speak, 2015). Basically, this disorder is characterized, in varying degrees, by difficulties in social interaction, verbal and nonverbal communication, and repetitive behaviours like stimming and flapping. Different child diagnosed with autism will have different type of behaviour. Most of the parents sometime might confuse with the characteristics of the autism behaviour. Because of that, most of the expert agreed that, where ever the kids showing the symptoms that resemble to autism disorder, either asperger, mild or even severe characteristics, so they will fall under an umbrella (Hansen, Schende, & Parner, 2015). Autism actually is a complex disorder in term of social interaction and learning disabilities. It is not easy to detect a person to have autism because on the surface they look normal as other kids. According to Norfishah Mat Rabi (2015), generally Autistic Spectrum Disorder (ASD) occurs at the age of three and ranging from mild to major. In addition, ASD refers to a range of conditions characterised by challenges with social skills, repetitive behaviour, speech, and nonverbal communication as well as by unique strengths and differences (Autism Speak, 2017; Norfishah Mat Rabi, 2015 and Bardhan-Quallen, 2005).

How do we detect the symptoms of the autism disorder or ASD? This question always been asked by any parents or guardians in order to know well or to treat well of their kids before things get worse. According to Autism Spectrum Disorders Health Center, there are three major core symptoms of the ASD and they are social interaction and relationship, verbal and non-verbal communication and limited interest in activity. Social interaction and relationship means the kids will have significant problem in developing their non-verbal skills for instance likes facial expression, gestures, and so on. Besides, they are also lack of interest very easily in doing something and normally, generally, they have difficulties to understand another people's feeling such as pain. This is because, some of the kid diagnosed with autism, they will have sensory issue whereby they presume to attack people but actually they are not just because of their sensory issue (Yee & Manisah, 2008).

In terms of verbal and non-verbal communication, according to McPartland & Volkmar (2009), children with ASD will face with verbalization problems, where they delay or lack of learning to talk. About 40% of people with autism never speak (McPartland & Volkmar, 2009). Even though they are capable to speak or verbalised some words, however they still have problem with echolalia. Echolalia means repetitive use of language or they will repeat over and over the phrase they have heard (Quill, 1995). Most of the parents really look into this program. Most of the parents really wants to have speech therapy in order to help their kids to communicate and at least can be able to request something commonly use. In term of early intervention, this is how what have been projected by Rauf Kaufman about Son-Rise Program where they are trying to help those kid to get out from their own world and help them to get rid their 'foreign' language (Houghton, Schuchard, Lewis, & Thompson, 2013).

2. LITERATURE REVIEW

Autism and Rhetoric

Most of the people including teachers, parents, therapist or even people who lives with autistic agreed that autism is actually knowingly as legion, what they too have in common is a focus on language use in the social realm (Heilker & Yergeau, 2011). This is shows that lacking of the focus on communication in social interaction. Again, these depends on the types of the diagnosed; Asperger, mild or severe autism (Hanse et al, 2015).

However, according to The National Institutes of Health, as quoted in Heilker & Yergeau (2011), they define autism as spectrum that encompasses a wide range of behaviour but whose common features include impaired social interactions, impaired verbal and no verbal communication and restricted and repetitive patterns behaviours. Then, according to Control and Prevention (CDC) argued, autism spectrum disorder (ASDs) are group of developmental disabilities defined as significant impairments in social interaction and communication and the presence of unusual behaviour and interest. Thus, to understand the verbal and nonverbal communication among autistic children is very important as they need people to assist them rather than forcing them to talk and at the same time will reduce their motivations.

The Autism Language

Severe language delays early in the life of child with autism can be overcome in order to understand their needs especially if a child exhibits nonverbal intelligence (Marcus, 2013). There are an effective ways to overcome and help children to communicate effectively. Most of the therapists would use The Picture Exchange Communication System (PECS) which actually helps children to develop their verbal language (Berman & Rappaport, 2008) as well as decrease tantrums and odd behaviours and allows for increased socialisation. PECS was developed to teach children with autism spectrum disorder and related developmental disabilities a functional communication system (Travis & Geiger, 2010).

PECS allows children with autism who have little or no communication abilities, a means of communicating nonverbally (Hansen, Schende, & Parner, 2015). Most of the parents also use PECS as teaching tools for visual learners. PECS works well in the home or in the classroom. Other than that, most of the people such as parents, therapists and psychologists were agreed that there still have ways to help the autism kids to verbalise some of the major words like "I want", "Poo", "Pee", "Eat" and "Rest" through interactive methods (Kaufman, 2014). According to Kaufman & Kaufman (2015), one of the effective tips to breakthrough their language is talking through puppets and figurines. This can be a great first step for autism kids to practice their conversation skills.

Communication and Behaviour

Behaviour in ways that others identify as "challenging" or problematic is not exclusive to people with autism. It is part of being human. Most of our behaviours reflect attempts to meet our needs, satisfy our desires, cope with frustrations and high levels of emotion" (Mukherji, 2001). Behaviour is communication. For individual with autism, behaviour may be the only means by which they have to communicate a need or frustration. Individuals with autism will communicate using the 'most effective and efficient means possible' (Clement & Zarkowsa, 2000). In addition, according to Cumine, Leach, & Stevenson (2000), when challenging behaviours occur they used to control one's environment and serve with four purposes and they are first to fulfil a sensory need, to escape the demands of undesired situation or event, to gain attention ad lastly to obtain a tangible object.

There are so many ways which can help with the challenging behaviour. One of it is by using visual support are those things parents can see that can improve communication, interaction and understanding (Mukherji, 2001). Visual support are photographs, symbols, line drawing or words that can be used to reduce some of the anxiety, confusion and frustration that many individuals with autism may feel when they come across unexplained of unfamiliar events. Visual support work for individuals with autism because they often demonstrate impairments in attention and information processing. They may also demonstrate significant deficits in the ability to focus attention on selective communication messages. Studies have shown that children with autism have

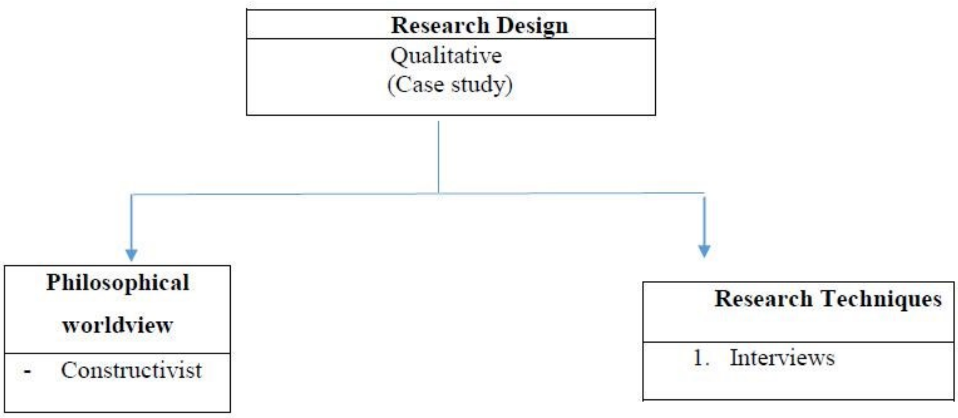
Early Intervention

Over the years, there have been many treatment developed for children with autism, evolving from different philosophies. These include behavioural interventions and cognitive behavioural interventions (Corsello, 2005). Two aspects of intervention that are common to most intervention programs designed for ASDs and have empirical support include the intensity of the program and the age at which children should begin intervention. There is no debate or doubt about early intervention is the children's best hope for the future. Early attention to improving the core behavioural symptoms of autism will give cildren and the rest of the family several important benefits that family members will not gain if they a wait and see approach until their children enters school at the four or five (Autism Speak, 2015).

There are several services and approaches to utilise when working with a child diagnosed with autism (Norfishah Mat Rabi, 2016). One study found that parents of children diagnosed with ASD were in need of consistent therapy with their children as well as assistance from knowledgeable professionals (Gaus, 2011). MacFarlane & Kanaya (2009), found that speech therapy being the most common services for children diagnosed with autism as 87.3% of families utilised this source followed by occupational therapy with 67.5% of families utilising this source. This study also indicated 45.6% utilised behavioural management programs while 42.7% utilised learning strategies and study skills assistance. Speech therapy is the highest demand among parents with autistic children (Kenny, et al., 2016).

3. METHODOLOGY

Qualitative research is a research strategy that focuses on word of the results of studies that have been carried over from the quantification (Bryman, 2008). Hence, a qualitative study was examined on how and why the qualitative research done by identifying the results of the study of the arguments available to the possibility of validity and reliability in qualitative research. This method being used in order to achieve the objectives of the research that was accomplish a better result. Previous researcher have a different idea about research design. According to (Bryma, 2016) research design is a framework used in a research to collect and analyse the data. However, according to Robson & McCartan (2016), the function of the research design is a process of translating a research to a systematic process in order to achieve the objectives, to answer the research questions, to enhance or develop theories, and strategy to develop a suitable method. In addition, according to Creswell (2014), research design is a plan or idea to formulate a research, consist of the paradigm of philosophical worldview, research strategy, and research techniques.



Source: Creswell (2014)

In conducting this research, a qualitative data collection method provides the opportunity to collect depth, descriptive data about people's behaviours, attitudes, and opinions. They can be used as an individual research method or as particular part of a multi method design, depending on the requirements of the research. It is a useful approach for understanding the story behind a person through the interview. Ravitch & Sharon (2016), stated that, interviewing allow the interviewer collect in-depth data around the topic after interview session. The examiner situated the interviewees at eased and listened, observed along with lead them throughout the dialogue specifically in terms of answering the questions given up until the main objective of the research is discovered (Bryman, Social Research Methods, 2016). For the purpose of achieve the research objective, there are few strategies selected by the examiner to enhance the quality of the interview.

Marshall & Rossman (2016) explained that an in-depth interview is one of the oldest and most respected data collection strategies in social science. It is used to stimulate an overall picture of the participant's perspective on the research topic. During in-depth interviews, the person being interviewed is called the informant and the interviewer is considered as researcher. The researcher's must acquire interviewing skills that capable to study everything shared by the informant that is relevant to the research topic (Miles, Huberman, & Saldana, 2013). Researcher have to be neutral when he posing question to the informant and listen attentively to their responses to prevent bias from happen. At the same time researcher can ask follow-up questions based on those responses. In-depth interviews are usually conducted face-to-face and involve one interviewer and one participant.

4. FINDING AND DISCUSSION

The Parents are often the First to Detect Signs of Concern

Basically the step in the process of seeking a diagnosis is the recognition that some aspect of developmental is not proceeding as expected. Whatever the period explored, the answer were similar indicating that signs raising concern did not vary. However, parents of young autistic children more readily referred to professional. Parents reported impairment in social skills, play and communication skills, behavioural disturbances and sensory motor disorders. Failure to respond to name, and the lack of eye contact were the earliest and most frequent signs and pinpointed;

> *He starts using speech which not so called speech like bubbling around six month but with so much stimming actually. I thought it was normal, but until two years old I realised he still cannot speak. (Informant 1)*

> *He seems normal at early development milestone, totally normal at that point. He also responds to his name, eye contact very good but after that, flop... however by the time one year and half he sleeping away. Such as less eye contact, stop talking and isolating himself. (Informant 2)*

The Change in the Mean age at Diagnosis and the Words Used

The mean age at diagnosis was five. For the children born from 2000 to 2002, the mean age at diagnosis was three (Chamak, 2008). These results illustrate the fact that many but not all professionals have adopted new practices since some parents still do not get an early diagnosis for their child. However, recently most of the parents are aware of this and most of them will not procrastinate to assess their children before thing get worse. Hence, if they can detect early, so they can help their children well.

> *They are special, method should we used also must be different with others kid. We need to know what is their problem is. We cannot simply send them to any institution without acknowledge their problem. Meet up with consultant then discuss and keep tracking on the progression. If we do this, we do really help our kid. We can help them to get early intervention. (Informant 3)*

More on method which is to a count more on the cognitive part of the brains. This means that we have to help them and understand at the same time. Even there are kids good in grammar and rich with vocabulary even they are diagnosis with autism however, they are not in socializing, so we have to help in to socialise and apart from it they will change and can improve very well. Meet up with the professional is the best alternatives to get clear picture to help our kid. (Informant 1)

Communication Tool

Positive relationship between home and school are very important to improve parental involvement and at the same time can help in maintaining child in socializing and enhance their communication skills. The nature of the communication between home and school can have a significant impact on the quality of this relationship, as well as on a kid's program at school and the ongoing development and generalization of skills. Many parents report that they wait expectantly to read the communication book at the end of each day and that their emotional state can be cognizant of the message that are sent and how the message are stated.

> *He can with the routine that he used to but similar one with at the center and home. If totally new thing, it will be a little bit hard. We have to prompt him with model. However with the instruction that he used to it such as Isa please carry this and put on table, from there he knew about key word carry or put and table then he will understand it which means at that point we can mix the word and he will understand better if he is already familiar. But if couldn't understand, he will look upset to find out what does it mean. (Informant 1)*

Behaviour Engagement

Attention is more frequently given to behavioural engagement. This tendency may reflect the influence of Applied Behavioural Analysis (ABA) and Son-Rise Program. For instance, kids diagnosed with autism display obsessions or preoccupations with specific themes or objects such as likes order and may line up toys repeatedly. In addition they also engages in unusual behaviours, such as rocking, spinning, or hand flapping if we stop them by doing that, they gets extremely upset with changes in routine or schedules and normally they will have an unusual response to loud noises or other sensory stimuli.

> *... well, he starts using speech not so called speech I mean like bubbling around 6 month but with so much stimming actually. I thought it was normal, but until two years old I realised he still cannot speak. (Informant 1)*

> *He has lots of episode because he cannot speak then when he wants something he which we cannot understand then he will show his tantrum. (Informant 2)*

Social Stories

Social story is very important to the kid in regards telling them about what he or she will facing through the day or any activities that he will facing with. Thus, it will reduce the tantrum among them. According to Tannen (2007), social stories provide a brief descriptive story for children to help them better understand specific social situations.

> *Before we go for a holiday, I will use social story to explain to my kids about our activities on that place. (Informant 3)*

> *Sam always get confuse if we travel from one to another, so the consultant advise us to us social stories to explain to him about something unusual to him. (Informant 4)*

Sensory Integration

Children with autism, as well as those with other developmental diasbilities, may have a dysfunctional sensory system. Sometimes one or more senses are either over or under reactive to stimulation. Such sensory problems may be the underlying reason for such behaviour as spinning, hand flapping, mumbling and many more. Those who may have sensory intergration may be unable to respond to certain sensory information by planning and organizing what need to be done in an appriopriate and automatic manner.

<u>Touch</u>

> *Less sensory integration but now improving a lot. He was born caesarean. Because my wife have some complication so Isa was born by Caesarean. After giving birth, my wife under conscious for about two to three days. Same goes to my son, where facing with colic. Since there, Doctor already warned us about Isa's health which have tendency to have some complication. Now we are realising, most of the autism will have this kind of symptom which is colic issues and sensory integration. (Informant 1)*

<u>Hearing</u>

> *His more on sensory issues, it would be difficult. Attention and focus on something will go down. However now is much better compared to before. But if it is very noisy then it is a bit difficult. (Informant 1)*

The first challenges parent of children with autism face is the diagnosis, which can bring heartbreak, anxiety, anger and feeling that life has been unfair. Most of the parents with ASD kid would say that most of the people who do not have kid diagnosis with autism will not know how hard it is.

Another hurdle for parents is the strain having a child with such extensive needs places on the family unit. The tension is actually can enter marriages because dealing with autism is so consuming. Other difficulties for families can be the way siblings feel overshadowed by the needs of the child with autism, while some are able to form a close relationship, others may grieve the loss of a typical playmate. However, there is certainly hope in this realm.

Many parents of autistic children feel the lack of support. Actually, group support can offer parents knowledge, understanding and acceptance they seek. Parents can find comfort, friendship and support in network like the Autism Support Network, Autism Speaks and the Autism Society whose websites provide access to message board, information about local chapters and meet-ups and event.

Sometimes the difficulties of autism can lead to behaviour that are quite challenging parents to understand and address. Most individuals with autism display challenging of some sort at some point in their lives. Since behaviour can be a form of communication, the site states, autistic kids will often voice their wants and needs through behaviours rather than word that can include noncompliance, compulsions, physical aggression and tantrums.

5. CONCLUSION

There are many things parents can do to help children with autism overcomes their challenges. But it is also important to make sure that parents with autism kid get the support that they need. When parents looking after a child diagnosed with autism, taking care of your own self is not an act of selfishness but it is necessarily. Which mean parents also can have some space or your own space to relax and get some fresh air.

Connecting with a child with autism can be challenging because most of the kid could not speak or communicate like others kid do. But, as parents, they do not need to talk in order to communicate and bond. They can communicate by the way they look at their child, the way they touch their kid and by the tone of their voice and their body language to sooth them. In other way around, the child also actually communicate with their parents even he or she never speaks. Parents just need to learn their patterns to understand them.

6. RECOMMENDATION

Extend the study to the perspective of teacher/therapist

This study has focused only on parents, future research can be undertaken targeting to different aspects. For instance, they can examine the challenges in dealing with autism kids among teachers or therapist. Other than that, future researcher also can study about child initiating program on which aspect or program could help children to show their improvement in a short time and yet will not make the child feel stressful. In this studies, teacher or therapist can be included because they are the stakeholder who also dealing with the autism kids. Teacher or therapist also one of the important person in dealing with early intervention with the kids

Experimental research

Finally yet importantly, future researcher may complete the research by using experimental research. This is because, in most experimental designs, normally, researcher will use random assignment to create two or more group that they can treat equivalent and hence compare. Experimental research provides precise and relatively unambiguous evidence for a causal relationship. It closely follows principle of a positivist approach to social science and produces quantitative result that researcher can analyse with statistics. The real strength of experimental research is its control and logical rigor in establishing evidence for causality.

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Valerie Ross, Ayse Guler (2018). Music in Painting: Painting in Music. *Idealogy*, 3 (3): 71-79, 2018

Music in Painting: Painting in Music

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ABSTRACT

The transformative qualities of music and painting are inspirational. The collaborative voices of artistes from different disciplines and backgrounds transcend geographic and cultural distances enabling transcultural creativities as an outcome of interdisciplinary research-practice. This interdisciplinary project represents a unique collaborative effort between a composer and an artist in creating, visualizing and translating sound. It extrapolates the process and product of sonic design in response to a set of watercolor paintings drawn by Turkish painter and academic, Ayse Guler who was inspired by the music of Valerie Ross. The striking visual and interpretation of sound through Zen philosophy, a/r/tography and novel watercolour painting techniques adopted in the paintings have triggered a musical response from the composer who in-turn transmogrified the paintings back into music. The composer aimed to (re)interpret and translate the colours, shapes and emotions of the paintings as sonic realms in the performative world where sound-forms, sights and senses meld into a smorgasbord of artistic communication through a new electroacoustic piece entitled 'Sixty-Three Dimensions'.

Key Words: Music in Painting, Symbolic Gestures, A/rt/ography, Electroacoustic Music, Sound-Art

BACKGROUND

Interdisciplinary research is by nature problematic. Translating music into art and vice-versa is no exception. It demands intricate understandings between collaborating research-practitioners in realizing the processes, techniques and artistic products that are beyond co-creational efforts. Theorist Theodor Adorno (1995) argues that music, being a temporal art, is an objectification of time binding itself to it and yet sets itself against it. Kandinsky (2001, p. 83) postulates that the dynamics of interaction between art forms are challenging as there are 'different powers hidden in different arts', impacting differently on collaborators and the community. The translational qualities of music are acknowledged (Ross, 2018). The artistic liaison between Valerie Ross and Ayse Guler began with the premiere of 'Symbolic Gestures' at the 'Rituals of Culture' concert performed by the Centre for Intercultural Musicology (CIMaCC) ensemble at Churchill College, Cambridge on 31 July 2016. This electroacoustic work, comprising Western and non-Western instrumentation (flute, voice, er-hu, Chinese drums and electronic soundscapes) inspired Guler who then 'painted the music'. A year later, sixty-three watercolour paintings were created and she called the set of artworks by the same name, 'Symbolic Gestures' Paintings. These paintings were accompanied by the draft of a new book entitled *A Journey with Music into the Depths of Infinity* where Guler annotated her artistic journey, exploratory techniques and inspirations in expressing and translating her thoughts of the music into art-pieces.

In the process of painting while listening to 'Symbolic Gestures', Guler sensed the music's gravitation to the meditative aesthetics of Zen philosophy. According to Levine (2016, p.1), 'Zen' in the 21st century has become a global term that alludes to a spectrum of ritual practices, beliefs, philosophical concepts, modes of consciousness, states of being, creative practices and aesthetic qualities. The close alliance between Zen and the arts is based on the premise that the state of mind expressed in artistic creation is the same as that in meditation (Dumoulin 2002 as cited in Purser, 2013, p. 36). Lanier Graham (2010, p. 1 as cited in Purser, 2013, p. 35), curator of an exhibition on 'Zen and the Modern Arts', observed :

> *Most of them [the artists] were not Buddhists and did not practice traditional meditation. Very few were religious in any traditional way. They were reaching beyond tradition for new forms. However, most of these artists were engaged in a spiritual quest, a secular search for wholeness, and most of them regarded the process of making art as a kind of meditation.*
>
> Lanier Graham (2010, p. 1 as cited in Purser, 2013, p. 35)

Temporal, aesthetic and creative dialogues between a musician and a painter from different geographical, cultural and artistic backgrounds afforded diverse insights and strategies in designing sound-art products. Both Ross and Guler are practice-led researchers with an inquisitive eye for sensual beauty, shape, form and communication in contemporary sound-arts visuals. The composer responded to Guler's paintings by creating a series of works entitled

'Music-in-Painting: Painting-in-Music'. Four of the paintings were gifted to the composer upon which the new piece entitled 'Sixty-Three Dimensions' was created.

OBJECTIVES

This paper articulates the process and creative outputs of an interdisciplinary collaboration between a composer from Malaysia and an artist from Turkey. It focuses on a set of musical compositions created as a response to four music-inspired watercolour paintings. It provides insights into how two creative arts research-practitioners absorb, (re)interpret and translate sounds, colours, shapes and emotions from one abstract medium to another.

METHODOLOGY

The study engages in interdisciplinary practice-led research in the field of music and fine arts. It applies a/rt/ographic approaches in the process of visualising sound by engaging in creative techniques of water-colour painting using less conventional means and materials to create the desired artistic effects that were triggered while listening to music (Guler, 2015, 2017). Techniques engaged in the composition included the use of quarter-tones, linear modalities, monophonic textures, non-tonal writing, textural characterisation, minute melodic and melismatic phrases, subtle inflections, ornamentation and real time temporal structuring (Ross, 2016). Staff lines were specially designed in quadrants to explore how spatiality and temporality are influenced by stave line variation (Figure 1). The quadrants were designated as North, South, East and West. Each quadrant contains music notation lasting three minutes comprising 180 crotchet beats at ♩= 60 beats. The hand-written scores were then digitised using Sibelius notation software to facilitate reading by the performers. The electronic soundscape was further analysed using e-analysis software.

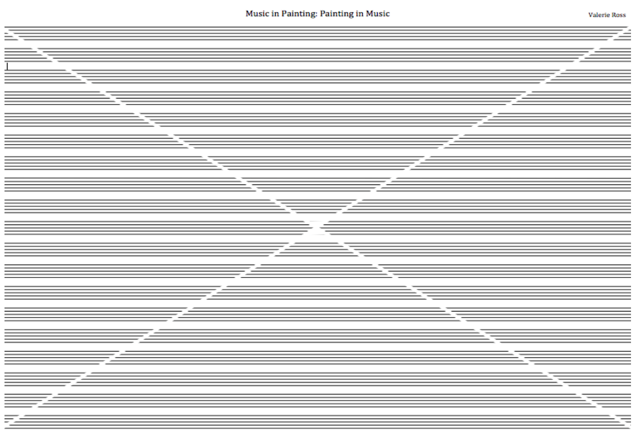


Figure 1 Musical staves designed in quadrants

Crafting music in such space structures has undoubtedly impacted the way in which the music has emerged. The shapes, colour, contour and emotions expressed by each of the four paintings gifted by the artist was studied. The instruments best suited to respond to the paintings, individually and as an ensemble was considered. The electronic soundscape represented the 'fundamental structure' of the compositional framework. Overall, the methodological and collaborative process may be depicted as embarking on a Sound-Painting Path (Figure 2) commencing with the initial musical 'trigger' ('Symbolic Gestures') followed by its visualisation through a/r/tography ('Symbolic Gestures Paintings') and a translation of the visuals into a sonic realm ('Sixty-Three Dimensions')

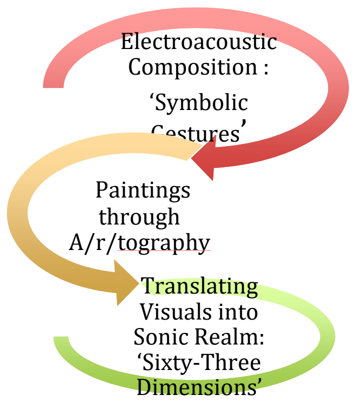
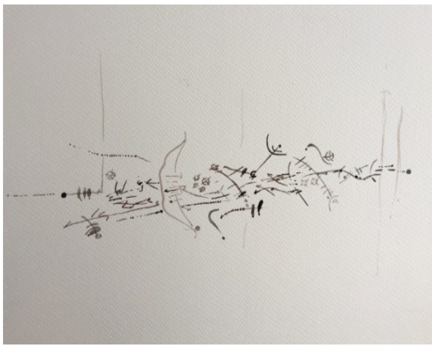


Figure 2 Sound-Painting Path

OUTCOMES: CREATIVE OUTPUTS – MUSIC AND PAINTINGS

The new piece entitled 'Sixty-Three Dimensions' parallels the manner in which the painter theorized and visualized the music. The work encompasses spatial layering utilizing electronic soundscaping and live instruments in relation to the temporal articulation of music and its inherent spatialisation. Score design and real-time motion are integral to the performative spaces when shaping the structure of the composition. The score is written in quadrants with the performers playing fifteen seconds apart with the looped electronic soundscape. The concept is that the electronic tape may also be played on its own continuously during an exhibition of the full set of paintings with live instrumentalists playing intermittently at specific performative slots. Each instrument is scored for 180 crotchet-beats per quadrant (3 minutes in duration @ ♩= 60 beats) totaling 12 minutes for the four quadrants. The performers sit at a distance from one another. Spatiality in music incorporates considerations of performer placement, temporal setting, (electro)acoustic environment and spacio-musical causality where a piece of music is shaped and transformed by its inner space in sound painting within the realm of research-in-practice creativities. In this instance, the electronic soundscape provides the canvas of time-filled space upon which the paintings dwell. In the context of an exhibition, the soundscape tape is looped and played continuously. It is not 'background music' but an integral part of the exhibition. Instrumentalists are positioned in strategic locations within the performative space playing from the written scores with the soundscape and the paintings as well as being aware of each other's presence.

The following eight figures illustrate the creative output of the two collaborators. The paintings belong to the set of artworks, 'Symbolic Gestures' Paintings. Poignant quotations from the artist are included beneath each painting as extracted from *A Journey with Music into the Depths of Infinity'* (JDI , book in-progress by Ayse Guler). By the side of each painting are the opening score excerpts of the compositional response from Valerie Ross entitled 'Sixty-Three Dimensions'.



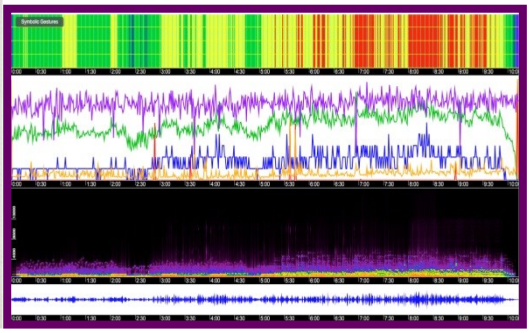


Figure 3: Picture 36 Ayşe Güler   Figure 3a Ross Electronic Soundscape (E-Analysis)

"When I listened to Valerie Ross' music, the energies inside the instruments and sounds appeared in front of me in all their nakedness and came to life in my paintings, finding meaning" (Guler, JDI)

Figure 4 : Picture 6 Ayşe Güler   Figure 4a Ross Violin score excerpt (22.8x30.4 cm)

"This painting is a turning point for me… my hand draws the water drops with broken lines. This unconscious action, my internal creative moments - I do not know the reason - is entirely the reflection of the music…Thick-thin, long-short, light-dark, straight-bent lines…these are the sounds of the flute that I hear in the composition. The circles are the bell sounds" (Guler- JDI)

Figure 5 Picture 9, Ayse Guler Figure 5a Ross Violonello score excerpt 29.7x42cm

"The frequency of the water in the music and the mingling of the colour into the water in that frequency, makes my soul and me as the painter mingle into the surface as well… this painting is the stained appearance of the subject on linearity" (Guler - JDI)

Figure 6 Picture 16 Ayşe Güler, Figure 6a Ross Piano score excerpt (30.5x40.6cm)

"What kind of a difference would ensue in the paintings, in the colours and ink using real sea water of different salt levels? How would this difference intermingle with the music? It is here that the importance of research methods based on art practices are hidden. I cannot be expected to teach my students what I have not experienced. I think I am proceeding along the path to reach

the vividness and simplicity of the sound of a drop of water. A drop of water and a drop of ink…There stands eternal vitality…Who would have known" (Guler - JDI)

The images and anecdotes provide a snapshot into the inner world of sound-painting and artistic dialogue between two creators. Arts communication transcends physical and cultural boundaries in search of meaning through abstract personifications of sounds, sights and senses. This project has enjoyed success and recognition with conference presentations, publications, performances and exhibitions. The original composition entitled 'Symbolic Gestures' received its world premiere on occasion of the 'Building Interdisciplinary Bridges across Cultures and Creativities' International Conference, 30 July -1 Aug 2016, University of Cambridge. Its performance by the CIMaCC ensemble included guest musicians from the National Academy of Chinese Theatre Arts, Beijing. The aural-visual sensation spurred Guler to embark on a set of watercolour paintings including compilations of her thoughts, experiences, theories and illustrations into a book entitled *Journey of Depths in Infinity with Music*. The set of sixty-three paintings will be exhibited at the prestigious Tosca Art Gallery, Turkey from 16-30 November 2018. Concurrently, the composer has embarked on a series of compositions entitled 'Music in Painting : Painting in Music' in response to the artworks. 'Sixty-Three Dimensions' is part of the series based on four of the paintings. This piece will be premiered by the Frahm-Lewis Trio comprising Dr Noah Rogoff , Dr Ting- Lan Chen and Dr Nathan Buckner from the University of Nebraska at Kearney on 25 November, 2018 at the 9th Malaysian Composers Concert Series, Kuala Lumpur Performing Arts Centre, Malaysia.

CONCLUSION

The positive impact of art and music on society is undisputed. The voices of artistes from different disciplines and backgrounds transcend geographic and cultural distances enabling transcultural creativities as an outcome of interdisciplinary collaborations. This paper extrapolated the process and outcomes of sonic design by a composer in response to the set of watercolour paintings drawn by a Turkish painter. The experience of the live performance and recordings of the composition inspired an artist who 'painted the music'. The striking visual and literary interpretation of sound through a/rt/ography and novel watercolour painting techniques have triggered a musical response from the composer who in-turn transmogrified the paintings back into music. Theodor Adorno referred to form as the temporal articulation of music to the ideal of its spatialization. The sonic path continued with further creations echoing the manner in which the painter theorised and visualised the music. Several of the paintings and quotations from the artist as well as score excepts are incorporated in the article. The musical composition encompasses spatial layering utilising electronic soundscaping and live instruments. Movement and motion are integral to the performative spaces when designing the structure of the composition.

Spatiality in music incorporates considerations of performer placement, temporal setting, acoustic environment and spacio-musical causality in arguing whether a piece of music is shaped and transformed by space or was the space built and shaped for performance in sound-painting practice and exhibition. Whichever the outcome the transformative and translational qualities of music-in-painting and painting-in-music are enriching, covert and inspirational.

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Muhammad Falihin Jasmi, Nur Huzeima Mohd Hussain, Siti Syamimi Omar (2018).
Public Art: The Enrichment of Genius Loci. *Idealogy*, 3 (3): 80-89, 2018

Public Art: The Enrichment of Genius Loci

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ABSTRACT

Cultural, heritage and religious of a nation becomes significant component towards portraying the genius loci. Presently, public art become a trend to emboss the local distinctiveness through implementation of two-dimensional and three-dimensional art in the city. Despite of the robust city's development, local authorities with collaboration of various parties had done many public art projects that expose the city's identity whilst becoming the tourist's attraction. Thus, this paper reviews several public art projects in Malaysia, as reference studies; identify its contribution to the genius loci betterment and determine the prominent element of the city that being transformed into public art. Hence, it is hoped to improve the quality of public art implementation in the future that commendably reflecting the city's identity towards improving the place making and becoming the community's pride.

Key Words: Public art, Genius Loci, Place Making, City's Identity

1. INTRODUCTION

Every city has its own history and heritage to be commemorated and celebrated. One of the mediums to honour those priceless events or values is through the implementation of public art which evoke the understanding of a place; its past and current physical environment (Muhizam, 2008; Nurul Izzah, Mazlina and Nor Zalina, 2014). Recently, the installation of public art in the new projects and urban redevelopment projects has swiftly become prevalent in Malaysia as well (Mohd Fabian, 2010; Muhammad Falihin and Nik Hanita, 2016). According to Motoyama and Hanyu (2014), public art refers to any artworks placed in public places such as city squares, government buildings, plazas, and railway stations either by the public sector or the private sector to inspire art and cultural ambiances and values of the places. Present studies had identified that public art has potential as tourist attraction that telling the city's history and cultural diversity through an imaginative approach (Sitiawan, 2010; Mohd Fabian 2010; Motoyama, et al. 2014).

The objective of this paper is to identify public art's contributions to the genius loci betterment and to determine the prominent element of the city that inspired the public art. The analysis referred to the phenomenological approach by Christian Norberg-Schulz that explains image, space, character, and genius loci of a place. The result of the analysis is the identification of the significance of public art towards the enrichment of genius loci. Thus, this paper reviews several public art projects in Malaysia as reference studies.

1.1 Revolution of Public Art

Typology of public art had progressed as the time changed and the advancement of technology, for instance, mobile public art. According to Tyler (2013), latest public art can be categorised as technology-related artwork, which including large video screen that showcases local artists masterpiece and rhythmic light performance. From recent research, Nurul Izzah et al. (2014) indicated that vertical greenery could be a part of the public art typology, which benefits the aesthetic, economic, and environment. However in Malaysia, the typical mural on the wall surface become dominant to showcase the community's voice, idea and inspiration (Muhizam, 2008; Muhammad Falihin et al., 2016). This scenario happen because of the limited space, time and budget to implement public art in the urban area (Mohd Fabian, 2010).

Generally, public art can be categorized into five categories; (i) *remembrance artwork* – commemorate historical figure or significant event, (ii) *expressive artwork* – artistic value of life, (iii) *efficient artwork* – functional to public realm, (iv) *community artwork* – voice of the community about certain issues, culture and traditions, and (v) technology-related artwork – integrate sophisticated knowledge in art (Portland Public Art Committee, 2009; Tyler, 2013; Nurul Izzah et al., 2014; Muhammad Falihin et al., 2016). Thus, the elements of the city inspired the artwork are historical value, artistic value, functional value, cultural value and technological value.

1.2 The Genius Loci

The genius loci or "spirit of the place" is augmented by activities within the building and its surroundings (Sentosa, 2001). According to Nordman and Mutinda (2016), genius loci assist in explaining human-dominated element of the landscape. Meanwhile, in a city centre, the urban landscape has a significant visual form to reflect the features of a city, whereas different cities have their unique characters (Lin, 2003). It plays an important role in the sustainable development of a city, the quality of life of the people and the identity of a place (Wen, Zhang & Zhang, 2015). Thus, every element implemented within the inhabitant area influence the 'spirit of the place'.

1.3 Relationship between Public Art and Genius Loci

The interaction of natural and man-made space could be explained in the concept of image, space, character, and genius loci (Norberg-Schulz, 1979). He stated that the image suggests to the overall pre-assumption of the place, while the space refers to the three-dimensional (3D) organization of elements that build a place. Additionally, character refers to general broad atmosphere that signifies the concrete form and material of space-defining elements. Genius loci are the ambiance of a place and bring the place close to human. Relatively, the public art is a part of elements that build a place and give character to it whilst enhancing the spirit of the place.

2. Methodology

This paper studies and reviews six public art projects located in the major cities in Malaysia; (i) George Town in Penang, (ii) Bukit Bintang in Kuala Lumpur, (iii) Laman Seni Seksyen 7 in Shah Alam, Selangor, (iv) Kuching in Sarawak, (v) Sungai Melaka in Melaka, and (vi) Johor Bahru City Centre. The selected projects reviewed are based on Chang (2008) and Hunting (2005) studies that highlighted the significance of locality as criteria for successful public art implementation and human-dominated elements (public art) lead the landscape (Norberg-Schulz, 1979; Wen, Zhang & Zhang, 2015). The review of the public art projects is carried out as follows: firstly, extensive review of the literature for all six projects was conducted to gain information for the purpose of selecting public art, and the stakeholders involved. The literatures are from multiple sources including websites, brochures and trade magazines.

All projects are being reviewed in four criteria; (i) image, (ii) space, (iii) character, and (iv) genius loci. All this criteria are will determine the impact of public art in enhancing the "spirit of the place" and the identification of the most favourable element of the city that inspire the artwork implementation.

3. Findings and discussion

All the data collected are analysed accordingly to the four criteria as mentioned before; image, space, character and genius loci as to exploring the spirit of the place through public art installation at the selected area. From the assessment, the most prominent type of public art integrated is remembrance artwork, expressive artwork and community artwork, which majority of the artworks is mural painting on the wall.

3.1 The Image Reflecting City's Identity

Most of the public art projects reviewed are anticipated to reflect the local distinctiveness, significant history or event and celebrate the diversity of culture. Public art in George Town for instance are influence by the local element that representing the particular area. Figure 1.a show the gigantic mural of an old paddler resting on the trishaw. It is a symbolic of the evergreen transportation that still being used in George Town albeit the advancement of public transport. Furthermore, the steel figurine of caricature that told the history of each street in George Town become one of the functional artwork and really benefits the visitor to familiar with the place (Figure 1.b).

Figure 1. (a) 'The Awaiting Trishaw Paddler' (b) The steel figurine at Pitt Street

The recent public art project being installed in Bukit Bintang, Kuala Lumpur imitates the greenery in the city centre. It is an effort of the local authority with collaboration of muralists to inject the nature element into the concrete jungle (Figure 2.a). Meanwhile, the well-known sculpture in front of the Pavilion Kuala Lumpur inspired by cultural element, which is Chinese Bowl with the national flower engrave on it (Figure 2.b). This expressive artwork represents the diversity of culture and patriotism towards encouraging the sense of belonging.

Figure 2. (a) The scenery of public art at Bukit Bintang;

(b) The sculpture in front of Pavilion

Laman Seni Seksyen 7 Shah Alam, Selangor is a project leads by Khazanah Studio, an architecture student committee from Uitm Shah Alam with collaboration from the local authority, Majlis Bandaraya Shah Alam (MBSA). It becomes an opportunity for the public to voice out their aspiration through community artworks and efficient artworks. The participants are allowable to communicate their idea on certain issue such as pollution, waste and environment creatively and integrate the city's element into the masterpieces (Figure 3.a and 3.b).

Figure 3. (a) Laman Seni Seksyen 7 scenery;

(b) Element of the city incorporated creatively into mural

Meanwhile in Kuching, Sarawak, there is a public art project initiated by Petroliam Nasional Berhad (Petronas) under corporate social responsibility (CSR) program with collaboration of local artists entitled #TanahAirKu. This project celebrates the uniqueness of various ethnics in Sarawak and the endangered species, Burung Kenyalang that become significant for Bumi Kenyalang (Figure 4.a and 4.b). Those artworks enhance the empty and dull wall whilst becoming a landmark for the area and improving the way finding in a city center.

Figure 4. (a) The Harmony #TanahAirKU; (b) The Menua Kitai #TanahAirku

In Melaka, picturesque scenery is served along the Melaka River during the river cruise amenity. Series of public art being implemented on the building façade and become one of the attraction for the visitor (Figure 5.a and 5.b). Those remembrance artworks and expressive artworks portray the cultural and heritage value in Melaka as the historical city. The elements of design blend well with the custom shop houses and provide an amazing experience for the people to appreciate those art pieces via land or river.

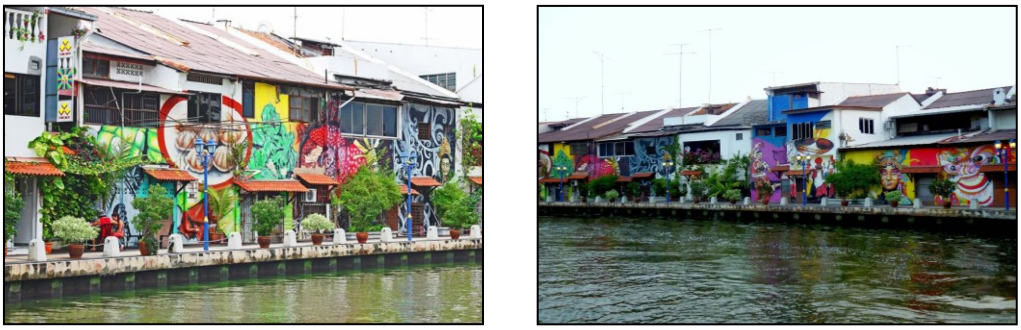
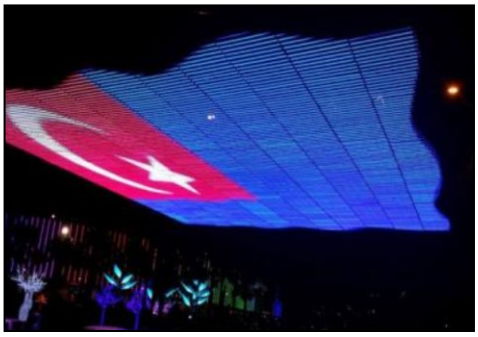


Figure 5. (a) Local delicacies being painted on the façade; (b) Series of mural along the Melaka River

As the southern gateway of Peninsular Malaysia, Johor Bahru City Centre becomes the first impression for the visitor. The combination of traditional shop houses and modern architecture style building turn out to be a significant place for public art placement. Most of the mural painted on the traditional shop houses area to attract the visitors instead of having leisure in the mall (Figure 6.a). The art on the street have noteworthy value for the user to feel the city as pedestrian. With advancement of the technology, a horizontal digital display called 'Sky Screen' being installed along Jalan Tun Dr. Ismail. The graphic during the night depict the historical and cultural value of Johor Bahru whilst enhancing that area as public realm (Figure 6.b).

Figure 6. (a) Mural at the traditional shop houses.



(b) Digital display- Sky Screen

3.2 The usage of space

Various spaces are utilized to integrated public art in the city. The mundane wall or building façade progressively selected to incorporate artwork in almost area assessed. Instead of having aesthetical value at those areas, suitable themes of the artworks portray the exclusivity of the city and become pin pointing element or nodes. It also attracts more people to come to the passive area and make the city liveable. Besides, the revitalization of back lane as public realm by implementing public art is practical and it turns the unsafe area into user-friendly space. For instance, back lane in the commercial area in Seksyen 7, Shah Alam and Bukit Bintang, Kuala Lumpur had transformed successfully with permeated of expressive and community artworks (Figure 7.a and 7.b).

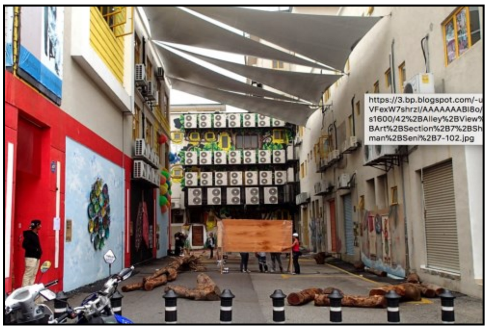


Figure 7. (a) Laman Seni Seksyen 7- from the commercial back lane into public realm

(b) Back lane in Bukit Bintang gets new images that mimic the nature and full utilize the space.

With an imaginative idea and advanced technology, the installation of horizontal digital display in Johor Bahru City Centre had create an enclosure space that provide shading during the day and turn into charmed sky screen during the night (Figure 8.a and 6.b). Furthermore, the space along the natural edges such as river had been converted form the monotonous building façade into colourful and harmonious scenery (Figure 8.b). The river cruise services at

Melaka River become one of the to-do lists for the visitors to enjoy the panoramic of Kg. Morten and traditional shop houses along the riverbank. With additional of remembrance and expressive artworks, it presents a remarkable view along the journey. Thus, the appropriate locality of the artworks in the city contributes to full utilize the spaces that benefit the city and the society.

Figure 8. (a) Sky Screen during the day (b) Space along the riverbank at Melaka River

3.3 Understanding the Character

Artworks implemented at those six public art projects are mostly contributing to the city's image and create a positive ambiance for its surroundings. Element of cultural and heritage of the local being translated into the art and effectively enhance the aesthetic value. All the parties involved in the public art project are particular on the inspiration of the artwork and did not touch any sensitive issue. However, some of the artwork did not signifying the area although it has a significant value to commemorate. For instance, the graffiti at the Bishopgate, Kuching did not give any momentous to the history of the lane that renowned with products of carpenter and tin crafter (Figure 9.a). Correspondingly, some of the artworks in Laman Seni Seksyen 7, Shah Alam was not carefully done and lacking of awareness of local distinctiveness (Figure 9.b). Consequently, it is vital for the participants involved in any public art project to ensure the artworks suit the space and its narration.

Figure 9. (a) Graffiti at Bishopgate, Kuching; (b) Mural at Laman Seni Seksyen 7, Shah Alam

3.4 Genius Loci: Discovering the "Spirit of the Place"

From the three criteria reviewed; image, space and character, it show that the artwork executed at the public spaces encourage the appreciation and respond from the user as human being. However, art is subjective and it varies on the level of knowledge, experience and maturity of the individuals to accept and adapt it (Mohd Fabian, 2010 and Muhammad Falihin et al., 2016). The integration of public art in a city centre intensifies the cultural fabric and heritage atmosphere at the particular area. The "spirit of the place" is augmented by activities within the building and its surroundings. Hence, a well planned and governs of the public art inspiration is a good practice to ensure every artwork effectively benefits the city and becomes community's pride.

Public art in George Town, Penang commemorate the streets history whilst enhance the genius loci by elevated the local character in the artwork. As UNESCO World Heritage City, George Town caters the visitors with informative artwork that enhance the way finding in the old city. In Melaka, the series of mural along the Melaka River brings a reminiscence of Melaka as Historical City to the pedestrian and river cruise user. Besides that, the utilization of back lane at Bukit Bintang and Laman Seni Seksyen 7 Shah Alam creates a new dimension of city experience. Likewise, cultural and heritage of ethnics in Sarawak interpreted in the city landscape thru public art to rejoice the unity in diversity. Nevertheless in Johor Bahru City Centre, notwithstanding of all the mural on the building façade that tell the story of Johor Bahru in a creative way, the evolution of public art technology give a better impression as sense of welcoming at southern gateway. Hence, public art incites people interaction and exploration of spirit of the place.

4. CONCLUSION

The public art integration in a city centre enrich the genius loci through; (i) reflecting the image of the city, (ii) utilizing the spaces for suitable artwork, (iii) understanding the local character, and (iv) exploring the spirit of the place. The most integrated public art typology is remembrance artwork, expressive artwork and community artwork, which celebrate the cultural, historical and aesthetical value. Notwithstanding the type of artworks installed, the awareness among the stakeholders and participants about local distinctiveness is vital to improve the quality of public art implementation in the future that commendably reflecting the city's identity towards improving the place-making and becoming the community's pride.

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Masahiro Suda (2018). Brushstrokes as Art's Unique Signature East and West. *Idealogy*, 3 (3): 90-95, 2018

Brushstrokes as Art's Unique Signature East and West

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ABSTRACT

Painting does not have all that much influence in contemporary art exhibitions today, as most of them are devoted to installations, often featuring digital arts. Yet, painting still matters as a straightforward display of artistic spirit, as much as an original signature matters when it comes to our paper documents. Brush marks play a key role in painting, as shown by many historical examples of their unique, mutual relation.

INTRODUCTION

For each artist who seeks to paint, methods of art-making differ in terms of composition, forms, colors, and the use of materials. Moreover, since paintings are usually hand-drawn, brush marks are integral to them. The unique relation between painting and brush marks plays out in numerous examples to be found throughout the history of painting. For instance, the emergence of photography has had a huge impact on painting, and today, we almost always need a computer to paint. Nevertheless, the art of painting still plays a part in our lives.

BRUSH MARKS IN WESTERN ART

In Europe's Renaissance period around the 15th century, when the development of photographic technology was still far off in the future, painting already served as a means of depicting the real world. In other words, Renaissance perspective made it possible to represent three-dimensional space within the two dimensions of a painting. For this, Leonardo da Vinci (1452–1515) and his followers frequently used a technique called "sfumato," which allows colors to be seamlessly blended into one another without leaving brush marks. In Leonardo's paintings, for instance, the contours of figures typically look hazy, gradually fading and merging into the background. This naturalistic rendition of figures is only achieved by applying the technique of blurring the outlines. The world's best-known painting, Leonardo's Mona Lisa, thus exhibits the application of "sfumato." In the 19th century, in response to the invention of photography, Impressionist painters such as Claude Monet (1840–1926) championed the visible use of brush marks precisely because of their unmediated qualities. This would suggest that the preservation of brush marks was not only motivated by aesthetic aspects but by the fact that, in contrast to photography, they became the means of reflecting the artist's character. The paintings of Vincent van Gogh (1853–1890), for example, bear his distinctive dashed fiery brush marks, disclosing his tempestuous, passionate character, whereas those of Pierre-Auguste Renoir (1841–1919) display rather fluid and smooth brush strokes, as if revealing his feminine sensuality.

Together with color, brush marks subsequently took center stage in the palettes of mid-20th century painters. As a hallmark of American Neo-Expressionists, brushstrokes appear more visibly in their paintings and are applied rather robustly. The paintings of Cy Twombly (1928–2011), for instance, are predominantly large-scale, freely scribbled, calligraphic, and graffiti-like works on canvas. Most of them are abstract images with a beautiful harmony of line that completes handwritten expression. As a result, they suggest the richness of strong emotions. The way that Minimalist painters treated brush marks, on the contrary, was just the opposite. They removed any trace of personal expression, which brush marks effectively convey. This distinctive characteristic of brush marks is due to the fact that it requires the creator's physical and gestural movements. For instance, American artists such as Jackson Pollock (1912–1956) and Brice Marden

(1938–) demonstrated this sense of physicality and vigorous movements in their work by applying dynamic brushwork. Additionally, Marden was particularly influenced by Japanese calligraphy, as he wanted to break away from the Minimalist aesthetics.

CALLIGRAPHY AND EASTERN ART

In the context of Western visual art, brush marks have historically played the role of fulfilling artists' primal desire for self-expression. In East Asia, on the contrary, other means were available to that end. Along with painting, calligraphy is a long-established art form in East Asia. Its rich tradition goes back over two thousand years. Grounded in Eastern thought, calligraphy is not just about the pursuit of beautiful lettering, but it encompasses much deeper meaning; it is viewed as creative self-expression within the harmonious fashioning of written signs. In the Chinese and Japanese calligraphy traditions, lettering is executed in a single color, and the tone is determined by the density of ink and water, as well as the paper's water absorption capacity. Due to its fortuitous and creative nature, since it fashions signs on the spot rather than conform to fixed pre-existing patterns, the execution of lettering heavily relies on chance and serendipitous elements. Itō Jakuchū (1716–1800) is an important painter of Japan's mid-Edo period. He was active while Japan had closed its doors to the outside world. His paintings mostly dealt with traditional subjects such as animals and plants, particularly chickens and other birds. Yet, some of his works also display a great degree of experimentation with perspective and other modern stylistic elements. For instance, one of his typical techniques was *Sujime-gaki*. This is an expressive technique of skillful control over paper and Sumi ink, relying on a deep understanding of the nature of simple materials to convey a vivid sense of reality. Another painter, Soga Shōhaku (1730–1781), demonstrated his strong personality through his control of the brush. Needless to say, the main purpose of traditional calligraphy is literal communication. However, in the context of Japanese contemporary visual art, calligraphy is perceived rather differently. Once imbued with the spirit of Modernism, Japanese artists came up with a new type of expression, clearly distinct from its traditional precedents.

Gutai was a prominent group of artists who transformed traditional Japanese calligraphy into a contemporary art form in the 1950s. Some *Gutai* artists went to the extreme of associating calligraphy with action painting, which involved physically demanding gestural movements. For instance, a leading figure of *Gutai*, Kazuo Shiraga (1924–2008), used his own body as his primary means of producing paintings. Typically, he would cover his body with paints and literally throw himself onto paper or canvas. On one occasion, he suspended himself from the ceiling of a gallery space by a rope. While dangling, he splashed oil paints by erratically swinging his feet around. It could be said that he was a performance artist who produced a special kind of action painting. In stark contrast to *Gutai*, the *Mono-ha* movement of the 1970s, led by Minimalist artist Lee Ufan (1936-), focused more on subtlety and a philosophical kind of aesthetics. *Mono-ha* artists often arranged industrial materials, such as stone, steel plates, glass, light bulbs, wood, wire, rope, oil, etc. They intended to examine the incidental relation between these objects when they are placed closely, albeit quite randomly and in unintended ways. Lee Ufan's Minimalist paintings are contemplative and ethereal, comprising only a few brushstrokes. The title of the exhibition "Superflat," curated by Takashi Murakami (1962–) in 2000, was intended in part to reject the Renaissance perspective and the three-dimensionality it represents. Inspired by Japanese manga and anime, Murakami focuses on the flatness and two-dimensionality of painting. Moreover, there is no trace of brush marks on the surface of his paintings, on which an army of assistants typically work with utmost care.

ECHOES OF CALLIGRAPHY IN POST-WAR AND CONTEMPORARY WESTERN ART

The recent history of Western art shows several examples of the art's relevance to calligraphy or of art wherein the ethos of calligraphy is found. Art Informel (translatable in English as "unformed" art) quickly developed during the post-war period in France. The work of Art Informel artists, often dubbed European Abstract Expressionism, shared a propensity toward unconventionality and spontaneity, as it rejected predefined forms and conformist thinking as represented by traditional realist painters. Around the same time, the better-known American school of Abstract Expressionism appeared, itself influenced by Eastern calligraphy. At that time, the Western world was particularly interested in Eastern culture. Many Western artists were inspired by various aspects of Eastern tradition, and calligraphy was indeed one of the latter's most significant exports to the West. Thus, among American Abstract Expressionist painters, Morris Louis (1912–1962) and Helen Frankenthaler (1928–2011), for instance, produced paintings that show similarities with calligraphy, such as using the staining technique. Hence, the term "Stain Painting" applied to such works at that time.

In the context of art, a lot of attention has been paid to the use of different materials, as many post-war artists experimented with non-traditional materials. Various surface textures have been discovered, while materiality and physicality became the objects of investigation for many contemporary painters. In this regard as well, brush marks have remained relevant to contemporary art. Testifying to this, the use of brush marks as well as beeswax as a material can be observed in the work of Jasper Johns (1930–). He wanted to emphasize brush marks as something inherent to painting. The creative nature of brush marks is an issue of enduring relevance to contemporary painting. In particular, the smooth surface of the paintings of Gerhard Richter (1932–) has a deceptive quality, as it occupies a space between photography and painting, where the use of brush marks serves to maintain this ambiguity. We may also note that among contemporary painters, the work of Marlene Dumas (1953–) displays calligraphic staining elements, while Bernard Frieze (1954–) emphasizes on the use of brush marks in eloquent yet unpredictable, often idiosyncratic ways, and Jason Martin

(1970–) produces abstract paintings that deal with non-traditional materials and brush marks.

CONCLUSION

Thus, if gestural marks often issue from a primal human desire for self-expression, it is not to the exclusion of another primal human drive to communicate with others, as humans are social beings by nature. Therefore, a tension between these contrasting human desires simmers within the act of applying a brush stroke. This might suggest that the exploration of different materials and the emphasis on self-expression through abstract means imply a denial of literal communication, or, in other words, of communication through representations.

In the age of digital media, our visual world is flooded with visual representations. French sociologist Jean Baudrillard (1929–2007) calls this predicament "hyper-reality." However, such representations lack certain qualities, among which is the one that brushstrokes can offer in allowing the artist's self-expression and individuality to find an outlet. In the increasingly sterile two-dimensional visual world that we inhabit, this quality is not something that should be dismissed or trivialized. On the contrary, it is well worth revisiting from time to time.

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GLOSSARY OF JAPANESE TERMS

Sujime-gaki

The technique takes advantage of the soft and absorbent texture of the *gasenshi* paper, which makes it possible to execute strokes in Sumi ink even very close to each other without the ink merging, leaving the space between them looking like a white line—*sujime*.

Suntory Museum of Art https://www.suntory.com/sma/exhibition/2015_2/display.html

Gutai

The Gutai group is the first radical post-war artistic group in Japan. It was founded in 1954 by the painter Jiro Yoshihara in Osaka, Japan, in response to the reactionary artistic context of the time. This influential group was involved in large-scale multimedia environments, performances, and theatrical events and emphasized the relation between body and matter in pursuit of originality. The movement rejected traditional art styles in favor of performative immediacy.

Wikipedia https://en.wikipedia.org/wiki/Gutai_group

Mono-ha

Mono-ha is the name given to a group of 20th-century Japanese artists. They explored the encounter between natural and industrial materials, such as stone, steel plates, glass, light bulbs, cotton, sponge, paper, wood, wire, rope, leather, oil, and water, arranging them in mostly unaltered, ephemeral states. Their works focus as much on the interdependency of these elements and the surrounding space as on the materials themselves.

Wikipedia https://en.wikipedia.org/wiki/Mono-ha

Erwin Alfian, Adhreza Brahma (2018). Perancangan Typeface Aksara Lota Ende. *Idealogy*, 3 (3): 96-101, 2018

Perancangan Typeface Aksara Lota Ende

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ABSTRACT

Aksara adalah artefak budaya bangsa Indonesia yang sudah mulai dilupakan kehadirannya. Naskah Aksara Lota Ende di wilayah Flores Timur adalah salah-satu artefak Aksara yang mulai menghilang keberadaannya. Penggunaan *Latin Typeface* merupakan bentuk komunikasi formal diwilayah tersebut, seperti halnya juga di Indonesia pada umumnya. Kegiatan Kampanye yang dilakukan berbagai komunitas untuk kembali menggunakan Aksara Lota Ende belum berhasil meningkatkan kesadaran penduduk untuk menggunakannya kembali. Mengenalkan Aksara lonta Ende dengan kemasan yang lebih menarik diharapkan dapat mencuri perhatian orang Ende khususnya dan masyarakat Indonesia pada umumnya untuk mengenal kembali Aksara Lota Ende yang akan punah. *Latin Typeface* sebagai media komunikasi formal sehari-hari sangat memungkinkan untuk digunakan dalam membangun kesadaran masyarakat untuk memiliki kebanggaan terhadap Aksara Lota Ende agar tetap lestari sepanjang jaman dan sekaligus memiliki nilai fungsional. Menggunakan metode yang dikemukakan oleh Carter, Rob (2015) dimana perancangan menggunakan lima tahapan yang prosesnya tidak berjalan linear, sehingga membuka peluang untuk lebih mengeksplorasi berbagai kemungkinan desain karakter *typeface* yang menarik.

Key Words: Perancangan, Latin Typeface, Aksara Lota Ende.

1. LATAR BELAKANG

Aksara Ende awalnya ditulis pada lembaran wunu koli (daun lontar) menggunakan ujung pisau sebelum penggunaan kertas masuk ke Nusantara. Aksara Lonta sebenarnya berasal dari luar daerah Flores, yaitu berasal dari Bugis yang terkenal dengan nama Aksara Lontara (Aksara Bugis) yang dibawa ke Ende pada abad ke 16 semasa pemerintahan raja Goa XIV I Mangngarangi Daeng Manrabia bergelar Sultan Alaudin (1593-1639) yang kemudian Aksara tersebut beradaptasi dan berkembang sesuai sistem bahasa Ende yang kemudian sekarang kita kenal dengan Aksara Lonta Ende (kompas.com, 9 Desember 2010), diakses pada 23 Juli 2018. Aksara lota lambat laun mulia ditinggalkan generasi muda Ende yang lebih memilih belajar huruf Arab dan latin sebagai media komunikasinya pada tahun 1990-an aksara ini hanya dapat dibaca oleh beberapa orang dan hanya dalam upacara tertentu saja.

Aksara yang berkembang di Indonesia pada umumnya ditulis dari arah kanan ke arah kiri seperti halnya tulisan Arabic atau tulisan Jepang, namun yang menarik menurut Djawanai (2010), adalah bahwa Aksara Lota Ende ditulis lazimnya huruf latin, yaitu dari arah kanan ke arah kiri yang sangat familiar kita gunakan sekarang ini. Dari sisi keilmuan linguistik aksara Lota Ende termasuk dalam jenis silabik yang menggambarkan suku-suku kata berbeda dengan latin yang memiliki pengucapan setiap karakter hurufnya, (https://nasional.kompas.com/read/2010/12/09/05041850/aksara.lota.ende.terasing.di.negeri.sendiri.), diakses pada 23 Juli 2018.

Aksara Lota Ende memiliki daya tarik untuk dikembangkan lebih fungsional dan dapat dinikmati generasi muda Ende, sehingga aksara ini tidak hilang dan tetap lestari dengan mengemasnya menggunakan pendekatan *typeface latin*. *Typeface latin* yang berupa alphabetical A-Z lebih dikenal oleh generasi muda Ende dan masyarakat Indonesia pada umumnya.

2. PERMASALAHAN

Berbeda dengan Aksara Lota Ende yang merupakan suku-suku kata *Typeface* setiap karakter berdiri sendiri dan memiliki anatomi yang beragam tetapi tingkat keterbacaan sangat tinggi. Permasalahan yang harus dipecahkan adalah bagaimana mengadopsi bentuk-bentuk Aksara Lota Ende yang merupakan suku kata kedalam bentuk *typeface* yang memiliki banyak karakter dan tetap mempertahankan tingkat keterbacaan, sehingga ciri khas Lota Ende tetap dapat terlihat namun tetap fungsional.

3. METODE

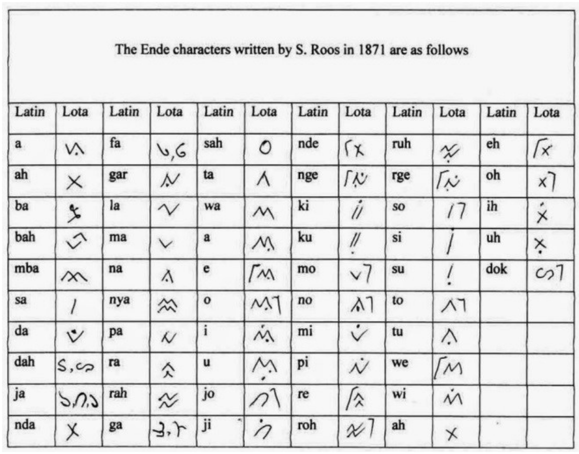
Metode perancangan yang digunakan adalah metode berdasarkan Carter, Rob (2015) dalam bukunya *Typographic Design Form And Communication 6th Edition*, membagi perancangan typeface menjadi lima tahapan proses yang harus dilalui dimana proses dalam tahapan tersebut tidak berjalan linear, sehingga eksplorasi bentuk dimungkinkan dengan berbagai cara. Tahapan tersebut meliputi:

Gambar 1. Metode Perancangan

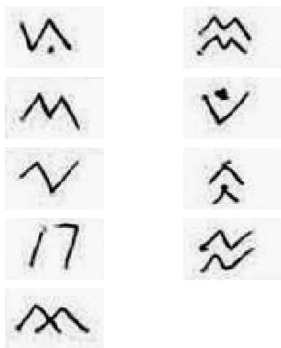
4. PEMBAHASAN

Tahap awal mendefinisikan bentuk Aksara Lonta sebagai simbol-simbol komunikasi visual yang memiliki Anatomi huruf Apex dan Vertex yang sangat dominan. Memiliki limapuluh lima kombinasi bentuk yang sangat berbeda dengan jumlah *Alphabetical latin*. Pada Aksara Lota Ende memiliki banyak tanda banca yang fungsinya sebagai penekanan informasi. Secara keseluruhan bentuk Aksara Lota Ende memiliki kesamaan bentuk yang cenderung tegak atau diagonal. Selanjutnya adalah memilah bentuk-bentuk Aksara Lonta yang memiliki karakteristik sangat unik, kemudian melihat kemungkinan karakter huruf latin yang dapat dipadukan bentuknya dengan bentuk-bentuk unik Aksara Lota Ende. Selanjutnya menentukan menggambarkan ide ide menarik mengenai bentuk huruf yang unik dan berkesan. Melalui skema geometric beberapa bentuk Aksara Lonta Ende dikelompokkan berdasarkan persamaan bentuk yang dominan diagonal.

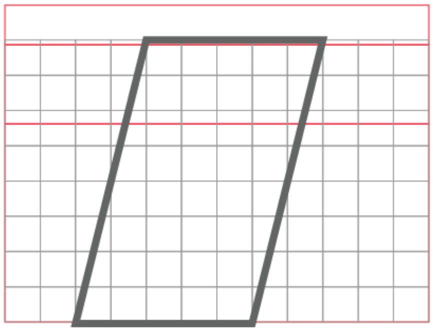
Setelah mengelompokan karakter Aksara Ende, kemudian ditentukanlah bentuk dasar (Grid) yang mewakili bentuk dominan Aksara Ende, yaitu bentuk diagonal yang dihasilkan dari bentuk dasar golden grid. Selanjutnya mencoba beberapa alternative sebagai bagian eksplorasi ide bentuk yang mengacu pada diagonal grid. Setelah alternatif dibangun kemungkinan bentuk dasar latin type sudah mulai terbentuk seperti pada gambar 6.



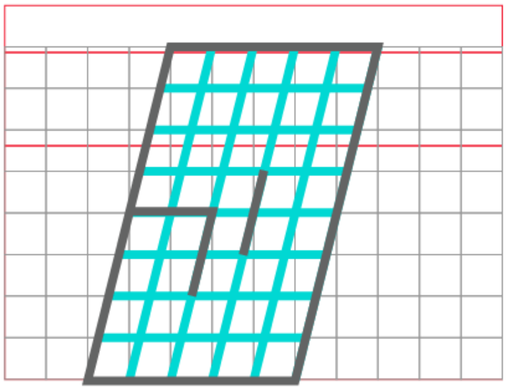
Gambar 2. Karakter Aksara Lota Ende



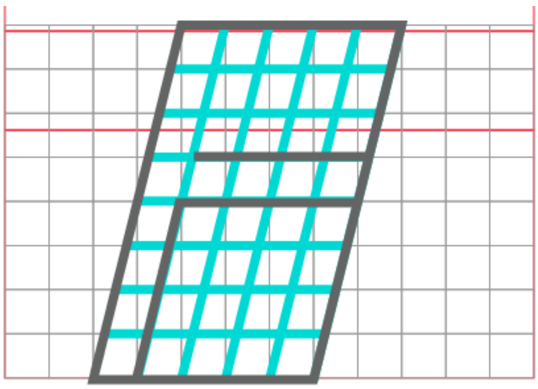
Gambar 3. Pengelompokan Karakter Aksara Lota Ende



Gambar 4. Golden grid sebagai dasar kerangka bentuk huruf

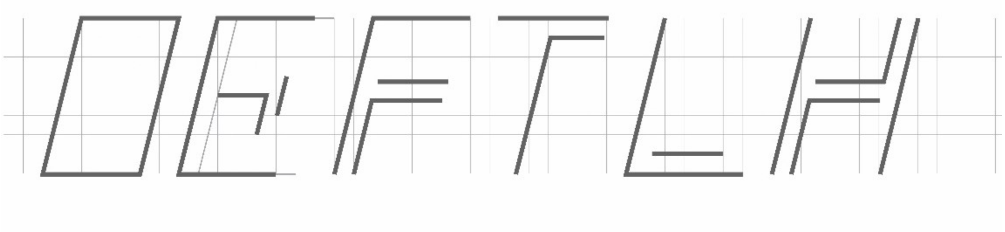


Gambar 5. Eksplorasi Alternatif kerangka bentuk huruf



Gambar 6. Eksplorasi Alternatif kerangka bentuk huruf

Alternatif pada gambar 6, kemudian dikembangkan kembali dalam deretan huruf sehingga dapat dilihat *visibility* huruf dengan berbagai karakter yang sudah mulai terlihat sebagai *latin type*. O, E, F, T L, H kapital dicoba dimunculkan untuk melihat ruang yang muncul dapat mendukung kemunculan sebuah karakter huruf ketika disandingkan dengan karakter huruf lainnya. Kesan Apex dan Vertex yang vertical tidak ditonjolkan untuk mengejar visibilitas karakter huruf, stem yang diagonal menjadi dominan dipadu dengan grid yang diagonal menghasilkan tampilan huruf yang italic tetapi *visible*



Gambar 7. Rancangan Alternatif dalam proses pengembangan

5. KESIMPULAN

Typeface Latin Lota Ende dapat diwujudkan dengan mengambil bentuk Lota Ende yang diagonal sebagai ciri khasnya. Penggunaan grid yang diagonal memungkinkan eksplorasi bentuk karakter huruf yang menarik tetapi tetap *visible* untuk dilihat. Perancangan ini belum mencapai seratus persen, tetapi sudah dapat dijadikan patokan buat pengembangan keseluruhan sebagai sistem alphabetical. Ide-ide tak terduga dengan metode yang digunakan kemungkinan akan terus muncul pada karakter huruf lainnya dan akan banyak ditemukan kejutan-kejutan menarik pada perjalanan perancangan huruf ini. Akhir kata kritikan dan masukan akan sangat membantu terwujudnya Typeface Lota Ende yang maksimal dan fungsional yang sesuai dengan tujuannya untuk diminati generasi muda Ende khususnya dan masyarakat Indonesia pada umumnya.

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Retno Purwanti, Ayu Dian Ramadhani (2018). Build Social Interaction and Local Value in Children through Board Game Interface Design. *Idealogy*, 3 (3): 102-113, 2018

Build Social Interaction and Local Value in Children through Board Game Interface Design

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ABSTRACT

Makin berkurangnya ruang publik dan ruang terbuka sebagai tempat bermain dan berinteraksi secara langsung bagi anak, ditambah konten hiburan digital yang semakin menarik membuat anak - anak makin menarik diri dari interaksi sosial dan tenggelam dalam daya tarik dunia digital.

Dari rangkuman berbagai penelitian menyebutkan bahwa masa kanak- kanak merupakan waktu yang potensial untuk menyerap beragam informasi dan nilai. Maka diperlukan stimulus positif yang bersifat multi chanel dari lingkungannya. Salah satunya dihadirkan lewat cara bermain. Melalui permainan tradisonal anak akan mengenal kearifan lokal yang sarat akan makna dan nilai positif dengan cara yang menyenangkan. Sehingga kelestarian dengan lingkungan berupa interaksi sosial tetap berjalan harmonis. Boardgame hadir sebagai sarana alternatif atas berkurangnya lahan dan ruang yang dapat digunakan untuk anak bermain tanpa mengurangi fungsi interaksi sosial sekaligus menanamkan nilai budaya lokal.

Key Words: board game, bermain, interaksi sosial

Pendahuluan

Secara fitrahnya manusia dilahirkan sebagai mahluk sosial yang membutuhkan interaksi satu dengan lainnya. Kecanggihan teknologi komunikasi yang menjawab tuntutan jaman untuk mampu menembus batas ruang dan jarak ternyata memberi imbas yang tidak sederhana. Permainan tradisional yang dahulu sering dimainkan bersama - sama dengan teman sebaya di area terbuka, kini telah digantikan oleh game digital dalam smartphone. Kecenderungan dari game digital adalah permainan individual yang tidak membutuhkan partner bermain dalam dunia nyata. Tak mengherankan jika intensitas interaksi sosial dalam kelompok masyarakat makin terasa renggang. Konten - konten hiburan seperti game yang kian menarik dari smartphone disebut - sebut menyebabkan individu asik dengan dunia maya dan mengabaikan lingkungan nyata sekitar mereka.

Rumusan masalah

Dari pernyataan diatas muncul pertanyaan bagaimana mengenalkan dan menanamkan nilai - nilai kearifan lokal yang terdapat pada permainan tradisional diarea yang terbatas dan tetap dapat menjalin interaksi sosial difokuskan pada anak *later primary years* (7-8 tahun).

Tujuan Penelitian

Penelitian ini bermaksud memperkenalkan boardgame sebagai sarana alternatif pengenalan nilai - nilai kearifan lokal melalui desain antarmuka (interface design) sekaligus membangun interaksi sosial dengan cara yang menyenangkan.

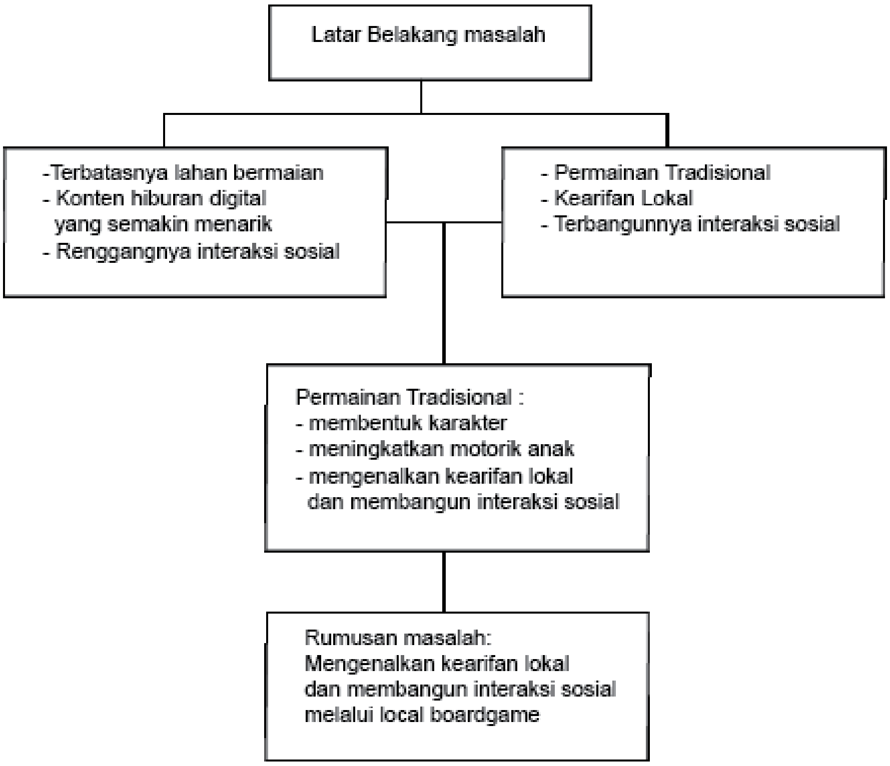
Manfaat Penelitian

Diharapkan melalui penelitian ini masyarakat dan para orangtua khususnya dapat mengarahkan anak - anak mereka belajar mengenal nilai - nilai kearifan lokal melalui permainan tradisional, dan membangun kembali interaksi yang nyata bukan sekedar di dunia maya, serta dapat berkontribusi bagi penelitian selanjutnya.

Metodologi

Teknik pengumpulan data dalam penelitian ini menggunakan studi literatur deskriptif analitik dengan menggunakan pendekatan teori interaksi simbolik dan pengamatan pada sebuah karya boardgame dengan tema permainan tradisional gobak sodor yang berasal dari Yogyakarta.

KERANGKA BERPIKIR PENELITIAN



Pembahasan

Manusia pada dasarnya merupakan makhluk sosial yang butuh berinteraksi. Interaksi yang dijalin tidak hanya antar manusia, melainkan interaksi dengan seluruh alam termasuk lingkungan sekitarnya. Setiap interaksi mutlak membutuhkan sarana tertentu. Sarana menjadi medium simbolisasi dari apa yang dimaksudkan dalam sebuah interaksi (Dadi Ahmadi; Pengantar Interaksi Simbolik) Teori interaksi simbolik menuntut setiap individu mesti proaktif, refleksif, dan kreatif, menafsirkan, menampilkan perilaku yang unik, rumit, dan sulit diinterpretasikan. Teori interaksi simbolik menekankan dua hal; Pertama, manusia dalam masyarakat tidak pernah lepas dari interaksi sosial. Kedua, interaksi dalam masyarakat mewujud dalam simbol-simbol tertentu yang sifatnya cenderung dinamis. Simbol tersebut dapat berupa bahasa, tulisan dan lainnya.

Esensi interaksi simbolik adalah suatu aktivitas yang merupakan ciri khas manusia yakni komunikasi atau pertukaran simbol yang diberi makna (Blumer dalam Mulyana:2013:68) simbol yang meliputi makna dan nilainya dapat berlaku pada satuan besar dan komplek termasuk hubungan antar individu dan peran yang diharapkan.

Deskriptif merupakan uraian padat, dalam metode deskriptif analitik metode penafsiran pada umumnya adalah menemukan makna - makna tersembunyi, pada tahap analisis berbagai pemaparan mengenai objek penelitian dicarikan referensinya, dikaitkan dengan berbagai latar belakang sosial yang meghasilkannya, sehingga terjadi hubungan bermakna diantara berbagai komponen penelitian(Palmer, 2003:23)

Menurut Tuti Andriani 2012 *"Permainan Tradisional Dalam Membentuk Karakter Anak Usia Dini"merupakan* penelitian sejenis dengan menggunakan penelitian deskriptif kualitatif. Fokus penelitian ini tetang pembentukan karakter anak usia dini melalui permainan tradisional. Hasil penelitian ini dapat disimpulkan, manfaat permainan tradisional dalam membentuk karakter anak diantaranya yakni : kejujuran, sportivitas, kegigihan dan kegotong royongan.

Kemudian Veny dan Intan 2015 dalam*"MeningkatkanKemampuan Motorik Kasar Anak Usia Dini Melalui Permainan Tradisional Gobak Sodor"* merupakan penelitian sejenis dengan menggunakan PTK (Peneltian Tindakan Kelas). Fokus penelitian ini tentang permainan tradisional gobak sodor untuk meningkatkan kemampuan motorik kasar anak usia dini. Disimpulkan, bahwa dengan melaksanakan Permainan Gobak Sodor dapat mengembangkan kemampuan motorik kasar anak pada anak usia dini. Sedangkan dalam penelitian ini meskipun objeknya sama yaitu permainan tradisional gobak sodor, tetapi lebih menekankan pada bagaimana menanamkan nilai - nilai positif yang terdapat dalam permaianan tradisional tersebut melalui sarana berbentuk desain antarmuka boardgame.

Nilai lokal

Nilai lokal yang dimaksud merujuk pada kearifan lokal dengan segala nilai positif yang terkandung didalamnya. Kearifan lokal adalah sumber pengetahuan yang diselenggarakan (secara) dinamis, berkembang dan diteruskan oleh populasi tertentu yang terintegrasi dengan pemahaman mereka terhadap alam dan budaya sekitarnya. *(Caroline Nyamai-Kisia :2010)*

Bermain

Bermain merupakan suatu aktivitas yang menyenangkan bagi semua orang. Bermain akan memuaskan tuntutan kebutuhan perkembangan motorik, kognitif/ kreativitas, bahasa, sosial, nilai-nilai dan sikap hidup (Moeslicahtoen: 1999:32) Mengutip beberapa pandangan dari pakar psikologi dan biologi tentang bermain, yaitu; (1) Teori rekreasi ; Paham ini mengartikan permainan merupakan kegiatan manusia sebagai imbangan kerja, orang akan bermain untuk mengadakan pelepasan agar mengembalikan kesegaran jasmani maupun rohani, (2) Teori surplus; Kelebihan tenaga pada anak akan disalurkan melalui kegiatan bermain, (3) Teori teleology; Paham ini berpandangan bahwa permainan mempunyai tuga biologic, yang mempelajari fungsi hidup sebagai persiapan untuk hidup mendatang, (4) Teori sublimasi; Permainan bukan hanya mempelajari fungsi hidup saja, tetapi juga merupakan proses sublimasi untuk meningkatkan perbuatan yang lebih tinggi seperti lebih mulia dan lebih indah. (Simatupang, 2005)

Manfaat Bermain

Bermain merupakan pengalaman belajar yang sangat berguna bagi anak, beberapa manfaat bermain antara lain (Tedjasaputra, 2001:30-45):

1. Untuk perkembangan aspek fisik, kegiatan yang melibatkan gerakan akan membuat tubuh anak menjadi sehat. Otot tubuh menjadi kuat dan anggota tubuh akan membuat tubuh anak menjadi sehat. Otot tubuh menjadi kuat dan anggota tubuh mendapat kesempatan untuk digerakkan. Anak dapat menyalurkan tenaga yang berlebihan sehingga anak tidak merasa gelisah, bosan dan tertekan.

2. Untuk perkembangan aspek sosial. Dari sini akan belajar tentang sistem nilai, kebiasaan-kebiasaan dan standar moral masyarakat

3. Untuk perkembangan aspek emosi atau kepribadian. Anak dapat melepaskan ketegangan yang dialami sekaligus memenuhi kebutuhan dan dorongan dari dalam diri, dapat membantuk pembentukan konsep diri yang positif, percaya diri dan harga diri karena mempunya kompetensi tertentu.

4. Untuk perkembangan aspek kognisi, melalui bermain anak mempelajari konsep dasar sebagai landasan untuk belajar menulis, Bahasa, matematika dan ilmu pengetahuan lain.

Definisi *Board Game*

Board game adalah permainan yang dimainkan oleh dua pemain atau lebih, berupa papan permainan yang telah didesain sedemikian rupa sesuai jenis permainan, *board game* dapat menggunakan koin, dadu, pion, kartu, dan semacamnya yang digunakan dengan cara tertentu sesuai dengan peraturan setiap jenis *board game*. (*Diceygoblin: The Full History of Board Games :* 2014)

Media *board game* memiliki aspek interaksi sosial, dimana pemainnya bisa bekerja sama untuk menyelesaikan permasalahan di dalam permainan. Melalui desain interface *board game* dapat membantu anak agar lebih tertarik untuk mengenal maupun menguji pengetahuan tentang tema tertentu yang dikemas secara menyenangkan, salah satunya lewat bermain.

Jenis-jenis *Board Game*

Berdasarkan jenisnya board game dibagi kedalam beberapa kategori :

(1) Classic Board Games; Permainan seperti ini sangat mengandalkan keberuntungan dan tidak mengandalkan strategi. Nilai esensi bukan pada permainannya melainkan dari pengalaman kebersamaan pemain.

(2) German-style Board Game; atau *Eurogames*, Permainan ini menggabungkan strategi dan kesederhanaan. Permainan seperti ini mempunyai tema yang kuat untuk menginformasikan keseluruhan permainan.

(3) Deck-Building Games;

Setiap pemain mempunyai beberapa set kartu yang akan digunankan untuk bermain. Dalam permainan ini pemain membangun kartu-kartunya selama permaian berlangsung dengan membeli kartu dari sekumpulan kartu yang tersedia. Permainan seperti ini berakhir saat beberapa kartu yang ditentukan habis.

(4) Strategy Game; Permainan ini biasanya memiliki papan dan cerita yang sangat penting untuk mengerahkan pemain. Permainan ini melibatkan kerjasama dan kompetisi yang sangat besar, dan membutuhkan tingkat pemikiran yang tinggi: berusaha untuk menyalip lawan, membentuk persekutuan, dan melihat motif lawan. Permainan ini biasanya memiliki sesi yang panjang (6 jam atau lebih).

(5) Card-Based Strategy Games; Permainan ini adalah permainan strategi dimana kartu adalah elemen yang paling penting dalam game. Permainan ini sangat bergantung sekali pada keberuntungan dan unsur ketidak pastian. Tujuan dari permainan biasanya bergantung pada poin, atau melengkapi set kartu yang sudah ditentukan, atau menghilangkan pemain dari permainan.

Elemen *Board Game*

Elemen formal merupakan elemen-elemen yang membentuk struktur *game* untuk membantu desainer *game* bisa membuat pilihan dalam proses desainnya. (Fullerton,2013) ;

a. Pemain

Game merupakan pengalaman yang diciptakan untuk pemain. Pemain aktif untuk ikut serta dalam sebuah pembuatan keputusan dalam mendesain *game*, seperti *Roles of player,* dan jumlah pemain.

b. Tujuan

Menentukan apa yang harus dicapai oleh pemain dengan menggunakan aturan-aturan yang telah ditetapkan didalam game. Tujuan harus terintegrasi dengan baik kedalam cerita atau premis untuk mendapatkan aspek dramatis yang kuat.

c. Prosedur

Metode permainan dan aksi-aksi pemain yang dapat dilakukan untuk mencapai tujuan seperti, *starting action, progression of action, special action,* dan *resolving action.*

d. Aturan

Mendifinisikan tujuan dan aksi-aksi yang dilakukan. Didalam sebuah *game*, harus terdapat perjanjian atau peraturan yang tidak dapat dirubah atau dipengaruhi oleh pemain.

e. Sumber Daya

Aset-aset yang dapat digunakan untuk mewujudkan suatu tujuan seperti, *lives, units, health, currency, object.*

f. Konflik

Konflik terjadi karena usaha pemain untuk mencapi suatu tujuan, berdasarkan aturan dan lingkup yang telah ditentukan

g. Batasan

Batasan memisahkan game dan dunia diluar game. Dapat bersifat fisik atau non-fisik (konseptual). Batasan penting karena menjadi batasan terhadap berlakunya aturan pada suatu *game.*

i. Hasil

Permainan didalam *game* menghasilkan suatu hasil yang terukur dan tidak sama antara pemain lainnya, seperti menang-kalah, hidup-mati, terbanyak, tercepat.

Elemen Dramatis

Permainan

Game membuat pemain dapat menggunakan imajinasi, fantasi, inspirasi, kemampuan sosial dan tipe interaksi lainnya untuk mencapai tujuan didalam *game.*

Tantangan

Konflik memberikan tantangan bagi pemain, tantangan muncul menciptakan sebuah tekanan karen pemain harus menyelesaikannya untuk mencapai tujuan.

Premis

Salah satu cara untuk menarik emosi pemain adalah dengan memberikan premis terhadap suatu keadaan menyenangkan yang dapat dicapai.

Karakter

Karakter dapat berperan sebagai sebuah representasi pemain, menjadi pintu masuk untuk mengikuti cerita, tantangn, dan konflik dalam game

Cerita

Cerita menuntun pemain dalam mengikuti alur permainan. Cerita yang terintegrasi dengan permainan dapat menghasilkan emosi yang *powerful*.

Manfaat *Board Game*

Beberapa manfaat yang didapatkan pemainnya saat bermain *board game* menurut Nelson Gustav Wisana (2011) yaitu :

Aturan

Board game merupakan permainan yang penuh dengan aturan. Board game hanya akan dapat dimainkan dengan baik ketika semua pemain mematuhi aturan-aturan tersebut. Artinya permainan ini secara tidak langsung melatih pemain untuk mematuhi aturan secara sadar dan berlaku jujur.

Interaksi Sosial

Kebanyakan judul board game dapat dimainkan oleh lebih dari 3 orang pemain, Dengan variasi yang ada, board game bisa mengajak sesama pemain untuk bekerja sama dan mengalahkan permainan itu sendiri, benegosiasi, bermain peran, *bluffing,* atau tindakan lain yang mengharuskan pemainnya untuk berinteraksi dengan pemain lainnya. Di balik tujuan memenangkan permainan, tiap pemain secara tidak sadar juga melakukan komunikasi intens dengan pemain lain selama permainan berlangsung, baik dengan tujuan melakukan tipu daya, bercanda, negosiasi, maupun membahas aturan yang ada.

Edukasi

Sebuah board game yang menarik umumnya dikemas ke dalam sebuah tema tertentu yang juga menarik, contohnya Monopoly yang dikemas ke dalam tema investasi dan pembelian lahan. Banyak pula board game yang mengambil tema dan setting waktu sesuai dengan sejarah seperti Batavia dan Alhambra. Sedikit banyak board game memberikan pengetahuan baru pada pemainnya, dan tidak sedikit pemain menjadi tertarik untuk mengetahui lebih jauh tentang tema yang diangkat oleh sebuah board game. Selain dari sisi tema, hampir seluruh permainan board game mengaharuskan pemainnya untuk mengasah otak seperti mengatur startegi, memprediksi, mempersiapkan taktik, dan pengambilan keputusan. Faktor edukasi ini terdapat pada beberapa permainan digital online, namun pengalaman yang didapat menjadi berbeda ketika pemain berhadapan langsung dengan pemain lain dan melihat akibat dari setiap pengambilan keputusan yang terjadi baginya dan orang-orang di sekitarnya.

Salah satu konsep yang umum digunakan dalam merancang sebuah game khususnya boardgame adalah konsep seni, dengan penekanan pada visualisasi. Pada tahap awal konsep seni berfungsi memberikan sentuhan emosional tentang bagaimana permainan akan berlangsung dalam sebuah game berhubungan dengan nuansa permainan. Tahap visualisasi selanjutnya berkaitan dengan karakter, aksi, dan gaya permainan terangkum dalam desain antarmuka atau interface.

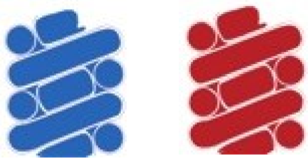
Gambar 2 : Interface Boardgame Galasin karya Kartika Ambarsari
sebagai adaptasi dari permainan tradisional Gobak Sodor

Boardgame Galasin diadaptasi dari Permainan tradisional yang populer dibeberapa daerah Indonesia khususnya pulau Jawa. Galasin atau galah asin dikenal pula dengan nama gobak sodor, Arena bermainnya merupakan kotak persegi panjang dan dibagi menjadi beberapa bagian secara horizontal dan vertikal. Nama gobak sodor berasal dari kata gobag dan sodor. Kata gobag artinya bergerak dengan bebas. Sedangkan sodor artinya tombak. Dahulu, para prajurit mempunyai permainan yang bernama sodoran sebagai latihan keterampilan dalam berperang. Sodor ialah tombak dengan panjang kira-kira 2 meter, tanpa mata tombak yang tajam pada ujungnya. Achroni (2012:55)

Dalam desain antarmuka (interface) boardgame karya Kartika Ambarsari ini, nilai - nilai kearifan lokal diwujudkan pada papan sebagai alas bermain dengan garis pembatas area lawan berupa batik bermotif udan liris yang populer dari daerah Yogyakarta, dengan warna merah dan biru sebagai pembeda area 2 tim yang berjaga dan menyerang, pion berupa figur manusia laki - laki dan perempuan berfungsi sebagai penjaga yang menjalankan permainan digambarkan dalam balutan busana khas Jawa Tengah yaitu kebaya dan kain batik dengan tatanan rambut yang digelung/ disanggul (figur perempuan) sementara lawannya (figur laki-laki) digambarkan menggunakan sorjan motif lurik dan kain batik dilengkapi blangkon khas Yogyakarta, karena permainan ini memang berasal dari daerah Yogyakarta (Achroni ,2012:55)

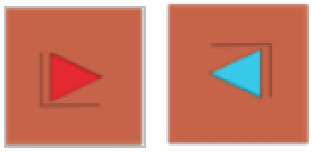
Gambar 3 : tampak atas area papan Galasin karya Kartika Ambarsari

menggunakan motif batik udan liris sebagai pembatas



Gambar 4 : Motif batik udan liris

Gambar 5 : Figur pemain laki-laki dan perempuan
dengan busana khas Yogyakarta



Gambar 6 : Pion untuk menjalankan bidak permainan

Menurut Achroni (2012:58) manfaat permainan gobak sodor antara lain sebagai berikut :

a. Memberikan kegembiraan pada anak.

b. Melatih bekerja sama anak dalam sebuah tim.

c. Pada permainan, setiap tim harus memilih pemimpinya. Hal ini bermanfaat untuk melatih kepimimpinan pada anak.

d. Mengasah kemampuan anak menyusun strategi untuk memenangkan permainan

e. Pada permainan gobak sodor, anggota tim yang kalah harus menerima konsekuensi, berupa menggendong anggota tim yang menang dengan jarak yang sudah ditentukan. Hal ini bermanfaat untuk melatih tanggung jawab dan membangun sportivitas anak.

f. Melatih semangat juang anak untuk meraih kemenangan dalam permainan (semangat pantang menyerah).

Cara bermain versi boardgame:

1. Pilih posisi yang diinginkan; sebagai penyerang atau penjaga, dengan suit, maupun lainnya. Pemain yang Berjaga bergerak horizontal untuk mengahadang. Sementara pemain Penyerang hanya bergerak maju.

2. Jumlah langkah dan arah gerakan ditentukan dari kocokan dadu dan sebuah papan khusus, yaitu Papan Arah jalan.

3. Pemain yang Berjaga meletakkan pionnya di tengah baris, sementara pemain Penyerang menaruh pionnya di garis awal.

4. Jika gerakan Penyerang berhasil dihalau oleh Penjaga, maka Penjaga-lah yang menang. Jika Penyerang berhasil bergerak hingga kembali ke garis awal, maka Penyerang-lah yang menang.

Dalam interface desain boardgame ini unsur - unsur lokal dari daerah Jawa Tengah digambarkan pada papan berupa batik dan pion dengan busana jawa.

KESIMPULAN

Bermain pada dasarnya adalah aktivitas fisik yang membutuhkan interaksi sosial, namun kemajuan teknologi komunikasi membuat aktifitas fisik berubah menjadi pasif. Salah satu manfaat bermain yang menyentuh aspek sosial pada anak adalah mereka dapat belajar tentang sistem nilai, kebiasaan-kebiasaan dan standar moral yang berlaku dalam masyarakat. Untuk dapat menyampaikan nilai - nilai kearifan lokal dibutuhkan sebuah sarana yang menyenangkan seperti permainan, salah satu stimulusnya dapat disampaikan melalui desain antarmuka boardgame yang sederhana. Boardgame tidak membutuhkan media yang luas namun tetap menjaga interaksi antar individu terjalin secara aktif.

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Siti Hajar Maizan (2018). Congkak Variations Through Design Transformation. *Idealogy*, 3 (3): 114-126, 2018

Congkak Variations through Design Transformation

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ABSTRACT

Congkak is a traditional game brought into the South East Asia by traders in the land of Malacca during the 15th century. It has a total of 14 holes on each side representing 14 *"kampung"* (literally of village) while 2 large holes on the left and right called as *"rumah"* or "house". The aim of this research was to document the variations of *congkak's* designs and transformation in the Peninsular Malaysia for the past 50 years. Feldman's theory was used in this study as this theory involved description, analyze, interpretation, and judgment of artworks. The study started with describing the visible characteristic of the *congkak* selected as the sample in this study. Samples were collected from Muzium Negara and Muzium Perbadanan Kraf Kuala Lumpur. Elements such as size, form, material, influential factor, period and color were recorded during this stage. To gain better understanding, interviews with the *congkak* expertise were conducted. The results of the study showed that *congkak* has been transformed by both social and religious influences. Influences from Hinduism's *Garuda* Head and Dragon Head originated from the Buddhism which took place in Malacca and Kedah since the 14th and 15th centuries by the traders from China and Sumatra were significantly found at most of the *congkak* designs. The *Petalawati* bird's head was found to have a significant connection to the nature. The Malays were historically famous for their skills in the sea, lived by the coastal area, during the time where trading was large, has adopted the nature and this has been applied in their life through arts, crafts, and even sports. During this time, *congkak* turned into *sampan* and *perahu* shapes. The game was played among aristocrats before it reaches local people. However the modernization has transformed the design of *congkak* to a portable design, which is more handy and lightweight. Findings from the study concluded that *congkak* needs to be preserved through various means, so as retaining the traditional sense and keeping the traditional game alive so that it can be sustained and valued by the future generation.

Key Words: *congkak,* traditional game,design transformation, Feldman's theory

1.1 RESEARCH BACKGROUND

Congkak is a traditional game brought into Southeast Asia by traders in the land of Malacca during the 15th century. It has a total of 14 holes on each sides representing 14 *"kampong"* or "village" while two large holes on the left and right called as *"rumah"* or "home". As time passes and technological advancement takes place, traditional game started losing its popularity. Some of its survived by going through a transformation of design, including the game of *congkak*. Feldman's theory of art interpretation describes the variation of design found along the epoch. This research will go through the process of data collection, observation, data analysis, and result interpretation. According to Muhammad Husin, Muhammad Zamureen, Mohd Khair Azizi (2010), *congkak* has went through development over the epoch. On the research of Modern *Congkak*, they stated that old *congkak* too heavy and too big to be carried by the user, mainly children. The other problem with the old *congkak* is the color of the *congkak* is the color is too dull and less attractive to be played with children. It looks more like an artifact than a toy. The modern *congkak* is then designed to solve the problems, to be lighter than the old *congkak* and can be separated to make it easier to be carried and stored. The color scheme is changed more striking and attractive colors. This was supported by Ting Sie Bing (1999), the current situation has an impact to the design as a straight wooden block, this traditional game is facing extinction because of changing lifestyles, high labor costs and as a result of environmental issue, then SPM has re-designed the *congkak* board to make it more approaching to the younger generation through the use of high-tech-toxic-free plastic, thus saving trees from being cut down. The need for preserving the heritage and culture has also became a matter of concern especially since the invention of modern games, which become a threat to the traditional games. Abd. Razak Ab. Said, the Chairman of *Jawatankuasa Bertindak Kebudayaan dan Adat Istiadat Melayu* of Negeri Sembilan said;

> *"Permainan tradisional ini telah menjadi sebahagian daripada kehidupan yang dilalui oleh ibubapa dan nenek moyang kita sewaktu aman kanak-kanak dahulu. Bukan semata-mata mengisi masa lapang tetapi juga satu kaedah pembelajaran, mengasah minda dan belajar menjadi ketua."* (Utusan, November 13, 2013)

As a result of this cross-cultural, western cultures has influenced negatively especially to the traditional art and cultural activities and emphasizing this cross-cultural issue with the society's living culture which recently giving much credit to the individualistic status. This type of thinking has consequently lowering the involvement of young generation in the traditional activity. This can be concluded that problems that identified are the rapid changes in technology eroding the original values of traditional games, lack of young generation involvement in traditional games and lack of writing on the development of *congkak* as historical sources for culture identification to the future generation.

1.2 SIGNIFICANCE OF STUDY

It is of interest in terms of knowledge for society to appreciate the heritage of Malay *congkak* including its form, design, materials and motifs used in *congkak* as our traditional games to enable young people to know clearly about the *congkak* and its importance to generations from the past and can turn on and highlight the form and design of *congkak*, in addition to maintaining our Malay heritage customs and traditions. This study also aims to promote awareness to the present generation of the culture and identity of the Malay traditional games of tradition and the variations for each *congkak*. Indirectly, this research also has an interest in conveying information about the *congkak* variations through design transformation in the production of it. It will explain in more detail about the materials, form, shape, sizes, seed and influence behind the design used in the *congkak*.

2.1 *CONGKAK* DESIGN TRANSFORMATION

The cultural game has gone through transformation since ancient times. It changes in many ways which some of them turning the game into a totally new look. It has evolved since the day it was played, starting on the ground, moved to a board and the latest version is running on machine platform (Noraziah, Asmidah, Aniza, Muhammad Safwan, 2013). Time passes, modern elements has been included in the Malaysian wood carving which used to inclined towards Islamic principles motifs, geometric, vegetal, and calligraphy. In another advance transformation, a high-tech toxic-free plastic *congkak* with high timber cost and environmental issues caused the company to stopped exporting; hence the new look of *congkak*. It is also an attraction as awareness to environmental issue in the public increasing. These 'new' *congkak* not only made from a new material, but also came with a multi-function characteristic. *Congkak* has been found acquired different types of motif. Cross-cultural and religion background including animism, just like many other Malay craft has also affected *congkak*. To support the statement, the researchers adopted Mohd Taib Osman's idea (1971) that the "Culture usually has characteristics of continuity and change resulting from encounters with foreign influences following the adaption of and addition to what was already in place." The writing also briefly explained on the development of traditional craft in the nineteenth century, particularly in the states of Kelantan, Terengganu, Kedah and Perak. The craftsmen, who are skilled in many types of craft including woodcarvings, were mostly work and lives in the palace or the residence of great people.

In addition, Siti Zainon Ismail (1989), detailing the types of decorative art motifs in the Malay world that the elements of nature became the source of the Malay decorative art motifs. Wan Hashim Wan Teh (1996), listed out two basic types of popular designs among the Malay carvers which are 'cut-out' design and 'carved in low relief', giving the example of *awan larat* as the common design for the category.

Table 2.1*: List of Congkak Definition and Term*

NAME	ORIGIN	MEANING
Congak	Malay word	To count mentally
Mancala	Arabic word	To move things about

3.1 RESEARCH METHODOLOGY

Method for this research are using 2 types of data in achieving the objective and analyzing the symbolic meaning. This will comprises of primary and secondary data. There are several *congkak* that have been collected which includes an observation and data collection at Muzium Negara, Muzium Etnologi Dunia Melayu, Muzium Perbadanan Kraf Kuala Lumpur and toys shop.

An interview with the expertise in *congkak* is crucial for this research. and cover various questions from the time frame of Malaysian *congkak* that focuses on form, shape, material, sizes and motif of ornamentation used by craftsmen at the head of the *congkak*. Data discovered through books, journal and articles. Theories for this research are from the contexts of culture, literature and the concept of design. It can be reviewed through articles and books written by certain authors. In order to get generic ideas about the traditional and contemporary *congkak,* the researchers takes advantage of the Internet to get efficient and reliable information.

3.2 EDMUND BURKE FELDMAN THEORY

This theory is chosen as it aims to find out the type of each form, which is found on the decorations around *congkak*, including on the head, body and influence of it. After that, the meaning of each data obtained will be analyzed to discover the meaning. The selection of this theory will help to assess the content of beauty and aesthetic motifs and patterns available on the *congkak*. Studies related to *congkak* can be seen through the chronological beginning of a bygone era, where *congkak* is used as a traditional games and only used by the upper classes such as kings and nobles. In addition, the facts of history are also important because they also involve relations with the influence and status of the owner.

4.1 DATA COLLECTION

In order to conduct the analysis on the traditional and contemporary *congkak*, each congkak comprises of forms, shapes, sizes and materials were selected as the main research items. These *congkak* comes in sets of eight traditional *congkak* and four contemporary congkak from the observation at the Muzium Etnologi Dunia Melayu, Kuala Lumpur, Muzium Perbadanan Kraf Kuala Lumpur and toys shop. The researcher observed the *congkak* forms, shapes sizes and materials before composing an analysis including the motif of the head of the *congkak* and the influences. Analysis of the Malay traditional games starts with the time line of the *congkak* starting from 14th century. Visual data for traditional *congkak* collected from the Muzium Etnologi Dunia Melayu Kuala Lumpur and Muzium Perbadanan Kraf Kuala Lumpur while for contemporary collected from toys shop. Researcher can concludes from both answers of two respondents, one of them is Raja Suraity Binti Raja Ahmed, a curator from *Muzium Etnologi Dunia Melayu*, and Mr.Nurul Hadi Bin Muhammad, an officer at *Muzium Kraftangan Bahagian Ukiran Kayu*, about information of *congkak*.

CONGKAK

Traditional

Contemporary

 *Plate 4.1.1: Garuda* Bird-Head *Congkak* (14th Century) Photo courtesy Muzium Etnologi Dunia Melayu, Kuala Lumpur	 *Plate 4.1.2:* 16 Holes Foldable-Multicolored *Congkak* (20th Century) *Sources:* http://www.spmgames.com.my/

*Plate 4.1.4:*Dragon-Head *Congkak*
(14th Century)
Photo courtesy Muzium Etnologi Dunia Melayu, Kuala Lumpur

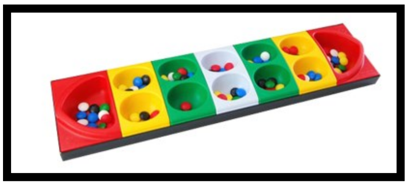

Plate 4.1.5: Junior 12 Holes*Congkak* (20th Century)
Sources: http://www.spmgames.com.my/

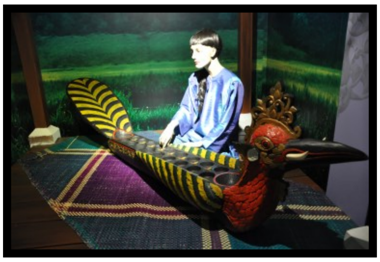

Plate 4.1.6:Petalawati Bird *Congkak*
(15th Century)
Photo courtesy Muzium Etnologi Dunia Melayu, Kuala Lumpur

Plate 4.1.7: 16 Holes Gold*Congkak* (20th Century)
Sources: http://www.spmgames.com.my/

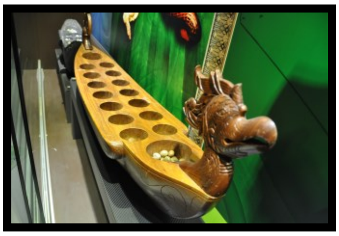

Plate 4.1.8:Petalawati Bird-Head *Congkak*
(15th Century)
Photo courtesy Muzium Etnologi Dunia Melayu, Kuala Lumpur

*Plate 4.1.9:*Foldable*Congkak* (21stCentury)
Photo courtesy from Kayangan Gift, Kuala Lumpur

Plate 4.1.10:Sampan Congkak (16th Century)
Photo courtesy Muzium Etnologi Dunia Melayu, Kuala Lumpur

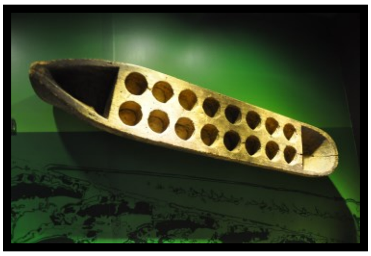

Plate 4.1.11:Perahu Congkak (16th Century)
Photo courtesy Muzium Etnologi Dunia Melayu, Kuala Lumpur

Plate 4.1.12: Carved Boat*Congkak* 1 (16th Century)
Photo courtesy Muzium Perbadanan Kemajuan Kraf, Kuala Lumpur.

Plate 4.1.13: Carved Boat *Congkak* 2 (16th Century)
Photo courtesy Muzium Perbadanan Kemajuan Kraf, Kuala Lumpur

4.2 FINDING FROM OBSERVATION

Table 4.2:
Congkak Variations Since 14th Century Until 21st Century

YEAR	NAME OF CONGKAK	MATERIAL	FORM	NO. OF HOLE	NO. OF HOME	MOTIF	SEED	COLOR	INFLUENCE
14th century	*Congkak* with *Garuda* Bird Head	Wood	*Garuda*	2	18	Mythical Bird	Latex seed	Brown	Hindu Buddha
15th century	Dragon Head *Congkak*		Dragon		14	Mythical creature	Cowrie shell		Buddha
	Petalawati Bird-Shaped *Congkak*		*Petalawati*		18	Mythical bird		Red, Yellow, Black	Kelantan
	Congkak With *Petalawati* Bird Head		*Petalawati*		14	Mythical bird	*Buah gorek*	Light brown	
16th century	*Congkak* in the form of *Sampan*		*Sampan*		16	Boat	Marble (glass)	Natural Brown	Malay Patani
	Congkak in The form of *Perahu*		*Perahu*		16	*Bangau* or *Makara*		Brown	
	Carved Boat *Congkak 1*		Carved		14	-			-
	Carved Boat *Congkak 2*		Carved		14	-			-
2000	*Congkak* 16 Holes Foldable–Multicolored	Plastic	-		16	-	Plastic Marble	Red, yellow, blue, white, green	High tech toxic free saving tree
2004	*Congkak* Junior 12 holes–		-		12	-		Red, yellow, blue,	-

	Multicolored							white, green	
	Congkak 16 holes-Gold		-		16	-		Gold, Black	
2010	*Congkak* Lipat	Wood	-		14	-	Marble (glass)	Brown	Space saving for storage

4.3 FINDINGS FROM INTERVIEW

Based on the results of the observation in Table 4.2, the researcher managed to identify the types of *congkak* design. The findings indicated that Malay traditional games of *congkak* begin from 14th century until 2010 and had went through quite distinctive changes over the years. Six *congkak* placed at Muzium Etnologi Dunia Melayu, Kuala Lumpur while two *congkak* was from Muzium Perbadanan Kraf Kuala Lumpur. The influence of Hinduism that was dominating the Malay Archipelago. The *congkak* of Garuda, in example, was an influence of Hinduism. It was brought into the country by the traders such as the Arab traders. Each *congkak* design also representing the status of people. According to Raja Suriaty (2014), some *congkak* came from India and Afrika. The oldest *congkak* was found in Jordan during the 15th century. There are sources stated that the *congkak* game brought by traders from Merah Silu, known as Sumatra, to Malacca because Malacca was a famous trading center among traders from every corner of the world. The maker of contemporary *congkak* should focus on customer needs. In the past, Garuda and Petalawati became the symbols of power of the owner. Therefore such *congkak* was only owned by the aristocracy. The carved boat *congkak*, *sampan* and *perahu congkak* have the same shape and form as it was made during the same period represented the *Jong* or *Jongkak* (literally the boat). The maker imitates the image of boat due to the people's surrounding during that time. The seeds using in traditional *congkak* game was rubber tree seeds, stone, shell and cowrie shells. *Congkak's* design in the era of 21st century do not uses wood as the core material. The seed also has changed to marble or fake beads and easy to get it. The changes of the current *congkak* from the old traditional *congkak* take the whole material, size, form, colour and seed. The foldable *congkak* is easy to carry. The material of *congkak* and seeds from Syarikat Permainan Malaysia (SPM) version is plastic with an additional attractive multiple colours. The foldable congkak's on the other hand, maintain its original material which is wood. However, marbles are used as the seed. According to Ting Siew Beng in Malay Mail (issued February 28, 1997), he said the transforms of design is to preserve tradition and is an excellent alternative to video games with their adverse side-effects.

4.3.1 PROS AND CONS OF *CONGKAK* DESIGN TRANSFORMATION

The curator from *Muzium Etnologi Dunia Melayu* wants the wood carving applied on congkak to be maintained. It is to preserve and will be a heritage of the country. Contradict to the curator; the industry prefers something different that could transform the design of *congkak* to be functional and usability, while believing that the new design would attract younger generation. Defending the original of design of congkak, Mrs. Raja Suraity Raja Ahmed (2014) said the original congkak has its own aesthetical values. The modern congkak is nice but was limited for function and usability. According to Mr. Nurul Hadi (2014) he gives some opinion that the *congkak* board design do not necessary has to have meaning because the public do not want to know about the meaning. They just want to play with the *congkak*.

Therefore, the design of *congkak* is determined by people's choice. For example, some people love to have the original design of *congkak* for home decoration for its aesthetic values. The functional new contemporary *congkak* was produced with the limitation that it should not transformed too much that it could affect the original features of the traditional game. For instance, the young generation who was introduced firstly with the plastic, multicolour, foldable *congkak* would think that the original design was a replica as it was made from wood and have carving such those found in the home decor.

Finding from the study concluded that the *congkak* needs to be preserved through various means, while maintaining the traditional sense and keeping the traditional game alive so that it can be sustained and valued by the future generation.

5.1 CONCLUSION

In conclusion, this research can be considered as successful, although the researchers did not managed to get the exact year of the congkak board. In this research, the researcher analyzes the characteristics of *congkak* board design transformation through the theory of Edmund Burke Feldman as the main framework. This theory constructs and analyzes the development of the congkak variation through design transformation in term of the use of design, form, material, length and symbolism of the motifs in each head of the congkak. This theory will be the main objective to identify some characteristics that will be asset during this research. It can be concluded that the aspects of describing, analyzing, interpreting and evaluation for each *congkak* are important.

The researcher analyzes twelve different *congkak* board designs through an observation and data collection at *Muzium Etnologi Dunia Melayu* Kuala Lumpur and *Muzium Perbadanan Kraftangan* Kuala Lumpur for the collection of congkak from 14th until 16th century, while toys shop for the collections of *congkak* from 2000 to 2010. From the analysis, the researcher can conclude that the *congkak* board design has transform from the traditional design to contemporary design. The result or analysis through Feldman theory shows *congkak* board design from 14th century to 16th century were using the same materials were which are types of various hardwoods. The sizes of congkak boards are big and heavy. The *congkak* board's maintains its form and designs which inspired from '*sampan'* and *'perahu'* *(*literally boat) and has the motifs to symbolize in each head of *congkak*. The motifs are of flora, fauna and figure such as *awan larat.*

Transformation of *congkak* board design does not affect the main features of the *congkak* board which are the *'kampung'* (literally village) holes and *'rumah'(*literally house) holes and still play with the *congkak* seeds. According to the result from the analysis, the transformation happened to the material, size, weight, length, colour, form and motif. Traditional *congkak* board made of hard wood but contemporary *congkak* board made of durable plastic and light in weight. So, the size of the contemporary *congkak* is smaller and light in weight compared to the traditional *congkak* board design. The colour of traditional *congkak* board design is mostly natural, while the contemporary *congkak* board designs are interesting with a variety and multiples colours. It is also can be fold and can be cleaned. The form of contemporary *congkak* board design is simple and more compact compared with traditional *congkak* board design.

The transformation of *congkak* board design happened because of several factors. It can be concludes that this traditional game is facing extinction because of the changing of lifestyle. Besides, the high living costs and environmental issues are also became the factors that caused the transformation. Nowadays, the material from the natural resources is hard to find and this is one of the factors of transformation of the variation of *congkak*. This is because hard wood is hard and heavy to carry, compared to *congkak* board design use material from plastic which is more light-weight, foldable, easy cleaned and easy to carry.

As a result, the objectives of this research are resolved. Finally, it can be concluded that the *congkak* variationthrough the design transformation from the traditional design to contemporary design is a good way to preserve our traditional *congkak* game.

5.2 RECOMMENDATION

Removing old tradition means removing the cultural roots and native spirit of a long-spanning tree of the legacy left of history. The fact is, anything that is reasonable long of history preserved in order not to lose or extinction just the passage of time. However, this can be associated that this collections of *congkak* has its own specific purposes depending on the design, form, material, length and *congkak* variation that is will or ongoing. Today's generation should appreciate the role of *congkak*, which has long taught us to be a mathematical genius. Not only that, *congkak* also be the beginning of the development of the traditional games about all things especially in the matter of socialize and everything was done with great manners, according to Malay identity that is enough maintaining the hereditary customs inherited from ancestors. The community is more concerned with new and modern equipment that is has nothing to do with the Malay traditional games. More disappointing, some consider preserving these traditional games of a long heritage as troublesome. For those who are concerned, *congkak* now available in various designs that serve as souvenirs, gifts and collections. The replica of *congkak* sleek and modern re-established as a developments and evolutions of it. This relic of the nation's heritage should continue to exist in everyday life, as a symbol of modesty and courtesy are high for the Malay community that is rich in values and that is great civilization.

The researcher would like to suggest a few recommendations for the next research that might be continue by the other researcher in future. Because the lack of documentation about the Malay *congkak* especially from the context of the meanings, it is an honor to see that this research will expand more about the meanings behind Malay *congkak* and its philosophy in Malay society. Next is, the researcher would recommend the study to be more detail about the varieties of *congkak* to add some more data collections and sampling about it, in others museums. This research can elaborate more excluding the data sampling and collections from museum, it might be something extraordinary to collect the data from the private collectors and the owners of *congkak* itself. The fact about the congkak used will influence the study to be more solid about the functions of *congkak* between the royal's *congkak* and common peoples. The development of the form of *congkak* can be more specific, such as the Malay *congkak* variations through design transformation including the evaluation and the changes. This might be includes the motifs, meanings and the philosophical aspects that can be elaborate more for the next study. Moreover, the researcher would recommend the research to be more detailed on the development of Malaysian *congkak* in an era of colonialism and post-colonialism to find out more detail about the influence of the surrounding environment. Other researchers can also study more about *congkak* of the ethnic groups that represents Malaysian culture and tradition, using the other theories such as Meyer Schapiro, Arnold Hauser and Henrich Wofflin. Last but not least, *congkak* evolution as an influence of the Islamic research and the influence for the next future research, relating to the data acquired from this study. Researcher hopes that more research on Malaysian *congkak* is made in order to document the almost-extinct art form.

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The Effects of Binge Watching on Interpersonal Communication among Department of Communication and Liberal Arts (DCLA) Students

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ABSTRACT

The purpose of this study is to discover the effects and factors of binge-watching on interpersonal communication among students from the Department of Communication & Liberal Arts (DCLA) at Sunway University. A total of 12 participants were selected by employing purposive sampling from among DCLA undergraduates. A qualitative method was used to achieve the objectives of this study through focus group interviews. The effects and factors of binge-watching were assessed based on the Uses & Gratification Theory (UGT). The participants' feedback was transcribed and analysed by using McQuail's coding method that includes five categories which are entertainment, escapism, education, social, and character (Stoldt, 2013). The results suggest, entertainment as the main factor for binge-watching has positive effects on interpersonal communication among DCLA students who are more socialised with their fellow binge-watchers. It is hoped that future researchers will consider binge-bonding as a new area in the study of binge-watching.

Key Words: Binge-watching, interpersonal communication, students of DCLA

1. INTRODUCTION

There is a new emergence of television-viewing behaviour that currently involves individuals to indulge in their television show by consuming multiple amounts of episodes in which is called as 'binge-watching' (Merikivi, Mäntymäki, Salovaara, & Zhang, 2016). In this study, the definition of binge-watching is the 'process of watching two or more episodes of a television show in one sitting' (Stoldt, 2013). Collin's "Word of the Year" in 2013 was awarded to 'binge-watch' due to its heavy use and popularisation by online streaming providers and consumers, in which the streaming video on demand (SVOD) providers are deemed responsible for this phenomenon since they have started releasing the entire seasons of famous and current television shows and movies so that their customers can watch it on demand (Hume, 2015). In addition, binge-watching has become a relevant trend amongst university students since they have a current state of irregular schedules and general responsibilities that are lighter compared to working adults (Wheeler, 2015).

Netflix and iFlix has become widely available in Malaysia around early 2016 and these digital streaming websites are taking their place as the main source of video-on-demand entertainment amongst the locals. Instant gratification is provided to the consumers by the availability of television shows and films online in which causes the loss of anticipation. Hence, since this new type of media exchanges the loss of anticipation into full participation for the consumers to access the mass media content within their digital screens. According to Beuker (2016), binge-watching has removed the community aspect of television in which they form special bonds with others over the time the television show is being aired, in contrast to viewers watching it in their own time and isolated comfort. For members of a young demographic, SVOD and binge-watching are enabling them to enhance their participation in social conversations and cliques. In addition, research shows that Generation Y students follow their favourite shows in order to secure their position within their social groups that shares their same cultural competencies (Matrix, 2014). Digital streaming changed the course of television consumption habits and due to its overwhelming popularity; it has become taken advantage by digital streaming industries in which they produce more quality content in large quantities in a full season release per show. Based on Matrix (2014), SVOD has ushered in a mediate culture of instant gratification, infinite entertainment choices, and immersive experiences in televisual fantasies that combine realism and drama in the most intriguing ways. This study aims to focus on interpersonal communication since it is an important characteristic of a person's welfare which determines their effectiveness to participate in a social conversation with others and as well as the relationship formed by the person in terms of its environment and use of communication technology (Yengin & Kinay, 2016). The study explored the qualitative aspects of social conversations amongst students of Department of Communication and Liberal Arts (DCLA) from the School of Arts and it observed the impact on interpersonal communication due to binge-watching.

The trend of binge-watching has become a shared cultural phenomenon in modern-day society and its nature of being time-consuming and instantly gratifying can prove to be socially accepted due to the awareness made by the media entertainment community. Nevertheless, it is still under question whether individuals who commit the act of binge-watching may directly affect their social interaction or that it encourages them to engage in the activity in which causes them to be more sociable. Based on Merikivi, Mäntymäki, Salovaara, & Zhang (2016), the main motivators for binge-watching is due to the content of the entertainment, leisure, and boredom. Individuals are aware of the binge-watching as a time-consuming and isolating activity and may become a distraction that leads individuals away from productive activities, also it is found that many individuals prefer to binge-watch alone (Wagner, 2016). It comes to mind whether if certain binge-watchers set-off social engagements over their binge-watching session and that such activity can be observed as social degrading them. According to Winland (2014), studies find that students are spending lesser hours on their academia since they spend most of their hours online in addition to having current subscriptions to online streaming accounts. This study aims to explore and discover extensively about the phenomenon on binge-watching within an international background since its definition and usage is not as popular compared to Western countries. Moreover, it provided additional knowledge regarding the perspective of binge-watching towards interpersonal communication.

Based on the problem statements addressed earlier, the research has developed two research objectives which are to investigate the contributing factors to binge-watching among DCLA students, and to discover the effects of binge-watching on interpersonal communication among DCLA students. The significance of this research is to bring awareness about the meaning of 'binge-watching' within an international context and as well to understand the functions and implications regarding the activity. Majority of the literature review contains research studies from the Western perspective and consists sample within that demographic. This research study will fill the gaps of literature on the topic of binge-watching since there is a lack of research executed within an Asian demographic. Finally, this research study's significance will aid in the provision of more data and knowledge on binge-watching behaviours and how it affects an individual's social well-being in which can provide better and healthier viewing practises. The overall goal of this study is to ultimately discover the main factors on binge-watching behaviours and how it can foster or hinder interpersonal communication.

2. LITERATURE REVIEW

'Binge' is a word often associated with negative connotation and it is commonly associated with excessive gratification and guilty pleasure. The phenomena of binge-watching contribute to sedentary behaviour, increases risk of obesity and interfere with healthy habits (Boni, Jambavalikar, Roy, Naggar, &

Shah, 2017). Binge-watching has become the new and current 'binge' of society and this viewing practise has become a normalised form of consuming media content such as television and film. Yakimova (2016) states that today's society has been inclined to a culture of instant gratification and that its modernisation has already been adapted throughout media platforms. The act of binge-watching requires undivided attention due to the voluntary participation of the viewer to consume more of the content. Furthermore, it is characterised as a viewing practise that requires active engagement since the viewers have control over time, although they are aware of time-consuming aspect about the activity. This begs the question in whereby binge-watching can affect an individual's social welfare with others since binge-watching has become part of their controlled routine (Tryon 2014). According to Pena (2016), a study found by MarketCast indicates that a large population of binge-watchers comes from younger generations and that the genders are both neutral among men and women. In addition, 62% of Americans verify that they engage in binge-watching and that the age demographics indicated that 75% of 18-39 year olds participate in that activity. As a result, majority of the millennial generation are found to be the largest population who engage in binge-watching. Furthermore, a research study on binge-watching on academics show that university students spend more than three hours on online streaming content and 29% have reached the point of spending eight hours in one sitting. Based on their academic coursework, it is found that 59% of university students indicate that binge-watching to be a distraction in their academic engagement.

Pena (2016) states that 'appointment viewing' was once the only way to view and enjoy television as they engage in a collected activity in whereby they have to set their times accordingly. This was once a common practise by television fans when traditional media was still popular and the digital platforms were not as ubiquitous as we know it today. Technology has risen and gave birth to streaming video-on-demand in which you can watch any media content as you wish, hence making this the dawn of the 'new media' consumption. The result of new media is binge-watching and allows viewers to be in control of their viewing experience, in which concentrates more on the topic of the television show and consume all the episodes in one go due to the accessibility provided by the internet (Yengin & Kinay, 2016). The 'society of controlled consumption' is practising binge-watching behaviours in which are caused by media industries that are currently influencing their customers to ignore the appointment viewing practise and follow the impulse that their instant gratification needs by the provision of quality content readily available online (Tryon, 2014). According to a research study by Wagner (2016), television factors relating to viewership that is associated with binge-watching. There are factors such amount and duration, social context for viewership, content platform used, television genre views, and viewing mediums are all important aspects of binge-watching characteristics. These factors usually take place during the fast-paced state of the modern-day generation since the dawn of the digital age since it provides a platform for television viewers to share their thoughts and opinions for places such as the social media. Individuals continue to use the digital media platforms to be actively social in which they use to satisfy their needs by socialising with other individuals that are alike to them (Yengin & Kinay, 2016). The reasoning regarding the state of binge-watching being an isolated activity is because of the excessive time-consuming nature of the activity in which can divert the individual away from productive activities. According to Wagner (2016), it is found that majority of binge-watchers prefer to watch alone compared to being with others to watch along with them. It is most interesting to note that the research findings indicate that it contains numerous reasons behind binge-watching behaviours as it is also found that an individual can be motivated to binge-watch so that it can boost their social currency in preparation for social interactions (Wagner, 2016).

In addition, Wheeler (2015) states those 'binge-bonding' sessions with peers can be a social aspect of binge-watching as they gather to watch together collectively. Social pressures can be ones of the factors in which can be the root of the competitive aspect of binge-watching since people experience FoMO (fear of missing out) and that they want to be caught up with the latest trends such as social media discussions regarding a television show finale. FoMO (fear of missing out) in which is an apprehension that is associated with the fear of other people are having a pleasurable experience that one is not a part of. The concept of FoMO involves the feeling of missing a party, program, concert, class, or some other event that could result in being excluded from a conversation or moment (Conlin, Billings & Averset, 2016). FoMO prompts people to binge-watch their shows in three types which are week-by-week, half-and-half, and accelerated.

The uses and gratifications theory (UGT) approach to investigate the needs of people as an aspect of media consumption and selection (Pena, 2016). Based on Yengin & Kinay (2016), UGT is defined as communication model that understands the audience member's effectiveness to search for mass media content to gratify their needs. It consists of models which question the needs and motivations of the audiences as compared of those comprised by the social and psychological roots of the needs that moves towards the use of mass media. Pena (2016) found that binge-watchers are much more inclined towards instant gratification and escapism, whilst appointment viewers experience that social interaction gratification is fulfilled as they can interact with like-minded individuals regarding their similar shows and interests. UGT provides a different insight and perspective in which the individuals have various and different needs which drive selections that will only be satisfied by the media and the research framework inquired how and why individuals proactively seek these types of medias to satisfy their needs (Pena, 2016).

3. METHODOLOGY

This research employed a qualitative approach to examine the effects and factors of binge-watching on interpersonal communication among university students. This chapter outlines methodology that can be practical to achieve the research questions and objectives of this study. Therefore, systematic preparation and thorough analysis of the methodology procedure was made to achieve the objectives of this research. The researcher conducted a focus group study to have first-hand inputs and opportunities to analyse the data gathered from the chosen participants. The purpose of choosing qualitative approach is to gain understanding of the motivations, reasons, and opinions on binge-watching and its effects on interpersonal communication (Qrca, 2017). The sample size for this research study were 12 undergraduate students at DCLA, Sunway University. The researcher conducted purposive sampling due to the nature of the research objectives and was based on the researcher's judgement by choosing the members of the population to participate in the study (Dudovskiy, 2012). Individuals who engage in binge-watching were chosen as participants to serve as the primary data source of the overall research. Focus group interview was the chosen method to collect data as the participants have common interest in the topic of discussion in which it eased the whole facilitation process in obtaining insightful data and information for the research. Before the researcher commenced the focus group interviews, participants were given an informed consent form to read and sign. The researcher informed participants that their personal information would remain anonymous, their participation in the survey was entirely voluntary, and that they did not have to answer any questions that made them uncomfortable. All participants signed the consent form before taking part in the focus group. The focus groups were audio recorded, transcribed, and thematically coded using theory-driven coding (Strauss and Corbin, 1990).

McQuail's analysis of UGT in which identifies the five uses and gratifications categories, he does not outright define the categories. Theory-driven coding undergoes through three stages: designing the study with the theory in mind, developing a code and a theme, and using and validating the code. Second, themes and codes were developed. Since McQuail's coding method had already provided the uses and gratifications categories, initial codes were drawn from the data and prior research. As the data was coded, the thematic codes' definitions were adapted to match the raw data. During this stage, sub-categories were developed. The first set of questions was about binge-watching characteristics in which is designed to answer the RQ1 of this study. This section contains questions inquiring about the participant's definition of binge-watching, reasons why and how they binge-watch, experiences with binge-watching as a tool for escapism, satisfaction with binge-watching. Open-ended questions were being implemented in this section to discover the respondent's thoughts and opinions after binge-watching in order to find the factors on why they binge-watch in the first place. The second set of questions was about the effects on binge-watching on interpersonal communication in which is designed to answer the RQ2 of this study. The second set of questions was much more personal and dealt more with interpersonal communication and how binge-watching benefits them. This research study followed the procedures of 'Designing and Conducting Focus Group Interviews' by Richard Kreuger (2002). The two focus group interviews involved six participants each. The participants were selectively recruited based on primary criteria of being a binge-watcher and were called to gather at a comfortable environment. After the interview was done, the researcher used systematic analysis, verifiable procedures, and appropriate reporting to identify the data. A private room is booked prior to the interview and the duration of the focus-group interview ranged from an average of 60 to 90 minutes. A free online transcribing software called 'Transcribe-O' was utilised to record the qualitative data collected from the two focus group interviews. Each of the two interviews that was recorded was uploaded on an online transcribe software service provider, as it was easier for the researcher to slowdown, fasten, or pause the recording as to ease the process for the researcher to transcribe.

The qualitative data for this research study was analysed by transcribing the interview responses from the chosen participants. Upon transcribing the responses, open-coding was applied to understand the pattern of binge-watching amongst the participants. The researcher analysed the transcribed text based on the themes which was developed from the theoretical framework. Based on Corbin & Strauss (1990), open coding is the interpretive process that breaks down the data analytically. It can bring new insights by breaking through standard ways of thinking about or interpreting the phenomena shown via the data. The two research questions consisted of seven questions each that expanded more about the factors and effects behind binge-watching. This systematic analysis begun while the focus group when the researcher takes notes and probes for further understanding and offer a summary of key questions and seek confirmation. Once all interviews are done, the researcher analysed the themes, interpretations, and ideas collected between the different interviews. The analysis is prepared by the researcher as a report by describing the findings and using the quotes within the interviews. The recurring themes by question and the overall message that are collected by the interviews.

The analysis of the two focus group interviews included data that contained meaning of the words and its similarities with others, the context of the answers, the internal consistency with the interactions, frequency and extensiveness of the topics discussed. The focus group interview opened a dialogue about binge-watching behaviour and thoughts from the participants as they share similar experiences with one another. This allowed the participants to understand more about binge-watching experiences through other participants and discussed how the effects it has on interpersonal communication. Through open coding, events/actions/interactions are compared with others to discover similarities or differences that are based on McQuail's five categories (Stoldt, 2013). To elaborate further, these conceptual labels are grouped together to form categories. The researcher has made distinctions among the categories based on McQuail's coding method, in which it is easy to identify the specific properties and dimensions of each distinction behind binge-watching. The use of open coding can make the questioning and constant comparisons break through subjectivity and bias. The fractured data can force preconceived notions and ideas to be examined against the data collected itself. The researcher then placed the data in a category where they do no analytically belong to, but via systematic comparisons, the errors are eventually located and both data and concept shall be arranged into appropriate classifications (Corbin & Strauss, 1990).

4. FINDINGS AND DISCUSSION

Major findings obtained from the two focus group sessions in which are discussed further in relevance to this study's research questions.

Research Question 1: What are the contributing factors to the growing occurrences among DCLA students in binge-watching? Findings of this research showed that most the participants in the focus group interview point towards entertainment factors that lead to binge-watching. Escapism is the second factor on the reasons why they binge-watch. Social, character, and educational factors follow within this order based on the participants' feedback.

Entertainment Factors

People's intention to binge-watch is explained by their expectations of it being a rewarding and fun activity to do. In addition, it included experiences of automaticity (doing it without thinking) and they anticipated regret and goal conflict (they see binge-watching as an interference to other activities) – both associated with less binge-watching (Journal of Health Psychology, 2016). The fact that binge-watching has become an accessible activity for the participants has made them inclined to choose it over other things due to the absence of societal pressures that they face when they meet people. The factor in which the ease of accessibility for the choice of entertainment is the recurring theme of what most participants feel as stated below:

"Yes, on certain days because the fact that the process of it is quite individual… The very fact that I could be in my comfort of my room, under my blanket with some food and watch something entertaining could make me laugh."
Binge-watching is found to be an activity that participants prefer to enjoy, such as viewing a favourite show, can serves as a buffer against loneliness and rejection. It is known to be an effective emotional buffer and use it as a time-consuming activity. It is also important to note that certain elements in a show can be deemed as 'binge-worthy' and how the viewer's behaviour is affected by it. Elements such as; having a good conflict, suspenseful moments, and several plot twists (Snyder, 2016). However, participants in this study are committed to avoid spoilers so that they could be fully entertained when they binge-watch and most of them are motivated to do so in preparation against future spoilers:

"I use it as a distraction but I also use it because I am not the kind of person who likes spoilers. But if someone tells me they have a spoiler then I am more likely to pay more attention to it and what to know what it is, so I'd rather finish watching everything first so that if anyone is holding up spoilers, I'm prepared."

Popular SVOD such as Netflix and iFlix has created a need for their audience by giving them an amount of numerous options to watch online. This is a strategy originally devised by Netflix to release an entire season of a television show to encourage binge-watching, as opposed to the traditional appointment viewing. They understand the customers and understand that when they watch shows continually, the psychological benefit of remembering the plot narrative and points can help with constant engagement (Boni, Jambavalikar, Roy, Naggar, & Shah, 2017). This factor of binge-watching in which they consume an episode in an accelerated manner is done by the participants of this study. "Having a binge-watching session can cancel out the non-important things that happen within a episode. So you just concentrate on what the story that is released."
Furthermore, a study by Conlin, Billings & Averset (2016) found that these four factors in media consumption are related:

1. Influence by one's personality
2. Varies by television genre
3. Duration of a media offering
4. Desire to discuss the media content via social media platforms

Most participants mentioned that the factors of why they binge-watch is due to the genre of the selected television show and the duration of the media offering. They said that the content of the show could be interesting because of their preferred genre and the running time of the television show is heavily story-based in which drives the factor of binge-watching.

Escapism Factors

Digital metamorphosis has changed television culture drastically and the consumption patterns from weekly viewing has turned into on-demand viewing online anytime and anywhere they want it. Based on a study by Stoldt (2013), the main motivators of binge-watching is the narrative of the show that allows them to experience escapism and also the want to interact socially with friends, family, and online communities to share their knowledge of specific shows. Few people watch for educational purposes, but most of them watch for entertainment use (Stoldt, 2013). In this study, participants have been found to binge-watch because of procrastination in which is a product of escapism. They would rather choose to be satisfied whenever they feel that they have enough time based on their schedule: "For the past few years, I developed this habit of binge-watching during exam times because usually we finish off our classes and we have two weeks at hand to prepare for exams. Usually sometimes it's a good getaway to procrastinate."
In addition, another factor of escapism is rooted from stress. Participants engage in binge-watching as a form of relaxation. As most of the participants are current students, examination periods are apparently the season in which they tend to use binge-watching as an escape from their academic preparations. "For me it's to get away from stress, so basically it was important for the exam periods..."

They have also added in that binge-watching is meditative in nature as it becomes a form of transportation away from mental stress in which they enter a place of temporary worry-free and peaceful environment. “Because you want to forget your problems and you just find a fantasy world in whatever you watch. So you go into that world and not worry about anything else.” In a study of goal conflict findings by Presseau (2016), it is indicated that the participants who reported more binge-watching also reported binge-watching undermining their other goal pursuits. Binge-watching itself have conflicting or facilitating impact on the pursuit of other personal goals (socialising with others or preventing household chores or work). Linking back to this study, participants have goals that they tend to put off in order achieve other pursuits in which they find much more important. Family events are reported to be a recurring pattern in which the participants tend to neglect in order to binge-watch. They find that this goal pursuit is not as important as they find it to be. Therefore, participants could turn down even the most important life events to fully their current goal of gratifying their needs by binge-watching.

“I've missed a funeral once because of binge-watching. It was a distant cousin and we were supposed to get ready in the morning, but I binge-watch and I locked my door and I tend to wear my headphones and cancel out the world.”

Social Factors

This study found that most of the participants do engage in binge-watching due to the need of having social connections with others since the popularity of television shows has become a staple topic within casual conversations. Participants say that they often feel sad and isolated if they are unable to engage in conversations. Henceforth, this is factor in which triggers them to binge-watch in order to catch-up with the current television shows. “I really don't like feeling left out when all my friends have watched it and they discuss about it. I feel left out and isolated because I can't contribute to the conversation so I feel sad about.” Being up to date is an important factor among the participants and they link their satisfaction with social conversations that involve them. “I think I feel more satisfied if I am up to date, as long as I am on the same page as everyone else then I think I'm fine.” In addition, seasonal factors can play into account when it comes to television shows being released in specific periods. “I want to be as updated as anyone else is, I didn't want to be left out. Whenever I knew season comes out again, I would be caught up with it.”

It is found that people engage in half-and-half pace for dramatic series, and week-by-week for reality television shows. For some binge-watchers, intense reaction is prompted from the viewers while binge-watching a television show to catch up to existing episodes (half-and-half pace) due to the result of FoMO (Conlin, Billings & Averset, 2016). It is the driving factor in modern media consumption as it is the part of the pleasures of watching television and socialising with others in a cultural conversation.

Character-based Factors

An interest towards a fictional television character is another binge-watching factor that is considered by the participants of this study. Snyder (2016) talks about parasocial relationships and its influence on the viewer. Often found in the entertainment industry, these parasocial relations are formed easily due to the very little risk it holds. The only disappointment it can come from it is due to it forming a relationship with a show that has been cancelled or during a break in the middle of the season. Participants said that emotional connection towards the characters is a major factor in influencing their binge-watching behaviour. "..I feel like I can relate to their problems as well."

Furthermore, it establishes a parasocial relationship among the participants and the narrative of the character becomes a topic of discussion in May then lead to social discussions. "Emotional connection to the characters so you want to look at character development and plot."

Educational Factors

Lastly, most participants do not find educational purposes to intentionally binge-watch. However, there is still a present link in which they find useful in binge-watching that causes them to actively socialise. The cultural capital theory is a social theory conceptualised by one of the world's leading social theorists, Pierre Bourdieu. He refers the theory to a collection of symbolic elements of a culture that individuals need to acquire in order to be a part of a social class (Routledge, 2016). The social class is classified as an aid to bridge interpersonal communication since it is the primary activity for individuals to share information to one another and participants agree that it requires cultural capital to appreciate certain television shows. "…I find that binge-watching is a sort of art form like you're watching art and it has a lot of cultural context to understand it. For me to acquire knowledge when binge-watching something, I tend to learn more going out and talking about it with my friends."

Research Question 2: How does binge-watching affect interpersonal communication among DCLA students? Based on the responses from the focus group interviews, binge-watching does affect interpersonal communication in the context of socialising with other peers. The participants mentioned that they socialise with peers who binge-watch, hence they find it easier to communicate more effectively that leads to establishing a stronger interpersonal communication and relationships. Establishes closer communication among them. Social is the main effect compared to the other four categories which (Stoldt, 2013). The following effects are entertainment, educational, and character.

Social Effects

It is found in this study that there are strong social effects among the participants due to binge-watching. University students find it to be a solitary activity that they do in their own room or apartment and they also said that they binge-watch with other people in a non-traditional sense in whereby you watch beside them, but watch it individually and see who could finish it. This is the current finding that has appeared as a trend among binge-watchers in which they socialise about a television show that they both watch individually and within the pace of their interest. Participants in this study said that they binge-watch to get closer to someone they are far apart and it aids them to engage in social conversation because they find common ground (Petersen, 2017). This clearly indicates, there is high potential for establishing interpersonal communication which can be evident from the following conversation by the participants. "… I tend to talk really fast and I get excited about it. It just generally I feel really excited to talk about and it makes me really happy." To add further, it is found that they are selective in engaging with specific conversations that they find interesting. If they choose to interact, they tend to inquire about how others perceive the television in terms of the content that it provides. "If I'm interested in the same genre, I would like to engage in conversation. If it's out of my interest, I won't get in a conversation. I usually learn more about their point of view and if it is the same as me or not."

In terms of social media, tweets about television shows and their sponsors earn a large audience and trigger a variety of actions on and off Twitter and other platforms. These actions can relation to both viewing television by switching channels and advertising in their website. This can trigger people to seek it and engage with that content so that they can be active in social media interactions (Nagy & Midha, 2014). Participants do engage in social media discussion while binge-watching because of the interest made online about that television show. "I sometimes be on my phone. It depends if something interesting happens and I use Twitter a lot so I am doing something. I usually snapchat when I am watching a new show so at the same time, while I'm watching a show, I'm also using social media when I am watching a show." Furthermore, contemporary streaming services had changed the context of television viewing in which has a potential to affect social interaction during and after the session. In addition, under close examination of passive leisure activities while binge-watching, it is found that participants are using Whatsapp, engaging in social media, and eating. Social interaction during binge-watching is still found to be active even though it is done online. The participants state that they do not find Whatsapp or browsing the internet distracting. "…there would be times that I would get out and talk to someone and sometimes I chat with someone without pausing because I don't have interest in it anymore."

Currently, television fans are more active in creating social networks around television in order to share their similar interests and experiences about the content (Wagner, 2016). As mentioned earlier that educational factors do play a key role in interpersonal communication, the acquired knowledge by the binge-watchers bring their discussions online and expand their social networks further because of it. "For me it's more about the knowledge being shared among a specific community, basically people who shares similar interests" Finally, most of the participants do influence others to binge-watch as their passion for the show is reported to be important for their social well-being. Being validated as a person with good-taste in television shows is a motivator of influence to binge-watch. "I influence them because of that since it gives me some sort of approval in this world and some sense that I belong."

Entertainment Effects

The main factor of binge-watching is found to be entertainment and the satisfaction experienced by the binge-watchers could lead to more entertainment. Participants say that they become more accustomed to long for more entertainment. "More satisfying when it comes binge-watching because one episode is not enough due to satisfaction and instant gratification." Although binge-watchers tend to watch more episodes when they engage in the activity alone, a study found that many viewers tend to lack awareness of their own viewing behaviour. "…I can't predict how much time I spend on it so it becomes really unhealthy when I neglect eating and sleeping." Furthermore, watching more than five episodes can cause a decrease in pleasure and an increase in passive leisure activity. Some participants would rather prefer binge-bonding with their family and friends since it is more entertaining. This provides a platform for nurturing interpersonal communication which occurs during binge-bonding sessions. "I binge-bond with my sister since we stay together… and we can instantly make a joke about the episode with someone. Its instant and you feel the connection. It's more fun. There is more communication with my sister."

It is also an influence from current SVOD platforms in which has created a need for having social experiences and that appointment viewing can cause lost opportunities when it comes to social experiences as viewers may tend to miss an episode. To add further, Netflix has crafted a social experience in which coined a popular phrase called 'Netflix and chill'. This phrase is about social experiences that take place at home in whereby you watch television shows or movies on Netflix with others (Boni, Jambavalikar, Roy, Naggar, & Shah, 2017). "When binge-watch alone, you have to wait to share the information. Binge-bonding is much more fun to me compared to alone." Pena (2016) found that binge-watchers responded more strongly towards escapism and instant gratification, while appointment viewers feel that social interaction gratification is fulfilled as they got the opportunity to interact with others about the show that currently interests them. However, this study provides new evidence that binge-watchers would rather binge-bond with family members since they find it much more entertaining. This effect has also direct implications in fostering interpersonal communication. "I binge-bonding with family and tend to talk about the show after it's done. There is a sense of connection… I aim to binge-bond when I want to bond with my family."

Educational Effects

Binge-watching requires hours of attention and understanding as said by the participants. Based on Tryon (2014), viewers are found to be engaging in binge-watching behaviours due to the desire to gain 'cultural capital', this is explained by enriching their knowledge and gaining conversational currency in order to participate and belong to other peer groups in which they can initiate conversations with regarding television series. "This encourages to binge-watch more TV shows especially about knowledge and fitting in." The content of the television show provides interesting information that the participants could refer to when faced a cultured conversation. Many of the participants' credit cultural capital as the source of their social currency. "Especially when it comes to an upcoming celebrity who had their breakout role, this makes me know more about celebrity culture as well so maybe next time I can remember they appear in a TV series or a movie." Being accepted in a conversation by accessing their cultural capital on some knowledge shared creates a sense of happiness among the participants. Therefore, it encourages them to continue spreading information through the knowledge they have acquired. The information acquired creates a high potential for initiating interpersonal communication which they can share with their peers. "… you would want to spread this information with other people."

The cultural capital theory focuses on the area of knowledge as a symbolic element that one acquires from being within a social class. Likewise, the collection of the knowledge acquired can be the representative for the essence of communication and such opportunity to share the knowledge through the means of interpersonal communication. Hence, this theory can provide insight and understanding on how binge-watching can be the cause of the reasons on why individuals gain and share knowledge through television content and how they communicate to others. Majority of participant's report that they have an increase of knowledge on language, in terms of jargons and slangs they have acquired in their exposure of content they have binge-watched. They add that subtitles are an important element in how they learn the languages and its effectiveness to understand what the context of the scene is. "…it's easier for me to get how and what they find interesting and what is the current topic they are talking about. I feel there is where I get my cultural capital. I have a lot of international friends and at times it's hard for us to find common grounds to talk on since we are all in our own countries."

Character-based Effects

Parasocial relationships towards interesting characters can also encourage binge-watching behaviour as viewers who are attached to them has to keep on watching to find out more about their characters (Snyder, 2016). Finally, it can be a main factor contributing to social media interactions as their favourite shows becomes a main topic of discussion and that binge-watching can be a process for them to engage and benefit in social interactions as soon as they can. Participants feel that they become more connected with the characters of the television show after they binge-watch and this effect has made them inclined to pick up the characteristics and mannerisms. "…we feel like connected to the character so you feel like you can relate with the character by picking up their act and slang." In addition, empathy towards a character that has high value amongst participants can cause social conversations regarding a certain event or development: "Coming to 'Game of Thrones', it's so action-packed, story and character driven, and you got characters that are developed so high that you have an affection to it… You get really engaged in that conversation because it's mutual."

5. CONCLUSION

This research paper examined the effects of binge-watching on interpersonal communication among DCLA students, using a qualitative approach by conducting focus group interviews. The effects and factors of binge-watching were analysed by McQuail's coding method in which separated the themes into five categories. The five categories are branched out from UGT's typology of needs and the entertainment factors behind binge-watching contribute to interpersonal communication. Findings showed that most the participants in the focus group interview point towards entertainment factors that lead to binge-watching as the intention to binge-watch is explained by their expectations of it being a rewarding and fun activity to do. Most participants mentioned that the factors of why they binge-watch is due to the content of the selected television show and the duration of the media offering. To add further, social effect is the primary findings on binge-watching effects based on the data collected. DCLA students find it to be a solitary activity that they do in their own and they also said that they binge-watch with other people. They also binge-watch to get close to someone they are far apart from and it aids them to engage in interpersonal communication to find common ground to establish a connection. The participants do influence others to binge-watch as their passion for the show is described to be important for their social well-being. Therefore, findings of this study indicate that entertainment factors of binge-watching have a direct impact on social effects amongst the students of DCLA. The social effects encourage interpersonal communication due to the culture of discussion that surrounds binge-watching.

This study has hopefully provided useful insights on the effects of binge-watching on interpersonal communication among DCLA students. The main limitation of this research is related to the participations which only involved year three students. Secondly, the focus group participants who are binge-watchers have personal biasness while engaging in discussions and may have affected the richness of the data. One of the recommendations for future research is to conduct a longitudinal research to get a more diverse research when it comes to quantifying the socialisations that occur amongst the students. In addition, expanding to a larger group of respondents can give much more insightful data for researchers to analyse. Besides that, future research should consider binge-bonding and appointment viewing as it is a separate area of television consumption styles. It is also recommended to conduct a larger sample size and consider the balance in communication. With a larger sample size, future research can investigate the differences of binge-watching behaviours among university students.

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Lilinieta Talib, Mohd Radzuan Mohd Rafee, Hairul N Mansor (2018). A Study of Tie-dye Technique for Learning Disabilities Students in Malaysia. *Idealogy*, 3 (3): 144-151, 2018

A Study of Tie-dye Technique for Learning Disabilities Students in Malaysia.

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ABSTRACT

Tie-dye is one of a craft technique traditionally practiced in many part of the world for patterning fabrics and textile. This paper introduces on how the Tie-dye basic technique stimulate the interest of students with learning disabilities as an art craft in their learning activities. The Tie-dye method brings cognitive attraction to colours and concentration on psychomotor by applying the Tie-dye technique on paper or a piece of plain shirt. The study works with a small number of students as a group with learning disabilities in one of the secondary school in Perak Tengah District, Perak, Malaysia. The finding shows that the Tie-dye technique has a significant potential as one of the contribution to stimulate the art learning interest students with learning disabilities.

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Key Words: Tie-dye, Learning Disabilities (LD)

1. INTRODUCTION

Tie- dye can simply define as method of tying or stitching paper or fabric together to prevent the absorption of dye to particular area (Oguma, 1993;110). Collin (1990:86) states that dyeing is the process of applying colour on the cloth to become produce design. Another viewpoint of tie-dye is expressed by Gausa (2003:43), who states that tie-dye resemble both printing and dyeing in different ways. The process is by resembles its printing in ordinary dye liquor so that it can be applied on fabric by immersing it in the dye solution containing the needed fixation chemicals. The design then can be obtained from the placement of the pleat and ties.

According to The National Centre for Learning Disabilities (2004), a learning disability (LD) is a neurological disorder that affects the brain's ability to receive, process, store, and respond to information. The term learning disability is used to describe the outward and unexplained difficulty of a person with at least average intelligence in acquiring his basic academic skills. These skills are essential for success at school and work, and for coping with life in general.

LD is not a single disorder. It is a term that can be related to a group of varieties disorders. Learning disabilities can affect a person's abilities in one or more of the following areas: Oral expression, listening comprehension, written expression, basic reading, skill reading, comprehension mathematics and calculations mathematics reasoning.

Other elements of learning disabilities are: A distinct gap between the level of achievement that is expected and what is actually being achieved; difficulties with socio-emotional skills and behaviour.

2. RESEARCH APPROACH:

One of the research approach that suited with the aim and objectives of this project study was from a qualitative perspective. This was because the nature of the problem situation will give unexpected perceptions that need to be explored in order to get new perspectives from the respondent themselves (Denzin etl, 2011). Data was collected through an in depth observation technique and analysed inductively attempting to find the meaning of the respondent behaviour.

The Headmaster of Sekolah Menengah Kebangsaan Sultan Muzaffar Shah 1, Lambor Kanan, Perak Tengah, Perak, Malaysia, provide the respondents among 18 total numbers of students from a special need class which are 17 of them are learning disabilities students and 1 of them is with hearing disabilities.

The tie-dye research project was successfully resumed with all of these learning disabilities students as much as at their own convenient and time taken.

The idea to introduce tie dye as craft art technique to students was came out when the school's art teacher Puan Adilah Baharuddin who informed the researcher to try out the needs of having one of the psychomotor activities through conventional and basic craft art technique at their place. The idea then was studied carefully and referred to some education art practitioners in order to get some insights before conducting the project.

On the project day, all the 18 learning disabilities students were divide into three small groups. This was to form some focuses among the students while 3 of their own teachers will be giving demonstrations and guidance to the students in making their own tie-dye tasks. The project took place in open spaces of their normal classroom and the session was completed by noon of the day. The researcher will make sure all reactions, body languages, communications and other behaviours of the respondents are observed carefully and notes taken.

Figure 1: Group A students

Figure 2: Group B students

Figure 3: Group C students

3. TIE-DYE PROJECT:

The activities involve making the tie dye technique by using tissue paper with the food colouring and reverse tie dye technique on shirt. Students were given 3 basic colours blue, yellow and red in a small bottle container. They need to produce 5 samples of tie dye by using tissue paper within 1 hour with different pattern. For reverse tie dye technique on shirt the students can design basic spiral motif and electric bunch on coloured shirt and using bleach to remove the colour on shirt. There also given 1 hour for second project by their own creativity and guided by researchers.

4. METHODS OF TIE-DYE:

There were five (5) basic techniques of tie-dye that have been demonstrated:

1) The Circle technique
   - Plan carefully on tissue paper or shirt where to make design either centre or edges of paper.
   - Pick up centre of circle and smooth folds formed from it.
   - Tie with rubber band tight. Can be tie 2 /3 circle.
   - Dye colour by using sauce bottle containers to the area

2) The Spiral technique
   - Pinch of the centre of fabrics and twist around the fabric.
   - Tie with rubber band tight.
   - Dye colour by using sauce bottle containers to the area

3) The Electric bunch
   - Crumple from end to another ends of fabric or paper until it shapes like bunch of fabric.
   - Tie with rubber band across the bunch

- Dye colour by using sauce bottle containers to the area

4) The Knotting technique
   - Burlap and other heavy fabric - won't tie well.
   - Roll or fold fabric into a string, then tie it into knots and dye
   - Bind with rubber band and dye.

5) The Stripes technique
   - Lay the fabric flat.
   - Accordion-fold the fabric from the bottom up.
   - Secure with rubber bands.

5. THE OBSERVATION ANALYSIS AND RESULTS:

Study have shown that students with LD displayed their problems in topic selection, initiation and maintenance, conversational turn taking, requesting and producing clarification, narrative production, presenting logical opinions and different points of view, gaze and eye contact, being tactful in formulating and delivering messages, and comprehension of humour and slang (Donahue & Bryan, 1984; Henry & Reed, 1995; Nippold, 1993).

From the observations, the student gives full supported and enjoyed the project really much. The teacher's feedback that the students want to do more for tie dye projects because they are attracting with colours and design finishing. They are excited when untie the string and saw the results on tissue paper or on shirt. They also communicate by sharing each other's how to tie the string, how to make fold and tie on tissue papers which give good supportive cognitive for the students. It had been proving that the generating positive moods in the classroom with self-induced positive thoughts are likely to have a positive impact not only on learning but on cooperative behaviours and conflict resolution (Baron, 1990).

Figure 4: The students show the result of circle tie dye.

For psychomotor skill, tie –dye crafts art has offered students the opportunity to express themselves in two- and three-dimensional ways. Students can develop their vital problem-solving skills without having to rely on areas of expression that may be more challenging. It can be shown in the Tie-dye project while tying, folding, untie and colouring, the students with learning disabilities are more focusing and consuming a lot of time to concentrate the demonstrations and instructions while doing the tie dye project. The arts of tie dye offer individuals with learning disabilities dynamic ways of learning, and just as importantly, a way to fully discover their own self-worth.

Figure 6: Tie and Dye by using psychomotor skill.

On the other hand, art therapy contributes to children with LD. For example, Freilich and Shechtman (2010) indicated that art therapy influences in adjustment of children with LD and their academic achievement. Art therapy brings to consciousness repressed emotions and allows exhibiting them through the images created. Design by fold and tie with the string therapy is a suitable replacement for behaviour for focusing. (Carrigan, 1993). It is also support that art craft like painting and colouring can treat Dysgraphia (Tabrizi, 2009, and Alizadeh, 2007).

6. CONCLUSIONS:

From the observation result, colouring aspect in tie dye project gives a cheerful reaction, communicating elements, expression with good emotional and interactive among the Learning disabilities students. The interest levels were quite motivating and students were very satisfied with their art craft work and looking into do more project of tie dye in their normal art class.

The psychomotor skill by folding, tying, unties and colouring give student more attention and focusing for their craft tie dye project. The tie dye pattern that they have made informed the student with new experience on how the hands on project can motivate more confident within themselves. Only this time, they already can do the tie dye project individually by themselves.

The student's expression of happiness and satisfactions while seeing the pattern of tie dye they have produced makes the researcher believe strongly that the tie-dye exercises can be a main contribution to one part of the art craft syllabus for learning disabilities students. Further research on the same approach with different scales of process can be conducted in line with the current syllabus of art class session for special needs groups in normal schools. The aim will be to encourage Malaysia Ministry of Education to look back on policies that the need of engaging all the art craft techniques into the current special needs education syllabus and modules for learning disabilities students in Malaysia.

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Iqbal Jaapar, Mohd Ali Azraie Bebit, Suzlee Ibrahim, Mohd Saharudin Supar, Mohd Shaharudin Sabu, Khurul 'Ain Mahasan (2018). Muka Taip Berdasarkan Karakter dalam Seni Filem Tempatan. *Idealogy*, 3 (3): 152-160, 2018

Muka Taip Berdasarkan Karakter dalam Seni Filem Tempatan

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ABSTRAK

Asas projek ini adalah untuk merekabentuk muka taip digital huruf besar (A-Z) dengan menggunakan perisian vektor untuk menggambarkan watak Dayang Senandung dalam pengaruh Filem Klasik Melayu iaitu filem Dayang Senandung yang diarahkan oleh Jamil Sulong pada tahun 1965. Teknik yang kami gunakan untuk mereka bentuk muka taip itu berdasarkan kajian visual mengenai watak dan ciri-ciri yang terdapat dalam watak tersebut. Pendekatan keseluruhan kami adalah untuk mencipta satu muka taip komersial yang dapat mewakili visual dan personaliti watak Dayang Senandung.Proses jalan cerita dalam filem tersebut memberi ilham kepada pereka mengambil karakter dan sinopsis yang dilakonkan Dayang Senandung untuk diabadikan dalam muka taip tersebut. Transaksi berkulit gelap kepada berkulit cerah yang terjadi pada Dayang Senandung ini diambil sebagai asas idea kepada muka taip "Dayang Senandung". Selepas selesai tugasan itu, kami dapati muka taip ini berjaya dari segi astetik menggambarkan kata-kata kunci tersebut. Jadi dengan wujudnya tipografi "Dayang Senandung" ini boleh memberikan para pereka lebih pilihan muka taip untuk mereka sesuatu rekaan.

Kata Kunci: Muka Taip, Vektor, Dayang Senandung, Komersial

1. PENGENALAN

Sesuatu muka taip boleh memberikan impak yang besar di dalam penyampaian sesuatu maklumat. Muka taip memberikan satu perasaan yang boleh mempengaruhi emosi, fikiran dan juga tindakan kepada sesiapa yang melihatnya hanya jika ia digunakan dengan berkesan. Penggunaan yang tidak sesuai boleh memberi penonton untuk menterjemahkan perkataan tersebut kepada sesuatu yang salah dan berlainan daripada maksud asal. Tipografi boleh dilihat dimana-mana saja mata kita melihat. Bagi seorang pereka, memilih tipografi adalah satu perkara yang amat diambil berat kerana setiap tipografi membawa makna dan meninggalkan kesan yang berbeza kepada penonton. Sebagai contoh tipografi ”Comic Sans” tidak sesuai untuk menggambarkan sesuatu yang mengandungi kandungan seram dan tipografi ”Eager Naturalist” tidak sesuai untuk menggambarkan sesuatu yang mempunyai kenangan yang indah. Masaalah dalam pemilhan tipografi dari sudut pereka sudah terwujud sekian lama sejak bermulanya penulisan sesebuah buku dan papan iklan. Walaupun berpuluh tipografi baharu wujud setiap hari sehingga hari ini, masaalah pemilihan tipografi ini tidak akan boleh diselesaikan kerana pemilihan tipografi bergantung kepada trend semasa, kandungan, mesej yang hendak disampaikan dan lain-lain lagi. Jadi dengan wujudnya tipografi ini boleh memberikan para pereka lebih pilihan muka taip untuk mereka sesuatu desain.

Figure 1

Figure 2

Hampir 10 tema muka taip yang wujud dan ada lebih 150 000 muka taip di dalam keluarga yang sama dan hampir 300 000 jenis muka taip digital yang berlainan yang direkodkan telah pun dicipta. Muka Taip “Helvetica” telah menjadi salah satu muka taip yang paling digemari di dunia. Menurut Alan Fletcher (2006),iaitu seorang pereka grafik dari Britania mengatakan “Helvetica” adalah satu muka taip yang memakai jaket labuh. Ini bermaksud setiap muka taip mempunyai “pakaian” yang tersendiri untuk melambangkan karakter masing-masing. Untuk membayangkan setiap muka taip adalah umpama satu fesyen untuk setiap karakter huruf bukanlah satu pemikiran baru. Adrian Frutiger (2008), seorang pereka muka taip dari Unterseen, Swistzerland mengatakan seorang pereka muka taip mempunyai tugas yang sama dengan seorang pereka fesyen.

Sebagai contoh, tipografi yang berasaskan geografi, sans-serif dengan perkadaran homogenis akan kelihatan bersih, kemas, bergaya dan moden. Oleh kerana itu tipografi enis ini banyak digunakan oleh syarikat atau individu untuk pemperkenalkan produk dan servis yang mereka tawarkan kepada pelanggan. Manakala, jenama fesyen mewah sering memilih tipografi yang mewakili keanggunan yang berpanjangan, menggunakan tipografi tipis yang memiliki keluk yang lembut, strok yang lembut dan serif yang tertutup (bracketed serif).

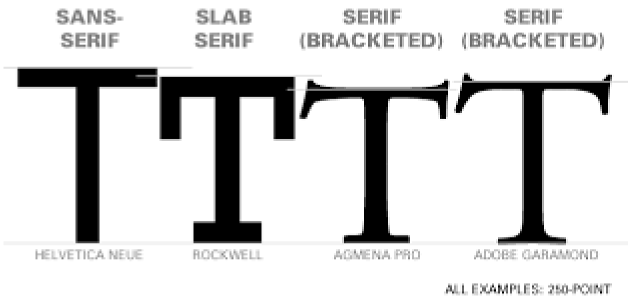

Figure 3: Jenis-jenis serif

Cara yang baik untuk mereka satu muka taip adalah dengan mencari inspirasi. Ia berada di sekeliling samada sedar atau tidak dan boleh hadir dalam pelbagai bentuk dan format. Dari alam semulajadi, lagu, filem dan sebagainya. Kajian yang dilakukan kepada 100 orang pelajar mendapati sebanyak 73% tidak mengenali dan mengetahui tentang lagenda Dayang Senandung. Ini diikutkan dengan 87% daripada responden tersebut tidak pernah menonton filem klasik berjudul Dayang Senandung yang diarahkan oleh Jamil Sulong pada tahun 1965. Walaupun lagenda Dayang Senandung telah menjadi sebahagian daripada budaya masyarakat kita berikutan terbitnya drama yang berasakan watak Dayang Senandung sekitar 2009 bejudul "Senandung Si Dayang" yang di lakonkan Almy Nadia dan filem pendek yang diterbitkan oleh Watson yang menggunakan tanda pagar #LagendaCunRaya pada tahun 2016 telah diterbitkan ini tidak boleh memberi satu aras tanda yang lagenda Dayang Senandung ini masih tersemat di dalam budaya masyarakat kita.

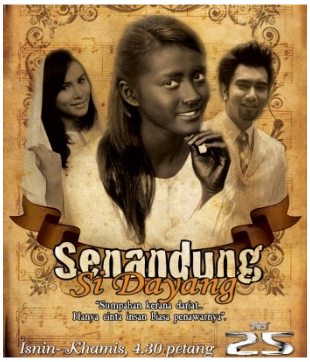

Figure 4: Drama Senandung Si Dayang Figure 5: Cerita Pendek: #LagendaCunRaya

Pengguna tipografi tersebar di seluruh dunia ini. Dengan mengambil watak Dayang Senandung sebagai inspirasi untuk mereka muka taip, masyarakat akan membuka mata tentang wujudnya satu watak yang bernama Dayang Senandung atau setidaknya pernah mendengar namanya.

Rekabentuk Muka Taip:

Rekabentuk muka taip ini diambil daripada watak Dayang Senandung yang dilakonkan oleh Seniwati Datuk Hajah Sarimah Ahmad pada tahun 1965 arahan Jamil Sulong. Dayang Senandong mengisahkan tentang seorang puteri raja yang terkena sumpahan ketika baru dilahirkan. Atas arahan tabib, sumpahan itu boleh dihapuskan tetapi dengan syarat puteri raja keluar dari tinggal di istana. Apabila telah dewasa, Dayang Senandong menjadi seorang gadis yang pandai mengaji dan bersuara merdu. Sumpahan yang menimpa dayang senandung mengakibatkan kulitnya menjadi legam dan apabila sumpahan ini berakhir, kulitnya bertukar mencari cerah sempurna. Di dalam muka taip tersebut (rujuk figure 6) terdapat dua bentuk asas dalam mereka muka taip iaitu segi empat tepat dan segi empat sama.

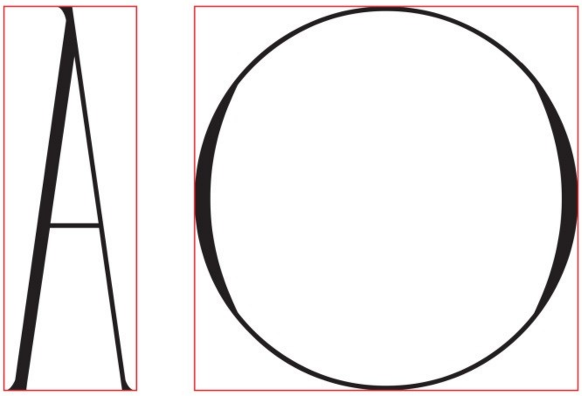

Figure 6

Dapat dilihat di dalam muka taip berkenaan, walaupun setiap muka taip mempunyai bentuk yang berlainan tetapi muka taip tersebut masih lagi berada di dalam keluarga yang sama. Apa yang ingin ditunjukkan di sini adalah setiap ciri-ciri yang terdapat di dalam setiap muka taip adalah sama dengan muka taip yang lain walaupun berlainan bentuk asasnya. Ciri-ciri ini menggambarkan proses yang dilalui watak Dayang Senandung tidak kira semasa berkulit cerah atau legam ianya tetap orang yang mempunyai karakter dan karakteristik yang sama. Strok yang yang berlainan ketebalan yang terdapat pada setiap muka taip itu menggambarkan pertukaran kehidupan yang terpaksa dijalani oleh watak Dayang Senandung iaitu keidupan bangsawan kepada kehidupan bersendirian dan liku-liku yang dihadapinya. Serif itu mewakili simbol nota musik yang menggambarkan kelunakan suara watak Dayang Senandung semasa menyanyikan sesuatu lagu iaitu nada tinggi dan nada rendah. Pemilihan tema *retro* dipilih untuk menggambarkan filem ini diterbitkan pada kemuncak zaman *retro*. Dengan memasukkan ciri-ciri yang terdapat pada watak Dayang Senandung ini ke dalam muka taip, pereka berharap dapat memberi sedikit ilmu dan perasaan ingin tahu kepada sesiapa yang memuat turun dan menggunakan muka taip tersebut. Sehubungan itu dapat memperkenalkan dan membawa kandungan tempatan kita ke tempat yang lebih jauh.

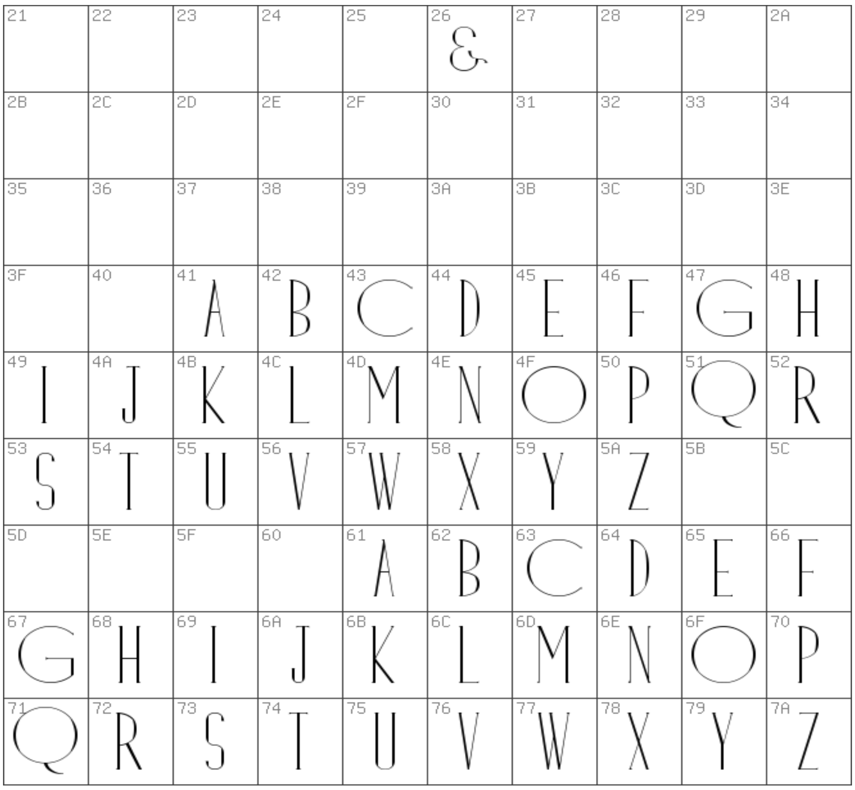

Figure 7: Muka Taip Dayang Senandung yang Lengkap

Senario menggunakan muka taip yang tidak sesuai:

Figure 8: Menunjukkan penggunaan muka taip yang tidak sesuai

Penggunaan tipografi yang tidak sesuai sering berlaku. Cal Swan (1991) mengatakan bahawa kedua-dua bidang yang berbeza (tipografi dan komunikasi) ini sering kali bersatu untuk membentuk satu mesej yang jelas dan kadang kala pemilihan muka taip itu boleh menjadi lebih penting daripada mesej yang hendak disampaikan.

2. KAJIAN LITTERASI

Kajian daripada pakar tentang rekabentuk, susunan, penggunaan, kriteria dan syarat telah diolah oleh penyelidik-penyelidik tersebut. Creative Bloq Staff (2007) menyatakan jenis huruf dan reka bentuk dibuat oleh para pengkaji dan memerlukan masa yang lama untuk untuk menyiapkannya. Manakala Janie Kliever (2018) tipografi bukanlah sekadar memilih jenis *font* yang terdapat di dalam bar skrol di komputer, ianya lebih dari itu. Muka taip memberikan kita idea mesej apa yang hendak disampaikan bergantung kepada jenis muka taip yang digunakan. Pemilihan muka taip amatlah penting supaya mesej yang hendak disampaikan itu tidak disalah erti oleh orang lain. Analisa daripada Jeremy Loyd (2013) menyatakan muka taip yang mempunyai kebolehbacaan yang jelas lebih berkesan untuk menyampaikan sesuatu mesej. Tipografi atau muka taip adalah salah satu daripada elemen yang terdapat di dalam rekaan grafik. Tomás G.F (2017) mengatakan rekaan grafik telah memainkan peranan yang besar di dalam revolusi industri sebelumnya dan akan memainkan peranan yang besar dalam revolusi industri ke-4 ini. Kate Harrison (2018) mengatakan seorang pereka grafik mesti mempunyai satu sifat cerewet didalam pemilihan elemen yang hendak digunakan dalam rekaan grafik. Walaupun mempunyai lambakan muka taip yang tersedia tetapi in masih tidak dapat penuhi kehandak sesetengah pereka. Sesetengah pereka mahukan satu muka taip yang unik dan mempunyai gaya yang tersendiri dalam mereka bentuk sesuatu desain. Dengan wujudnya satu lagi muka taip yang lain, ini membolehkan para pereka meluaskan pencarian untuk memilih muka taip mana yang mereka inginkan. Didalam era globalisasi ini, pertembungan budaya dan adat sering berlaku. Menurut Mifah S., Della P., Hafiz T. M. (2014) untuk melestarikan budaya dan adat tempatan amat penting untuk generasi muda. Ini memberikan mereka satu jati diri yang kukuh dan teguh. Kerana bangsa yang kuat adalah daripada bangsa yang berbudaya. Jikalau generasi yang lebih muda tidak mengenal budaya dan adat mereka boleh terkesan dengan budaya luar yang tidak sesuai dengan masyarakat tempatan. Selain mengukuhkan budaya dan adat tempatan, satu usaha perlu dilakukan untuk mempromosikan budaya dan adat tempatan ke luar negara. Abdul A. I. (2008) mengatakan dengan mempromosikan budaya dan adat tempatan kepada global, ini akan memberikan pendedahan awal dan minat kepada mereka untuk berkunjung dan mengetahui lebih lanjut lagi tentang budaya dan adat masyarakat tempatan.

3. PERMASALAHAN KAJIAN

Watak Dayang Senandung lakonan Seniwati Datuk Hajah Sarimah Ahmad telah semakin dilupakan oleh generasi muda di Malaysia. Lama kelamaan cerita asal tentang lagenda ini akan terus lenyap ditelan zaman memandangkan zaman berubah terlalu pantas tanpa menunggu sesiapa. Disebabkan watak tersebut selalu mendapat tempat di dalam seloka, gurindam, cerita rakyat dan juga prosa Melayu dahulu kala, jadi dengan memperkenalkan nama watak tersebut, ini akan jadi langkah pertama untuk memperluaskan adat dan budaya masyarakat melayu Malaysia kepada umum di dalam dan luar negara.

4. KAEDAH PENYELIDIKAN

Kajian ini dapat dihasilkan melalui data primer iaitu kaji selidik yang dialankan kepada 100 orang pelajar universiti berumur 18-20 tahun dan menggunakan kajian kesusasteraan berdasarkan daripada kajian terdahulu penyelidik merangkumi reka bentuk dan penggunaan muka taip.

5. KEPUTUSAN DAN PERBINCANGAN

Artikel yang pernah diterbitkan pada tahun 2000 sehingga 2018 hanya memberi tumpuan kepada cita rasa dan kaedah penggunaan muka taip di Negara Barat. Walaubagaimana pun hasil dari rekaan tersebut muka taip ini telah mendapat lebih daripada 40 000 dan berturusan muat turun oleh pengguna di seluruh pelusuk dunia. Muka taip ini juga telah didokumentasikan oleh Luc Devroye, seorang profesor dari Fakulti Sains Komputer, Universiti McGill, Montreal, Kanada dan mendapat beberapa akreditasi oleh beberapa halaman web.

6. KESIMPULAN

Melestarikan budaya masyarakat melayu umumnya Malaysia perlu menjadi perhatian dalam segala apa yang kita lakukan. Identiti dan budaya inilah yang menjadikan Malaysia unik di mata dunia. Walaubagaimana pun tema untuk muka taip "dayang Senandung" hanya berasaskan satu tema sahaja iaitu *retro*. Muka taip tersebut adalah berdasarkan filem Dayang Senandung arahan Jamil Sulong, jadi rekanya di ilhamkan daripada jalan cerita di dalam filem tersebut. Ada dua betuk asas yang terlibat iaitu segi empat tepat dan segi empat sama untuk menggambarkan watak Dayang Senandung di dalam filem ini tetap iailah orang yang sama walaupun berlainan warna kulitnya. Strok yang yang berlainan ketebalan itu menggambarkan kehidupan yang dilalui oleh watak Dayang Senandung dan serif itu mewakili simbol nota musik yang menggambarkan kelunakan suara watak Dayang Senandung. Tema dan rekabentuk muka taip tersebut hanya sesuai digunakan untuk menggambarkan kecantikan, kehalusan dan kenangan. Adalah tidak sesuai untuk menggambarkan sesuatu yang seram, amaran dan seangkatan dengannya.

Seperti yang di nyatakan muka taip ini telah mendapat lebih daripada 40 000 muat turun dari masyarakat dunia. Ini bermakna lebih daripada 40 000 individu telah membaca perkataan "dayang Senandung" dan ini adalah salah satu langkah untuk memperkenalkan budaya kita di seluruh dunia. Selain itudengan hanya memperkenalkan nama "Dayang Senandung" sahaja boleh menjadikan pemangkin kepada pengkaji di luar sana untuk mendalami dan mengetahui segalanya tentang watak tersebut. Dengan mengkaji watak tersebut mungkin akan membuka minat para pengkaji untuk mengkaji budaya dan identiti kita yang lain.

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Critical Design: A Tool to Challenge the Implicit Values behind the Fourth Industrial Revolution.

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ABSTRACT

The Fourth Industrial Revolution is transforming human civilization in its scale, scope and complexity leading to a new landscape of uncertainty never faced before. This paper argues that the practice of Critical Design can help designers to face this uncertainty introducing a new conceptual space of debate. In this new social landscape of uncertainty, new emerging technologies are being implemented without a comprehensive or global view of how these technologies could affect human civilization in the future. Today the practice of design focuses more on exploring and identifying presumably positive applications of these emerging technologies, that it is on identifying and investigating their future adverse consequences. Both the positive and negative impact of these technologies need to be addressed in an integrated way if we are to face the immense challenge of the fourth industrial revolution. This paper addresses the question: What role can the practice of Critical Design play in challenging the values embedded in the technologies of the fourth industrial revolution? The purpose of this paper is to investigate how the practice of Critical Design can be used to create a greater awareness on the impact of decisions designers are taking today. I argue that the practice of Critical Design can be used as a tool to challenge the values embedded in the technologies of the fourth industrial revolution, providing a new conceptual space of debate for designers to test their decisions before they are fully implemented. Depending on how these decisions are addressed, the future of human civilization could be brighter rather than unfortunate.

Key Words: Fourth Industrial Revolution, Values, Critical Design, Human civilization

1. INTRODUCTION

One of the main challenges human civilization is facing today, is how to comprehend the Fourth Industrial Revolution - driven by the evolution of sensors, computers, and robotics - which is leading to a transformation of humankind in its scale, scope, and complexity. (Schwab, 2016, p7) Within society, there is a shift in the way people work, communicate, inform and entertain themselves. Similarly, governments and institutions as well as education, transportation, and healthcare systems are also being reframed. While the implications concerning the development and adoption of the emerging technologies of this revolution i.e Artificial Intelligence, remains uncertain, their complexity and interconnectedness across different areas of knowledge are demanding society as a whole – including designers – to take the responsibility of having a better understanding of how these technologies might evolve before they are fully implemented within society.

This paper argues that, in this new social landscape of uncertainty, new emerging technologies are being implemented without a comprehensive or global view of how these technologies could affect human civilization in the future. Today the practice of design focuses more on exploring and identifying presumably positive future scenarios of these emerging technologies, than it is on identifying and investigating their future adverse consequences. However, if we are to face the immense challenge of the fourth industrial revolution – meaning: distributing the benefits fairly, managing externalities and ensuring a human-centered future (Schwab, 2018)- both the positive and negative impact of these technologies need to be addressed in an integrated way. In order to do so, first, designers as well as all the members within the disciplines involved in the design, development and adoption of new emerging technologies, must be clear about the values that are implicit in these technologies. This values are considered critical as they have the power to determine which kind of future society is being created.

This paper proposes a new approach towards Critical Design that could lead to a new role of Critical Design within the design process. The suggested role, emphasizes and increases the awareness of the values that are already being embedded in the new technological adoptions and developments of this revolution. The purpose is to provide designers with a tool that will allow them to understand how and where human values are embedded within these new technologies. The aim is to help designers to take decisions that assure this values remains truly human-centered enhancing the future of human civilization. Depending on how these decisions are addressed, the future of human civilization could be brighter rather than unfortunate.

2. The fourth industrial revolution

Starting at the beginning of this century, the Fourth Industrial Revolution has been defined as a technology revolution built upon the digital revolution. (Schwab, 2018) This shift is characterized by a much more accessible and mobile internet, smaller, cheaper and more powerful sensors that are allowing the continuous development of Artificial Intelligence and Machine Learning as well as, new breakthroughs in a wide range of areas such as genetics and nanotechnology. The fusion of these technologies and their interrelationship between physical, digital and biological worlds is fundamentally what it makes this revolution different from the previous technological shifts. (Schwab, 2018)

2.1. Main challenges

The Fourth Industrial Revolution is currently evolving and emerging in ways that are creating new challenges and concerns within human society. This paper main interest relies on managing the externalities of the Fourth Industrial Revolution in terms of the risks and harm it causes as well as it is concerned in assuring that this revolution remains human led and human centred. To address these challenges of the Fourth Industrial Revolution, emerging technologies should not be viewed as "mere tools" that are completely under our conscious control, nor as external forces that cannot be guided. (Schwab, 2018) Instead, we should seek to understand how and where human values are embedded within new technologies, and how these can be shaped to enhance the future of human civilization.

Therefore, under the uncertainty brought by the Fourth Industrial Revolution developing a new mindset towards new emerging technology that addresses their values, ideas, and beliefs becomes critical.

2.2. New mindset

(Schwab, 2018) in his book *Shaping the Fourth Industrial Revolution*, introduces four principles that are particularly useful to develop such a mindset. First of all, he suggests that instead of focusing in technology, people should concentrate on developing systems that deliver well-being which include technology. Secondly, he highlights the importance of considering human decision-making and agency, designing systems that constrain technology in a way that people have more freedom and control. According to him, this is critical given the way in which new emerging technologies are setting the ground towards machines more capable to taking decisions without any human input. Influencing human behaviours in both direct and indirect ways. In third place, he argues that society shouldn't resign to the inevitability sometimes proposed by technological development. Instead, he suggests that using Design Thinking – with its human centred approaches- as well as developing new systems of thinking could be useful to understand the structures behind the development of new technologies and how these might change new technological systems into new configurations.

Finally, (Schwab, 2018) indicates that all technologies have implicitly embedded different values into them. Since the initial idea until how they are developed and implemented.

Therefore, (Schwab, 2018) encourages people – including designers - to recognize and debate these values at all stages of innovation before unexpected or undesired outcomes arise. According to him, these four principles together form a new framework or mindset for understanding, evaluating and shaping the ways that technologies are influencing the present while shaping the future of human civilization.

2.3. Implicit values within new technologies

Values are abstract, intangible and vary among different societies and individuals. Similarly, is technology. Therefore, the relationship between technologies and values cannot be easily be defined. Recently, two misleading perspectives regarding this relationship have emerged. The first one recognizes technology above and outside the control of society, while the second separates social responsibility from the influence technology brings to bear. They both miss the point that technologies and societies shape each other. (Schwab, 2018)

Understanding that technologies embody specific social attitudes, interests and goals gives us greater power to initiate change. Accepting this means dealing with three main duties: Identifying the values embedded within technologies, understanding how technologies impact our choices and decision-making and determining how to best influence technological development within society. (Schwab, 2018) Accordingly, fostering awareness of the broader impact of technologies and setting societal values as priorities can be only achieved by recognizing that taking a stand on values and their relationship towards technology is where conviction is put into action. Therefore, it becomes essential to leverage the inflection points where values can become effective tools for shaping technologies and their development within society. (Schwab, 2018)

Consequently, in this paper, the Fourth Industrial Revolution rather than just a description of technologically-driven change, it is considered as an opportunity to suggest a new approach to Critical Design. This new approach emphasizes and increase awareness of the implicit values embedded in technology within the design process; recognizing Critical Design competences to engage designers in a different kind of thinking that could lead to more conscious use values towards the adoption and implementation of new technologies within society.

4. Critical design

Critical Design, is a field that questions, critique and challenge the way technologies enter people's lives and the limitations they place on them through their narrow definition of what is to be human. (Dunne & Raby, 2013) Its main concern is related to the "lack of critique" behind technological progress. Being extremely critical when technology is considered the main solution to diverse problems within human civilization.

Critical Design main interest is in questioning human assumptions to offer an alternative to how things are being conceived creating new spaces for discussion. It believes that change is possible and that things can be better; it is just that the way of getting there is different. Ultimately it is an intellectual journey based on challenging and changing values, ideas, and beliefs. (Dunne & Raby, 2013)

4.1. Benefits

Critical Design is a discipline that focuses on the future with the objective to motivate people to consider their own preferable futures, raising awareness of people's capacity to influence in it. Critical Design it also provides a critical thinking that allow people to liberate themselves from diverse ideological boundaries empowering their abilities to take more informed decisions. (Jakobsone, 2017)

4.2. Criticism

The most frequent reaction to critical design is the claim that it is a useless practice. This accusation is grounded in the idea that design is a problem solving activity; and in the notion that one of the inherent properties of design is functionality; a common misconception in which critical design is considered to lack of functionality besides it has been rebutted. (Jakobsone, 2017)

As a result, in order to capitalize the benefits of Critical Design as part of this paper's main argument a new approach to Critical Design has been proposed.

5. New approach to critical design

5.1 Critical Design as part of Design Thinking

Thinking about the future, speculating about it and creating for it, is not exclusive to Critical Design practice. In fact, according to (Tonkinwise, n.d) it has always been the core of any design practice. (as cited in Jakobsone, 2017, p8). However, while Critical design uses speculative design as a mean to suggest different alternatives about the future without any preferences in particular, other design practices i.e Industrial Design actually see the future as "fixed trends" adjusting their designs to the most feasible trend of the future. The main point to be highlighted here is that unlike critical design, other design disciplines i.e Industrial Design are indeed creating the future. Regardless of whether it happens as a deliberate act or simply as consequence of a certain action. (Jakobsone, 2017, p8). In this sense, (Jakobsone, 2017, p8) suggests that "including the principles of speculative design thinking in any design activity, would raise awareness of design's potential to influence future towards the preferable, and thereby noticeably benefit to the whole practice of design".

Following this trains of thoughts, and equally to the theory proposed by (Jakobsen, 2017), I suggest that considering Critical Design as part of the Design Thinking not only will help raise awareness of design's potential to influence the future but also would encourage designers to critically reflect about how the values already embedded within technology are also influencing the future through their design decisions within the design practice.

5.2 Critical Design purpose as "Reflecting" rather than "Provoking".

(Sanders & Stappers, 2013) in their book "*Convival Toolbox*" they describe that design practice is now moving from making objects towards focusing on making things for people in their everyday contexts. In this sense, they argue that design disciplines are shifting from the realm of the object, focusing on the purpose of designing. I argue, that this approach could open the door for Critical Design Thinking to be considered as part of the design discipline with the main purpose of "reflecting" how the values that are encoded in new technological developments are already influencing the contexts of people's everyday life in the future.

To support this idea, I propose a modification of the original diagram (fig.1) introduced by (Sanders & Stappers, 2014, p13) used to represent some of the purpose of different design disciplines which at the time already included Critical Design.

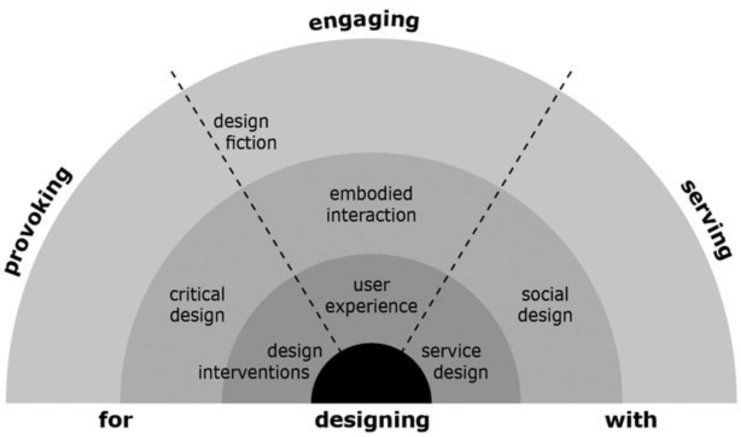

Figure 1: Movements of design emerging across time scales: the world as it is (inner ring), the near future (middle ring) and the speculative future (outer ring). (Sanders & Stappers, 2014, p13)

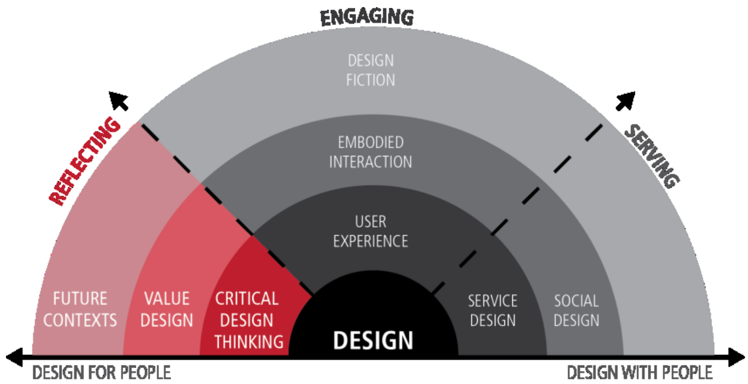

Figure 2: Critical Design purpose proposal (red) (Carrasco, 2018)

By introducing this diagram (fig.2), I re-consider the purpose of Critical Design in proposed in (fig 1) from "Provoking" to "Reflecting" dividing its scope of action in 3 main steps, critical design thinking, value design and future contexts. Critical design thinking challenges the values that are already embedded in the new technologies of the Fourth Industrial Revolution. While value design's job is re-framing the values challenged by critical design thinking in order to be tested through the imagination of people's everyday life future contexts. The purpose of which, is to reflect how shaping the values embedded in technology could be used as a powerful strategy towards enhancing the future of human civilization. I also argue that changing the purpose of Critical Design from "Provoking" to "Reflecting" could lead to a better appreciation of the practice which could open the door to a future introduction of critical thinking towards values in new technologies within the realm of the marketplace. However, first, the role of Critical Design needs to be defined.

5.3 Critical Design new role: Challenging & reflecting the values of the Fourth Industrial Revolution.

In order to define the new role of Critical Design suggested in this paper, a new diagram based on the reference outlined by (Malpass, 2012, p89) in his PHD thesis "*Contextualizing Critical Design*" is presented. (fig.3) The diagram shows how Critical Design is positioned between the realms of traditional design (Design core) and the emerging design disciplines focused on the purpose of design. In this context, the role of Critical Design is defined in two steps. The first one is to challenge the values and assumptions about new technologies inside the design core. The second, is to reflect the results of the first towards the purpose of design and beyond as new future values.

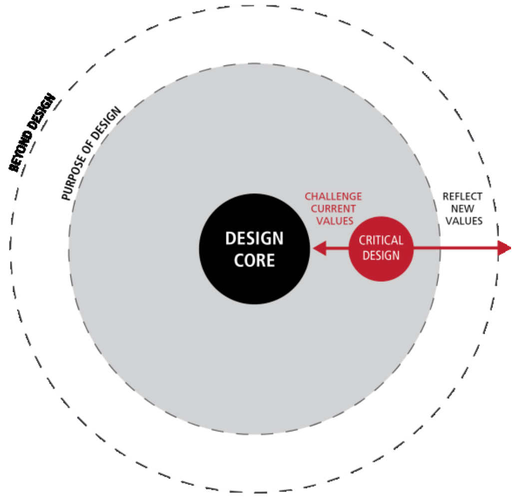

Figure 3: Critical Design new role proposal (Carrasco, 2018)

I argue that having defined the role and position of critical design could lead to a better understanding of the possibilities of Critical Design as part of the marketplace realm in order to make the critique meaningful. According to (Koskinen et al. 2011) "to make critique meaningful, it must be directed at those who contribute to the culture that is being critiqued". (as cited in Malpass, 2012). "This would, however, necessitate a movement out of the gallery, and the perception of critical design as intellectual debates 'by designers for designers'. Meaning that it would also shift the role of debate from an end to a means". (Malpass, 2012, p82)

5.3 Critical Design as part of the marketplace realm

Regarding the application of Critical Design in the technology industry, so far, Phillips is the company that is leading the way. In 2006, Paul Gardien introduced the design-led framework (fig.4) called "Horizons for innovation" into the Phillips design department. This framework allows Phillips's designers to think in short, medium and long term futures divided in three types of "horizons" accordingly. (Malpass, 2012, p83). Of all the horizons, the number three is the one that is most important for the purpose of this argument. The reason is that Horizon three is about radical innovation and transformation that creates a space in which critical design might have a commercial application due to the ability to provoke debate in order to test societal expectations. (Malpass, 2012). Deliverables could range from scenarios to the creation of experience prototypes

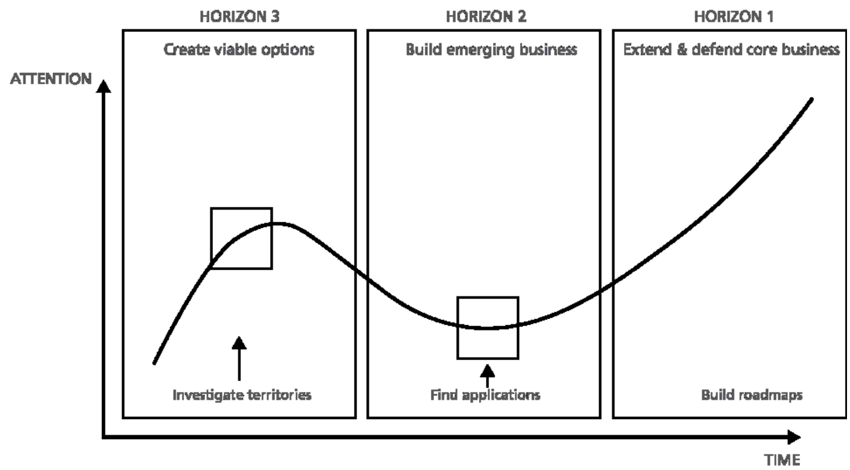

Figure 4: Paul Gardien, Design-led horizon innovation model, 2006. Critical design activity facilitated in horizon 3 (as cited in Malpass, 2012, p83)

5.4 Critical Design new design process: towards values and future contexts.

Following the argument along this paper and using as reference the Gardien's diagram (fig.4), an initial draft of the design process to implement the new approach of Critical Design has been proposed. (fig.5). Essentially, the process is divided in 3 stages: Critical design thinking, design values and future contexts. Each stage deals with values embedded within new technologies of the Fourth Industrial revolution in different ways. The first step challenges these values, the second one re-frame them as new and the last stage use the new values and the power of imagination to create new contexts that reflects these values in the future of people's everyday life.

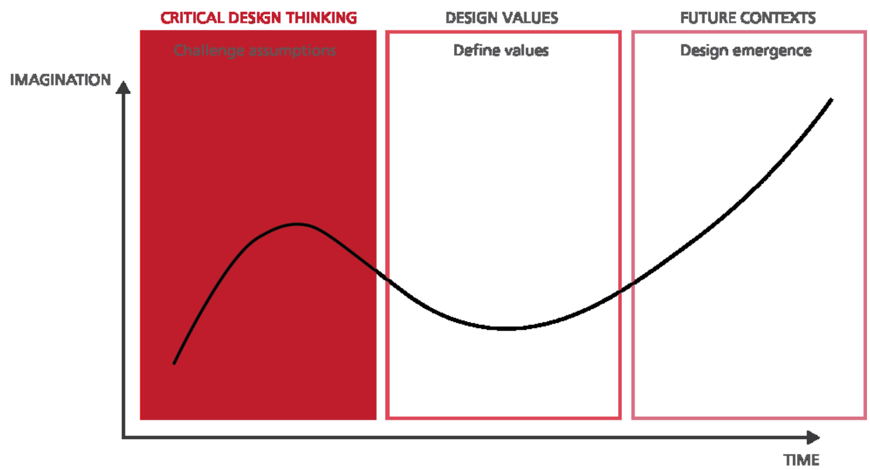

Figure 5: Critical Design new design process draft (Carrasco, 2018)

6. Conclusion

The Fourth Industrial Revolution and its technologies are evolving and emerging in ways that are creating new challenges and concerns within human society. This paper main interest relies on managing the externalities of the Fourth Industrial Revolution in terms of the risks and harm it causes as well as it is concerned in assuring that this revolution remains human led and human centred.

To address these challenges this paper argues that society should seek to understand how and where human values are embedded within these new technologies, and how these can be shaped to enhance the future of human civilization. As a result, I argue that developing a new mindset towards technology is critical. A mindset that challenges the values that are already embedded in the new technologies of the Fourth Industrial evolution in order to reframe them towards the greater benefit of human civilization.

In order to do so, this paper suggests a new approach to Critical Design divided into four main steps. The most relevant is considering the practice of Critical Design as part of the marketplace realm. Unlike the traditional critical design approach, I consider that being part of the industry is a key step for critical design to be considered useful. Finally, it has been proposed a first draft of a possible Critical Design process (fig.5) that follows the approach discussed along the argument of this paper.

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Reka letak dalam Ragam Hias Kitab Maulid di Alam Melayu

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ABSTRACT

Kitab maulid merupakan salah satu daripada manuskrip yang terdapat di Kepulauan Melayu. Kitab agama ini dipenuhi dengan ayat-ayat yang memuji baginda Rasulullah s.a.w. Kitab ini juga mempunyai pelbagai rupa ragam hias yang indah dan dalam gayanya tersendiri. Ragam hias kitab maulid memiliki bentuk, motif dan warna yang beragam serta menarik. Penggunaan motif dalam menghasilkan ragam hias ini adalah hasil pengamatan terhadap alam yang diadaptasikan ke dalam karya mereka. Motif tumbuh-tumbuhan seperti bunga-bungaan yang biasanya digunakan oleh pengkarya. Namun begitu penggunaan motif geometrik tetap digunakan bagi menggambarkan pemikiran pengkarya Melayu yang kreatif. Ragam hias yang menghiasi bahagian hadapan, bahagian dalam dan bahagian terakhir merupakan reka letak asas hiasan dalam kitab maulid. Bingkai dalam dua garis berganda yang dihiasi dengan pelbagai motif organik atau geometrik. Penggunaan warna juga turut mampu menarik perhatian penghayat seni. Rekaletak lain yang bersesuaian dengan pengamatan pengkarya menjadikan karya mereka lebih menarik

Key Words: Reka letak, ragam hias, kitab maulid, Melayu

1. Pengenalan

Secara umumnya, kesenian adalah sebahagian daripada kebudayaan yang membawa makna keindahan. Kehalusan,kelembutan, pertuturan yang senang, mudah dilihat serta memberi penerangan sesuatu seni. Dalam konsep model kesenian Islam yang terdapat di Kepulauan Melayu adalah berdasarkan dari model-model peradapan Islam yang terdapat di Mesir, Turki,India ataupun China. Kepelbagai gaya dalam budaya, amalan dan warisan telah diubahsuaikan mengikut persekitaran setempat dengan acuan keislaman. Dalam penghasilan ragam hias manuskrip ini dengan melihat beberapa halaman naskhah untuk memperolehi keindahan dan hiasan atau gambar yang ditempatkan dengan gaya tertentu (Zuriati,2010). Menurut beliau lagi ragam hias ini dikaitkan denan warna-warna atau pigmen metalik atau ciptaan untuk meninggikan lagi nilai penampilan naskhah yang meliputi bingkai teks yang dihias, penanda ayat, penanda juz dan tanda kepala surat pada al-Quran (Gallop dan Ali Akhbar, 2006 ; Zuriati,2010)

Kitab maulid adalah di antara seni kitab yang disimpan di kalangan masyarakat Melayu di Alam Melayu. Penulisan kitab-kitab maulid ini dikatakan sentiasa ditambah dari masa semasa sehingga hari ini selagi ada pengikut-pengikut Nabi Muhammad SAW di muka bumi ini (Al- Faqir Ilallah Al - Qawiy Muhammad Fuad bin Kamaludin Al-Maliki. (2009). Kitab Maulid merupakan kitab yang banyak mengandungi ayat-ayat yang memuji Nabi Muhammad s.a.w. Kitab yang dihasilkan dalam tulisan Arab ini dibaca ketika hari kelahiran baginda Rasulullah. Penulisan kitab-kitab maulid ini dikatakan sentiasa ditambah dari masa semasa sehingga hari ini selagi ada pengikut-pengikut Nabi Muhammad SAW di muka bumi ini

Kitab-kitab ini akan dihiasi dengan ragam hias pada bahagian tertentu di dalam kitab. Dalam tujuan hiasan, pelbagai motif bunga, daun atau geometri digunakan. Ragam hias merupakan keperluan dalam karya seni bagi menghiasi kekosongan sebarang rekaletak. Setiap ragam hias yang digunakan mempunyai makna yang simbolik.

Rekaletak adalah merupakan proses perletakan , penyusunan dan penyusunan semula teks. Ia boleh didefinisikan sebagai mukasurat dengan komposisi yang sebenar. Rekaletak ini berfungsi sebagai alat komunikasi yang menterjemahkan konsep visual. Rekaletak yang terhasil akan membantu audien membaca dan memahami segala isi kandungan dalam manuskrip tersebut.

Menurut Mubin Shephard (1980) menyatakan bahawa ragam hias Melayu menunjukkan kepatuhan kepada tradisi Islam yang melarang penggambaran rupa bentuk manusia ataupun haiwan. Dalam konteks persepi pengkarya Melayu amat mementingkan pandangan dunianya yang berhubungkait dengan alam semulajadi, agama dan kepercayaan. Alam dan kehidupan masyarakat Melayu yang berlatar belakangkan suasana persekitaran semulajadi yang menjadi inspirasi mereka dalam menghasilkan motif hiasan.

Berdasarkan Perlembagaan Malaysia Perkara 161 menyatakan bahawa orang Melayu adalah penduduk pribumi yang bertutur dalam bahasa Melayu dan beragama Islam. Mereka juga mengamalkan kebiasaan dan tradisi adat istiadat Melayu.

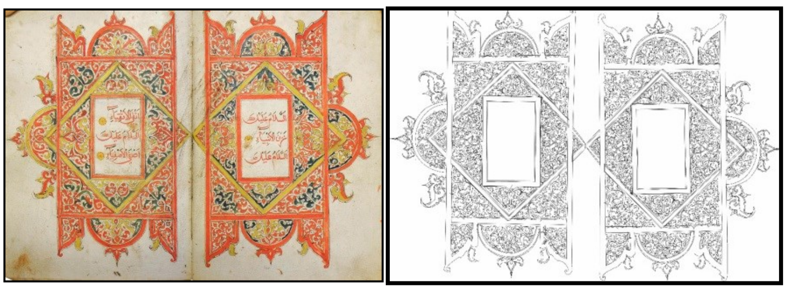
2. Reka letak dalam ragam hias

2.1. Kedudukan

Gallop (2002) telah menghasilkan kajian awal tentang ragam hias kitab di alam Melayu. Menurut beliau, ragam hias di dalam kitab-kitab Melayu mempunyai rekaletak yang tersendiri. Dzul (2007) dalam kajian ragam hias manuskrip Al-Quran di alam Melayu telah menyatakan kedudukan ragam hias dengan lebih jelas. Beliau menjelaskan bahawa kedudukan ragam hias berada di bahagian hadapan,pertengahan dan bahagian akhir mengikut surah-surah yang tertentu di dalam Al-Quran (Dzul, 2007). Ragam hias dalam kitab maulid turut dihasilkan pada bahagian hadapan sebagai permulaan bacaan untuk ayat-ayat memperingati Rasulullah s.a.w. Bilangan hiasan dalam kitab maulid tidak hanya tiga (3) bahagian kerana bilangan bahagian yang berhiasan lebih dari hiasan di dalam al-Quran.

i. Bahagian Hadapan

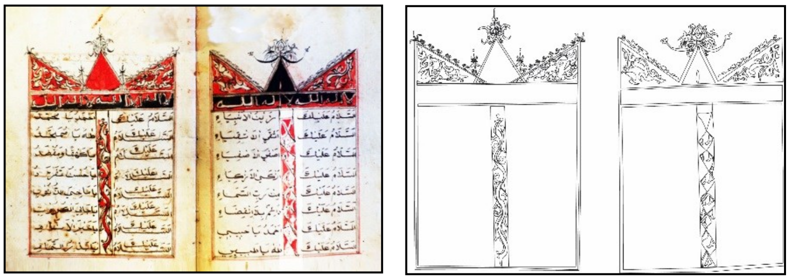
Dalam koleksi Perpustakaan Negara, terdapat dua gaya hiasan kitab maulid untuk bahagian ini. Pertama, kitab maulid yang mempunyai ragam hias yang menghiasi dua muka surat iaitu kiri dan kanan yang menyerupai hiasan dalam kitab al-Quran. Kedudukan hiasan penuh kiri dan kanan ini tidak hanya di bahagian hadapan tetapi juga di beberapa bahagian di dalam kitab tersebut. Hiasan pada bahagian ini ada yang penuh dan pada dan juga hiasan yang sangat sederhana . Kedua, kitab maulid yang mempunyai hiasan penuh dalam satu muka surat di hadapan. Hiasannya penuh dengan gaya tersendiri. Dalam kedua-dua gaya tersebut, bingkai teks akan diletakkan di tengah-tengah halaman iaitu di dalam bingkai khas. Menurut Gallop (2002), bingkai teks yang ditempatkan di tengah-tengah halaman dikelilingi oleh jidar kosong yang luas untuk memberikan kesan yang indah.



MSS2874 Koleksi Perpustakaan Negara Malaysia

Gambarajah 1 – Contoh Ragam hias penuh dalam dua muka surat hadapan kitab maulid

Kebanyakan kitab maulid ini bersifaat simetri iaitu hiasan pada bahagian atas sahaja dan hiasan berada di atas sahaja. Bilangan kitab maulid yang berhias penuh pada bahagian ke semua jidar kepala, ekor , liar dan dalam. Tebar layar atau Kubah ini dipenuhi dengan hiasan motif sulur yang memenuhi ruang sepenuhnya. Kitab maulid MSS2874 mempunyai hiasan mewah memenuhi seluruh ruang dalam bingkai sehingga ke dalam kubah pada jidar kepala, ekor dan luar malahan terdapat juga ada jidar tetulang kerana pertembungan garisan yang bermotifkan potong wajik



MSS1353 Koleksi Perpustakaan Negara Malaysia

Gambarajah 2 – Contoh Ragam hias sederhana dalam dua muka surat hadapan kitab maulid

Dalam ragam hias kitab maulid MSS 1353 merupakan contoh ragam hias pada dua muka surat hadapan yang agak sederhana. Hiasan yang dihasilkan dalam sifat yang agak mudah hiasannya. Corak hiasan yang dihasilkan hanya padat di bahagian atas sahaja iaitu pada bahagian jidar kepala sahaja. Pada bahagian keliling tiada hiasan yang dihasilkan.

MSS 219 Koleksi Perpustakaan Negara Malaysia

Gambarajah 3   Contoh Ragam hias dalam satu muka surat bahagian hadapan Kitab Maulid

Kepelbagaian ragam hias ketara kelihatan dalam gaya hiasan kitab maulid. Dalam kitab maulid terdapat ragam hias yang dihasilkan untuk satu muka surat di bahagian hadapan sahaja. Dalam koleksi Perpustakaan Negara, kitab maulid MSS 219 adalah di antara contohnya. Kebiasaanya pada ragam hias pada satu muka surat ini lebih bersifat sederhana. Hiasannya berada di dalam bingkai dan hiasan di bahagian atas atau jidar kepala lebih banyak berbanding bahagian lain.

ii. Bahagian Dalam

Ragam hias bahagian dalam kitab maulid ini agak istimewa kerana dalam sebuah kitab maulid ragam hiasnya akan kelihatan sama untuk kesemua bahagian. Namun begitu terdapat juga kitab maulid yang mempunyai hiasan yang pelbagai dan rupa yang berbeza dari hiasan pada bahagian hadapan. Ada juga hiasan yang tidak berada dalam bingkai petak di bahagian dalam kitab ini. Kebiasaanya hiasan bahagian ini lebih mudah. Hiasan dibuat pada permulaan doa yang dibaca bagi mengingati Rasulullah s.a.w. Ragam hiasan ini menunjukan pengkaryanya bebas menghasilkan rekaan dan sesetengah komposisi yang berbeza. Ragam iias yang dihasilkan oleh pengkarya seni adalah berdasarkan persekitaran setempat pengkarya itu sendiri.

Hiasan Dua Muka Surat di MSS 2842

Hiasan Satu Muka Surat di MSS2874

Gambarajah 4 Contoh Ragam hias bahagian dalam Kitab Maulid

MSS2895
Koleksi Perpustakaan Negara

Gambarajah 5 Contoh Bingkai Bebas Kitab Maulid
Di Bahagian Dalam Kitab Maulid

iii. Bahagian Belakang

Kebiasannya ayat pada bahagian akhir, teksnya lebih pendek. Gaya hiasan bahagian belakang atau akhir ini sangat berbeza dengan hiasan dalam kitab al-Quran. Hiasan yang ada pada satu muka surat sahaja berbanding kitab al-Quran yang memerlukan dua muka surat pada ayat yang ditetapkan. Menurut Gallop (2002), hiasan pada bahagian belakang ini berada di dalam segi tiga, melintang atau berpetak. Beliau menyatakan bahawa hiasan pada lengkungan tengah yang menurun ke bucu dan bertemu dengan bahagian bawah jidar yang menegak.

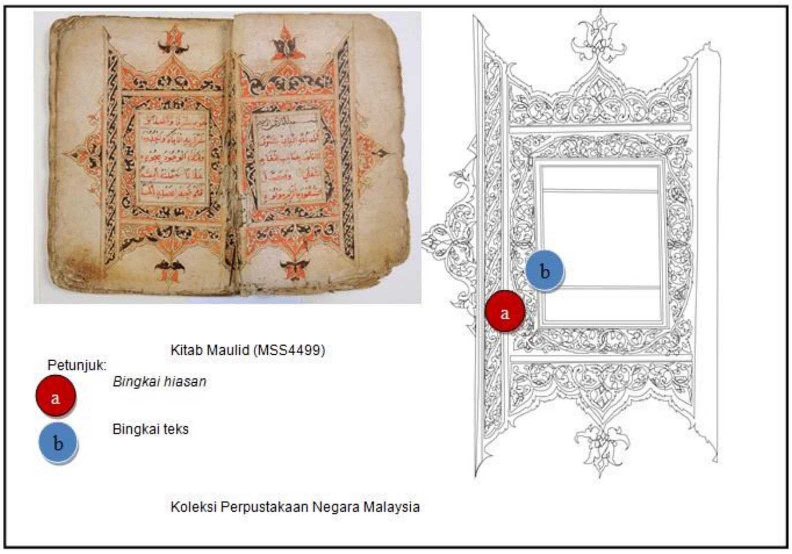
Gambarajah 6 Contoh Kitab Maulid di Bahagian Belakang

Berdasarkan gambarajah 6 kitab maulid koleksi Perpustakaan Negara Malaysia. MSS 4499 dan MSS 28474 adalah contoh hiasan di bahagian akhir. Ragam hiasnya lebih sederhana dan berada di dalam bingkai sahaja. Hiasannya tidak menghadapi sebarang gangguan pada hiasan luar iaitu pada jidar kepala, jidar ekor , jidar luar dan jidar dalam.

2.2 Bingkai

i. Bingkai petak

Rekaletak yang teratur dan tersusun memainkan peranan penting dalam memperindahkan sesebuah manuskrip. Kesemua format reka letak sesebuah manuskrip berada dalam bentuk petak dan menegak (Dzul, 2007). Menurut beliau lagi, bentuk sedemikian digunakan untuk membentuk bingkai yang mengandungi hiasan dan teks. Dalam kitab ini, terdapat bingkai berlapis kerana garisan tepi yang beralun dan berombak.Bingkai berpetak dan berlapis dengan bingkai bujur akan menghasilkan hiasan mewah dengan motif-motif organik atau flora gaya Melayu tradisi. Muji'zah (2009) turut menyatakan bahawa pada kebiasaannya bingkai dibuat daripada dua garisan berganda yang dihiasi dengan pelbagai motif.

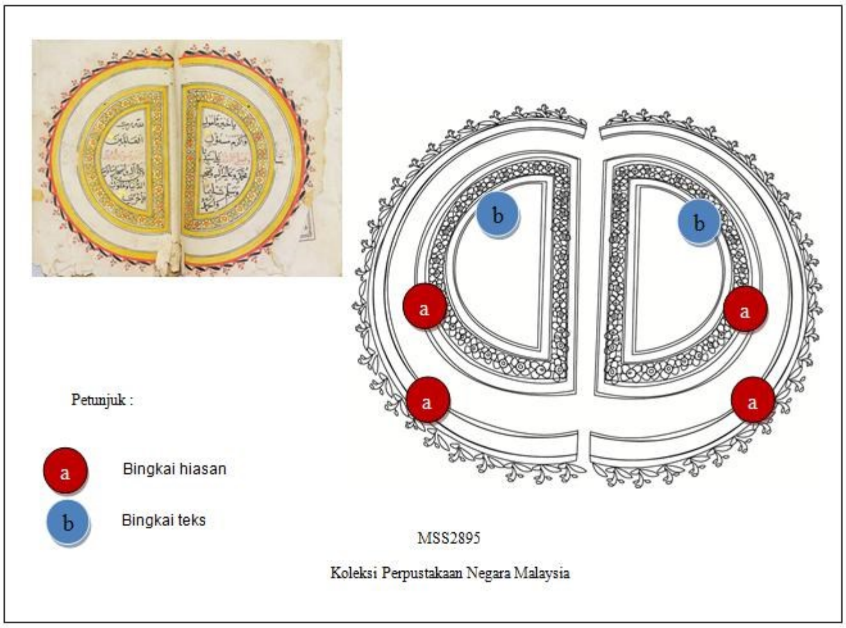


Gambarajah 7 Contoh Bingkai Petak dalam Kitab Maulid

Berdasarkan kitab Mualid MSS4499 menunjukkan terdapatnya dua bingkai pada karya ini iaitu pada a dan b. Bingkai yang penuh dengan hiasan motif memenuhi keseluruhan karya sehingga ke bahagian jidar. Hiasan mewah memenuhi seluruh ruang dalam bingkai sehingga ke dalam kubah pada jidar kepala, ekor dan luar Manakala jidar dalam atau jidar dalam tidak mempunyai sebarang hiasan. Menurut Gallop (2002) pula hiasan pada kitab yang hanya mempunyai bingkai bersimetri kiri kanannya. Hiasan yang tertumpu di bahaian jidar kepala dan tiga sisi lain teks tidak mempunyai sebarang hiasan. Bingkai jenis ini dikatakan agak ringkas (Gallop,2002)

ii. Bingkai bebas

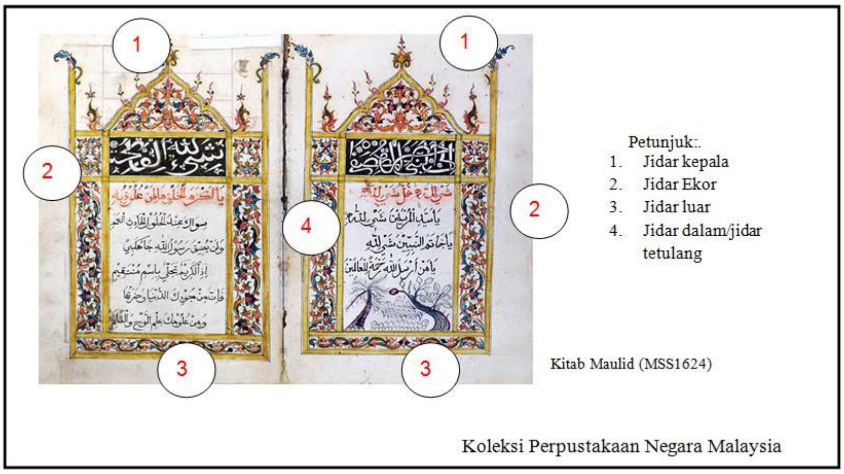
Di dalam kitab maulid dalam koleksi Perpustakaan Negara terdapat satu ragam hias yang di dalam bingkai bebas yang berbentuk bulatan. Di dalam kitab maulid MSS 2895 terdapat bingkai jenis ini. Dalam ragam hiasan ini terdapat dua (2) bingkai hiasan dan satu (1) bingkai teks. Bingkai hiasan ini memenuhi ruang jidar kepala, jidar ekor dan jidar luar. Jidar dalam tidak mempunyai sebarang hiasan.



Gambarajah 8 Contoh Bingkai Bebas dalam Kitab Maulid

2.3 Jidar

Keselesaan pembaca diberikan perhatian dalam menghasilkan manuskrip Melayu. Penggunaan jidar dalam reka letak ragam hias kitab maulid ini diberikan perhatian bagi memudahkan pembacaan. Pengkarya Melayu telah menghasilkan satu bahagan dalam muka surat manuskrip yang dipanggil jidar. Berdasarkan kamus Dewan Bahasa dan Pustaka (Kamus Dewan Edisi Keempat), **jidar** membawa maksud ruang kosong yang terdapat di keliling surat atau muka surat dalam buku. Dzul (2007) telah memperkenalkan empat jenis jidar bagi melihat seni ragam hias manuskrip Al-Quran dalam buku beliau Ragam Hias Al-Quran di Alam Melayu (2007). Empat jidar tersebut ialah jidar kepala, jidar ekor, jidar luar dan jidar dalam. Jidar dalam juga dikenali sebagai jidar tertulang. Menurut beliau, kebiasaannya bilangan manuskrip yang mempunyai hiasan pada jidar dalam atau jidar tetulang ini tidak banyak.



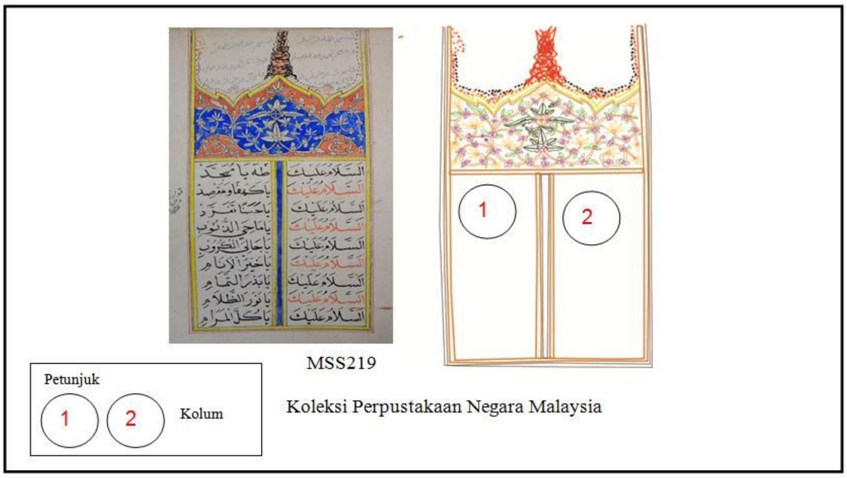
Gambarajah 9 Contoh Kedudukan Jidar Dalam Kitab Maulid – Tanpa Hiasan Pada Jidar Tengah

Berdasarkan kitab maulid MSS1442, penggunaan jidar kepala, jidar ekor, jidar dalam dan jidar luar telah disusun lebih sempurna. Keindahan dan sifat yang teratur lebih ketara kelihatan.Dalam kitab maulid MSS2874 pula, penggunaan jidar kepala, jidar ekor,jidar luar dan jidar dalam juga digunakan. Dalam kitab ini terdapat jidar dalam atau jidar tertulang yang terhasil dari pertembungan hujung motif potong wajik dalam karya. Namun hiasan ini sama sekali tidak mengganggu ruang bacaan atau hiasan yang lain.

Gambarajah 10 Contoh Kedudukan Jidar dalam Kitab Maulid – Mempunyai Hiasan pada Jidar Tengah

2.3 Kolum

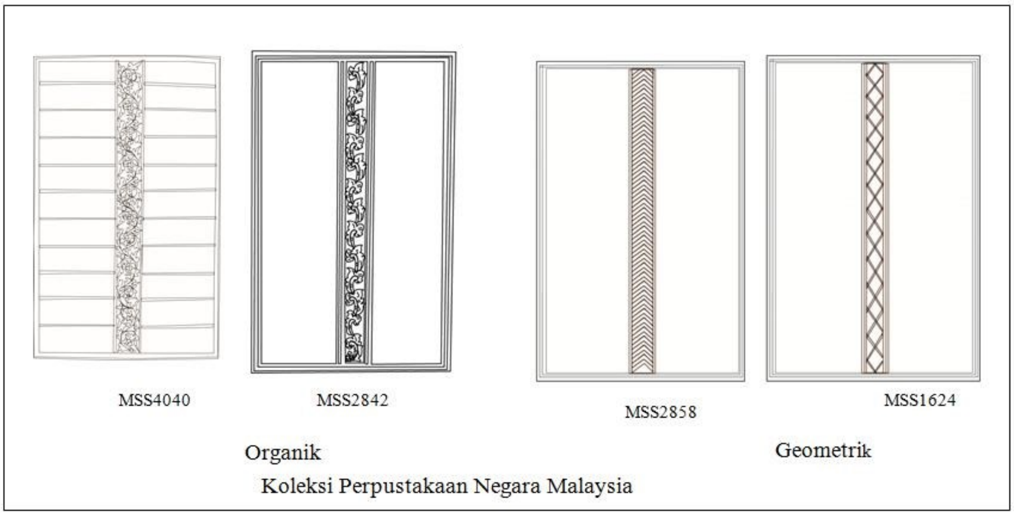
Kolum merupakn ruang kosong yang biasanya dipenuhi oleh teks atau imej (Kamus Dewan Edisi Keempat). Kolum digunakan dalam kitab maulid berbanding al-Quran atau kitab-kitab lain. Penggunaan kolum dalam kitab maulid bermula daripada bahagian hadapan. Ayat-ayat pendek yang diletakkan dalam dua kolum ini. Biasanya ayata-ayat tersebut adalah ayat mengingati Rasulullah.s.a.w. Namun masih ada juga kitab maulid yang tidak menggunakan kolum. Pembahagian kolum adalah dua tiang yang akan dihiasi dengan hiasan organik atau geometrik..Hiasan yang dibuat adalah berdasarkan kepada kreativiti dan kehendak pengkarya itu sendiri.



Gambarajah 11 Contoh Kolum di Hadapan Kitab Maulid

Hiasan pembahagi kolum biasanya berdasarkan kreativiti pengkarya sendiri. Ada di antara hiasan dan warnanya tersebut mempunyai persamaan dengan hiasan di hadapan dan ada juga yang berbeza dengan menghasilkan hiasan berupa geometrik. Motif organik yang masik kekal berupa motif sulur bayung atau tumbuhan melingkar masih dikekalkan. Manakala motif pengulangan berupa garisan bersegi diulang di bahagian tengah sahaja.Ada juga sesetengah garisan tengah pemisah kolum ini tidak dilukiskan hiasan tetapi diwarnakan contohnya seperti kitab maulid MSS219.

Beberapa contoh dalam hiasan rupa organik adalah seperti MSS 4040 dan MSS 2842 yang merupakan kitab maulid dalam koleksi Perpustakaan Negara Malaysia. Begitu juga dengan MSS 2858 dan MSS1624 juga merupakan kitab maulid yang berhias goemetrik dalam koleksi yang sama.

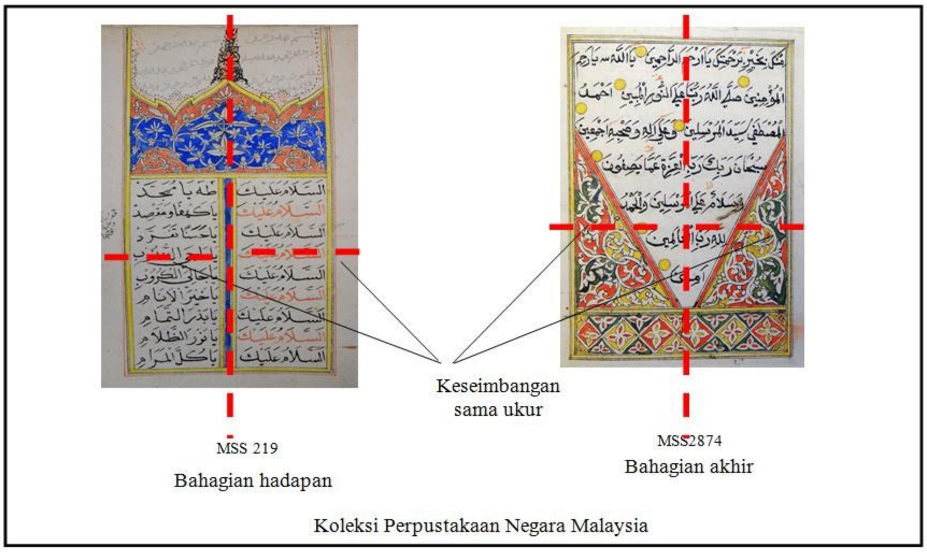


Gambarajah 12 Contoh Hiasan Kolum di Bahagian dalam Kitab Maulid

2.4 Keseimbangan

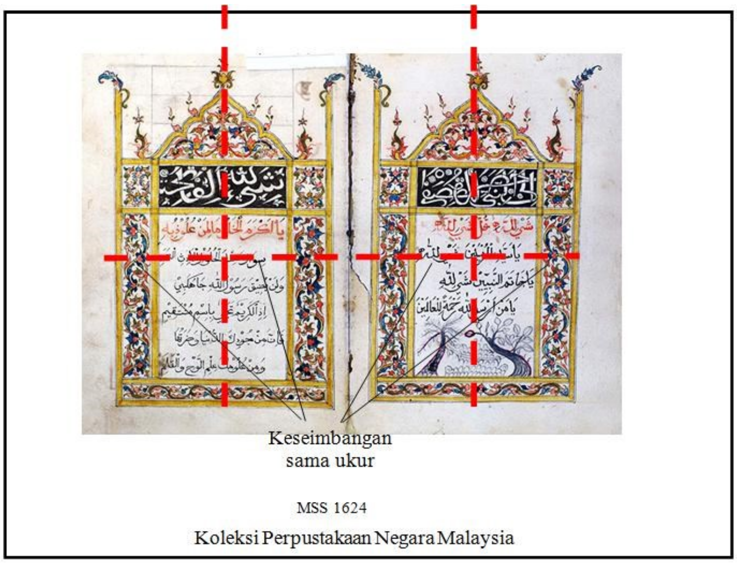
Keseimbangan merujuk kepada pembahagian elemen di dalam format estetika yang telah ditentukan di antara figura dan bentuk. Susunan elemen-elemen komposisi boleh menghasilkan satu kestabilan visual sama ada aktif atau statik. Keseimbangan visual dalam dihasilkan sama ada dalam bentuk simetri atau tidak simetri. Keseimbangan yang dapat diperolehi melalui pengolahan visual sesuatu reka letak melalui pengamatan terhadap warna, jalinan, nilai dan corak. Dalam melihat manuskrip ini, warna memainkan peranan penting juga dalam menghasilkan keseimbangan. Warna yang gelap dan warna panas merupakan warna yang agak berat jika dibandingkan dengan warna yang terang dan warna sejuk. Proses menganalisis manuskrip ini, keseimbangan sememangnya penting bagi mencapai keseimbangan optikal. Dalam reka letak manuskrip keseimbangan yang simetri atau sama ukur kelihatan pada kedudukan bingkai yang berada di tengah serta susun atur yang sesuai. Kedudukan keseimbangan ini berada dalam paksi tengah dalam sesuatu muka surat. Ada sesetengah manuskrip berada dalam keseimbangan tidak sama ukur iaitu pada manuskrip yang menggunakan dua muka surat dengan hiasan penuh

Dalam manuskrip kitab maulid ini, penggunaan kedua-dua jenis keseimbangan digunakan dalam reka letak ragam hiasnya. Keseimbangan simetri ketara kelihatan pada hiasan dalam satu muka surat. Kedudukan bingkai hiasan di tengah-tengah manakala bahagian kiri dan kanan yang kosong menjadikan reka letak ragam hias ini kelihatan lebih stabil. Keseimbangan ini tidak hanya berapa dalam kedudukan hiasan di hadapan kitab sahaja tetapi juga hiasan di bahagian akhir atau belakang.MSS 219 merupakan contoh hiasan di bahagian hadapan. MSS287 mnggunakan keseimbangan yang sama ukur



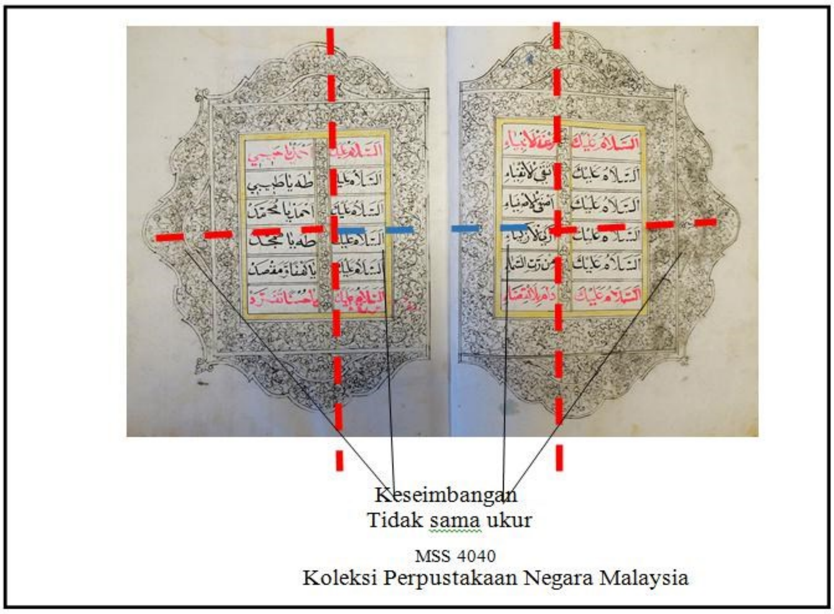
Gambarajah 13 Contoh Keseimbangan Sama ukur di Bahagian hadapan dan Belakang Kitab Maulid

Keseimbangan sama ukur ini juga terhasil pada reka letak kitab maulid yang mempunyai hiasan pada dua muka surat. Kedudukan hiasan yang berada di tengah dan kesemua bahagian jidar tidak terdapat sebarang hiasan. Manuskrip kitab maulid MSS 1624 merupakan salah satu contoh perkara tersebut. Keseimbangan ini mampu menjadikan manuskrip ini diletakkan pada satu muka surat sahaja tetapi kesenimbungan ayat memerlukan hiasan ini diletakkan dua dalam satu muka surat.



Gambarajah 14 Contoh Keseimbangan Sama ukur pada ragam hias dua muka surat

Reka letak ragam hias dalam kitab maulid yang menggunakan dua muka surat seperti kitab al-Quran lebih ketara menggunakan keseimbangan tidak sama ukur. Dalam hiasan seperti ini hanya lengkap jika kedua-dua hiasan diletakkan sama setara. Hiasan yang memenuhi sehingga ke bahagian jidar luar menyebabkan hiasan ini akan jadi tidak stabil secara visual.



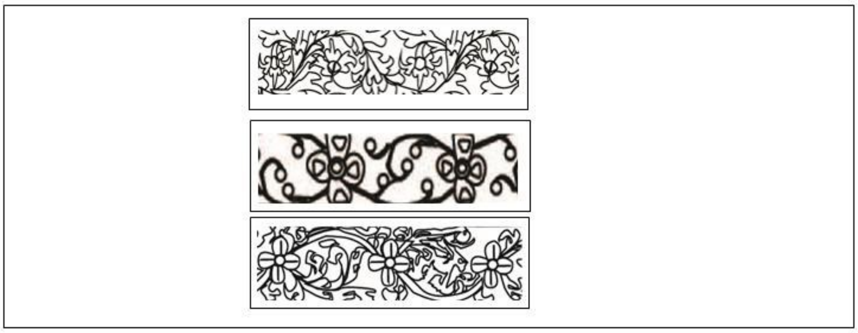
Gambarajah 15: Contoh Keseimbangan Tidak Sama ukur pada ragam hias dua muka surat

2.5 Motif hiasan

Persekitaran setempat memainkan peranan penting dalam menghasilkan motif-motif hiasan dalam sesuatu karya Melayu. Tumbuh tumbuhan tersebut tersebut telah digubah melalui beberapa tahap proses modifasi sehingga ada di antara motif-motif terbut berubah menjadi gometrik. Pengubahan rupa asal tumbuh-tumbuhan tersebut adalah berlandaskan ajaran Islam yang menolak gambaran atau peniran alam semula jadi secara tepat. Semua subjek yang dihasilkan oleh pengkarya-pengkarya Islam sama ada flora atau fauna telah diubahsuaikan, digayakan dan tidak disemulajadikan. Pengkarya-pengkarya yang menghasilkan motif-motif ini masih meninggalkan nama asal motif tersebut. Kepelbagaian warna yang mampu menarik perhatian penghayat seni masih dikekalkan. Hiasan mewah dengan motif-motif flora yang melingkar masih tetap mengekalkan ciri-ciri estetika Melayu dalam menghiasi manuskrip Melayu. Pengaruh seni bina kelihatan dalam hiasan manuskrip Melayu. Bentuk kubah atau tebar layar juga digambarkan dalam hiasan manuskrip Melayu. Hiasan kubah potong bawang atau tebar layar yang diletakkan pada tempat yang sesuai seperti pada bahagian tengah jidar kepala, jidar luar dan jidar ekor. Motif-motif goemetrik ini atau juga dikenal sebagai corak Islimi adalah gambaran sebenar ketaatan mengikut ajaran Islam di alam Melayu.

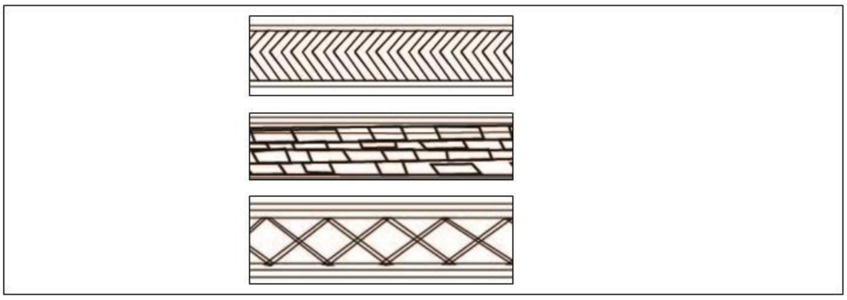
Bunga, putik, daun, ranting atau pucuk yang menjadi inspirasi pengkarya akan disusun sama ada secara tunggal, menjalar, mendatar ataupun bertabur. Tumbuhan dipersekitaran mereka dijadikan idea untuk diolah sebagai hiasan. Tumbuhan menjalar seperti pokok kacang atau pokok labu telah dimodifikasikan dan mejadi motif hiasan yang dikenali sebagi motif sulur bayung. Sifat sulur bayung yang saling paut memaut telah menimbulkan nilai-nilai estetika yang tidak melanggar tata susila masyarakat Melayu yang bersopan santun.Ragamhias motif sulur bayung ini akan saling bertautan dan dihasilkan pelbagai corak serta kepelbagaiannya mengikut kesesuaiaannya.

Menurut .Dzul (2007) menjelaskan bahawa . sulur bayung pada jidar luar biasanya lebih besar dan jelas berbanding dngan sulur pada jidar kepala dan jidar ekor. Jidar kepala dan jidar ekor biasanya lebih kecil dan tersirat. motif-motif sulur yang dihasilkan biasa berbeza-beza rupanya. Bentuk sulur kerap digambarkan pada jidar luar dalam hiasan manuskrip Melayu

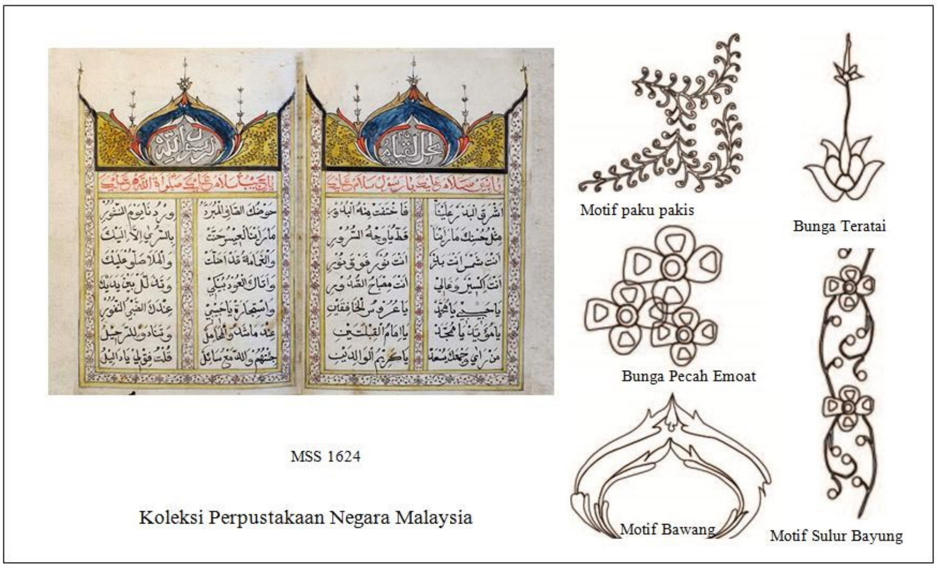


Gambarajah 16 Beberapa Contoh organik dalam Kitab Maulid

Menurut Abd Rasid (2014) menyatakan bahawa ragam hias geometrik digunakan dengan banyaknya dalam kesenian Islam. Beliau menjelaskan motif ini memperlihatkan ragam hias yang pailing unggul dan unik. Gaya motif geometrik ini satu komposisi yang sederhana dengan menggunakan elemen-elemen garisan, titik, garisan putus-putus dan garisan- garisan dalam bentuk horinzontal dan menegak pada permukaan objek seni Gambarajah 17 merupakan contoh garisan tebal dan nipis yang digunakan dalam hiasan kitab maulid Koleksi Perpustakaan Negara Malaysia.



Gambarajah 17 Beberapa Contoh Geometrik dalam Kitab Maulid



Gambarajah 18 Contoh Motif Organik dalam Kitab Maulid

Di dalam kitab maulid MSS 1624 merupakan karya yang menggunakan rupa organik. Kedudukan sulur bayung berada dalam kedudukan di tengah. Kedudukan motif sulur bayung atau bunga melingkar di dalam bingkai yang menampakkan bunganya. MSS1624 dengan pelbagai motif hiasan seperti motif paku pakis, motif bunga teratai, bunga pecah empah, motif bawang dan motif sulur bayung.

Penggunaan pelbagai motif organik dan geometrik dalam hiasan kitab maulid berada di dalam koleksi Perpustakaan Negara Malaysia. Bunga-bungaan juga sebahagian daripada hiasan yang terdapat dalam hiasan surat-surat. Bunga matahari, bunga tanjung, bunga kecil emas, bunga melati, untaian bunga ros dan sebagainya.

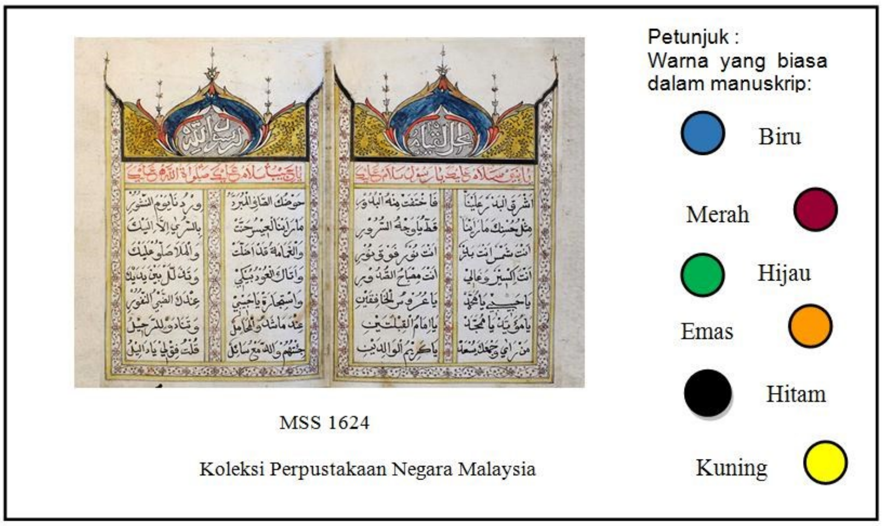
2.6 Warna

Dalam ragam hias sesebuah manuskrip pemilihan warna juga memainkan peranan penting. Warna mampu menjadi bahan komunikasi visual serta menarik perhatian. Warna bukan sahaja mampu mempengaruhi manusia secara tidak sengaja tetapi ia juga membantu memberi penekanan kepada perkara penting.

Warna merah, hijau,biru, kuning kunyit, emas dan hitam merupakan warna yang biasa digunakan oleh pengkarya manuskrip (Dzul,2007).Penggunaan warna kuning kunyit lebih berfungsi menggantikan warna emas dalam sesetengah karya. Penggunaan warna hitam sebagai fungsi tulisan dalam manuskrip Melayu.

Berdasarkan dari kitab maulid MSS 1624, penggunaan warna biru, merah,kuning dan hitam menghiasi motif seakan kubah potong bawang pada bahagian jidar kepala. Rupa kubah potong bawang yang biasanya adalah gambaran kubah pada masjid di alam Melayu. Penggunaan bingkai berwarna kuning adalah menggantikan warna emas. Warna merah pun digunakan untuk mewarnakan bunga-bungaan yang melingkar di dalam tiang tebal. Penggunaan warna hitam yang digunakan sebagai garisan luar adalah sebagai penegasan terhadap sesuatu rupa contohnya motif paku pakis dalam hiasan di jidar kepala.

Di dalam kitab ini, penggunaan warna merah juga digunakan sebagai teks. Teks yang diwarnakan merah adalah ayat permulaan yang memuji Rasulullah s.a.w. pada setiap muka surat. Manakala ayat bacaan seterusnya berwarna hitam. Penggunaan ke semua warna ini telah menimbulkan kesan harmoni di dalam karya tersebut.



Gambarajah 19 Contoh Warna dalam Kitab Maulid

Kesimpulan

Penghasilan kitab maulid untuk mengingati kisah kelahiran baginda Rasulullah S.A.W. adalah di antara kitab yang disimpan di kalangan masyarakat Melayu di Nusantara. Keindahan ragam hias dengan pelbagai gaya dan warna memberi gambaran persekitaran pengkarya itu sendiri. Motif-motif bunga atau tumbuhan serta motif geometrik menghiasi bahagian tertentu dengan halus bagi menggambarkan ketaatan kepada Pencipta. Ragam hias merupakan keperluan dalam karya seni bagi menghiasi kekosongan sebarang rekaletak. Setiap ragam hias yang digunakan mempunyai makna yang simbolik. Nilai etika dan estetika digambarkan dalam karya bagi gambaran tauhid.

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Fatemeh Rezaee, Annie Pedret (2018). A Critical Review of Silicon Valley Solutions for Smartphone Addiction. *Idealogy*, 3 (3) : 189-196, 2018

A Critical Review of Silicon Valley Solutions for Smartphone Addiction

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ABSTRACT

Monetizing people's attention by Google, Apple, Microsoft and Facebook, among others, has led to wide-spread disruption of society as evidenced by smartphone addiction, increased mental health problems, deteriorating social relationships, and the attack on democracy by distortion of the truth. Referred to as the "attention economy", monetizing people's attention maximizes the profits of companies like Facebook, Google, Apple and Microsoft by maximizing the amount of time they keep the attention of users. Attention engineers at Facebook and Google continue to develop effective algorithms and designs that target a weakness in the human brain to keep users hooked to their devices, even when it is detrimental to their well-being. These companies have responded to the addictive and obsessive effects of their products by adding features to smartphones such as timers to make users aware of the amount of time they are spending on their devices, and providing a grayscale setting for their screens to make smartphones less appealing to use. These solutions however, have not been effective in addressing the problem, perhaps because at the root of these solutions there is a conflict of interest where reducing attention will impact their profit. This paper investigates the existing solutions proposed by above mentioned companies, and examines their effectiveness in addressing the problem of smartphone addiction.

Key Words: smartphones, addiction, attention economy, design

1. INTRODUCTION

Smartphone users interact with their phone 2,671 times a day on average and the average interaction for heavy users is double. Services and applications developed by Alphabet (Google's parent company) and Mark Zuckerberg get nearly half of all interactions (Winnick, 2016). These figures are indicative of smartphone addiction which is mentally and physically detrimental to users. Similar to substance abuse or harmful behaviors like gambling addiction, smartphone addiction causes an imbalance in the brain chemistry (Bergland, 2017). Researchers have also concluded that heavy usage of smartphones is associated with impaired attention, reduced numerical processing capacity, changes in social cognition, and reduced right prefrontal cortex excitability (Hadar, et al., 2017). The blue violet light emitted from phone screens is harmful to eyes, and hunching while staring at phones hurts, back, neck and shoulders (Agerholm, 2018). Smartphone addiction cannot easily be alleviated by putting away the phone since it is difficult for these addicts to control their brain impulses (Freyer, 2013). Putting smartphone addiction in the same category as drug addiction however, is inaccurate. People who are addicted to drug and gambling can survive without the substances they are addicted to. However, a food addict needs to eat to survive. Smartphone addiction is closer to food addiction because in today's society, one can hardly survive without smartphones. Thus, when it comes to treating smartphone addiction, like food addiction, consumption needs to be controlled and tempered, not eradicated.

The early days of the internet started with good intentions. Programmers and engineers envisioned a utopian future with huge decentralized network of connections and information accessible to everyone. To keep the internet free while expanding, Silicon Valley turned to digital advertising as a means for ensuring its presence/survival. The invention of portable devices with a shiny screen in everyone's hands meant more eyeballs for the tech industry, and the more time users spent looking at their devices the more ads could be shown to individuals, which generated more revenue. With this model the "attention economy" was born: to maximize profits by designing addictive features to keep users hooked to their devices as well as tracking users, collecting their data, and modifying their behavior through displaying personalized ad content. Facebook's success in creating a popular social network in particular, brought more companies to Silicon Valley. The attention economy business model worked too well, for the Silicon Valley and their customers— meaning advertisers. There was no attention paid to the well-being of the users (Kulwin, 2018).

In 2013, then Google employee Tristan Harris raised his concern about constant attention disturbance and the lack of respect for users' time. He shared his concerns with Google and was promoted to work as product ethicist. After three years of advocating for a more humane approach to technology, Harris left Google. His proposals were not heeded because his ideas were in conflict with the very business model of the company: maximizing user engagement time.

After leaving Google, Harris founded the non-for-profit organization Center for Humane Technology where he continues to raise awareness about the Silicon Valley's attention monopoly and proposing more humane designs, based on the premise of respecting users and caring more about the quality of the time spent on devices rather than the amount of time (Harris, n.d.).

In his book, *Ten Arguments for Deleting Your Social Media Accounts Right Now* (2018) pioneer of virtual reality, Jaron Lanier argues about the harmful effect of behavior modification caused by social media. His response to this problem is to urge users to delete their accounts until a humane business model replaces the current attention economy-based business model of Silicon Valley (Lanier, 2018).

2. RESPONSES TO SMARTPHONE ADDICTION

Organizations and individuals are attempting to address the issue of smartphone addiction through organizing movements, creating services and designing devices and applications. Movements to address this issue include a response to the growing concern of the contribution of social media to increasing mental health issues in young people by the Royal Society for Public Health (RSPH) in UK. They have announced the first Scroll Free September in 2018 aimed at encouraging young people to take a break at different levels, from completely cutting themselves off from social media to limiting the use of it to certain hours for the month of September (Nagesh, 2018).

The "National Day of Unplugging" movement, a project by the Jewish organization Reboot, distributes Cellphone Sleeping Bags as a means for stopping cell phone use one day a year. In 2018 they have already sent 35,000 bags to people who want to put their phones to sleep for a day so as to "start living a different life" (https://www.nationaldayofunplugging.com).

Another movement to address the attendant problems of smartphone addiction is for individuals to choose to take a break from their devices to achieve a better tech-life balance by going on a "digital detox." During the detox period, smartphones and other gadgets are removed to minimize being distracted by the siren call of the phone and be more present in the moment. A 2016 survey in the UK concluded that nearly 15 million people that have tried digital detox at least once to be able to concentrate and pay attention to other matters (Jackson, 2016). There are also digital detox services where people are encouraged to give up their phones by experiencing living in nature and communicating with other people for a short period of time (http://digitaldetox.org).

Changing the purpose and design of the phone itself is another kind of initiative that has been launched to meet the desire in the market for less addictive, overwhelming and distracting phones. "Dumb phones," which are antithetical to smartphones, are conceived as having communication as their core function. Dumb phones are among successful responses that help people minimize distraction while staying connected. Punkt Mp01 designed by Jasper

Morrison is a phone only provides the basic function of making and receiving calls, messaging, an alarm and calendar. Punkt sells 100,000 pieces every year and is popular with celebrities (Rubinstein, 2018). Users have found Punkt a helpful device for digital detox. Its simple appearance and monotone screen have made the phone less enticing , and the minimum number of functions has encouraged bored users to make calls to their loved ones instead of texting or scrolling through pages (Chun, 2017).

The Light Phone by Joe Hollier and Kaiwei Tang is another successful project. Initiated on Kickstarter, the Light Phone two versions: Light Phone1 with only the capacity to make and receive calls; and a second version with added functions such as alarm and texting. The Light phone is not however, an alternative to smartphone, it communicates with smartphone, but encourages users to leave the smartphone at home (Rubinstein, 2018).

2.3. Applications

Developers and designers are trying to fight fire with fire, meaning they use smartphone to help controlling smartphone addiction by developing applications. Among many apps created with such purpose, notable ones (in terms of creativity to address the problem, not popularity), are Moment, Hold, Space and Siempo. Moment tracks the amount of time spent on each app, and suggests a break (Wan, 2018). Hold is a local application, developed by Norwegian students. It uses rewarding system and encourages students to put away their phone. The longer they do not touch the phone the more points they get, which they can exchange for food and drink (Godwin, 2018). Space, creates 10 seconds waiting time in front of apps to make users use certain apps less impulsively, and Siempo provides a new home screen by eliminates colorful logos, and batches notification to be delivered on time sat by users (Wan, 2018).

3. 2016 US ELECTION AND CONCEREND SILICON VALLEY

The 2016 Donald Trump presidential campaign powered largely by social media shed light on how easy it is for Facebook – the company run by advertidsing-survillance scheme- to contribute to mass manipulation and spread of fake news. Huge numbers of social media users are hooked to their devices without having control over what they are being shown (Kulwin, 2018). In an open letter to Apple, four investors warned Apple of the "potential long-term consequences of new technologies" (Rosenstein, Mastagni, Penner, & Hanson, 2018) and demanded changes in company's design and polices. This raise of awareness motivated Silicon Valley to act and response to concerns regarding smartphone addiction. On June 2018 Apple added new features named Screen Time in iOS 12, to help reduce the amount of time spent on smartphones.

Features include detailed Activity Reports which show the time spent on each app in various categories, the amount of received notifications and how many times the phone has been unlocked. Do Not Disturb mode silences the phone and do not show notifications until the mode is turned off, and App Limit enables users to define limitation for any app they think needs limitation. There is also a grayscale feature that takes away the colourful screen of the phone (Wyman & Kelly, 2018). On July 2018, Google announced similar features for Android Pie named Digital Wellbeing. Features are Time Dashboard (time spent on every app statistics), Do Not Disturb mode, App Timer (limitation set on desired apps). And Wind Down that turns the phone display into grayscale, which is easier to find and use than Apple's grayscale feature (Stolyar, 2018). Facebook and Instagram (owned by Fakebook) have also added features showing time spent on each app, and a self-designated limitation feature that reminds users to stop using the app (Wagner, 2018). Microsoft has added Focus Assist to Windows 10 that minimizes or completely stops notifications from interrupting productivity (Huculak, 2018).

4. WHAT IS WRONG WITH THEIR DESIGN?

4.1. The Conflict of Interests

For Google, Facebook and Apple time equals money, meaning they have made, and continue to make profit through getting people to look at advertisements as longer as possible. As of now, there is no service (except YouTube Premium) by these companies that charges subscription fee. The fact that their entire business model is in odds with using their services less, makes the recent attempt to add screen time features controversial. Google in particular, demands constant attention of users for improvement of its services through displaying notifications (Google Map, Google Image…). To trust that these companies have sincerely tried to solve the problem is very naïve. It is more likely that the recent added features are a quick "lip service" to their investors who have expressed their concerns on the issue of smartphone addiction (Stern, 2018).

4.2. The Design Is Superficial

Timers, self-designated app limits and Do Not Disturb mode, and grayscale mode seem to be the very first and easiest solutions to propose for such a complex issue of addiction. A user who is aware of his/her bad smart phones habits is able to modify the phone without the help of such features. For instance, airplane mode, or turning off the phone is an alternative to Do Not Disturb mode. The grayscale mode is a tasteless quick response to make the phone uglier, while there has been enormous amount of engineering and design dedicated to make the icons, menus and notifications look as alluring and attractive as possible

(Widrich, 2017). Facebook is the largest client of Thomas Z. Ramsoy, the chief executive of Neurons whose company measures "the electrical activity of the brain while a consumer is interacting with a phone" (Bowles, 2018), but when it comes to tackling the complicated problem of addiction, easiest solutions are implemented. The App Limit feature with its constant reminders makes tapping on the Ignore Limit or modify the limit more of a routine for people who cannot control their impulses (Stern, 2018).

4.3. Addicts Do Not Have Self-Control

Smartphone addiction, similar to substance addiction, rewards the brain with dopamine (Haynes, 2018). Addicts cannot easily give up on their addiction because controlling impulses stimulated by dopamine requires taking life-changing major actions. Silicon Valley solutions to smartphone addiction relies solely on addicts to activate the optional limitations and stick to them through self-discipline, which they often lack. Simply reminding addicts their problem through negative reinforcement (blocking their favorite apps when they can still see the app icon, making the phone screen look ugly by grayscale which affects photographs as well…) and expecting them to solve their problem through self-assigned limitations may only result in giving up after a while (Stern, 2018).

5. CONCLUSION

Smartphone addiction is a serious problem of our time which was created by neglecting the negative aspects of technology while making the most profit. Deep negative psychological effects of this neglection on the human brain and society needs to be profoundly studied before jumping to a hasty conclusion, proposing shallow solutions and expecting things to get better.

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Shahrel Nizar Baharom, Mohd Shahril Abd Rashid, Hanafi Mohd Tahir (2018). IR 4.0: Things that graphic designer should know. *Idealogy*, 3 (3): 197-203, 2018

IR 4.0: Things that graphic designer should know

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ABSTRACT

They key element of Industrial Revolution 4.0 (IR 4.0) is connected to modern Information Technology (IT). Thus, it relatively close to Internet of Things (IoT) that allows the communication between people and machines through devices or sensors. This interoperability process embarks the intermediary element such as the design for enhancing the communication process. Since the design for IR 4.0 involves the complex systems and environments that engross people to live, work, play and learn, therefore, this paper will focus on graphic design field throughout the content analysis related to the fourth order of design. This paper has suggested two design concepts i.e. human-centred design and emotional design that would help graphic designers, hence to survive in this new industrial revolution era.

Key Words: IR 4.0, fourth order of design, graphic design

1. INTRODUCTION

In a nut shell, Industrial Revolution 4.0 (IR 4.0) is about the transformation of manufacturing industry in organising and managing the entire value chain process. IR 4.0 is regarded as a continuance development of Industrial Revolution 3.0, in which not only focusing on the initiation of computers for automation but embraced modern Information technology (IT) as a prominent constituent embedded in the process.

Deloitte (2015) conferred that IR 4.0 ought to adopt modern IT in manufacturing process for the purpose of optimizing product life cycle and value chain throughout the smart networks system. Therefore, Cyber-Physical Production System (CPPS) is created by means of IT influence for merging the boundaries between the real world and the virtual world. Cyber-Physical system is linked to Internet of Things (IoT) which drives from a digital platform to facilitate physical process of factory. Besides, it embarks decentralized communication not only between the machines but also human through the wireless web at the actual time (Marr, 2016).

IR 4.0 is formed from the smart technologies that blurring the boundaries of physical, digital and biological spheres (Schwab, 2016). Nevertheless, these three mechanisms should be working by human participation. The human participation is needed in order to communicate and interact with the machines, electronic devices even the application systems. In this context, the solution from the graphic design perspective is significant for making the communication and interaction process are more effective.

In consequence, the roles of graphic designer is becomes more challenging for revitalizing communication and interaction process. Throughout the complex systems and environments, graphic designer is supposed to embrace the design that allows people to live, work, play and learn (Buchanan, 2001). For that reason, this paper will discuss the notion of fourth order of design in relation to IR 4.0 which reflecting to graphic design field. Besides, this paper also intends to propose the design concepts that would help graphic designers to survive in IR 4.0 realm.

2. The four orders of design related to Industrial revolutions.

The four orders of design is a notion coined by Richard Buchanan in 2001. He is a professor of design, management, and information systems that wrote about a design characterization structure of four orders. According to Buchanan (2001), the first and second order of design "were central in the establishment of the professions of graphic and industrial design", in which the design characterization is concerned about *symbols* and *things*. The *symbols* are related to graphic design field that produced visual symbols, words and images, while for *things* involved industrial design field that produced tangible products, physical artefacts, and material things.

The third order of design is concerned about interaction and experience, in which the design could influence people to interact with each other, hence integrated with their experiences. For the fourth order of design, the design characterization is about environments and systems. In this sense, the design is more focusing on human systems encompass the integration of information, physical artefacts, and interactions in environments of living, working, playing, and learning (Buchanan, 2001).

García Ferrari (2017) has associated the Buchanan's four orders of design with the different phases of industrial revolution. According to him, the clear discernment of the first and second order of design can be associated to industrial revolution 2.0, in which the design realm is related to mass production of the products and services. The design activities and practices involved the domain of industrial design for study materials and manufacturing process, while the domain of graphic design comprehend materials and printing purposes.

García Ferrari (2017) also added that since the industrial revolution 3.0 predominantly interconnected to electronics and IT for post- industrial and societal services, the notion of third order of design acquired the designers to endeavour several new design concepts i.e. interaction design, experience design, service design as well as design thinking. Furthermore, the fourth order of design is referred to industrial revolution 4.0 in the sense that the design practise is supposed to cater the complex interrelations of systems comprising the intersection between design and cybernetics environment. This is in line with Buchanan's (2001) idea that the fourth order of design characterization is supposed to emphasize on systems and environments. Besides, Buchanan (2001) also highlighted that the third and the fourth order of design are reconciling strongly which required the designers to contemplate both design concepts of interaction and environment.

3. DESIGN thinking in the four orders of design

Buchanan (2015) has listed several meanings of design thinking that represents the four orders of design. The design thinking is ranging from the design theory, design practice to design management. In term of design thinking related to art and design practise, Buchanan (2015) has came out with four dialectical moments in the sequence of thought and action for the design progresses as shown in Figure 1.

		Communication Symbols	Construction Things	Interaction Action	Integration Thought
First Order	Inventing Symbols	Symbols: Words & Images			
Second Order	Judging Things		Physical Objects		
Third Order	Connecting Action			Activities, Services, Processes	
Fourth Order	Integrating Thought				Systems, Organizations, Environments

Figure 1: Design thinking related to Art and Design. Adapted from Buchanan (2015)

The moment in the first order of design is about invention, in which the designers involved in the creation of new ideas to communicate with the people. Invention activities resolve the problematic situation by thought and action. The second moment related to the second order of design, the construction of the physical objects or products required the design for desirability, feasibility and viability. Therefore, the designers must have a good judgment in the design process that gives benefits to the people.

The third moment related to the third order of design is about the central task of design that needs to be followed by the people. Consequently, the designers' task is to connect and develop the central themes of design linked to the features of product by considering the usability and desirability aspects. The fourth moment that connected to the fourth order of design is about integration. The designers should have thought to integrate the design with the systems, organizations and environments since people is strongly influenced by those three elements. Besides, the designers should concern to evaluate their design based on the interests and vision of the organization, thus the needs and desires of individual and society.

4. Graphic design theory and practice in the fourth order of design

The fourth order of design is not only about designing forms, but evolving to the significance values and processes related to the people. According to Golsby-Smith (1996), the fourth order designers should "move through a field of less tangible factors such as values, beliefs and the wider context of other contingent processes". In fact, the designers should recognize the people's desires with the specific reason and purposes. Therefore, the main reason to be concerned by the fourth order designers is about what values that needed by the people, thus their perceptions and worldviews (Golsby-Smith, 1996).

As the fourth order of design is about the systemic integration, the management theory and business practice should be implemented. Zyl & Sauthoff (2001) has expended the fourth order of design concept to three aspects; underlying assumptions; organizational structures and processes; and value determinants. The underlying assumption should focus on humanistic by knowing the market needs. For organizational structures and processes, people should be seen as individual that need to be learned rather than expecting them as merely consumers. Therefore, the media should be customized and integrated accordingly based on people needs and desires. Meanwhile, to determine the value, the intangibles aspect such as people emotion should be emphasized and followed by the contextual guided evaluation (Zyl & Sauthoff, 2001).

Certainly, the theory and practice of graphic design should be transformed to a new level which not only producing aesthetics artefacts based on intuition but extending to recognize what exactly the audiences want. For that reason, Bennett (2006) has suggested the graphic designer should involve the audiences while in the design process. Therefore, the design process should include the adaptation of human-centred design approach that focusing on human behaviour and experience throughout the process of research, prototyping, designing, testing and redesigning (Harte et al., 2017). In this sense, the typical graphic design process that focusing on the intuition of graphic designer itself is no longer relevant without involving the audiences' interest. In addition, the audiences' interest must be evaluated and tested for better design execution.

Another fraction that graphic designer should take into account is to determine the value for intangible aspect such as people emotion. Therefore, the proposition for emotional design approach is suitable to be adapted by graphic designer. Emotional design is not a new concept. It was coined by Norman (2004), a cognitive science and computer science expert. According to his theory, human cognition and emotion are interwoven and inseparable, besides integrated in human life through different brain processing; in which cognitive processing is set to assign meaning, whereas emotional processing is meant to assign value. The integration of cognitive and emotional processing is important to reflect the results of human behavior and experience.

Norman (2004) also depicted that emotional design is strongly connected to the notion of "attractive things work better". According to him, the attractive design will trigger human creativity and an expansion of mental processes which lead human to become more tolerant for minor difficulties. Besides, attractive design could influence human decision-making with ease which could make their life better.

Nevertheless, graphic designer should know how to grip people emotion in their creative works. Indeed, the emotional design approach would be a practical implementation since it involves the brain processing which related to biological activity of people. Hence, evoking people emotion is important for them to live, work, play and learn in complex system and environment of IR 4.0.

5. Conclusion and future works.

The success of graphic design field in IR 4.0 is depends to the competency of graphic designers to adapt the new theory and practice. The typical graphic design process which merely based on graphic designers' intuition is incomplete without involving the people in the design process. Therefore, the adaptation of human-centred design would be the best solution for graphic designers. On the other hand, in order to determine the value for the intangibles aspects of the people, the design for their emotion is imperative to be considered. For that reason, the notion of emotional design is significant to be exploited by graphic designers for enriching people to live in complex systems and environment.

In the future works, researchers are planning to examine the human-centred design approach in graphic design process. This should involve several design issues to be discussed. In addition, the new conceptual model would be developed for better understanding, hence provides the opportunities for the future research.

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Awareness and Perceptions of Muslim User towards the Halal Concept in Ceramic Products

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ABSTRACT

Discovery of clay minerals as a basic material in producing ceramics products well existed and has never been questioned in terms of *Halal* or *Haram* of its content. However, the issue of non halal ceramic was debated around 2007 when they found of non halal materials in (pig bone ash) deoxyribonucleic acid (DNA) of ceramic Bone China product. Jabatan Kemajuan Islam Malaysia (JAKIM) as leading agency of Islamic affairs management at the federal level has begun investigating towards local and international ceramics products in determination of non halal material contains in the product. The investigation process becomes complicated when JAKIM does not have specific guidance regarding ceramics product which are using material from non halal sources in the production. The issue has challenged JAKIM's to decide on the law of using Bone China products and since then, discussions among scholars' in deciding on *fatwa* using non halal ceramic products are debatable. In 2010, *Ulama*' unity established the *fatwa*: *Haram* using Bone China products among Muslim users. Based on the fatwa, the sensitivity aspect involved Muslim users have been investigated including foods stuff, cosmetics, daily use products, perfumes and many more item by JAKIM's team all over Malaysia. However, the *Muslim* user has no specific guidance on what aspect they have to aware and how to they recognize of non halal ceramic product in the market. In general terms, halal is not only referring to material in the product, but also covers all aspect of *Patuh-Syariah* and *Halalan-Toyyiban* concept in Islam. The objective of the study is to classify the halal concept among Muslim user in using ceramic products. It does will create awareness to Muslim user about non halal product issue and what are their rights as consumer in Islamic country. The research methodology focuses on quantitatively encompassing observations and data analysis from related research previously on the *halal* perception in Malaysia. Recommendation of this classification can be used as model guideline for JAKIM and related departments in handling ceramic halal issue and provide awareness of Muslim user as well as for manufacturers of ceramics productions.

Key Words: Halal Material, Ceramic Product, Muslim User, *Halalan Toyyiban*

1. INTRODUCTION

On average, Muslim population in Malaysia until August 2018 is over 65% of the 32.4 million people including citizens and non-citizens (Department of Statistics, Malaysia). It's clearly shows that Muslim user in this era should more sensitive in aspects of lifestyle, health, nutrition, consumerism issues and the holiness. It is because almost 40% of the population in Malaysia consists of non-Muslims people such as Chinese, Indian and others who are not subject to the Halal rules.

Generally, all Malaysians and even the world noted that the Islamic community is basically sensitive to Halal and Haram issue. They always are careful in doing or getting something in their life as follow the rules in Islam and concept of *patuh syariah*. It is true that Malaysia is made up of various religions and cultures, but respectful of difference religious beliefs must exist in every person. However, the challenges faced are increasingly especially in terms of consumerism and nutritional aspects are according to Islam. This is because of the existence of various types of consumer products manufactured and operated by non-Muslim companies but recognized as halal product in the market. It is enough that Halal logo represented of Halal? Some companies manipulate the Halal logo in their product without thinking of sensitivity among Muslim users.

Muslim users basically are concerned regarding the quality of a product, hygiene's, product procedure, purity, safety (Muhamad Nordin, 2011; Zulzaidi Mahmood, 2011) and the credible of halal status. The Muslim users confidence that Malaysian local and international products depends on the status of the Halal logo shown on the product packaging label (Wan Marhaini, Mohd Zainuri, Azman Che Omar, 2008). Halal logo is requiring for a product such as instant foods, cosmetics, health products, appliances and many more products especially for Muslim users.

Halal Term

Halal in the Islamic context covers the aspects of marriage, muamalat, war property, knowledge, worship, faith, jewelry, nutrition and so on (Zulzaidi Mahmood, 2011). The concept of halal and haram in the food written in the Qur'an and the hadith is comprehensive and complete (Basri Ibrahim al-Hasani al-Azhari, 2009; Zulzaidi Mahmod 2011). The term Halal generally refers to the type of food and the use of material which is justified or permitted according to Islamic law. For Muslims, halal is closely related to food and equipment that is permitted in their daily lives. The halal word comes from the Arabic language that is used in Malay. Halal basic words are halla, yahillu, hillan, halalan (محي مح الالح الح) which are defined as mubah or something useable (Jubran Mas'ud, 2003; Zulzaidi Mahmod 2011). Whereas in the Lisan al-'Arabic, halal is defined as something allowed by Allah S.W.T. (Abi al-Fadl Jamal al-Din Muhammad, 1990; Zulzaidi Mahmod 2011). Whereas Halal in English dictionary is termed permitted, lawful, legal, permissible, legitimate and allowed (Hans Wehr, 1974).

Halal Ceramic

Clay is the basic ingredient in the manufacture of ceramic products. History has proven that the ceramic material has a whitish nature derived from the mineral resources of kaolin and ball clay. Due to the originality of material from nature, a dust made of pure clay (Sunardi, Khaera, Zaqqi, 2017) can be used as a material for 'tayammum' in the concept of Islamic purification. However, material technology pioneered by foreign countries has resulted in many new blends of the resulting substances. The study was conducted until the birth of Bone China (a mixture of clay and animal bones) which also contributed to the development of ceramics in Europe. However, the halal or halal term of the material is increasingly disputed since the discovery of the pig bones in Bone China. That is why the term Halal ceramics is a sensitive issue rise around 2010 among the fans of Bone China and Fine Bone China products.

Halal concept in ceramics involves all aspects of using Halal materials in the production of a product. Basically, the term Ceramic halal is created when there are several cases of discovering non halal material in clay content. Bone China product suspected obtained of containing non-halal materials and the issue has been discussed among Muslim users around 1990. Since then, various studies of the Bone China product have been conducted by scholars and Islamic scholars. Bone China was invented in England in the 18th century, in an attempt to emulate porcelain from the Far East (Antony Quinn, 2007). The word 'bone' comes from the English word meaning bone, which is one of the pieces (other than teeth, nails and cartilage) that form the skeleton in the vertebral skeleton, one of the skeletons, the skeleton and the bone made. In Arabic word, 'bone' is known as أعظم, عظام, عظم (Imanina Ismail, 2012). While the word 'China' refers to the meaning of whiteness, which is the white nature that can be produced from the animal's bones.

Animal bones used in clay materials are taken in the form of ash and mixed with some basic clay materials as a material to obtain maximum strength and high viscosity. Animal bone abrasion is used in Bone China due to the suitability of the material to add to the desired properties and give a translucent feature. Scientifically the animal bone ash consist of 67% to 85% calcium phosphate, 3% to 10% calcium carbonate, 2% to 3% magnesium phosphate, lime and calcium fluoride (Ismail Ab Rahman, 1992; Norhidayah Pauzi, 2011)

2. CLASSIFICATION OF HALAL CERAMIC PRODUCTS

Ceramic Industry in Malaysia is divided into several disciplines such as construction products, refractory items, whiteware, Bio Ceramics, and Advanced Ceramics. However, the ceramic products that are daily use are from the whiteware category. Products that classify into the whiteware category include tableware, sanitary ware (toiletries), pottery, accessory, giftware and wall tiles.

Malaysia's famous tableware ceramics manufacturing such as Clay Tan is among the leading manufacturer of ceramic tableware products located in Johor Bharu. Products such as plates, bowls, pots, water containers, trays are using their own formulations. Additionally, there are some local branded tableware products such as Lavender, Inhension and Fallaleaf which also produce quality products and are exported abroad. Famous international products are Vintage, Franklin Porceline, Duralex Amber, Royal Albert, Aynsley, Spode, Wedgwood, Royal Dolton, Burleigh, Corelle, Pyrex, Corning Ware and so on. Each of tableware product brands brings their own identity and some focus on traditional patterns.

The question arises is, are these products Halal in terms of the use of their basic materials for engaging Muslim consumers? And the extent to which manufacturers of ceramics products are sensitive to Halal issues in terms of their basic ingredients. Hence, this paper discusses Halal terms in ceramics as a whole.

1. Materials Content

In this category, the use of ingredients in producing ceramic products was checked in order to ensure that the purity of the substance is not mixed with non halal materials during materials preparation process. For example, materials from animal bones are used in the clay mixture for specific purposes or as substitutes for the material formulation. The requirements for the Halal determination of such material should refer to the types of material used. In the case of Bone China production, animal bone ash has been identified. Most of animal that are often used in Fine Bone China and Bone China productions are like pigs and cows. The reason why that animal was used in the Bone China formulation is because contained of the calcium minerals. In general, pigs (non halal animal (اللحم الحيوان غير المأكل) (Norhidayah Pauzi, 2011) are prohibited animals eaten or used every part in their bodies for any purpose. It was mention in the Qur'an about the prohibited. The cow (halal animal (اللحم المأكل الحيوان) (Norhidayah Pauzi, 2011) is classify as halal to Muslims. Muslim users are advised to not using certain ceramic product if they doubt of the halal status. The Halalan Toyibban concept means that halal consideration is better (Mohammad Aizat Jamaludin & Mohd Anuar Ramli, 2012) for a product. If something are halal and safe to use among Muslim consumers, (Zulzaidi Mahmod, 2011) they can used without worried about its impact. The Word of Allah S.W.T. in surah Al-Baqarah verse 173 which means;

> *"Sesungguhnya Allah S.W.T hanya mengharamkan kepada kamu memakan bangkai, dan darah, dan daging babi, serta binatang binatang yang disembelih tidak kerana Allah S.W.T; maka sesiapa yang terpaksa (memakan ia kerana darurat) sedang ia tidak menginginkan dan tidak pula melampaui batas (pada kadar benda yang dimakan itu), maka tidaklah ia berdosa. Sesungguhnya Allah S.W.T amat pengampun, lagi amat mengasihani"*

Based on the surah, it is clear that Allah S.W.T has decided to something which is clearly prohibited for Muslim as in line with His instructions. However in emergency situation (*darurah*), Allah S.W.T said that if their (Muslim) have to eat (pig) in emergency situation while they do not want it, so that they are no sin to they to eat it at a certain amount.

2. Procedure of Material Management

Another method in determine halal status of a product is based on the material handling procedure. It means that a product will be categorized as non halal when the management of the process or method of materials preparation does not follow the *syarak*. For example, the bone ash used in Bone China products was considered Halal as it derived from the halal animal source consumed by Muslims. However, if the procedure and processes of slaughtering cattle is done without follow the *syarak*, then the product should not be used by Muslim users because of the dubious material status of its material. The processes in assessing Halal status of a product is based on analysis of the calcined and the firing process whether it follow rules in Islamic. The application of these processes is determined according to Islamic purification method through *istihalah* theory (Norhidayah Pauzi, 2011; Mohammad Aizat, 2009). Islam is protective to the aspect of holiness in every way. There is term we often hear that the goal is not legalize the way in Islam. Below is a concept of *istihalah* in determined the process of halal or non halal assessment of a substance;

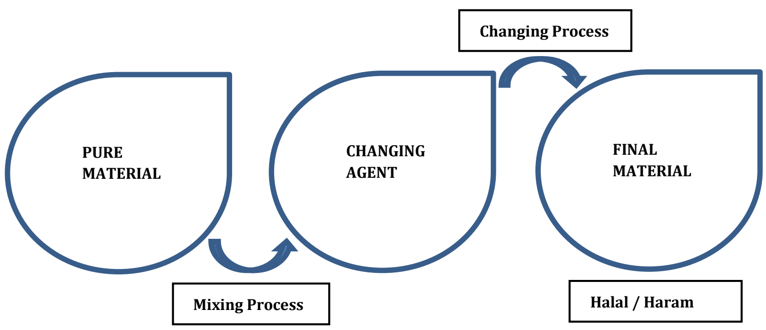

Illustration: Theory of *Istihalah* Concept

3. Effect of Material Interaction

Another classification of halal ceramic concept is toxicity contain of material used in ceramic production. For example, if a commercial product can be harmful to health, safety and quality of life, it should not be used by users. In ceramics, there are thousands of materials produced for decoration, glazing, or for special effects purpose on the product. There are three classifications of the material in producing ceramic such as Lead, Leadless, Frit and Raw.

However, lead (plumbum contain) is a category that is risky to all users. Glazes is a layer of glass which has been fused through firing process at high temperature to improve the strength and durability of clay bodies; create color to clay surface and resist water (Zulkarnian, Siti Norlizaiha, 2012). Lead in glaze is present as PbO (plumbum oxide) but it may introduced as red lead (Pb_3O_4), lead carbonate ($PbCO_3$), white lead ($2PbCO_3.Pb(OH)_2$), galena (PbS), lead sulphide or litharge (PbO) and lead oxide. Specific procedure has to be taken when handling raw lead compounds, however, owing to their toxic nature. Lead material is at risk when a ceramics product exposed to heat. For example, when serving food (hot condition) into ceramic lead glaze product, will effected for a long period of time after the user uses it. The heat of the food serving will react with a glaze surface and release toxic elements into the food incidentally. The effect of toxicity in lead ceramic products should not be used by users (John A. Schey, 2009). Although there is no law issued in relation to the use of this lead ceramic product, it clearly shows the adverse effects and can be detrimental to consumers when using the product continuously.

The classification mention can be used as a guidelines to Muslim users in using their favorite Ceramic products. Islam is easy and concern to the aspect of purity, safety and good benefits to all users. While some people often labeled Islam as a complicated, concerning to Halal matters, they actually should be aware a sensitive issued in Islam and accepting the principles that have been set in Islam in line with the concept of a plural society in Malaysia. Tolerancy among society must exist as a sign of respectful each religion especially to maintain the sensitivity of each races (Mohammad Aizat Jamaludin; Mohd Anuar Ramli, 2012).

3. DISCUSSION OF FATWA AGAINST BONE CHINA ISSUE

The *Muzakarah* of the Council of Fatwa of the National Council for Islamic Religious Affairs of the 99th of the United States on 4 to 6 May 2012 discussed the Law of Use of Animal Bone-based Appliance and Jewellery (Bone China) (Imanina Ismail, 2012). The decisions of the *Muzakarah* are as follows:

"Setelah meneliti keterangan, hujah-hujah dan pandangan yang dikemukakan, Muzakarah menegaskan bahawa berdasarkan mazhab Shafie, sifat kenajisan babi masih kekal dalam produk bone china dan sifat najis tersebut tidak akan hilang kerana proses istihalah dianggap tidak berlaku. Muzakarah juga berpandangan bahawa sekiranya penggunaan produk bone china yang berasaskan abu tulang haiwan yang tidak halal mengikut Syarak ini diharuskan, maka ia akan membuka ruang kepada penggunaan produk-produk bersumberkan haiwan yang tidak halal mengikut syarak berleluasa".

It is also agreed that Bone China's apparel or jewellery does not reach the level of need for Muslim users to own and use it (Imanina Ismail, 2012). In this regard, *muzakarah* also agrees to decide that the use of materials or jewellery made from animal china (bone china) which is not kosher according to syarak, including halal animals eaten but not slaughtered according to Islamic law is not required (Imanina Ismail, 2012). However, for appliances and jewellery based on halal animal ash is eaten and slaughtered according to Islamic law is required.

In addition, the Brunei Darussalam Government Mufti's Office also proclaimed a fatwa entitled "The use of Bone china dishes" through the fatwa series (07/2006) is as follows - Fatwa Mufti of Brunei Darussalam, 2006: (Norhidayah Pauzi & Saadan Man, 2015 ; Imanina Ismail, 2012)

"Jika abu tulang berasal dari babi atau anjing, maka haram menggunakannya kerana babi dan anjing adalah binatang yang jelas najis dan haram dalam Islam. Oleh itu, semua barang yang berasal dari babi dan anjing juga haram secara haram. Jika abu tulang diambil dari binatang yang boleh dimakan dagingnya dan ianya telah disembelih mengikut syarak, maka hukumnya adalah suci dan semua bahagian daripada binatang tersebut juga adalah suci. Bahagian tersebut boleh digunakan dan dimanfaatkan tanpa ada keraguan. Manakala, bagi abu tulang yang diambil dari binatang yang boleh dimakan dagingnya tetapi ianya mati tanpa disembelih secara syarak atau dari binatang yang tidak dapat dimakan dagingnnya sama ada ianya disembelih mengikut syarak atau sebaliknya, maka bintang berkenaan menjadi bangkai dan tulangnya juga hukumnya adalah najis. Dalam keadaan ini, semua bahagian anggota badannya dihukumkan najis kecuali kulitnya yang telah disamak. Produk bone china ini dihasilkan dari berbagai-bagai negara dengan jenama yang berbagai-bagai. Bone china mengandungi 50% abu tulang binatang. Jika kita yakin binatang tersebut suci, maka harus hukum penggunaannya. Jika sebaliknya, maka tidak harus penggunaannya. Jika timbul keraguan atau kesamaran pada abu tulang bintang tersebut sehingga menimbulkan was-was, maka juga dielakkan pemakaian bone china ini kerana menjauhi perkara syubhah adalah merupakan suatu kewajipan untuk memelihara agama dan diri dari termasuk ke dalam perkara-perkara yang ditegah dan memudharatkan."

The Islamic Religious Council of Singapore (MUIS) has yet to issue a fatwa with regard to bone china. However, there is a guidance (*irsyad*) issued by the Singapore Mufti Office which addresses this issue. *Irsyad* is guidance, and not a gazetted gazette. The *Irsyad* said (Singapore Islamic Religious Council, 2011): (Norhidayah Pauzi & Saadan Man, 2015)

"Bone china adalah sejenis tembikar baru yang menggunakan tulang binatang sebagai salah satu dari kandungannya. Tulang tersebut dibakar sehingga 1000 darjah celsius sehingga berubah sifat dan bentuknya. Bone china kemudian dicampur dengan bahan-bahan lain seperti tanah liat untuk menjadikannya keras, dan dipanggil sebagai bone china. Oleh kerana sifat tulang tersebut telah berubah, dan juga bone china telah bercampur secara halus dengan bahan-bahan lain, maka bejana dari "bone china" boleh digunakan untuk menyediakan makanan. Bone china bukan najis."

The Department of Islamic Development Malaysia (JAKIM) stressed the use of bone china in the statement of public complaints as follows - Malaysian Halal Official Portal, 2010: (Norhidayah Pauzi & Saadan Man, 2015)

"*Sememangnya alatan bone china adalah diragui sumbernya. Pengguna tidak dimaklumkan sumber pembuatannya samada dari sumber yang halal atau tidak. JAKIM menasihati penggguna mengelakkan alatan sedemikian sekiranya timbul rasa syak. JAKIM mengambil kira keseluruhan aspek seperti bahan ramuan, kebersihan, pekerja, proses dan alatan yang digunakan sebelum memberi pengesahan halal.*

Likewise, the Mufti Department of Selangor Darul Ehsan explained the law of using bone china through a religious questionnaire website by affirming (Selangor Islamic Religious Department, 2009):

Menggunakan serbuk tulang babi untuk membuat pinggan adalah najis Mughallazah. Haram digunakan pinggan tersebut. Begitu juga tulang binatang lembu, kambing atau binatang halal yang tidak disembelih. Hukumnya najis sama seperti bangkai, kecuali bulu binatang halal yang diambil masa binatang itu masih hidup adalah suci dan boleh dimanfaatkan seperti membuat pakaian.

4. PERCEPTION OF HALAL CERAMIC AMONG MUSLIM USER

Malaysia with racial diversity always aware of the halal issue and concern the concept in respecting the sensitivity of the majority Muslim community in Malaysia which emphasizes the concept of halal in any aspect. The Department of Islamic Development Malaysia (JAKIM) and the State Islamic Religious Department have been responsible for controlling and conducting in monitoring of the halal status of products produced by local companies as well as from abroad. JAKIM has also been officially appointed to coordinate the halal concept in Malaysia. All halal certification application by the producer or entrepreneur needs to go through several specific procedures to obtain Halal status verification on their products and productions process. It is in line with the importance of ensuring the assurance of purity, quality, confidence and security for Muslim users being preserved and maintaining good relations between non-Muslim in Malaysia. After the process of identifying the purity of their products is confirmed, then the Halal status is recognized by the JAKIM and the product is subject to labelling of the Halal logo on their products.

The Ceramics field also not spared from Halal compliance as it is a involved daily use product that intermediates between humans and food. For example, daily use products are like dishes, spoons, garnishes, water containers and cooking utensils. Indirectly, when it comes to aspects of consumerism involving Muslim users, Halal features need to be practiced in every product of ceramic productions. Used of product involved of Muslim users, Halal features which need to be practiced in every product in ceramics. Almost every house has ceramic tableware product for daily used or as decorative item. Ironically, our society rarely cares about the content of materials used in the process of manufacture whether it is *patuh syariah* or not. Furthermore, there are no guidelines in ceramic products to be label as halal or non halal item. Muslim users generally rely heavily on the use of halal logos on food or products. This awareness helps a few Muslim users to make the right choice according to Islamic law and principle.

There are three groups in Muslim users in Malaysia regarding the issue of Halal in Ceramics. Firstly, many of those who know ceramic products are made from clay and assume that they are sacred and should not contain non-halal or forbidden materials. The second group is among those who have some knowledge of the content and materials of ceramics. They assume that the combustion temperature for ceramic products burned at high temperatures (1200°c) is enough to change or eliminate substances (non-halal or harmful substances) in the product. While the third group, they are comprised of Muslim consumers who know the status of a halal and non-halal product, but still keep non halal as mere decorations.

This should not be simply ignored and they should be specifically addressed to Muslim users in Malaysia. Ironically, no specific label is used to determine the halal status of a ceramic product. Reality is that dumping of ceramic products from abroad is classified as Fine Bone China and Bone China through online sales and open public supermarkets. There is no information on the materials used in the production of their products and they never felt guilty on the sensitivity among Muslim users.

Some of Muslim users ignore to aware of halal or illegal things in Ceramic products. Some of them argue that ceramics products are made from non-halal sources are permitted because they are only used as decorative item. Ironically, although dishware is not for consumption, it is an intermediary tool between food and consumers. It is unnatural if ceramic products derived from sources such as pork bones are used by Muslim users openly. Although there is no compulsion for its use, it is apparently realized by Muslim consumers themselves. There are various perceptions that Muslim users use when products such as dishes are included in Halal terms. While other scenarios, Bone China collector were forced to release their collection after discovering the fatwa issued on the Ceramic products. There are also Muslim users just hearing without making an action merely dear to the product that has been bought at a high price. It is true that products such as Bone China and Fine Bone China have a high priced value, but it should be understood that the illegal remains illegal.

Bone China collection set price can reach up to RM3000. But still many Muslim users ignore the fatwa issued on the ceramics products. They are not sensitive to the sources of information disseminated. They assume that having products like Bone China represented as their status of wealth and luxury. Despite of many researches on the Halal Ceramics issue, however, the awareness has not fully affected the Muslim users. Hence, some initiatives should be created to give space and opportunity for Muslim in using halal ceramics products.

5. MUSLIM USERS AWARENESS PLAN

The issue of the use of illegal and non-halal substances in ceramics products in Malaysia has clearly triggered suspicion among Muslim users. Some awareness plans have been made to ensure Muslim users are more sensitive to the products they want to use. The National Fatwa Council has also issued a fatwa on the use of Bone China and Fine Bone China product. The awareness plans that can be taken to maintain the sensitivity to the issue of non halal ceramics products among Muslim users and manufacturer are as follows;

1. The JAKIM information centre needs to propagate promotional activities related to halal issue especially to producers, manufacturers and importers of ceramics products so that they realize that halal aspects are not trivial. As a Muslim user, they need to be sensitive in this issue in order to always use Halal ceramic products. The Information Department of Malaysia should also play an important role by perform an advertising campaign on this issue. Immediately, the fastest information technology channel can serve as a platform for Halal Ceramic Product awareness campaigns. Through promotional activities, awareness on the aspects of ceramic halal can be channelled to Muslims and Malaysians as a whole.

2. Proposed use of Halal labels on Ceramic products in domestic and overseas markets. These proposals involve the cooperation of the Malaysian Ministries, JAKIM, Mufti State Departments and consumer associations to jointly seek of solutions to avoid confusion on the type of ceramics products in the market. The labels can be placed in sales area so that halal and non halal product differences are known by public. Another method is to apply the Halal Ceramics logo on the product price tag. This continuous effort is necessary to create awareness on the sensitivity of the Halal ceramic issues by all parties.

3. Jabatan Kemajuan Islam Malaysia (JAKIM) may require every manufacturer or entrepreneur of ceramic products in Malaysia to be registered with JAKIM in ensuring that their products are free from non-halal substances. In addition, the certification procedure for Halal certification needs to be tightened so that each manufacturer produced a product that is safe for use by Muslim users. In addition, the JAKIM may also conduct periodic investigations and monitoring of the premises of ceramic product manufacturers so that the use of non halal material is not an issue in our country. This matter is important as a guarantee to Muslim users to use halal ceramic products without any consent.

4. Strict enforcement of import products by conducting screening process and labelling of product whether Halal or non-Halal status. Implementation of Import duty on non halal ceramics products should be enforced so that Muslim users do not hesitate to use them. Halal product label should be provided by the manufacturer of ceramic products from overseas if they wish to export for Malaysian market. There have to respect Malaysia as Muslim majority and should be emphasized that they have to sensitive about Halal issue.

5. The discussion among the ministries, JAKIM and Muslim users should be expanded so that Muslim and non-Muslim communities are more aware of issues that may be detrimental to Muslim users. Inter-racial tolerance in Malaysia needs to be instilled in order to make Malaysian people respect each other's. This is in line with Malaysia's constitution that Islam is the official religion of Malaysia.

With some of these awareness initiatives, it is hoped that Muslims user will be more sensitive to the issue of purity and safety in using ceramic products. The initiatives need to be supported by the authorities in ensuring that the campaign, enforcement, procedure and work practices follow the *Syariah*.

6. CONCLUSION AND RECOMMENDATION

Bone China is a product which produced from clay and mixed with other materials such as animal bones (cattle or pigs). It's often been used in ceramic tableware cause of the strength, whiteness and high clay body quality. Scientifically, the use of animal bones will enhance the effect of translucency, extremely strong body compared to other clay materials and able to reduce temperature during firing process. The use of non-halal material in Bone China Formulation is not only focused on the production of tableware set, but also involves the manufacture of kitchen ware. Enforcement and restriction against using and importing of non-halal ceramics is necessary in avoiding sensitivity among Muslim users. This is because the production of Bone China also embodied in Islamic Applied Halal Standards (MS) of Islamic Goods - Part 2: Use of Bones, Skin and Animal Wools MS2200-2: 2012 (JAKIM, 2012).

In the process of preparing ceramic raw materials, the industries or producers should label the halal status of their material using in producing bone china product. the procedure is important to avoid any doubt among muslim users and muslim countries to use of the product (karijin bonne, 2007). this includes the products that use halal animal bones without following the rules of slaughtering process in islam which is *patuh syariah*. The *halalan toyyiban* concept among Muslim and non Muslim must be explained clearly so that people will respect among of races. A message to Muslim users, if they have the opportunity to not using of non-halal ceramics products then it is better. There is such information about non halal ceramics product in the social media, internet and jakim to understand the issue. Finally, Muslim users in Malaysia should have awareness of the halal issue and find the solution in not using of non-halal ceramic product.

Some recommendation on this field than can be further studies is the solution on how to recognise non halal product in the production line. As we know, some research has been done in term of detecting of non Halal material in iether Bone China formulation or other ceramic production. JAKIM need to collaborate with ceramic practitioner and manufacturer to make sure the poduction well recognize and free form non Halal material. Other than labelling and applying a Halal logo on product packaging, some initiative need to be thinking such as kit in the process checking or scanning of Halal product.

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Noorlida Daud, Ahmad Zamzuri Mohamad Ali (2018). The potentials of emoji in visual communication. *Idealogy*, 3 (3) : 217-225, 2018

The potentials of emoji in visual communication

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ABSTRACT

Emojis are developed from emoticons and commonly used to convey emotion in online communication. It frequently assists in delivering an emotion in text-centric media such as email, media social and instant messages. This paper focuses on emojis advantages in visual communication including its effects on human's feeling. Literatures based methodology applied in this research; the datas are collected from various literatures and then analysed. From the analysis of this research, it shows other functions of emojis in persuading people in visual communication. The limitation of this study is only certain types of emojis are used and measured in delivering emotion, feeling and message from the previous researches. In future research, the potential of emojis can be expended and tested to measure its impact among users by using various types of emoji.

Key Words: emoji, emotion, visual communication

1. INTRODUCTION

This conceptual research conducted a study on the review from the previous research in the related area. Hence, the data sources also come from the previous research. The gathered data compared and support one another, then come out with a new perception about emoji usage in visual communication.

1.1. History of emoji

Emoji comes from the Japanese words. 'E' means picture, 'mo' means writing while 'Ji' defined as the character (Davis & Edberg, 2016). Nowadays, the device keeps developing and becomes smarter through the decade. Therefore, emoticons are changing its design to suit with all kinds of devices. Emoticon is defined as a symbol of letters combination, showing human face that delivers emotion (Extejt, 1998).

The emoticon terminology actually came from the combination of two English words; emotion and icon (Tomic et al., 2013). According to the National Telegraphic Review and Operators Guide in 1857, a painter known as Morse contributed an invention of the telegraph system. Based on the Morse code, the number '73' gave meaning as best regard meanwhile the number '88' means love and kisses. Subsequently, in the year 1881, Ambrose Bierce introduced laugh emoticon \ ___ /. This expression consists of a few punctuation marks and published in Puck magazine in the United State. According to Tomic et al. (2013), that symbol also represents smile expression. In 1963, an artist called Harvey Ball created a new smiley symbol. The symbol was yellow color button completed with two black dots as eye and black curve as a mouth. Here was the starting point of the smiley addict and later it was upgraded as emoticon (Tomic et al., 2013).

Figure 1: First smiley symbol sketched by Harvey Ball
Source: Stamp (2013)

After that, smiley symbols are widely used all over the world. In September 1970 brothers named Bernard and Murray Spain from Philadelphia claimed the smiley symbol as their logo. They combined the smiley logo with a catchy tagline such as 'Have a nice day' to attract people's attention (Ibrahim, 2014). Due to the higher demand, two years later they managed to sell about 50 million buttons with the smiley logo. Then, the smiley symbol became a popular symbol. Both Spain brothers came out with the brilliant idea when they decided to print smiley logo on their merchandise items such as mugs, stationaries, trays, earrings, car stickers, and wristlets. However, some researchers claimed that the smiley symbol is really close with the 1960 event. They believe that the citizens of the United States were traumatized by the war in Vietnam as well as affected by the United State president's elimination (Ibrahim, 2014). As United State citizens were affected by continuous trauma; this situation gave opportunity to Bernard and Murray Spain to make the profit through citizen's anxiety. Hence, they decided to market a variety of merchandises with the smiley logo. Luckily, the smiley logo was able to heal citizen's trauma and keep them feel better (Ibrahim, 2014). Consequently, the smiley was recognized as pop culture in the United State, in fact, the symbol was also printed on a special stamp in the year 1999 (Ibrahim, 2014).

1.2. Emoticons in digital era

In the digital era, the very first smiley emoticon was invented by Professor Scott E Fahlman in 1982. He posted on the science computer general board in Carnegie Mellon University (Churches, Baron-cohen & Ring, 2009). As a result, emoticon has been used widely about three-decade after invented by Prof Fahlman. He put this symbol :-) and :-(to inform readers about his feelings in the next paragraph. Without any symbol of expression, people cannot differentiate between a sarcastic message and a serious message at that time (Ibrahim, 2014). Prof Fahlman have never expected that a few months later, the emoticons started to be used widely. The emoticons design was upgraded by using other punctuation marks to make it easy to be combined on a keyboard (Tomic et al.,2013).

Figure 2: Another version of early emoticons on the Internet
Source: Tomic et al. (2013)

Expression	Sad/Cry	Pressure	Anxiety	Shy
Emoticon	(T_T)	(x_x)	(-_-;)	(///)

Table 1: Example of expression with it meaning

Emoticons became popular and the consequences of its demand, emoticons were modified to turn to be emoji (Davis & Edberg, 2016). The Japanese interface designer, Shigetaka Kurita was the responsible person inventing the old emoticons into the new emoji according to his company's request. Moreover, the emoji was developed for the purpose improving text communication that lacked emotions (Golden, 2015).

Figure 3: Examples of emoji
Source: Google

2. EMOJI intervention in visual communication

Generally, emoji can assist communication to be more efficient, effective, clear and fun (Huang, Yen & Zhang, 2008; Kindred & Roper, 2004; Varnhagen et al., 2010). From the statement, this proved that emoji could affect people's feeling and emotion. Moreover, emoji is possible to be cued to complement the text messages especially in describing facial expression (Stapa & Shaari, 2012). Facial expression in computer communication may increase the ratio of communication successfulness between human and computer (Takeuchi & Nagao, 1993). Indeed, it plays an important role in the social communication (Mehrabian, 1981). Subsequently, emoji could soften the negative tone, for example, condemnation (Locke & Daly, 2007; Stapa & Shaari, 2012).

2.2. Emoji in awareness campaign

Poor food selection might raise the obesity risk among children. As a result, it can cause several diseases. By using a low budget approach, some institution creatively used emoji in the awareness campaign for their campaign. For example, one private school in New York have placed the smiley face on the healthy food container meanwhile they put the sad smiley face on unhealthy food container (Privitera et al., 2014). The emojis were displayed to children food container starting from three to eleven years old. The purpose of emoji is to assist the children to identify as well as differentiate between the healthy and unhealthy foods (Privitera et al., 2014). Amazingly, this approach can educate children about healthy foods yet avoiding unhealthy food (Privitera et al., 2014). The emoji expression gave children a good and bad cue about food. Indirectly, both smile and sad symbols are educating and assisting them in choosing food.

The same situation happens in Frederick Douglass Elementary School (FD) of the Cincinnati Public Schools. Green smiley face intervenes to encourage children to purchase healthy food such as grain, fruits, vegetables, and plain white fat-free milk in the cafeteria. The sign of green emoji placed next to this vegetable, fruit, plain white fat-free milk, and the entrée to encourage smart food selection and also increase the rate of purchase (Siegel et. al, 2015). As a result, the purchases of the plain white fat-free milk were increased rather than flavoured chocolate milk (Siegel et. al, 2015). From the result, it proved that green emoji was able to influence the rate of food purchases and also food selection among children. Without any explanation, the smile expression might give cues and convince them to choose healthy foods. Consequently, applying emoji in the awareness campaign was very effective, low cost and relevant to the target such as children (Siegel et. al, 2015).

Figure 4: The green emoji sign placed in cafeteria
Source: Siegel et al. (2015)

Besides preventing disease, other cases like bully is frequently attracting society's attention. It may happen to anyone in the world. For example, some of the people being bullied at school, college, a university in fact in office. From this phenomenon, big companies, for instance, Apple made a move by releasing anti-bully emoji. Even though it is digital, the emojis are not merely for the text communication but more to awareness campaign in supporting anti-bully (Clover, 2015; Miller, 2015). The purpose of this campaign is to inspire teenagers to be brave to make a report if they are bullied or seen other people been bullied (Miller, 2015). This campaign is strongly supported by other giant companies like Adobe, Google, Twitter, Facebook, and Youtube. They suit the eye emoji from Apple into their platform as a supporting move. Users can use this emoji to remind a bully to stop.

Figure 5: The eye emoji for preventing bully
Source: Miller (2015)

With the support from other platforms, this campaign is widely promoted all over the world to help the users or victims of bullying. Figure 6 shows the established posters from Apple.

Figure 6: The posters produced by Apple in preventing bully
Source: Miller (2015)

Besides using emoji in the awareness campaign, it can also be modified to suit other channels. Modified emojis were used as traffic sign as a warning to drivers, and encourage drivers to be more careful while driving. Here are four modified emojis; emoji (a) refers to aggressive drivers, emoji (b) refers to anger drivers, emoji (c) shows distracted drivers and (d) shows fatigue drivers.

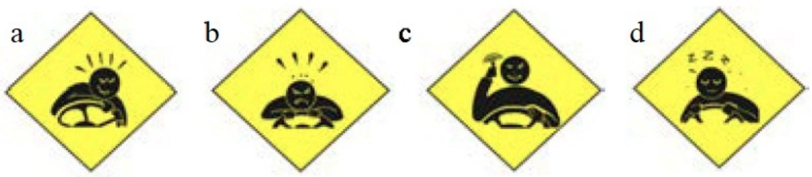

Figure 7: Modified emojis for traffic system
Source: Sodikin et al. (2016)

These four emojis were tested on 50 students who have a driving license, consist of 35 male and 15 female. From the result of this research, it shows that pictorial symbol such as modified emoji in traffic system is such an innovative approach (Sodikin et al., 2016). This kind of traffic system can assist to break through the communication of instructional information among drivers (Sodikin et al., 2016). Furthermore, the modified emojis in traffic system are also easy to be understood broadly (Sodikin et al., 2016).

Based on the discussions of the previous study made on emojis, modified emojis and ordinary emojis give powerful effect in visual communications. Here, it is proven that emojis are not only functioning in text messages, in fact, another communication channel like a campaign poster.

3. CONCLUSION

As a conclusion, emoji has a lot of potentials in visual communication. The previous research and phenomenon proved that emoji could be used in the various channel for different purposes. Emojis are appropriate for different age levels including children, teenagers and also adults. It can quickly convey the message to people. Subsequently, the facial expression can save time without long reading because the displayed emotions are easy to be understood by people. Meanwhile, the institution only needs a low-cost budget using emoji alternative. Hence, it would save money and can be implemented easily rather than another medium. Besides that, emoji can soften the tone as well as persuading people easily. However, the previous studies only focus on the selected design of emoji with limited area. In the future research, aspects like the design of emoji and the potential area in visual communications should be widely explored.

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Khairul Anuar Ibrahim, Md Nagib Padil, Mohd Nuri Yaacob (2018). A Study on Effectiveness Photographic Images of the Perak State Tourism Campaign Billboards. *Idealogy*, 3 (3): 226-234, 2018

A Study on Effectiveness Photographic Images of the Perak State Tourism Campaign Billboards

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ABSTRACT

The objective of this research is to study the effectiveness of photographic images used on tourism campaign billboard in Perak. It will also gauge the extent of respondent's perception and understanding on the important of photographic images on the tourism billboard in Perak. In order to ensure the success and effectiveness of the method, one study has to be conducted to obtain feedback from the public regarding the images which are featured on the tourism advertisement billboards. It is hoped that findings from this research would be able to gain respondents' feedback in providing information to the researcher so that the effectiveness of photographic images used as one of the mediums on Perak's tourism advertisement billboards can be identified. Results from this study would serve as guidance to the relevant authority by producing suggestions of new and high quality photographic images on the tourism advertisement billboards in Perak.

Keywords—***photographic; tourism; billboard***

1. INTRODUCTION

Perak is one of the states which are rich in various natural resources and historical remnants that have become major tourist attractions, from local and abroad. With an area that spans at 1000sq km and 9 jurisdictions or districts, Perak emerges as well-known tourist destinations. Various campaigns have been done by the state government in promoting attractive places by using a variety of advertisements to lure more tourists to visit Perak. Perak with an area of 21000 square kilometer is the second largest state in the peninsular Malaysia after Pahang. Based on this span of area, Perak becomes one the main tourist destinations in Malaysia. Perak state government has been carrying out numerous campaigns to boost tourism in order to generate the state's income. Among the methods applied was the use of photographic images on Perak's tourism billboards. These could be viewed at several strategic places and locations such as the Persisiran Sayong tourism billboard.

Paul Martin Lester [1] stated that visual images are significant component in an advertisement. Most billboards feature photographic images as an attractive factor in conveying information and promoting a certain service. Nevertheless, the researcher believes that there are still some weaknesses on the photographic image on the Perak's tourism advertisement billboards. Some of the weaknesses are in the aspect of compositional role and photographic image attraction used on the tourism billboards. Other than that, studies also involved the aspect of photographic image selection and creativity. According to Bruce Warren [2], each time the photographic image is produced; the photographer must consider several factors which involve aspects such as technical choices, lighting, point of view, timing and material. Each image produced must take into consideration its purpose and function. Bruce Warren added that, Visual Attraction also contributes several interesting visuals and it guides the eyes to focus on the main subject more than others in an image. A creative process begins when a person imagines and inspired by the ideas he sees and the problems that he faces. Visualization is using imagination and the memory to remember the events that had taken place before, according to Duane Preble sand Sarah Preble [3]. Indirectly, this will provide an impact on the image on Perak's tourism billboards. In addition, according to William F. Arens [4], there were nine advantages of using outdoor billboard: Accessibility, Access, Frequency, Geographic flexibility, Demographic, Flexibility, Cost, Effects, Creative flexibility and Location.

Terence A. Shimp [5] stated that even though there are many mediums of outdoor advertisements such as bus and taxi, advertisement on clothes adorned with logo and brands and display of brands at business premises, the main outdoor advertisement is the one designed to be big and able to attract the public's attention. In producing attractive tourism photographic images, there are several aspects which must be taken into consideration to come out with an effective impact. Choosing precise images or visuals is a challenging creative task. For instance, what kind of visual advertisement is able provide an effect in its communication? How many images or visuals are needed in an advertisement? Subject of the image or visual that need to be used must also be determined. With a wide range of selections the use of suitable images or visuals is not an easy matter. Image or visual produced must be matched with the thoughts where the latter will provide realistic perceptions which resulted from the connection between the eyes and thoughts.

2. AIM & OBJECTIVE

The objective of this research is to evaluate the effectiveness of photographic images used on tourism billboards and research on the aspect of the role of composition and visual attraction, selection of the subject and creativity of photographic images on Perak tourism billboards.

3. DELIMITATION

The research only focuses on Pesisiran Sayong tourism billboard at Kuala Kangsar, Perak. This research also focuses on the aspect of photographic images' effectiveness as they are used on Perak tourism billboards. Each of the aspects is the main characteristics in producing effective and high quality photographic images.

Figure 1: Persisiran Sayong tourism billboard

4. RESEARCH METHODOLOGY

Research method used in this study was the survey through the use of questionnaires, as the instruments. This study uses findings from the case and field studies in order to analyze the respondents' perception towards photographic images used on the Perak tourism advertisement billboards. Respondents were given choice of answers in questionnaire that applied the Likert scale. All these data would be analyzed using SPSS software.

5. Data analysis result

A total of 150 questionnaires have been distributed to respondents within Ipoh, Kuala Kangsar and Seri Iskandar, Perak. A total of 148 questionnaires have been filled and given back to the researcher. All the survey results are collected and the frequency tables from the results of the questionnaire are shown below.

Table I: The role of composition and images attraction on tourism billboard will give interesting impact

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	4	2.7	2.7	2.7
	Disagree	8	5.4	5.4	8.1
	Neutral	40	27.0	27.0	35.1
	Agree	64	43.2	43.2	78.4
	Strongly Agree	32	21.6	21.6	100.0
	Total	148	100.0	100.0	

According to table 1, the highest results show that 64 (43.2%) of respondents tend to agree, 40 (27.0%) neutral, 32 (21.6%) strongly agree, 8 (5.4%) disagree and another 4 (2.7%) of respondents strongly disagree.

Table II: The selection of visual (subject) is important in producing photographic images on tourism billboard

		Frequency	Percent	Valid Percent	Cumulative Percent
valid	Strongly Disagree	1	.7	.7	.7
	Disagree	2	1.4	1.4	2.0
	Neutral	24	16.2	16.2	18.2
	Agree	67	45.3	45.3	63.5
	Strongly Agree	54	36.5	36.5	100.0
	Total	148	100.0	100.0	

According to table 2, 67 (45.3%) respondents agree, 54 (36.5%) strongly agree, 24 (16.2%) neutral, 2 (1.4%) disagree while only 1 (.7%) strongly disagree.

Table III: Creative on photography images can make you attracted to certain display on tourism billboard

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	0.7	0.7	0.7
	Disagree	1	0.7	0.7	1.4
	Neutral	17	11.5	11.5	12.8
	Agree	68	45.9	45.9	58.8
	Strongly Agree	61	41.2	41.2	100.0
	Total	148	100.0	100.0	

Table 3 demonstrated that 68 (45.9%) respondents agree while 61 (41.2%) strongly agree, 17 (11.5%) neutral, and only 1(.7%) each for disagree and strongly disagree.

6. FINDINGS

Based on the findings from this research, photographic images were the main attraction in each Perak tourism campaign billboard. However, its effectiveness in disseminating information to the tourists and public must be enhanced. Based on the data gathered from the questionnaire and observation on

Perak tourism advertisements, the researcher found that most of the photographic images on these billboards need to be improved in terms of composition and visual attraction, visual choices and the role of photographic on the Perak tourism advertisement billboards.

6.1 Aspect of composition and visual attraction

Based on the data from the survey on the aspects of composition and visual attraction, almost all respondents gave the affirmative answers of agree and strongly agree that these aspects are important components for a tourism billboard. This could be found on table 1, which listed some examples such as a case study on Persisir Sayong Tourism Billboard; as many as 64 (43.2%) respondents from 148 people stated that they agreed, 32 stated that they 'strongly agree' (21.6%) and 40 (27.0%) respondents chose 'neutral'. Findings from this research is in line with the views which were stated by Angela Faris Belt [6], that photographic images based on grammatical structure such as its relation with image contents was able to convey information in a more meaningful way. Angela also indicated that composition or organization of an image was significant in determining an effective image display. Marvin J. Rosen and David L.DeVries [7] stated that composition refers to the way detail visual is chosen and planned in a photographic image to convey meaning. It is able to provide an overview about a place or location by organizing in the form of visual. The production of an attractive photographic image is the main component in an advertisement. Images which are able to grab the consumers or viewers' attention are able to disseminate information and advertisement more effectively.

6.2 The selection of photography subject

Based on the survey data on the aspect of visual selection, almost all respondents provided the answer that they agreed with the statement that the visual selection aspect was significant in producing appealing photographic images on tourism billboard. This can be seen on table 2 where 67 subjects from 148 respondents agreed and 36.5% respondents strongly agreed with the statement that the aspect of visual selection was crucial in the production of photographic images on tourism billboard. In addition, almost all respondents agreed that appealing photographic visuals were the main criteria in grabbing the attention on the tourism advertisement board. Findings from this research supported the stated by Angela Faris Belt [2] that the visual selection in terms of its communicative ability such as the aesthetic values, emotions, clear and precise, expression and conceptual provided effective impact to the image used. Thus, in producing photographic images on tourism advertisement which would have an effective impact, the visual selection factor was also the main factor. The visual selected is able to provide effects to the whole image being displayed.

6.2 Creativity of Visual

Based on the survey on the aspects of visual creativity, almost all respondents indicated that creative photographic image was able to capture people's attention to the display on the tourism advertisement billboard. Other than that, all respondents believed that creative photographic images on tourism advertisement billboard were important elements. This could be referred to in table 3 which reported that 68 from 148 respondents agreed and 61 strongly agreed that creative photographic images on tourism advertisement board were a significant element. Therefore, this shows that visual creativity is also an important aspect in producing the photographic image on tourism advertisement billboard in conveying messages and information on a certain tourist destination to the public. Finding from this research advocate the opinion expressed by George E. Belch and Michael A. Belch [8], that visual was a dominant part in any printed advertisement and it played an important role in determining its effectiveness, based on according to Visuals or images used must be able to grab consumers' attention, convey ideas or overviews and related to the text in order to come out with effective messages. Attention is focused on the creativity concept since many people view the challenges in the disseminating advertisement image messages creatively so that they could communicate in precise and effective manner.

7. CONCLUSION

The conclusion for the study on photographic images on Perak tourism advertisement billboards is, overall, the aspect of composition and visual attraction (images), photographic visual selection (subject), and visual creativity (images) must be emphasized for each photographic image on the Perak tourism advertisement billboards specifically so that it could attract the locals and foreigners' attention. These images could also be used as the main information medium and able to promote interesting places in Perak. Any attractive photographic image on the tourism advertisement billboards is able to provide an initial overview on the tourism destination featured on the billboards.

An approach in producing tourism photographic image on the advertisement billboard must stresses on each aspect of the research with new ideas since the public is drawn more towards captivating and unique images about the tourist destination. Other than that, the relevant authority such as the State Tourism Department must be able to ensure the aspect of photographic image used on the tourism advertisement billboard is capable of conveying information and promoting the tourism destinations effectively. Each creative image which combines aesthetical values will be more appreciated and messages will easily be well-accepted by the public. Other than that, the power of attraction on the image used must be able to portray suitable images which are appropriate with the messages that need to be conveyed.

8. RECOMMENDATION

Recommendation from the researcher goes to the ministry departments, state and local council. They must ensure that the image used in tourism advertisement on billboards must be able to provide positive values and able to appeal to the locals and foreigners to come to the tourism destinations featured on the billboards. Other than that, the relevant authority is able to evaluate the image used so that it will be able to give good perception on tourism destinations displayed on the tourism advertisement billboards as the image will also be able to convey information to the public and tourists at large. This is important in order to ensure that all the relevant authorities will have more planning for the photographic image that will be used in Perak's tourism campaign.

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Ko Yamada (2018). From “Yojo-Han” Art Center to “Untitled School of Arts”: The Possibility of a Local Art Education Network Developing from a Bedroom-sized Art Center. *Idealogy*, 3 (3): 235-246, 2018

From “Yojo-Han” Art Center to “Untitled School of Arts”: The Possibility of a Local Art Education Network Developing from a Bedroom-sized Art Center

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ABSTRACT

In 2012, the alternative art center “Yojo-Han”, named after the popular 8.25 ㎡ unit size of old Japanese bed-sits, was established. It is located in an art and design building in central Nagoya, in a venue of Aichi Triennale. The unit “yojo-han” symbolizes bed-sits for young people and their ambitions from the 1950's to the 80's. This name was chosen to attract visitors and students in the prime of their life. Unlike NPO-run large facilities demanding much maintenance, the art center is a small and semi-private space for public art education activities. There are four directors with equal authority for this small institution. Through well-organized scheduling, this tiny space transforms into a photography school, poetry seminar, sculpture school, graduate-level digital seminar, various workshops, streaming radio station, and other events. Most activities are weekly and open to the public. As with smart phone applications, each activity occupies the whole center when held and “Yojo-han” becomes the individual school/workshop. This paper introduces the center's activities, summarizing this format's function and its social importance in public art education. Furthermore, the concept of local networks of such unique art schools as an “Untitled School of Arts” is introduced as a system to facilitate sustainable public art education.

Introduction

In 2012, the alternative art center “Yojo-Han”, named after the popular 8.25 ㎡ unit size of old Japanese bed-sits, was established. It is located in an art and design building in central Nagoya, in a venue of the Aichi Triennale. The unit “yojo-han” was originally taken from the standard size of the traditional Japanese tea room, “chashitsu”, which implies the idea of rich imagination within a small limited space, and which also symbolizes bed-sits of the 1950's to the 1980's for young people and their dreams and ambitions. This name was chosen to attract visitors and students in the prime of their professional careers and to manifest the proactive choice of a smaller sized space. Unlike NPO-run large facilities demanding much maintenance, the art center is a small and semi-private space for public art education activities. This paper introduces the center's activities, summarizing this format's function and its social importance in art education for the public. Furthermore, the concept of local networks of such unique art schools as an “Untitled School of Arts” is introduced as a system to facilitate sustainable art education. The “Yojo-Han” Art Center is based in a room of the Chojamachi Transit Building, which houses an architectural firm, a restaurant, a bookstore, and an art and design firm. It is located in central Nagoya, the third-largest incorporated city and the fourth most populous urban area in Japan. It is situated in the “Chojamachi” area of Nagoya, and has been one of venues for Aichi Triennale, “a showcase of the world’s latest contemporary art, since it began being held in August 2010 in Nagoya City.”

The Structure and Format of “Yojo-Han” Art Center

There are four directors of this small sized art center. The art center has intentionally not appointed any one director as the executive director. The four directors have equal rights to make decisions concerning the operation and schedule of the institution through democratic discussions among all the directors. There is no full time employee at the center. All directors are professional artists and educators who hold positions at colleges and art schools and for them, running the art center started from a passion for art education.

Employing full time employees to operate and efficiently run this small facility is not seen as necessary. There are no daily hours of business or days with office hours or reception. The art center is open for weekly school sessions, seminars and the streaming radio station operated by directors. The facilities are available as a cooperative working space for meetings or as a studio for the directors, as well as for holding periodic projects or workshop sessions. All of the activities are not seen as being held “in” the art center. When each school or activity is open, the whole art center itself turns into that specific school or seminar class, and when the streaming radio is on the air, the whole center becomes the broadcasting station. When each session or activity is held, the facility itself is closed off to other purposes. At PechaKucha Night Nagoya [1] presentation session in April, 2012, the center's system was described by the four directors as being like a smartphone operating system, where the phone goes into sleep mode when it is not needed for efficiency and then turns on the entire smartphone to work as a different device through different applications that are activated.

Financing of “Yojo-Han” Art Center

“Yojo-Han” Art Center is managed as a collaborative private institution. The four directors serve as these but also see themselves as donators to the art center at the same time. Each director donates 10000 Japanese yen (about 83US dollars) monthly to provide for all the necessities and maintenance of the center. Even though the average rental fee of a commercial space of this size in the city of Nagoya is about 40000 Japanese yen (approximately 330 US dollars), the Chojamachi Transit Building, where the art center is located, offers favorable terms to artists and designers with rent that is 30% cheaper than the average. [2] Due to this generous offer, all expenses such as rent, electricity and internet costs are fully covered through the director's monthly donations. Considering the average Japanese consumer spending, even without the special terms mentioned above, managing the finances of the art center with four to five directors donating would not be that difficult. Their donations are mostly covered by the class tuition they receive for the classes held at the art center. In general art centers usually secure large-scale facilities to hold numerous activities such as exhibitions, lectures at the same time. In comparison to public facilities, due to the need of a considerably large budget for facility maintenance, etc. every year, these centers often have annual trouble with securing funding to meet their budget every year.

For example, according to the research [3] (fig.1) of Art NPO Link concerning 527 institutions which operate art and culture projects in Japan, most institutions are not able to obtain the necessary profits from their activities and need extra funding from external grants, subsidies, and donations for their operations. Even though most of institutions are not financially independent, 65.1% of them employ one to 10 full time employees. Labor cost is the main expense for their operations.

Fig.1: Number of full-time staff 2016

Number of full-time staff engaged in daily work	Number of institutions	%
0 people	184	34.9
1 people	99	18.8
2 people	61	11.6
3 people	26	4.9
4 people	25	4.7
More than 5 people	83	15.7
No response	49	9.3
total	527	100.0

Another example is the NPO-run "Awajishima Art Center" [4]. The art center was established on Awajishima Island (population: 131,912) in June of 2005. Its mission is to promote spiritually rich life and the identity as islanders, and become the base of the community while widening personal views of the world and respect of tradition. Their activities are three monthly symposiums along with events such as seminars, workshops, theater plays, exhibitions, movie sessions, music events. The number of visitors for each event varies from 30 to 100, making it as one of the largest holders of periodic art events.

According to the breakdown of their budget, [5] (fig.2) its total annual running expenses are 11,420,152 Japanese yen (about 102,700 US dollars), including labor expenses of 2,856,000 Japanese yen (about 25,600 US dollars); not including facility maintenance costs, advertising, and outsourcing. Only 26 percent of its budget is from its actual income. In contrast, 71 percent of its budget is from external grants and subsidies. This shows that even such successful large-scale art centers are dependent on grants and subsidies.

Fig.2: Awajishima Art center Profit & Loss Statement
(April 1, 2017 - March 31, 2018)

Subject	Amount of money (in Yen)
Ordinary income	
Membership expense	15,000
Donations expense	112,330
Subsidy/Subsidy	8507,192
Business income	3081,520
Other income	321,541
Total ordinary income	12037,583
Ordinary expenses	
Personnel expenses	2,856,497
Other expenses	8,563,655
Total ordinary expenses	11,420,152
Income and Expenditure	617,431

At "Yojo-Han" Art Center, schools and classes are independent each other and financially separated from the art center. There is no standard for tuition or necessary expenditures for each of the schools. For the center each school and activity has a self-sustaining budget system and this then makes the whole system of the art center flexible. Flexibility and diversity are considered as essential elements for creative operation of the art center. Currently, three schools, PACell photography school, Mokujiku woodcraft school, and Shi-ka-ra poetry school are run independently at the art center. The schools at the center are only run by authorized directors who understand the center's concept and format. Workshops are run by invited professional artists and educators who share an understanding of the center's concept. Each workshop is supervised by one of the directors. Participant's payments for these activities are sometimes dictated by the costs incurred and sometimes they are simply donations representing their satisfaction and/or financial state.

Mission of "Yojo-Han" Art Center

The primary mission of "Yojo-Han" Art Center is sustainable education and the dissemination of information concerning art and creative thinking to the public in the Nagoya area. The center offers schools and activities mainly for those who are in their prime of their careers. While these students are often at the center of activity in their employment and in the median area of society, they are often not able to expand themselves culturally due to their social/family/ employment responsibilities. The center is located next to a large business area in the heart of the city which makes it be easier for business professionals to come to the center on their way home from work or on holidays with their commute passes paid for by their employers. More than 80% of students at the center are college graduates and many of them are experienced professionals in their field. In many cases, those students who would like to learn and utilize the creative thinking process in their jobs and in their personal life are actually beginners in fine art studies, in terms of techniques. The classes are designed as places for state-of-the-art information and experimental production experiences with instructors, which take place through discussions and networking between students from many different professions.

"Yojo-Han" Art Center's fundamental educational concept is that art education and creative thinking are necessary not only for people of specific generations or specific positions. "Art for everyone" is not special concept for the most art centers. However, regular art centers try to offer education that "anyone can participate" to fulfill their goals. "Generality" for the public often fetters and impedes creativity. Moreover, regular business hours and general accessibility often actually exclude participation of full-time employees who are trying to advance their career.

According to a report [6] from the Japanese Ministry of Economy, Trade and Industry, there are total of 5,571,126 students or participants in 718,000 classes at art or cultural centers in Japan. In art and culture classes, most participants are 60 to 64 years old, and the next largest group is from 15 to 19 years old. [7]

In surveys of participants in culture and art schools, regardless of age, the majority of students list their purpose of studying as “for a hobby.” [8] However, there is a substantial increase in students from the late 20’s to the mid-40’s that study “to gain knowledge for work”, “to become an accomplished professional”, or “to acquire an educational background.” It can be assumed that the active members of society in their prime prefer practical knowledge or experience to utilize in their careers.

The schools at “Yojo-Han” Art Center are designed so that they are able to offer opportunities for those who are usually separated from art education, by being specialized as graduate seminars or classes of arts to meet the intellectual interests and playful activities of the members of society in their most active years.

Example of the school: PACell Photography School

PACell Photography School offers 6 weekly classes. The average total number of students for the 6 classes is 25 to 30. The core participants are in their 30’s and 40’s. All generations from 19 year olds to those in their 60’s also equally participate in each class in a similar ratio.

Since the maximum number of students is limited to 6 to 7 for one session because of the size of the center, communication is close. The students can participate in any session on Tuesday mornings, afternoons, evenings, Wednesday mornings, Thursday evenings, and Saturday (half day session) up to 4 sessions through a monthly membership fee. The instructor introduces latest trends, problems or themes from international fine art and design or photography websites and many other sources, having the students try photography methods and techniques tied to the themes. All participants share their photography work on a private page of Facebook and have online discussions and critiques. Within the page, related links and information are also provided not only by the instructor but also the students. Many of the participants often propose subjects or problems and ask questions concerning problems related to their profession as well.

Example of the school: Shi-ka-ra, Poetry School

Shi-ka-ra, the poetry school offers 4 sessions in the afternoon (13 to 15) monthly, averaging 6 to 7 students participating in the sessions. Most of the participants are in their 30s. However, one of them is in his 60s and another is in her 20s. At the sessions, students read poetry from all over the world, no matter if the material is famous, obscure or anonymous. They also try to penetrate the actualities of incidents that are themselves poetic in existence. After their discussions, they write poems concerning the contents and interpretations that evolved. Last June, they held a poetry reading in a coffee shop close to a station in the business area. Shi-ka-ra also publishes anthologies periodically.

Example of the school: Mokujiku, Woodcraft School

Mokujiku, the woodcraft school offers 3 sessions in the morning (10 to 12), in the afternoon (14 to 16), and in the evening (19 to 21) monthly, averaging 12 to 15 students participating in the sessions. The students of morning sessions are mostly homemakers. A variety of professionals join the afternoon sessions, such as interior coordinators, librarians, and beauticians. The evening sessions mostly consist of office workers. Some of them already have professional creative skills such as lacquering, Buddhist statue sculpturing and are students or graduates fine arts colleges. The school deals with a variety of natural woods that are usually not available in average stores. They start with easy hand-carved knifes or spoons for daily use. Depending on their needs, they can choose the objects or items that they want to make. Some of them even try to make a business of their sculpturing. Party sessions are held sometimes to use their cutleries to examine how they feel and what they make with them.

Example of the regular workshop: Oki-Seminar in Yojo-Han

Every Monday night, a post graduate-level, media art seminar has been held by Mr. Keisuke Oki, a media artist from Tokyo. The workshops consist of lectures on the latest technological art along with introduction to programming, or reading sessions on the latest art criticism and artist interviews in English

(English is a second language in Japan). Five to six professional artists or art college graduates from their late 20's to their 40's have been participating every week. At each session, participants deposit a voluntary donation in a saving box that looks like Mr.Oki and was created by one of participants.

Absence of Graduate Schools of Arts as Post Schooling for adult members of society in Japan

Japanese Graduate schools do not function as places of adult and social educational opportunities except in a limited number of business schools for MBAs. [9] The percentage of the students 25 years or older in Japanese graduate schools is only 1.7%. In comparison to 20%, which is the ratio in the United States. This shows that adults encounter difficulty when entering and attending graduate schools in Japan. Most of students enter graduate schools directly after their undergraduate education. The first reason for this is that full time commitment is usually required because there are few colleges which offer classes in the evening or at night. At present, there are about 630 graduate colleges in Japan (May, 2015). About 300 colleges offer evening classes; however the evening classes are usually limited to only one or two majors in an entire college. [10] The second reason for this is that the choices of majors that offer night classes are limited mostly to management, economics, or medical sciences and nursing. There is only one fine arts graduate school at Tama University of Arts that offers evening courses. These two reasons show that Japanese fine arts graduate schools generally do not function as liberal arts, especially fine arts, educational institutions for adult members of society.

Importance of Fine Arts Education for Adult members of Society

At present, liberal arts such as fine arts or music are not considered important subjects in elementary and middle schools in Japanese compulsory education. There are only 115 hours of fine arts and 115 hours of music for the three years of public middle school education. [11] In comparison, there are 315 hours of mathematics, 290 hours of sciences, 350 hours of Japanese language, 315 hours of foreign language, 295 hours of social sciences, and 270 hours of physical education. In 1947, right after WWII, there was 210 hours of paintings and crafts (presently called fine arts), which was 50% of the time devoted to math at the time, 420 hours. This shows that the ratio has been reduced to 36% and average hours of fine art is about one hour per week for school periods. Over the last sixty years, the policy of MEXT, the Ministry of Education, Culture, Sports, Science and Technology in Japan, gives priority to practical sciences over liberal arts and the study hours for the arts are decreasing. In such educational circumstances, it is important to create private higher or further education systems for not only youngsters like primary or middle school children but for adult members of society as well.

Since the above trend has been continuing and will more than likely be continued, changing the policies of governments around the world to influence fine arts education for youth must be seen as implausible. A more realistic approach to the achieving a true change in the recognition of fine arts would be through those adults who are not only in the center of activity in the business world and society, but also parents of the youths that are being exposed to less and less art and fine arts experiences. In creating a format for fine arts education that effectively reaches active members of society that are also parents, society as a whole will benefit from technology that is supported by aesthetic values and the creativity necessary for a more abundant life.

Conclusion

Since the policies of MEXT give priority to practical sciences over liberal arts, it is hard to imagine that art education in public schools or institutions will expand by itself. It is expected that art education at private institutions will be a lifeline to maintain the ideas and authenticities within Japanese society. However, since the grants and subsidies tend to be reduced due to government policy, large-scale art centers, which are not financially independent, cannot maintain their facilities easily. It can be easily deduced that they sometimes may only fulfill their basic goals after facility maintenance. In these terms, an art educational system of small-sized independent art centers operated by financially independent professional artists and educators would function in society for a long time as a sustainable grass-roots educational movement. The system of "Yojo-Han" Art

Center can be seen as independent while expanding the recognition on validity of art in society by offering a high level professional education, even with a small facility by targeting core members of the society.

The singularity of the “Yojo-Han” Art Center is dependent upon the individuality of professional artists operating the art center, and this attracts small numbers of particular individuals who deeply enjoy the contents. In contrast to this singularity, art centers usually present their generality to the public. However, the impact on society from this may be seen as small and the number of participants has to be limited and remains small because of the size of the facility and its flexibility. For increased impact on society, “Yojo-Han” Art Center recently presented the idea of “Untitled School of Arts”, a conceptual imaginary college, a network of small-sized unique private schools that offers high level art education for adults. The goal of the network is to create a framework to change society’s consideration of the arts by addressing individual, small-sized, unique art educational institution's grass-root movements as a major presence for a conceptual imaginary school of arts. First, it aims to function as a non-commercial information site to look for unique face-to-face art educational institutions and activities in Chojamachi, Nagoya, where “Yojo-Han” Art Center is located. In 2018, the first actual school network “Chojamachi School of Arts”, was established under the concept of “Untitled School of Arts”, to realize the idea of the network. It networks small art schools in Chojamachi and is organizing an urban agricultural art project called “Art Farming” which will be held in the town in 2019 as its first mission.

The format of “Yojo-Han” can be applicable to regions and countries where the government or officials do not give much priority to the arts. Since the possibility of expansion of the Untitled School of Arts network among other cities in Japan and other countries is already being considered and suggested, it could function as an open source system for small-sized art education.

[1] PechaKucha is a simple presentation format where you show 20 images, each for 20 seconds. The images advance automatically and you talk along to the images.

The presentation format was devised by Astrid Klein and Mark Dytham of Klein Dytham architecture. The first PechaKucha Night was held in Tokyo in their gallery in 2003. (from Pecha Kucha Night Nagoya site: http://pechakucha-nagoya.org/globalsite)

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Abdul Rahim Said (2018). "Five Plus Two" Skills Set and Success of Young Art Entrepreneurs: A Case Study Of Seven Visual Artists. *Idealogy*, 3 (3): 247-260, 2018

"Five Plus Two" Skills Set and Success of Young Art Entrepreneurs: A Case Study Of Seven Visual Artists

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ABSTRACT:

This article aims at showcasing the design, development and implementation of a Young Art Entrepreneurs (YAE) career development scheme for visual artists, based on a model of "five plus two" entrepreneurial skills sets, advanced by Marco Thom (2016). It documents the philosophy, approach and methodology to develop entrepreneurship skills amongst seven young graduate artists over a period of six months. Findings based on an analysis of seven case studies of individual artists involved in the First Cohort of YAE in 2017, indicate that those who are able to better internalize the "five plus two" skill sets, seem to show a greater chance of success in launching and managing their own art enterprises.

OBJECTIVES

The main purpose of this paper is to document changes in the lives of seven visual artists enrolled in an Young Art Entrepreneurs career development scheme launched by National Art Gallery of Malaysia in 2017.

The primary focus is to show how their exposure to the "Five Plus Two" skills set advanced by Marco Thom (2016), as crucial components to successfully develop art entrepreneurs, have impacted their lives.

The secondary objective is to document the process of designing, developing and implementing an impactful entrepreneurial development programme that will help artists sustain themselves and profit from their creative enterprises.

Finally, we hope to draw lessons from this case study that may be employed in helping shape appropriate policies for career development of artists in the country.

Background of YAE

YAE, an abbreviation for Young Art Entrepreneurs Career Development Scheme, was launched by the National Art Gallery of Malaysia, in the first quarter of 2017, It is a twenty-five week preparatory course on entrepreneurship that focuses on required skills needed to succeed as art entrepreneurs. The training is divided into two segments: one week (40 hours) of Bootcamp and twenty-four weeks of intensive business coaching and mentoring.

The Bootcamp acquaints participants with basic understanding of the fundamentals of sustainability and profitability in the arts, including exposure to strategic planning, finance and marketing. It offers our trainees an opportunity to learn how to utilize creativity in business innovation and career development by changing their mindset from that of an artist towards becoming more of an entrepreneur.

Throughout the Bootcamp and six months of residency that follows, they are guided by dedicated mentors and experienced coaches to develop the required mindset, knowledge, understanding and specific skills to smoothen their transition from being an artist to becoming more of an entrepreneur.

At the end of six months of training, participants may choose to be art professionals or owners of art businesses or a combination of both. Their coach assists them in conceptualizing a business idea, understanding how to start a business, crafting a business plan, sourcing finance for their new ventures, hiring and training support staff, managing and growing their own enterprises.

YAE Development Scheme has chosen to approach entrepreneurship as a creative venture. It draws parallels between participants' background in artistic creation with that of the entrepreneurial creative process. To make them feel more at ease and to help soften the impact of their transition into business, coaches employ many components found in design to illustrate how similar art is to entrepreneurial development.

YAE graduates are expected to launch their own business ventures once they have undergone the career development training. YAE assists them in identifying sources of funds, pitching to funders, networking with influencers and even starting up their own enterprises.

YAE career development scheme prides itself as a premier entrepreneurial development training that ensures that artists, who have been through the course, are able to sustain and profit from their artistic ventures. It is a life long dream of Dato' Dr. Mohamad Najib, Director General of the National Art Gallery of Malaysia, who is a self-made entrepreneur himself, before venturing into academia and eventually helming the organization.

As a young artist who once struggled to make a living from peddling *batik* paintings on the streets of Kuala Lumpur, he confessed that he and his colleagues, would be better prepared for their careers had they been adequately exposed to some knowledge in entrepreneurship. Disillusioned with dwindling sales, during the recession of the 1990s, he made his way to *Universiti Saints Malaysia (USM),* to study fine art and later, pursued his doctorate overseas and subsequently appointed Dean of the School of Fine Art at *USM*.

"Regrettably", he said, "fine art schools, locally and abroad only focus on teaching techniques without adequately preparing their students to enter the business world". As a result, "many fine art graduates are not as successful as they should be!". Many are forced to moonlight between tedious day jobs, in order to pursue their passion for art. Yet they are many more talented artists who have unfortunately sacrificed their profession to work in unrelated fields, just to survive.

The DG as well as the National Art Gallery, is determined to convert as many ordinary visual artists into entrepreneurial-savvy individuals, enabling them to sustain themselves and profit from their chosen vocation. YAE is one of the strategies adopted to spearhead the career advancement of young artists in the country.

In Search of a Model for Young Art Entrepreneurs

We started planning for YAE without a specific model in mind. Guided mostly by our experience in training graduates and undergraduates in entrepreneurship at tertiary levels and consultancy, mostly guiding practicing small business owners, in a variety of industries.

Our initial design of YAE was influenced by the thoughts of Peter Cobb *et.all* of Artspire (2011) "*The Profitable Artist": A Handbook for All Artists in the Performing, Literary, and Visual Arts.* Cobb and associates contended that to be successful artists would require five major elements: Strategic Planning, Finance, Law, Selling and Fundraising.

However, Cobb *et.all* was writing a handbook for practicing artists who wanted to further their careers. While we, at YAE on the other hand, were trying to groom recent graduates who had very little idea of what kind art business they wanted to venture into. We included an element of "idea creation"or "conceptualization" where our young artists were asked to explore possible businesses that they would like to enter after their residency at YAE. We decided to allocate one day of Bootcamp to idea creation and allowed them to deepen their exploration during the first month of their residency before they started their business planning.

In addition, we built in an element of strategic thinking into the Bootcamp that would be pursued during the six months of coaching to help them visualize their business missions and visions. We opened up their minds to business opportunities and networking channels available for artists in the country. We spent about ten percent of Bootcamp on the subjects but were reinforced during the six months of residency.

Another element we believed would be essential to succeed in business was leadership. Every participant was required to lead a team in organizing at least one weekend event to sharpen their leadership skills.We also wanted our artists to have adequate knowledge in finance and marketing. We invited guest speakers to train them in finance, accounting and taxation. In addition, we brought in experts on digital marketing to help them reach out to a wider audience online. These elements were equally reinforced throughout the six months to help them develop implementable business plans.

During the first week following the Bootcamp we assisted them in getting their own company registered and their accounts opened at a nearby bank. For most it was the first time they ever had a registered company and a current account in their own names. Later, we guided them to register a brand or trademark at the the Intellectual Property Office or MyIPO.

Marco Thom's Five plus Two Skills Set

Later, we came across the research by Marco Thom who undertook a survey of 200 lecturers in Fine Art at Higher Education Institutes (HEIs) in the UK and Germany. Thom set out to "determine the crucial skills for fine artists". His respondents were lecturers who "are simultaneously working artists" who could probably offer more valid viewpoints "based on their professional experience", compared to those who were mere academics.

In a working paper presented at Institut für Mittelstandsforschung (IfM) Bonn in 2016, Thom concluded that his findings confirmed his literature review and theoretical assumptions, that the following "Five plus Two" crucial skills are required to develop entrepreneurship among artists. The elements of his model are reproduced below.

1. Idea/Creativity. "Ability to think creatively or innovatively that leads to new insights, novel approaches and (business) concepts, fresh perspectives, whole new ways of understanding and conceiving things."

2. Strategic Thinking (Planning) "Recognition and realization. Ability to set goals and develop (long-range) plans in a variety of areas, to anticipate the unexpected, to analyze the business environment, and to cooperate with people."

3. Opportunity "Ability to recognize, assess and realize business opportunities."

4. Networking. "Ability to develop and use contacts for (business) purposes beyond the reason for the initial contact. Networking skills comprise in particular the abilities to 1) target activities strategically, 2) systematically plan networking, 3) engage others effectively, 4) showcase their own expertise, 5) assess opportunities, and 6) deliver value to others."

5. Leadership. "Ability to develop a "Art/Business Vision" of where one wants to be and to inspire people (external experts) to help achieving this vision. Leadership skills are particularly important for one-man and small businesses as they often need external help."

+1. Finance. "Ability to plan, fund, direct, monitor, organize, and control the monetary resources of the arts entrepreneur (business)."

+2. Marketing (Sales). "Ability to reach the market (its potential customers, including decision-makers) and to achieve a high degree of visibility and awareness."

Thom categorized the first five skills, in accordance with de Wolf's & Schoorlemmer's (2007:19), as "real entrepreneurial skills". According to Thom (2016), these five skills, "have explicitly and primarily to do with the creating of a successful business or self-employment career, while the last two skills in finance and sales enable the successful running of the business or entrepreneurial career". The findings presented below, in the form of seven case studies of the First Cohort of Young Art Entrepreneurs support Thom's contentions.

Seven Case Studies of First Cohort of Young Art Entrepreneurs (YAE)

Case #1:

YY (22), is the youngest in the group. She has a diploma in Fine Art. When asked to pitch for the first time, she responded "Wow, I was so nervous! I have never spoken on camera before! I became more relaxed only when I was advised to take three deep breaths and to read the script that the coach , at our Bootcamp, wrote for me. Now, I know, next time, when I have to speak in public, I will write the speech first and breathe deeply before talking to stop from shaking!" Her nervousness did not just arise from her youthfulness and inexperience but was more due to her inability to think of a viable business idea.

She was excited about having her own small business with her own logo that she could put on her paintings and use the opportunity given by *Balai Seni* to show to the world her creative skills. "I cannot wait to participate in exhibitions planned for us!" However, YY had difficulty conceptualizing a business idea. We observed that even by the end of the six months, she was unable to propose a sensible business idea that could be translated into a viable venture. Coaches and mentors offered assistance by giving her various ideas to try. But by the end of six months she was only able to propose a simple business venture consisting of an art workshop. On the other hand, to her credit she did have relatively good networking skills that helped get participants to attend weekend art events organized by the group.

It was apparent that her "young age, immaturity in thoughts, weak writing skills, contributed towards her inability to conceive a business idea, design strategies to utilize opportunities offered or develop leadership skills." Neither did she show competence in finance and marketing to help her in her business venture as evidenced by her business plan submitted at the end of the training.

However, to her credit she did show her leadership skills by organizing a weekend workshop for children that attracted almost five hundred participants. Using networking made available by the National Art Gallery she did find a place, on her own initiative, for overseas art residency, with funding secured by YAE training scheme.

Case #2:

JK (23) who also graduated with a diploma in Fine Art, reechoed the wishes of the Director General when she said, "I came into this course with zero knowledge but after only five days I have learnt so much on how to do business, as an artist!"

She had never taken any course in management previously and had no knowledge of business planning and marketing strategy. Prior to the Bootcamp, JK had obtained a research grant to study cross-cultural art in Indonesia. At the end of six months she became more confident of getting other awards simply because she discovered a better way of writing for funds and an effective method of pitching before a panel of judges. Both skills acquired during her training at YAE.

From our observations, JK gained most of her knowledge on how to obtain more research grants and project funding for her art work. She was able to follow guidelines on how to apply for grants. Using techniques of applying for grants, that we showed her, she succeeded in getting more funding and received offers to follow art residency in Europe. She finally settled on an art residency at Edinburgh with funds secured through a YAE.

However, her level of maturity, almost on par with her younger colleague, may partly explain why she too was unable to conceive a business idea beyond opening a small class to offer art training to children. Neither was she able to design strategies to utilize opportunities offered nor was she able to develop leadership skills during her tenure at YAE. As a result, the business plan proposal she submitted did not show any promise of getting funding.

On the other hand, being alumnus of an urban art institute, JK, like her colleague, YY, she was able to draw upon support from her city campus, family and her own ethnic community, capitalizing on social networking that drew large crowds to all art workshops, held at YAE Art Depot, at weekends. If only she could conceive an idea that can attract investors, her networking skills would certainly help in marketing her business venture. Sadly, like YY, she too, wanted to start only an art class for children that was ill conceived and unable to gain any interest from an investor.

Case #3

Another 23 year old is **MF,** who graduated with a degree in fine art. He said the Bootcamp "certainly opened not only my mind but showed me how to make plans more systematically". In fact, after the Bootcamp, he said he was more confident about participating in art business in the country. "I have made up my mind that after my YAE training, I would like to venture overseas to do shows in Abu Dhabi, Maldives and elsewhere!"

It took MF one month from the start of coaching session to propose the idea of an art truck. Everyone thought it was a viable idea. But it took MF four more months to develop the idea into a viable venture. The attractiveness of his business plan lies in the idea of bringing art to the people. He planned to gather paintings and other works of art from fellow artists and exhibit them on the truck. At the same time, the truck will organize art activities on site for residents at every location. To supplement his revenue MF's truck provides refreshments and snacks for visitors.

At the end of six months, his proposal turned out to be the best business plan for the First Cohort of YAE. He was so determined to succeed in business planning that he consulted his college mates from the Business School to help him refine his ideas and enhance his financial projections. That enabled him in getting support from a funding agency.

Where leadership is concerned, MF took the lead in organizing the first event by combining art talk involving well known artists with refreshments provided by food trucks. This was a novel idea that attracted a relatively large crowd. It also helped spur him on with his art truck plans that was designed to sell refreshments alongside art works.

MF too succeeded in obtaining a place for his art residency overseas after his training at YAE. He confessed that had he not attended the training he would not have the networking to acquire funds or get a place for an overseas residency. Neither would he know how to prepare a business plan or take the leadership to organize an event involving well known personalities in the local art scene. He was also appreciative of the coaching he received that showed him how to form a company, start a bank account, pitch to funders, market his art work, keep track of his income and expenditure.

Case #4:

To "***Bob***" (29) another graduate in fine art, the training was an eye opener where business planning is concerned. He felt that he is now able to prepare a business plan to upgrade his studio in his home town. After six months, Bob submitted his business plan and was successful at pitching to many potential investors.

The Bootcamp and the six moths of training, he said, was his life line. "Now I can submit my proposal to potential investors with greater confidence" says Bob with a sigh of relief. "I kept postponing months after months, because I just didn't know how to write one, before this training".

Bob is now running his own business of making a variety of art props for theme parks in Malaysia and Singapore. He now owns an expanded art studio in his home town, trains other artists, accepts commissioned work from government agencies and corporate bodies locally and abroad. He is grateful for the networking contacts he obtained through YAE that helped fund his projects, expanded his studio and won a place to attend an art residency in Jakarta. But most of all he appreciates the coaching he received that helped him become a better entrepreneur than he ever imagined.

In his own words, "Without YAE I would have remained just an artist, without knowing how to pitch to corporations, or seize the opportunity before me, or think of an idea to write in a plan, or for that matter lead a group of other artists, to complete a project! YAE really opened my eyes".

Case #5.

On the other hand, **TN (**27**)** who holds a Master in Fine Art, the Bootcamp and the design of the YAE training was far superior when compared to courses she followed on campus. She said she did enroll in management courses that had some elements of entrepreneurship at the university but the Bootcamp and the six months of coaching that followed, was more practical for her.

"This training is true to life. I can apply everything I learned immediately. And it is specifically focused on visual art. The entrepreneurship courses on campus were very general, without any connection to visual artists, at all! I certainly appreciate the caring attitude of our instructors. They are so helpful....!"

One unique characteristic of TN is her ability to speak Mandarin, English and Bahasa fluently. As a result, she became a natural leader for the team bridging two major groups; those fluent in Mandarin and those that were fluent in Bahasa. Often times she did help both groups when they have difficulty with English. TN is quite perceptive at adapting art to her business concept. Her ideas have attracted investors who are delighted to offer her seed money. She plans to have an artistic bed and breakfast accommodation with a difference. All bedrooms to be marketed on AirBnB will be designed like those painted by great artists. For example, one of the rooms offered will be furnished exactly like a painting by Vincent Van Gogh.

In addition, her bed and breakfast will offer art classes for residents who are keen to learn to paint in the tradition of the great artists. She plans to market her rooms to long term techies who frequent co-working spaces nearby. At the same time, family traveling in groups may find art lessons at her bed and bed breakfast appealing. Her business model is based on low cost rentals of an apartment in a semi urban area with a return on investment of twelve months or less. Many investors that she knew through YAE are keen to support her business.

TN found YAE valuable not only because of the opportunities she discovered, the contacts she made, the lessons she learned but more importantly, she was able to apply her ideas and bring to reality her business plans. She left for a four month art residency in Berlin sponsored by a foundation. Upon her return she promised, she will be fully involved in her art bed and breakfast business.

Case #6.

Another participant is **AF** (24) who is dyslexic found the Bootcamp challenging at first because he had to take a longer time to read and understand materials handed out in class.

However, he said the Bootcamp was "enjoyable" because for the first time in his life he was exposed to business management in simple clear language. "Before this course I knew next to nothing about business. I only knew how to draw. But now I understand what the *Balai Seni* is trying to do. I think they want us to know that we can go very far in art business with the help we get from instructors and mentors here! I also enjoyed listening to speakers who are all very knowledgeable".

He added that he would be able to do better in business once he has registered a company, print his own calling cards and create a brand for himself that will be trademarked with Malaysian Intellectual Property Office. "Basic accounting skills I learned in class will also help me prepare accounts...for myself and for taxes, required by *Lembaga Hasil Dalam Negeri* (Internal Revenue Board)".

AF is fortunate. His fiancé is an accountant who has some training in business management. He consults her after class. As a result his business plan turned out to be carefully thought out with impressive spread sheets. He assured us that she helped him with excel, a programme that was alien to him. But the business idea was definitely his own. His business plan consisted of producing consumer goods imprinted with original art works by local artists. At the end of the training AF had an ongoing business located near the main campus of the largest university in the country. He said from his projections, his business would thrive with support from the campus of forty thousand students.

We are indeed amazed by AF's progress. When he joined the training, he was the one who had the most difficulty. But by the end of six months, he was one of the first to establish his own store with investments from individuals whom he networked with through YAE. He had gone on a residency in Jogjakarta to deepen his understanding of the same business that he started. He said upon his return he would be able able to strengthen his business based on experienced gain overseas.

Case #7.

Last but not least is **AMA** (30) who initially wanted to know how to venture into the interior design business, got more than what he bargained for when he enrolled in the Bootcamp and made a commitment to be on site at the Young Art Entrepreneur camp for six months. He was only interested to sell his work directly to hotel owners instead of going through interior design companies that were profiteering excessively from his creative effort. But he found friendship and although the oldest he was able to fit into the team quite easily.

"The Bootcamp offered us an insight into how to better run our art business!" He felt that in just forty hours he was exposed to so many ideas that could make him a better businessman. "I have accepted the offer to participate in the Young Art Entrepreneur because I know I can use it as a launching pad to better promote myself in the art industry. Some may not see this opportunity but for those willing to put in the extra effort, the benefits are tremendous!"

That was exactly what AMA got. He was willing to put in the time and gain contacts to market his work. He was able to network with high net worth individuals who were interested in his business plan and bought many of his unique paintings. Also, through the National Art Gallery he was able to get access to end customers, bypassing those that, in the past, benefitted excessively, from his hard work. He was also able to start his dream projects of offering public art to government agencies using the National Art Gallery and YAE as reference.

More importantly, AFA is now able to open his own art studio that design and develop creative public art, murals and accept commissioned tasks from agencies that were inaccessible previously. He said, "These were made possible only through YAE...!"

AFA's work had been purchased by collectors from Puerto Rico and Singapore. His murals now decorate walls of hotels in Kuala Lumpur. At the same time, has submitted a design of public art to Kuala Lumpur City Hall and will probably be able to install it soon. In the meantime, he is off to Chiangmai for an art residency on a full sponsorship by a supportive foundation.

Discussion and Conclusions

This preliminary research clearly proves what is often stressed by the Director General of the National Art Gallery that Fine Art schools emphasized too much training on techniques neglecting living skills much to the detriment of their graduates. The seven participants in the YAE First Cohort reaffirmed that they had negligible knowledge of business management, when they first enrolled for the training, because they were not exposed to such courses, while in campus.

Another finding that is evident is that YAE Bootcamp and business coaching provided made them more aware about business management. All participants were positive about management knowledge they received and believed that all visual artists could be more successful when given adequate training in business skills. The seven young art entrepreneurs have been exposed to all elements advanced by Marco Thom along his "Five Plus Two" crucial skills sets that are required to develop entrepreneurship among artists. The case studies above confirmed their applicability and usefulness, as testified by all participants.

This exploratory study clearly reaffirms that ideation or creativity is paramount in business development. This is supported in five out of seven case studies illustrated above. The five were able to conceive more creative business ideas and have a greater likelihood of success in starting a business of their own.

On the other hand, the first two cases showed that they were not successful in developing a viable business because their ideas were not as creative and therefore failed to gain support from investors. However, we are certain that they would be able to create better business models, in the future, now that they know their shortcomings. At the same time, the ability to think strategically helped participants develop convincing business plans. Sharpening their capabilities at opportunity recognition have also helped the five participants in obtaining support for their business ventures.

Similarly, networking methods they utilized increased their chances of success. In fact even in the first two cases, the possession of this particular skill set showed that although, they did not have viable business models, they benefitted greatly from networking provided through YAE. The National Art Gallery and YAE networking arrangements have identified places where they are now able to experience teaching art classes as a first step towards starting their own art schools.

Where leadership is concerned we are in agreement with Thom who believes that this skill set is essential to help all artists survive in their business enterprises. YAE has provided the young artists, with ample opportunities, to gain insights into their own leadership capabilities, by heading their own individual teams to plan, organize, direct and control events, successfully. This skill would be crucial for their survival when they have to manage their own business teams, later.

In addition, the participants are convinced that they have been adequately exposed to basics in bookkeeping, accounting and taxation. At the same time, we showed them where to find sources of funding and how to approach funders with compelling pitching skills and impressive business plans.

Lastly, we showed them how to market their ideas and promote their art, products and services with ease by employing online and off line marketing strategies that most artists often neglect. In addition, we made them establish their own sole proprietorships and develop their own brands to help them market their products with greater confidence.

In conclusion, this paper has fulfilled its objectives and succeeded to showcase changes in the lives of seven visual artists enrolled in the Young Art Entrepreneurs career development scheme launched by the National Art Gallery of Malaysia in 2017.It has also shown how their exposure to the "Five Plus Two" skills set, advanced by Marco Thom (2016), as crucial components to successfully develop art entrepreneurs, have impacted their lives. At the same time, we have shared our experience in designing, developing and implementing an impactful entrepreneurial development scheme that will help artists sustain themselves and profit from their creative enterprises.

Finally, we would like to recommend the following lessons gained from this preliminary study that may be used to help shape appropriate policies for career development of artists in the country.

1. While emphasizing teaching techniques for budding artists, colleges and universities ought to consider providing future undergraduates with some knowledge in business to ensure their sustainability in the real world.

2. The National Art Gallery, having witnessed the success of this first cohort ought to consider expanding YAE by enlarging intakes because there are other artists who could benefit from similar training. To this end, the National Art Gallery has taken steps to train twenty four more young artists in 2018. The Second Cohort of twelve Young Art Entrepreneurs, recently completed their training with astounding success. At the time of writing YAE has already commenced training twelve more in its Third Cohort. However, the National Art Gallery alone may not be able to mount a larger training scheme for thousands who are in need of coaching in business skills. Therefore, we strongly call upon other states in Malaysia to emulate YAE and install similar training for artists within their boundaries.

3. This is a preliminary study and obviously a bigger sample may be necessary to make our assertion here universally acceptable. We therefore, call upon, the powers that be, to fund further research, with a larger representative sample, to make the findings more meaningful and statistically significant.

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Min Hua, Ji Han, Pan Wang, Shan Huang (2018). Towards A Comprehensive Understanding of Design Sketch – A Literature Review of Design Sketch Taxonomy and Considerations for Future Research . *Idealogy*, 3 (3): 261-277, 2018

Towards A Comprehensive Understanding of Design Sketch - A Literature Review of Design Sketch Taxonomy and Considerations for Future Research

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ABSTRACT
Taxonomy is an important approach to characterize the roles of the sketch in design. Design researchers have made various attempts to classify design sketches. However, despite the extensive literature on the subject, the roles that sketch play in design are still not fully understood, especially those changing ones in today's design context due to the development of CAD/ sketching software. This study performed a literature review of the design sketch taxonomies published over the last thirty years. The objective is to understand the major drawbacks that limit their effective implementation in the research of design sketch. This study developed a Generic Design Process model and proposed criteria for accessing design sketch taxonomies. This study has found that to achieve a comprehensive understanding of design sketch, many taxonomies have limitations in describing the whole design process and revealing the sub-functions of design sketch, which feature a lack of both integrity and accuracy. In addition, most of the taxonomies overlook the importance of non-working sketch, which is also an obstacle for its implementation in the field.

Key Words: Design Sketch; Design Sketch Taxonomy; Roles of Design Sketch; Design Process

1. INTRODUCTION

Designers often place great emphasis on the sketch. The use of sketch is traditionally believed as an important part of natural processes of designing (Cross, 1999). Thomas E. French (1918), in his pioneering textbook A Manual of Engineering Drawing, declared that “the designer must be able to sketch his ideas with a sure hand … it is the chief engineer’s method of design”. However, the attempts to understand the importance is something that has only recently become a subject of consideration by design researchers.

Taxonomy can be useful in order to explore classifications and has been applied here to the roles of the sketch in design. To achieve a fully rounded understanding of the design sketch, various sketch taxonomies have been developed. Design sketches can be considered and classified from several perspectives, including their form, their shape, their purposes, as well as their applied design stages. For example, Ferguson (1994) classifies sketches according to their functions in the design process. Lugt (2005) followed this research and added ‘storing sketch” into the taxonomy. Pei (2009) proposes a taxonomy for the sketch, based upon the need or intention of the designers while they are sketching. Subsequent work (Pei, Campbell, and Evans, 2011) developed a design tool to improve the collaboration between industrial designers and engineering designers. In this research, design sketches can be roughly classified into two groups, i.e. the “working sketch” and the “non-working sketch”. As their names suggest, the former refers to a group of sketches produced by designers in the design process, while the latter is produced in their spare time outside the design process.

The exploration and understanding of the roles that sketches play in the design process are expected to bring important implications for both design education and design support tools development. However, despite the extensive literature on the subject, the roles sketches play remains not fully understood. The available sketch taxonomies may be inaccessible for designers to use in the design research. For example, it is argued by Pei (2009) that the available sketch taxonomies are incomplete and fail to incorporate different design domains. Researchers also find it is hard to refer to a single taxonomy which can involve and describe the use of different types of sketches through the entire design process. Furthermore, although researchers such as Goldschimt (2003), Lugt (2005) and Lawson (2012) have identified several types of non-working sketches, which helped us expanding and refining the understanding of the design sketch, they didn't identify and integrate the whole group of non-working sketches into sketch taxonomy.

There exists an extensive literature on the design sketch, but few of the works focus on sketch taxonomy. Schembri et al. (2015) provide a relatively complete summary of the existing sketch taxonomies, while a number of papers just provide a brief mention of one or several taxonomies related to their research. There has been no comprehensive review of these sketch taxonomies, and we intend to fill this void. To address the issues mentioned above, this study reviewed and assessed the existing sketch taxonomies. A Generic Design Process (GDP) model and 6 criteria were proposed so that the usability of selected sketch taxonomies can be evaluated in a structured manner to facilitate further design sketch research.

This paper is structured as follows. Firstly, existing sketch taxonomies are reviewed and analyzed according to the design phases to which they can be applied. Secondly, the use of sketch taxonomies on the study of the non-working sketch is discussed. Lastly, the taxonomies are analysed by their utility in facilitating design sketch research. Also, this paper concludes with opportunities and considerations for future research in this area.

2. Methodology

The aim of this research is to identify major works on design sketch taxonomy, revealing their supporting value, and thereafter, to classify and analyze them with certain criteria so as to identify gaps, issues and opportunities for further study and research. Observations of the design sketch are also adopted in this research, as a method to enrich and supplement the theory. A mixed methodology has been adopted, with the cycling of the two above methods, to provide close integration and mutual confirmation.

This review is covered from the perspective of three disciplines: industrial design, engineering design and architectural design. Search terms differed slightly for the three disciplines owing to the different use of words among designers and engineers. For example, the term 'sketch' gives a relatively large number of hits when searching a design research database, whereas the term 'drawing' is more effective when searching an engineering database. The literature on sketch taxonomy was collected, and the corresponding process of analysis comprises the following steps:

- Defining the unit of analysis: The unit of analysis has been defined as a single research paper/book.
- Collecting publications: A search of six main databases (i.e. Google Scholar, Science Direct, Engineering Village, Research Gate, Scopus, and Wiley) was carried out. Literature from 1989 onwards has been considered, covering a time span of nearly 30 years.
- Reorganising the literature: Development of an overview of the existing sketch taxonomies in the references from the second step.
- Analyzing the literature: Review of sketch taxonomies that have been developed for improving our understanding of the design sketch. Each taxonomy is analyzed and evaluated according to its feasibility, integrity and profundity.

3. Design sketch

Designers often place great emphasis on sketching, but why is it necessary for them to sketch at all? One obvious reason is that, before the high-performance 3D modelling software is applied in the field, design outcomes are normally presented in the form of drawings to communicate with other involved parties (Cross, 2006). Designers are taught to think with their sketches since they were students, which can help them to externalize concepts, communicate ideas and solve complex problems. Other identified functions of sketching includes: supporting idea generation process (Yang, 2003; Lugt, 2005; Bouchard et al, 2006); supporting design communication (Bly, 1988; Tang, 1991; Scrivener & Clark, 1994); externalizing and visualizing problems (McKim,1980; Kernohan, 1981; Snodgrass & McCullough, 1986); facilitating cyclic reinterpretation process (Goldschmidt, 1991; Schon & Wiggins, 1992); facilitating design reasoning (Do & Gross, 1996); facilitating perception and translation of ideas (Suwa & Tversky, 1997; Tversky, 1999); revising and refining ideas (Smith, 1998; Lugt, 2005). However, it is also recognised that many engineers and indeed chief engineers perform their roles without ever or rarely performing any sketching. This scenario is compounded by the paperless environment associated with many engineering businesses and the use of solid modelling as the main tool for the definition of geometry in engineering.

The above body of literature has explored the roles of the sketch which is produced during the design process. However, designers also sketch a lot outside the design process, just as Lawson (2012) points out: "Designers tend to draw habitually and certainly more often than just when designing". Compared with the large body of literature on the working sketch, the non-working sketch has received little attention. In practice, designers often produce even more sketches outside the design process, which is mainly because, as a learned skill, expertise in sketch requires lots of practice. A number of empirical experiments have identified the difference between skilled sketcher and unskilled sketcher (Suwa & Tversky, 1997; Verstijnen & Hennessey, 1998; Yang & Cham, 2005). These experiments suggest that sketch skills are linked to design creativity. Secondly, the non-working sketch is rough and fast. This characteristic makes it suitable for recording design information and ideas. In addition, the non-working sketch may bring 'unintended consequences' which can be an essential element of the 'reflective conversation' process (Schon & Wiggins, 1992). The non-working sketch can also be fun as it enables designers to play with the sketches and ideas.

4. Overview of design sketch taxonomy

Taxonomy can be defined as the practice and science of classification. Eppler and Mengis (2011) point out that "Classifying empirical phenomena or theoretical contributions is a key step to building new knowledge, especially in the early stages of the research process". Simon (1996) argued that "An early step toward understanding any set of phenomena is to learn what kinds of things there are in the set—to develop taxonomy".

The design process can be viewed as an "evolution of different kinds of representations" (Goel, 1995). The different types of design sketches can be considered and classified from several perspectives (e.g. their form, purposes and level of complexity). According to the literature research, 14 sketch taxonomies were found in the relevant design fields. Table 1 gives an overview of the taxonomies found in the literature to describe the type of design sketch.

Table 1. A list of different Sketch taxonomies found in the literature.

Author/Year	Taxonomy

Tovey /1989	Diagrammatic drawings; Ideas sketches; Concept drawings; Measured drawings
Radcliffe & Lee /1990	Functional sketches; Geometric sketches; Pictorial sketches
Porter /1992	Orthographic projections; Axonometric drawings; Perspective drawings
Ferguson/1994;Lugt/2005	Thinking sketch; Talking sketch; Prescriptive sketch; Storing sketch
Fraser & Henmi/ 1994	Referential drawings; Diagrams; Design drawings; Presentation drawings; Visionary drawings
Goel/ 1995	Lateral transformations; Vertical transformations
McGown et al. /1998	level 1; level 2; level 3; level 4; level 5
Ching /2003	Multi-view drawings; Praline drawings; Perspective drawings
Olofsson & Sjölén/ 2005	Ideation sketch; Explorative sketch; Explanatory sketch; Persuasive sketch
Menezes /2005	Orthogonal drawings; Axonometric drawings; Perspective drawings
Pipes/ 2007	Thematic sketch; Package-constrained sketch
E. Pei/ 2009	Personal sketch; Shared sketch; Persuasive sketch; Handover sketch
Yang/ 2009	Non-dimensioned sketch; Dimensioned sketch
Lawson/ 2012	Presentation drawings; Instruction drawings; Consultation drawings; Experiential drawings; Diagrams; Fabulous drawings; Proposition drawings; Calculation drawings

5. Analysis of the existing sketch taxonomies

One of the key features of the design process is the use of a number of different types of sketches (Purcell & Gero 2006). These different types of sketches are associated with different design stages and cognitive processes (Lawson 2004). Design researchers typically share the following stages in the design process: establishing a need, defining the design task, conceptual design, embodiment design, detailed design, and implementation (Archer, 1965; French, 1985; Pahl & Beitz, 1996; Dominick, 2001; Ulrich & Eppinger, 2003). For example, Cross (2000) presents a generic model of the industrial design process based on divergent and convergent design activities (see Figure 1). Based on this model, Pei (2009) proposes a sketch taxonomy, which organizes sketches according to their functions in specific design stages. According to him, designers tend to begin with various relatively unstructured forms of sketches, such as "ideation sketch" in the early-to-middle design phase. As the design develops, they turn to more structured forms of sketches, such as "persuasive sketch" and "handover sketch".

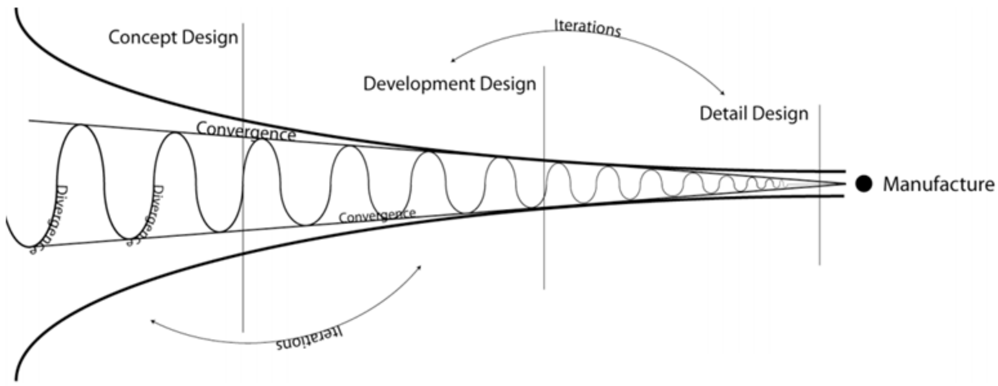

Figure1: Generic model of design process

A Generic Design Process (GDP) model is proposed in this study. In general, it presents the design process in three main stages: early, middle and late, which can be further broken into the following sub-processes: define design task, conceptual design, development design, embodiment design, detail design, and implementation, which are briefly described as follows:

1. Early design stage

– Define the design task. This stage is the starting point of the entire design process, which begins with an initial statement of the need and problem analysis.
– Conceptual design. This stage is mainly associated with idea generation activities, i.e. searching, establishing and selecting suitable concepts to meet the design needs. Designers at this stage need to generate ideas based on

form, function, features and aesthetic criteria.

2. Middle design stage

– Development design. This stage involves a series of activities to develop the initial ideas and refine them through extensive use of sketches and models to establish the feasibility of the overall concept.
– Embodiment design. This stage aims to produce a concrete form of a developed idea. Designers at this stage need to focus on creating a fixed layout with the most suitable configuration and evaluating it against technical and economic criteria.

3. Late design stage

– Detail design. This stage defines the design solution through the specification of details, e.g. material, dimensions and assembly. This stage also supports the final testing and refinement before manufacture.
– Presentation and Implementation. This stage contains only post-design activities, including presenting highly detailed design representation to clients, producing in small volumes for final testing and releasing the design to mass production.

The selected 9 sketch taxonomies are analyzed according to their applied stages in the design process (Table 2). It should be noted that only the taxonomy classifying sketches with regards to their applied design phased have been included. For example, the taxonomies presented by (Ullman et al. 1990) and McGown et al. (1998) are not included, because (Ullman et al. 1990) classified the Sketch based on the distinction between drawing and writing; McGown et al. (1998) develop their taxonomy based on the complexity of the sketch. The following sections will look at how each taxonomy could achieve its aim by analysing its functions along the design process.

Table2. Analysis of sketch taxonomy according to their applied phase in the design process

Sketch taxonomy	Early design stage		Middle design stage		Late design stage	
	Define the task	Conceptual design	Development design	Embodiment design	Detail design	PRST & IMPL
/1989Tovey		√		√		√
Fraser & Henmi/ 1994			√	√		√
Ferguson/1994; Lugt/ 2005		√	√			√
Goel /1995		√	√			
Olofsson & Sjölén/ 2005	√	√		√		√
Pipes /2007		√		√		√
Yang/ 2009		√	√			√
E. Pei /2009	√	√	√	√	√	√
Lawson/ 2012			√			√

5.1. Early to middle design stage

Most of the listed taxonomies can be applied in the early and middle design stages and most of them pay more attention to concept design and development design. The reason for this is that these two stages are naturally connected with each other and they together make up the design ideation process. Design ideation is considered as an essential part of the design process (Jonson, 2005) and is often synonymous with drawing (Orthel & Day, 2016). The design thinking literature emphasizes the importance of design sketch, design ideation and design communication for facilitating a creative and productive design process.

Tovey (1989) classifies sketches according to their functions and corresponding forms. Diagrammatic drawings emphasize the abstract nature of the sketch, which helps in our understanding that rough sketch at the early design stage assists designers to convert a single idea into more than one potential design solutions. The idea sketch helps with the visualisation of the former generated design ideas. Fraser and Henmi (1994) suggested taxonomy based on the characteristics of architectural drawings. Based on this research, Lawson (2012) tried to develop a more elaborate taxonomy with regards to the way in which knowledge is manipulated in designers' minds. Both of these two taxonomies pay little attention to the early design stage, but they identified two types of sketch named 'visionary drawings' and the 'fabulous sketch' which are believed associated with idea development process. Ferguson (1994) associated the thinking sketch and talking sketch with the early-to-middle design stage. A Thinking sketch is used to assist the designer in focusing and guiding non-verbal thinking while the talking sketch is used for facilitating design communication. Similarly, Pei (2009) groups these two kinds of sketches as "personal sketch" and "shared sketch". It should be noted that some differences exist in the meaning of thinking and talking sketches with personal and shared sketches. For example, the C-sketch method requires designers to add or delete aspects of the sketch produced by team members in an agreed length of time, which do not incorporate time for discussion. Therefore it can be viewed as a type of shared sketch rather than a type of talking sketch. Goel (1995) used a cognitive approach to classify sketches and identifies two types of operation occurring design sketch, namely "lateral transformation" and "vertical transformation". Lateral transformation refers to the movement from one idea to a slightly different idea. The vertical transformation is to step further to make a more developed and detailed sketch based on the original one. Olofsson and Sjolen (2005) classified sketches according to the need or intention of the designer while they are sketching. They put more emphasis on the initial stage of the design process, where the designer needs to understand the problem statement and start to generate ideas. Pipes (2007) and Yang (2009) broadly grouped these two types sketch respectively as thematic sketch and Non-dimensioned sketch. The difference is Pipes (2007) emphasises the aesthetic qualities of the sketch, while Yang (2009) focuses heavily on the role of sketch as a representation of design thinking.

5.2. Late Design Stage

Design sketches produced at the late design stage mainly serves three purposes, i.e. improving the design details, selling design ideas and guiding manufacturing. Among all of 9 selected sketch taxonomies, only Pei (2009) sub-divided his taxonomy and defined a type of drawing named 'technical drawing' that can be applied at the detail design stage. According to him, a technical drawing is a complete and standardised way of design representation, which is capable of showing all the aspects of the built product and covering every detail for manufacture.

For the presentation and implementation stage, Tovey (1989) identified a type of sketch as ‘measured drawings’, which can be used closely with the ‘concept drawing’ to precisely present the design idea. This type of sketch is also known as ‘presentation drawings’ (Fraser & Henmi, 1994; Lawson, 2012), ‘persuasive sketch’ (Olofsson & Sjölén, 2005), ‘package-constrained sketch’ (Pipes, 2007) and ‘persuasive sketch’ (Pei, 2009). Ferguson defined a type of sketch named ‘prescriptive sketch’, which is used by engineers to provide instructions to drafter at the last stage. This type of sketch is also known as ‘handover sketch’ (Pei, 2009) and ‘instruction drawings’ (Lawson, 2012).

5.3. Outside the Design Process

Taxonomy is the starting point for exploring unknown phenomena. To achieve a more comprehensive understanding of the design sketch, there is a need for establishing a holistic sketch taxonomy which can involve the group of the non-working sketch. As their names suggest, non-working sketch refers to the group of sketches which are produced by designers in their spare time outside the design process. However, according to our literature study, only three of the selected taxonomies have partially explored the roles of the non-working sketch. Lugt (2005) pointed out that a sketch also provides a means to store design ideas so that they can be revisited in the future. He named this type of sketch as storing sketch and combined it with Ferguson’s taxonomy as an improvement. Pei (2009) sub-divided the personal sketch and identified two types of the sketch, namely ‘referential sketch’ and ‘memory sketch’. The purpose of a referential sketch is to record observations for future reference or as a metaphor and a memory sketch is used to help designers to recall thoughts and elements from previous work with the help of mind-maps, notes and text annotations. At last, Lawson (2012) noticed that designers tend to draw habitually in their spare time and most of them are prolific sketchers of the world around them. This is an important clue in revealing what designers know and how they think. To further this line of research, he classified this type of sketch as “experiential drawings”.

5.4. Improving the Sketch Taxonomy

To make the taxonomies accessible and feasible for design researchers to use in the design context as well as to assist in achieving a better understanding of the design sketch, they have to satisfy certain criteria. For example, numerous studies (Pugh, 1991; Goel, 1995; Liu, Bligh et al. 2003; Cross, 2006; Yang and Macomber, 2011) revealed that sketching in the design process supports design creativity, e.g. facilitating cyclic reinterpretation process, facilitating perception and translation of ideas and revising and refining ideas. These cognitive benefits are believed to be associated with different types of sketches applied in the different design stages. Therefore, a taxonomy which can be used for searching of numerous sketches and their sequence may well provide further data and a good starting point for researchers to observe that particular phenomenon. Also, as indicated by Lugt (2005), a single type of sketch defined by a taxonomy may serve multiple purposes, but we will not be regarded as satisfying certain criteria if that is not its main purpose. Through reviewing the literature, criteria for improving the understanding of design sketch have been proposed as follows:

1. Whether the taxonomy helps to describe the sketching process?
   – Sketching is an essential part of the natural design process. Sketch taxonomy should help design researchers to set up the starting point and theoretical framework so that to achieve a general understanding of the sketching and design process.

2. Whether the taxonomy helps to reveal the functions of design sketch?
   – The sketch may promote the design process in multiple ways, including assisting design thinking, facilitating design commutation and collaboration and enhancing design creativity.

3. Whether the taxonomy helps to reveal the function and complexity of drawing elements?
   – This line of research mainly focuses on the sketch outcomes, drawing elements and attributes. Sketch taxonomy developed from this perspective may give design researchers the insights on those aspects and their relationship with design.

4. Whether the taxonomy takes the whole design process into consideration?
   – The taxonomy should take a holistic overview of the whole design process with regard to the application of different types of sketches. Existing taxonomies are always incomplete, which can be an obstacle for design research to get a fully-rounded understanding of design sketch.

5. Whether the taxonomy involves non-working sketch produced outside the design process?
   – Empirical evidence supports that the non-working sketch may also play a role in supporting the design process. To achieve a comprehensive understanding of the design sketch, researchers should take non-working sketch into consideration while developing a new taxonomy.

6. Whether the taxonomy demonstrates a hierarchy for sketches?
– Design sketches are produced in the complex design context, which may apply in different stages and serves multiple purposes. This hierarchical structure may help design researchers to further the research in a way that has the potential to lead a more detailed and in-depth understanding of the supporting value of design sketch.
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Table 3. Sketch Taxonomies are Analyzed According to whether They Fulfil the Criteria.

Sketch taxonomy	1	2	3	4	5	6
Tovey /1989	√	√	√			√
Pugh /1991	√	√				
Fraser & Henmi/ 1994		√	√			
Ferguson/1994;Lugt/ 2005		√			√	
Goel /1995	√	√				
Olofsson & Sjölén/ 2005	√	√				
Pipes /2007			√			√
Yang/ 2009			√			√
E. Pei /2009	√	√		√	√	√
Lawson/ 2012		√	√		√	

The taxonomies have been screened based on the above criteria and the results are shown in Table 3. It is clear that few of the taxonomies can cover various types of sketches both in and outside the design process. Also, few of them demonstrate hierarchy for design sketches. This may cause confusion when studying a certain type of sketch with multiple functions.

6. Conclusions

Sketch taxonomy is both an early step and a crucial research tool for researchers to explore the roles of the sketch in design. This paper reviewed the existing sketch taxonomies from three major design fields, namely architectural design, engineering design and industrial design. The current status of studies features a lack of integration and completeness. Reviewed bodies of literature are somewhat scattered and disconnected from each other. For example, personal sketch and collaborative sketch seem to be far apart.

The thorough analysis of the literature on sketch taxonomy confirms that existing sketch taxonomies are inadequate methods when used to facilitate analysis of the roles of design sketch. They tend to group sketches in a way which is fairly broad and fail to analyse sketch in detail or subdivide the category. That means a certain category of sketch needs to serve multiple design purposes, which may become an obstacle for design researchers to achieve a more in-depth understanding of the design sketch. It is also noteworthy that nearly all of the taxonomies have struggled to describe the use of different types of sketches through the entire design process, which has highlighted the need for a comprehensive taxonomy to address this point. Related to this, the non-working sketch also should be integrated into the taxonomy. This further integration is critical, not only to identify the functions of the non-working sketch but also to give us a complete picture of the field.

Future work also requires discussion with design researchers about the practical use of these taxonomies as well as testing of the proposed criteria in the real research context to better understand how sketch taxonomies can best be implemented. It would be beneficial to collect design researchers' real needs for improving the sketch taxonomies through case studies. Due to the complicated nature of the design sketch, how design researchers classify and identify the type of a sketch when they analyze the research materials might provide fruitful opportunities for research.

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The Indigenous-Led Regional Development in Delanggu and Juwiring Districts of Indonesia through the Design Approach of "Flowering of the Total Person"

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ABSTRACT

Delanggu-Juwiring districts are located in Central Java Province, Indonesia, have a very close relationship with rice farming activities since the beginning of the Javanese kingdom era. This strong association produced 2 characteristics which became the identity of the society in Delanggu and Juwiring: (1) the pattern of traditional rice farming activities, and (2) the local rice variety. Based on the findings from the main author, there were 3 main activities in rice cultivation process in Delanggu and Juwiring: farming, making crafts, and rituals. While from rice variety aspect, Rojolele is a local high quality (both taste of rice and rice straw for craft making material) grown from the geographic characteristic both in Delanggu and Juwiring. After the Green Revolution initiated by the government in 1967, the traditional rice farming pattern gradually transformed into industrial based farming which focusing only on rice production quantity. Despite the success of the program, the society now facing a problem in social, cultural and environmental aspects.

To prevent these conditions, as an effort to redevelop the region of Delanggu-Juwiring, a project was held based on the Flowering of the Total Person/人身の花 (read: Jinshin no hana) concept. This way of thinking advocated by Emeritus Professor Kiyoshi Miyazaki of Chiba University and describes a holistic design approach for "designing living" which has a strong emphasis in social and ecological consciousness. Through close cooperation and active participation with village people as the requirement for this concept, the design team was supporting the locals on improving craft design, and formulating a tourism promotional idea. In running this project, the first phase is exploring "being" as an actual existence of "treasures" in local's area. After the "being" was explored, the next phase is formulating "what should be" design ideas with local community, continued with implementation. This project produced 2 outputs: the development of rice straw crafts based on local needs and a plan of a traditional festival of rice culture activities.

Key Words: Regional development, designing living, craft design, rice culture.

1. INTRODUCTION

Javanese is one of the ethnicities in Indonesia which has a close relationship with rice farming activities. Based on the data from Central Bureau of Statistics, in 2015, the rice fields in East Java, Central Java and Yogyakarta Special Region of Java Island, or the area where Javanese resides, produced 25,401,525 tons of rice per harvest, exceed the quantity of rice production in other regions of Indonesia. Delanggu and Juwiring are two districts which located in Klaten Regency of Central Java (562 km from Jakarta capital city) which has a strong Javanese rice culture history and known as "rice granary" areas in Java Island (see figure 1). There are two reasons of why these locations are famous with rice farming culture: (1) Geographically, Delanggu-Juwiring locations are close with Merapi volcano and surrounded by 134 springs spread in Klaten regency which produce these areas into a fertile areas for farming activities, (2) These districts are located between two palaces, Surakarta and Yogyakarta. Javanese believed that King is the representation of God in the world and from his palace, cosmic power from King flows to his sovereignty region and bring fertility to the region, therefore it psychologically motivated farmers to continuously perform farming activities [1]. Through a close relationship with rice farming activities, Javanese in Delanggu-Juwiring districts has their own uniqueness in rice culture, both in utility and ritual aspects. While for rice varieties, these areas have their own local Javanica variety named Rojolele which grows based on the geographical character of the region. For Javanese, this variety is considered as the best quality in the taste of rice, therefore for most of the ritual processions require rice or rice ears from Rojolele variety. For rice straw quality, Rojolele local variety has a taller dimension with 60-80 cm compared to IR64 superior variety with 30-40 cm [2], thus, in the postharvest stage, the traditional Javanese community utilized Rojolele rice straw into various daily utilization.

Figure 1: Location of Delanggu and Juwiring Districts

In 1967, the Indonesia government initiated the Green Revolution program in order to national rice self-sufficiency [3]. Despite the success of the program in increasing the production of rice, the social, environment and cultural problem also emerged. This program has gradually changed the traditional pattern of rice farming activities to modern method. Supported by machinery tools, the rice harvest time was accelerated from 2 times in a year in traditional pattern to 4 times of harvest. This efficiency based program changed the phase of postharvest from resting soil as an act of respect for nature practiced by traditional farmers, to continuously planting rice without resting soil. To accelerate the new planting period, 99% of rice straw also being burned which produced pollution in the community around the rice fields area. From the social aspect, the system of rice farming activities has been changed from partnership relationship between the owner of the rice field and the farm laborer, while in the modern era, the relationship becomes commercial and different of rank emerged (a position similar to the relation between boss and worker). The rice produced from harvest also channeled to the rice packing industries for external needs, internal community needs are not a priority anymore. This modern pattern has been performed by farmers' community in Delanggu-Juwiring until present and causing the loss of knowledge in traditional rice farming method and values.

Development without considering the traditional aspect of rice farming activities caused a community to be unaware with the environmental and social aspects. In other hands, this culture is a potential that could be developed to sustainably bring environment, social and economic impact to the local community. Based on the background above mentioned, the authors were proposing the indigenous-led project development through the approach of Flowering of the Total Person method. This concept of design objective is to develop design approach for regional development to mitigate, challenge, adjust or accept the change that community face, change that differs with the given circumstances and objectives of each community.

2. FLOWERING of the TOTAL PERSON

Today, many communities are excluded from the development process in their area. As an impact, they did not receive beneficiaries of development and become the victims of change. Therefore The valid regional development could be achieved only by active participation and close cooperation with the locals. As a design approach in order to perform community-based development program, Flowering of the Total Person is the approach advocated by Emeritus Professor Kiyoshi Miyazaki of Design Culture Laboratory, Chiba University and has been published at numerous international academic meetings and published papers.

The terms of Flowering of the Total Person or in Japanese 人身の花 (read: Jinshin no Hana) comes from a Japanese intellectual of the Meiji Period who studied in Europe and the United States. This proverb implies that design reflects the true heart and figures of the people engaged in design [4].

Flowering of the Total Person is a holistic design approach to "designing living" (see figure 2). The context of "designing living" is designing a project to revive a community with the "treasures" inside their living area and encourage local communities as a key element in development and user from this project. In order of how to "designing living", in Flowering the Total Person, the development question is "what should be" or "what should the community life be inside the area" both in social, environmental and economic aspects. This question could be answered through discernment and introspection on the actual existence or "being", which is realized or not, is a "treasures" for local communities. To collect this information and knowledge, a field survey by living in the community in one week or more is needed. Inside the area, a designer should become part of the local community, walking to see every corner of the village together with locals and identifying the resources. In the discovery process, oftenly locals apologetically say "there are no attractive features in our village", but after the exploration or reconnaissance with the five sense, the perception switched to "many treasures to enjoy".

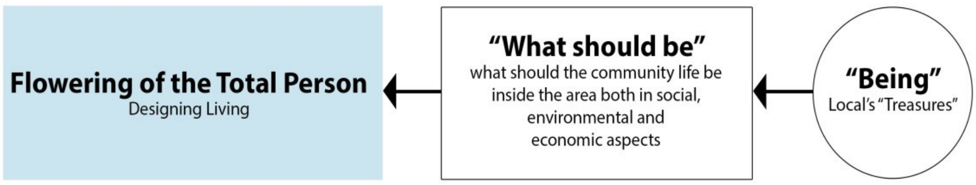

Figure 2: The approach of Flowering of the Total Person

After the "being" is explored, the "what should be" by design could clearly understand. As the next phase is the design process with the locals to formulate a proposal of development which could be improving craft design or formulation of tourism promotional ideas. During the development process, locals should be the real designers, and the right design should be returned to locals, not external [5]. External designer and researcher should avoid replacing the local ideas. If it happens, decision-making rights would diminish for locals. Therefore in Flowering of the Total Person, designers have a role as facilitators, motivator, and stimulus provider for the locals, as what *kuroko* do in Japanese *Kabuki* traditional art performance. *Kuroko* dressed in black from head to toe in Kabuki performance in order to imply that they are invisible and not a part of the action onstage but have a very important role in changing scene, costume, and dramatic movements of performers (see figure 3). Nowadays, it seems difficult for a rural community to fulfill the role as a planner and implementer in the entire process of design and implementation. Therefore the designers should act as "*kuroko*" to help the indigenous people design the development process.

Figure 3: Sketch of *kuroko* figure (wear black dress) in Kabuki performance

3. RESEARCH METHODOLOGY

Delanggu-Juwiring districts have the traditional agricultural culture as its potential, but unfortunately, this "treasures" has been lost and forgotten by the people due to the process of modernization without consideration of traditional aspect. Therefore through the approach of Flowering the Total Person, to revive the culture of rice farming as a potential for community development, the authors firstly held a residency at the local community's house in one week for an exploration of traditional rice culture which is a "being" in the community. The process continued with developing a project with locals consisting of *Tetua desa* or village elders, senior farmers, and neighbors. While for the external elements, authors were supported by Design Culture Laboratory of Chiba University, students of Interior Design Sebelas Maret University, and lecturer from Pembangunan Jaya University. After the design planning process, the implementation was performed as the final phase of this research (see figure 4).

Figure 4: Methodology of this research

4. EXPLORING "BEING" in DELANGGU-JUWIRING DISTRICTS

At Delanggu-Juwiring Districts, one of the authors stayed for a week at one of the local community's house to experience the social interaction in the community and explore the rice farming culture guided by senior farmers and *tetua desa* for the values aspects. Based on the author's living experience there, even though they have been surrounded by the flood of global influence, the strong social relations between neighbours are still maintained. The motivation to help each other is not based on commercial aspect but emotional bonding between them. It could be seen from how villagers totality in supporting the exploration process rice farming culture by initiatively asking other villagers who understand about the other rice farming culture information for this research without asking for rewards for their services. In Javanese community, this value of helping each other called *gotong royong* or community relations [6].

In the exploration process, the author was trying to reveal the traditional pattern of rice farming activities, from planting rice until postharvest phase both in daily activities and rituals. Because most of the traditional rice farming culture has been abandoned by the community, besides writing the results of the interview, the author was trying to visualize the activities and artefacts utilize and produce from this culture. Lead by senior farmers, the reconstruction of several traditional artefacts also performed to experience the production process with its respective values. In revealing this culture, the author got directions mostly from elderly in Delanggu-Juwiring areas, because most of them experience the era when rice culture create the community alive in social, environmental and spiritual aspects.

As the result of the exploration process, in rice farming phase, the traditional pattern has more activities compare to the modern (see figure 5). In the planting phase, the traditional farmers were performing two rituals. *Slametan* and *nyajeni* are rituals performed before planting seeds as an effort to discuss with nature and mythological elements for the protection of rice fields from planting to harvesting. While in the pre-harvest period, farmers were performing *wiwitan* ritual by cutting several rice ears and create artefacts which represented Dewi Sri figure or Goddess of rice as a sense of gratitude for the harvest. During the harvest period, different with modern patterns which directly process the rice ears with machines and directly brought to the rice packaging factory, the traditional method perfoms a more ethical attitude towards rice plants by cutting rice ears using *ani-ani* or small knife only for the ripe rice ears. The harvest process also participated by 200-500 female workers different with modern method which only requires 10-20 workers. For the rice harvest part, in traditional method, farmers were tying the rice ears into *prentilan* or the size of a circle made by both hands' forefingers and thumbs, dried in the rice field and distributed to the rice granary which located next to the farmer's house. While in modern method, harvested rice is distributed to the rice packing factories.

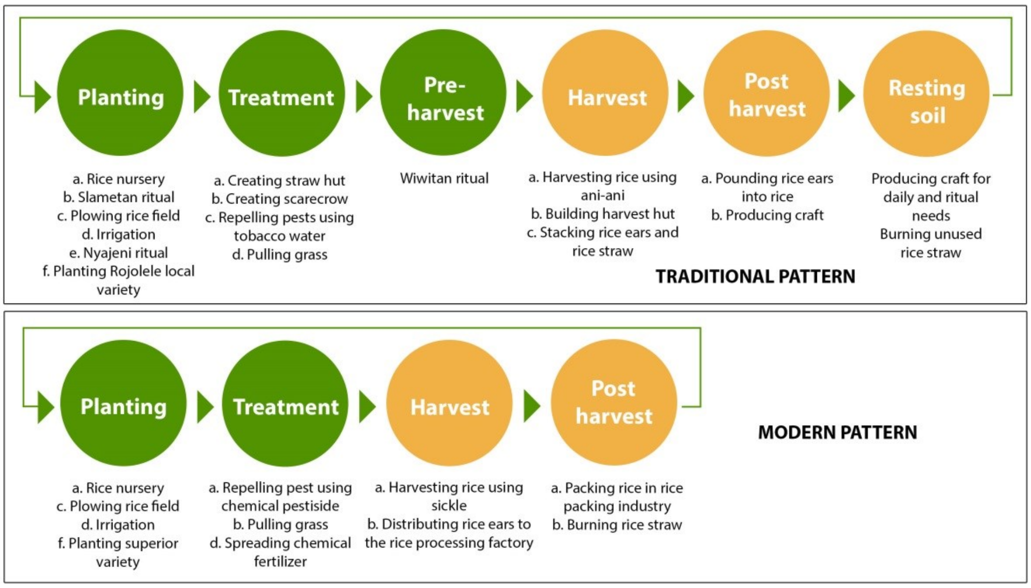

Figure 5: Traditional and modern pattern of rice farming activities in Delanggu-Juwiring districts

In postharvest stage of traditional pattern, farmers were resting soil before the next planting season. This phase was also utilized by farmers to create crafts from rice straw or material that is considered waste by the present community, both for utility and ritual needs. For traditional community, they had a special place for rice straw storage named *njlangkringan* which located usually on the right side of house and designed with a floor higher than ground level to protect rice straw from water and humidity. From the artefacts visualization process of both sketch and reconstruction (see figure 6), the author was discovered 40 utilization of rice straw for utility needs, and 15 utilization for ritual needs which majority produced by tying and bundling production methods. For the community development design plan in the next phase of research, these all findings from planting until rice straw utilization are the "treasures" not only in activities but also values aspect.

Figure 6: Reconstruction process lead by senior farmers in creating rice straw hut, *banyu londho* (rice straw shampoo), and rice straw broom

B. "WHAT SHOULD BE" DESIGN IDEAS FROM THE DATA FINDINGS

From data findings related to the "being" in Delanggu-Juwiring above mentioned, the process continued with design project formulation. Through active participation of the locals in bringing ideas, there are two project planning produced based on their "being" which is the rice farming culture. Villagers in Delanggu-Juwiring districts usually hold a discussion group with a kinship atmosphere, from this custom, the discussion process of idea searching was performed in an informal situation (see figure 7), not formal situation which tends to create a situation similar to a boss with subordinates. In the design process, it was proven that this approach could effectively produce an active atmosphere for the locals in giving their ideas. As an output, there are two outputs from design project formulation with locals: (1) An event of introduction and development of rice postharvest rice culture to the village's young generation, and (2) Village festival of rice farming culture called "Ngani-ani 2019".

Figure 7: Discussion with locals related to the event planning

1. An event of introduction and development of rice postharvest rice culture to the village's young generation

The first idea of the project is to introduce rice farming culture to village's young generation through an approach to the educational institutions in Delanggu-Juwiring districts in order to increase awareness and interest of their own "treasures". As the event location, Juwiring 1 Vocational High School was chosen because they have extracurricular inline with this event which is Javanese culture and art. This event was divided into four main activities: (1) presentation and exhibition of the rice farming postharvest culture by showing the sketches of findings, (2) Workshop of how to harvest rice using *ani-ani* traditional tool, (3) workshop of creating traditional rice straw broom, and (4) the competition of developing rice straw handicrafts based on the local needs. As the supporter for senior farmers in presenting this workshop, interior students from Sebelas Maret University were learning about how to create a traditional rice straw craft and preparing rice straw and other workshop needs for the event.

2. Juwiring Ngani-ani Festival 2019

The second design plan produced from discussion with locals was creating a village-scale event named "Juwiring Ngani-ani Festival 2019". "Ngani-ani" name was taken from the Javanese words of traditional harvest activity, which represents farmers' happiness, ethical attitude towards rice plants, and respect for the mythological elements, therefore it represents the spirit of this project. This project is divided into five aims: (1) preservation of rice farming culture and Rojolele local rice, (2) cultural education for local community, especially young generation, (3) create an entertainment based on culture for the locals, (4) create a rice straw and pottery craft development program for supporting the community's daily life activities, and (5) As an economic input for the locals.

To achieve four aims above mentioned, the concept of the project's activities are planned to be held in four phases which represents the traditional farming activities from planting rice to postharvest (see figure 8). This project will be held in rice field area in Juwiring district with a dimension of 10 x 200 m, which is owned by one of the event's committee. The detail of the four activities are written below:

- *Nandur* Rojolele (planting rice phase)

In this phase, the main activity is to planting local variety Rojolele rice organically. Rojolele is high-quality rice and had a special position in the traditional community, but today it is difficult to find this variety because most of the farmers are planting superior varieties which could possibly be harvested until 4 times in a year. Another activity is creating infrastructures for the event which consist of a straw hut, stage, route, signage, and decoration. These activities mainly performed by farmers and bamboo craftsman.

- *Memeden Manuk* Festival (pre-harvest phase)

One month before the harvest time, this activity is planned to be performed mainly with three workshop leads by senior farmers and pottery craftsman such as: creating rice straw brush continued with splashing tobacco water into rice plants, creating rice straw hut, and pottery making which later the participants' works will be burned in Bentangan village near Delanggu District, and the results will be exhibited in the harvest phase.

- *Ngani-ani* Festival (harvest phase)

As the representation of traditional harvest activity, the authors team and local committee were designing several activities of harvest phase started from simulation of *wiwitan* or ritual as gratitude for the harvest, experiencing rice harvest using *ani-ani* tool, crafting *dramenan* or rice straw flute for harvest celebration, and the competition of tying the harvested rice ears into *prentilan* size.

- *Damen* and *Gerabah* Festival (postharvest phase)

In the last phase, most of the activities are playing with rice straw by creating *wayang damen* or rice straw dolls, *kebo damen* or rice straw doll of water bufallo,and rice straw broom. The results of rice straw craft development also will be exhibited in this phase, and the production method will be shared with the visitors. To give an idea of rice straw craft development which will be introduced in the next event, the board of idea will be provided in event area for visitors who wants to give his/her idea of utilization in the form of sketches and writing. Other than these activities, visitors will be experiencing the traditional method of processing rice ears into rice and rice straw art performances by schools from Delanggu-Juwiring.

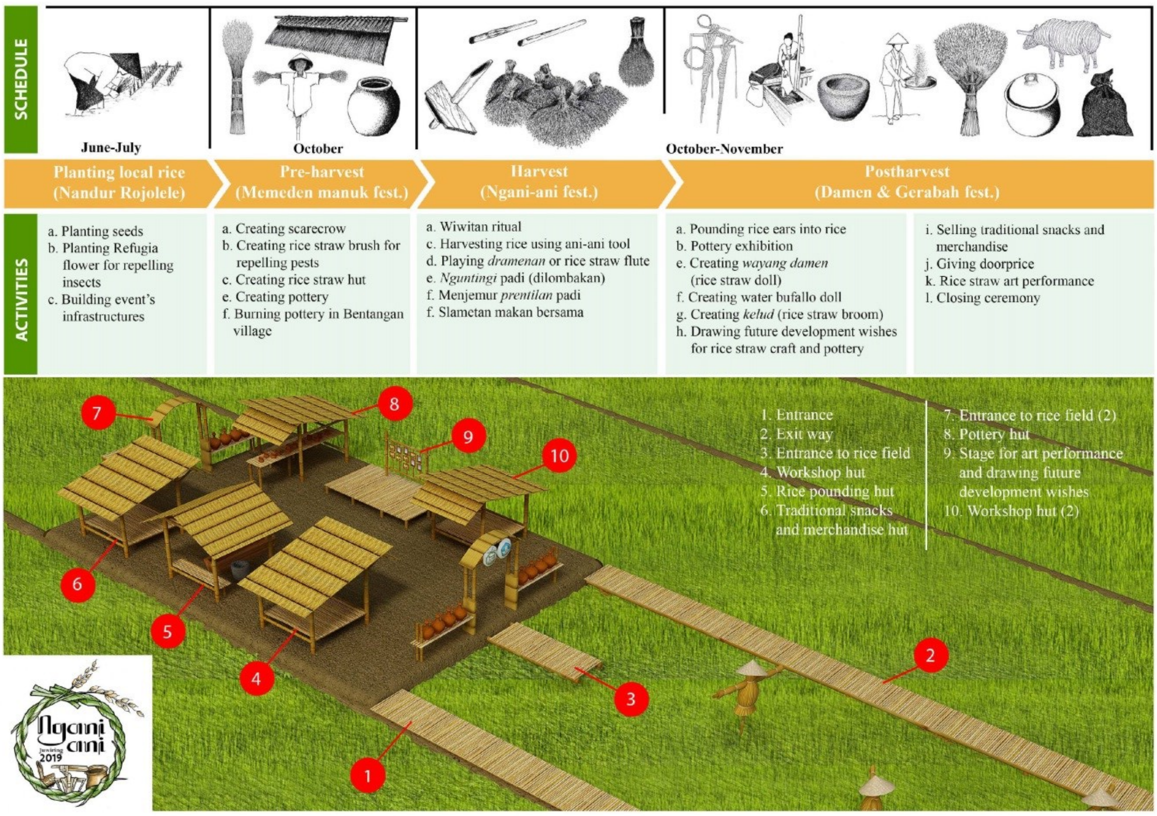

Figure 8: Event's plan in time, activities and location

3. Idea Implementation

Through locals' cooperation for the event preparations, such as rice straw, tools, and consumption, the first project of introduction and development of rice postharvest rice culture to the village's young generation has been completed in Juwiring Vocational High School 1. Lead by a senior farmer and supported by Sebelas Maret University Interior design students, 35 participants successfully created a rice straw broom by using tying and bundling methods as the most utilized production methods in producing traditional rice straw craft. In the development competition, the high school students were divided into 5 groups, and each of them was challenged to make rice straw craft inspired by local activities in the village, not external commodity products. Through the process of discussion and sketching idea, each group has been successfully produced rice straw into items such as sandals, bicycle replica, decoration, cup holder, and a scope (for cleaning home floors). At the end of this event, each group was presenting their creation in front of the class, all groups were sharing the background of their ideas, which all of the ideas had a relationship with their daily activities.

While for "Juwiring Ngani-ani 2019", the project is planned to be started in planting season of 2019. Until present, the implementation progress is searching for event's sponsor both from government agencies, state-owned enterprises, and private companies. Coordination with local community is also being held for the event's committee as the preparation for next year's village festival.

Figure 9: Workshop implementation in Juwiring Vocational High School 1 (left), and location plan for Juwiring Ngani-ani Festival 2019 (right)

CONCLUSION

Delanggu and Juwiring districts have a "treasures" related to the traditional rice farming culture. Unfortunately, as an impact of the Green

Revolution and modernization, the traditional culture has gradually abandoned by the farmers community. Today, village community consider rice farming activities are merely only producing rice for commodity products, they unaware that in the traditional method of rice farming activities, there are a lot of potentials that could be developed to improve the quality of life of the locals. Therefore through the design approach of Flowering of the Total Person this research was performed as an effort to develop the community in Juwiring-Delanggu based on their "being" and village people's active participation. This indigenous-led approach was chosen to tackle the present development issues which majority excluded locals which the true beneficiaries of the development process. As the implementation results, the authors team guided by *tetua desa* and senior farmers was successfully explored "being" which is the traditional rice culture from planting rice until postharvest phase, in the form of notes, sketches, and craft reconstruction. Based on the analysis of the findings data, the traditional rice farming activities in Delanggu-Juwiring reflected the strong community relationship with the element of the environment, mythological, and social.

From this "being", there are two projects designed through the informal discussion between authors and locals, consisting of (1) Event of introduction and development of rice postharvest rice culture to the village's young generation which already performed in Juwiring 1 Vocational High School, and (2) Village scale festival named "Juwiring Ngani-ani 2019" which presently in progress of searching for sponsors and planning the event committee. The implementation of the Flowering the Total Person method in Delanggu-Juwiring communities provide space for the local community to actively share their ideas and became a decision maker in the design planning process. While, the authors and other external elements took on the role of the supporters, facilitators, and stimulators for the locals, and should avoid from being a teacher for them. With this method, the local community will have a high sense of belonging to a project, which could motivate them in the development process and a keys of indigenous-led sustainable development.

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Element the Good Practice in Reviving and Preserving the Value of MTCs

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ABSTRACT

The purpose of this study is to identify the values of the Malay Traditional Costume (MTCs) which have always been said by researches and local cultural as being eroded by the effect of modernization. This research justifies factors that contribute the best practises to revive the values of MTCs in Malaysia. A quantitative and qualitative method was used to conduct the research. The study involves questionnaire survey and interviews. Direct and indirect questions were used as an interview method. The researcher has interviewed 60 respondents who are experienced and expert in their field of the making and styling of the traditional Malay costume; such as old tailors and old dressmakers, fashion designers, industrialist, choreographers, culturalist, researchers and lecturers. The questionnaires were also forwarded to 26 teachers and 380 secondary school students Perak, Kedah, Penang and Perlis states. A small group of the respondents were chosen as a case study as they were able to produce, maintain and restore the traditional Malay costume. The findings showed that there were a significance relationship among five component values for future development and sustainability in the MTCs which are cultural and heritage values, educational values, art and aesthetic values, design and functional values and lastly socio economic values. As a conclusion there were 4 elements they can play a major role in reviving and preserving the value of MTCs; the teaching and learning of MTCs in higher institutes of learning, the involvement of royal families, NGO's and activists. Thirdly is the involvement of local fashion designers, fashion entrepreneur and government agencies. The final factor is the best technique to appreciate MTC as a national culture. This research recommended that integration among these groups are factors that contribute to the creation of model of good practice for future development of Malay traditional costume in Malaysia.

Key Words: MTCs, Reviving, Preserving, Value, Good Practice

INTRODUCTION TO THE RESEARCH TOPIC

The word reviving come from the key word revive that means give new strength, improve the condition, bring back, breath fresh life into and restore to life. Preserving in this context is to preserve the old tradition, conserve, keep up, keep alive, keep going, maintain and continue with. In this study, value means the importance, significance, symbolism, meaning and usefulness of art and aesthetic values of Malay traditional costume. Good practise means the best way to revive and maintain the usefulness of MTCs to our culture for future generations.

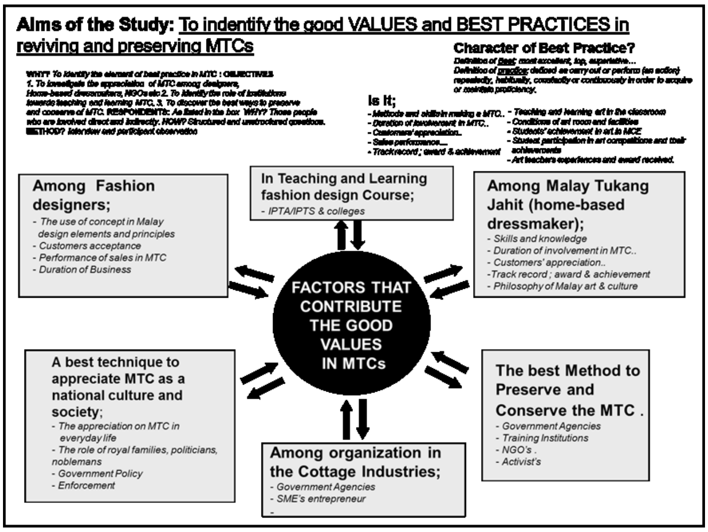
ISSUES AND PROBLEMS IN MTCs

There are countries that have experienced cultural erosion in costume creation and styles due to globalization, Malaysia included. History has shown that several measures and efforts have been implemented to contain this problem. However, it still persists and the solution is nowhere in sight. In fact, this issue has been continuously raised by scholars, cultural activists and politicians in seminars and conventions held locally. Among them are Azah Aziz (1985, 1992, 1993), Ramli Ibrahim (1992), Wan Hashim Wan teh (1996), Abdul Ghani Othman (1998), Zubaidah Sual (2000), Iskandar Ariffin (2001), Mohamed Najib Ahmad Dawa (2003), Siti Zainon (2004, 2006), Wan Yahya Abdullah (2005), Hatta Azad Khan (2006).

AIMS OF THE STUDY

The aim of this study is to identify several factors that could contribute to the good practice for reviving the values of making Malay traditional costume and how practitioners or any organisations succeeded in restoring the values of Malay traditional clothing in their businesses. Figure 1 is the framework of this study.

Figure 1.0: Framework of the Aims of Study



RESEARCH METHOD

The researcher has focused on the people who are involved directly in this particular job or career (refer to Table 1.0). These respondents are from the pool of participants involved in the quantitative and qualitative surveys. Interviews and participant's observation have been carried out in order to identify level and methods of appreciation among the respondents towards preserving and conserving the MTCs. With reference to qualitative data analyses, the transcripts of the interviews have been analysed according to the three basic steps, which includes open coding, axial coding and selective coding (refer to Figure 2). The transcripts were thoroughly analysed sentence by sentence in order to create a theme, make connections and mapping out propositions before making a conclusion.

Table 1.0: Details Group and Number of Respondents

Respondents Groups	**Job Description**	**Total Number (Projection)**	**Number for Content Analyses**
'PENGHAYAT' (PRACTITIONERS)	Malay Artisan(Home-based dressmakers/Tailors)	**18**	**10**
	Mak Andam	**6**	**5**
	Fashion Designers	**7**	**5**
	Dance Choreographer	**5**	**5**

	Garment Entrepreneur (Traditional Clothes)	7	5
MALAY ARTISANS & NOBLE WOMENS	Royal Family and wife of royal family	8	5
	Cultural Activists	5	5
'PENGKAJI' (RESEARCHERS/ACADEMICIANS	Academician/Researcher	17	10
	Government Officer (Curator/Museum Officer)	11	5
'PENGAMAL' (APPRECIATOR and FOLLOWER)	Development Officers of Felda (In the field of sewing and the making of clothings)	4	3
	Others (Antique Collectors, Students/Buyer)	5	3
Total Number of Respondents		93	61

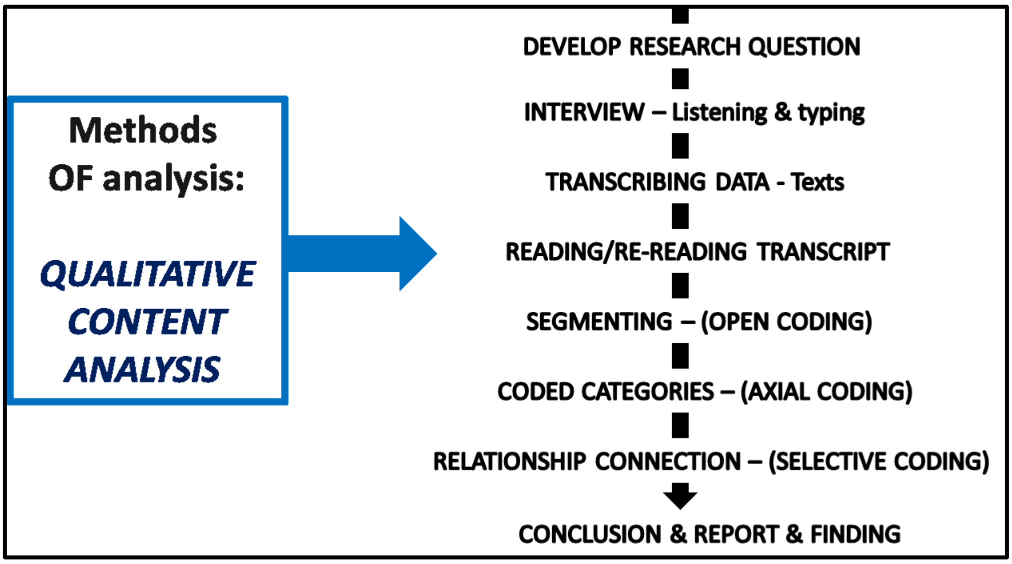


Figure 2.0: Method of Analysis

FACTORS THAT CONTRIBUTE THE VALUES OF MTCs

This study identified 5 factors that contribute towards good practices in reviving the value of making MTC's are identified.

1. The Role of Higher Institutes of Learning in teaching and Learning MTCs

In general, the education system based on hands-on skill, especially sewing has been introduced to technical/vocational and normal secondary schools. This is to provide opportunity for students who are less inclined towards academic subjects to enter polytechnics and colleges. The techniques of sewing in vocational schools depend mainly on the skills of the teachers.The secondary schools that offered this stream need to follow the syllabus issued by the MoE. However, they are allowed to add and improve it as long as the adjustments do not diverge from its original objectives. The basic syllabus comprised of sewing Baju Kurung, Baju Kebaya and *Cheongsam* (Chinese Traditional Costume). Traditional handsewing techniques such as *tulang belut, sembat susup* and tying *ombak mengalun* are taught as per project. However, traditional techniques of making garments such as using finger measurements (*jengkal, jari, hasta* and others) are difficult to enforce due to the lack of specific evaluation system of student's work. The teaching and learning of technical school focused on the drafting technique or flat pattern. This subject is taught using conventional ways starting with the drafting of pattern followed by toile making, then, cutting and finally, sewing. The teaching part is divided into 70% practical and 30% theory. The curriculum was prepared by Jabatan Pengajian Kemahiran, Kementerian Pengajian Tinggi and it used the modular system. Meanwhile, compentency evaluation, which is complete with level markings, is conducted by the Examination Board.

The curriculum of fashion design courses at higher institutions of learning and private fashion colleges has been identified in order to identify the element of best practice in teaching and learning Malay traditional costume. The findings from the questionnaire survey among students showed that the main source of information on MTC is from formal education in college and university (39.3%). This is followed by informal source of parents that is agreed upon by 33.4% of students and 26.8% of teachers. The final source of information is through peers and the media. This is agreed upon by 26.3% of students and 11.6% of teachers. These results illustrated that higher institutions of learning are the main channels of knowledge and information on Malay traditional costume, particularly to the younger generation and to the society in general.

However, there is no particular emphasis on the philosophy and values of the design of MTC in higher institutions of learning whether public or private. According to a Program Coordinator of Fashion Design Department in the Faculty of Art and Design, UiTM, the appreciation of these values depends on the interest and effort of individual students in championing local cultural values. However, this is in contrast to a Professor who teaches art and culture who opined that a Bumiputra-based university like UiTM has the responsibility to instill the philosophy and concept of Malay culture, especially in the Art and Design Faculty. Another respondent also had similar views and he recommended that the university create a faculty specially to focus on the education of local culture, from its roots until its highest level. He further said that the university needs to veer its attention towards the acknowledgement and involvement of Malay artisans to share knowledge and experience with the academic scholars in universities. Currently, the university only recognized experts who have the paper qualifications. The artisans who possessed high skills and knowledge but lacks the paper qualifications are largely ignored. On this note, a senior lecturer from the Universiti Malaysia Kelantan said that this university had consistently brought Malay artisans into dialogue and discourse events in the campus to promote their talent and not to interfere with their vocation.

The pedagogy of teaching MTC production needs to be created because the basic traditional method is mostly to observe and copy. The knowledge did not pass down easily to the younger generation because the elder Malay did not allow youngsters to ask much, just to follow without many questions. Only those with the keenest interest and self-motivation will obtain the knowledge. It did not occur to the olden tailors to teach formally as their skills were only for the use of their own self and family rather than commercial purposes. However, according to Professor Dr Muhamad Najib Dawa, it is not a problem for the current generation to produce MTC with the use of modern technology. But the main provision is to maintain the traditional element. Actions like combining the *Baju Kurung* and *Kebaya* to form *Baju Kebarung* should not be allowed or condoned. Forms can change but the essence must be preserved. In terms of Malay traditional handicraft, part of its beauty lies in its complexity, diligence and care of the making process. It is sad indeed to just wear, undress, wash and replace a dress without realizing its inner value and beauty.

According to Tan Sri Nazri Abdul Aziz in his speech while officiating a program in UiTM Perak, in 2006, *"Songkok sepatutnya terletak di kepala tetapi ada orang melipat dan meletakkan didalam poket di bahagian ponggong"* (A songkok's place is on the head but some people fold it and put it in the back pocket of pants). This showed a misunderstanding of Malay customs. The head is part of the body that is highly regarded. By putting the songkok behind the butt or at the feet showed signs of disrespect. Every discipline of art (in Malaysia) should re-examine itself and determine its direction. Some are too western-centric as a result of western education. They strived to shock audience with new creations without any regard to traditional sensibilities. According to Prof. Dr Zakaria Ali, luckily the changes on the MTC have not been too shocking so far and the new styles are largely acceptable to society.

Once in a while, some lecturers will insist that the students take inspiration from the tradition and custom of Malay society, including MTC. This is to make them aware and appreciate the value of local culture. It is found that students who conducted research on this subject often produced interesting designs. They showed good response and are committed and highly capable in producing traditional garments and choosing suitable accessories.

The involvement of the education system is important in ensuring MTC is always preserved, practiced and developed according to local culture and custom. Among the respondents, the home-based tailors suggested that sewing skills be taught to children like what Singapore did where pupils as young as Year 1 were taught to sew and make cross-stitch embroidery. They felt that the traditional method of observing and copying without question is no longer relevant nowadays. It is better to establish a systematic approach towards the making of MTC such as an education program with books, references and training. They also felt that there are not enough documents or guidelines specifically in making MTC. The respondents from Johore said that so far, only the Yayasan Warisan Johor has researched and documented the *pringgi* sewing technique.

2. The Involvements of Royal Families, NGO's and Acticists

The involvement of royal family in wearing the traditional costume at formal or in formal occasion or showed their interest in making the costume gave a strong impact to the preserve and conserve the heritage values. In the past, royalties in Perlis wear colour coordinated costume that is same color and fabric for top and bottom (sedondon) while commoners wear different colour and fabrics for the top and bottom. The Baju Kebaya Perlis became popular after the Raja Perempuan (Queen) started wearing it in formal functions. She promoted the idea that the costume be adopted as the formal state dress. The Perlis State then, channeled funds to BAIDUNITA (Badan Amal & Kebajikan Isteri Wakil Rakyat Perlis) to hold three sessions of workshop on the sewing techniques of Baju Kebaya Perlis in 14 -17 August, 2006. This was an effort to preserve and maintain that MTC.

Another respondent is a wife of an attendant of Almarhum Sultan Idris (deceased). According to her, the Permaisuri (Queen) of Perak, Raja Mazuin, wore three types of MTCs for formal events. The Kebaya Labuh is for formal functions with state officers and commoners outside the palace, normal Kebaya for functions in the palace and the short Kebaya for everyday wear. The hairstyle was always the same that is hair tied into a bun or two. She rarely wore other types of blouses or the Baju Kurung. The tailor was a Malay employed as the palace tailor. In Perak, the Sultan and his wife have different stylists who prepared and helped with the dressing of the Royal costumes. Raja Malek was for the Sultan while the Queen's stylist was Che Kama. The songket fabrics used for making the royal costumes were specially made in Kelantan and Terengganu.

The values of MTC are also mentioned by Tengku Barizah, a member of the Negeri Sembilan Royal Family. She claimed that her mother, Tengku Awah had amazing power of observation. She was able to copy a dress by only looking at it. In the decades of the 40's and 50's she was active in making MTC in Seri menanti. During those periods, paper to make the patterns was difficult to obtain. During her journeys to the palace, she will often collect old newspapers and placed them under the mattress to flatten them. It was no wonder that at that time she was very popular among the royal family for her skills in making clothes. As for Tengku Barizah, she herself was instructed to help her mother with simple sewing tasks such as hemming since the age of 12 and given 50 to 60 cents as wages.

NGO's are encouraged to hold activities for the purpose of conserving our cultural heritage through seminars, workshops, documentation etc. Examples of these are the sewing workshop on *Baju Kebaya Perlis* organized by BAIDUNITA (Badan Amal & Kebajikan Isteri Wakil Rakyat Perlis) [Tengku Nur Intan], sewing classes for traditional *Baju Kurung* for single mothers held by Yayasan Pembangunan Keluarga Johor [Kak Ros], and the documentation of sewing *tulang belut* using the *pringgi* method as conducted by Yayasan Warisan Johor [Puan Kudsiah]. Another recommendation is that for all home-based tailors involved in making MTC who does not have successors to bring their problem to each state Culture, Arts and Heritage Department; otherwise the Departments' officers actively find and meet with these people.

On the issue of safe-keeping of olden MTC, the relevant authorities need to address this problem and ensure the staffs entrusted with this responsibility are aware and sensitive towards material culture. Government officers who are involved in the national art industry should be more open-minded in executing their portfolios. Artistic activities should not be associated with politics because of its personal nature. The Government should encourage all scholars who have the expertise in traditional arts to contribute ideas towards the development of national arts and heritage.

3. The Involvement of Government Agencies in The Home Sewing Cottage Industries

Community Development Department (KEMAS) one of the main government agencies under Ministry of Rural and Regional to improve the quality of life of the rural communities through programmes and efforts to make the rural area a productive, attractive, developed and profitable area. KEMAS sewing centre was set up and are also facilities that contribute towards the basic knowledge and skill in sewing clothes. The range of participants encompassed all levels of society. The researcher visited a KEMAS centre in Segamat, Johore that was awarded as the most active centre among KEMAS Malaysia that managed to produce successful tailors. A teacher in the centre has the opinion that the best teaching technique in sewing is to be flexible. In addition to that, the trainers also often guided and motivated the participants after classes and visited them at home or the places they work.

This research found that most of the participants in sewing classes in KEMAS training Centres took contracts and government tenders as well as embroidery work as their main source or side income. However, they are mostly home-based and owning a tailor shop would be a huge step that they cannot afford. According to a trainer in KEMAS, participants who showed high interest in sewing were easier to teach than those who are not. There were also participants comprising school teachers teaching Economy and Home Science attending the sewing classes in order to improve their knowledge and skill in making Baju Kurung.

Another government agencies had been involved in home sewing cottage industries was FELDA. According to Pn Mehat, the efforts of the Government and FELDA organizations to provide sewing workshops, regular services by technicians, subsidies on utility bills and all the machines associated with sewing works are the best way to ensure sewing activities especially in making MTCs sustain and revive.

4. The Involvement of Fashion Designers and Fashion Entrepreneur to Conserve the Values of MTC's

Professor Muhamad Najib Dawo has the opinion that the current Malay fashion designers and dressmakers do not have a strong spirit on traditionalism. They often modified the form of MTC into contemporary fashion without understanding the original concepts and by disregarding the suitability of fabrics. They are mostly motivated by glamour and popularity. They should instead, be sincere and have integrity if they wished to elevate the status of MTC. The Professor is convinced that the international market is acceptable to new designs whereby some traditional elements such as kekek and pesak are incorporated into modern fashion designs. He further suggested that a specific course on the customs and etiquette of Malay dressing is created.

In Malaysia, the practice and culture of MTC depends on the political system and ultimately, to Malays themselves. There are not enough reasons for other races to uphold the culture of wearing MTC. If this happens, MTC will disappear altogether in the passing of time. He also suggested that in order to maintain and preserve the identity of MTC, fashion shows are held where the theme of traditionalism is enforced as a criterion. He cited one of the most prolific Malay designers, Salikin Sidek as one who emphasized and promoted traditional Malay elements in all his designs whether for local or international use.

Faizal Hamid a well-known fashion critics and one of the senior lecturer at Fashion Department UiTM Shah Alam recommended to the young designers to be creative using traditional elements in contemporary designs. The use of songket cloth to show the Malay culture, maintaining the *Ombak Mengalun* sarong and applying the effects of tying and draping of the samping were to take into consideration. The selection of colour is also important to relate traditional colours to trendy ones in order to fulfill current demands. Another thing is that designers must understand the Malay accessories in terms of originality and its positions on the body. He also said that personally, he felt guilty if he has to urge students to look for inspiration from foreign cultures as this is diverging from the efforts to uphold Malay culture in fashion design. He opined that it is up to the Malay students/designers to find ways to maintain MTC. Every fashion design course should also include traditional elements not only in terms of costumes but also other aspects of Malay traditional handicraft.

Fashion designers in the West often sourced inspirations from other cultures such as Indian, Chinese, Arabian, African and others. This is because they felt their own culture is not interesting enough to show to the outside world. Faizal said that to emerge as a world fashion designer one needs to fortify his identity first based on his own culture that is unique, beautiful and symbolic. Malaysian fashion industry is still young and the opportunity to explore deeper is abundant. The appreciation of Malay traditional art in fashion design is still at the immature stage because most designers create in order to sell their products rather than producing a work of art. It is hoped that Malaysian fashion designers will one day reach the level where their creations are sought after by collectors and museums as what is happening in the West.

He also felt that there are political undertones in the world of fashion nowadays. Many organisations related to the fashion industry are formed by political figures or their cronies. Non-bumiputra companies will elect important people in the Government as their directors in order to fulfill the Bumiputra criteria and secure approvals for their activities and other ventures. Faizal said that this present unfair advantages to them and makes it harder for new and upcoming Malay fashion designers to establish themselves. The Government should play the important role to assist young designers reach international standards based on local self-worth and integrity. They need the industrial attachment at international centres of fashion to showcase their talent and competitiveness.

According to Pn Haslina founder of Dang Anom boutique, the specialty of her design collection in her boutique was to sustaining the original cutting style of MTC. She also believe, the name of "Dang Anom" is also significant as it is traditional Malay name, interesting and symbolic implying tradition and history. Its business tagline is '*Budaya Warisan Timur*' (eastern cultural heritage) with focus on Malay Ttaditional Costume. She believes most civil servants wore a MTC (Kurung or *Kebaya*) and she wants to create high class MTC. Although she was not trained as a designer, she is a fast learner and able to learn through observation and practice. She believes she has the instinct and self-motivation to learn the business. She also often participates in seminars and business talks. Butik Dang Anom practices off-shore production in Vietnam and Indonesia'. In order to ensure that the Malay traditional elements are maintained, she will send samples of prototypes for the producers to copy. Only when prototypes are approved, production commences. Her Butique was located at Wisma Maju, Ampang. She has been five years in business and has expanded to three outlets in the Klang Valley.

This research also found the interesting strategies of Maroz Tailoring is to offer a package for father and son to buy colour-coordinated (*sedondon*) Baju Melayu. This is to promote the concept of familial purchase. The concept works very well as a new trend emerged whereby every member of the family wear the same shade of colour of *Baju Melayu* and *Kurung/Kebaya* during Hari Raya and weddings. Maroz Tailoring. He confidently stated that his company was the first to produce ready-made *Baju Melayu* according to normal sizes. Among the contemporary features are embroidery on the pockets, close-fitting *Baju Melayu* with shoulder seams, no *pesak* and *kekek*, and mandarin collars.

Benang Kapas Boutique is another company that applies traditional making methods in order to preserve the values of MTC. Puan Habibah, its manager, said that all of her *Baju Kurungs* are completely handsewn (*sembat*) and the *bulan* pattern is used for the neckline. She insisted that she would rather not sell her clothes if the customer asked for the modern style. In fact, she said that due to her insistency to uphold the concept and philosophy of MTC she had gained more clientele. They came after reading her views in newspapers. She trained her workers to follow the traditional methods.

5. The Best Technique to Appreciate MTCs as a National Culture

The MTC is one of the material cultures that is still relevant as a three-dimensional identity of Malaysian heritage. Each state should proclaim its own traditional costume as per the agreement of its local society. In order to achieve this the three groups mentioned before need to act accordingly. The Malay artisans (practitioners) need to come out of hiding to find ways to validate theories into facts and help each other to practice and preserve this heritage. The society at large and organizations of all levels are encouraged to hold conservation programs to expose the good values of the MTC in all aspects including the safe-keeping of old costumes.

Research found that, Faculty of Art and Design, MARA Institute of Technology was recommended a good proposal to promote and implemented MTC's as a national identity. They proposed the idea of teaching and learning of

MTC's through the education sector, entertainers and artist from electronic media, fashion show and competition, the involvement of elite class such as royal family, minister and also as an office uniform. Unfortunately it was not fully effective due to lack of monitoring, weak of implementing and cooperation from the society.

There needs an effective approach to ensure the MTC is always preserved such as researching, making and proclaiming the regional traditional costumes. Maybe the government should issue an incentive for all Malay newly-weds to wear the complete ensemble of MTC during their wedding ceremonies (Mahani Awang). Another fashion design lecturer, Anas Musavir suggested an affirmative action by the authorities to provide special allowances for employess to purchase the MTC and wear it on Fridays. He also suggested other steps such awarding contracts to supply the MTC and to declare the status of the MTC. Not long ago, the Government has issued a suggestion for all front-counter staffs of hotels and resorts in Malaysia to wear the MTC. This was the most encouraging move towards preserving the MTC. Unfortunately, this proposal met with failure as not all in the hospitality industry agreed and the proposal was also not enforced properly.

CONCLUSION

Analysis shows that higher institutions of learning play a major role to teach and give information on Malay traditional costume, particularly to the younger generation and to the society in general. The function of home-based dressmakers and fashion entrepreneur were a place to provide an original term and vocabulary traditionally. They also could be share a belief and philosophy of making a traditional method of specific costume according to state and ethnic group culture. In regards to promote the value of the traditional costume in daily life, the participation from the royal family, aristocrat members and fashion designers were really important to sustain and revive in this millennium era. Beside that the government agencies like KEMAS also did a good job to train communities and give a sewing skills knowledge at the rural areas. This research recommended that integration among these groups are factors that contribute to the creation of model of good practice for future development of Malay traditional costume in Malaysia.

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Signage Effectivity in Soekarno-Hatta International Airport Terminal 3

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ABSTRACT

Airport is the main entrance gate to visitors all across the world and it has to be provided with wayfinding to help passengers navigate themselves from one point to another. In 2017, the main airport in Indonesia, Soekarno-Hatta International Airport (SHIA) expanded its terminal and operated Terminal 3 to serve international flights from several airlines and also domestic flights specifically for Garuda Indonesia airlines only. To accommodate the needs to guide these passengers from one point to another, SHIA provided itself with airport wayfinding that were placed in all areas in many forms of signage. The propose of these signs are to guide passengers with different background, languages, and nationalities to find their ways inside the terminal building in unanimous understanding of the passenger flow without confusion.

An initial research done by observing the all-access area in the departure and arrival floor, the finding indicated that some of the signage provided were misplaced and visually inconsistent from one and another, proved by the amount of visitor that still prefer to ask an officer on duty and also some make-shift signage made by printing paper that were placed in some key decision point areas by the airport authorities. Based on the initial research, further research initiated using qualitative methods by observing as the first person being the passenger that needs to navigate oneself from one point to another in four plots.

This research aim is to analyse the effectivity of existed signage provided in SHIA to guide passengers in four different scenarios, involving departure and arrival in both international and domestic area of the terminal. By researching the effectivity of signage placement and information design system in SHIA, it becomes evident that passenger confusion applied mostly in arrival area in both international and domestic wings. The confusion appeared as the result of the misplaced signage, the visual inconsistency, the order of information provided in existing signage, and also the area that aren't well-lit in some vital points. This research proved the lack of information efficiency occurs in one of the busiest airport in Indonesia and it affected passenger flow, especially in arrival area on both international and domestic wings of the terminal.

Key Words: Airport, Indonesia, Wayfinding

1. INTRODUCTION

Soekarno-Hatta International Airport (SHIA) is a main gateway to Indonesia, located in Tangerang, this facility has been operating since year 1985. The first two terminals were able to accommodate the traffic of international and domestic flight however, Indonesian Department of Transportation already predict about the surge in passenger traffic for the next 20 years, and a main blue print has been made to maximize all the areas in SHIA (Perhubungan, 2005). Terminal 3 in SHIA has been officially operating since august 9th 2016, this expansion was made due to the surge in passengers' number traveling with aircraft in the past few years. This terminal operated to accommodate international flight that's originally operated in terminal 2 and also to cater to domestic flight specifically operated by Garuda Indonesia.

This research is focusing on the passenger of Garuda Indonesia that's operating fully in Terminal 3 alone. Just like any other airports, there are several steps that needs to be taken by the passengers in order to get from the drop-off area/parking lot into the terminal building to check-in and finally to get into their get in order to get into their flight. Having to serve two different kind of tasks in this terminal, the flow of passenger in international area and domestic area are different, the aim of this research is to observe the wayfinding and signage provided in these areas in order to conclude its placement effectivity.

To do this, we made four different scenarios that are commonly happen in an airport and placed ourselves as the passenger that need to get from one point to the other solely on the information received from the signage provided. The four main scenarios are: Parking lot – check in desk, Check in desk to domestic gate, Plane – International arrival, and Plane – domestic arrival. Whilst observing based on said scenarios, we also conduct mini scenarios that usually happen while waiting in the airport such as: finding the bathroom, finding praying room, finding smoking room, finding nursing room, and finding restaurant and shops in order to observe the visual of the available signage and its placement in order to give the needed information for anyone using the whole airport areas. These scenarios then recorded and signage effectivity then analysed based on its placement and the information content provided to get passenger from one place to another.

2. PASSENGER FLOW IN SOEKARNO-HATTA INTERNATIONAL AIRPORT

A good airport is the place that aren't just capable of accommodate the huge number of passengers, but also the one that provided good information to guide one person from one point to another (Mijksenaar,2010). In order to do that, Terminal 3 in Soekarno-Hatta International Airport (SHIA) has provided its passenger with 3 scenarios that's placed in an interactive TV screen located in the centre of the terminal. However, there's only one TV screen in the vast area of departure hall and one in the arrival hall. The information provided is accurate to inform the passenger aiming a domestic trip where they'd expect to get themselves into the terminal building-check themselves in the counter-get themselves pass through the security-go to the gate in the waiting area bellow (Fig. 1). However, the same kind of information for the International passenger aren't provided whilst the stage of process they have to go through is a little different due to the importance of passing the immigration and custom.

Figure 1 : SHIA Terminal 3 Departure Flow
(soekarnohatta-airport.co.id)

In practice, the passenger flow on the departure area shows not much differences from the one stated in the master plan, although passenger build-up can be found in dome key decision points such as near the front area in which the passenger has to enter to go through security checking where the passenger bid their goodbyes to their family and expected to leave the trolley behind (Fig. 2a). The next important key decision point the have to take is right after security (and immigration in the international departure area) where the passenger will meet a free-standing trapezoid sign (Fig. 2b) leading all passenger towards the centre of the departure hall (left-hand side in domestic area and right-hand side in international area).

Another key decision point comes after several meters, providing information either the passenger prefers to wait in the mezzanine area and dine or go straight to the boarding area on the first floor below (Figure 2c). Finally, once the passenger arrived on the first floor in the boarding area, another directional free standing trapezoid signage that stands side-by-side with flight information screen direct the to the gate written in the boarding pass (Fig. 2d).

Figure 2: SHIA Terminal 3 Departure Area Signage

The authorities also provided an official passenger flow in the arrival area where the passenger expected to get off the plane and go through a long alley that'd take them into yet another alley which by the end of it they can chose in between two exits depends on the needs to get a baggage or not (Fig. 3). Just like the flow in departure area, this only provides to the domestic passenger and can't cater to the information needed by the international passenger arriving in SHIA, where they're supposed to go through immigration-baggage hall-and custom without having an option to just exit a door when they don't have any luggage or nothing to declare.

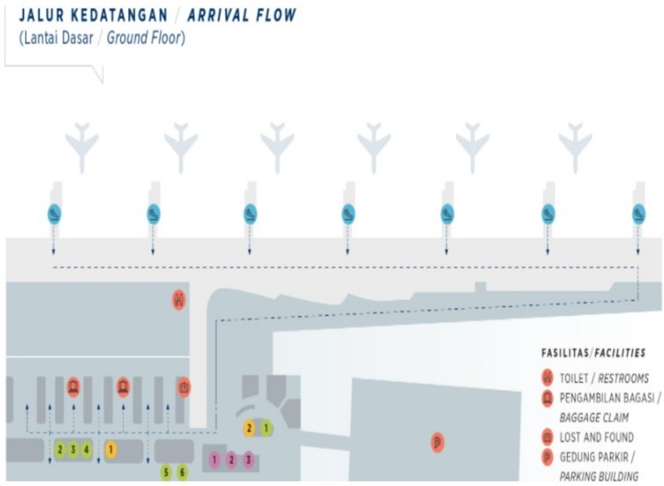


Figure 3: SHIA Terminal 3 Arrival Flow
(soekarnothatta-airport.co.id)

During the observation, we found that the original passenger flows planned by the airport authorities are applicable in the domestic area. The passenger gets out of the plane and guided by the employee to get into the arrival hall (considering the plane parked in the apron and passenger did not embark by the aerobridge). The identification sign can be found right in front of the main gate of the arrival hall and it leads the passenger into a long alley (Fig 4a). The passengers are guided through the hall by a ceiling mounted directional signage, followed by a free-standing trapezoid signage no too far away (Fig. 4b). Along this alley, there's a key decision point on the left-hand side if the passenger is transiting or need to move to another flight, for the passenger without the need of transit, they can continue to walk ahead until they meet with a cornering alley that indicates to take a left turn, a ceiling mounted signage is provided in this area to guide the passenger to bot hit the wall (Fig. 4c).

Figure 4: SHIA Terminal 3 Domestic Arrival Signage

After turning, passenger will walk through another vast hallway that has several ceilings mounted directional signage leading to the two ways of exit options; with baggage or without baggage (Fig. 4d). Several meters from the end of the hall, a ceiling mounted signage station baggage claim is placed and at the end of the hall the passenger will see an information desk with an LED signage that said ‘out to the parking lot’. While observing, we found that many passenger with baggage automatically follow this LED signage and they had to be assisted to re-enter the arrival area in order to get their baggage (Fig. 5 a & 5b).

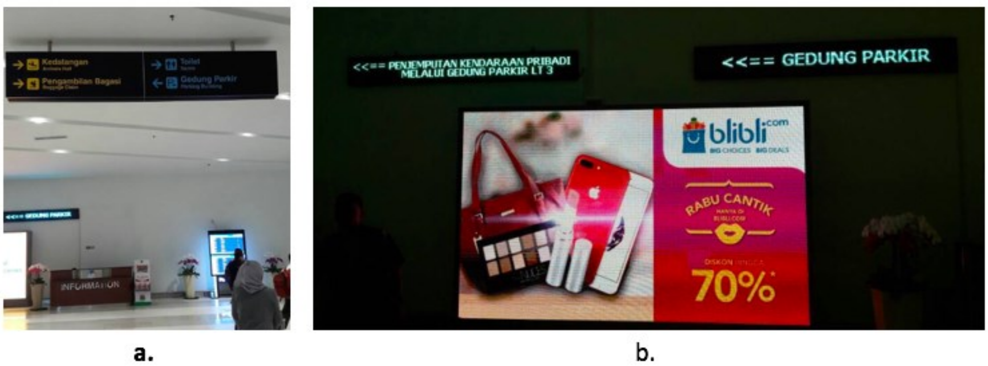


Figure 5: Misleading LED Signage in Domestic Arrival Hall

Beside the domestic arrival hall, there's also international arrival hall that has some different tasks, whereas in domestic, passenger do not require to go through immigration and custom, whilst in international flight they are entitled to go through that. The flow the passenger has to go through a series of tasks as they embark from the plane and walk through the hallway that leads to an escalator to bring them down into the arrival area that guide them towards immigration, baggage claim, customs, then exit way (fig.6).

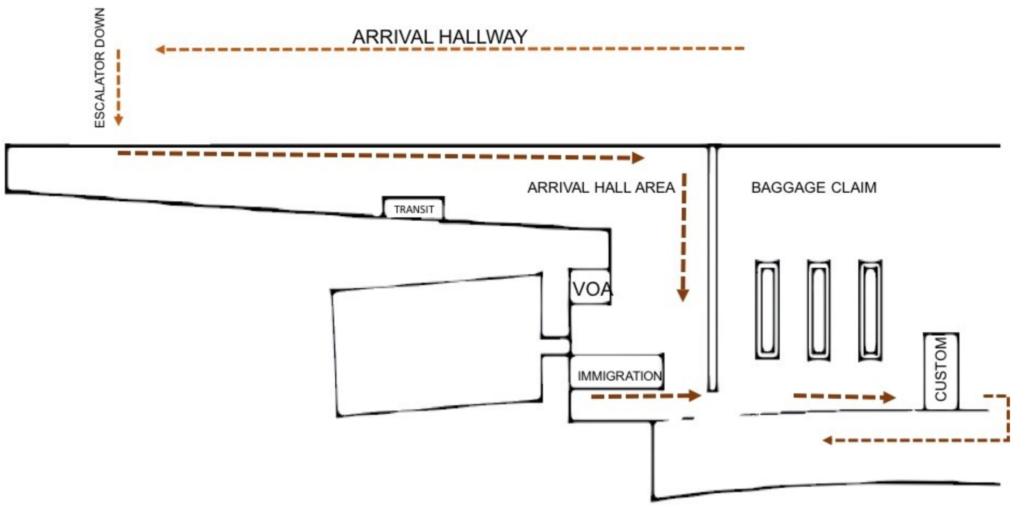


Figure 6: SHIA Terminal 3 International Arrival Flow

The first thing the passenger will meet once they embark the plane is some airport officers standing near the gate leading them to walk pass through a long alley, even though there's a wall-mounted directional signage provided at the end of each aerobridge (fig 7a), the airport officers are needed because the directional signage lead to two different directions and might attract confusion since the main alleyway between domestic and international flight are not divided.

Figure 7: SHIA Terminal 3 International Arrival

Once the passenger walk through this hallway, several wall-mounted directional signage reappears in front of every aerobridge we need to pass (Fig. 7b), containing the same information that lead to baggage claim and transit (not mentioning Visa on Arrival or Immigration that the passenger needs to go through first before reaching the baggage claim area). This lead to a dead-end where another wall mounted directional signage is provided containing information of transit, custom, baggage claim, Visa on Arrival, and Immigration guiding the passenger with arrows pointing to the left, while in reality the passenger are faced with an escalator down to the ground floor (Fig 7c & 7d). Upon reaching the ground floor, some other airport employee will guide the passenger to go to the left-hand side to go to immigration. The first problem occurred here for the transit passenger, as they pass through the locket because of the lack of lighting and the visual inconsistency that appears as the identification sign.

Figure 8: Visa On Arrival in International Departure Area

If the passenger does not need to transit, they can go through the hallway and will be guided to turn right by a man holding a sign at the end of the dead-end hall, leading to series of locket of immigration. The second problem occurs here for traveler that need visa on arrival, because the location is right at the opposite of immigration queue and not well-lit and not provided with consistent identification signage, resulting in confusion among the foreigner that led them to ask around to the person in charge (Fig. 8).

3. AIRPORT SIGNAGE DESIGN

Human navigational skill is something that is learned and human uses the wayfinding provided by their environments as some stimuli to mark themselves and distinguish one place from another as they explore along the route (Hill, 1998). In an airport, passengers who are not familiar with the terminal environment rely solely on the wayfinding system provided in the facility (Schultz, 2007) and the mean of wayfinding is made easier by the proper placement of signage providing information needed without consulting verbally to any person in charge (Calori, 2015). In an airport, a clear wayfinding is needed to provide the psychology of different passenger characteristics that are unfamiliar with the space, has a limited time to get their task done, and sometimes have their own disabilities that slows them down (Transport Research Board, 2011). In the previous research done by Ada Mishler and Mark Neider about improving wayfinding, concluded there are five main principles as guidelines to make informative signage, the principles are: Distinctiveness, Consistency, Simplicity, Isolation, and Reassurance (Misler, A & Neider, M, 2017).

1. Distinctiveness

   People that are navigating their way in the airport has various reasons, yet the main reason is to get themselves into the plane in order to do this, passenger rely on the wayfinding and signage provided by the terminal to cater to their needs (Ashford et al., 2011). To accommodate various passenger behavior, a signage has to be visible from distance (Montello, D & Sas, C, 2006). In order to deliver the message, the design has to communicate important information effectively to the user yet aesthetically intermingle with its surrounding to be noticed by the user (The Norwegian State Council on Disability, 1997).

2. Consistency

   To maintain orientation in a foreign surrounding, human need to perform an effortful task of analyzing the wayfinding by connecting visual cues into their memories (Montello, D & Sas, C, 2006). The visual cues can be obtained by having a consistent presence from one display to the other that can be delivered through shape, color, font, and style throughout the design. A standardized graphics gives people opportunity to led one familiar symbol to a broad understanding of the same symbol they encountered in many different places, for example a fork and knife icon that always associated with restaurant no matter what style drawn in the design (Misler, A & Neider, M, 2017).

3. Simplicity

   Some passenger might have more time to spend in the airport whilst the other has to rush and when they do, they need to find their way as quickly as possible to save the time. However, human only managed to quicken their pace but not lessen their errors (Srinivas, S & Hirtle, S, 2015). To avoid information overload that lead to longer processing time, passenger have tendency to filter the information provided by priority as they look for directly address information they need (Schultz, 2007). The amount of information suggested to be displayed in one area is limited to three to four units of information, considering their behavior as the move through the area as they walk to find their destination (Passini, 1992).

4. Isolation

   In order to avoid confusion, signage also has to be placed in the area where there is least visual clutter (Montello, D & Sas, S, 2006). The placement of the signage should be determined by analyzing the decision point taken by the passenger and still considering the information hierarchy that needs to be delivered within the limited space provided by taking viewing distance, viewing angles, physical limitation, lighting conditions, and the adjacent surface available in the surrounding areas (Calori, 2015).

5. Reassurance

   A clear verification that passenger is moving towards the right direction in a vast area such airport is important. A sign placement in the destination is important to confirm that the passenger is at the right place they need to be (Calori, 2015). The presence of more signs can be redundant if placed too close to one another, yet it also helps verify people that they are moving to the right direction (Misler, A & Neider, M, 2017).

Table 1. Signage Effectivity in SHIA According to Misler & Neider

Principle	Definition	Existing	Analysis
Distinctiveness	The sign stands out from the surroundings.		The signs in some areas distinctive enough to differ itself from the surrounding with the help of neon box that illuminates information.
Consistency	Has one or more featured element that connects them visually.		Most signage already has uniform visual information (blue-colored to inform all access facilities and yellow-colored information for passenger access relating to flight). However some make-shift signage still found in some 'decision-making' points.
Simplicity	The provided information has to be limited to maximum 4 wayfinding information for a faster processing		The amount of information packed in some signage consist of more than four information (that also translated into five different languages), delaying the information taking process in order to find the information needed.
Isolation	Should be placed in a place where no other signage interfere with different information		There are three different directional signs provided in SHIA (hanging, big free-standing , and trapezoid free-standing) that contains almost similar information whilst they are placed within 3 meters of each other, resulting in information redundancies.
Reassurance	More signs should be placed within distance to reassure the user of the correct route they're taking.		SHIA provided several signage along in the vast hallway where the passenger can navigate themselves and be reassured by the information they get from the next signage provided several meters away.

4. FINDINGS

4.1. INCONSISTENCY

By doing the four-scenarios initiated in this research, we found that most areas are already well-informed by signage and the passengers can navigate their way easily by obtaining the information provided. However, the information takes longer to take because some inconsistency found in many signages.

The directional signage provided has three different designs that delivers similar information when placed in the vast departure area, the placement of this signage are depending on the ceiling height of the area. In arrival and parking bridge areas, the directional hanging signage can be found along the way (Fig. 9a), meanwhile in the departure area that has high ceiling provided by the free standing rectangular signage (Fig. b), whilst at the same time a free-standing trapezoid signage can be found anywhere in Terminal 3 areas (Fig. 9c). In some key decision points that were not provided by permanent signage, can find a make-shift directional signage that printed out in a piece of paper and taped into a pedestal in order to accommodate the information needed (Fig. 9d).

Figure 9: Directional Signage Variation in SHIA Terminal 3

The inconsistency of the shape and style also can be found in many identification signage that are used in the airport facilities such as toilets, praying rooms, smoking room, and shower. They all have the same type of services, yet the visual appearance of the signage differs from one another.

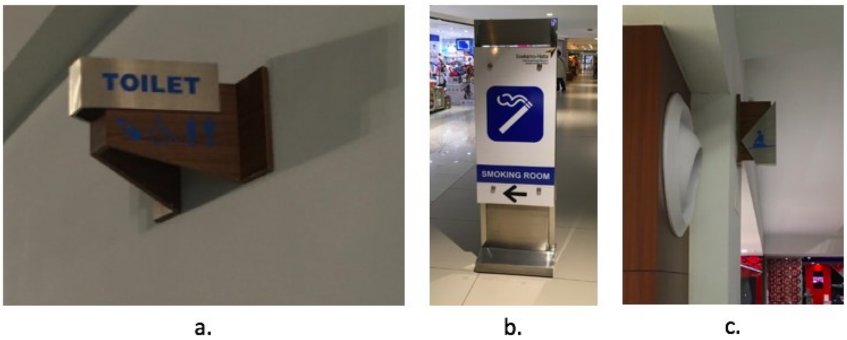


Figure 10: Identification Signage Variation in SHIA Terminal 3

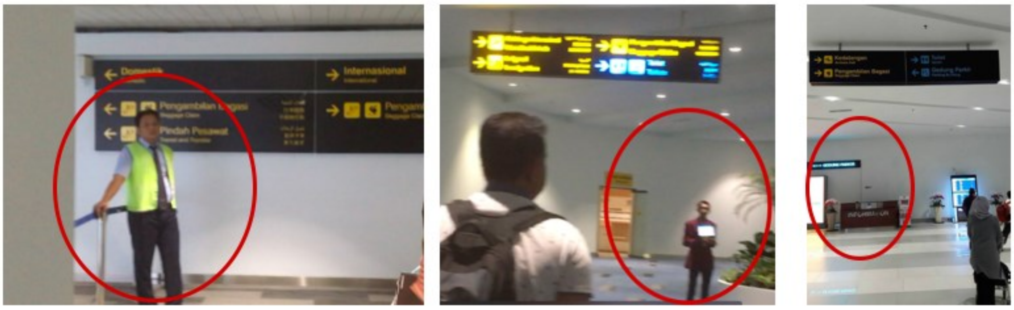
4.2. READABILITY

The main importance of signage is to inform a message in a very little time to get one person to their destination properly, to do this, the readability is crucial. One of the main problem from the signage found in SHIA Terminal 3 is the readability of some identification signage of the toilet where an aluminum plate used as based to a blue colored word identifying “toilet” completed with the symbols follow on the wood-textured plate that has three different symbols in blue colored stickers that has low contrast, resulting in lower readability (Fig. 11).

Figure 11: Toilet Identication Signage in SHIA Terminal 3

4.3. MISPLACEMENT

Although the designated flow planned by the airport authorities can be executed well, some signage are misplaced, resulting the needs to assign a person in charge to guide passenger from one point to the other to avoid getting lost. This phenomenon found mostly in international arrival area where the traveler might be a foreigner that are not familiar with the airport and also because the steps need to be taken from the plane to the exit way are more complicated than the steps in domestic arrival area. The misplacement of an LED signage that led passenger straight to the exit towards the parking lot that found in the domestic arrival area also resulting in confusion to the passenger.



a. b. c.

Figure 12: Result from the Misplaced Signage in SHIA Terminal 3

5. CONCLUSION

The signage provided in terminal 3 Soekarno-Hatta International Airport (SHIA) are good enough because it delivers the main purpose of signage that is to take one person from one point to the other, although in order to do this properly, the passenger still need to ask around due to the redundancy found in some signage that are placed too close to each other. To reduce the confusion, the authorities had tried to counter this problem by placing a make-shift signage in some decision-making areas, but the visual and information provided aren't coherent with the rest of the signage and this creates another confusion problem.

Some other thing that can be found in this airport is also the important role of authorities in assigning their employee to guide passenger in the arrival area (both domestic and international) because the passengers are expected to pass through an alley before getting into the main hall and the information provided in the alley does not match the points the passengers need to take.

Some extra identification signage needed to be placed in services areas such as V.O.A, transits, immigration, and custom area to unite the signage visual with the rest of the design. This also needed to do in order to reduce passenger confusion in the international arrival hall.

6. FURTHER DISCUSSION

Based on the finding of this research, further studies relating to wayfinding in all Indonesia airports can be done. Hopefully by doing further studies, we can find one unity in term of visual consistency from one airport to another without interrupting the contain information of the identity of the various airport itself.

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