

UNIVERSITI TEKNOLOGI MARA

**IDENTIFICATION OF PARTIAL
STYLE IN MALAYSIA FURNITURE
DESIGN USING VISUAL PRODUCT
ANALYSIS**

MUHAMMAD SHUKERY BIN ISHAK

Thesis submitted in fulfillment
of the requirements for the degree of
Master of Art and Design
(Art & Design)

Faculty of Art and Design

December 2022

ABSTRACT

The purpose of the thesis is to convey a strong message to the local furniture manufacturer on how to identify the DNA of Malaysia furniture so they can understand it correctly and used it to identify the Malaysia Design. The objective of this research was to identify the type of identity domain of product design may be described by qualitative (linguistic) descriptions in order to define the "design communication "of the brand used the local manufacturer in conveying message about its design and also to conducted to study the morphological analysis thinking method applied in furniture design and justify the brand-specific associations that are consistently used across a few products, these may comprise references or influences used in the furniture design by the local manufacturer. Furthermore, other purpose was classifying the explicit aspect of the brand recognition that involves type of partial style that was adapted by the local manufacturer in designing their furniture. Case study research methodology or the qualitative form of research is found to be suitable for this study. The visual product analysis is a method used to analyse the existing product by taking picture of the existing furniture and using SJY furniture website to assess the communicative language level and to classify the partial style of the furniture. This study will also help the Malaysia manufacturer to understand how own identity should be established and what action needed to be taken to develop an identity. The new knowledge gained will benefit the Malaysia design industries, academicians and design students as the findings could be used as a guideline and benchmark in understanding style. This study sought to understand what Malaysia furniture identity and selecting the right method and framework are the crucial and important part to make sure the research study can be understood and being used by industries, academicians, and design students to find out the true meaning of what furniture design in Malaysia is and how they presented the design direction throughout the year. However, the study about partial style and its relation to furniture industry in Malaysia had not been conducted yet by any researcher in Malaysia. This study will be a guideline on how to understand partial style as it will play a bigger role in Malaysia furniture industry. It also will become a benchmark on how to understand the DNA of Malaysia furniture.

ACKNOWLEDGEMENT

First and foremost, I am grateful to Allah for the blessing of good health and wellbeing that were necessary to complete this study. I would like to thank all the people who contributed in some way to the work described in this dissertation. My deepest gratitude is to my supervisor, **Dr S'harin Mokhtar** for accepting me into her group. During my tenure, she contributed to a rewarding research experience by giving me intellectual freedom in my work, engaging me in new ideas, and demanding a high quality of work in all my endeavour. Her patience and support helped me overcome many crisis situations and finish this dissertation. I hope that one day, I would become as good as her in any working discipline.

To my unofficial academic motivator and mentor, **Dr Wan Zaiyana Bt. Md Yusof** who has always been there to listen and share his experience. I am deeply grateful to her for the long discussions that helped me sort out the technical details of my work. She also encouraging the use of a correct method, research advice and discussion.

I am also grateful to the faculty's staff who have helped me and ease the process of research administration. Particularly for those friends who helped me stay sane through these challenging years. Their support and care helped me overcome setbacks and stay focused on my study. I greatly value their friendship and I deeply appreciate their belief in me.

Most importantly, none of this would have been possible without the love and patience of my family that has been a constant source of love, concern, support, and strength all these years. I would like to express my heartfelt gratitude to my family (Ishak Bin Mohd Auf and Morni Binti Buang).

TABLE OF CONTENTS

	Page
CONFIRMATION BY PANEL OF EXAMINERS	ii
AUTHOR'S DECLARATION	iii
ABSTRACT	iv
ACKNOWLEDGEMENT	v
TABLE OF CONTENTS	vi
LIST OF TABLES	xi
LIST OF FIGURES	xiii
LIST OF IMAGES	xiv
LIST OF ABBREVIATION	xvii
CHAPTER ONE: BACKGROUND OF STUDY	1
1.1 Introduction	1
1.2 Research Overview	1
1.2.1 The Cultural Identity and Design	2
1.2.2 Furniture Industry and Brand Identity	7
1.3 Problem Statement	8
1.4 The Aim and Objectives	10
1.5 Limitation	10
1.6 Delimitation	11
1.7 Research Methodology	11
1.8 Statement of Significance	12
1.9 Summary	12
CHAPTER TWO: RELATED RESEARCH AND LITERATURE	14
2.1 Introduction	14
2.2 Culture	14
2.3 Design Communication	16
2.4 Communication Style	17
2.4.1 Communication Style In High Vs Low Context Culture	18

2.5	Cultural issues in high vs. low context	20
2.5.1	High Vs Low Context Culture In Malaysia Today	21
2.6	Characteristics of High-context Culture and Low-context Culture	22
2.6.1	Denotation & Connotation	22
2.6.2	Confrontation	23
2.6.3	Interpersonal Relationship	23
2.6.4	Concept of Time	24
2.7	Cultural Categories of Communication, and Western vs. Eastern Values	25
2.7.1	Finland Communication Style	27
2.7.2	Finland Cultural Features	28
2.7.3	Japan Communication Style	29
2.7.4	Japan Cultural Features	30
2.7.5	India Communication Style	31
2.7.6	India Cultural Features	32
2.8	Contextualizing Malaysia Communication Style	33
2.8.1	The Malaysian Malay Way of Communication	34
2.8.2	Contemporary Malaysian Malay cultural communication	36
2.8.3	Conclusion	37
2.9	Design Culture	38
2.9.1	Towards Design Culture	41
2.10	Visual Product	44
2.11	Theory of product semantic	47
2.11.1	The Offenbach Theory of Product Language	49
2.11.2	Formal aesthetic functions	50
2.11.3	Indication functions	52
2.11.4	Symbol functions	54
2.12	Conceptual Model of The Offenbach Theory of Product Language: The Symbolic Functions and Furniture Design	58
2.12.1	The rise of minimalism in the 1980s	60
2.12.2	Diverse development of minimalist design	66
2.13	Design Style	88
2.14	Partial Style	89
2.14.1	Alchimia/Memphis	91
2.14.2	Post modernism	95