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Development of A Dynamic Wallpaper Selection Method with Measurement Features Using A Mobile Platform With Augmented Reality Technology

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ABSTRACT

This study presents a dynamic wallpaper selection method with measurement features on a mobile platform using Augmented Reality Technology. Many wallpaper sellers only use catalogues that easily complicate a customer's selection process since customers cannot imagine how a wallpaper would look when mounted on the wall in their homes. This study aims to help customers save time by using their smartphones to select wallpapers before they actually go to the shop to purchase the wallpaper. A crucial step in the purchase of wallpaper using smartphones would be to use Augmented Reality with measuring features through mobile applications. This paper focuses on two main goals, namely to help customers save time while choosing a wallpaper using Augmented Reality (AR), and assisting customers to visualise what the wallpaper would look like once mounted on the walls in their homes. This study used a mix-method approach and applied the online survey method involving Universiti Sains Malaysia undergraduate students (n=20). Problem values, the use of calculation tools and the advantage of improved realism were evaluated and the average percentage was measured.

Keywords: *Dynamic, Wallpaper, Augmented Reality, Mobile, Environment*

INTRODUCTION

In this age of globalization people like to design their homes, and some of them even employ interior designers. A lot of people are looking for minimalism, modernity or more in their everyday aspects of life. In order to make the wall more attractive than just putting up paintings, they use wallpapers to address this issue. Decoding wallpapers is much easier as well as saves time and resources. At one time all retail wallpapers used a large catalogue where people could select a wallpaper. Browsing through catalogues take time before eventually picking and paying for the wallpaper of choice. Hence, in order to overcome some of these shortcomings, wallpaper selection in shops needs to be improved. The mobile platform allows customers to choose, calculate and visualise how the wallpaper would look like. The Augmented Reality (AR) software allows distributors to advertise their products so that consumers can choose the wallpaper using their smartphones. The most important aspect for customers is that the wallpaper is presented to them in a convenient manner (Hedman, 2017).

LITERATURE REVIEW

The measurement feature is an important part of wallpaper installation. Consumers need special equipment, such as belt tests or light metres, to measure the height and width of the wall. Therefore, consumers need more time to measure the wall and height and they do not exactly know how to use the measuring tools. For this purpose, consumers call wallpaper retailers to provide measurement services. Normally, a calculation is the first part before the user browsers through a selection of wallpapers. Then they count how many rolls they need, and pick out the designs. A roll of wallpaper is generally 10 feet high and 15 feet wide. For example, if the consumer's wall is 11 feet high and 17 feet wide, then two rolls will have to be used, however, there will be remainder wallpaper.

Consumers need to calculate the area of the wall correctly to help them determine the area they want to mount the wallpaper. The scaling equation gives the prospective area a surface size that is used to determine the scaling factor of the wall area to be decorated at a later point. Measuring devices can include the choice of wallpaper in the application as it is the first item to be reviewed by the consumers before the designs are selected. The consumers simply put the phone on the wall and moves the phone vertically and horizontally.

Augmented Reality (AR) is a perception of the physical world in which objects are enhanced by computer-generated perceptual awareness about the environment, sometimes through multiple sensory modes, including visual, haptic and olfactory materials. The Augmented Reality (AR) feature allows consumers to display a wallpaper in their selected wall area, which online customers find difficult to visualise if items fit into their personal environment or have a sense of service (Cadirci and Kose 2016).

The Augmented Reality (AR) platform offers a meaningful online shopping experience by minimising the time taken to select a template and provide shoppers with a virtual ambient experience. One will be able to see the wallpaper almost instantly on the smartphone. In addition, visual mental imagery is necessary because knowledge in marketing and design can be recorded, interpreted and manipulated. Therefore, Augmented Reality (Ar) also motivates consumers to make better choices. The consumer knows that it takes a few hours to choose and visualise the template manually and finally end up making the wrong decision. Visualizing an ideal picture takes tremendous mental strength of thought. The higher the cognitive pressure, the weaker the assessment. Consequently, many will embrace Augmented Reality (Ar) technology in online shopping during this new age. Consumers expect information (including filtering and selection) to be quickly and conveniently identified. The decision to purchase such a complex frontline interface will improve service efficiency and make it easier and more enjoyable for customers to shop online.

Earlier research on the use of augmented realism in retailing sought to identify various factors affecting the use of digital technology by customers to assist in purchase-related decision-making. One previous study has developed a new and improved framework for selecting wallpapers from distributors using evaluation methods, such as ranking matrixes, inventory methods and clustering ideas (Hedman 2017). The researcher interviewed the staff (respondents) and used a qualitative approach that provided rich and insightful data.

The computer had a hand scanner screen connected to the Midbec Store and the QR-barcodes for each wallpaper. When a user reads a barcode using a scanner or smartphone, the user is connected to a newly developed Midbec online wallpaper platform that displays wallpapers in multiple environments.

Pathan, (2019) proposed an AI pitching paint and design system for walls in accordance with the house's requirements and furniture. The idea is to take advantage of the experience of a colour designer and propose colours that suit the walls, fit the furniture and harmonise the room with different colours. The model was trained to predict colour on 1000 papers and to list the attributes of the room and furniture. The aim of this technique is to create the best wall colour scheme. In the painting industry and households, this tool can be an excellent application to help customers choose simple shades and wallpaper from various options available. Tim Hilken, Ko de Ruyter, Mathew Chylinski, Dominik Mahr & Debbie I Keeling (2017) had created the 'AR price improvement' to enhance online user's experience. This authentic experience, expressed in the sense of spatial presence, acts as a mediator and predicts customers' comfort zone or desired ambience. By using an online survey approach, prospective customers had to visit an online store, explore options and select a couple of sunglasses they would buy.

Comparing two unique cultural backgrounds, E Pantano, A Rese, D Baier (2017) investigated the impact of ART on retail customers' behaviour. They also developed an intelligent glass mirror. The project intended to enhance the online decision-making process by using factual information and allowing retailers to better navigate online platforms. Data were obtained through the survey method. In addition to conventional buildings built on the TAM, the proposed conceptual model assumes the existence of technology-related buildings (aesthetic quality, interactivity, response time and quality of information). When virtual attempts to test items, like sunglasses and lenses, are used, consumers demonstrated a positive attitude that usually requires physical testing prior to purchase.

PROBLEM STATEMENT

Consumers must concentrate on the compilation and calculation required for mounting wallpapers. Therefore, the technology involving conventional collection can be boosted only by utilizing a smartphone to choose wallpapers from online catalogues. Consequently, there is no solution for improving customers' options. The use of Augmented Reality (Ar) technology enables users to visualise the wallpaper in a particular environment to improve alternate tools. Imaginary visualization is essential when dealing with a collection of wallpapers since it could lead to the decision to purchase. Some customers find it challenging to browse through designs in a catalogue and eventually feel disappointed when the wallpaper is actually mounted on a large wall. Hence, several purchasing decisions enable customers to mentally imagine broad visual patterns from tiny scattered pictures. Augmented Reality (Ar) camera technology is also a perfect alternative for measuring wallpaper size. It is therefore not necessary for the user to measure the wall using a measuring tape. One only needs to measure and calculate the area (height x width) of the wall. This allows consumers to adjust the shape, colour and size of the wallpaper very quickly and helps consumers to continue purchasing wallpapers.

OBJECTIVE OF THE STUDY

This study intended to help consumers save time when selecting wallpapers by using their smartphones before they eventually go to the shop to purchase the wallpaper. The key technology used to help consumers purchase wallpapers involves the use of augmented hand-held realism with an emphasis on unfolding client experiences.

METHODOLOGY

This study utilized the mix-method methodology by performing interviews and online sampling. This approach also includes a detailed study of phenomena through the compilation of quantifiable evidence and mathematical analysis. This study examined how Augmented Reality (AR) could turn the physical environment into a fully personalized world through choosing wallpaper designs. The online survey method was used during the Movement Control Order (MCO), which forbid face-to-face meetings.

20 respondents were chosen and they came from diverse backgrounds, such as housewives, students and staff. The researcher used Google Document and Microsoft Office applications to gather information. A one-way covariance study (ANCOVA) was undertaken to assess the usefulness of Virtual Reality measuring instruments. The empirical findings are described in the form of charts representing the goals of the report.

RESULTS

The overall outcome only indicates part of a broader sample that the analysis has accomplished the purpose of the study. 20 respondents were invited to participate in the survey and further endorse the study. All the dilemma values for the use of the measurement methods and the benefits of increased realism were obtained and the average percentage was calculated.
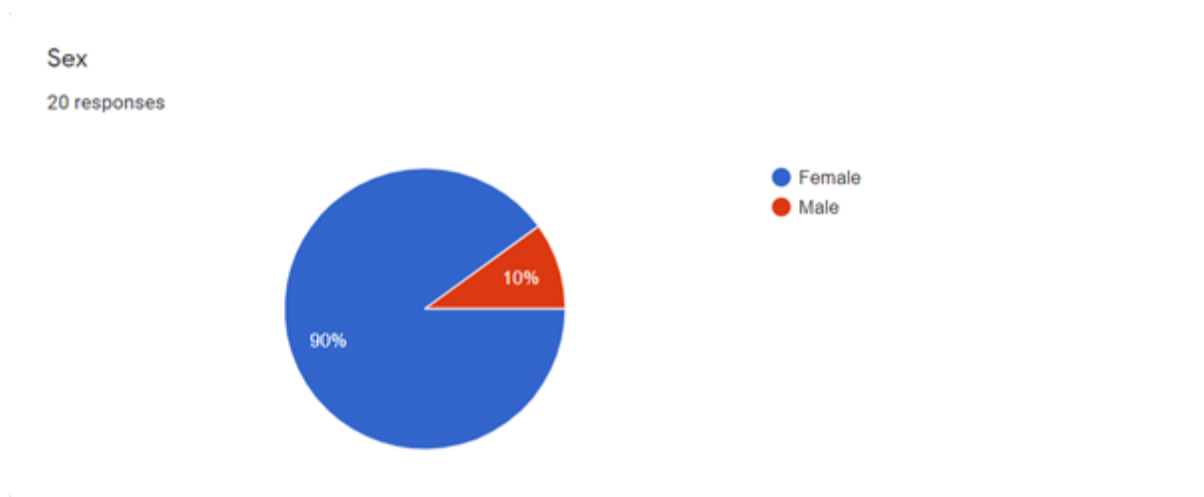
Figure 1 The proportion of men and women who completed the survey

Age

20 responses

- 21 - 30 years old
- 31 - 40 years old
- 41 - 50 years old

10%

85%
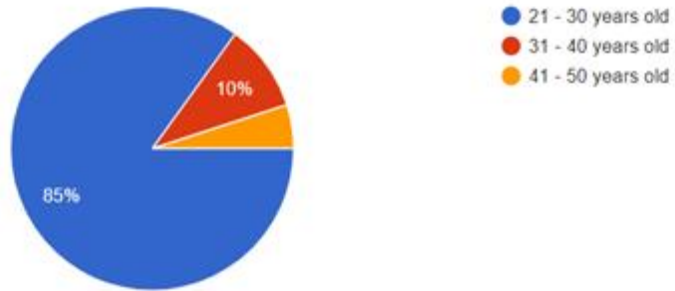
Figure 2 The age ratio

I have bought wallpaper(s) before at wallpaper retailers

20 responses

- Yes
- No

65%

35%
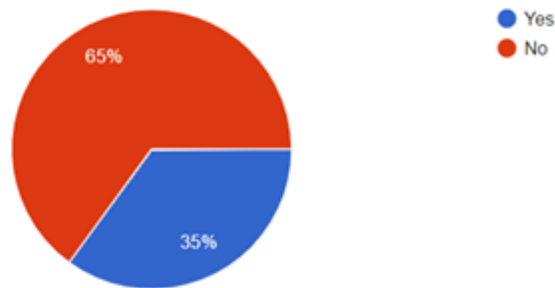
Figure 3 The most amount of wallpaper purchased from retailers

I have bought wallpaper(s) via website or online shops (Shoppe / Lazada / Facebook etc).

20 responses

- Yes
- No

55%

45%
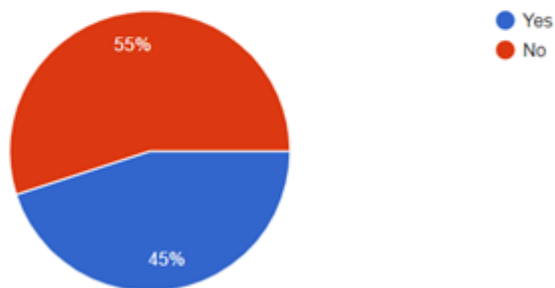
Figure 4 The most wallpapers bought from online shops

I have this problem when choosed the wallpaper(s)

20 responses

- The catalogues are so heavy and I have to review one by one to select the wallpaper
- I can't imagine / visualize how the wallpaper would be installed
- I have wasted many of my time for measure the wall & selected wallpaper
- I have problem to make decisions when to select the best wallpaper
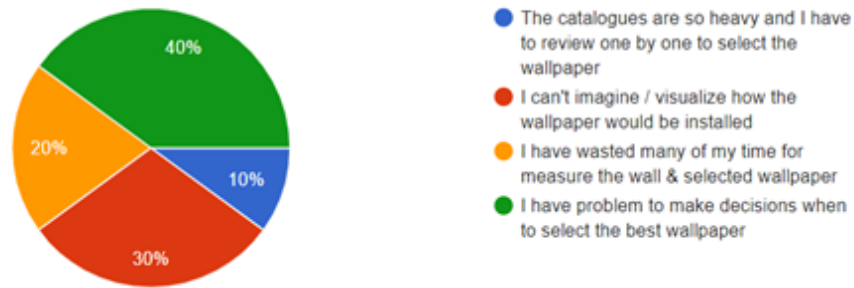
Figure 5 Difficulties in selecting wallpaper

Wallpaper industries should improved online services experiences regarding the problem that I have faced

20 responses

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree
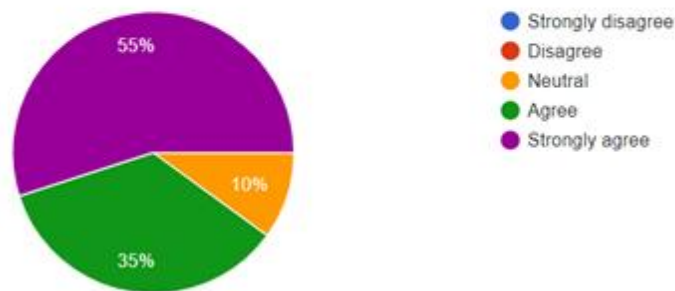
Figure 6 Wallpaper industries should improve

Measuring Tools applications will help me for measure the height & width of the wall

20 responses

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

Figure 7 Measuring tool applications

Figure 1 shows the number of men and women participating in this study, with age ranging from 21 to 50 years old. Figures 3 and 4 display the bulk of wallpapers purchased from shops and the rest of the wallpapers purchased digitally.

Figure 5 reveals that 40% of respondents had a difficult time as they had to select one wallpaper at a time, 30% did not know how to mount the wallpaper, 20% thought that the wallpaper was wasted and 10% had trouble making decisions. When 10% of the best wallpaper was picked, the respondents could not visualise how the wallpaper was designed. The diagram indicates that 55% of respondents strongly agreed that the wallpaper industry can develop its own online application and 50% of respondents strongly believed that calculating software applications can help measure the height and width of a wall area in a building.

CONCLUSION

Findings show that this study has achieved its research goals. The question of values, the use of measurement devices and the effects of increased realism were analysed, and the average percentage was determined. Most comments concerning the collection of wallpaper using online applications are positive and optimistic. Hopefully, these results can contribute directly to the basis for debate and growth as a necessary framework for further progress in this area.

ACKNOWLEDGEMENT

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Analisis Iklan Video Hari Raya Petronas
"Pulang ke Ke pangkuan Ibunda"

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Abstrak

Kajian ini membincang kan tentang imej kampung yang digambarkan di dalam iklan video hari raya terbitan Petronas berjudul *Pulang Ke Pangkuan Ibunda* (2014) yang disiarkan melalui laman YouTube rasmi di *https://youtube.com/PetronasOfficial*. Iklan video yang berdurasi dua minit lima puluh lapan saat (00:02:58) ini memaparkan kisah sebuah keluarga di kampung membuat persiapan menyambut hari raya. Dengan menggunakan kaedah *"Shot-by-Shot Analysis"* dan *"Semiotic Analysis",* penulis ingin mengetahui bagaimana iklan video ini membawa makna tentang signifikasi imej kampung dengan warisan dan budaya masyarakat Melayu. Untuk tujuan tersebut, satu perisian *Video Annotaion Research Tool* (ANVIL) telah digunakan untuk proses pengkodan. Hasil dari analisa yang dijalankan, penulis mendapati bahawa elemen-elemen visual dan naratif dalam iklan video ini walaupun kelihatan klise, mampu memberi kesan dari segi emosi kepada penonton serta memberi kaitan dengan Petronas dan aspirasi kerajaan.

Kata kunci: *Imej Kampung, Iklan Video, Petronas*

PENGENALAN

Bagi sesetengah masyarakat di Malaysia, istilah kampung mungkin dianggap sangat peribadi. Dari perspektif umum, kampung adalah sebuah kawasan penempatan penduduk luar bandar yang memiliki kemudahan awam sederhana dan ada juga yang daif. Rumah-rumah di kampung tidak tersusun dan senibinanya diperngaruhi ciri-ciri senibina Melayu mengikut negeri masing-masing (A Samad Ahmad, 1990). Misalnya rumah kampung tradisional Melayu Melaka mempunyai struktur bumbung tinggi yang curam dengan ruang beranda serta tangga batu. Gaya hidup masyarakat kampung tidak terlalu gopoh lantas menjadikan peredaran masa di kampung seakan-akan perlahan. Yang menarik lagi ialah adat resam orang kampung (contohnya gotong-royong, pantang larang, ramah mesra)masih terpelihara dan diamalkan sehingga hari ini.

Namun demikian, terdapat juga persepsi stereotaip berkaitan imej kampung. Misalnya "Jaguh Kampung" adalah gelaran kepada individu yang dianggap hebat dan berani di dalam kawasan sendiri tetapi lemah bila berada di persada luar. "Orang Kampung" dilabel sebagai seseorang yang kolot pemikirannya, konservatif dan tidak moden. Di sebalik persepsi stereotaip ini, hakikatnya imej kampung mempunyai nilai sentimental dan daya tarikan yang tidak dapat dinafikan. Kampung adalah nadi dan juga identiti kaum Melayu (Faaland, Parkinson & Saniman, 2005). Menurut Hassan Ahmad (2006) peribahasa "Menang Sorak Kampung Tergadai' memberi penekanan sinergi diantara kampung dengan kaum Melayu. Kampung

dalam peribahasa tersebut dirujuk sebagai sebuah negeri iaitu tanah kelahiran. Peribahasa tersebut juga mengingatkan orang Melayu supaya sentiasa berhati hati agar maruah dan warisan mereka tidak hilang begitu sahaja. Justeru tidak hairanlah mengapa imej kampung sering diabadikan oleh para seniman dalam puisi, novel, lagu, filem, teater, animasi dan lukisan. Misalnya, gambaran seperti pokok kelapa, rumah papan, anak sungai, gunung-ganang sawah padi, binatang ternakan adalah antara elemen-elemen visual dan naratif yang sering dimanifestasikan. Mungkin ada yang berpendapat elemen-elemen tersebut adalah klise atau stereotaip, namun realitinya ia masih dianggap relevan dan menjadi "modal seni" kepada golongan seniman. Sebagai contoh kartunis tersohor Malaysia, Datuk Lat telah menzahirkan rasa bangga terhadap imej kampung yang diceritakan melalui buku beliau *The Kampung Boy* (Shahril Adzrin, 2009). Pengalaman membesar sebagai anak kampung telah memberi kelebihan pada beliau untuk berkarya, mencipta nama dan mendapat pengiktirafan bukan sahaja di Malaysia malah di peringkat global. Lakaran imej kampung dalam kulit buku *The Kampung Boy* sangat stailistik dan naif tetapi jujur dan sentimental. Representatsi kehidupan di kampung menghiasi setiap frem dan menyorot kisah-kisah peribadi Datuk Lat bersama keluarganya.

Rajah 1. Kulit buku *The Kampung Boy* Berita Publishing, 2009

KAJIAN KES IKLAN VIDEO HARI RAYA 2014

Di dalam artikel ini, penulis menganalisa bagaimana imej kampung dalam sebuah iklan video sambutan hari raya Aidilfitri 2014 yang diterbitkan oleh Petronas. Iklan ini berjudul "Pulang Ke pangkuan Ibunda (2014) berdurasi dua minit dan diiringi dengan lagu "Suasana Hari Raya" versi baru (nyanyian oleh Ameelya dan dimainkan dengan instrumen *ukelele*) dan telah disiarkan dalam laman YouTube rasmi (*https://youtube.com/PetronasOfficial*).

METODOLOGI

Kajian ini menggunakan dua kaedah, iaitu yang pertama *"Shot-by-shot analysis"* dan yang kedua *"Semiotic Analysis"*. Menurut Chandler (2002) *"Shot-by Shot Analysis"* adalah kaedah mengkaji kandungan dari perspektif visual, naratif dengan cara melihat setiap *Shot* dalam video, filem dan juga animasi. Menurut IRoggof (1998, cited in Rose, 2012), kaedah ini juga dipanggil *"The Good Eye"* iaitu mengkaji kandungan visual secara teliti supaya analisis yang sistematik dapat dibuat.

Jadual 1. Istilah

No	Perkara	Deskripsi
1	Shot	Frem Kekunci
2	Scene	Adegan atau babak
3	Camera Angle	Sudut kamera
4	Camera Movement	Pergerakan kamera

Semiotic Analysis pula adalah kaedah mengkaji tanda (sign), makna primer (*signifier*) dan makna sekunder (*Signified*). Menurut Berger (2005) kaedah ini telah diperkenalkan oleh seorang ahli semantik berbangsa Swiss iaitu Ferdinand de Saussure. Menurut Jos Daniel Perera (2004), ahli semantik mencapai satu konsensus bahawa, setiap perkara (benda, nama, kata-kata) mempunyai makna primer (*signifier*) yang merujuk kepada keadaan fizikal dan makna sekunder (*signified*) yang merujuk kepada sesuatu konteks dan situasi. Sebagai contoh perkataan rumah dari aspek makna primer (*Signifier*) merujuk kepada "sebuah struktur binaan yang didiami oleh manusia" manakala dari aspek makna sekunder (*Signified*) ia memberi erti perlindungan. Sekiranya makna rumah dilihat dari konteks agama, makna sekundernya boleh dikaitkan dengan syurga. Kata-kata hikmah iaitu "Rumah ku, Syurga ku" boleh dijadikan perbandingan dalam hal ini. Gabungan dua kaedah ini memberi kelebihan kepada pengkaji untuk mengenalpasti dan mengetahui mesej yang terselindung (*explicit*).
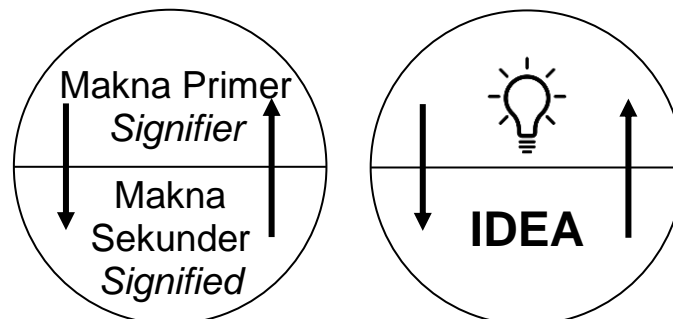
Rajah 2. Makna Primer (Signifier) dan Makna Sekunder (*Signified*)

ANALISIS

Untuk proses selanjutnya, penulis telah menggunakan perisian *Video Annotation Research Tool* (ANVIL) (https://www.anvil-software.org/) sebagai instrumen untuk menganalisis *Shot* yang terkandung dalam sampel kajian. Menurut pembangun perisian ini, ANVIL menawarkan lapisan penjelasan (multi-layered annotation) berdasarkan keapda skema pengkodan (Coding Scheme) oleh pengguna. Secara keseluruhan terdapat lima (5) jenis *Shot* dalam sampel kajian dan setiap *Shot* mempunyai elemen-elemen visual dan naratif yang jelas. Deskripsi mengenai kandungan *Shot* tersebut akan diulas lanjut dalam perenggan-perenggan seterusnya.

Shot #1

Berlatarbelakangkan suasana (*setting*) tahun 80-an (dikenalpasti melalui tona warna sephia), visual dalam *Shot* #1 (Rajah 3) bermula dengan sudut pandangan rendah (*low angle view*) memaparkan seorang kanak-kanak perempuan (si anak) sedang bersembunyi di sebalik beberapa timbunan guni berisi bawang di bawah kolong rumah. Sejurus selepas itu, si anak bangun dan mula berlari ke arah kamera dan terus keluar dari sudut kanan frem. Di bahagian latar kelihatan tiga kanak-kanak lelaki sedang berlari dan bermain "Teng Teng" (sejenis permainan tradisi). Fokus kamera beralih arah (shift) kepada seorang wanita (si ibu) yang sedang menganyam ketupat. Si ibu memanggil si anak dan memakaikan *"scarf"* kepadanya dan kemudian menyambung semula kerja menganyam ketupat. Semasa kamera mula mengezum jauh (zoom out), seorang lelaki (si bapa) muncul dari sudut sebelah kanan frem melangkah ke kanan untuk mengambil sangkar ayam yang tergantung pada tiang rumah. Dia kemudiannya berjalan ke hadapan dan memerangkap beberapa ekor ayam yang berada di laman rumah. Kelihatan si anak dan dua orang kanak-kanak lelaki (saudara) yang juga cuba untuk mengepung ayam tersebut. Kamera mula bergerak secara melintangdan kelihatan tiga orang dewasa sedang mengisi beras pulut ke dalam buluh Lemang. Pergerakan kamera (*Camera Movement*) menjadi perlahan dan fokus beralih (*shift*) kepada beberapa batang Lemang yang sedang dibakar.

Rajah 3. *Sho*t # 1 (minit 00.00.01)

Shot #2

Dalam Rajah 4, *Shot*# 2 (minit 00.00.01), suasana (*setting*) siang bertukar malam secara tiba-tiba. Kamera mula mengezum dekat (*zoom in*) dan fokus kepada si bapa dan seorang lelaki (saudara) yang sedang mengacau dodol dengan sudip panjang. Sejurus lepas itu kamera mula bergerak ke arah kanan secara perlahan dan fokus beralih (*shift*) kepada si ibu yang menyuapkan sedikit makanan kepada anak perempuannya. Di bahagian latar, kelihatan beberapa orang lelaki sedang menyalakan Pelita Panjut Ketika itu seorang lelaki melintasi pandangan kamera dan ketika itu *Shot* bertukar kepada sudut pandangan baru. Teknik transisi (*transition*) ini dikenali dengan istilah "*Wipe Shot*" atau sapuan. Fokus kamera beralih (*shift*) kepada si bapa yang sedang menyalakan bunga api kepada si anak. Kemudian si anak mula berlari mengelilingi laman dan keluar dari sudut frem di sebelah kiri. Ketika ini fokus kamera beralih (*shift*) kepada si ibu yang menerima mangkuk tingkat dari seorang wanita. Selepas itu, kamera bergerak ke dalam melepasi anak tangga dan di bahagian beranda rumah kelihatan dua remaja lelaki sedang mengilap perhiasan tembaga sementara seorang lagi bermain gitar sambil menyanyi. Kamera mula melencong (90 darjah) ke arah kanan, memasuki ruangan tamu dan berpusing (*revolve*) 360 darjah secara pelahan. Ketika ini fokus kamera beralih *(shift)* kepada

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Analisis Iklan Hari Raya Petronas "Pulang ke Ke pangkuan Ibunda"

seorang dewasa sedang duduk di kerusi rotan dan membaca surat khabar, kemudian ke arah seorang lelaki sedang minum kopi sambil berbual dengan seorang wanita di ruang tamu. Di bahagian latar, kelihatan sebuah peti televisyen lama) yang sedang menayangkan rancangan tempatan tetapi tidak ditonton oleh sesiapa. Fokus kamera beralih (*shift*) kepada si bapa yang muncul dari luar rumah dan berjalan ke arah kanan melepasi dua remaja perempuan yang sedang memasang sarung bantal. Pada saat itu, si ibu muncul dari bilik dan si bapa memetik suis lampu dan memasuki ke dalam bilik. Si ibu melutut sambil menyarung selimut pada si anak yang sedang tidur. Fokus kamera beralih kepada bahagian kaki si anak yang memakai kasut berwarna merah dan kelihatan kanak-kanak sedang tidur di ruang tengah rumah. Selepas itu kamera mula bergerak ke kanan dan fokus beralih ke arah tingkap.

Rajah 4. Shot# 2/ minit 00.00.27

Shot# 3

Dalam *Shot*# 3 (Rajah 5), suasana (setting) malam bertukar ke siang hari secara tiba-tiba. Sinaran cahaya matahari pagi memasuki melalui tingkap dan mencerahkan ruang dalam rumah. Kamera mula bergerak "ke luar" rumah dan kelihatan beberapa orang dewasa termasuk si ibu dan si anak sedang menunggu giliran untuk menggunakan bilik air. Kamera bergerak ke arah kanan dan fokus beralih (shift) kepada si anak dan si ibu yang keluar dari bilik air. Kamera berpusing (rotate) 180 darjah menghala ke kanan dan "memasuki" rumah melalui tingkap. Kelihatan si ibu memperkemaskan baju si anak sambil berbual mesra. Setelah selesai, si anak belari ke kanan dan kamera mengekori pergerakannya sehingga ke ruang tamu. Si anak melutut di hadapan si ibu dan si bapa sambil mengulur tangan untuk memohon ampun. Ketika ini silau pancaran cahaya matahari mencerahi ruang tamu dan ketika ini suasana bertukar ke zaman baru.

Rajah 5. *Shot* **#3 (minit 00.01.33)**

Shot# 4

Dalam Rajah 6, *Shot*# 4 (minit 00.01.33), si anak telah berubah menjadi seorang wanita. Dari sudut semiotik *Shot* ini memberi maksud tentang tranformasi. Sudut pandangan rendah (*Low Angle View*) berubah secara perlahan kepada sudut pandangan mata (*eye level view*). Setelah selesai mencium tangan, si anak bangun dan menjemput tetamu masuk ke rumah. Kamera mula bergerak ke kiri dan fokus beralih (*shift*) pada beberapa keping Rajah keluarga di atas almari. Selepas seketika, kamera mula bergerak ke bawah melepasi lantai rumah.

Rajah 6. *Shot*# 4 (minit 00.02.07)

Shot# 5

Dalam Rajah 7, *Shot*# 5 (minit 00.02.07) kamera berada pada sudut pandang lokasi asal seperti di *Shot* pertama iaitu di bawah rumah. Kamera fokus ke arah seorang kanak-kanak perempuan yang sedang bersembunyi di sebalik troli motosikal yang berisi buah kelapa. Kanak-kanak perempuan tersebut terus berlari ke arah kanan sementara kamera mengekori pergerakannya secara mendaftar. Di sudut sisi rumah, si anak yang telah dewasa menuruni anak tangga menuju ke halaman rumah. Beberapa orang dewasa (saudara mara) kelihatan sedang

menunggu untuk mengambil Rajah. Kamera mula bergerak dan fokus terarah pada keluarga pada bahagian hadapan dengan belatarbelakangkan rumah kampung. Kelihatan di sudut kiri dan kanan frem terdapat kenderaan mewah milik keluarga. *Shot* ini berakhir dengan kata-kata hikmah "Kenangan semalam mengisi makna hari ini. Membawa harapan hari esok".

Rajah 7. Shot# 5 (minit 00.02.21)

PERBINCANGAN

Petronas adalah syarikat korporat milik Malaysia yang menjadi nadi kepada pembangunan negara. Sepertimana yang diketahui umum, Petronas telah banyak menerbitkan iklan video yang menyuntik semangat patriotisme dan kesatuan masyarakat berbilang kaum. Salah satu tema yang menjadi "tradisi" ialah tema perayaan. Setiap tahun tema ini sentiasa berubah mengikut peredaran masa. Pada tahun 2014, satu iklan video telah diterbitkan bagi meraikan sambutan Hari Raya Aidilfitri. Salah satu pekara yang menarik tentang iklan ini, pada pandangan penulis ialah aspek sinematografinya. Iklan video ini dihasilkan dengan teknik yang dikenali sebagai *"Single Shot"* iaitu rakaman berterusan dilakukan menggunakan kamera mudah alih supaya kesan kesinambungan yang lancar (seamless) dapat dicapai. Faktor teknikal ini menjadikan iklan video ini kelihatan lebih sofistikated dan menarik sungguhpun elemen-elemen visual dan naratifnya adalah stereotaip. Di sebalik sokongan teknikal, penulis juga berpandangan bahawa imej stereotaip kampung dalam iklan video ini mengandungi nilai sentimental serta mesej yang berkait rapat dengan imej Petronas. Di sini penulis telah mengenal pasti beberapa elemen-elemen (visual & naratif) yang dijadikan sebagai modal seni.

Ketupat, Lemang, Dodol & Rendang daging

Makanan tradisional orang melayu iaitu Ketupat, Lemang, Dodol dan Rendang menjadi juadah "wajib" hari raya. Proses penyediaan makanan ini adalah sangat kompleks. Ia menggunakan sumber bahan asas yang asli seperti santan kelapa, beras pulut, daun pisang, daging (ayam & lembu) dan buluh yang mana boleh didapati daripada persekitaran kampung halaman. Dalam iklan video ini, penyediaan makanan tersebut melibatkan hampir semua ahli keluarga. Justeru mesej yang ingin disampaikan dalam Rajah 8 ini ialah mengenai semangat muafakat, kesungguhan dan kerajinan.

Rajah 8. Ketupat, Lemang, Dodol & Rendang minit 00.00.27

Bunga Api & Pelita Panjut

Bunga api menjadi tradisi semasa sambutan hari raya. Didalam Rajah 9 (minit 00.00.36), si bapa menyalakan bunga api dan beberapa orang dilihat memasang Pelita Panjut. Bunga api dan Pelita Panjut memberi cahaya kemeriahan suasana sambutan hari raya di kampung. Dari sudut semiotik Bunga api dan Pelita Panjutt boleh ditafsirkan sebagai suatu harapan dan wawasan yang akan sentiasa menyinar kehidupan.

Rajah 9, Pelita Panjut (minit 00.00.36)

Mangkuk Tingkat

Di dalam Rajah 10 (minit 00.00.42), si ibu menerima mangkuk tingkat dari seorang wanita (jiran). Mangkuk tingkat adalah bekas untuk mengisi pelbagai jenis makanan. Pada kebiasaannya makanan (lauk) berkuah akan diletak di bahagian bawah manakala juadah manisan di bahagian atas. Mengikut resam budaya Melayu, pemberian mangkuk tingkat ialah sebagai satu tanda penghargaan dan keikhlasan. Dalam konteks ini, mangkuk tingkat boleh ditafsirkan sebagai perkongsian rezeki.

Rajah 10. Mangkuk tingkat (minit 00.00.42)

Perhiasan Tembaga

Perhiasan tembaga adalah salah satu objek yang diminati orang kampung. Permukaannya yang berkilat dan keperangan menambah seri selain menunjukkan status tuan rumah. Dalam iklan video ini, perhiasan tembaga seperti tepak sirih, dulang beserta bekas untuk mengisi air mawar dan kendi air ditonjolkan sebagai harta pusaka keluarga yang dipelihara turun temurun. Dalam konteks ini, ia boleh disama ertikan dengan aset warisan.

Rajah 11. Perhiasan Tembaga minit 00.02.16

Rumah Kampung

Rumah kampung adalah elemen yang dominan dan dijadikan sebagai latar belakang dalam *Shot*final. Dari sudut naratif rumah kampung menyentuh emosi kerana ia menyimpan pelbagai kenangan silam. Rumah kampung kelihatan kukuh berdiri dengan bangga walaupun zaman telah berubah. Ini memberi erti bahawa imej kampung dan budaya penduduknya akan sentiasa dihayati dari satu generasi ke generasi yang lain. Jadual 2 mengandungi ringkasan analisis dan deskripsi tentang tanda, makna primer dan makna sekunder.

Rajah 12. Rumah Kampung (minit 00.02.38)

Jadual 2: Ringkasan analisis semiotik

Pengkodan (Coding)	Makna Primer (Signifier)	Makna Sekunder (Signified)
Makanan Tradisional *(Ketupat, Lemang, Dodol, Rendang)*	Makanan tradisi masyarakat kampung pada musim perayaan yang memerlukan penyediaan yang rumit.	Rezeki; Kerjasama; Muafakat
Pencahayaan *(Bunga Api & Pelita Panjut)*	Lampu untuk menerangi kawasan rumah	Suatu Harapan, Wawasan
Bekas makanan (Mangkuk Tingkat)	Bekas menyimpan makanan	Perkongsian rezeki; Kesyukuran; Terimakasih
Perhiasan tradisional (Perhiasan Tembaga)	Sejenis peralatan tembaga orang Melayu	Aset bernilai; Warisan keluarga
Kediaman (Rumah Kampung)	Rumah tradisi orang Melayu	Warisan; Tanah air; Identiti
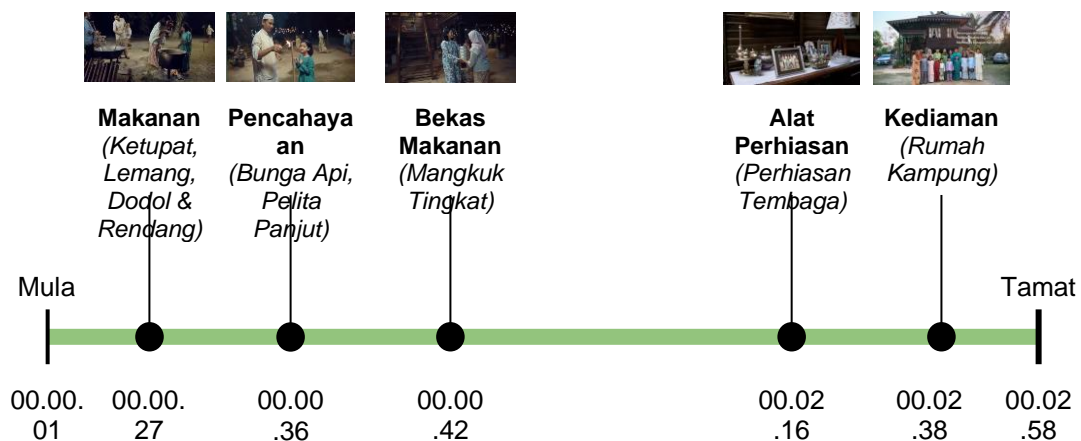
Rajah 13. Garis masa video iklan *Pulang Ke Pangkuan Ibunda* (Petronas, 2014)

KESIMPULAN

Iklan video *Pulang ke Pangkuan Ibunda* (2014) adalah sebuah manifestasi yang menyingkap kehidupan masyarakat Malaysia khususnya orang Melayu. Sungguhpun elemen-elemen yang ditonjolkan dalam iklan ini kebanyakannya adalah stereotaip, pada pandangan penulis ia berjaya meninggalkan kesan yang mendalam dari sudut emosi disamping mempunyai kaitan dengan imej Petronas dan juga aspirasi Kerajaan. Dari sudut semiotik, penulis juga berpandangan bahawa elemen-elemen yang telah dikenalpasti bukan sahaja berperanan sebagai peralatan(props) semata-mata tetapi juga bertujuan menjemput penonton untuk menghayati nilai-nilai murni masyarakat kampung dan keindahan budaya serta lanskapnya yang kini semakin dilupakan. Mesej yang disampaikan melalui teks di bahagian akhir video yang mengingatkan penonton supaya menghargai apa yang dimiliki pada hari ini dengan penuh rasa syukur dan rendah diri. Secara kesimpulannya, penulis berpendapat usaha dan peranan para seniman melestarikan imej kampung dalam karya mereka adalah sebuah perjuangan murni yang perlu dihormati. Meminjam kata-kata pahlawan Melayu silam, Datuk Hang Tuah *"Tak kan Melayu Hilang di dunia"* diharap imej kampung juga tidak akan lenyap sekurang-kurangnya dari minda generasi baru orang Melayu.

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An Investigation Of Utilizing Hashtag To Enhance Teaching And Learning Experiences Among Art Students

An Investigation of Utilising Hashtags to Enhance Teaching and Learning Experiences among Art Students

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ABSTRACT

This paper aims to investigate the visibility of students' artwork by utilising hashtags as a management tool to enhance their teaching and learning experiences. This study uses primary data analysis from 269 arts students from various universities in Malaysia who were randomly chosen. The questionnaires were distributed at these universities/colleges and sent online for the respondents to participate in the questionnaire. The data was analysed based on descriptive analysis such as frequency counts, validity and means by using Statistical Package for Social Sciences (SPSS). Based on the preliminary study, students have indicated that they prefer the lecturers to incorporate social media in their teaching and learning as they found it more relaxing and entertaining. By encouraging students to include hashtags to label their artworks via social media, the visibility of their artwork will be enhanced thus improving the chance for them to be discovered by potential employers.This paper concludes that by using hashtags, there is a significantly high level of potential for teaching and learning to be a more fun and engaging learning experience where students connect, share their artworks, gather ideas and receive comments from a wider audience including their peers, artists or even experts in the field.

INTRODUCTION

The advancement of technology nowadays has made it possible for almost all university students to own a smartphone with internet connection especially to access social media platforms. Hence, it can be concluded that a majority of university students are subscribers of social media accounts namely Facebook, Twitter, Instagram and so on. According to Kumloglu et al (2010), this fast-paced mobility of technology somehow has influenced the routines of the mobile phone consumers The use of hashtags whenever they post something on social media is one of the outcomes from this current reality. A hashtag is a short link followed by the pound (#) sign. Miles, (2010) as cited in Hashtag Retrieval in a Microblogging Environment said that hasthtag helps someone to broadcast brief textual messages to others who are interested in a certain topic and it made it easier to find a content on the same topic for example #yolo, #sunset,

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#livedrawing and so on. Furthermore, Lee (2015) mentioned that posts with hashtag will result in double amounts of clicks, retweets, favourites and replies than posts without hashtags. In the meantime, the system that supports the online teaching-learning in university for example in Universiti Malaysia Sarawak is only restricted to students and lecturers where the artwork submitted cannot be accessed by other people. There are no official ways to broadcast students' artwork online so far. In addition, students tend to lose their artwork throughout their studies because most of them do not have proper documentation of their artwork especially during the first year of study. Hence, this research aims to improve the visibility of students' artwork by utilising hashtags as a form of management tool to enhance their teaching and learning experiences.

LITERATURE REVIEW

Teaching & Learning

Learning does not only involve new skills, understanding specific topics or courses as it is about changing an attitude. Good educators nurture their knowledge and skills through constant and deliberate efforts. One of the pre-requisites to be a good educator is to understand the teaching and learning process in greater depth. Educators tend to think that teaching is all about their roles, in fact, the most significant aspects of the educational process are the students and what they learn (Sequeira, 2012).

The landscape and pattern of teaching and learning needs to be transformed in order to create a more fun learning space and engage with students' learning experiences. One example includes opening the classroom scale towards online or virtual class to bring them a step closer towards becoming more self-directed learners and increase the potential for them to develop the skills they need (Devi et al., 2019). The challenge in a new learning space is to provide opportunities for learners to think through problems, have group collaborations and work out innovative solutions using technology and remain open to other possibilities and alternatives to adapt to pedagogical strategies which are new and exciting possibilities for teaching and learning experiences.

Social Media

New spaces not only influence students' attitudes, level of engagement and learning experience but also lead to better academic performance (Byers et al., 2014). Nowadays, teaching and learning process has evolved due to the development in technology. Teaching and learning become more flexible and accessible through social media. The practice of social media is on the rise within education, both outside and inside the classroom (Blaschke, 2014). The use of social media in an appropriate manner and proper guidance can lead to enhancements in teaching and learning experiences through a better process of communication, interaction and cooperation on social network.

Multimedia and online materials help to design a new way of learning that is more interesting and enhances student attention in class. Students in turn were more focused and engaged in the collaborative tasks and reported developing better peer relationships and learning from each other (Devi et al., 2019). Students have great interest in social media. Social media is defined as Facebook, YouTube, Blogs, Twitter, MySpace, or LinkedIn (Wang et al., 2011). The most popular social media platforms are Facebook, Twitter, blogs, YouTube, Instagram and Google Doc as they allow users to communicate directly with others. Another point to note is that these social media platforms are now playing a great and powerful decision-making role be it economically, politically, socially and educationally (Devi et al., 2019).

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Therefore, social media has been shown to have a positive influence towards learner hence making the process of teaching and learning more meaningful. Social networking tools can provide opportunities for students to find information, collect their own material, communicate and interact towards each other. In addition, in order to integrate the technology in pedagogically meaningful ways, educators need to explore new teaching and learning theories as nowadays more educators integrate social media in their classroom (Mutalib et al., 2015). Hence, by using social media, teaching and learning does not only become feasible and cost-effective, but it has become an active engagement, effective, pedagogical improvement and interactive between educators and students. Learning experiences also get wider audiences including peers, artists or even experts to watch or evaluate educator's teaching modules and styles and student's learning outcomes such as portfolios and their skills.

Hashtag

Social media has created new forms of communication and interaction with the community. One of the most innovative tools is the hashtag (#tag). Hashtags are examples of folksonomy, a term invented by Van der Val in 2004 to designate any label (or "tag") that helps in the process of indexing and retrieval of online content. Then, the hash (#) symbol has a long heritage throughout the computer age (Salazar, 2017). Hashtags indicate topics or themes, and they represent an important innovation in social media communication. The use of hashtags is powerful because it is participatory and not decided in advance by a pre-determined set of users (Saxton et al., 2015). Therefore, the topics or issues can be anything and initiate discussions that generate interest.

It becomes widespread and a new currency because seemingly it improves clickthrough rates (CTR) on Twitter, becomes links to search queries, makes someone or something gets found by its target audience much easier, provides a way to gain more followers and generates buzz (Salazar, 2017). It is easy, informal and feasible to the community and simlutaneously brings big influence among society. The use of hashtag in social media is important for multiple reasons. Either by using it personally to generate interest or as an organisation to promote, establish themselves and deliver messages. It can be used to help determine what message points are reverberating among targeted audiences. These messages then can be used in other encouragement efforts to repeat key messages to prompt further interactivity and engagement for the issue (Saxton et al., 2015). In a nutshell, hashtags have become universal in everyday discussion and conversation, sharing information, experiences and moments that are very established and sociable.

RESEARCH METHODOLOGY

Research Instrument

The questionnaire consists of 3 sections with 10 closed-ended and 9 statements. Section A gathers the demographic data of respondents which include gender, university/college and year of study. Meanwhile, Section B contains 7 multiple-choice questions where respondents must answer 'yes' or 'no' and 1 open-ended question. There are 9 statements in Section C with a set of close-ended 1-5 Likert-scale questionnaire. Levels of agreement are indicated based on 5 points from 'strongly disagree' to 'strongly agree'.

Procedure for Data Collection

A survey was conducted among art students in various universities in Malaysia of which these students were randomly chosen. The questionnaires were spread at the universities/colleges and sent online for the respondents to participate in the questionnaire.

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Procedure for Data Analysis

The data was analysed based on descriptive analysis such as frequency counts, validity and means by using Statistical Package for Social Sciences (SPSS).

Sample for Data Collection

A total of 269 arts student completed the online questionnaire. There were more female (61.3%) than male students (38.7%) who answered the questionnaire. Several universities offering art subject have been identified to become the respondent of this study. The universities/colleges that participated were Universiti Malaysia Sarawak, Universiti Malaysia Sabah, Sabah Creative Content Centre, UiTM Shah Alam, Universiti Islam Antarabangsa, Kolej Yayasan Melaka, Universiti Putra Malaysia, Widad University College, University College Sabah Foundation, International College Yayasan Melaka, Cosmopoint College Sabah and UiTM Kelantan. The years of study range from Year 1 to Year 5 with most respondents fell under the second year of study (38.7%). Table 1 shows a demographic profile of the respondents with frequencies and valid (%) readings.

Table 1
Demographic Profile of Respondents

	Frequency	Valid (%)
Gender		
Male	105	38.7%
Female	164	61.3%
	269	**100**
University/College		
Universiti Malaysia Sarawak	186	68.8%
Universiti Malaysia Sabah	26	9.3%
Sabah Creative Content Centre	12	4.5%
UiTM Shah Alam	4	1.5%
Universiti Islam Antarabangsa	19	7.1%
Kolej Yayasan Melaka	11	4.1%
Universiti Putra Malaysia	1	0.4%
Widad University College	4	1.5%
University College Sabah Foundation	3	1.1%
International College Yayasan Melaka	1	0.4%
Cosmopoint College Sabah	1	0.4%
UiTM Kelantan	1	0.4%
	269	**100**
Year of Study		
First Year	73	27.1%
Second Year	104	38.7%
Third Year	63	23.4%
Fourth Year	21	7.8%
Fifth Year	8	3%
	269	**100**

Notes: N= 269

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FINDINGS

The findings were summarised to show an overview of the frequency and validity of the usage of hashtags among art students in various universities/colleges in Malaysia.

The table below was summarised based on frequency, percent, valid percent and cumulative percent from Section B and C in the questionnaire.

Section B
Question 1: Do you own any social media account?

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	269	100	100	100
No	0	0	0	100
Total	269	100	100	

Question 2: If yes, please indicate which of the following social media platforms you use:

	Frequency	Valid (%)
Social Media Platform Used		
Facebook	241	89.6
Instagram	233	86.6
Twitter	114	42.4
Google+	111	41.3
LinkedIn	15	5.6

*Students could choose more than one option.

Question 3: Do you post any of your artwork on social media?

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	219	81.4	81.4	81.4
No	50	18.6	18.6	100
Total	269	100	100	

Question 4. Do you usually get many likes for the posts that you update?

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	176	65.4	65.4	65.4
No	93	34.6	34.6	100
Total	269	100	100	

Question 5: Do you use hashtags when you upload your artwork on social media?

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	174	64.7	64.7	64.7
No	95	35.3	35.3	100
Total	269	100	100	

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Question 6. If yes, how often do you use hashtags?

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Whenever I feel like using	154	57.2	57.2	57.2
When I think my artwork is good	72	26.7	26.7	83.9
In every post	43	16.1	16.1	100
Total	269	100	100	

Question 7: Have you seen a noticeable increase in followers/likes/retweets from a hashtag that you post?

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Yes	186	69.1	69.1	69.1
No	83	30.9	30.9	100
Total	269	100	100	

Section C

Statement 1: Posts with hashtags will result in double the amount of clicks, retweets, favourites and replies than posts without them.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	9	3.3	3.3	3.3
Disagree	14	5.2	5.2	8.5
Neutral	111	41.3	41.3	49.8
Agree	91	33.8	33.8	83.6
Strongly Agree	44	16.4	16.4	100
Total	269	100	100	

Statement 2: It is believed that by using hashtags, it gives more fun and engaging learning experiences where you can connect, share your artwork, gather ideas and get comments from a wider audience including peers, artists or even experts.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	7	2.6	2.6	2.6
Disagree	8	3	3	5.6
Neutral	73	27.1	27.1	32.7
Agree	120	44.6	44.6	77.3
Strongly Agree	61	22.7	22.7	100
Total	269	100	100	

Statement 3: Hashtags will surge the visibility of your artwork, improving chances for you to be discovered by potential employers.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	4	1.5	1.5	1.5
Disagree	10	3.7	3.7	5.2
Neutral	77	28.6	28.6	33.8
Agree	111	41.3	41.3	75.1
Strongly Agree	67	24.9	24.9	100
Total	269	100	100	

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Statement 4: By posting artwork with hashtags, it helps for a proper documentation of your artwork management where it is easier for you and your lecturers to track back your past work at-a-glance.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	5	1.9	1.5	1.5
Disagree	6	2.2	3.7	5.2
Neutral	71	26.4	28.6	33.8
Agree	117	43.5	41.3	75.1
Strongly Agree	70	26	24.9	100
Total	269	100	100	

Statement 5: Hashtags are convenient for class discussions on general or specific subjects, send and receive general announcements from lecturers to students and among students.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	5	1.9	1.9	1.9
Disagree	16	5.9	5.9	7.8
Neutral	92	34.2	34.2	42
Agree	107	39.8	39.8	81.8
Strongly Agree	49	18.2	18.2	100
Total	269	100	100	

Statement 6: Lecturers and students can monitor the discussion happening around a specific topic just by searching a specific customised hashtag for a deeper research.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	8	3	3	3
Disagree	14	5.2	5.2	8.2
Neutral	74	27.5	27.5	35.7
Agree	117	43.5	43.5	79.2
Strongly Agree	56	20.8	20.8	100
Total	269	100	100	

Statement 7: Personalised hashtag is like an ever-ready portfolio for you to show to your potential employers anytime and anywhere.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	5	1.9	1.9	1.9
Disagree	13	4.8	4.8	6.7
Neutral	77	28.6	28.6	35.3
Agree	129	48	48	83.3
Strongly Agree	45	16.7	16.7	100
Total	269	100	100	

Statement 8: Hashtags help to improve the visibility and share the contents of your artwork worldwide.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	6	2.2	2.2	2.2
Disagree	6	2.2	2.2	4.4
Neutral	59	21.9	21.9	26.3
Agree	126	46.8	46.8	73.1
Strongly Agree	72	26.8	26.8	100

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Total	269	100	100	

Statement 9: Hashtags help optimising your social media presence.

Response	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Disagree	4	1.5	1.5	1.5
Disagree	9	3.3	3.3	4.8
Neutral	73	27.1	27.1	31.9
Agree	124	46.1	46.1	78
Strongly Agree	59	21.9	21.9	100
Total	269	100	100	

DISCUSSION

The aim of this study is to improve the visibility and sharing content of students' artwork worldwide by creating a dynamic space for the students to share their artwork. In the meantime, based on the results, it aims to propose to the educators on how to improve students' teaching and learning experiences by incorporating hashtags and social media.

From the results above, it is exciting to note that all of the respondents own a social media account. Considering this, it will be easier if the educators plan to incorporate the teaching and learning activities using social media with Facebook (89.6%) which recorded the largest number of social media account owned by the respondents. 81.4% of the respondents revealed that they post their artwork on social media and 65.4% indicated that they received many likes for the post that they updated.

Interestingly, 64.7 % of the respondents revealed that they use hashtag when they upload the artwork on social media and 69.1% claimed they have seen a noticeable increase in followers/likes/retweets from a hashtag that they post. This shows a very positive impact if they are serious in broadcasting their artwork to gain attention from the public or most importantly their future employers.

In response to the statement, an overall majority of the statements scored more than 60% in the descriptors 'agree' and 'strongly agree'. With this, we can conclude that by utilising hashtags to improve the visibility of student's artwork and as management tools, students can expect to receive positive and encouraging responses. Therefore, this is a good opportunity for educators to incorporate this method by encouraging the students to include personalised and meaningful hashtags when they upload their artwork on their social media accounts. In addition, it will surge the visibility of the students' artwork, thus improving chances for them to be discovered by potential employers. Additionally, by posting artwork with hashtags, it also helps to create a proper documentation of the students' artwork management where it is easier for the students to track back their past work at-a-glance.

CONCLUSION

It is believed that by using hashtags, students gain a more fun and engaging learning experience where they connect, share their artwork, gather ideas and get comments and exposure from a wider audience including peers, artists or even experts. While the figures are preliminary, it is nonetheless believed that by creating their customised hashtags for the artwork, it will help them to manage their files of artwork. It is like an ever-ready portfolio for them to show to their potential employers anytime and anywhere. Thus, the results from this study are significantly valuable for the educators who would like to try active learning in their teaching and learning.

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Visitors' Behavioral Patterns and the Interactive Models at the Penang House of Music, Malaysia

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ABSTRACT

As a world-class tourist destination, Penang or "The Pearl of Orient" is a very widely known state in Malaysia and abroad, where there are various notable attractions available in this state such as dazzling beaches, heritage landmarks, delightful street food, and several other. Nonetheless, there are several Malaysians who do not realize that there is a considerable number of interactive museums in the state of Penang. The interactive museums in Penang also provide top-notch and first-class collections and facilities that could lure local visitors and tourists from all over the world. Besides the city-state of Kuala Lumpur and Malacca which is becoming the center of attraction for tourists, Penang is another state that receives lots of tourists from numerous parts of the world. Through observation, tourists visit Malaysia, not only for their interest in Malaysian culture, heritage as well as foods but tourists from different parts of the world nowadays are heading towards museums for, they realize that museums offer many things they could learn from. In discussing museums, Penang offers museums of many kinds. The Penang House of Music, as an example, is Penang's most well-known interactive museum which features an unparalleled variety of interactive models. This interactive museum is one of the well-received museums in Penang by both local visitors and tourists. The interactive models introduced at the Penang House of Music are among the finest in Penang, which is discussed in this article. As one of the World Heritage Sites, the city of Georgetown, the capital of Penang, is believed to consist of the greatest number of interactive museums in Malaysia, which have the potential to expand aggressively. Other than discussing models of interactive museums, this article also analyzes the behavioral pattern of the visitors at the Penang House of Music, as these topics are linked to each other. This is because the models at the interactive museums influence the behavioral pattern of visitors in terms of attendance at the museums regardless of age, educational background plus the purpose of visit. The central issue in this paper will however emphasize more on the interactive models to relate to the museum's effort in attracting more returners.

Keywords: *Penang, interactive museum, models, behavioral pattern*

INTRODUCTION

Various technical advancements and information resources in this modern era cause an interactive museum's actual role and purpose to also undergo a minor shift following the advancement of technology. An interactive museum's initial purpose is to provide the community with education, but the museum has extended its role in this digital revolution to become broader and more contemporary. Besides that, several countries have long adopted interactive exhibitions that use high-technologies such as QR codes, motion sensors, AR and VR technology, artificial intelligence, and numerous other interactive technologies that allow easy and direct transfer of information in this era of digitalization.

Consequently, Penang, a state in the northern part of Malaysia and a part of Southeast Asia owns the greatest number of interactive museums in Malaysia. Penang, which is notorious for its cultural heritage and various places of interest is also most popularly known to have numerous museums with different concepts that offer visitors conscious variations to explore, comprehend and thoroughly enjoy the collections or exhibits with family and friends.

Henceforth, visiting interactive museums in Penang, which are extraordinary such as the Penang House of Music, is one of the fascinating experiences visitors could engage in, on top of the interesting exhibits and pleasant atmosphere this museum has to offer. Numerous museums in Penang are saturated in the social and cultural, technological, contemporary, and historical principles and values that have shaped our community. This encourages everyone to acknowledge and appreciate the cultural principles, as well as to take pride in those individual citizens' amazing achievements preceding.

Penang House of Music has collected, housed, and is exhibiting a wide range of cultural practices that exist in Malaysia, particularly in the state of Penang and the music of local and worldwide communities that are rarely seen presently. This musical and cultural museum is one of the most interactive and exceptional museums in Penang with a fascinating array of the exhibition. This highlights that Penang House of Music has an astonishing interactive range of exhibits to display to its audience members and with no doubt, even the number of tourists who visit this museum is overwhelming.
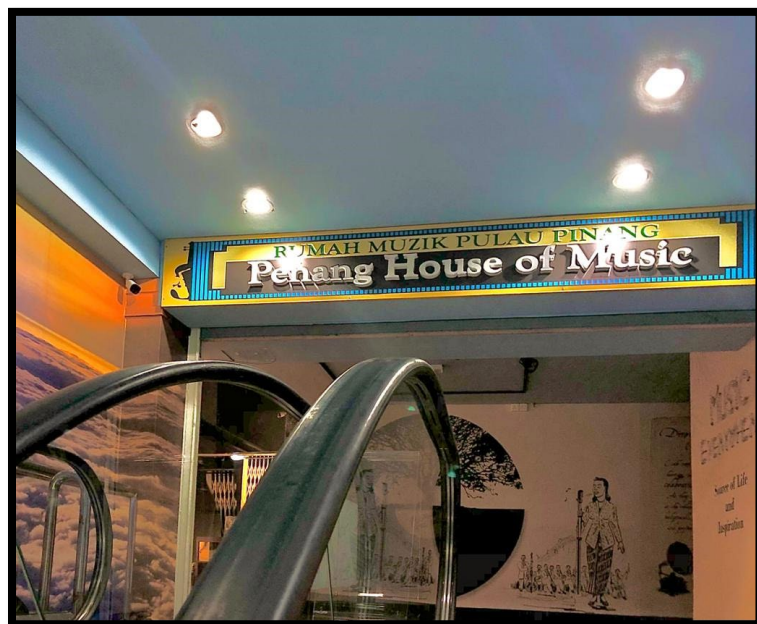

Plate 1: The main entrance of Penang House of Music

LITERATURE REVIEW

Interactive museum and models of Penang House of Music
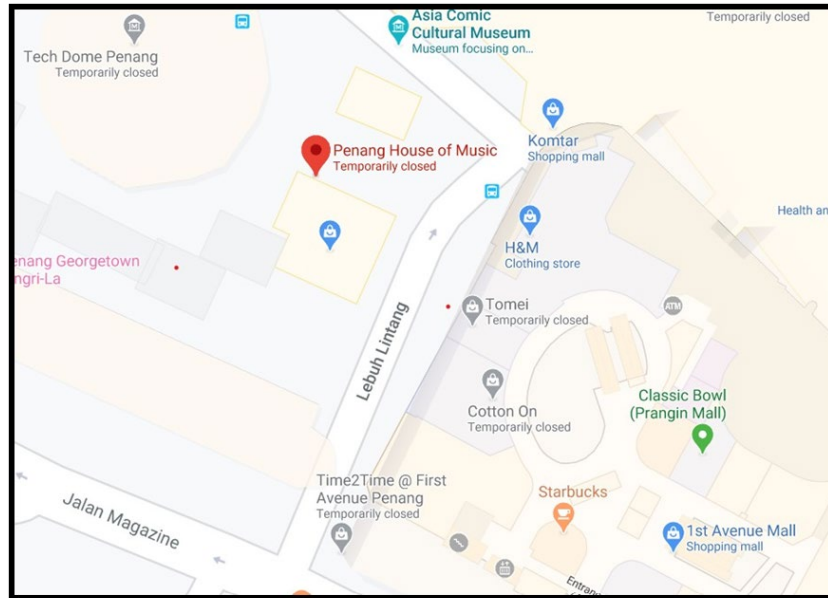

Plate 2: The location of Penang House of Music, Georgetown

Plate 2 shows the geographical coordinate of the Penang House of Music. This interactive museum is located within the KOMTAR tower, Georgetown, and is one of the most iconic landmarks in Penang. With a given title, 'The Pearl of Orient, Penang is a state that is popularly known worldwide for its myriad tourism destinations, particularly for its popular street foods such as *Pasembur, Mee Sotong,* and *Cendol,* as well as places of leisure such as Batu Ferringhi, Padang Kota, and Escape Penang. Several years prior, the number of interactive museums in Penang increased in 2013 and more than eighteen new interactive museums had been established (Ahmad. A. T., 2015). This occurs since George Town had been listed under UNESCO World Heritage Site since 2008 (Musa M., 2016).

Henceforth, each interactive museum has a fascinating approach and concept on its own. It demonstrates that one of the tourist attractions that people from around the world alike should not neglect is the interactive museums in Penang. Intriguingly, Penang currently has more than 41 museums which include various themes and ownerships to visit by the year 2021, and it has become one of the world-famous tourism attractions. This indicates that in the state of Penang, the government has utilized the advancement of museums to make this institution one of the cultural tourist attractions that can have a huge impact on the economy and create more job opportunities.

Saidon H. J. (2007) claimed that the historical background of interactive museums in Penang began with the establishment of a majestic museum namely the Museum & Gallery of Tuanku Fauziah (MGTF). Besides, in 2016, the Penang House of Music has been established and can be listed as one of Penang's highest-rated and most sophisticated interactive museums (Ferrarese, M. 2018). The most recently established interactive museum in the state of Penang was the Wizard Museum of Magic & Illusions which was opened approximately two years ago, on the 21st April 2019.

Museum Interactive Experiences

Theoretical perspectives on the experience of interactive museums have been conducted by various scholars around the nations in this modern world. This is because interactive museum experiences can increase comprehension, accomplish learning outcomes and boost information understandings (Falk, 2018). These aspects can be identified with increasingly sophisticated developments by involving the latest technologies in interactive museum exhibits to provide effective visitors' interactions. The new hi-technological instruments and tools can be used by contemporary interactive museums to foster an environment of attractions not just through the pieces of art, but also through the objects used in exhibiting them (Murphy, A., 2018). The highly sophisticated technologies that exist nowadays could synchronize with the digital era and knowledge development among the younger generations at present.

Museums are now facing a paradigm change. Sophisticated technologies nowadays are taking place in helping to develop museums' environment and in welcoming more visitors and returners to the museums. Visitors to the museums are not only among the older generations. What museums nowadays have to do is to put more effort in attracting the younger generations so that they will pay more interest towards museums and that museums could kill their curiosities, apart from offering new knowledge for them. In a way, the transfer of knowledge always happens in museums and each time a visitor explores a museum.

Accordingly, to implement the eye-catching displays, interactive museums need to be in a state of consciousness regarding the latest technological innovations to apply it at the exhibitions. Sharp H (2019) stated that the experience of the state of "museum tourist industry" is rather exhilarating with implemented various interesting exhibitions. Apart from that, this kind of exhibition can create awareness and the perception of the state of museum tourism is very entertaining and visually striking with visitors. Contributing to the whole, fascinating exhibitions must be produced and the most suitable alternatives to attract repeat visitors or returners and newcomers are providing diverse attention-grabbing experiences.

Museum Interactive Exhibitions

In an interactive museum, presenting exhibits involves taking a multidisciplinary method. The awareness of touching items in a museum may create an impression as though the precise notion goes against everything that has been taught to the visitors in Western museums (Trollinger, S.,2016). This is because some western museums do not allow visitors to have physical contact with their items, as one of the primary reasons is to prevent any possible harm that can contribute to damaging collections. A similar scenario happens in Malaysia, which not all museums including leading and common museums allow their visitors to touch the collections on display. This creates minimal engagement between the collections and the visitors. Thus, the information bound to be shared with the visitors becomes comprehensively less effective.

Interactive museums have started to be regarded as one of the must-visit places for both local and international tourists in many parts of the globe. Items and exhibited artifacts are always functioning as a nucleus and backbone of the interactive museums (Pogrebin, R., 2019). When exhibiting the collections, the interactive museums could have ineffective space constraints. Collections exhibited by interactive museums will pose a dangerous risk such as collection damage if they are exposed to various factors such as air and vandalism. This illustrates the value of an interactive museum that maintains the collections and exhibits that remain durable and take the burden of damage. Museums in Malaysia have their challenges due to their tropical climate throughout the year and the difficulties of maintaining the collections at their

premier quality for several years unless the museums provide proper storage and other equipment and tools to avoid damage.

METHODOLOGY

This study investigates visitors' behavioral patterns and models of interactive museums in Penang, specifically the Penang House of Music. The methodology employed by the researchers is divided into two fundamental categories which are internal (primary) and external (secondary) approach that involved different types of methods and resources. In determining the outcome of this study and fulfilling the purpose of the objectives, the evidence obtained are very beneficial. In particular, in the context of the analysis, qualitative data was included and used as part of the analytical process.

The researchers could obtain more reliable information through the observation method, because the scenario was not an artificial one and the researchers merely observed covertly in which, when observed by the researchers, visitors did not behave in contrary words and deeds. Their actions were genuine. The method of observation involves physical or visual observation of what folks genuinely do or what incidents occur throughout a behavior or consumption scenario (Hair Jr, 2019). Physical observation is a technique that requires the researchers to remain and mingle in the area of Penang House of Music and observing the surroundings in a non-judgmental manner, but not interacting or communicating with the participants in the specified area.

In this study, the researchers intended to observe the whole displays, exhibits, layouts, technologies, and equipment. Apart from this, visitors' behavioral patterns are observed privately, without their knowledge, and during their visits to the museum. This is to ensure that their acts and moves would be natural. It is a normal case scenario that a person will act naturally when they do not realize that they are being observed. Therefore, through this method, the research can obtain primary sources which are vital for analysis.

Subsequently, by using the organized monitored inquiries for the candidates, face-to-face scheduled interviews were used when it comes to obtaining the fundamental information. The interview is a methodology used to gather essential data, as the analysis entails performing a thorough evaluation and conducting the independent inquiry (Hesse-Biber, 2015). The researchers applied the technique where Q & A was used to acquire the qualitative information. Hence, the researchers prepared in-depth interview appointments at the respective offices of the interviewees.

FINDINGS AND DISCUSSION

A huge number of established museums in the state of Penang in 2021 are recorded as many as 41 museums, which include 21 interactive museums (Table 1), and other types of museums. Besides, it is exceeding the number of interactive museums in other neighboring states which are greater regions such as the states of Kedah and Perak. In 2014 and above, most interactive museums in Penang were established in significant numbers.

Consequently, a total of 18 interactive museums have been opened throughout the year before 2019. Most of the interactive museums in Penang are concentrated in the capital area of Georgetown since this is the center of attractions popularly visited by tourists and locals. On top of this. it is listed as a UNESCO World Cultural Heritage Site in the historical metropolitan city of Penang Island.

Table 1: List of Interactive Museums in Penang

Name of interactive museum	Year of establishment	Location
1. Glass Museum	2002	6, Jalan Burma, George Town, 10050 George Town
2. Camera Museum	2013	49, Muntri St, Georgetown, 10200 George Town
3. Made in Penang Interactive Museum	2013	3, Pengkalan Weld, George Town, 10300 George Town, Pulau Pinang
4. Penang 3D Trick Art Museum	2014	10, Lebuh Penang, George Town, 10200 George Town,
5. Asia Camera Museum	2014	1st Floor, 71, Lebuh Armenian, Georgetown, 10200 George Town, Penang
6. Teochew Puppet & Opera House	2014	122, Lebuh Armenian, George Town, 10200 George Town
7. Ghost Museum	2015	57, Lebuh Melayu, George Town
8. Upside down Museum	2015	45, Lebuh Kimberley, George Town
9. Penang Tunnel Museum	2015	39, Jalan Green Hall, George Town
10. 5D Interactive World	2015	F, 29, Jalan Dato Keramat, Georgetown, 10150 George Town
11. Wonderfood Museum	2016	49, Lebuh Pantai, George Town
12. PG Gold Museum	2016	95, Lebuh Bishop, George Town
13. Penang House of Music	2016	Komtar, L4-02, Level 4, Jalan Penang, George Town, 10000 George Town
14. Tech Dome Penang	2016	Geodesic Dome, KOMTAR, Jalan Penang, 10000 George Town
15. Gohkhaki Childhood Museum	2016	16F-01, Thean Teik Hwy, Bandar Baru Ayer Itam, 10600 George Town
16. Penang Fun-Filled Wax Museum	2016	Jalan Dato Kerama, 10150 Dato' Kramat, Georgetown
17. Teddy Ville Museum	2016	56, Jalan Low Yat, Puncak Ria, 11100 Batu Ferringhi
18. 3D Glow in the Dark Museum	2017	145, Lebuh Kimberley, George Town
19. Magic World Penang	2017	193, Lebuh Victoria, George Town, 10300 George Town
20. Penang 3D Chocolate Museum	2019	30, Lebuh Light, George Town
21. Wizard Museum of Magic & Illusions	2019	12, Gat Lebuh Cecil, 10300 George Town

Interactive Models applied at Penang House of Music

This musical theme museum at the Penang House of Music has several fascinating interactive collections featuring technological advancement where such collections are not accessible in other state museums in Malaysia. In this phenomenal museum, the interactive exhibition is divided into several main sections, namely musical instruments, cultural instruments, and seminars. Hence, Virtual Reality and Augmented reality are one of the interactive exhibits in the Penang House of Music which is very appealing to visitors. In any museum in Penang or Malaysia, this implemented feature is very hard to obtain because it requires a high level of expertise to manage it as well as massive expenses.

Plate 3: Visitors in the Radio Room at Penang House of Music

At Penang House of Music, there are few interactive exhibits in which have received such great attention from the visitors. For instance, the Radio Room exhibition. Plate 3 reveals the museum staff providing information on how to properly use the sound system available in the Radio Room exhibitions. This type of interactive exhibition is the first of its kind and the only one in Malaysia. The radio played a pivotal role in musical appreciation. The radio broadcast was run by the Penang Wireless Society community in 1925. After World War Two ended, the British introduced Radio Malaya for general broadcast.

One can consider that every single visitor here is passionate and has a desire to gain more knowledge regarding what it is like to be in the Radio Room. This is because, throughout Malaysia, especially the state of Penang; visitors cannot experience firsthand a situation where they can imagine themselves as Radio Dee Jays with sophisticated radio broadcasting equipment and playing the songs on air in any available museums.

Nonetheless, except for Penang House of Music, the visitors are now able to feel it at their leisure hours such as entertaining the listeners with their antics or play any songs. Other than that, their voices while pretending to deejay can also be recorded in different languages with customizable musical backgrounds and the recorded audio will be sent to them via the messaging platform.

Plate 4: A Wall Mural at Penang House of Music

Another fascinating part of Penang's House of Music includes mural paintings of notable Penangites musicians from the past, in which some of them are familiar faces of Malaysia and the state of the Penang entertainment industry. Among the popular musician, icons include native Penang-born Allahyarham Tan Sri P. Ramlee, Ahmad Nawab, Robert Tan, Rajamoney Brothers, and many more. Nevertheless, these mural paintings are not the typical average mural paintings that can be seen on the wall in the city streets or galleries. The visitors only have to use the available scan feature in their smartphones by scanning a particular part of the painting.

Several famous songs from the musicians will then be played automatically on their smartphones. These sophisticated and innovative technologies cannot be found in any available museums in Malaysia, henceforth the uniqueness is beyond compare. Not only that, but the museum also offers other interactive features which are enjoyable yet mind-blowing for all sorts of visitors whether it is the younger visitors or the older visitors.

Other fascinating interactives features at this sui generis museum is the digital Potehi display, Listening Chair which is been surrounded by sentimental and retro music, listening doom and all types of musical instruments for diverse genre and traditions. The exhibited features can be photographed, touched, and played with, for instance, *Sompoton*, Yue Qin, Saxophone, Ukulele, and many more. The environment of Penang House of Music makes it much easier for visitors to focus entirely on the works of art on display and appreciate more of their visits by displaying a wide range of musical instruments as exhibitions.

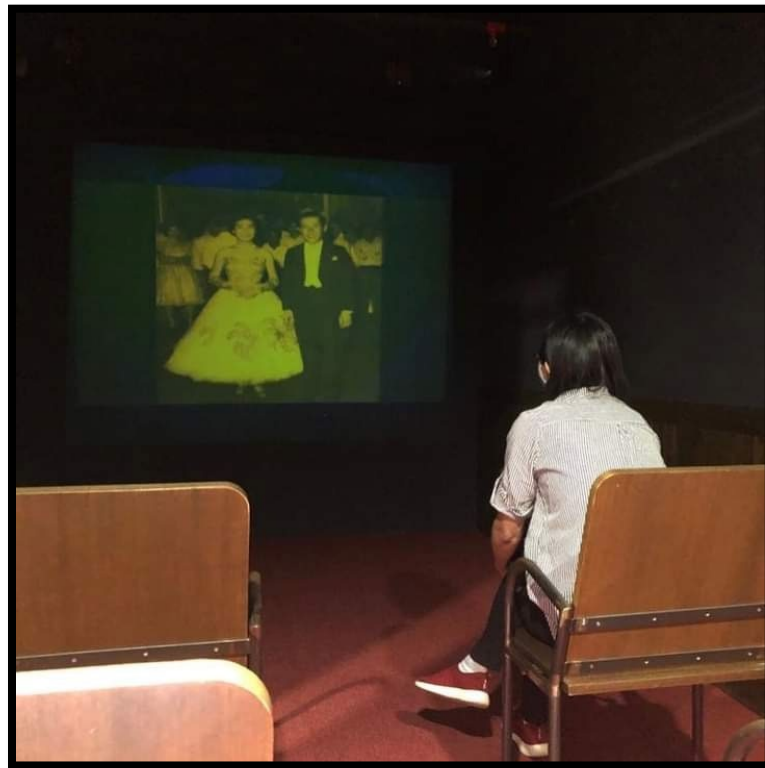**Visitors' Behavioral Patterns at Penang House of Music**

Plate 3: An interactive Cinema Room exhibition at Penang House of Music

In this musical museum, visitors typically go through all the exhibition sections presented at the Penang House of Music. In particular, visitors are also being assisted by experienced staff with very comprehensive information to illustrate each type of exhibition. This is because Penang House of Music is just 7000 sq. ft. With its relatively limited area, it allows visitors to explore the entire museum easier and quicker. Based on emphasis, the visitor at Penang House of music comes from diverse levels of ages and backgrounds. They also received a visitor as young as four years old.

In the usual case, the visitors consist of a group of preschoolers, being accompanied by their teachers. This interactive museum also received visitors from elementary and secondary schools. Most of them came here for educational purposes, under school trips, guided by one or more teachers, depending on the number of children. Nonetheless, the academic community and foreign tourists were the groups that contributed the most to the total number of visitors to this museum. Besides, the education elites usually came from local governments and private universities. The majority of visitors are academic researchers and undergraduate students from universities such as Universiti Teknologi MARA, Universiti Kebangsaan Malaysia, University of Melbourne Australia, and Nanyang University Singapore. Most of the researchers and higher education students came to utilize the resources and collections for their studies.

Nevertheless, sadly, the number of museum visitors has reduced dramatically since the spread of the Covid-19 outbreak in early 2020 that had affected many people worldwide. There are even several days where there have been no visitors at all at the Penang House of Music. This interactive museum typically receives visitors from different ethnicities and countries where adolescents, professionals, and international

visitors are the majority number of visitors compared to Malaysian citizens. Foreign visitors came from Australia, Japan, China, Canada, Great Britain, and several others.

Music lovers also contribute to the highest percentage of visitors who came by at Penang House of Music. They came here to experience and use the musical instruments available. Foreigners have desires and were curious to experience the local Malaysian instruments while local visitors wanted to feast their eyes upon the rarely seen instruments of the past. Furthermore, they also appear to be receiving quite a several researchers almost every month. They came to conduct researches as well as using the equipment provided. Consequently, a small number of visitors among young kids were recorded by Penang House of Music as well and the number is very insignificant compared to adults. Hence, senior citizens, who are among the tourists at this museum are usually aficionados of music, professionals, and retired workers.

In the Virtual Reality Area, Cinema Room, and Radio Room, where these exhibits are among the core attractions present in this museum, the visitors had shown faces of enjoyment, thrill, and amazement to experience each exhibition hall. In a broader term, visitors at Penang House of Music will visit on a massive scale on major holidays, school holidays, and local travel companies that include this museum as one of the places to visit in Penang in their calendars.

Plate 4: Visitors at the Penang House of Music attentively listening to the explanation by the curator.

Visitors' activities are usually monitored by museum staff who provide tour guide services to each visitor who is at present, even if the amount is one at a time. Thus, if visitors are present simultaneously in huge numbers, the museum staff will separate them into several small groups to facilitate their movement in the museum and to prevent overcrowding that can have a detrimental impact on the collections. Following a tour guide that requires approximately 45 minutes to an hour, visitors will execute exploring the entire area at this interactive museum. This is because the employees at Penang House of Music will

take a long time to provide very comprehensive information for each category of an exhibition presented while educating people on how to interact properly with the collection.

Meanwhile, some visitors spend lots of time discovering several displays, particularly in the musical instrument and Digital Potehi, where this group of people will normally go to the instruments in which they are interested after they have fully completed the entire tour within the museum and started to engage along with their acquaintances within 30 to 45 minutes. Most of Penang House of Music's visual interactions are still in decent condition and are among the core attractions in this interactive museum. For instance, considering the very outdated technology that has been used, the moving image in the Cinema Room is still in an extremely excellent way, as well as capable to provide excellent visual.

From the observation, the engagement of visitors in all range of exhibitions and display practices at Penang House of Music is very extraordinary, as well as having excellent feedback, especially by the foreign tourists. Almost all visitors to this museum had actively participated in all exhibitions displayed, particularly in the Virtual Reality Room, Digital Potehi, Radio Room, Musical Equipment, and much more. Numerous visitors engage and take an interest in this type of interactive exhibition. This is because the musical museum is based on interactive exhibits where the straightforward engagement of visitors is required for almost all exhibitions available. This circumstance will potentially provide the visitors with an unforgettable experience.

CONCLUSION

In a broader sense, it is strongly felt that Penang House of Music has been one of the most visited interactive museums in Penang. This sophisticated museum exhibits a world-class quality of interactive models and collections which qualify it as one of the most exceptional museums in Penang and throughout Malaysia to be visited. One of the few interactive models available includes Radio Room, where this exhibition is rare in any museums in Malaysia and the first of its kind. Without any doubt, it has certainly become a visitors' magnet for Penang House of Music

To illustrate, the visitors at the Penang House of Music are fond of engaging themselves thoroughly when it comes to interacting with art installations and exhibitions. In addition to this, visitors at this interactive museum came from different categories ranging from school students, academicians, and music lovers. Theoretically, interactive exhibitions at Penang House of Music provide visitors with cross-disciplinary activities that provide both physical stimulation and intercultural communication for all kinds of visitors. This feature has inevitably influenced the visitors of various generations, ethnicities, countries, and educational backgrounds.

As such, the interactive display model can improve visitor behavior patterns, while the design and models practiced at Penang House of Music can attract more returners. This because the models are built in a sophisticated way and user-friendly. A conducive environment also plays a more suitable role in ensuring the visitors interact and play with all the musical instruments provided such as violin, double bass, clarinet, Nadaswaram, Erhu, and much more.

Similar to other countries in the whole world, Malaysia is also affected by the outbreak of the Covid-19 pandemic. This deadly virus spreads like wildfire and at present, above one hundred million people are infected. The number of visitors has somehow been significantly influenced by this. Although some of the policies and procedures implemented by the government have been followed and implemented by the Penang House of Music activities, the number of attendees to this interactive museum reveals a decreasing trend compared to the previous years, before the pandemic. Undoubtedly, all countries are

affected. Therefore, the present COVID-19 epidemic affecting the world community is without a doubt bringing a potentially devastating consequence on the museum industry.

The impacts were also acknowledged by Penang House of Music in ways in which they could not predict the outcome in the current situation, especially on financial woes. Museum institutions around the world have demonstrated versatility and innovation in introducing numerous approaches to find the solution in the struggling situation they are currently facing. The researcher hopes that this interactive museum can become a role model and great example for other museums, especially in Malaysia when it comes to displaying exhibitions that are very appealing and can surely attract a significantly larger number of visitors.

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The Aesthetic of Bridal *Songket* in Malay Traditional Wedding Attire

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ABSTRACT

Songket is one of the valuable traditional Malay weaving fabrics which is often used as a Malay wedding dress. The term *Songket* is derived from a Malay word "*menyungkit*" (leverage) using "*gimpal*" thread (gold and silver). However, nowadays its usage is beginning to decline due to the presence of foreign fabrics such as Thai silk and the fact is that many Malay brides and grooms are beginning to favor foreign fabrics to dress up at their wedding.This situation eventually would disrupt the production of *Songket* and affect its reputation as the popular traditional fabric of Malay weddings. Hence, this research aims to examine the aesthetic of *Songket* fabric in Malay traditional wedding. Researchers used these six principles of the beauty in Malay art by Zakaria Ali in order to interpret the aesthetic of *songket* in Malay wedding attire that consists of finesse, functional, symbolism, unity, meaningful and contrasting. In conclusion, it could be stated that the aesthetic aspect *Songket* is very important in Malay society regardless of social status or wealth. Hence, as a national heritage, *Songket* has to be preserved and revived to its former glory so that it will not be forgotten by future generations.

Keywords: *Aesthetic, Beauty, Bridal, Malay, Songket, Wedding.*

INTRODUCTION

Songket is one of the basic materials in Malay textiles and being used as a Malay wedding dress which is from a yarn into a beautiful fabric. In Malay society, *Songket* cloth is a valuable traditional Malay weaving fabric (Siti Zainon Ismail, 1994). Normally the making process of *Songket* is headed by Malay women. It is widely produced in Malaysia especially in the East Coast of Peninsular and in Sarawak state (Norwani Md. Nawawi, 2007). The history of the use of this *Songket* is not clearly known, but it is believed that *Songket* is a heritage derived from the palace or related to the Malay sultanate. According to Sulaiman Abdul Ghani (2008), the term *songket* is derived from the Malay word which is "*menyungkit*" (leverage) using "*gimpal*" thread (gold and silver). Indeed, the inclusion of various cultures enriches the Malay *songket* and also the inclusion of Islamic thought is enhanced the beauty of Malay *Songket*. The word aesthetic or '*aesthetica*' having derived from the Greek word aesthesis, is defined as any element that relates to beauty. (Sabariah Ahmad Khan, 2016). At the beginning of the *Songket* development, it was a noble dress, and royal families using *Songket* to show their position and greatness (Salikin Sidek, 2014). As stated by Abbas Alias and Norwani Md Nawawi (2003), the average use of this *songket* is associated with certain ceremonies and festivals especially at weddings.

Generally, it can be said in this era that the popularity of *Songket* is so prominent. According to Salikin Sidek (2014) however, nowadays the presence of foreign fabrics such as Thai silk and French lace seems to have taken over the *Songket* as the main fabric of the Malay wedding dress. Azzah Aziz (2009) stated that Malay people often use the *Songket* during special occasions particularly in Malay weddings. Initially the *Songket* is considered as a palace dress, and for that reason the Malays call the bride and groom as a "*raja sehari*" (King of the day. According to Salikin Sidek (2011), apparently nowadays the aesthetic value of the *Songket* is gradually declining, due to the growing popularity of foreign fabrics. Adding to that, some parents of the bride and groom also support the use of foreign fabrics as well.This situation eventually would disrupt the production of *Songket* and affect its reputation as the popular traditional fabric of Malay weddings. Unless preservation action is taken, the cultural values of our ancestors and the national heritage could be lost and forgotten. Hence, this research aims to examine the aesthetic of *Songket* fabric in Malay traditional wedding

Figure 1 Shows *Songket* used during the Malay wedding ceremony. (Author Collection)

RESEARCH METHODOLOGY

Songket is a product of Malay handicraft which has a high aesthetic value, and can be seen from the beginning of manufacturing until becoming beautiful clothing. According to Zakaria Ali (1989), the beauty of Malay art is based on six principles which are finesse, functional, unity, contrasting, symbolism, and meaningful. Researchers used these six principles of the beauty in Malay art in order to interpret the aesthetic of *Songket* in Malay wedding attire. Based on these approaches, researchers conclude that the beauty of *Songket* art in Malay wedding dress can be seen through these six principles.
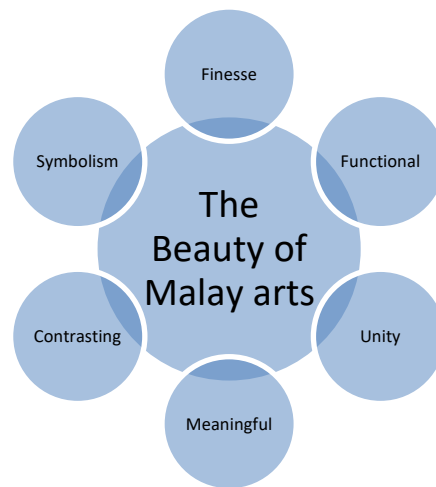

Figure 2 Shows the principle of beauty of Malay arts by Zakaria Ali (1989).

FINDING

The aesthetic of bridal *songket* according to principle of beauty in Malay arts

A) Finesse

The finesse principle in the beauty of bridal *Songket* can be seen through the skills owned by the Malay weavers in producing *Songket*. In addition, only high skill weavers can produce fine *Songket* to be used as a Malay wedding dress. According to Art history, it is impossible to create something fine without skill. The finesse in *Songket* production can be seen through two factors, firstly is the way of making it and secondly is the material used. Since the wedding dress is very important to the bride and groom, the finesse aspect must be emphasized. To ensure the quality of bridal *Songket*, the fine must be including not big, not rough, soft, and smooth in physical (texture) and are carefully crafted. Furthermore, the use of high-quality yarns and colours without changing or mixing them with other materials.

B) Symbolism

The symbolism of *Songket* can be seen through the motifs on that fabric. In addition, the various motifs placed on the *Songket* contains its own meaning. In the Malay society, *Songket* also brought a particular symbolism, such as the *Songket* was associated with a symbol of luxury. In the Malay

wedding, the use of *Songket* symbolically reflects the luxuriousness of Malay weddings as well. Every groom and bride want to look great in a luxury ceremony. By wearing the bridal *Songket*, they do look good, perfect and great. Other than that, the authenticity of *Songket* bridal production represents the greatness of Malay art and craft. For example, the authenticity of *Songket* production through the dyeing (*mencelup*) process until the weaving process is done. The most authenticity of Malay bridal *Songket* can be seen from the selection of the motif, and the fineness of weaving. It is also showing the skills of the Malay weavers in creating authenticity in bridal *Songket*.

C) Functional

This functional principle can be seen through the production of *Songket* that match the needs and values in society. The production of a *Songket's* pattern or design is compatible with its function. Functioning means in the production of *Songket* is not only focused on the decoration but *Songket* is used to cover the body. In addition, the design and pattern of Malay *Songket* is also compatible with the beliefs and values of society. For the Malay community every decorative motif contains a certain meaning. It does not matter whether it is geometric, flora or fauna. Besides the beauty aspect, choosing the right color also needs to look from its social aspect. For example, during the wedding ceremony, the function of white colors of *Songket* represents something pure, fresh, and clean while the yellow color of bridal *Songket* represents royal families.

D) Unity

The next principle in the aesthetic of *Songket* is the principle of unity which can also be regarded as the unification between human and god. In addition, the use of *Songket* is also seen to comply with Islamic teaching which is to cover *aurat* (private body parts). For example, *Songket* fabric should not be produced in the thin, transparent, or see-through fabric and *Songket* attire is usually quite loose, and not tight fitted. In addition, the *Songket* made for the *Samping* (a type of sarong worn after worn trousers and usually from the waist to the knee level only) modestly covers the *aurat* for the groom from the waist to the knees. The proper use of *Songket* attire in Malay wedding that comply with the Islamic dress code indirectly brings Muslim closer to God as well as maintaining the relationship among human beings. In other words, wearing the proper attire during the wedding ceremony can avoid the negative things. Nature is only a source of inspiration in styling the Malay *Songket*. Overall, it explains that in the production of the Malay *Songket* is keeping us in mind regarding the greatness of God.
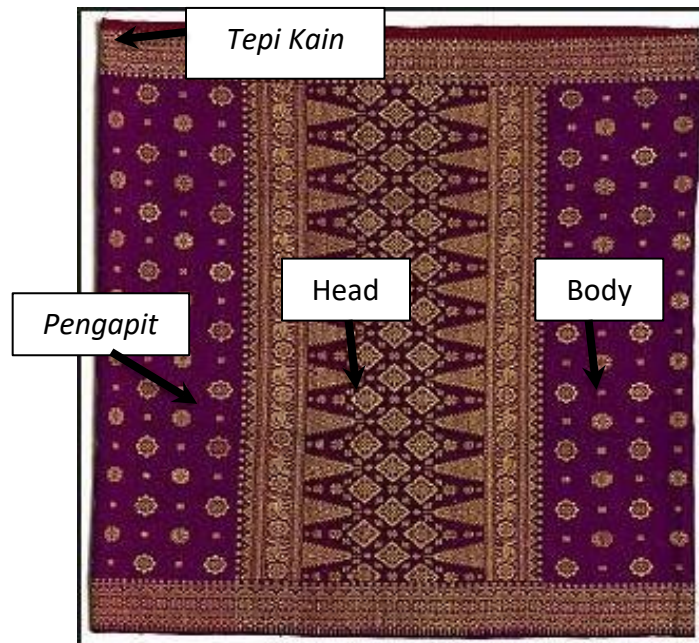
E) Meaningful

Figure 3 Shows the detail of *Songket* fabric.

Typically *Songket* has its own meaning. In this regard, Malay weaver does not simply produce fabric and every part of the *Songket* fabric has a distintive name. For example, the design of *Songket* consists of a few parts such as body, head, *tepi kain*, or *pengapit*. It is the same for the motif used. The entire motif is taken and inspired from what has existed around them. Lots of the motifs were inspired from flora such as *pucuk rebung*, pomegranate fruit, *bunga lawi ayam*, *bunga setelop*, *tampuk kesemak*, *bunga tanjung*, mangosteen, *bunga baling*, *bunga cermai*, and *tapak kecupu* (Azah Aziz, 2009). *Songket* are also inspired from abstract patterns such as *jong sarat*, *pecah lapan*, *bunga tiga dara*, *tapak kacip*, *bunga kerongsang*, *kasap*, *bunga logam*, *potong wajik*, and *bunga logam*. In addition, some of the motifs were inspired from nature and were named as *bintang buta*, *awan larat*, *air molek*, and *teluk berantai*. Furthermore, the *Songket* is inspired by fauna such as *sisik kelah*, *unduk-unduk*, *bunga lawi ayam*, and *bunga hati*. Thus, the wearing of *Songket* as a wedding dress would be meaningful because it reflect the Malay culture as well.

F) Contrasting

Contrasting principles in the aesthetic of *Songket* can be seen through the *songket* making mainly based on its weaving process. Weaving is the last process whereby the *losen* thread is interlaced by the *pakan* thread to form a fabric. The weaving process from a thread becoming a fabric called *mengarat*. One thread will act as a warp at the vertical side and the weaver will fill another thread at the horizontal as a weft. This process is repeated so as to produce a *songke*t fabric. In addition, to produce the beautiful colors of a *Songket*, the color of motif must be contrasting from the color of fabric. This is because it gives interesting and beautiful visual effects. Normally, Malay weaver used

a darker color on the fabric as a background compared to the motif's color. Therefore, it will make the bride and groom look more appealing and cheerful.

CONCLUSION

In conclusion, the aesthetic and beauty of Malay *Songket* is very important in Malay society regardless of social status and wealth. It is very important to make *Songket* a symbol of the Malay wedding attire. Everything has been the nation's identity such as our tradition should be preserved primarily especially something involving local art and culture. Hence, as a national heritage, the *Songket* has to be preserved and revived to its former glory so that it will not be forgotten by future generations. In order to achieve this goal, Malay brides and grooms should not substitute *Songket* with other fabrics especially from outside of Malay tradition. It is hoped that Malay brides and grooms will prefer *Songket* as the official Malay wedding attire so that the global communities can recognize and appreciate the authenticity and cultural value of the Malay wedding Malay as often seen in the Chinese and Indian wedding. Other fabric can be used as additional but *Songket* must be made compulsory for the reception ceremony. However, until now *Songket* is still worn by Malay groom and bride in wedding ceremonies. In summary, the *Songket* brings philosophy to combine the influence of Malay culture and Islam is very strong that consisting of the six principles of beauty of Malay arts such as finesse, functional, unity, contrasting, symbolism, and meaningful. Last but not least, it is hoped that the Malay society will continue using *Songket* for the sake of Malay traditional heritage.

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Exploring the Malayness of Mastura Abdul Rahman's Painting

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ABSTRACT

This paper discusses and explores the Malayness concepts of Mastura Abdul Rahman's paintings. In Malaysia, we had problems with the lack of national women's artists studying Malay's concepts due to time constraints and lack of reference sources. The research study was based on a collection of paintings selected from 1987 to 2015. This research focused mainly on the structures and composition in Malay's concepts of Mastura Abdul Rahman arts' works and documentation of the content of the Malays identities and social-cultural aspects. She applied Malay's concepts in the painting to beautify it by using Malay's design, architectures, and motives. The researcher used the six principles used by Zakaria Ali in describing Mastura Abdul Rahman's arts' works based on Malay's concepts, which consist of subtlety, usefulness, unity, symbol, contrast, and meaning. The researcher obtained information through the primary data methods such as interviews and observation, where the interview sessions were held with the painter Mastura Abdul Rahman. Information from the curators and secondary methods was derived from data sources such as books, journals, newspaper clippings, and magazines. Furthermore, every artwork that was analyzed had intellectual on the Malays' concepts because every object in the artworks had a role and implicit meanings about the Malayness. Her art works has aesthetic values and very intellectual in highlighting messages in applying the concept of tradition, culture and religion. However, her art works should be documented for general reference purposes. Especially for the younger generations to expose and help them to improve understanding, communication capabilities, stimulate critical thinking and intellectualism to the society.

Keywords: *Malayness; structure; composition; characteristics of Malay's.*

INTRODUCTION

This paper aims to study the artwork of the contemporary art of a prominent Malaysian female artist, Mastura Abdul Rahman. This study's selected artworks are collected from the years 1987 to 2015. Mastura's artworks are selected based on her implementation of Malayness concepts, which are applied widely in her artworks. This research is very important for documentation. The Malay concept is implemented in her artworks through her designs, architectures, and Malaysian motifs. The aspects of symbolism, meanings, and family factors are also found in her works. Mastura's artworks have successfully improved the collage technique's quality and impact. The usage of acrylic media in her artworks also sparks an emotional impact on the audience. Through her artworks, society can appreciate the traditions and religious elements. Mastura Abdul Rahman can be described as a female artist full of innovative ideas presented in her paintings with the Malays context, smooth

and organized. She is determined with her results performance. Every manufacturer's order is blended very smoothly, neatly, and orderly, especially in decorating the interior decorations. It does not just bloom on the canvas's surface but also reflects deep spiritual characteristics. The production of good artworks is due to Mastura's ability to set the depth, colour, and structure of her composition. The study applies the six principles used by Zakaria Ali (1989) in describing Mastura Abdul Rahman's arts' works based on the characteristics of the Malayness, and the system provides a framework for analyzing based on norms, community, excellence, beliefs, taboo, and behaviour (Wan Abdul Kadir, 2000).

LITERATURE REVIEW

Briefing about Malay Art and Culture

Malay society's culture covers all activities, practices, and encompasses all aspects of art. Rasid Ismail, (2014) explains Mastura Abdul Rahman to study the Malay issues in her artworks with high intellectual values. Mastura Abdul Rahman's paintings styles are encouraging. According to (Mahamood, 1995), the painter is fighting for the art of philosophy, thus displaying works of Malayness. Therefore, the impact is shown through collage techniques and subject matter selection. The creative statement is highlighted by the interior design and fine Malay architecture, though diversity in her artworks is impressive. The painter certainly possesses the ability to explore, appreciate, and analyse something beautiful, translated through various responses, tendencies, and different approaches according to age, religion, race, beliefs, and culture (Mahamood, 2001) Art Critic like Redza Piyadasa, T.K Sabapathy, Yeoh Jin Leng, and Zakaria Ali proposes that modern art in Malaysia is not interpreted according to the West or Euro-American. It has to be based on local history, tradition, and contingencies. In this context, Hauser (1959) explains that artwork is a part of the culture in which its role is to preserve the society whereas the documentation helps the community to approach it. These are the combination of spiritual, tradition, religion, philosophies, science, and arts with their places in empowering culture and society. Mastura Abdul Rahman's arts' works also show Malayness identity through various objects and symbols. Furthermore, Redza Piyadasa (2000) also expressed his view about the symbol of life in our society by painting landscapes, a country of lush tropical trees, and a peaceful, symbols in the artwork are essential to convey meaning.

The symbols in a piece of artwork, is an artist's attempt to express pride and environmental and admiration for identity. The symbols used in the artwork are per the Malay culture's aesthetic reflection rules, such as customs, taboos, religion or belief, and manners and ethics. However, the main point is understanding art (Feldman, Edmund Burke 1994). According to Feldman (1994), critics have two significant roles, which reviewed the aesthetic organization and processing techniques and interest questions and values symbolized in the artworks. According to David S. Natemen (1994), art criticism is feedback in the form of writing or speech about arts' works, which seeks to improve and depth aspects from a sensory and intellectual experience. The artwork is a product produced by artists seeking to provoke reaction observer and provide emotional reactions and observer aesthetics. In Mastura Abdul Rahman's artworks, there is an intellectual value unique and the effects of interior decoration, which is rich in traditional values, especially the architecture of Malay's houses. The process should react to the artworks by subject (idea), form (materialized form), and meaning (content). These three are unity, featuring an art symbol in producing artworks. "The traditional architecture of the house is a sign of communion civilization, the beginning to the end as well as the customs and beliefs, especially for the Malay's societies. These painters should show local art styles (Mohamed Ali Abdul Rahman, 2000). If it can be watched on freshness, the

honesty and excitement of pioneering paintings as a treasure or documentation of art history are valuable to the country.

Besides the community, Islam's characteristics are the basis of conduct and actions, forms and relationships, essences of values, attitudes, and views. Islam becomes a soul in the Malays' society and culture (Zainal Kling, 1980). Wan Abdul Kadir stated that to uphold the value system, Malays emphasize the concept of priority in their daily lives: shame, self-esteem, dignity, and ease (Wan Abdul Kadir, 2000). According to (Hasan, 2006), any art that has been produced gives value and particular intentions that seek the benefits from the point of appreciation or usefulness. Values can also trigger 3 points of the symbolism of culture, beliefs, and rules of life and give meaning. According to (Mahamood, 2001), Mastura Abdul Rahman's artworks are connected with society, which depicts Mastura Abdul Rahman's experiment refining in society's culture by becoming part of the practice in her life. Most of the symbols are manifested in an objective form as the representation. Interest in the culture of paintings reminds Dolores D Wharton's statement, which can be tasted and will struggle to maintain the heritage and identity of the country's art. Since 1970, identity and the quest for cultural integrity have become the central issue in Malaysia, such as political and cultural aspects. A need to highlight national identity in a multi-cultural and multi-religious country is essential in society (Piyadasa, 1998).

Furthermore, the system provides a framework for analyzing the norms community, excellence, beliefs, taboo, and behaviour. The value becomes a measure and holds about either bad or pretty ugly a treatment based on society's prevalence or behaviour (Wan Abdul Kadir, 2000). The study on Mastura Abdul Rahman's artworks is vital in expanding the documented arts' works either in books, journals, catalogs, newspapers, or other documentation. Therefore, documentation is essential to highlight the cultural arts usage. Referring to Ahmad Suhaimi Mohd Noor, Jamilah Omar (2008), the artworks will not be meaningful if given meaning. That means that more interpretations are made to increase the artworks with its meaning and significance (Hamidah Abdul Hamid, 1995).

RESEARCH METHODOLOGY

Zakaria Ali on Malay Aesthetic Principle

In his book entitled Seni dan Seniman (1989), Zakaria Ali has outlined six Malay aesthetic principles. It is subtlety, usefulness, unity, symbol, contrast, and meaning. The researcher has used the six principles used by Zakaria Ali in describing Mastura Abdul Rahman's arts' works based on the characteristics of the Malayness. The precision in producing works highlighted Malayness's concept in Mastura Abdul Rahman's arts' works.
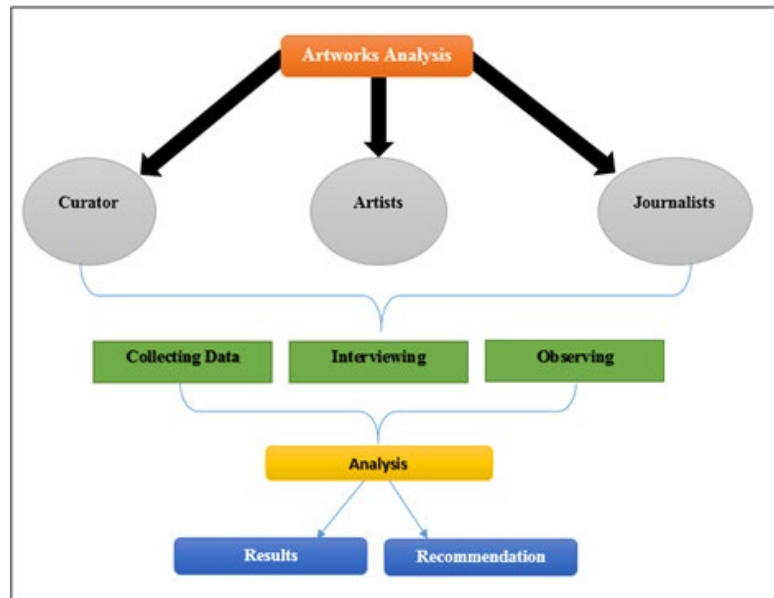
Figure 1: Data Collection

Zakaria Ali Theoretical Process

In addition to the approach introduced by Zakaria Ali to analyse the artworks of Mastura Abdul Rahman, a more profound theory by Zakaria Ali (1989), against the Malay aesthetic is also used, which outlines six Malay aesthetic which is subtlety, usefulness, unity, symbol, contrast, and meaning. These principles are linked more clearly to Mastura Abdul Rahman's artworks, especially in terms of the artworks' essence.
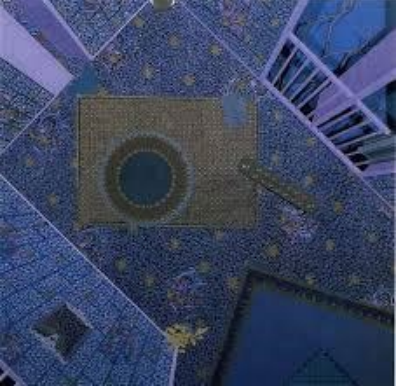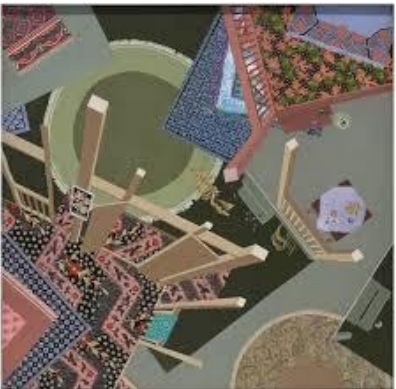
Qualitative Method

Generally, this research uses two data sources to get an exact primary and secondary source. Combining these two resources can help in criticizing information about the matter. These data are necessary because the information sources planned by researchers can be obtained to solve research problems. Therefore, this study used qualitative research methods. It focuses on the techniques of collecting and analysing the information obtained.

Additionally, the information obtained is based on the view and opinions taken from newspapers, catalogues, magazine articles, reports, books, journals, and conference papers. Besides, the interview sessions are also used to collect data. These are also important as this method provides a clear statement about the painter's Malayness concept in their artworks. In this case, the researcher could search for new facts or things verbally and non-verbally. It involves reconstructing the facts before, which is still less concrete, vague, or possibly not understood for the present knowledge (Sulaiman Shamsuri, 2005).

FINDING

Table 1 Method of Art Criticism – The Critical Process by Zakaria Ali

Artwork 1	 **Title: Interior No.29** **Medium: Mixed Media on Canvas** **Size: 115cm x 115cm** **Year: 1987**
Analysis	Characteristics in Mastura Abdul Rahman's artwork show a traditional Malay House with the characteristics of the Malay culture, lifestyle, society, and economy. Mastura uses the setting method in the traditional Malay house's internal architecture to show the composition.
Interpretation	There is a subtlety concept on every corner, especially in motifs. The Malays' concept has a meticulous attitude, meticulous, and stressful. It shows the culture that this Malay has a diligent attitude and is always thinking deeply in various aspects. According (Haron, Yusof, Haron, Basir, & Yusof, 2019) natural objects from the environment are chosen to create motives that serve as the main elements in the variations of decoration. The usage of batik, which is a collage on the surface, makes her artwork different from other artworks.
Remark	The usage of traditional Malay art images in contemporary paintings of Mastura Abdul Rahman has given female artists a phenomenon. The reason to explain this phenomenon is that Mastura is a Malay female artist who emerged from identity awareness from years 1980s in Malaysian art's history

Artwork 2	

	Title: 'Senjakala' Medium: Acrylic and Collage Size :57 cm x 57 cm Year: 1997
Analysis	In her work titled 'Senjakala,' Mastura is wise in organizing its composition. Mastura made some sketches to compose the best composition during the initial process before producing this artwork. Likewise, Mastura is very careful in applying the elements of art and design principles in her work. Furthermore, this artwork's elements are the line elements on Malay houses' architecture with different perspectives, which has made the artworks have a high aesthetic value. This artwork also has harmonious elements to use this unique Malayness arts' works elements with tulips, mats, and batik motifs.
Interpretation	This artwork explains life after marriage, where the wife must live separately with her husband, who has to be away from his family. It can be seen through her artwork's moves with time, and the movement of her artwork from the interior to the exterior and involves two houses. This twilight work shows composition from 'Interior 97' that explains "*Rumah Kita Cinta Kita dan Senjakala, Malam Sudah Datang Siang Sudah Pergi, Mari Kita Pulang, Besok Main Lagi*" which explains the meaning of love and harmony of family life. Mastura is a subtlety person in terms of order on duty. There are batik elements that are processed smoothly, shame, orderly, and meticulous in collages on her artwork.
Remark	The use of architectural concepts in this artwork demonstrates Islamic architecture against spiritual and physical values in terms of Malay flora symbols concerned with one's spiritual and physical aspects from cleaning up the wrongdoing but still based on God's command.

CONCLUSION

The analysis can unravel the meaning of the depth of the artwork. The images in each of Mastura Abdul Rahman's artworks consist of traditional Malay arts. However, the relevance of the meaning associated with Malayness, femininity, religion, and culture are reflected. Mastura Abdul Rahman's artworks are distinctly connected to an idea from a Malay society's cultural perspective. Each of the artworks uses a representational style as a symbol for conveying the meaning of Malay culture, especially Malay tradition such as art, interior decoration, and traditional Malay house tradition and family. Correspondingly, Mastura Abdul Rahman's artworks have their functions to deliver the message. Art works created by humans are not without purpose. Each display will typically contain a certain amount of show the purpose and the idea of the creator. There are symbols to the scope of culture. Based on the analysis of results or style, the painter has succeeded in highlighting Malayness's concept. Mastura Abdul Rahman has successfully embedded Malay traditional art images through decorative and interior decorations. The emphasis on ornamentation or floral and geometrical patterns is described in the arts' works. Mastura Abdul Rahman has managed to translate the art of charming, subtlety, unity, and dazzling touches the soul with aesthetic and high intellectual values.

Overall, all the arts' works of Mastura Abdul Rahman are rich with Malayness's concept and parallel to the principles, which is subtlety, usefulness, unity, symbol, contrast, and meaning as conveyed by Zakaria Ali. Besides that, through this study, the system provides a framework for

analyzing based on norms community, excellence, beliefs, taboo, and behavior is the findings of the study's findings on Mastura Abdul Rahman (Wan Abdul Kadir, 2000). The painter can formulate styling triggered by Winehouse that has led to the modification of the image, composition, and colour to form symbols and emotions that consist of the elements. Thus, the research on the concepts presented by Mastura Abdul Rahman has found the new contemporary style by displaying Malay cultures' characteristics. Therefore, the overall enrichment expressed by Mastura Abdul Rahman has many centred-on aspects of Malayness, culture, and religion.

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