

CULTURAL HERITAGE

The Foundation For Sustaining And Empowering Of Communal Identity

E-PROCEEDINGS OF EXTENDED ABSTRACTS THE 1ST INTERNATIONAL SYMPOSIUM ON CULTURAL HERITAGE (ISyCH) 2021

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Organised by

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FOREWORD FROM DEAN OF FACULTY OF CREATIVE TECHNOLOGY AND HERITAGE

I am pleased that the 1st International Symposium on Cultural Heritage (ISyCH 2021) has been successfully organised and concluded. Through live and recorded sessions, the symposium managed to bring together international academics, experts, students and industry players together to share their research results and experiences in heritage studies. The event also saw the presentation of interesting papers and lively discussions. Hopefully it has been a fruitful, rewarding and long-lasting experience for all participants.

I would like to congratulate the organising committee for their hard work in reviewing all submitted papers and publishing the symposium's proceedings. I trust that these proceedings will be an excellent reference to stimulate further research in the areas of cultural heritage, locally and internationally.

We thank all authors, participants and strategic partners, namely the National Heritage Department, Universiti Malaysia Terengganu, Universiti Pendidikan Sultan Idris, Universiti Utara Malaysia, Mercubuana University (Indonesia) and Fatoni University (Thailand) for your contribution.

We look forward to seeing all of you again in the next ISyCH in 2022.

Dr. Hanisa Hassan
Dean, Faculty of Creative Technology and Heritage

FOREWORD FROM CHAIRMAN OF INTERNATIONAL SYMPOSIUM OF CULTURAL HERITAGE

The 1st International Symposium on Cultural Heritage (ISyCH 2021) was held at Universiti Malaysia Kelantan during a global pandemic. However, through technology we managed to organise this event and provided a platform for international scholars to share and discuss their research findings. This year's theme is "Cultural Heritage: The Foundation for Sustaining and Empowering of Communal Identity", a topic that is quickly gaining attention in both academic and industrial discussions. The challenges of globalisation and technological advancement, make the discourse on communal identities and engagement to heritage governance, participation and interpretation more relevant.

I would like to thank the organising committee for their tireless effort and dedication in making this symposium a success. To the editors, thank you for investing significant time and effort in reviewing the submitted papers and publishing these proceedings. Many thanks to our strategic partners for your support and participation in this symposium.

Finally, we hope to see you again in the 2nd ISyCH 2022.

Dr. Raja Iskandar bin Raja Halid
Chairman, ISyCH 2021

PREFACE

It is a great privilege for us to present the 'e-Proceedings of International Symposium of Cultural Heritage (ISyCH) 2021'. The theme for our first symposium is 'Cultural Heritage: The Foundation for Sustaining and Empowering of Communal Identity', which highlights the community as a key holder in sustaining cultural heritage and how the local heritage shapes the community's identity. ISyCH 2021 was held on October 18th, 2021, and was streamed online/virtually through Facebook Live.

ISyCH 2021 aims to provide a platform to discuss issues, challenges, opportunities, and research findings related to the notion of cultural heritage in Southeast Asia. The rapid development, modernisation and globalisation create new problems and questions on culture, tradition, and cultural heritage. Hence, there is a fundamental need for sharing brilliant ideas and stimulating good awareness from this important research field.

The support and participation from the researchers and presenters were overwhelming, and they truly exceeded our expectations. In this event, we have received a number of extended abstracts from both our strategic partners in Malaysia and overseas (Indonesia and Thailand). In total, we had 29 extended abstracts and two full papers, which clustered under overarching themes: language and literature, heritage conservation, customs and cultural heritage, and performing arts.

Again, we want to express our gratitude to everyone involved directly or indirectly in the ISyCH 2021, including keynote speakers, authors, reviewers, program committee and strategic partners.

We hope that you will find it as useful references and make for inspiring readings. We look forward to seeing all of you in the next year, ISyCH 2022.

Dr. Ainul Wahida Radzuan
Chief Editor

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OLD IN NEW (HERITAGE ELEMENT): MARKET DEMAND TOWARDS TODAY MALAYSIAN FURNITURE

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ABSTRACT

An ever-evolving industry, the furniture market continually strives to evolve and present pieces that will appeal to variety of individuals and lifestyles on a global market. Many factors need to be considered by those in the industry including consumer income, economic factors, lifestyles and activities. Consumer expectations and consumptions in difference region also important pieces of data to consider. Heritage furniture is a living part of our contemporary life. Acknowledging our heritage can bring a richness to life, strengthening culture and our understanding of where we have all come from. Thus, the purpose of this research is to identify the applicability of the heritage elements at furniture design in Malaysia. The other objective is to discuss the current market demand and customer attraction in this heritage furniture design. The output of this research is from the interview session with expertise in furniture industry, furniture manufacturers and also potential buyer. The findings will later be implemented as a reference for furniture designers to update their design, thus becoming more relevance to industry. Therefore, this research will benefit furniture consumers, students, researchers, academicians and also especially furniture designers.

Keywords: elements of heritage, furniture, heritage, market demand, Malaysian culture

1. INTRODUCTION

Furniture pieces are designed and fabricated to assist in the many ways people sit and rest, work and play, organize or display items, and partition space. Furniture design draws upon ideas of beauty, principles of design, theory, material properties, fabrication technologies, business economies, environmental design matters, and the surrounding spatial context in which it is placed, all of which are integral and intertwined with function, utility, and social use. Considerations that influence regarding furniture design are include as follow:

- Aesthetics (the meaning of form)
- Historical precedent (examples from the past)
- Principles of design (i.e., unity, harmony, hierarchy, spatial order)
- Function and social use (ergonomics, comfort, proxemics)
- Design processes (sketching, iterative overlays, model studies, digital modeling, full-scale working prototypes, collage assemblies)
- Material (classification, characteristics, properties, availability, cost)
- Fabrication processes (hand, power, digital)
- Environmental design matters (sustainability, renewable materials, off-gassing)
- Surrounding context (the spatial setting for furniture)
- Professional practice (economic, legal, and business decisions).

A goal in designing furniture is to consider all design aspects in a comprehensive and integrated manner, while maintaining focus and critical engagement upon the primary concepts and ideas that inspire design.

Furniture provides people with desired items and necessary equipment that complement and complete interior space. Buying, selling, and marketing furniture is a business.

1.1 Heritage aspects

A considered, careful design response is fundamental to achieving good outcomes for heritage design in the context of furniture. The inevitable constraints associated with heritage work challenge the design team to create considered and refined solutions that are inspired by the heritage values of the furniture. There is no single correct aesthetic approach, new design in heritage contexts can accommodate a rich variety of interpretation and interior concept. Some designers may adopt a traditional or Malay elements approach; others may explore highly contemporary aesthetics. Both are valid. Regardless of style, respect for significance must underpin every aspect of the design process in furniture construction. Any heritage furniture needs to be understood in complex ways. This is not just about attending to existing heritage fabric or structures, or to the envelope of its shape. Depending on the particulars of the space, further considerations might include the material and finishes; the relationships between the subject matter, design process, idea development, structure, detailing, joining; and the traces of activities, target user, and also the market demand of customer satisfaction.

Heritage design work may involve the restoration, preservation, and adaptation of existing elements and motives. It may include adapting a piece of furniture to facilitate contemporary use. It may concern the creation of appropriate new infill design in sensitive heritage contexts, precincts, and conservation areas.

1.2 Industry trends

Most of the furniture is manufactured using a variety of materials and is available in different designs. Furniture are movable items such as chairs, beds, cupboards, tables, shelves, or in form of decorative art used at various places. Furniture offers different solutions such as sleeping, dining, seating, and storage function. In commercial spaces, furniture plays an important role in seating arrangements and document storage. Depending on end use, furniture designs can be modified through machine-based processes and handcrafting. The rise in number of small-size houses has encouraged multi-functional furniture, which has facilities for extra storage. It was observed that there is increasing utilization of extra home spaces for an office which has led to a demand for office furniture. The furniture market is highly fragmented due to multiple vendors in both international and regional players.

The Malaysian furniture industry is the country's fastest growing sub-sector within the wood-based industry, and its socio-economic importance cannot be taken lightly. The industry is driven primarily by comparative advantages derived from low cost factor inputs, which has eroded in recent years due

to escalating production cost. Further, the increasing competition from other cheaper producing nations, particularly China and Vietnam, is also putting a damper on the future competitiveness of the industry in Malaysia. To remain competitive, the Malaysian furniture industry must transform and advance the value-chain through innovation, value-addition and. Among the furniture types exported are kitchen furniture, bedroom furniture, upholstered furniture, and office furniture, of which over 80 percent are made from rubberwood (*Hevea brasiliensis*). Rubberwood is a light coloured, medium hardwood, also known as 'Malaysian oak'. The export of garden or outdoor furniture from the more durable tropical hardwood, specifically Meranti (*Shorea* sp.) and Nyatoh (*Palaquium* sp.). Based on the Ratnasingam (2018), wooden furniture has emerged as the largest sub-sector within the overall furniture industry, accounting for almost a third of the total export receipts of the country. Thus, this gives a positive impact in adapting heritage value into furniture design. This is because most of the heritage furniture are mostly made from this type of material.

1.3 Furniture Market

In Furniture industry, the residential furniture market is booming in Malaysia. Residential furniture market has dominated the domestic furniture industry with a share of ~% in a few past years. The residential furniture market size had been driven by the increase in residential units in the country, increase in disposable income, the concept of fully furnished apartments, growth of the middle-class income segment and change in customers' preference towards branded products. In residential furniture market, the major demand is originated through bedroom furniture products in 2015, followed by living room, dining room & kitchen furniture. Bed has contributed largely in terms of sales revenue in product category list of residential furniture segment. The other important categories are Sofa Sets, Dressers, Dining table, cabinets and others.

The other furniture market in non-residential segment encompasses hospital furniture, school college furniture and others. Customized based and contract-based furniture plays an important role in Non-Residential sector. The star hotels, resorts, bars & Restaurants mostly prefer customized furniture as the furniture can be designed as per their needs and it can be sync with the interiors. The other normal class hotels, bars, restaurant prefer contract-based furniture over customized furniture as the customized furniture are expensive and they take more time for installation than contract-based furniture. There is an intense competition between the furniture companies in residential furniture market in the country. The leading organized players in Residential furniture markets such as Lorenzo furniture, Teakia Furniture, Maju Home, Macy Home Furniture, IKEA and others are facing tough competition from the unorganized players in the country. These organized players are focusing on increase in their presence in all the cities of Malaysia. The companies such as Lazada and Shoppe are some of the leading players of on line Furniture sellers in Malaysia.

2. METHODS

This research was carried out through a phone called interview with furniture industry experts and designers who has been involved in this industry. When creating the interview question, researchers refer to several statistics and information from trusted sources in order to arrange and develop the question based on the research objectives. Thus, after obtaining their responses and comments the questionnaire, it was identified and divided accordingly to ensure clarity and ease of implementation in the findings part.

3. RESULTS AND DISCUSSION

Based on the result that derived from the literature review and interview session with expert, it can be concluded that the implementation of heritage elements into furniture design is appropriate with current market demand and consumer attraction.

Thus, with a business-friendly environment, good quality products and a high potential market, the Malaysian furniture industry is poised to exceed expectations and to continue its exponential growth. Local furniture manufacturers to give focus to the effort of fulfilling the objective of creating Malaysian unique design by referring to the cultural heritage of various races and ethnic groups in the country. New, attractive and original furniture designs for the international market are the basic qualification in Malaysia development towards the objective of industrialised nation.

“We need to create a focus group and conduct a SWOT (Strength, Weakness, Opportunity and Threat) analysis and discuss the weaknesses among Bumiputera entrepreneurs as well as to identify market opportunities and demand,” said Teresa Kok at that time as a Primary Industries Minister in 2019. She also said if the local furniture industry is capable of producing modern and unique products such as those produced by Sweden’s leading furniture retailer Ikea, it could attract young people to join the industry.

However, this no doubt that there has been an approach to ensure the Malaysian identity stays fresh and continues to be the basic element in the creation of new product designs in the market. One of the best approaches is by incorporating the Malaysian identity through design competitions. The incorporation of a national identity has been successfully implemented through this approach. For example, the MIFF Furniture Design Competition which is held annually in conjunction with the MIFF has managed to come up with various designs based on Malaysian identity. Known as the Furniture Excellent Award, the competition was initiated in 1988 to raise the standard of designs in the MIFF series and the industry, as well as an avenue for all Malaysians to freely explore and display their best ideas in furniture design and to show awareness of the importance of Malaysian identity in furniture design

4. CONCLUSION

As of today, most furniture manufacturers have realized that they cannot depend solely on current approaches but must move ahead by producing local furniture that are more competitive and have identity that is highly regarded and individual. As suggested by Ibrahim, (2017), Malaysian manufacturers have to ensure that Malaysian products with good demand abroad are recognized as Malaysian by their design. He added that Malaysia designers have the responsibility to ensure that products from Malaysia have the inherent look and represent the identity that they are Malaysian.

Using raw materials that cannot be obtained elsewhere, applying Malaysian symbols and motives in certain products, and incorporating the culture or cultural activities of Malaysians into products to give it a Malaysian identity.

Looking at the current scenario, this is not an insurmountable problem that requires a high budget to be implemented. Malaysian identity can be made obvious and showcased through a variety of means. It indirectly will portray the Malaysian heritage personality and give a rise of love and loyalty towards Malaysia and all Malaysia made products.

Manufacturers of local products can no longer stay in the comfort zone. They must be looking forward to manufacture products that are more competitive and possess a distinct national identity that is both aesthetic in design and value. To design, create and produce final market products that have a Malaysian identity is to preserving the national heritage and portraying Malaysia to the eyes of the global world. In this manner, the Malay cultural and heritage will continue to be preserved and at the same time, the Malaysian identity will be clearly seen through the designs of products invented, manufactured and marketed globally.

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