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工業設計學系碩士班

碩 士 論 文

融合馬來西亞和台灣文化之文創產品設計研究
**Fusion between Malaysia and Taiwan Culture in
Creating Cross Cultural Products**

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ABSTRACT

“Culture” plays an important role in the design field, and “fusion of cross-cultural design” will be a key design point in the future as the world becomes borderless and people are keen to embrace diversity. Malaysia is a rainforest country with multi-racial and multi-cultural populace while Taiwan is a four season’s country with a single Chinese culture. The hypothesis proposed is whether designing by fusing the Malaysia multi-cultural craft and Taiwan cultural product will produce a new design trend that are acceptable in the global market and help to increase the tourism economy. The intersection of design and culture will also help and let both countries to understand and “communicate” better for a new and innovative product. For example, a Malay kite (Wau) can be fused with Taiwanese Lantern creating a new table lamp design. This fusion of cultural concept will bring out a different kind of design concepts that are more appealing to the future generation demand.

Therefore, this study focuses on the analysis of cultural and cross-cultural meaning, the cultures similarity and differences of Malaysia and Taiwan in order to extract the potential of innovating and developing other relevant products. While in part two of this thesis, it will attempt to propose and create an innovative daily necessities product based on the result of the research of the integrated cultural design. Finally, after carefully studying and understanding the fusion direction, this research managed to create up to 5 daily necessity fusion products namely “The Climb” Pen Holder, “Bliss” Utensil Holder”, “Fortune” Wind Chimes, “Delight” Table Lamp and “Aspiration” Teapot Set. Part three of the thesis will emphasize on evidenced of the use of design that verify the conclusion of integration of the two cultures. Most of the audience responded positively. This research of fusing two typical culture in two countries will be a good example on how new product ideas are generated and also its possibility of inviting further research on improving the design and functionality better for the benefits of human well-being. This research can be used as a reference for future researcher to look into the possibility of adding more features and functionality.

Keywords: Cross Cultural Design, Malaysian Culture, Taiwanese Culture, Integration

中文摘要

“文化”在設計領域發揮著重要作用，“跨文化融合”將成為未來世界無國界，人們熱衷於多樣化的重要設計點。馬來西亞是一個具有多種族和多民族文化氣息的熱帶雨林國家，而台灣是一個擁有中華文化為主的四季國家。在這裡提出的假設是，是否通過設計融合馬來西亞多元文化的工藝和台灣的文化產品會產生一種新全球市場可以接受的設計趨勢，而且有助於提高旅遊經濟。跨文化設計也將有助於提升兩國對彼此的了解和“溝通”更好的新型創新產品。例如，馬來風箏（Wau）可與台灣傳統燈籠融合在一起，創造新的檯燈設計。這種融合文化概念將會帶來一種更為吸引未來一代需求的不同設計理念。

因此，本研究的重點是分析文化和跨文化意義，馬來西亞與台灣的文化相性和差異性，以便提取創新與發展其他相關產品的潛力。在本論文的第二部分中，將根據綜合文化設計研究的結果，嘗試提出和創造創新的日用品。最後經過仔細了解融合方向，本次研究設計了“步步高升”筆架、“幸福”餐具器皿、“財富”風鈴、“喜悅”檯燈、“願望”茶具組。論文的第三部分將強調使用設計的證據來驗證兩種文化融合的結論。大多數觀眾反應積極和正面。此研究是一個如何融合兩國典型文化並產生新產品理念的好例子，並且還有可能進一步研究改善設計和功能，增進人類福祉的好處。這項研究可以作為未來研究者的參考，研究添加更多特性和功能的可能性。

關鍵詞: 跨文化设计, 馬來西亞文化, 台灣文化, 融合

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Sincerely,

Jia Min, Wah

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TABLE OF CONTENTS

ABSTRACT	i
中文摘要.....	ii
ACKNOWLEDGMENT.....	iii
TABLE OF CONTENTS.....	iv
LIST OF TABLES	vii
LIST OF FIGURES	viii
Chapter 1 Introduction.....	1
1.1 Research Motivation.....	2
1.2 Research Purposes.....	2
1.3 Research Creation Scope and Limitation	2
1.4 Research Flow and Structure.....	3
Chapter 2 Literature Review	4
2.1 Culture.....	4
2.2 Cross Culture	10
2.3 Malaysian Culture and Behaviour.....	11
2.3.1 The people	11
2.3.2 Indigenous Ethnic Groups.....	12
2.3.3 Geographical.....	13
2.3.4 Malaysian Culture	13
2.4 Taiwanese Culture and Behaviour	15
2.4.1 Taiwanization.....	16
2.4.2 Taiwanese cuisine	16
2.5 Semiotics	17
2.6 Imagery	18
2.6.1 Application of Imagery	19
2.7 Case Study of Current Cross-Cultural Products	20
2.8 Summary	36
Chapter 3 Methodology	37
3.1 Field Study.....	38
3.2 Similarity and Difference of Culture between Malaysia and Taiwan.....	39
3.3 Observation and personal visit Imagery of Malaysia:-.....	41
3.3.1 Malaysia Traditional Textile: Batik	41
3.3.2 Malaysia Traditional Textile: Songket	43
3.3.3 Traditional Games of Malaysia: Wau (Kite)	45

3.3.4 Imagery Traditional Games of Malaysia: Congkak.....	46
3.3.5 Traditional Musical Instrument of Malaysia: Gendang, Jimbe, Serunai, Pinai, Geduk, Gedombak, Rebana, Kompang, Gong, Rebab	47
3.3.6 Tradition of Malaysia: Palm Leaf Satay fan	47
3.3.7 Traditional House of Malaysia: Malay House	48
3.3.8 Traditional House of Malaysia: Attap House	49
3.3.9 Traditional Architecture of Malaysia: MinangKabau	50
3.3.10 Architecture of Malaysia: Petronas Twin Tower /Kuala Lumpur Convention Center (KLCC)	51
3.3.11 Architecture of Malaysia: Kuala Lumpur Tower (KL Tower)	52
3.4 Observation and personal visit to Imagery of Taiwan: -	53
3.4.1 Taiwan Traditional Textile: Taiwanese Hakka fabric.....	53
3.4.2 Taiwan Tradition: Chinese Ink Brush.....	54
3.4.3 Taiwan Tradition: Chinese lantern	55
3.4.4 Taiwan Tradition: Traditional Chinese Character	56
3.4.5 Taiwan Tradition: Taiwanese Tea Culture	57
3.4.6 Taiwan: Night Market.....	58
3.4.7 Taiwan: Bubble Milk Tea	59
3.4.8 Taiwan: Sky Lanterns.....	60
3.4.9 Architecture of Taiwan: Taipei 101	61
3.4.10 Architecture of Taiwan: Traditional Chinese Architecture	62
3.5 Summary	63
Chapter 4 Fusion of Cross Culture Product Design Ideation and Process	64
4.1 Product Creation Process Flow.....	64
4.2 Creative concept and development.....	64
4.2.1 Fusion Design.....	65
Chapter 5 Final Products and Design Verification.....	78
5.1 Products Creation Results	78
5.1.1 “The Climb” Pen Holder	78
5.1.2 “Bliss” Utensil Holder	80
5.1.3 “Fortune” Wind Chimes	82
5.1.4 “Delight” Table Lamp	84
5.1.5 “Aspiration” Teapot Set.....	86
5.2 Design verification and Feedback	88
5.2.1 Survey analysis for “The Climb” Pen Holder.....	89
5.2.2 Survey analysis for “Bliss” Utensil Holder	90

5.2.3 Survey analysis for “Fortune” Wind Chimes.....	91
5.2.4 Survey analysis for “Delight” Table Lamp.....	92
5.2.5 Survey analysis for “Aspiration” Teapot Set	93
Chapter 6 Conclusions and Recommendations.....	95
6.1 Conclusions.....	95
6.2 Recommendation	96
References	97
Appendix	102

LIST OF TABLES

TABLE 1: RESEARCH FLOW AND STRUCTURE.....	3
TABLE 2: FIELD STUDY FLOW AND STRUCTURE	38
TABLE 3: FIELD STUDY FLOW AND STRUCTURE	39
TABLE 4: CULTURAL DIFFERENCE BETWEEN MALAYSIA AND TAIWAN.....	40
TABLE 5: PRODUCT CREATION PROCESS FLOW	64
TABLE 6: SURVEY ANALYSIS FOR “THE CLIMB” PEN HOLDER	89
TABLE 7: SURVEY ANALYSIS FOR “BLISS” UTENSIL HOLDER	90
TABLE 8: SURVEY ANALYSIS FOR “FORTUNE” WIND CHIMES.....	91
TABLE 9: SURVEY ANALYSIS FOR “DELIGHT” TABLE LAMP.....	92
TABLE 10: SURVEY ANALYSIS FOR “ASPIRATION” TEAPOT SET	93

LIST OF FIGURES

FIGURE 1: MALAYSIA MAP.....	11
FIGURE 2: THE MALAYSIAN.....	11
FIGURE 3: TAIWAN MAP	15
FIGURE 4:KNITTED LAMPS.....	20
FIGURE 5: PAGODA TABLE LAMP	20
FIGURE 6: FUSION LAMP COLLECTION.....	21
FIGURE 7: WHITE MINI FOO DOG TABLE LAMP SET	21
FIGURE 8: THE ROTHESAY LANTERN.....	21
FIGURE 9: FUSION OF CHINESE WESTERN LAMP.....	22
FIGURE 10: THE NEW OLD LIGHT	22
FIGURE 11: PINYEN BAMBOO LAMP	23
FIGURE 12: SPUN LAMP.....	23
FIGURE 13: CHOU SMA WOOD LAMP	24
FIGURE 14: ANGOLAN BASKET WEAVING MEETS TRADITIONAL CERAMICS	25
FIGURE 15: MOULDING TRADITION SET	25
FIGURE 16: MING 2.....	27
FIGURE 17: MING 2.....	28
FIGURE 18: YIN YANG LOUNGING OUTDOOR CHAIR	29
FIGURE 19: KANBAN.....	29
FIGURE 20: KING CHAIR.....	30
FIGURE 21: REVERSE	31
FIGURE 22: TAIWAN ABORIGINAL CULTURE X AFRICAN CHARACTERISTICS BAGS AND CLOTHES.....	32
FIGURE 23: MCDONALD’S LOGO	33
FIGURE 24: APPLE LOGO.....	33
FIGURE 25: COCA COLA’S BOTTLES	34
FIGURE 26: ABSOLUT VODKA.....	34
FIGURE 27: MICKEY CHINA SILVER ARGENT	34
FIGURE 28: DOUBLE MUG.....	35
FIGURE 29: FUSION OF CHRISTMAS AND CHINESE NEW YEAR DECORATION	36
FIGURE 30: THE BATIK CRAFTSMAN ARE MAKING BATIK INSIDE THEIR MALAY HOUSES AND FACTORY	41
FIGURE 31: 1998, US VICE PRESIDENT AL GORE WITH THAI PRIME MINISTER CHUAN LEEKPAI IN A BATIK SHIRT, IN MALAYSIA.....	41
FIGURE 32: SONGKET MAKING.....	43
FIGURE 33: SONGKET SHOP KELANTAN	43
FIGURE 34: U.S. PRESIDENT BARACK OBAMA, WEARING A TRADITIONAL SONGKET SHIRT, TALKING WITH ASSISTANT SECRETARY OF STATE DANNY RUSSEL PRIOR TO A GALA DINNER AT THE ASSOCIATION OF SOUTHEAST ASIAN NATION SUMMIT NOVEMBER 21, 2015 IN KUALA LUMPUR, MALAYSIA.....	44
FIGURE 35: GALLERY WAU PAK SAPIE, KELANTAN AND KITE GALLERY PASIR GUDANG	45
FIGURE 36: WAU IMAGERY CAN BE FOUND IN MALAYSIA AIRPORT, AIRLINE, PUTRAJAYA STREET LIGHTS, MONEY AND COIN.....	45
FIGURE 37: A SWAN SHAPE MALAYSIAN CONGKAK IN NATIONAL MUSEUM OF MALAYSIA.....	46
FIGURE 38: CONGKAK WAS PRINTED ON MALAYSIA 10 SENS COIN AS MALAYSIA IMAGERY...	46
FIGURE 39: MALAYSIA TRADITIONAL INSTRUMENTS.....	47
FIGURE 40: SATAY	47
FIGURE 41: SATAY	47
FIGURE 42: MCDONALDS’ PROMOTION	48
FIGURE 43: MALAY HOUSE	48
FIGURE 44: MALAY HOUSE REPLICA SOLD IN CENTRAL MARKET MALAYSIA.....	48
FIGURE 45: MALAY HOUSE ARCHITECTURE AS A LOGO.....	49
FIGURE 46: ATTAP DWELLING AND MODERN ATTAP HOUSE.....	49
FIGURE 47: ATTAP HOUSE HOTEL IN LANGKAWI ISLAND, MALAYSIA	49

FIGURE 48: MINANGKABAU BUILDING, NEGERI SEMBILAN, MALAYSIA.....	50
FIGURE 49: MINANGKABAU ARCHITECTURE MODEL AND MINANGKABAU CANDLE DANCE ...	50
FIGURE 50: PETRONAS TWIN TOWER.....	51
FIGURE 51: PETRONAS TWIN TOWER ARCHITECTURE REPLICA.....	51
FIGURE 52: PETRONAS TWIN TOWER ARCHITECTURE WAS PRINTED ON DURIAN CANDY BOXES	51
FIGURE 53: KUALA LUMPUR TOWER	52
FIGURE 54: A KUALA LUMPUR TOWER SOUVENIR FROM FAIRVIEW INTERNATIONAL SCHOOL	52
FIGURE 55: HAKKA CLOTH.....	53
FIGURE 56: THE PILLOW AND BLANKET COVER OF TAINAN DUTCH WELL SPRING GUESS HOUSE ARE SEW WITH HAKKA CLOTH.....	53
FIGURE 57: PINGXI POLICE STATION.....	53
FIGURE 58: CHINESE INK BRUSHES IN SOUVENIR SHOP.....	54
FIGURE 59: VISITOR CAN TRY TO WRITE CHINESE CHARACTERS WITH THE PREPARED CHINESE INK BRUSHES ON THE DESK.....	54
FIGURE 60: CHINESE INK BRUSHES LAMP.....	54
FIGURE 61: JIU FEN OLD STREET.....	55
FIGURE 62: CHINESE LANTERN DECORATION IN NATIONAL PALACE MUSEUM AND TAIPEI BUS STATION.....	55
FIGURE 63: CHINESE LANTERN DECORATION IN TAMSUI OLD STREET.....	55
FIGURE 64: CHINESE LANTERN DECORATION IN TAICHUNG TRAIN STATION; DONGBIE AND TAICHUNG BEITUN ROUND ABOUT	55
FIGURE 65: CHINESE LANTERN DECORATION IN TAINAN SHEN NONG STREET.....	55
FIGURE 66: CHINESE LANTERN WITH CHINESE KNOT ON THE BOTTOM	56
FIGURE 67: TRADITIONAL CHINESE CHARACTER ON THE STELE	56
FIGURE 68:THE CHINESE CHARACTER OF THE SUNCAKE BOXES IS WRITTEN IN TRADITIONAL CHINESE CHARACTER	56
FIGURE 69: TRADITIONAL CHINESE CHARACTER PRINTED ON THE TAIWAN POST OFFICE CONVENIENCE BOX	56
FIGURE 70: TAIWAN CHINESE TEA BREWING MANUAL WRITTEN IN TRADITIONAL CHINESE CHARACTER.....	57
FIGURE 71: HAVING BREAKFAST AND TEA IN TAICHUNG CHUN SHUI TANG TEA HOUSE	57
FIGURE 72: TAIWANESE SELF-BREWING TAIWANESE TEA.....	57
FIGURE 73: GIFTS FROM TAIWAN TOURISM COUNTER IN MALAYSIA MATTA FAIR.....	57
FIGURE 74: TAICHUNG FENG JIA NIGHT MARKET	58
FIGURE 75: SOME YUMMY SEAFOOD THAT ARE SOLD IN THE FENG JIA NIGHT MARKET	58
FIGURE 76: STINKY TOFU AND SUGAR COATED HAWS (NING XIA NIGHT MARKET)	58
FIGURE 77: PEOPLE QUEUING UP IN FRONT OF THE BUBBLE TEA SHOP IN DONG BIE, TAICHUNG	59
FIGURE 78: LIGHT BULB BUBBLE MILK TEA IN TAMSHUI.....	59
FIGURE 79: A LARGE SCALE BUBBLE MILK TEA IN FRONT OF THE TEA SHOP IN TAINAN	59
FIGURE 80: BUBBLE MILK TEA AS COMPANION DURING LUNCH.....	59
FIGURE 81: CHILDREN TAKING PICTURE WITH THE LARGE BUBBLE MILK TEA REPLICA	59
FIGURE 82: TAIWAN TOURISM BOOTH GIVING OUT THE BUBBLE MILK TEA TO VISITORS.	60
FIGURE 83: TAIWAN LANTERN FESTIVAL.....	60
FIGURE 84: TOURIST IS WRITING THEIR WISHES ON THE SKY LANTERN IN SHI FEN OLD STREET	60
FIGURE 85: PING XI POLICE STATION WITH SKY LANTERN DESIGN	60
FIGURE 86: NIGHT VIEW OF TAIPEI 101.....	61
FIGURE 87: TAIPEI 101 FROM THE BASES AND THE LOCATION OF ITS “TUNED DAMPER MASS”.....	61
FIGURE 88: CHINESE PAVILION IN A PUBLIC GARDEN NEAR NATIONAL TAIWAN MUSEUM.....	62
FIGURE 89: CHINESE PAVILION-TAKEN FROM CABLE CAR.....	62
FIGURE 90: XINLAN PAVILION.....	62
FIGURE 91: CHINESE PAVILION IN SHILIN OFFICIAL RESIDENCE GARDEN	62
FIGURE 92: TAMSUI TRAIN STATION IN CHINESE ARCHITECTURE	62

FIGURE 93: CHINESE PAVILION IN TAINAN CITY.....	63
FIGURE 94: GRAND HOTEL TAIPEI.....	63
FIGURE 95: TAINAN CHIHKAN TOWER AND CHIHKAN TOWER MODEL.....	63
FIGURE 96: FUSING THE VISUAL IMAGERY OF TAIWAN AND MALAYSIA ARCHITECTURE IN CREATING A PEN HOLDER.....	65
FIGURE 97: SKETCHES OF THE FUSION PEN HOLDER.....	66
FIGURE 98: EVOLUTION OF FUSION PEN HOLDER.....	66
FIGURE 99: IDEATION MOCK-UP OF THE PEN HOLDER.....	66
FIGURE 100: FINAL DESIGN AND DIMENSION OF THE PEN HOLDER AFTER MOCK-UP.....	67
FIGURE 101: MALAYSIA “GEDOMBAK” FUSE WITH TAIWANESE BUBBLE MILK TEA.....	68
FIGURE 102: IDEATION SKETCHES OF FUSION UTENSIL HOLDER.....	69
FIGURE 103: MOCK-UP OF UTENSIL HOLDER.....	69
FIGURE 104: FINAL DESIGN AND DIMENSION OF THE UTENSIL HOLDER AFTER MOCK-UP.....	69
FIGURE 105: FUSING MALAYSIAN MALAY TRADITIONAL “ATAP” HOUSE WITH TAIWANESE TRADITIONAL INK BRUSHES AND TRADITIONAL CHINESE CHARACTER IN CREATING A WIND CHIMES WITH LIGHT.....	70
FIGURE 106: IDEATION SKETCHES OF THE FUSION WIND CHIMES.....	71
FIGURE 107: ILLUSTRATION OF THE WIND CHIMES.....	71
FIGURE 108: FINAL DESIGN AND DIMENSION OF THE WIND CHIMES AFTER MOCK-UP.....	72
FIGURE 109: FUSION OF TAIWANESE LANTERN, MALAYSIAN “BATIK” AND MALAYSIAN “WAU” IN CREATING A TABLE LAMP.....	72
FIGURE 110: IDEATION SKETCHES FOR FUSION TABLE LAMP.....	73
FIGURE 111: IDEATION MOCK-UP OF FUSION TABLE LAMP.....	73
FIGURE 112: FINAL DESIGN AND DIMENSION FOR FUSION TABLE LAMP.....	74
FIGURE 113: FUSION OF TAIWANESE VISUAL IMAGERY SKY LANTERN WITH MALAYSIAN OLFACTORY AND GUSTATORY IMAGERY “SATAY BAMBOO FAN” IN CREATING A TEAPOT SET.....	74
FIGURE 114: IDEATION SKETCHES OF TEAPOT SET.....	75
FIGURE 115: IDEATION MOCK-UP OF TEAPOT SET.....	76
FIGURE 116: FINAL DESIGN AND DIMENSION OF TEAPOT SET.....	76
FIGURE 117: FINAL DESIGN AND DIMENSION OF TEAPOT.....	76
FIGURE 118: FINAL DESIGN AND DIMENSION FOR THE RACK OF TEAPOT SET.....	77
FIGURE 119: FINAL DESIGN AND DIMENSION FOR THE RACK OF TEAPOT SET.....	77
FIGURE 120: FRONT VIEW OF “THE CLIMB” PEN HOLDER.....	78
FIGURE 121: SIDE VIEW OF “THE CLIMB” PEN HOLDER.....	79
FIGURE 122: SUPERIMPOSE OF “THE CLIMB” PEN HOLDER.....	79
FIGURE 123: FRONT VIEW AND SIDE VIEW OF “BLISS” UTENSIL HOLDER.....	80
FIGURE 124: TOP VIEW OF “BLISS” UTENSIL HOLDER.....	80
FIGURE 125: “BLISS” WITH FRUITS FORKS.....	81
FIGURE 126: LIGHT OFF “FORTUNE” WIND CHIMES.....	82
FIGURE 127: LIGHT ON “FORTUNE” WIND CHIMES.....	82
FIGURE 128: SUPERIMPOSE.....	82
FIGURE 129: FOUR DIFFERENT KIND OF “BATIK” TEXTURE FOR THE “DELIGHT” TABLE LAMP.....	84
FIGURE 130: “DELIGHT” SHINE IN THE NIGHT.....	85
FIGURE 131: “ASPIRATION” TEAPOT SET.....	86
FIGURE 132: BACK VIEW OF "ASPIRATION" TEAPOT SET.....	86
FIGURE 133: TOP VIEW OF “ASPIRATION” TEAPOT SET.....	86
FIGURE 134: PERSPECTIVE VIEW OF “ASPIRATION” TEAPOT SET.....	87
FIGURE 135: PERSPECTIVE VIEW OF “ASPIRATION” TEAPOT SET.....	87

Chapter 1 Introduction

There is no doubt that culture is the core principle or behavioural adoption that shapes a society developmental and well-being. A country civilization is determined by the extent of their cultural modernization and adaptability. It plays a pivotal role in determining a country progress to the forward or backward. History has proven that a country that are able to accept the diversity of culture usually will be able to progress further harmoniously as usually the society will be more tolerance towards differences and similarity.

Culture is the common practice that makes the actions of the individuals perceivable, understandable and communicable to a particular group to enrich their socialization. That is, the system of shared values, beliefs and behaviour making up a society's way of life. Culture can either be represented form of material or non-material culture. Material culture is a term representative of the physical creations made, used, or shared by the members of a certain society; it is the society's buffer against the environment. The components of material culture are all the creations (objects) of the human kind for example kites, clothes, cars, faucets, computers and others just to mention a few. The transformation of raw material into useable forms through the employment of knowledge is paramount in the achievement of material culture. For example, we make houses to shelter ourselves from the adversities of weather and for our own privacy at the basic level, beyond this we make, use, and share sophisticated, interesting and essential items relaying to our cultural orientation. For example, the types of clothes one wears reflect a lot into the culture we subscribe to like school, religion, or event that we attend.

Non-material culture on the other hand is the abstract or un-seen human creations by the society fashioned towards the behavioural influence of the said society. The components for the non-material culture include symbols, languages, values, and norms. For instance, the activities a society participate like badminton games in Malaysia, social institutions such as mosque, churches, schools, and so forth. The use of language, the patterns of behaviour and beliefs, and values to it shape the direction of a society over time. Language in its influence on perception, and values guiding what the society should be and norms forming the customs of the society.

1.1 Research Motivation

In this 21st Century, when advanced technology is flourishing and blossoming like mushrooms, the existence of modern transportations have convenient the people to travel from one country to another. It also means that the culture of different countries is inevitably intersected to each other especially when migration from one country to the other is a norm nowadays. Malaysia is a multi-racial and multi-cultural country; while Taiwan culture has influences from Japanese, American, Spanish and Dutch. Over the centuries, Taiwan gradually developed its own distinct culture by fusing all the cultures and accepted it as their own. However, Taiwan variations of culture are mostly inherited from Southern China culture which most of Taiwanese forefather comes from. As a Malaysian student who stays in Taiwan, it is interesting to observe, research and fuse both Malaysia and Taiwan culture in creating new and innovative products. The influence of culture is not only as a source of design inspiration but also an important factor to explore and evaluate the scale of influence in design innovation and hopefully the integration of the products design can be sold as souvenir in both Malaysia and Taiwan.

1.2 Research Purposes

There are theoretical discussion and design verification in this research.

- 1) Research on the cultures similarity and differences of Malaysia and Taiwan.
- 2) Based on the result of the research and then integrate two cultural and create an innovative cross culture product.
- 3) Use of design to verify the conclusion of integration of two cultures.

1.3 Research Creation Scope and Limitation

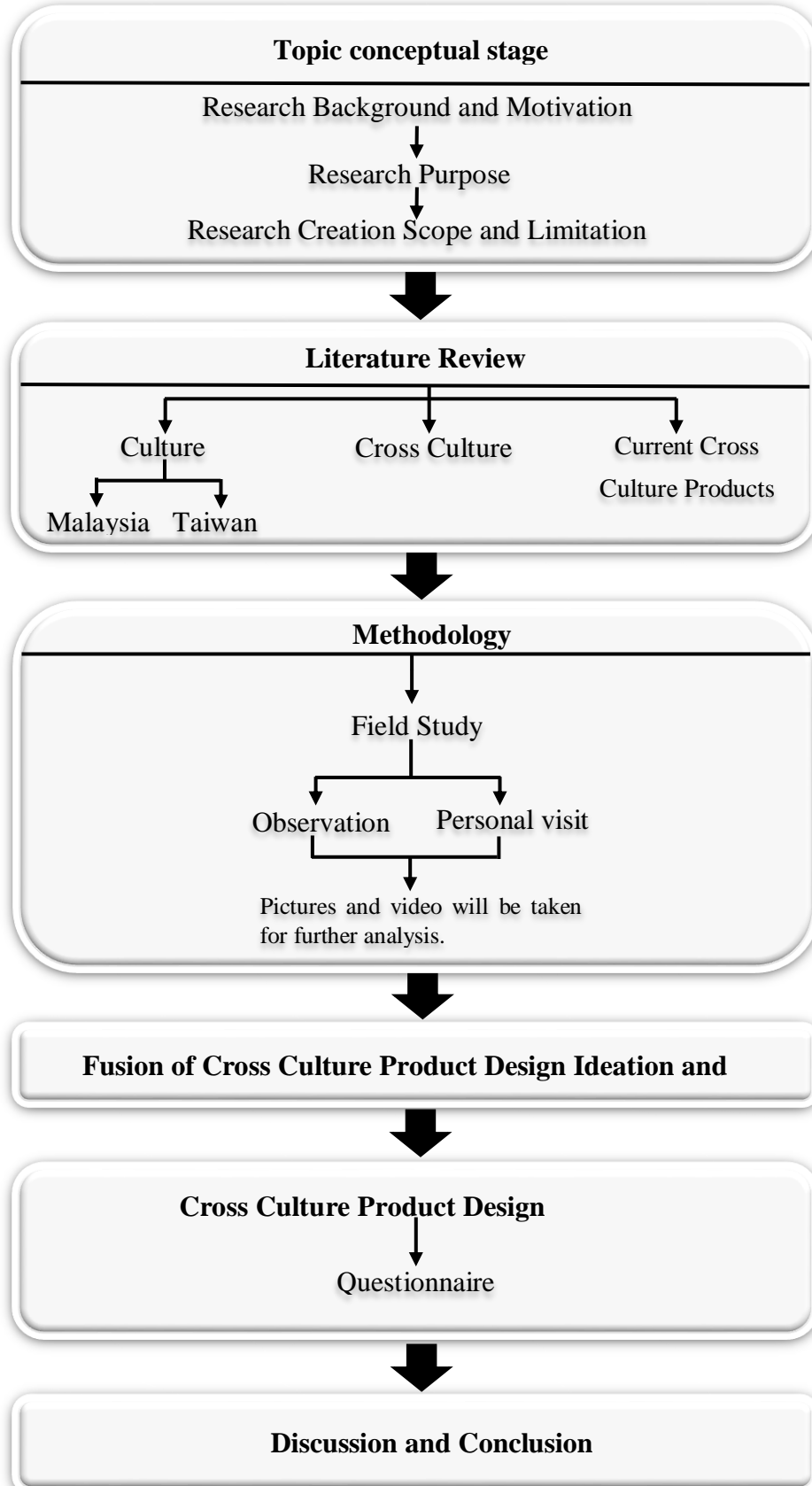
This thesis is based on the graduate student who was born in Malaysia and have life experience in Taiwan by observing the cultural differences and then to integrate the culture between the two countries.

The purpose of the cultural product creation is to integrate both Malaysia and Taiwan culture in creating cross culture products. Although Malaysia and Taiwan are Asian countries, but they have some cultural difference. Due to the considerations of manpower, financial and time, the creation of fusion cultural products will be narrowed down into the range of daily necessities. This is because daily necessities product is the most direct contact products with the basic needs of human being. By setting the product range into daily necessities, the

Malaysian and Taiwanese could experience and enjoy each other culture difference.

1.4 Research Flow and Structure

Table 1: Research Flow and Structure



Chapter 2 Literature Review

Cultural practice of Malaysia and Taiwan general populace will be studied from all aspects and will be the subject of emphasize in the literature review and retrieve the examples of cross-cultural innovative design in recent years.

2.1 Culture

What is culture? The word "culture" derives from a French term, which in turn derives from the Latin "colere," which means to tend to the earth and grow, or cultivation and nurture. Culture is a notoriously difficult term to define. The word 'culture' has various meanings and is used differently in different context.

Culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. According to Useem,J and Useem,R of Human Organizations (1963) ,culture has been defined in a number of ways, but most simply, as the learned and shared behaviour of a community of interacting human beings. Also, whose component elements are shared and transmitted by the members of a particular society (Linton, 1945). Culture consists in those patterns relative to behaviour and the products of human action which may be inherited, that is, passed on from generation to generation independently of the biological genes (Parson,1949). Culture is the collective programming of the mind which distinguishes the members of one category of people from another (Hofstede, 1984). Culture also define as learned and shared human patterns or models for living; day- to-day living patterns. These patterns and models pervade all aspects of human social interaction. Culture is mankind's primary adaptive mechanism said Damen,L (1987). However, most social scientists today view culture as consisting primarily of the symbolic, ideational, and intangible aspects of human societies said Banks, J.A., Banks, & McGee, C. A. (1989). The essence of a culture is not its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them (Banks, J.A., Banks, & McGee, C. A., 1989). It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artefacts, and behaviours in the same or in similar ways.

The Center for Advance Research on Language Acquisition (CARLA) has gone a step further, defining culture as shared patterns of behaviours and interactions, cognitive constructs

and understanding that are learned by socialization. Thus, it can be seen as the growth of a group identity fostered by social patterns unique to the group. However, the most widely accepted meaning of culture, nowadays, is ‘a description of a particular way of life which expresses certain meanings and values implicit and explicit in particular ways of life.’ (William 1961). Fisher, quoted and defines culture as: “It is shared behavior, which is important because it systematizes the way people do things, thus avoiding confusion and allowing co-operation so that groups of people can accomplish what no single individual could do alone. And it is behavior imposed by sanctions, rewards and punishments for those who are part of the group” (Fisher, 1988).

According to Vaske and Grantham (1990), they emphasize that there are three basic characteristics in culture.

- i. **Adaptability:** Culture can adapt to the special circumstances of the substantive environment and social environment.
- ii. **Integration:** Cultural traits can be fused to other cultures converge.
- iii. **Changeability:** Culture may change its characteristic any time by accepting new things.

Moreover, Maletzke (1996) discuss that, there are various concepts often displayed as the basic differentiation of cultures.

There are: -

i. National character OR Basic personality

Each nation has its own character, the French are not like the English, and the Taiwanese are not like the Malaysian. For example: Taiwanese are enthusiasm and Malaysians are conservative.

ii. Perception

Perception is not a passive, objective and neutral process. Every perception is perceived as an active process: “what is perceived is becoming part of the subjective experience, embedded into the whole of the personality structure of that person, including whatever the person’s development process, his cultural and material environment has given him or her as ways of thinking and viewing things” (Maletzke, 1996:48). Visual perception is one of the traits where the culture specific view objects is clearly demonstrated: Most Europeans will have difficulties distinguishing for example Japanese faces. Tajfel (in Maletzke 1996,49) describes an experiment where US Americans and Mexicans were presented with a series of

photos, depicting situations which were only known to the one or other nationality. Each participant was found to remember more accurately and vividly the photos showing situations that were familiar to their own culture. The other photos were only relatively vague if at all remembered.

Shaking hands, kissing, hugging has different perception of feeling in various cultural. Perception of smells “good” or “bad” can be different too in various cultural surrounding. For example: Durian, the fruit that Malaysian love the most and perceive that durian pungent smell is good and pleasant while most of the Western, think that durian smell bad or terrible for them. Obama’s once said, “Durian smell like smelly socks” after he had tried the Durian “Musang King”, during his official visit to Malaysia.

iii. Time concept

Culture has a significant impact on the concepts of time. It can either be perceived as linear (western perception) or circular (eastern perception). For example, the German are always punctual while the Malaysian Chinese is always late for wedding dinner. The German are punctual as their culture interpret that punctuality is honoring the person we meet and also honoring our dignity. As for the Chinese, they deliberately arrive late for a wedding dinner as they do not want to be perceived as hard-up for a meal.

iv. Space concept

How we perceive space is equally depending of the culture. The western cultures focus their attention on objects, and neglect the space in-between. The Japanese, on the other hand, honor the space in-between. In a different system, the Hopi Indians have in their language no words for a fixed room: all objects are described in their relation to each other, but no concept of a three-dimensional space exists (E.T. Hall, 1966).

The way we deal with space is different. The concepts of the private space, the space orientation, the interpersonal distance and the space design is different between culture. For example, the Malaysian will keep their distance when they deal with stranger. However, the enthusiasm Latins will give the stranger a warm embrace when they deal with them.

v. Thinking

The way we think equally depended and is influenced by the culture. For example, the Western are deeply influence by Christianity while the Chinese are deeply influence by Fengshui. Maletzke (1996:63) identifies the major paradigms for thinking as:

i. Logic and pre-logic

Most of classical Western thinking is based on the Aristotelian view of logic: analytical, linear and rational. Other cultures emphasize a more complex set of logic, which can be described as holistic, associative and affective.

ii. Inductive and deductive

While inductive thinking evolves from the particular into a theoretical model, concepts or theories, the deductive thinking established overall concepts first, which are then proven by specific, empirical findings. Deductive thinking is usually associated with the Latin American, Arab and Eastern European cultures.

iii. Abstract and concrete

The vision of the abstract or the concrete is another dominant model in thinking. Western cultures in particular have developed a highly abstract way of thinking, largely loose of emotions. Concrete thinking models however favor a more plastic, emotional way of thinking.

iv. Alphabetical and an alphabetical

Related to the abstract and concrete models of thinking is the concept of alphabetical and an alphabetical thinking. In cultures that have a high degree of alphabetical perception, the abstract thinking is favored, as writing is in itself an abstract picture of any situation. An alphabetical communication system however favors a direct, connected to the person, time and situation approach.

Each of the concepts of thinking are, of course, interconnected. With some care, the concepts of logic, inductive, abstract and alphabetical can be

associated to the Western cultural influence area, however, those are not rigid, and can probably not be applied large-scale. A particular problem would be here, for example, the shift from printed words to highly visual media, shifting thinking from abstract and alphabetical to concrete and in an alphabetical order.

vi. Language

A symbolical-abstract language is the dominant sign of any culture. The language of any group is directly connected to the world view of the group. Wilhelm von Humboldt (1820) wrote regarding language: The difference in languages is not a difference in sounds and signs, but a difference in worldviews.

The world in which different societies live are distinct world, not merely the same world with different labels attached” Whorf notes: “the linguistic system ... of each language is not merely a reproducing instrument for voicing ideas but rather is itself the shaper of ideas, the program and guide for the individual’s mental activity, for his analysis of impressions, for his synthesis of his mental stock in trade...” (Victor, 1992:20).

The interchange of Language and the frame of reference is also remarkable. Maletzke (1996) distinguished that the German word ‘Blatt’ can have different meanings in botany (a leaf), for a piano player (the score), graphic designer (the sheet of paper) or players of card games (the set of cards). Equally, subcultures can have their own distinctive words or meanings of words.

vii. Nonverbal communication

Although language can be understood as the main way of communication between humans, it is not the only mean (Stephan Dahl, 1998). Each culture has a different interpretation of the non-verbal communication on the same expression, action or gesture. For example: The Ex-America President George W. Bush who had to face a major faux pas during a visit to Australia. He tried to signal a peace sign by waving the two finger or V-sign at the crowd. It is a simple gesture, but he committed a major error. Instead of his palm facing outwards, it faced inwards. The meaning of this hand gesture in Australia meant he was asking the crowd to go screw themselves! Therefore, it is very important to understand the meaning of nonverbal communication before you travel to different country (Nirmala, 2013).

viii. Values

Most of our actions and behavior is based on values, on what is perceived as evil, good or neutral (Stephan Dahl, 1998). The categorization of behavior in those categories is of course different in various cultures. For example, some culture think that punctuality is virtue while some culture is not.

ix. Behavior: norms, rules, manners

In every culture, patterns of behavior can be found to be judged as ‘correct’ or ‘incorrect’. Norms and rules of a culture determine how to behave. While the value orientations discussed in the previous section deal with behavior on a very abstract basis, the norms, rules and manners of a society deal with behavior in concrete, every-day-life (Stephan Dahl, 1998). For example, Chinese like the number “8” because the homophonic of “8” mean fortune while Malay like the number “4” because number “4” look like sitting down with cross-legged. That mean they would have enough money to be sitting pretty for the rest of their life.

x. Social groupings and relationships

Societies are grouped together: they contain families, classes, castes, status, and elites. While those social structures are dynamically changing in today’s world, they can still be found in all societies, although the importance has diminished in many (Stephan Dahl, 1998). According to Stephan Dahl (1988), interaction between groups can vary drastically from culture to culture, the relationship of the individual to the group is equally volatile: both depend on and interact with each other, however depending on the cultural environment, the emphasis may be more on the individual or on the group the individual belongs to.

2.2 Cross Culture

According to Oxford dictionary, cross culture dealing with or offering comparison between two or more different cultures or cultural areas. The success of so many of people daily interactions are dependent on the ability to make sense of other people's point of view and figure out why they do the things they do and what they want (Rasmussen,2016). Often it even seems difficult to understand where people who are close to us are coming from (Rasmussen, 2016). According to Ahmed (1984), the earliest cross-cultural researcher is Beruni. Beruni using Cross - cultural Comparison to compare the Religious Anthropology between Middle East and Mediterranean.

George P.Murdock and Douglas R. White (1969) mention that, any culture tend over time to become functionally integrate or reciprocally adjusted to one another. Besides, as new elements are invented or borrowed they are gradually fitted into the pre-existing cultural matrix, and the latter is modified to accommodate them (George.P.M and Douglas.R.W, 1969).

Understanding how others who are different from us experience the world by adopting a cultural perspective can be a very difficult task (Investopedia, 2017). Cross culture can also refer to anyone who have initiatives to increase understanding of different groups, develop effective communication or marketing efforts to reach out to customers and clients outside its traditional market (Investopedia, 2017). Methods of cross culture are intended to strengthen the interaction of people from different backgrounds in the business world and is a vital issue in international business (Investopedia, 2017).

Investopedia (2017) mention that everyday experiences, even those that may seem trivial, can be vastly different in various cultures. Accepting a business card from a Japanese businessperson, for example, is more ceremonial in Japanese culture than it is in American culture (Investopedia, 2017). When accepting a business card, the person receiving it in Japan is expected to take it with both hands and review it to show respect. The person presenting the card will bow and present the card with both hands. This may seem strange in the United States, as cards are usually exchanged freely, but understanding this can help those in Japan to avoid showing disrespect. Likewise, understanding this can help Japanese businesspeople to not feel disrespected if their American counterparts are less ceremonial about taking their business cards (Investopedia, 2017).

Cross-cultural studies can be the same type of product but in different cultures background. Example, Huang (2010) has been using Cross-cultural design and cognitive discrepancy on ride-on toys between Taiwan and Mexico.

2.3 Malaysian Culture and Behaviour



Figure 1: Malaysia Map

Malaysia is a multi-ethnic, multicultural, and multilingual society, and the many ethnic groups in Malaysia maintain separate cultural identities (Kahn, Joel.s, 1998) and live together peace and harmony. This multiculturalism has made Malaysia a gastronomical paradise and home to hundreds of colourful festival (Tourism Malaysia, 2017).

2.3.1 The people



Figure 2: The Malaysian

The largest ethnic groups in Malaysia are the Malays, Chinese and Indians. In Sabah and Sarawak, there are a myriad of indigenous ethnic groups with their own unique culture and heritage (Tourism Malaysia, 2017).

According to Tourism Malaysia (2017), the Malays are the largest ethnic group that make up more than 50% of the population. In Malaysia, the term Malay refers to a person who practices Islam and Malay traditional, speak the Malay language and whose ancestors are Malays.

While Chinese are the second largest ethnic group. The Malaysian Chinese have been settling in Malaysia for many centuries and form about 25% of the population. Mostly

descendants of Chinese immigrants during 19th century. The first Chinese to settle in the Straits Settlements, primarily in and around Malacca, gradually adopted elements of Malaysian culture and intermarried with the Malay community and with this, a new ethnic group called, Peranakan emerged ("Straits Chinese") (R. Raghavan, 1977). These Chinese have adopted Malay traditions while maintaining elements of Chinese culture such as their largely Buddhist and Taoist religion (R. Raghavan, 1977). The Chinese are known for their diligence and keen business sense (Tourism Malaysia, 2017). The three sub-groups who speak a different dialect of the Chinese language are the Hokkien who live predominantly on the northern island of Penang; the Cantonese who live predominantly in the capital city Kuala Lumpur; and the Mandarin-speaking group who live predominantly in the southern state of Johor (Tourism Malaysia, 2017). Besides from this three Chinese Language, there are also other dialect like Heng Hua, Hakka, Teowchew, Foochow and Hainanese speaker around Malaysia.

Indian is the smallest of three main ethnic groups. The Malaysian Indians form about 10% of the population. Most are descendants of Tamil-speaking South Indian immigrants who came to the country during the British colonial rule (Tourism Malaysia, 2017). The Indian came to Malaysia to build a better life due to the prospect of breaking out of the Indian caste system. Predominantly Hindus brought with them their colourful culture such as ornate temples, spicy cuisine and exquisite sarees. R. Raghavan, (1977), a community of Indians who have adopted Malay cultural practices also exists in Malacca. Though they remain Hindu, the Chitties speak Bahasa Malaysia and dress and act as Malays

2.3.2 Indigenous Ethnic Groups

The Indigenous Ethnic Groups of Peninsular Malaysia is "Orang Asli" which literally translates as the "original people". Orang Asli is the earliest inhabitants of Malaya, formed only 0.5 percent of the total population in Malaysia in 2000 (Gomes, Aleberto G, 2010). The 140,000 Orang Asli, or aboriginal peoples, comprises number of different ethnic communities living in peninsular Malaysia (Gomes, Aleberto G., 2007). Majority of them have converted to Christianity.

They are divided into three main tribal groups: Negrito, Senoi and Proto-Malay. Negrito usually live in the north, the Senoi in the middle and the Proto-Malay in the south. Each group has its own language and culture (Tourism Malaysia, 2017).

In Sabah, the largest Indigenous Ethnic Groups of Sabah's population are the Kadazan Dusun (30%), Bajau (15%) and Murut (3%). While in Sarawak, the Indigenous Ethnic Groups

known as Dayaks, the Iban (30%), Melanau (6%) Bidayuh and Orang Ulu (Tourism Malaysia, 2017).

2.3.3 Geographical

Malaysia consists of two distinct geographical regions and is almost as diverse as its culture. 11 states and 2 federal territories form Peninsular Malaysia is separated by the South China Sea from East Malaysia (Tourism Malaysia, 2017). Malaysia was formed when the Federation of Malaya merged with North Borneo, the province of Sabah, Sarawak, third federal territory, the island of Labuan and Singapore (seceded 1965) in 1963 (Anonymous, 2010). However, the cultural differences between Peninsular and East Malaysia remain.

In the book "Was Merdeka taken or was it given?" (Raja.P.K, 2010) said that during the formation of Malaysia, executive power was vested in the later the Barisan National of three racially based political parties, namely the United Malays National Organisation (UMNO), Malaysian Chinese Association (MCA), and Malaysian Indian Congress (MIC) (Malaysia Today, 2010). UMNO has dominated the coalition from its inception (Anonymous, 2010). Although Islam is the official state religion, the Constitution of Malaysia guarantees freedom of religion. (Malaymail Online, 2007).

2.3.4 Malaysian Culture

Malaysia culture typically draws from the multiple cultures of the different ethnic people living in Malaysia. The first people to live in Malaysia were the aborigines that still remained. They were followed by the Malays, who moved there from mainland Asia in ancient times. When trade began with other countries such as India and China, the Chinese and Indian culture influences made their mark and enhanced with the immigration to Malaysia. Other cultures that heavily influenced Malaysian culture include Persian, Arab and British. The many different ethnicities that currently exist in Malaysia have their own unique and distinctive cultural identities, with some fusion and blending. The society of Malaysia has been described as "Asia in miniature" (Andaya, Barbara Watson; Andaya, Leonard Y, 1982). The structure of the government, along with the racial balance of power caused by the idea of a social contract, has resulted in little incentive for the cultural assimilation of ethnic minorities in Malaya and Malaysia (R. Raghavan, 1977). Crouch, Harold A. (1996) said that the government has historically made little distinction between "Malay culture" and "Malaysian culture".

Arts and music have a long tradition history in Malaysia, with Malay art dating back to the Malay sultanates in the 1400's. Traditional art was centred on fields such as carving,

silversmithing, and weaving. Cultural taboos restricted artwork depicting humans until the mid-20th century. Performing arts and “Wayang Kulit” (shadow puppet) shows are popular, and often have Indian old epic stories influences such as “Ramayana and Hanuman”. Various influences can also be seen in building architecture, from individual cultures in Malaysia, Sumatera, Java, British, Portuguese, Dutch and many other countries. Large modern structures have been built, including one of the tallest twin buildings in the world, the Petronas Twin Towers. Malaysian music has a variety of origins, and is largely based around percussion instruments. Much early Malaysian literature was based on Indian epics, which remained unchanged even as Malays converted to Islam; this has expanded in recent decades. English literature remained restricted to the higher class until the arrival of the printing press. Chinese and Indian literature only appeared in the 19th century.

Cuisine is often discriminated along ethnicities, but some dishes have the fusion of foods from different ethnicities such as the “Baba and Nyonya” food which is fusion of Malay and Chinese food. Each major race group has its major celebrations which are declared as official holidays. Although festivals often stem from a specific ethnic background, they are celebrated by all people in Malaysia.

Traditional sports are popular in Malaysia, where games like “Gasing” (Top Spin), “Wau Bulan” (Kites) are the leisure traditional games that folks would play. People not only enjoyed playing the games but it also enhanced the society communication, integration and socialization.

2.4 Taiwanese Culture and Behaviour

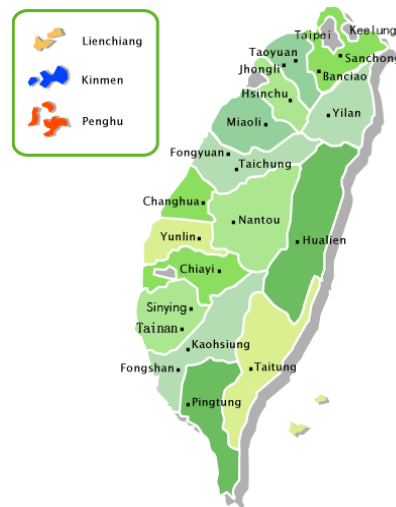


Figure 3: Taiwan Map

About 70% of the Taiwanese people descended from Hoklo immigrants who arrived to the island prior to the start of Japanese rule in 1895 (Davidson, 1903). Taiwan culture is mainly characterized by three points, one is immigration culture, the second is the island culture and the third is the subtropical to the tropical village culture. According to Huang (1997), the culture of Taiwan is a blend of Confucians Han Chinese and Taiwanese aborigine's cultures. Often perceived in both traditional and modern understanding. It is also influence by Japanese, American, Spanish and Dutch. Over time, Taiwan gradually developed its own distinct culture, mostly from a variation of Chinese culture coming from the Southern China which most of Taiwanese forefather originated from (Huang, 1997). Reflecting the continuing controversy surrounding the political status of Taiwan, politics continues to play a role in the conception and development of a Taiwanese cultural identity, especially in the prior dominant frame of a Taiwanese and Chinese dualism. In recent years, the concept of Taiwanese multiculturalism has been proposed as a relatively apolitical alternative view, which has allowed for the inclusion of mainlanders and other minority groups into the continuing re-definition of Taiwanese culture as collectively held systems of meaning and customary patterns of thought and behaviour shared by the people of Taiwan (Hsiau, 2005) (Winckler 1994).

Taiwan's culture and cultural legacy has been largely shaped by the processes of imperialism and colonization as the structural and psychological effects of successive colonial projects have been integral to developing Taiwan's self-image and the evolution of both official and unofficial Taiwanese culture (Yip, 2004).

For most of its colonized existence, Taiwan remained on the cultural margins, far from the centres of civil and cultural life of each regime, and with every regime change, Taiwan's cultural centre shifted. At various times Taiwan's cultural centre has been Indigenous Taiwan, Amsterdam, Xiamen (Amoy), Qing -era Beijing, Imperial Japan, post-war China and even, arguably, the United States (Winckler 1994; Morris, 2004).

Taiwanese set traditional Lunar New Year as the basis of the Spring Festival. Besides, Dragon Boat Festival, Mid-Autumn Festival in Taiwan is a national holiday.

2.4.1 Taiwanization

After 1975, Bentuhua or Taiwanization has become, arguably, the most important symbol of cultural change over the past twenty years. Bentuhua describes the social and cultural movement by the people of Taiwan to identify with Taiwan's unique historical and cultural legacy. Bentuhua has often been associated with Taiwan Name Rectification Campaign, Taiwan Independence and Taiwanese nationalism. Taiwanese localization movement, is a conceptual term used in Taiwan to emphasize the importance of a (separate) Taiwanese culture, society, economy, nationality, and identity rather than to regard Taiwan as solely an appendage of China. This involves the teaching of the history of Taiwan, geography, and culture from a Taiwan-centric perspective, as well as promoting languages locally established in Taiwan, including Taiwanese Hokkien (Taiwanese), Hakka, and aboriginal languages.

2.4.2 Taiwanese cuisine

Taiwan cuisine has several variations. In addition to the following representative dishes from the people of Hokkien ethnicity, there are also Aboriginal, Hakka, and local derivatives of Chinese cuisines such as beef noodle soup.

Taiwanese cuisine itself is often associated with influences from mid to southern provinces of China, most notably from the province of Fujian (Hokkien), but influences from all of mainland China can easily be found. A notable Japanese influence also exists due to the period when Taiwan was under Japanese rule. Traditional Chinese food can be found in Taiwan, alongside Fujian and Hakka-style as well as native Taiwanese dishes, including dishes from Guangdong, Jiangxi, Chaoshan, Shanghai, Hunan, Sichuan and Beijing (Lin, 2006).

2.5 Semiotics

The study of Semiotics is connected to the study of signs, symbols, and signification as communicative medium which changes behaviour (Barthes, 1964). According to Barthes semiotics studies focus on the relationship of the signifier and the signified which are put into a formula of Relationship of Expression and Content (ERC.) This explains the existence of denotation and connotation as every word express will have its literal meaning and expressive meaning. Example “Taipei 101Tower” in a denotation form means a building with 101 floors. In connotation form the “Taipei 101Tower” is signified as Taiwan national pride which represent Taiwan economic, politic and social success.

Hence semiotics is an investigation into how meaning is created and how meaning is communicated. Its origins lie in the academic study of how signs and symbols (visual and linguistic) create meaning. It is a way of visual perception of the world, and of understanding how the culture and landscape in which we live in has unconsciously impact on all of us.

Semiotics is based on the relationship between a sign, an object, and a meaning. The sign represents the object, or referent, in the mind of an interpreter. “Interpretant” refers to a sign that serves as the representation of an object. Signs can be verbal (words) or nonverbal (C.S. Pierce, 1958). According to C. Morris (1964), people are interpreters of signs. Signs have three factors that guide interpretation:

- i. The **Designative** aspect directs to interpreter to a particular object.
- ii. The **Appraisive** aspect highlights object qualities, enabling evaluation.
- iii. The **Prescriptive** aspect directs one to respond in specific ways.

Ferdinand de Saussure (1857–1913), the "father" of modern linguistics, suggested a dual notion of signs, relating the signifier as the form of the word or phrase spoken to the signified as the mental concept. According to Saussure, the sign is completely arbitrary and there is no necessary connection between the sign and its interpreted meaning. According to Saussure theory, (Signifier + Signified = Symbol), Barthes on the other hand suggested the Relationship of the Expression and Content to explain the intricacy of the signified and the signifier.

2.6 Imagery

Imagery, in a literary text, is an author's use of vivid and descriptive language to add depth to their work. It appeals to human senses to deepen the reader's understanding of the work. Powerful forms of imagery engage all of the senses of professional lenses (The Poetics of Robert Frost, 2013).

According to The Poetics of Robert Frost (2013) there are seven major types of imagery, each corresponding to a sense, feeling, or action:

- i. **Visual imagery** pertains to graphics, visual scenes, pictures, or the sense of sight.
- ii. **Auditory imagery** pertains to sounds, noises, music, or the sense of hearing. (This kind of imagery may come in the form of onomatopoeia).
- iii. **Olfactory imagery** pertains to odours, scents, or the sense of smell.
- iv. **Gustatory imagery** pertains to flavours or the sense of taste.
- v. **Tactile imagery** pertains to physical textures or the sense of touch.
- vi. **Kinaesthetic imagery** pertains to movements or the sense of bodily motion.
- vii. **Organic imagery** or **Subjective imagery**, pertains to personal experiences of a character's body, including emotion and the senses of hunger, thirst, fatigue, and pain.

According to You, Ye, Gao (1997), imagery is transforming the product imagery intention into a product design method. The appearance of the product that produced by association through the sense known as the product intention or product imagery. The appearance of the product is not just a visual requirement (You, Ye, Gao, 1997).

However, it also contains the functional level and cultural level. Product intent mainly through the semantics to enhance the interaction between the product and the user, to achieve product identification; the proper use and operation of the product and product unique shape (You, Ye, Gao, 1997).

2.6.1 Application of Imagery

According to Fan, (2004), the image representation method is designed by the transformation of the associated things. Product imagery visual association design applied to the product representation image contains the following three steps:

1) Association of idea

Connect to the past experience, conception, memory and perception.





2) Transformation




Visualize the image described by the designer and convert it into a simple product basic shape.



3) Commercialization



Make final production of the specific converted model on the colour, scale and details.


2.7 Case Study of Current Cross-Cultural Products



Figure	Description	
   <p data-bbox="308 1189 619 1218">Figure 4:Knitted Lamps</p>	Lamp	
	Knitted	
	Brand / Design by	Ariel Zucherman and Oded Sapir.
	Material	Crochet knitting, modern lighting
Product Description	<p data-bbox="898 508 1396 976">Knitted is a collaboration between Israeli designers Ariel Zucherman and Oded Sapir. Knitted combines both industrial and manual crochet knitting with modern lighting technology. The knitted wool threads create fixed 3D patterns in sheet formation that are then fitted over a rigid skeletal structure before finally turning into the dynamic sacks that hold the globes of light. The result is an organic light fixture that is graphic, colourful and visceral.</p> <p data-bbox="898 981 1396 1196">Whether used as a pendant, a floor light or a wall light, Knitted is a great way to bring additional texture to any room. The detail of the knitting really makes people want to reach out and touch it.</p> <p data-bbox="898 1200 1396 1379">The lightweight aspect to the design makes Knitted not only easy to transport and easy to hang, but also a perfect candidate for large installations.</p>	
 <p data-bbox="268 1812 659 1841">Figure 5: Pagoda Table Lamp</p>	Pagoda Table Lamp	
	Brand / Design by	Cyan Design
	Material	Burnished antique gold and topped with a red fabric drum shade lined in gold foil.
Product Description	<p data-bbox="898 1626 1396 1877">This pagoda with five flared tiers forms the base of this boldly scaled lamp makes fabulous home decoration items that not only help to create a warm and inviting space, but also a striking accent on a console or side table.</p> <p data-bbox="898 1881 1396 1986">The lamp design has integrated Eastern (Pagoda) and Western (Cap) cultural into it.</p>	

 <p>Figure 6: Fusion Lamp Collection</p>	Fusion Lamp Collection	
	Brand / Design by	Fernando and Humberto Campana for Baccarat
	Material	Rattan, Crystal
	Product Description	The hybridization of these fusion lamp collection distinct parts gave new meaning to the principles of collage. It also revealing organic shapes and creating contrasts between smooth and textured surfaces. Crystal looks to a new future, as an exotic, unconventional light source at the crossroads of art and design.
 <p>Figure 7: White Mini Foo Dog Table Lamp Set</p>	White Mini Foo Dog Table Lamp Set	
	Brand / Design by	One Kings Lane
	Material	Parchment, Ceramic, Resin
	Product Description	These foo dog lamps have integrated the Chinese and western culture. It also adds distinctive style to any bedroom, living area, or study. Each is crafted of resin with fresh white finish and topped with a crisp parchment shade.
 <p>Figure 8: The Rothesay Lantern</p>	The Rothesay Lantern	
	Brand / Design by	Tobi Fairley Home
	Material	Wood and metal
	Product Description	The Rothesay Lantern is a combination of Western candles and Eastern lantern design. This has brought out a very special cross-cultural feeling. This lamp is perfect for foyer or dining used.

 <p>Figure 9: Fusion of Chinese Western Lamp</p>	Fusion of Chinese Western Lamp	
	Brand / Design by	Frontgate
	Material	Porcelain, shade and synthetic silk
	Product Description	<p>This lamp is classically designed and inspired by eastern motifs. This lamp is featured with a stunning hand-painted chinois Erie design; the Large Chinese Table Lamp integrate with western elements adds a touch of elegance to any room in your home.</p>
 <p>Figure 10: The new old light</p>	East meets West/The new old light	
	Brand / Design by	Eyepired
	Material	Chinese Paper lantern, Western metal frame
	Product Description	<p>When “East paper lantern meets the West old classic lamp”, this fusion has brought out a simple but perfect feeling that will catch the consumer back to the classic.</p> <p>This lamp is inspired by the Chinese portable paper lantern. It retains the traditional paper lantern cover and combined it with thick industrial sense of metal frame. This has brought out the oriental poetic beauty with simple Western style.</p>

 <p>Figure 11: Pinyen Bamboo Lamp</p>	Pinyen Bamboo Lamp	
	Brand / Design by	Pinyen
	Material	Bamboo, Leather and Wire
	Product Description	<p>Crisscross and hollow weaving technique allow the light hidden inside “Herema” to release its pleasant temperature in a free manner in the space. This lamp can be placed anywhere and it is sure to transform the darkness of the room into a beautiful scene.</p> <p>This design is derived from cross culture from the Malay traditional “Fish Trap” with Western modern lighting. The weaving gives a distinctive warm shadow.</p>
 <p>Figure 12: Spun Lamp</p>	Spun Lamp	
	Brand / Design by	Evie Group
	Material	Rubber, Steel
	Product Description	<p>Spun is inspired by the classic wooden top toy, by Evie Group. Spun is a creative and decorative floor, table or pendant lamp.</p> <p>The design is flexible in its positioning of angles as a floor and table lamp through the addition of a rubber base support piece. The wire pays further homage to the traditional top, which is able to be wound around the lamp or loosely placed on the floor, resembling a top after it has spun.</p>

 <p>Figure 13: Chou SMA Wood Lamp</p>	Chou SMA Wood Lamp	
	Brand / Design by	LZF / Yonoh Creative Studio
	Material	PVC
	Product Description	<p>This lamp is inspired by the film “The World of Susie Wong” designers Yonoh studio plunge it into the cinematic aroma of Hong Kong with the Chou series. An object that can decorate any room with tales from the Far East.</p> <p>This lamp has brought out the Chinese culture shadows into our living environment.</p>
<p>Comprehensive analysis:</p> <p>Lamps seems to be the favourite creation or design by using cross cultural elements. It is believed that “lights” is sacred and neutral in every culture and always interpret as a positive element. Hence this perception has encouraged many designers to use their own culture and acquired culture to create a fusion design to encapsulate the positive element of lights. This is in hope that the user will begets the positive aura from the lights and receive prosperity.</p>		

Ceramic		
 <p>Figure 14: Angolan Basket Weaving Meets Traditional Ceramics</p>	Angolan Basket Weaving Meets Traditional Ceramics	
	Brand / Design by	Eneida Tavares
	Material	Pine needles, ceramic
	Product Description	<p>Designer Eneida takes a look at two handmade techniques and seamlessly blends them to create a series of one-of-a-kind vases and containers, called Caruma, which is Portuguese for pine needles.</p> <p>The pieces are made from hand-picked pine needles from the forests of Caldas da Rainha, Portugal that are woven using an Angolan basket weaving technique. The needles are woven directly onto the traditional earthenware ceramic forms to become examples of an “intercultural dialogue” between two construction methods.</p>
 <p>Figure 15: Moulding Tradition Set</p>	Moulding Tradition Set	
	Brand / Design by	FORMAFANTASMA
	Material	Unglazed ceramic, jacquard ribbon, glass, printed paper.
Product Description	<p>Moulding Tradition centers on the geo-political (and pertinent) issues of immigration, assimilation and the historical cross-flow of cultural currents between North Africa and Italy. Moulding Tradition was informed by the ongoing Sicilian ceramic tradition of Teste di Moro: copies of</p>	

		<p>17th-century vases from Caltagirone in Sicily that portray a grotesque Moorish face. The tradition refers to an earlier era in Sicily's history when the Moorish invasion of the area introduced majolica ceramics to Europe. Over ten centuries later, the same people that once occupied Sicily, bringing their cultural heritage that helped make Caltagirone famous, are returning – not as conquerors but as immigrants. Contemporary public opinion polls have claimed that 65% of Italians believe that the immigrants are ‘a danger for our culture’. Through <i>Moulding Tradition</i>, Studio Formafantasma documents these contradictions while questioning attitudes towards immigration, national identity and the tendency of craft to mindlessly perpetuate the past. Each object speaks to some aspect of the immigrant experience – wine bottles recall the fruit in Sicily harvested by migrants and bowls represent the boats conveying refugees across the Mediterranean. The result is a collection of refined ceramic vessels garlanded with portraits of an émigré, buoy-like discs engraved with the percentage of refugees who immigrate per year and</p>
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		ribbons woven with news reports on illegal immigration published during the project's production period.
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Comprehensive analysis:

Ceramic and porcelain has been an object of luxury since the ancient time. Vase made from ceramics since the “Ming Dynasty” in China has representative effects of how advanced is the civilization at that time. The fusion of culture to design vases using ceramic and glass show the advancement of civilization as the process would involve, science, technology, methodology and creativity.


Chairs


 <p>Figure 16: Ming 2</p>	Ming 2	
	Brand / Design by	AIGA XCD Student Showcase
	Material	Bamboo plywood, Valspar
	Product Description	<p>Ming 2 is designed by Michael Tsang who was born in New Zealand and raised in Hong Kong.</p> <p>MING “er” means MING 2 in Chinese; the new generation of Ming dynasty design. Michael Tsang is trying to renew the appreciation of traditional Chinese furniture by introducing it with a modern twist into the contemporary home of the growing middle-class Chinese in urban China. One sees a diminishing appreciation for their cultural heritage, as they are drawn to western modern design due partly to the influence of the media such as television, advertisement, etc., that provides exposure to the western world. So, Michael Tsang is trying to</p>

		instil cultural pride and appreciation in the consumer by designing modern furniture that has Chinese and Western traditional values.
 <p data-bbox="352 770 593 804">Figure 17: Ming 2</p>	Plastic Classic	
	Brand / Design by	WUHAO Curated Shop
	Material	Wood
	Product Description	<p data-bbox="906 568 1391 987">Plastic Classic Loop Chair is a chair that has two personalities in one body. Plastic chairs and stool have been present for a long time and are very popular in Asian. It can be seen on street, alleys and by street food stalls However, plastic stool is cheap with simple structure.</p> <p data-bbox="906 1010 1391 1263">Loop chair is another classic of traditional Chinese furniture, its elegant and reliable structure represents a certain social status and position.</p> <p data-bbox="906 1285 1391 1868">The naming of Plastic Classic Loop is aiming to redefine the design of such unknown “classical” cheap plastic stool. Combining mass produced cheap stool with a contradicting traditional loop chair of elegant structure and expensive imagery, hence creating a new classic. This may also consider as an integration of the rich and the poor culture.</p>

 <p>Figure 18: Yin Yang Lounging Outdoor Chair</p>	Yin Yang Lounging Outdoor Chair	
	Brand / Design by	Dedon
	Material	Fiber
	Product Description	This cool modern lounging chair consists of two seats that come together to form the Chinese symbol of harmony Yin Yang; it uses a smooth woven surface to accent its sharp clean lines design by Nicolas Thomkins. The idea came to Nicolas on the island of Cebu's Olango Beach and has created a cross cultural design. This chair is made of fibre that were subsequently coloured in silver and bronze.
 <p>Figure 19: Kanban</p>	Kanban	
	Brand / Design by	Andrea Ponti's
	Material	Concrete and steel
	Product Description	Andrea Ponti's Kanban side table embodies the cultural contrasts of Hong Kong in a product. The shape of Kanban was inspired by the large neon signs that light up the busy streets of Kowloon: the signs jut out into the streets while hanging from a single slender bar. Kanban beautifully shows this fusion of cultural backgrounds, and the result of reinterpreting a place through fresh and minimal eyes.

		<p>This industrial design piece purposely plays with formal expectations of shape, and turns them on itself. Weighted by a concrete and dense base, the table-top is comprised of charcoal coloured steel, which floats above its solid foundation. The idea that a product can capture the spirit and physical shaping of a city is interesting, but the diversity and the combined cosmopolitan metropolis at the crossroads between East and West has been the designer’s muse, in this case.</p>
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 <p>Figure 20: King Chair</p>	King Chair	
	Brand / Design by	Shao Fan
	Material	Wood
	Product Description	<p>This “King Chair” is designed by fusing the ancient traditional Chinese King chair and western element modern chair.</p>

 <p>Figure 21: Reverse</p>	Reverse	
	Brand / Design by	CTRLZAK
	Material	Wood
	Product Description	<p>Human history has in many cases developed in a parallel manner regardless of differences in geography and climate. Examples of such parallel developments can be traced back to antiquity and they are usually related to mankind's most basic needs. Seating, being a common need among humans, CTRLZAK's research in this project was focused on the historical chair archetypes that even through their multiple variations maintain their original character nowadays. An interesting example of parallel archetype design is found between the Rocchetto style European chair and the Deng gua (Lamp hanger) Chinese chair. Both seating have existed for centuries and were used initially by the rich as general use chairs, ending up eventually in common people's houses where they can still be found nowadays.</p>

Comprehensive analysis:

Every culture and era has their own distinctive chair design. A chair for a commoner and a chair for an Emperor is definitely different. In current modern world, many designers tried to fuse different culture either to achieve aesthetic, grandeur, showcase or minimalistic concept.

Material used has also seen many fusions with science and technology play its role in new material compound such as fibre, silicone, plastic, and alloy comparing to olden days of using only single material to build a chair. This free unison of design and material has inadvertently create a new way of living that represent modernisation through fusion.

Bag and Clothes





Figure 22: Taiwan Aboriginal Culture x African Characteristics Bags and Clothes




Taiwan Aboriginal Culture x African Characteristics

Brand / Design by	LIHIYA / Dumile
Material	Aboriginal fabric
Product Description	The girl Dumile from Swaziland felt that "every tribe has its own culture, and every culture has its own values." She hopes to create a "cross-cultural, cross-ethnic" brand. So, she and her team work together to create a brand called "LIHIYA" which is fusing the African culture characteristics with Taiwan Aboriginal culture. The use of fashion products to carry a different precious culture, and uphold the concept of sustainable and fair trade.

Comprehensive analysis:

Clothing and bags is a culture necessity. Every culture has their own specific design that are reflective of their culture personality and self-beautification. Clothing and bags also has the easiest way of adoption by foreign people as clothing is perceived as a human basic necessity. The cross-cultural design of the Taiwan and African is very innovative as it not only exudes the colourful of both culture but has retain the practicality and mobility of the clothing and bag line.

Logo		
 <p>Figure 23: McDonald's Logo</p>	McDonald's Logo	
	Brand / Design by	Li LiHong
	Material	Porcelain
	Product Description	This McDonald's logo has integrated and painted with Chinese representative – dragon. However, it brings out a different feeling and perception from the original McDonald's logo. It will look more to a Chinese cuisine restaurant than a fast food restaurant.
 <p>Figure 24: Apple Logo</p>	Apple Logo	
	Brand / Design by	Li LiHong
	Material	Porcelain
	Product Description	This series of "Apples" made by Loft gallery includes 300 pieces of ceramics after the original "Apple" series of Li Lihong in 2007. This series of "Apples" has integrate Chinese porcelain style into it. The interior motif of blue dragons on white background and silver leaf.

 <p>Figure 25: Coca Cola's Bottles</p>	<table border="1"> <tr> <th colspan="2" style="text-align: center;">Coca Cola's Bottles</th> </tr> <tr> <td style="width: 20%;">Brand / Design by</td> <td>Li LiHong</td> </tr> <tr> <td>Material</td> <td>Porcelain</td> </tr> <tr> <td>Product Description</td> <td>LiHong caught the Coca-Cola's trademark stature, and the use of the Chinese representative - dragon to paint on the bottle, but such integration of a Coca-Cola bottle, probably will be used as a work of art.</td> </tr> </table>	Coca Cola's Bottles		Brand / Design by	Li LiHong	Material	Porcelain	Product Description	LiHong caught the Coca-Cola's trademark stature, and the use of the Chinese representative - dragon to paint on the bottle, but such integration of a Coca-Cola bottle, probably will be used as a work of art.
Coca Cola's Bottles									
Brand / Design by	Li LiHong								
Material	Porcelain								
Product Description	LiHong caught the Coca-Cola's trademark stature, and the use of the Chinese representative - dragon to paint on the bottle, but such integration of a Coca-Cola bottle, probably will be used as a work of art.								
 <p>Figure 26: ABSOLUT Vodka</p>	<table border="1"> <tr> <th colspan="2" style="text-align: center;">ABSOLUT Vodka</th> </tr> <tr> <td style="width: 20%;">Brand / Design by</td> <td>Li LiHong</td> </tr> <tr> <td>Material</td> <td>Porcelain</td> </tr> <tr> <td>Product Description</td> <td>ABSOLUT vodka is a western brand Vodka. However, the vodka bottle looks more collectible after integrating with Chinese traditional porcelain styles.</td> </tr> </table>	ABSOLUT Vodka		Brand / Design by	Li LiHong	Material	Porcelain	Product Description	ABSOLUT vodka is a western brand Vodka. However, the vodka bottle looks more collectible after integrating with Chinese traditional porcelain styles.
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Product Description	ABSOLUT vodka is a western brand Vodka. However, the vodka bottle looks more collectible after integrating with Chinese traditional porcelain styles.								
 <p>Figure 27: Mickey China Silver Argent</p>	<table border="1"> <tr> <th colspan="2" style="text-align: center;">Mickey China Silver Argent</th> </tr> <tr> <td style="width: 20%;">Design by</td> <td>Li LiHong</td> </tr> <tr> <td>Material</td> <td>Porcelain</td> </tr> <tr> <td>Product Description</td> <td>This series of "Mickey" are made by Loft gallery in 2013 includes 300 pieces of ceramics after the original "Mickey" series of Li Lihong in 2007. Mikey head is gilded with the Chinese porcelain style blue and white cloud and wave decoration on the lower part. This integration has made Mickey a unique feeling.</td> </tr> </table>	Mickey China Silver Argent		Design by	Li LiHong	Material	Porcelain	Product Description	This series of "Mickey" are made by Loft gallery in 2013 includes 300 pieces of ceramics after the original "Mickey" series of Li Lihong in 2007. Mikey head is gilded with the Chinese porcelain style blue and white cloud and wave decoration on the lower part. This integration has made Mickey a unique feeling.
Mickey China Silver Argent									
Design by	Li LiHong								
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 <p>#芳城物語#</p> <p>STARBUCKS</p>	Double Mug	
	Brand / Design by	Starbucks/ Vivienne Tam
	Material	Ceramic, Pvc
	Product Description	Vivienne Tam is the world renowned Chinese fashion designer. She created her unique cross-cultural design style with her unique background on the Starbucks Double Mug. The lifelike birds and flowers pattern can let users enjoy the beautiful scenery of the cup body.

Figure 28: Double Mug

Comprehensive analysis:

When LiHong integrate the two elements (Chinese porcelain style with Western famous logos) together, it naturally produced the visual impact and shock. There are a lot of Chinese elements of colour, dragon, unicorn, flowers and bird; blue and white porcelain in his work. He also deliberately selected a distinctive trademark for interpretation, so that we could recognize instantly. With the detailed of the porcelain, it made the original logos that we know nobler, elegant and internationalization.

Decoration		
 <p>Figure 29: Fusion of Christmas and Chinese New Year decoration</p>	Fusion of Christmas and Chinese New Year decoration	
	Brand / Design by	Da Men Shopping Mall, Malaysia
	Material	-
	Product Description	The fusion of the Christmas and Chinese New Year decoration is amazing and very suitable. It creates the celebrative mood for the populace as it celebrates the Western and Eastern important festivals together since the date of both festivals is not far apart in year 2017.
Comprehensive analysis:		
<p>This symbolic fusion is very unique as it creates a harmonious combination of two major festivals that are celebrated by many Malaysians. The Christmas tree decorated with the Chinese lantern and plum flower is very creative and innovative. It attracts the attention of many shoppers and has increase the sales for the two major festivals.</p>		

2.8 Summary

It is obviously clear that the above examples of fusion product from decorative items, chairs, clothing, to lightings has given a new life and perspective to many things that traditionally has been taken lightly in terms of design and functionality. Fusion of design has put life into the product and has help to bring the community to next level of cultural maturity. Sometimes these also inadvertently has created a new culture through evolution of objects which in turns changed the society perception of the world and encourage a harmonious co-existence. For example, the fusion of Taiwan and African fabric has created new fashion wave that are adopted by the African nationals. As the adoption has become wide spread it will be accepted as part of their culture eventually. This harmonious blending would create a good will relationship between African and Taiwan as both co-existed with contribution from each country culture.

Chapter 3 Methodology

In this chapter, field study will be the method deployed for this research. The Research Methodology employed in this thesis is by using the observation and personal visit methodology. This study arose from a realization of the potential impact on integration of both Malaysian and Taiwanese culture to the audience since both countries have limited understanding about each other and hope this research will benefit the tourism and product development for both Malaysia and Taiwan.

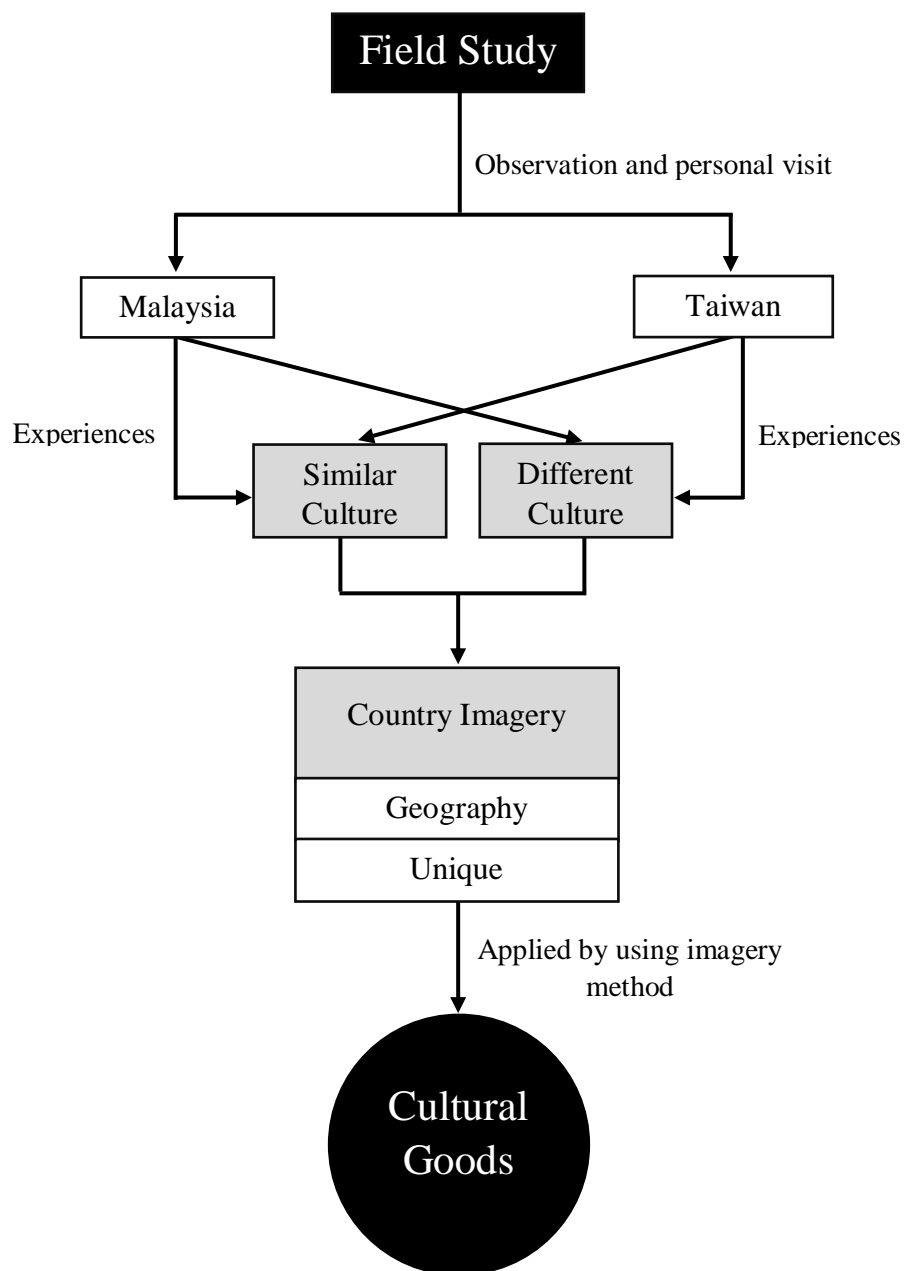
However, these research will only concentrate on the local common basic culture of Malaysia and Taiwan that are recommended by respective tourism bureau, even though it is recognised that there are more sub-cultures besides those identified in this research. In order to find out the raised issue, this research will have to use common typical research methodology as per below:-

3.1 Field Study

Field study have been conducted in both Malaysia and Taiwan by observing and visiting the places of interest and relevance that depict the cultural of both countries. Observation has been focus on the similarities and differences of both countries culture and the source of influence that it comes from.

The methodology employed is as per below: -

Table 2: Field Study Flow and Structure



3.2 Similarity and Difference of Culture between Malaysia and Taiwan

Table 3: Field Study Flow and Structure

Cultural Similarity	
Malaysia	Taiwan
Chinese New Year	Chinese New Year
Mid-Autumn Festival	Mid-Autumn Festival
Lantern Festival	Lantern Festival
Dragon Boat Festival	Dragon Boat Festival
Winter solstice	Winter solstice

There are similarity and difference between Malaysian and Taiwanese culture. The similarity exists due to the inheritance of Chinese ancestral culture between both countries. For example, both country celebrated Chinese New Year, Mid- Autumn Festival, Lantern Festival, Winter Solstice Festival and many more. These is due to the Chinese population is the second largest in Malaysia and still practising their ancestral culture which are allowed and protected by the Malaysia constitutions.

Although Malaysian Chinese and Taiwanese are celebrating the same Chinese Cultural Festival, however, there are still some difference between both countries in celebrating Chinese Festivals. For example, in Chinese New Year Eve’s, besides having dinner together with beloved family, it is a must for Malaysian Chinese to have “Yu Sheng” before the dinner while Taiwanese will have chafing dishes.

For lantern festival, besides guessing the riddle in the lantern, the Malaysian Chinese will find their life match by throwing the mandarin orange (for single girl) into the river with their contact number and then the men will scoop up the mandarin orange with fishing net with the hope of finding their life partner.

There are also many different cultures between Malaysia and Taiwan. The difference from the aspect of people, the languages, and the local culture can be observed. Below is the list of the differences observed: -

Table 4: Cultural Difference between Malaysia and Taiwan

	Cultural Difference	
Country	Malaysia	Taiwan
People	Malay, Chinese, Indian, Iban, Kadazan.etc	Taiwanese, Aboriginal
Languages	Malay, English, Mandarin, Hokkien, Cantonese, Hakka, Heng Hua, Hainan, Teow Chew, Tamil, Urdu, Punjabi, Malayalam, Aboriginal language and many more	Mandarin, Hokkien, Hakka, Aboriginal language
Cultural	Malay Culture, Chinese Culture, Indian Culture, Iban Culture, Kadazan Culture, Peranakan Culture and Aboriginal Culture	Taiwanese Culture and Aboriginal Culture
Eating Habit	Uses hand, chopstick, fork and spoon	Chopstick, fork and spoon only
Dress	Kebaya, Baju Kurung, Baju Melayu, Cheongsam, Sari and Cawat, Aboriginal costume many more	Cheongsam, Aboriginal costume

3.3 Observation and personal visit Imagery of Malaysia:-

3.3.1 Malaysia Traditional Textile: Batik

Image	Description and Observation
	<p>Description:</p> <p>A visit to a few Batik factories in Kelantan for Batik Cultural research. Kelantan is a well-known state in Malaysia for their high-quality hand drawn batik clothes. Malaysian Batik was mentioned back in 17th century of the Malay annals. Hence it is believed that batik has been in existence for quite some time. Malaysian Batik is a batik textile art of Malaysia specifically produced in the state of Kelantan, Terengganu and Pahang. The leaves and flowers are the most popular motif for batik design. It is rare to depict humans or animals on Malaysian Batik due to Islamic beliefs that forbid animals and human images as decoration. However, insects like butterfly theme is a common exception. Malaysian Batik is also famous for its geometrical designs, such as spirals. Unlike Indonesian Javanese batik, the method of Malaysian batik making is different as the pattern is larger and simpler; seldom or never uses canting (a hot pen like tools used to apply hot wax onto the cloth) to create intricate patterns. Malaysian batik relies heavily on brush painting.</p> <p>For men, Batik can be worn at dinner functions and the ladies wear the fabric as a formal dress, combining with modern fashion. Malaysian Government encouraged the civil servant to wear batik during the 1st and 15th day of the month and keen to promote the batik fashions internationally. In 1998, US Vice President Al Gore with Thai Prime Minister Chuan Leekpai wears a designed batik shirt, when they visited Malaysia. The Fourth Prime Minister of Malaysia Dr. Mahathir Mohamad played host to the annual Asia Pacific Economic Cooperation (Apec) summit. All the assembled</p>
	

Figure 30: The batik craftsmen are making batik inside their Malay houses and factory

Figure 31: 1998, US Vice President Al Gore with Thai Prime Minister Chuan Leekpai in a batik shirt, in Malaysia

regional leaders were given brightly coloured batik shirts for the traditional group photograph.

Observation:

In Malaysia, Batik is quite common for all of the Malaysian. In some school, the teacher was encouraged to wear batik or baju kurung made from batik to school. Although Batik were the Malay traditional culture fabric, however, the cosy batik can't stop the Chinese and Indian ladies to share the culture together and as it is fitting for formal and informal occasion. The batik can be seen every day in Malaysia shopping malls, airports, ordinary shop or even in the neighbourhood.

Batik could also be used as home decoration. During the observation visit in Kelantan, there are many batik decorations inside the ladies' toilet of Aeon Mall, Kelantan. In Pasar seni, Kuala Lumpur, the seller is selling the batik as a home decoration. Batik has become one of the imagery that are worth to represent Malaysia.

3.3.2 Malaysia Traditional Textile: Songket

Image	Description and Observation
	<p>Description:</p> <p>A visit was made to a few Songket factory and shop in Kelantan to further understand the Songket industry and to which extend it is adopted as part of Malaysian culture. The term songket comes from the Malay word sungkit, which means "to hook". Songket is a fabric that belongs to the brocade family of textiles of Indonesia, Malaysia and Brunei. It is hand-woven in silk or cotton, and intricately patterned with gold or silver threads. The metallic threads stand out against the background cloth to create a shimmering effect. In the weaving process, the metallic threads are inserted in between the silk or cotton weft (latitudinal) threads in a technique called supplementary, weft weaving technique. According to history Kelantan tradition weaving technique came from the north, somewhere in the Cambodia-Siam region and expanded south into Pattani, and finally reach the Malay court of Kelantan and Terengganu as early as the 16th century. The weaving of songket continues as a small cottage industry on the outskirts of Kota Bharu and Terengganu.</p>
	<p>Observation:</p> <p>According to Madam. HJH. Kelthom Binti HJ. Hussin, the owner of the Songket shop, Songket is traditionally regarded as a luxurious, exquisite, and prestigious traditional fabrics. They were only worn in special occasion such as religious festival, wedding ceremony and traditional social function. It is also observed that, songket is mostly worn in</p>

Figure 32: Songket making

Figure 33: Songket shop Kelantan



Figure 34: U.S. President Barack Obama, wearing a traditional songket shirt, talking with Assistant Secretary of State Danny Russel prior to a gala dinner at the Association of Southeast Asian Nation summit November 21, 2015 in Kuala Lumpur, Malaysia

traditional settings as traditional costumes for weddings or any traditional ceremonies. It has become a required garment for brides and grooms in their wedding. The songket wedding costumes is very similar with the traditional wedding costumes of Palembang and Minangkabau in Sumatera, Indonesia.

Government has initiated several efforts in promoting songket as a popular fabric for fashion, either locally or internationally. Songket was once exhibited in Netherland during the Dutch colonial era. Today, songket has become a source of inspiration for contemporary fashion designers who draw ideas from this traditional art. Figure 38 shows that, in November 21, 2015, U.S. President Barack Obama was wearing a traditional songket shirt, talking with Assistant Secretary of State Danny Russel prior to a gala dinner at the Association of Southeast Asian Nation summit in Kuala Lumpur, Malaysia. Songket are also considered as one of the traditional imagery of Malaysia. Madam. HJH. Kelthom Binti HJ. Hussin also said there are hundreds of songket patterns. The pattern was sewn in many types of Songket fabric. Songket can be bought in any textile shops around Malaysia. Small leftover songket cloth can be used to make small wallet and pencil box as an exclusive accessory.

3.3.3 Traditional Games of Malaysia: Wau (Kite)


Image	Description and Observation
 <p data-bbox="204 443 574 548">Figure 35: Gallery Wau Pak Sapie, Kelantan and Kite Gallery Pasir Gudang</p> <p data-bbox="204 1944 582 2016">Figure 36: Wau imagery can be found in Malaysia airport,</p>	<p data-bbox="608 277 778 309">Description:</p> <p data-bbox="608 331 1390 1355">There are many types of Wau in Malaysia. The most widely known is Wau Bulan (Moon Kite), Wau Kikik (Malay Kite), Wau Kucing (Cat Kite) and Wau Jalabudi (Women Kite). In Malaysia, Wau are made compulsory in national kite competition and are considered as National Kites. Initially, Wau Bulan (Moon Kite) was well known in the east coast especially in Kelantan. It is now not only popular in Malaysia but also at international level competition all over the world. Wau bulan got its name from the crescent moon-like shape of its lower section. “Bulan” means "moon" in Malay language. Wau bulan apparently resembles a rising crescent moon when flown. The typical size of Wau Bulan is 2.5 meters in width and 3.5 meters in length. It is bigger than any other Malaysian traditional kite. In figure 48 shows that the wau is taller than a man. Due to the size, this makes the decorations painted on the kite's body to be visible when it is flown high in the air. To make it more distinctive, wau bulan is normally decorated with large, strong-coloured patterns.</p> <p data-bbox="608 1377 790 1408">Observation:</p> <p data-bbox="608 1431 1390 2011">Wau Kucing (Cat Kite) was originated from Kelantan when it was first introduced in 1967. It is recognised as one of the traditional Malaysian kite. Unlike Wau Bulan (Moon Kite), which has gained widespread popularity and also printed on Malaysia one ringgit notes and 50 sen coin. Wau Bulan (Moon Kite) imagery are always a top seller as souvenirs to the tourists. It is a very popular Malaysian Imagery. Wau Bulan (Moon Kite) is also used as decoration in Central Market Kuala Lumpur, Airport Kota Bharu and also design as a street lamp in Putrajaya. While Wau Kucing (Cat Kite) is identified more for its synonymous existence</p>

<p>airline, Putrajaya Street lights, money and coin.</p>	<p>with Malaysian Airline System (MAS). The airline corporate logo is based on the Wau Kucing (Cat Kite).</p>
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3.3.4 Imagery Traditional Games of Malaysia: Congkak

Image	Description and Observation
 <p>Figure 37: A swan shape Malaysian Congkak in National Museum of Malaysia</p>	<p>Description:</p> <p>Congkak is a mancala game of Malay origin played in Southeast Asia like Malaysia, Singapore, Brunei, Indonesia, Southern Thailand and also Philippines. It has simple rules that allow the boards to have different numbers of holes. Congkak boards are often made of teak or mahogany wood and are often elaborately carved into various shapes such as birds or dragon.</p>
 <p>Figure 38: Congkak was printed on Malaysia 10 sens coin as Malaysia Imagery.</p>	<p>Observation:</p> <p>Congkak is Malay traditional games. However, it is played by many races beside the Malay, such as the Indian and Peranakan also enjoy playing Congkak. Malaysian 10 sen coin has a Congkak board on the back in recognition of the long history of Malaysian Congkak game. The Congkak is available in the primary and secondary schools to promote the games to the younger generation.</p>

3.3.5 Traditional Musical Instrument of Malaysia: Gendang, Jimbe, Serunai, Pinai, Geduk, Gedombak, Rebana, Kompang, Gong, Rebab

Image	Description and Observation
 <p data-bbox="204 1106 584 1173">Figure 39: Malaysia Traditional Instruments</p>	<p data-bbox="608 315 783 349">Description:</p> <p data-bbox="703 367 1257 400">Traditional Musical Instruments Ensemble</p> <p data-bbox="608 423 791 456">Observation:</p> <p data-bbox="608 477 1390 1122">Worthy of observation is the traditional Malay musical instruments ensemble. Back in the olden days the instruments are only played in the Malay Sultanate court to celebrate certain significant event. The instruments are also used as accompaniment for performing arts such as “Wayang Kulit” and “Bangsawan Drama”. Some of the instruments such as Kompang are used significantly in Malay Wedding ceremony as the loud percussion sound is used to attract people attention of the holy matrimony. The player of such instrument is getting lesser and lesser in this modern world as more people prefers modern instruments such as piano, guitar, drum and violin.</p>

3.3.6 Tradition of Malaysia: Palm Leaf Satay fan

Image	Description and Observation
 <p data-bbox="284 1664 504 1697">Figure 40: Satay</p>  <p data-bbox="288 1939 499 1973">Figure 41: Satay</p>	<p data-bbox="608 1411 783 1444">Description:</p> <p data-bbox="608 1464 1390 1720">A spade shape Palm Leaf that are used to fan out directional wind by creating directed air turbulence. This is a traditional manual fan that have survived many centuries of modernization. People stills uses it as it is simple, cheap and environmental friendly.</p> <p data-bbox="608 1742 791 1776">Observation:</p> <p data-bbox="608 1796 1390 1995">The Satay Palm Leaf fan is a traditional wind harvesting equipment that has many uses in Malaysia back in the good old days when modernity has not existed yet. The Palm Leaf fan besides its uses to cool down during hot</p>

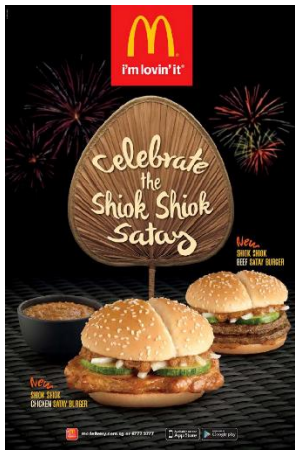


Figure 42: McDonalds' Promotion

weather, is specifically used to create fire and also as a controller of the fire intensity during the process of barbecuing the Satay meat. A good control of the palm leaf fan would ensure a balance barbecued meat while too much fanning will cost carbonisation of the meat. A good taste satay is always accompanied with a palm leaf fan. As satay is a favourite traditional food, many fast food chains such as Mc Donald has also customised their burger by incorporating the Satay with their burger in order to attract local customers.

3.3.7 Traditional House of Malaysia: Malay House



Image	Description and Observation
	<p>Description:</p> <p>Malay houses are traditional dwellings, originating before the arrival of foreign or modern influences, and constructed by the indigenous ethnic Malay of the Malay Peninsula, Sumatra and Borneo. Malay traditional house architectural forms, such as tropically-suited roofs and harmonious proportions with decorative elements are considered by traditionalists to still have relevance. These traditional skills to preserve wooden materials from the decaying effect of tropical weather are gradually being lost as Malaysia continues its process of industrialisation. Besides, there are no fences for Malay traditional houses.</p> <p>Observation:</p> <p>Malay house incorporated design principals is relevant in contemporary architecture such as shading and ventilation, qualities present in the basic house features. Although Malay houses have diversity of styles according to each states, provinces, and sub-ethnics, however, there are</p>
	
<p>Figure 44: Malay House replica sold in Central Market Malaysia</p>	



Figure 45: Malay House architecture as a logo

common style and similarities shared among them. For example, built on stilts, they have stairs, partitioned rooms, vernacular roof and also adorned with decoration. Malay traditional house could only be seen in the suburbs. The Malays will always go back to their “Kampung” for celebrating their traditional cultural festival such as Hari Raya Puasa, Hari Raya Haji and others.




3.3.8 Traditional House of Malaysia: Attap House

Image	Description and Observation
<p data-bbox="204 1332 582 1400">Figure 46: Attap Dwelling and Modern Attap House</p>	<p data-bbox="608 875 778 904">Description:</p> <p data-bbox="608 927 1391 1400">An attap dwelling is a traditional housing found in the “kampung” of Malaysia, Singapore, Brunei and Indonesia. Attap house is named after the attap palm leaf, which provide the wattle for the walls and the leaves are thatched. These dwellings can range from huts to substantial houses. Until the nineteenth century even significant public buildings such as temples were built in this manner. Some designer used attap dwelling as the inspiration for the natural cross ventilation system.</p>
<p data-bbox="204 1787 582 1892">Figure 47: Attap house hotel in Langkawi Island, Malaysia</p>	<p data-bbox="608 1429 794 1458">Observation:</p> <p data-bbox="608 1480 1391 1839">There are still many modern attap houses in the rural area of Malaysia. The roof is made from the attap palm leaves and the body of the house are made from the wood and built on stilts with stairs. In Langkawi Island, there is a hotel that used attap concept to attract the tourist. Tourist may experience the local Malay Attap house culture when they are in Malaysia.</p>



3.3.9 Traditional Architecture of Malaysia: MinangKabau

Image	Description and Observation
 <p data-bbox="204 501 584 607">Figure 48: Minangkabau Building, Negeri Sembilan, Malaysia</p>	<p data-bbox="608 275 780 309">Description:</p> <p data-bbox="608 329 1390 853">Minangkabau people originated from West Sumatra, before they settled in Negeri Sembilan in the 15th century. Today, most of the Negeri Sembilan Malay were Minangkabau descendant. Minangkabau features are still visible today in traditional architecture and the dialect of Malay spoken. Most of the Minangkabau design has a distinctive horn like features which are inspired by Buffalo horns as buffalo are the biggest contributor to the Minangkabau economy back during the agricultural era in the olden days.</p>
 <p data-bbox="204 853 584 958">Figure 49: Minangkabau architecture model and Minangkabau Candle Dance</p>	<p data-bbox="608 880 793 913">Observation:</p> <p data-bbox="608 934 1390 1350">In Seremban, Negeri Sembilan, the tourist is still able to see the traditional architecture of Minangkabau. Minangkabau are one of the image of Malaysia as it has a special architecture design on the houses. The roof of Minangkabau looks like the head of the buffalo which is called “Kerbau” in Malay. Candle dance are popular in Negeri Sembilan. The Minangkabau dancer, will wear their colourful costumes in the Piring Dance and Rantai Dance.</p>

3.3.10 Architecture of Malaysia: Petronas Twin Tower /Kuala Lumpur Convention Center (KLCC)





Image	Description and Observation
 <p data-bbox="229 622 561 689">Figure 50: Petronas Twin Tower</p>	<p data-bbox="608 315 778 349">Description:</p> <p data-bbox="608 371 1390 678">Petronas Twin Tower is also known as the Petronas Tower. Petronas Tower was the tallest buildings in the world from 1998 to 2004. The towers were designed by Argentine architect Cesar Peili. They had chosen a distinctive postmodern style to create a 21st century icon for Kuala Lumpur and also Malaysia.</p>
 <p data-bbox="213 1099 576 1167">Figure 51: Petronas Twin Tower Architecture Replica</p>	<p data-bbox="608 701 794 734">Observation:</p> <p data-bbox="608 757 1390 1227">Petronas Twin Tower are the landmark of Kuala Lumpur and also an international image of Malaysia. Petronas Twin Towers is a place that the tourist must visit. Inside the twin tower, there is a shopping mall which is call Suria KLCC. Tourist can buy anything they wish to buy. Besides, there are also shops that are selling Petronas Tower replica as souvenir with a reasonable price. Durian candy were packed and sold in an elegant box with Petronas Twin tower image in a chocolate shop as a selling point.</p>
 <p data-bbox="204 1626 584 1765">Figure 52: Petronas Twin Tower Architecture was printed on Durian Candy boxes</p>	

3.3.11 Architecture of Malaysia: Kuala Lumpur Tower (KL Tower)

Image	Description and Observation
 <p data-bbox="228 524 561 591">Figure 53: Kuala Lumpur Tower</p>  <p data-bbox="204 945 585 1088">Figure 54: A Kuala Lumpur Tower souvenir from Fairview International School</p>	<p data-bbox="608 271 778 306">Description:</p> <p data-bbox="608 327 1390 636">Kuala Lumpur Tower (KL Tower) known as Menara Kuala Lumpur in Malay language. KL Tower is a tall tower in Kuala Lumpur and it is the 7th tallest freestanding tower in the world. The construction was completed on 1 March 1995 and it is used for tele-communication purposes and features an antenna that reaches 421 metres.</p> <p data-bbox="608 658 791 694">Observation:</p> <p data-bbox="608 714 1390 1133">Kuala Lumpur Tower, contains a revolving restaurant, providing dinner for their customers with panoramic view of Kuala Lumpur city. The tourist may take the elevator for only 54 seconds ride to reach the upper area to have a 360-degree view of the city. KL Tower not only provide a great communication and broadcasting facilities, but also a symbol of an international city with a significant charm or the “City of Wondrous Light”</p>

3.4 Observation and personal visit to Imagery of Taiwan: -

3.4.1 Taiwan Traditional Textile: Taiwanese Hakka fabric

Image	Description and Observation
 <p data-bbox="236 539 555 568">Figure 55: Hakka Cloth</p>	<p data-bbox="608 344 778 383">Description:</p> <p data-bbox="608 405 1390 824">Hakka fabric is identifiable with bright red peony flower or big colorful flower, which represent the festivity and prosperity. Taiwan Southern Hakka people is known for creating the “blue dye technology” that imprint the creative motif. Southern Hakka dress are mainly made as "Hakka blue shirt", while the northern Hakka people prefer to use the cloth to make as their clothes and pants, as the Hakka people are known for their frugality.</p> <p data-bbox="608 882 791 920">Observation:</p> <p data-bbox="608 920 1390 1608">In recent year, Hakka clothing has gradually made it to fashion trends and develop into mainstream fashion. The hakka clothing has attracted many other ethnic groups of people interested to wear beautifully crafted cloth. Some of the government agencies and organizations also transformed hakka clothing into a uniform. Hakka cloth is a large cultural characteristics and represent the image of Hakka people. Recent years, there are many organisation like Taichung Miyahara are using Hakka cloth flowers and pattern on their packaging to attract the customers. Also, Hakka fabric was showed on the sky lantern in digital form in Pingxi police station. This has shown that Hakka fabric is accepted as one of Taiwan culture.</p>
 <p data-bbox="204 831 584 965">Figure 56: The pillow and blanket cover of Tainan Dutch well spring guess house are sew with Hakka cloth</p>	
 <p data-bbox="204 1240 584 1317">Figure 57: Using Hakka Cloth on packaging</p>	
 <p data-bbox="204 1592 584 1668">Figure 57: Pingxi Police station</p>	

3.4.2 Taiwan Tradition: Chinese Ink Brush





Image	Description and Observation
	<p>Description:</p> <p>Ink brushes are used to write Chinese calligraphy and draw Chinese painting. According to Wikipedia, the brushes differ greatly in term of size, texture, material and cost. Ink brushes are usually made from bamboo but exotic brushes instead may use materials like gold, silver, jade, ivory, red sandalwood or spotted bamboo. The hair size of the ink brushes is generally classified as either big, medium or small. Most calligraphy is written with a medium-sized brush. The smallest brushes are used for very small pieces and for fashioning designs for seals. Medium brushes are the most widely used; wielded by a skilled artist, a medium brush can produce a variety of thicknesses of line, from very thin to fairly thick. The largest brushes are used only for very large pieces.</p> <p>Observation:</p> <p>Chinese ink brushes are one of an important tradition of Taiwan. There are still shops out there in Taiwan that are selling and making Chinese ink brushes. In Taiwan, many parents will get their new born baby hair to be made as a Chinese ink brushes. This is due to the belief that the baby hair is precious, and is worth to be preserved as a memento. In figure 91, there are Chinese ink brushes lamp decoration in An-Ping Tree house for visitor sightseeing; also, visitors may try on the Chinese ink brushes on the prepared desk (Figure 90) or buy some Chinese ink brushes as a souvenir.</p>
	
	


Figure 58: Chinese Ink Brushes in souvenir shop

Figure 59: Visitor can try to write Chinese characters with the prepared Chinese ink brushes on the desk

Figure 60: Chinese ink brushes lamp


3.4.3 Taiwan Tradition: Chinese lantern

Image	Description and Observation
 <p data-bbox="204 544 584 577">Figure 61: Jiu Fen Old Street</p>	<p data-bbox="608 275 778 309">Description:</p> <p data-bbox="608 331 1390 969">Lantern are made of thin and brightly coloured paper in the olden days. Paper lanterns come in various methods of construction, shapes and sizes. More complicated lanterns consist of a collapsible bamboo or metal frame of hoops covered with hardened paper but in their simplest form, they are simply a paper bag with a candle placed inside. Lantern can be made out of coloured silk cloth or vinyl cloth. Silk lanterns can also be made collapsible with a metal expander and are decorated with Chinese characters or designs. The vinyl lanterns are more durable; they are water, sunlight, and wind resistant. Paper lanterns on the other hand do not last very long, as they could easily be torn or break.</p> <p data-bbox="608 1048 791 1081">Observation:</p> <p data-bbox="608 1104 1390 1406">In Taiwan, the Chinese lantern are hung everywhere especially during Chinese New Year. There are a lot of lantern decoration to greet the arrival of New Year in whole Taiwan. There are a lot of different pattern for Chinese lantern. Some comes with Chinese knot or gold tread on the bottom.</p>
 <p data-bbox="204 819 584 965">Figure 62: Chinese lantern decoration in National Palace Museum and Taipei Bus Station</p>	
 <p data-bbox="204 1189 584 1290">Figure 63: Chinese lantern decoration in Tamsui Old Street</p>	
 <p data-bbox="204 1473 584 1619">Figure 64: Chinese lantern decoration in Taichung Train station; Dongbie and Taichung Beitun round about</p>	
 <p data-bbox="204 1821 584 1921">Figure 65: Chinese lantern decoration in Tainan Shen Nong Street</p>	




 <p>Figure 66: Chinese lantern with Chinese knot on the bottom</p>	
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3.4.4 Taiwan Tradition: Traditional Chinese Character

Image	Description and Observation
 <p>Figure 67: Traditional Chinese Character on the Stele</p>	<p>Description:</p> <p>Taiwan has never adopted Simplified Chinese characters but continue to use the Traditional Chinese Character. Traditional Chinese Character has been the legal writing form for Taiwan, Hong Kong and Macau</p>
 <p>Figure 68: The Chinese Character of the Suncake boxes is written in Traditional Chinese Character</p>	<p>Observation:</p> <p>No matter in which part of Taiwan, you can always see Traditional Chinese Character everywhere such as the airport, shopping malls, tourist attractions, menu, advertisement, news etc. Anyone who have studied simplified Chinese in their primary or secondary school would have been able to read but not write the Traditional Chinese Character. Usually people from Mainland China, Malaysian, and Singaporean would only have learnt Simplified Chinese Character in their home country as this is the standard adopted. Although learning how to write Traditional Chinese Character may be tougher than learning how to write the Simplified Chinese Character, but the Traditional Chinese Character has a more intrigue characteristic and beautiful stroke combination which make it very interesting to learn. Comparing the Traditional Chinese Character with the Simplified Chinese Character</p>
 <p>Figure 69: Traditional Chinese Character printed on the Taiwan post office convenience box</p>	

 <p>Figure 70: Taiwan Chinese Tea brewing manual written in Traditional Chinese Character</p>	<p>will also enable the understanding of Chinese writing evolution. Traditional Chinese Character could also bring out the traditional Chinese cultural meaning and feeling as each word character represent a metaphor of the way Chinese ancestor interpret an object, sign, direction, senses, and many more. The beauty of the Traditional Chinese Character font is also an art and it represents Taiwan core culture.</p>
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3.4.5 Taiwan Tradition: Taiwanese Tea Culture

Image	Description and Observation
 <p>Figure 71: Having breakfast and tea in Taichung Chun Shui Tang Tea house</p>	<p>Description:</p> <p>Tea art, the traditional tea ceremonies and the social aspects of tea consumption are included in Taiwanese tea culture. Taiwanese Oolong tea such as Alishan and Lishan Oolong tea are the most common teas that are consumed in Taiwan. Black, Red and Green teas are also popular. Most of the Taiwanese love to drink tea because tea serves not only as a drink but as part of Taiwanese culture.</p>
 <p>Figure 72: Taiwanese self-brewing Taiwanese Tea</p>	<p>Observation:</p> <p>Taiwanese tea culture has been a unique traditional practice that are well received all over the world. This is due to the migrating Taiwanese people who shares this unique tradition with their host country. Taiwan government has also joined many tourism fairs in the world such as Malaysia</p>
 <p>Figure 73: Gifts from Taiwan Tourism counter in Malaysia Matta Fair</p>	<p>MATTA Fair to promote Taiwan as a tourist destination. They also give out the famous Taiwan Mountain Tea and Taiwan Alishan Tea to the visitors to represent Taiwanese culture. Tourist may also find tea shop everyway in Taiwan. Taiwanese tea has become an imagery of Taiwan especially with the brand name of Mountain tea and Alishan tea.</p>

3.4.6 Taiwan: Night Market

Image	Description and Observation
 <p data-bbox="204 645 584 712">Figure 74: Taichung Feng Jia Night Market</p>	<p data-bbox="608 275 780 309">Description:</p> <p data-bbox="608 331 1390 745">Taiwan Night Market is an image of Taiwan famous identity. There are over one hundred night markets in whole Taiwan and there are many vendors selling food in the famous Night Markets like Shilin Night Market, Ning Xia Night Market, Shida Night Market, Feng Jia Night Market and many more. Some of the food in the night market has even been franchise all over the world such as the Shilin Fried Chicken and Taiwan many bubbles tea.</p>
 <p data-bbox="204 958 584 1064">Figure 75: Some yummy seafood that are sold in the Feng Jia night market</p>	<p data-bbox="608 772 791 806">Observation:</p> <p data-bbox="608 828 1390 1075">Taiwan Night Market is the first place that many tourist would wanted to visit when they are travelling in Taiwan. In recent years, many of the night markets have become popular tourist destinations among foreign travellers. It is common to see many travellers with cameras, snapping photographs amidst the crowds within the streets.</p>
 <p data-bbox="204 1339 584 1444">Figure 76: Stinky Tofu and Sugar coated haws (Ning Xia Night Market)</p>	<p data-bbox="608 1153 1390 1579">Taiwan night market can be found in urban or suburban areas of Taiwan. Night markets in Taiwan have become famous for their “Xiao Chi” literally translates to "small eats". Certain foods such as Oyster omelettes, chicken shawarma, and stinky tofu persist and have become staples in many night markets. Usually if a food stall has a long queue, it usually means that the food is delicious and is the favourite of many.</p>

3.4.7 Taiwan: Bubble Milk Tea






Image	Description and Observation
 <p>Figure 77: People queuing up in front of the bubble tea shop in Dong Bie, Taichung</p>	<p>Description:</p> <p>Bubble milk tea is a Taiwanese tea based drink that are invented in Taichung Chun Shui Tang Teahouse in the 80's. The founder, Liu Han Chieh observed how Japanese served cold coffee when he visited Japan and he applied this method to tea (Chang, 2012). The new style of serving tea propelled his business, and multiple chains were established. This unprecedented growth become the stepping stone for the rapid expansion of bubble tea all over Taiwan. According to Chang (2012), the creator of bubble tea is Lin Hsiu Hui, the teahouse's Product Development Manager, who poured a sweetened pudding with tapioca balls into the iced tea drink during a meeting in 1988.</p> <p>Observation:</p> <p>Through observation and informal probing most of the recipes of bubble milk tea contain a tea based mixed and mixed with shaken milk or fruits. Most people would often like to add on the chewy tapioca balls and fruit jelly into the drink. However, the most popular varieties is bubble milk tea and bubble milk green tea.</p> <p>According to Taiwan Apple Daily news, in February 2016, Taiwan has attended the 50th Super Bowl in Mission College, United States of America. Taiwan Tourism Bureau has sponsor their mascot “Oh Bear!”, and also large-scale installation of Taiwan Dumpling and Bubble Milk Tea. Bubble milk tea has elevated Taiwan to the international arena and was honoured with the name of “Bubble Milk Tea Kingdom”. In year 2013, Taiwan had joined Malaysia MATTA Fair, to promote Taiwan tourism by giving out the bubble milk tea to the exhibition visitors.</p>
 <p>Figure 78: Light bulb bubble milk tea in TamShui</p>	
 <p>Figure 79: A large scale bubble milk tea in front of the tea shop in Tainan</p>	
 <p>Figure 80: Bubble milk tea as companion during lunch</p>	
 <p>Figure 81: Children taking picture with the large bubble milk tea replica</p>	



Figure 82: Taiwan Tourism Booth giving out the bubble milk tea to visitors.

3.4.8 Taiwan: Sky Lanterns


Image	Description and Observation
	<p>Description:</p> <p>Taiwan Lantern Festival is an annual event that are hosted by the Taiwan Tourism Bureau to celebrate the once a year Lantern Festival in the end of Chinese New Year, since 1990. There are many activities been organised all over Taiwan during Taiwan Lantern Festival. During the Taiwan Lantern Festival, thousands of sky lanterns would be released to light up over Pingxi District in Taiwan.</p>
	<p>Observation:</p> <p>Many tourists who travel to Taiwan will go to Pingxi District to join the Lantern festival and light up a sky lantern with their wishes written on it. The Lantern Festival is so famous that, Pingxi District has been promoted as a must go places in the list of the tourist destination. There are many kind of sky lantern souvenirs sold in Taiwan souvenir shops. Tourist may buy it as a memento to commemorate their visit to Taiwan.</p>

Figure 83: Taiwan Lantern Festival

Figure 84: Tourist is writing their wishes on the sky lantern in Shi Fen Old Street

Figure 85: Ping Xi Police Station with sky lantern design

3.4.9 Architecture of Taiwan: Taipei 101

Image	Description and Observation
 <p data-bbox="204 660 584 728">Figure 86: Night view of Taipei 101</p>	<p data-bbox="608 275 780 309">Description:</p> <p data-bbox="608 329 1390 745">Taipei 101 is known as Taipei World Financial Center. Taipei 101 was officially classified as the world's tallest building in year 2004 until year 2010. The most notable features of Taipei 101 are its 760 ton "Tuned Damper Mass" that enable Taipei 101 to withstand the typhoon winds up to 216km/h and earthquake tremors more than 7.0 Richter scale in the area east of Taiwan which is prone to such calamity.</p> <p data-bbox="608 770 791 804">Observation:</p>
 <p data-bbox="204 940 584 1041">Figure 87: Taipei 101 from the bases and the location of its "Tuned Damper Mass"</p>	<p data-bbox="608 824 1390 1574">Taipei 101 is one of the landmark for the tourist to visit and it represent Taiwan brilliant design with best application of physic theory. Taipei 101 have become popular tourist destinations due to its recognition as the "Tallest Green Building" by LEED (Leadership in Energy and Environmental Design) and one of the safest building in the world ever constructed. The internal and external view of the Taipei 101 is astounding as internally tourist could view the "Tuned Damper Mass" and externally they could view Taipei city in 360-degree. It is common sight to see many travellers with cameras, snapping away photographs from the base of the tower. Most local people and tourist will attend the New Year's Eve firecracker displays from Taipei 101.</p>

3.4.10 Architecture of Taiwan: Traditional Chinese Architecture



Image	Description and Observation
 <p>Figure 88: Chinese Pavilion in a public garden near National Taiwan Museum</p>	<p>Description:</p> <p>In Taiwan, most building structural are reflective of the ancient Chinese building. Traditional Chinese architecture always boast of gabled roofs which are built on cross beams or lie directly on vertical beams. In a superior class construction, roof supporting beams are supported through complex “dougong” bracketing systems that indirectly connect them to the primary structural beams.</p> <p>Three main types of roofs:</p> <ol style="list-style-type: none"> 1. Straight inclined: Roofs with a single incline. These are the most economical type of roofing and are most prevalent in commoner architectures. 2. Multi-inclined: Roofs with 2 or more sections of incline. These roofs are used in higher class constructions, from the dwellings of wealthy commoners to palaces. 3. Sweeping: Roofs with a sweeping curvature that rises at the corners of the roof. This type of roof construction is usually reserved for temples and palaces although it may also be found in the homes of the wealthy. The ridges of the roof are usually highly decorated with auspicious ceramic figurines. <p>Observation:</p> <p>Traditional Chinese Architecture often can be observed in Taiwan’s places of interest and it can be considered as part of Taiwanese culture heritage as most of the building existed since the existence of Taiwan as a nation. The Grand Hotel, Taipei is one of the Taipei’s most familiar and famous landmarks. Its palatial exterior of traditional classic palace style architecture is one of the most intricate design and its grandeur is very welcoming. Its bright yellow</p>
 <p>Figure 89: Chinese Pavilion-taken from cable car</p>	
 <p>Figure 90: Xinlan Pavilion</p>	
 <p>Figure 91: Chinese Pavilion in Shilin Official Residence garden</p>	
 <p>Figure 92: Tamsui Train Station in Chinese Architecture</p>	



Figure 93: Chinese Pavilion in Tainan city



Figure 94: Grand Hotel Taipei



Figure 95: Tainan Chihkan Tower and Chihkan Tower model

tile roof was the world's largest Chinese architecture ever built that represent the great culture. Traditional Chinese Building Architecture can be an attraction to the tourists all over the world.

3.5 Summary

Both Malaysia and Taiwan has their own unique culture that should be celebrated for its diversity and inclusivity. The cultures in both countries also attracted many international people to visit the country either for tourism, studies or research as it promises many diversity and beauty. It is believed both country culture are different majority due to its difference in weather, composition of races, political influence, geographical location and economic needs that drives the difference of motivation to excel in their own right.

The similarity of culture between both countries are typically driven by the Chinese immigrant to Malaysia back in the 19th century for economic reason. As the Chinese composed of 23 percent of populations in Malaysia, the influence on the culture in Malaysia is very significant which in turns drives some of similarity of culture with Taiwan. While the difference of culture typically is driven by other major races such as Malays and Indians that contributed their inherited culture and enriching Malaysia cultural diversity. The success of Malaysia is very much dependants on the fusion of all the races culture and respecting each other practice and celebrate the differences together in a harmonious way.

Chapter 4 Fusion of Cross Culture Product Design Ideation and Process

4.1 Product Creation Process Flow

There are 5 steps in the process flow.

First, collect the related data from literature review and personal visit.

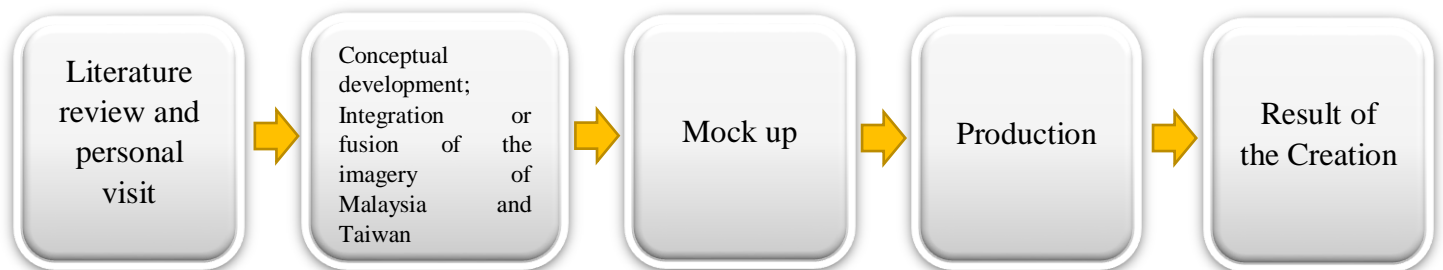
Second, Conceptual conception and development; Integration or fusion of the imagery of Malaysia and Taiwan

Third, Mock up

Forth, Production

Fifth, Result of the Creation

Table 5: Product Creation Process Flow



4.2 Creative concept and development

Creative ideations created based on the cultural research of Malaysia and Taiwan in Chapter two and three. Both countries have their own unique cultures that can be used to create Cross Cultural products by applying the concept of semiotic. Via semiotic, sign and symbol of both countries such as Malaysian “Wau Bulan”, “Batik”, Petronas Twin Tower, “Satay fan”, “Gedombak”, “Atap house”, Malay house and Taiwanese Lantern, Taiwanese Sky lantern, Taipei 101, Bubble Milk tea, Chinese Brush, Traditional Chinese Character and Taiwanese traditional architecture. All these objects are unique by their own. They have been part of the culture development in both country and has been contributing to the well-being of the society that utilise them. The objects represent the modernisation of the civilization of both countries that remain relevant until today.


Hence, it is only rational to use the imagery and its semiotic value to create a fusion of both countries' objects to produce products that evolve from the success of the existing cultural product. By applying and fusing both countries' objects together it has the potential to start a

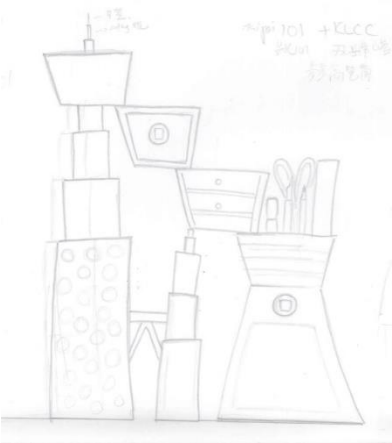


new wave of demand that will enhance the user live and its cultural significance via integration of the culture.

4.2.1 Fusion Design

Five ideation sketches are drawn and mock-up will be made by fusing the most famous and representative imagery of both countries to create the daily necessities products according to seven major types of imagery, as per The Poetics of Robert Frost (2013).

4.2.1.1 Fusion of Visual Imagery of Malaysia and Taiwan architecture in creating a Pen Holder

<p>Images</p>	 <p>Figure 96: Fusing the visual imagery of Taiwan and Malaysia architecture in creating a pen holder</p>
<p>Design elements</p>	<p>Modern and Traditional Architectures of both Malaysia and Taiwan.</p>
<p>Semiotic</p>	<p>Petronas Twin Tower and Taiwan 101 building signified the successful iconic representative of Malaysia and Taiwan modernity. The pagoda and the Attap house represent the olden days success that change how both countries has progress into the future.</p>
<p>Imagery</p>	<p>The imagery uses successful and modern building from two countries in combination with previous building that represent their own success in their own time.</p>
<p>By associating and fusing</p>	<p>Taipei 101 and Petronas Twin Tower is the symbolic imagery of Taiwan and Malaysia in this modern world. Both country traditional value and architectural design are unique and it's also a symbolic visual imagery of both country for tourist to experience. So, to fuse the visual imagery Taipei 101 with Malaysian Traditional Malay house and Petronas Twin Tower with Taiwanese Traditional Architecture in creating a pen holder not only bring out the fusion taste of the modern and traditional but also the fusion of both Taiwan and Malaysia.</p>

<p>Sketches</p>	 <p>Figure 97: Sketches of the fusion pen holder</p>  <p>Figure 98: Evolution of fusion pen holder</p>
<p>Mock-up</p>	 <p>Figure 99: Ideation mock-up of the Pen Holder</p>
<p>Final design and dimension</p>	

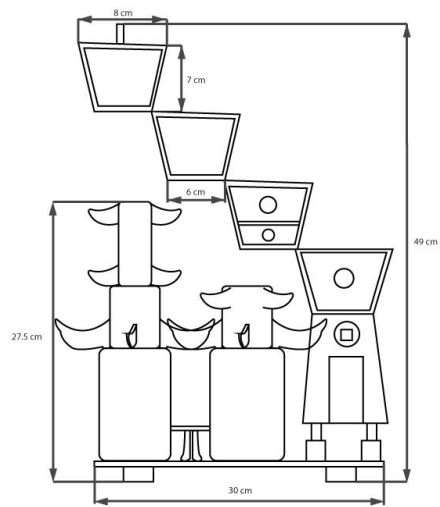
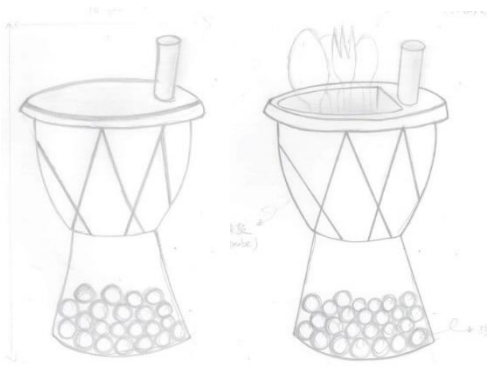

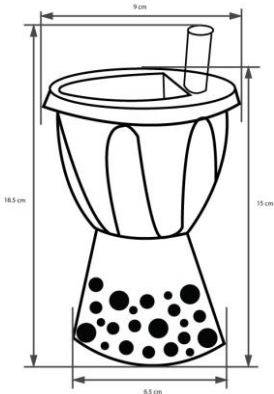



Figure 100: Final design and dimension of the Pen Holder after mock-up

4.2.1.2 Fusion of Auditory Imagery of Malaysia with Gustatory Imagery of Taiwan in creating a Utensil holder.

<p>Images</p>	<div data-bbox="603 338 1193 658" data-label="Image"> </div> <p data-bbox="432 667 1334 757">Figure 101: Malaysia “Gedombak” fuse with Taiwanese Bubble Milk Tea</p>
<p>Design elements</p>	<p data-bbox="432 837 1390 927">Malay Traditional Instrument “Gedombak” with Taiwanese Famous Bubble Milk Tea</p>
<p>Semiotic</p>	<p data-bbox="432 949 1390 1151">“Gedombak” is always regarded as a royal musical instrument that represent grandeur, royal and pure. Taiwanese bubble tea is a sign as one of the most successful local product that change the way people consume tea in the world with innovative taste and ingredients.</p>
<p>Imagery</p>	<p data-bbox="432 1173 1390 1263">The Gedombak is an auditory imagery of royalty in Malaysia while the bubble tea is a gustatory imagery from Taiwan.</p>
<p>By associating and fusing</p>	<p data-bbox="432 1285 1390 1809">“Gedombak” is one of the symbolic auditory imagery of Malaysian cultural musical instrument used in Malaysia in certain important traditional occasion. Of course, in current day people could have fun with “Gedombak” whenever they wanted too. On the other hand, Bubble milk tea is very famous in recent years and has become a culture which tourist will definitely try to drink the bubble tea when they travel to Taiwan. Bubble milk tea can be a gustatory imagery of Taiwan. Both object has inspired the fusing to design a utensil holder to achieve the joy of “drinking” a nice bubble milk tea with “accompaniment” of nice cultural music on the dining table.</p>

<p>Sketches</p>	 <p>Figure 102: Ideation sketches of fusion Utensil Holder</p>
<p>Mock-up</p>	 <p>Figure 103: Mock-up of Utensil Holder</p>
<p>Final design and dimension</p>	 <p>Figure 104: Final design and dimension of the Utensil Holder after mock-up</p>

4.2.1.3 Fusion of Visual Imagery of Malaysia with Organic Imagery of Taiwan in creating a Wind Chimes with light.

<p>Images</p>	 <p>Figure 105: Fusing Malaysian Malay Traditional “Atap” House with Taiwanese Traditional ink brushes and Traditional Chinese Character in creating a Wind Chimes with light</p>
<p>Design elements</p>	<p>Malaysian Malay Traditional “Atap” House with Taiwanese Traditional ink brushes and Traditional Chinese Character</p>
<p>Semiotic</p>	<p>The Malaysia traditional “Atap” house is one of the most natural cooling house that provides the representation of serenity and endurance. The Taiwanese complex Chinese character and Chinese brush represent the sign of resilience in facing the onslaught of modernity.</p>
<p>Imagery</p>	<p>The imagery used is the visual of Malaysian traditional “Atap” house and organic imagery of Taiwanese traditional writing instruments and complex Chinese character.</p>
<p>By associating and fusing</p>	<p>Chinese ink brush is one of an important organic imagery of traditional writing instrument of Taiwan and are used to write Chinese calligraphy. Many parents will use their new born baby hair to be made as a Chinese ink brushes. This is due to the belief that the baby hair is precious, and is worth to be preserved as a memento. Traditional Chinese Character though complicated are symbolic organic imagery of Taiwan as Taiwan is probably the only country to still practice using the Traditional Chinese character hence the uniqueness.</p> <p>While an atap dwelling is a symbolic visual imagery of Malaysia traditional housing found in the “kampungs” (villages) of Malaysia. Until the nineteenth century even significant public buildings such as temples were built in this manner. Some designer used atap dwelling as the inspiration for the natural cross ventilation system. By fusing both</p>

symbolic cultural together, user may experience the beauty of both symbolic culture in the form of a wind chime, with Chinese brush and character.

Sketches

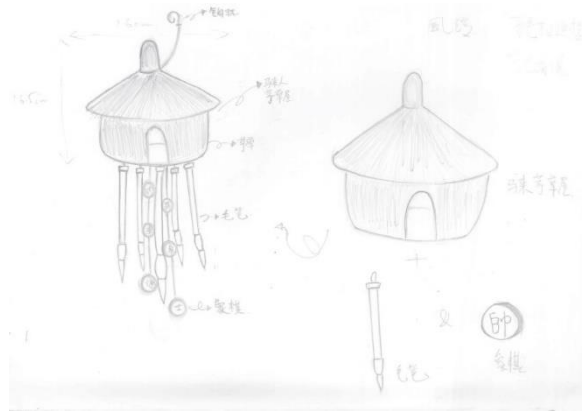
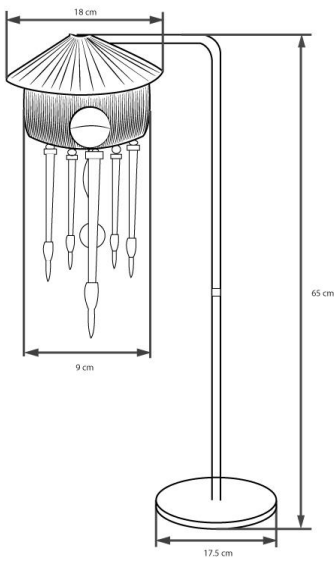


Figure 106: Ideation sketches of the fusion wind chimes


Mock-up



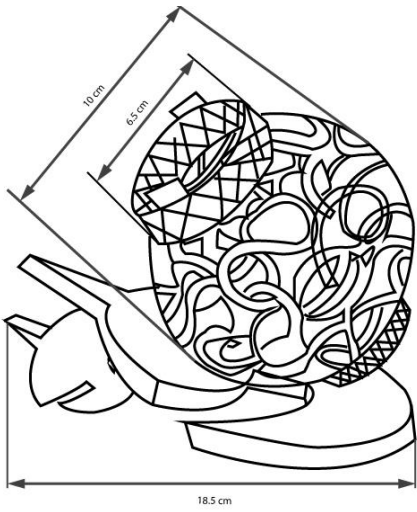
Figure 107: Illustration of the wind chimes

<p>Final design and dimension</p>	 <p>Figure 108: Final design and dimension of the wind chimes after mock-up</p>
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4.2.1.4 Fusion of Taiwan Visual Imagery with Taiwanese Lantern, Malaysian Visual and Kinaesthetic Imagery in creating a Table Lamp

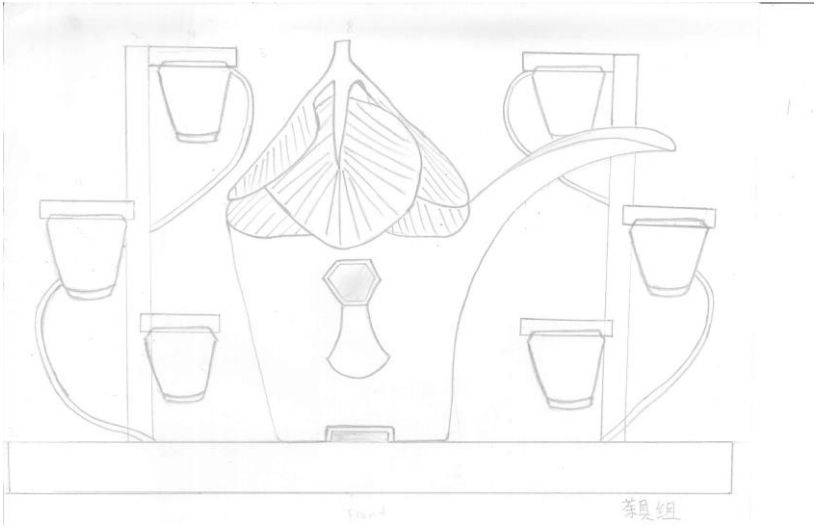
<p>Images</p>	 <p>Figure 109: Fusion of Taiwanese Lantern, Malaysian “Batik” and Malaysian “Wau” in creating a Table Lamp</p>
<p>Design elements</p>	<p>Taiwanese Traditional Lantern with Malaysian “Batik” and “Wau”</p>
<p>Semiotic</p>	<p>Taiwanese Lantern traditionally interpreted as bringing good luck to the user as it shines light to the home of the owner while the “Wau” has the meaning that signified a bountiful harvest while the batik usually is worn to signify success and famous.</p>
<p>Imagery</p>	<p>Taiwanese traditional lantern is a symbolic visual imagery of Taiwan as lanterns are often hung in both homes and public places to provide lights and also as a decoration especially during festival celebration like Chinese New Year. However, Kinaesthetic Imagery,</p>

	<p>Moon kites (Wau Bulan) are usually flown to celebrate a bountiful harvest in Malaysia while the beauty of the “Batik” cloth (Visual Imagery of Malaysia) is like a glory of Malaysia heritage.</p>
<p>By associating and fusing</p>	<p>By associating and fusing: Taiwanese traditional lantern is a symbolic visual imagery of Taiwan which lanterns are often hung in both homes and public places to provide lights and also as a decoration especially during festival celebration like Chinese New Year, which is interpreted as bringing good luck. However, Kinaesthetic Imagery, Moon kites (Wau Bulan) are usually flown to celebrate a bountiful harvest in Malaysia while the beauty of the “Batik” cloth (Visual Imagery of Malaysia) is like a glory of Malaysia heritage. Both traditional culture are symbolic imagery of Malaysia which ministry of tourism Malaysia definitely will recommend the tourist to experience it. So, since both lantern and moon kite have the same characteristic that being hung and flown in the air, by fusing both imagery of the two countries, will bring out the special fusion design of a table lamp that are not only beautiful but brings out the best of both culture.</p>
<p>Sketches</p>	<div data-bbox="748 1182 1166 1525" data-label="Image"> </div> <p data-bbox="580 1543 1238 1579">Figure 110: Ideation sketches for fusion table lamp</p>
<p>Mock-up</p>	<div data-bbox="509 1659 1310 1939" data-label="Image"> </div> <p data-bbox="580 1960 1238 1995">Figure 111: Ideation mock-up of fusion table lamp</p>

<p>Final design and dimension</p>	 <p>Figure 112: Final design and dimension for fusion table lamp</p>
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4.2.1.5 Fusion of Taiwan Visual Imagery with Malaysia Olfactory and Gustatory imagery in creating a Teapot set

<p>Images</p>	 <p>Figure 113: Fusion of Taiwanese visual imagery Sky Lantern with Malaysian Olfactory and Gustatory imagery “Satay bamboo fan” in creating a Teapot set.</p>
<p>Design elements</p>	<p>Taiwanese Sky Lantern with Malaysian “Satay Bamboo Fan”</p>
<p>Semiotic</p>	<p>Satay is a traditional dish of grilled meat served with peanut sauce while “Satay” Bamboo Fan is like a good helper to control the heat when grilling the meat which signify good economy. Taiwan has a floating lantern that represent wishes that could be materialise that signify hope for a better future.</p>

<p>Imagery</p>	<p>While in Malaysia, one of the tasty symbolic Olfactory and Gustatory imagery cultural food is “Satay”, Taiwan has the Visual imagery of Floating lantern that bring wishes to the almighty</p>
<p>By associating and fusing</p>	<p>Away from Taipei 101, bubble milk tea, another attractive symbolic visual imagery culture of Taiwan is floating the “sky lantern” with their wish written on it with the hope that their wishes will be materialised. Sky lantern can be rated as one of the most unique symbolic culture of Taiwan that has following in the South East Asia countries. While in Malaysia, one of the tasty symbolic Olfactory and Gustatory imagery cultural food is “Satay”. Satay is a dish of grilled meat served with peanut sauce while “Satay” Bamboo Fan is like a good helper to control the heat when grilling the meat. Contrasting to that is Taiwan has a tea drinking culture which is believed to cool down the body constituent and balance a person “Yin and Yang” energy. So, it is rational to fuse Taiwanese Sky Lantern with Malaysian “Satay bamboo fan” in creating a Teapot set that will serve tea that balance a person constituent and promote their health.</p>
<p>Sketches</p>	 <p>Figure 114: Ideation sketches of Teapot set</p>

Mock-up



Figure 115: Ideation mock-up of Teapot set

Final design and dimension

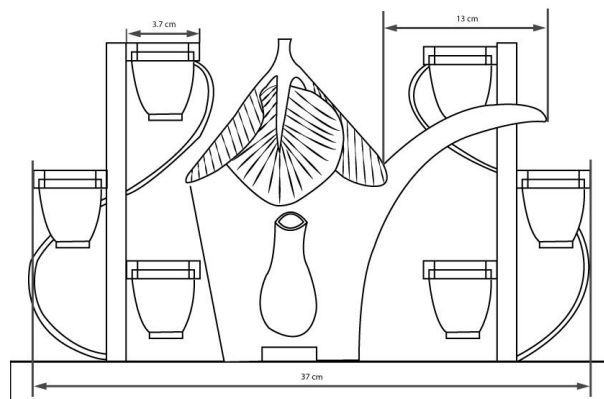


Figure 116: Final design and dimension of teapot set

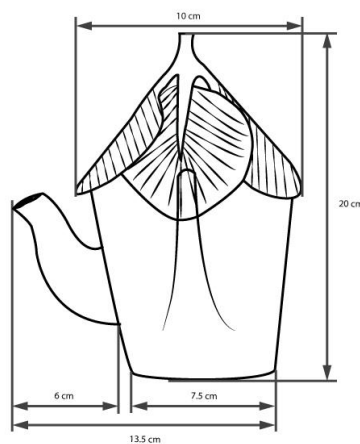


Figure 117: Final design and dimension of teapot

Chapter 5 Final Products and Design Verification

5.1 Products Creation Results

There are five products successfully created in the final as **“The Climb” Pen Holder**, **“Bliss” Utensil Holder**, **“Fortune” Wind Chimes**, **“Delight” Table Lamp** and **“Aspiration” Teapot Set** as below:

5.1.1 “The Climb” Pen Holder


Name of the product: “The Climb” Pen Holder
Material used: Plywood; Popsicle Sticks; Cork mats
Final Product Present




Figure 120: Front view of “The Climb” Pen Holder



Figure 121: Side view of “The Climb” Pen Holder

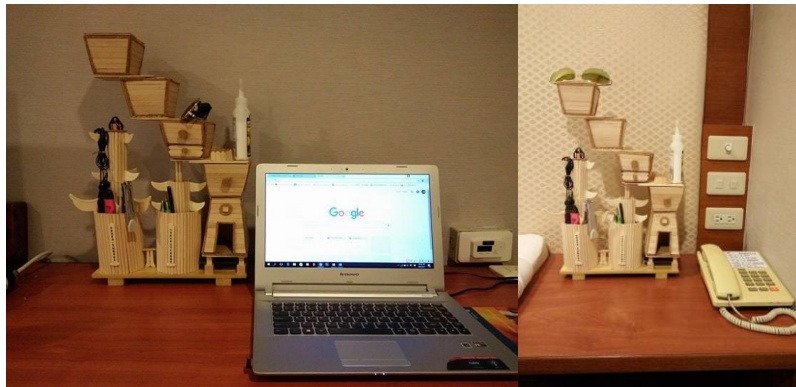


Figure 122: Superimpose of “The Climb” Pen Holder

Product Explanation

By integrating Taiwan and Malaysia symbolic imagery Taipei 101 and Petronas Twin Tower (KLCC) the inspiration of “The Climb” Pen Holder is born. It adapts Taipei 101 building into Malaysian traditional Malay “Tall” house and Petronas Twin Tower with Taiwanese traditional architecture to show the beauty of integration. This is also a symbol that both country may harmoniously co-exist forever.

The product function is also changeable by the user as they can put their stationery in the “Taiwanese style Petronas Twin Tower” and put their other stuff inside the “Malaysian style Taipei 101” “Climbing” shapes small drawer, vice-versa. Moreover, user may put their name card under “Malaysian style Taipei 101”. There is a place to hold the name card under the “Foot” of “Malaysian style Taipei 101”.

5.1.2 “Bliss” Utensil Holder

Name of the product: “Bliss” Utensil Holder

Material used: Paper Clay; Spray Paints; Linen; Black Rope; Hemp Rope; Pearl;

Final Product Present



Figure 123: Front view and Side view of “Bliss” Utensil Holder

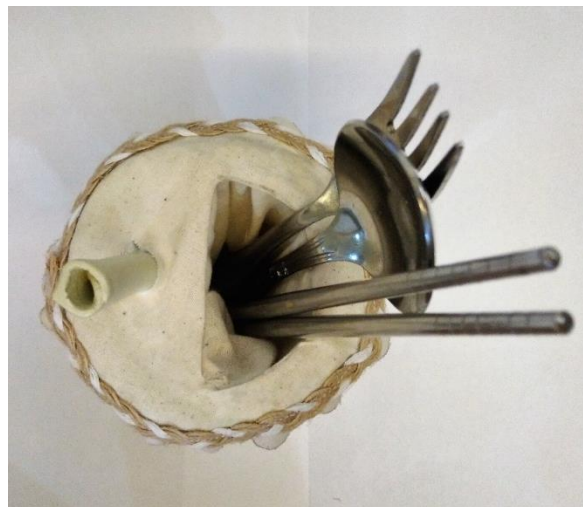


Figure 124: Top view of “Bliss” Utensil Holder



Figure 125: “Bliss” with fruits forks

Product Explanation

“Bliss” Utensil Holder is an integration of Taiwanese symbolic famous bubble milk tea with Malaysian symbolic “Gedombak” (One of the Malay Traditional Musical Instrument). The intention to integrate both Taiwanese bubble milk tea with Malaysian “Gedombak” together is that Taiwanese bubble milk tea is one of the most common companion to many Taiwanese during lunch or dinner while Malaysian “Gedombak” instrument is always played in certain important happy occasions. Today these instruments are used not only to convey the messages from the soul and heart, it is also a medium that reflect the daily life and belief of the people.

User can see the adapted shape of this “Bliss” Utensil Holder are which are looming between the bubble milk tea and “Gedombak”. There are a lot of “Bubble” on the lower part of the utensil and there are “wave” of the “Gedombak” on the upper part of the utensil. The linen cloth as the “Gedombak” drum surface with a “straw” for bubble milk tea. User may put their daily utensil or fruits fork into it and it will be a great decoration on the dining table.

There is a saying that “Eat is a blessing”. So, to drink is also a blessing. The combination of both Taiwanese bubble milk tea and Malaysian “Gedombak” is a perfect bliss to everyone in this world. “Bliss” is symbolic to make everyone attain a state of perfect happiness.

5.1.3 “Fortune” Wind Chimes

Name of the product: “Fortune” Wind Chimes

Material used: Thatch; Taiwanese Brushes; Chinese Chess with Traditional Chinese Character; Screw; Steel; LED Bulb; Alkaline Battery;

Final Product present



Figure 126: Light off “Fortune” Wind Chimes



Figure 127: Light on “Fortune” Wind Chimes

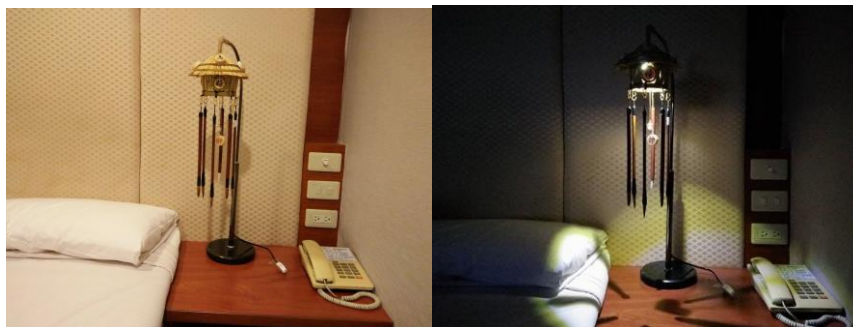


Figure 128: Superimpose

Product Explanation

“Fortune” Wind Chime is unlike the common wind chime. It won’t make a sound but it has the light shine from the Malaysian traditional little “Attap” house. The “Attap house is attached on the design stand with an on off button for the light. Wind Chimes are symbolic auspicious, that will bring fortune to the user.

This product is created base on the integration of Malaysia Attap House, Taiwan Traditional writing brush and Taiwan Complex Chinese Character. It also adapts a modern LED light to enhance its usability for the user.

There are Taiwanese Traditional Brushes and Chinese chess which is printed with traditional Chinese Character hung under the “Attap” house. There are also a few Chinese chess printed with traditional Chinese Character attached on the “Attap” roof as decoration.

The fusion of this Malaysian traditional “Attap” house with Taiwanese traditional brushes and traditional Chinese character have cultural symbolic meaning. Even though both Malaysia and Taiwan have a different culture but they still can accommodate and learn from each other's culture and make the future brighter under the same roof. The advantages of this “Fortune” Wind Chime is, it can be used without electricity but just an alkaline battery.

5.1.4 “Delight” Table Lamp

Name of the product: “Delight” Table Lamp

Material used: “Batik”; Steel; Cork Mats; Bulb; Cable; Plug

Final Product Present



Figure 129: Four different kind of “Batik” texture for the “Delight” table lamp



Figure 130: “Delight” shine in the night

Product Explanation

“Delight” Table Lamp is an integration of Taiwanese Traditional Lantern with Malaysian Symbolic “Wau Bulan” (Moon Kite) and Malaysia traditional batik cloth. The intention to integrate both Taiwanese Traditional Lantern and Malaysian Traditional Moon Kite together is that Taiwanese Traditional Lantern are often hung in both homes and public places to provide lights and also as a decoration especially during festival seasons. In cities and in rural areas, there are very common to see lanterns adorning street lights, public buildings and shops. During Chinese New Year, these are thought to bring good luck and an auspicious symbol. Moon kites (Wau Bulan) on the other hand are usually flown to celebrate a bountiful harvest. The “wau” (Moon Kite) is a uniquely designed traditional Malay kite that has graced the skies for many generations. The batik cloth on the other hand represented a colourful life. So, with the combination of this

By adapting the three great theme from the imagery will infuse great cultural message as there are similarity in Taiwanese Traditional Lantern and Malaysian “Wau Bulan” as they are flown or suspended in the mid-air that inspired the design of this “Delight” Table Lamp. The body of the lantern shape are inspired by the Chinese knot which is hung under the lantern and covered by Malaysian Traditional “Batik” cloth. When user turns on the light, the beauty of the “Batik” and Chinese Knot” will appear and give a “Wow” feeling to the people and probably has the potential to change the cultural norm of the future generation.

This table lamp which fused the culture symbol of “delighted” as it brings happiness, good luck and “bountiful harvest” to colour the user daily life. Besides, it can be used at

home as a decoration to motivate and create a harmonious atmosphere. The soothing orange dim light will give and bring a peaceful impression to the people especially at night.

5.1.5 “Aspiration” Teapot Set

Name of the product: “Aspiration” Teapot Set

Material used: Pottery Clay; Plywood; Cork Mats ; Paper Stem Wire

Final Product Present



Figure 131: “Aspiration” Teapot set



Figure 132: Back View of "Aspiration" Teapot Set



Figure 133: Top View of “Aspiration” Teapot set



Figure 1344: Perspective view of “Aspiration” Teapot set



Figure 135: Perspective view of “Aspiration” Teapot set

Product Explanation

“Aspiration” Teapot set is an integration of Taiwanese symbolic famous sky lantern with Malaysian symbolic “Satay” Bamboo Fan. Satay is a dish of grilled meat served with a peanut sauce while “Satay” Bamboo Fan is like a good helper to control the heat when grilling the meat. The Taiwanese Sky Lantern is adapted into Malaysian “Satay” Bamboo Fan which inspired a new design teapot. As drinking tea is a favourite past time of many people in South East Asia, the new design of teapot will change the way people look at the tea drinking session. Taiwanese Sky Lantern are released into night sky with people’s wishes written on the lantern during the Lantern Festival. This culture has spread around South East Asia countries and many tourists in Taiwan will make it a point to float the Sky Lantern in Taiwan Shifen and Ping Xi to complete their Taiwan visit. The sky lantern is like a small

hot air balloon with an opening at the bottom where a small candle light is suspended on top of a wire.

Hence the concept of the teapot is that, the Satay Bamboo Fan is used to help fanning up the fire so that the sky lantern will fly higher which allows tea drinker to feel motivated in their life and also sore higher in their life achievement due to the association of the imagery on the teapot. It symbolized the aspiration of the user are fulfilled. The design of the cup is also based on the shape of the sky lantern and are hung on the tea cups stand and becoming a sky lantern flying route. This teapot design will potentially change people perception and tea drinking culture to be an inspirational and motivating event.

5.2 Design verification and Feedback

Survey has been done for design verification by giving out 45 questionnaires to three types of user: -

1. First, users who had not been to Taiwan before.
2. Second, users who had not been to Malaysia before.
3. Last, users who have been to both Malaysia and Taiwan.

The list of questions for the questionnaire can be found in appendix “A”. The questions asked will be based on the products appearance, functionality and overall experiences to assess the degree of satisfaction of the user.

From the analysis of the received answer for the questionnaire, there are 21 males and 24 female respondents who have filled up the questionnaire. Aged range from 18 to more than 42 years old from Malaysia (20), Taiwan (19) and other countries (6). Education level, 2 respondents are high school level and mostly are degree level (31) while 12 are Master’s degree level and above. However, although they are from different countries, but all of them have the perception that there is cultural difference between Malaysia and Taiwan.

5.2.1 Survey analysis for “The Climb” Pen Holder

Table 6: Survey analysis for “The Climb” Pen Holder

Questions	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
Categories	Appearance				Functionality		Degree of satisfaction			
Very Satisfied	45	27	27	28	35	35	42	34	38	31
Satisfied	0	18	18	14	7	7	3	11	7	10
No Opinion	0	0	0	3	0	3	0	0	0	4
Not Satisfied	0	0	0	0	3	0	0	0	0	0
Extremely dissatisfied	0	0	0	0	0	0	0	0	0	0

According to the survey feedback for “The Climb” Pen Holder, 45 out of 45 users are very satisfied with the cross-cultural integration appearance of the product and most of them (very satisfied and satisfied) think that this product has the cultural semantic and the collocation of its colour is full of culture atmosphere on its appearance. However, there are 3 out of 45 users said that they are not satisfied with its functionality as they think that it is not user-friendly. 42 users think that the functionality of this product will trigger user cultural experience when using it while 3 users has no comment for this section. For degree of satisfaction of the product, most of the user (very satisfied and satisfied) think that this product helps them to experience the exotic culture and immerse into the cultural atmosphere of integration and creativity. 41 users think that this product brought them a different kind of experience while 4 users has no comment on this section in terms of satisfactory.

5.2.1.1 User Suggestion and feedback “The Climb” Pen Holder

Most of the user are satisfied with this product as it has storage functionality and not just a pen holder. But some of them had suggested that it can be painted with more colours to make it fun as for them colour aspect will be their key decision for them to purchase. While there is a user giving a feedback that, due to the height, they think that the product is not stable enough. For practical functionality, some user has the feedback that this product is too big but it is very interesting. Some request for a bigger container space, so that they can put more pen inside the pen holder and portability.

For cultural experiences, from the initial impression, user can identify the Malaysia Petronas Twin Tower and Taipei 101. They also experience the integration of Malaysian and

Taiwanese culture and think that “The Climb” may be a good product as a gift to people as it brings the meaning of “achieving many future success” (步步高升 in Chinese) in their career. For the style of “The Climb” Pen Holder, user think that it has portability style; Integration style of Malaysian and Taiwanese culture; Tropical style; The integration of Malaysia and Taiwan trendy and retro architecture style is obvious. It let user think of Malaysia Petronas Twin Tower and Taiwan 101 at the first sight.

5.2.2 Survey analysis for “Bliss” Utensil Holder

Table 7: Survey analysis for “Bliss” Utensil Holder

Questions	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
Categories	Appearance				Functionality		Degree of satisfaction			
Very Satisfied	42	38	34	35	24	34	42	38	42	35
Satisfied	3	7	11	10	21	7	3	7	3	10
No Opinion	0	0	0	0	0	4	0	0	0	0
Not Satisfied	0	0	0	0	0	0	0	0	0	0
Extremely dissatisfied	0	0	0	0	0	0	0	0	0	0

According to the survey feedback for “Bliss” Utensil Holder, 43 users are very satisfied with the cross-cultural integration appearance of the product and most of them (very satisfied and satisfied) think that this product has the cultural semantic and the colour is very suitable to users taste. For functionality and user-friendly aspect, 24 users are very satisfied and 21 are satisfied with it. 41 users think that the functionality of this product will trigger user cultural experience when using it while 4 users has no comment for this section. For degree of satisfaction of the product, most of the user (very satisfied and satisfied) think that this product helps them to experience the exotic culture and the cultural atmosphere of integration and creativity is very distinct. All users think that this product brought them unique usability experience in satisfactory section.

5.2.2.1 User Suggestion and feedback for “Bliss” Utensil Holder

Most of the user are satisfied with this product as they think that this product is unique and it is good for decoration on dining table. However, some user prefers more colour option for them to choose. Some request for different kind of sizes for this “Bliss” Utensil Holder to

put more utensil. They hope that the product will not only be used to put utensils but also can be used to put toothpick (smaller size) and knife (bigger size).

For cultural experiences, some user said that “Bliss” look small, cute and unique. Some user said that they can see the metaphor of Malay instrument while some said they can see the Bubble milk tea. However, most of them do see the cross-culture integration of this product. For the style of “Bliss” Utensil Holder, some user think that it has cute and sweet feeling and integration of Malaysian and Taiwanese National style has created a very unique and stylish product. For product association, there are 11 people said that this product let them think of Taiwan while 34 people said that this product make them think of the integration of Malaysia with Taiwan.

5.2.3 Survey analysis for “Fortune” Wind Chimes

Table 8: Survey analysis for “Fortune” Wind Chimes

Questions	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
Categories	Appearance				Functionality		Degree of satisfaction			
Very Satisfied	38	38	42	42	38	42	38	41	42	38
Satisfied	7	7	0	3	5	3	5	4	0	4
No Opinion	0	0	3	0	2	0	0	0	3	3
Not Satisfied	0	0	0	0	0	0	0	0	0	0
Extremely dissatisfied	0	0	0	0	0	0	0	0	0	0

According to the survey feedback for “Fortune” Wind Chimes, 38 users are very satisfied with the cross-cultural integration appearance of the product and most of them (very satisfied and satisfied) think that this product has the cultural semantic and is full of cultural fusion on its appearance which will attract them to buy it. For functionality and user-friendly aspect, 38 users are very satisfied and 5 are satisfied with it and 2 has no opinion on its functionality. All users think that the functionality of this product will trigger user cultural experience when using it. For degree of satisfaction of the product, most of the user (very satisfied and satisfied) think that this product helps them to experience the exotic and uniqueness of the culture fusion and possibility will be the topic of social interaction discussion.

5.2.3.1 User Suggestion and feedback for “Fortune” Wind Chimes

For “Fortune” Wind Chimes, most of the user are satisfied with this product as they think that this product is unique and it is good for decoration like a wind chime and practical

as it has light. This light can be used without electricity as it is using an alkaline battery. On colour, some user prefers more choice of colour for them to choose while some user think that designer can be more adventurous on the colour mixing and choices.

For cultural experience, some user said that “Fortune” look nice and unique. It is an integrated classical and national cultural experience. Some user said that they can see the metaphor of thatches house and Chinese ink brushes. The style which are derives from the cross-cultural integration of this product is obvious and unique. For the style of “Fortune” Wind Chimes, there are some user think that it has Southeast Asian and Bohemian style. Some even thought that the material used were just right for the retro style.

5.2.4 Survey analysis for “Delight” Table Lamp

Table 9: Survey analysis for “Delight” Table Lamp

Questions	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
Categories	Appearance				Functionality		Degree of satisfaction			
Very Satisfied	41	31	35	42	32	31	38	42	39	34
Satisfied	4	14	10	3	13	10	7	3	6	7
No Opinion	0	0	0	0	0	4	0	0	0	4
Not Satisfied	0	0	0	0	0	0	0	0	0	0
Extremely dissatisfied	0	0	0	0	0	0	0	0	0	0

According to the survey feedback for “Delight” Table Lamp, 41 users are very satisfied with the cross-cultural integration appearance of the table lamp and most of them (very satisfied and satisfied) think that this product has the cultural semantic and the representation us obvious as its “Batik” colour is full of traditional culture atmosphere on its appearance. For functionality, they think this is practical and user friendly. 41 users think that the functionality of this product will trigger user cultural experience when using it while 4 users have no comment for this section. For degree of satisfaction of the product, most of the user (very satisfied and satisfied) think that this product helps them to experience the culture integration, the cultural atmosphere of integration and creativity. 39 users are very satisfied and 6 are satisfied that this product brought them a different kind of experience.

5.2.4.1 User Suggestion and feedback for “Delight” Table Lamp

For “Delight” Table Lamp, most of the user are satisfied with this product as they think that this product is unique, beautiful, elegant and the size is just right. It is good for home decoration as the colour of the table lamp is very emotionally healing. They believe that their house will float in the cultural atmosphere after using “Delight” at home. For functionality, user agree that this table lamp is practical. However, some user suggested that it will be perfect if “Delight” not only be used as a table lamp but also to be hang on the wall.

For cultural experiences, some user said that “Delight” look nice and unique. They are impress on the integration of “Batik” cloth with the Taiwan national lantern style while the moon kite is like a transportation to bring the lantern up to the sky. It is a perfect match. While for the style of this table lamp, they think that this lamp carries a Chinese Southeast Asian Style. Besides, most of the user mention that this product has make them think about Taiwan and Malaysia at the first impression.

5.2.5 Survey analysis for “Aspiration” Teapot Set

Table 10: Survey analysis for “Aspiration” Teapot Set

Questions	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
Categories	Appearance				Functionality		Degree of satisfaction			
Very Satisfied	45	38	34	45	39	34	41	41	34	42
Satisfied	0	0	11	0	6	7	4	4	8	3
No Opinion	0	7	0	0	0	4	0	0	3	0
Not Satisfied	0	0	0	0	0	0	0	0	0	0
Extremely dissatisfied	0	0	0	0	0	0	0	0	0	0

The analysis shows that, 45 out of 45 users are very satisfied with the cross-cultural integration appearance of “Aspiration” Teapot Set and 38 most of them (very satisfied) think that this product has the cultural semantic and the colour is full of cultural and retro atmosphere on its appearance. For functionality, all users are satisfied with it as this teapot set can be used for tea making and serving. 41 users think that the functionality of this product will trigger user cultural experience when using it while 4 users have no comment for this section. For degree of satisfaction of the product, most of the user (very satisfied and satisfied) think that this product helps them to experience the exotic culture and the cultural atmosphere of integration

and creativity. 45 users think that this product brought them a unique experience of enjoying a good cup of tea while immersing into the fusion of culture.

5.2.5.1 User Suggestion and feedback for “Aspiration” Teapot Set

Most of the user are satisfied with “Aspiration” Teapot Set. User think that this product is unique and elegant. It can be used as a teapot and as a decoration item when they are not using it. However, some user hope that this product will offer more colour option for them to choose in order to increase the likelihood of purchase. For functionality, user agree that this Teapot set is unique, nice and practical. However, as some potential user only see the teapot from the picture, they worried about whether this product is in compliance with human factor.

For cultural experiences, some user said that “Aspiration” look nice and unique due to the integration of bamboo fan with sky lantern. They are impressed with the integration design as the tea cups are floating in the air like a sky lantern. This make them think of Taiwan. However, some of them worried the cups will falls. The lid looks like Southeast Asian Bamboo fan with similar colour as Satay Bamboo fan. Exclude the Malaysian, some user say that to let them think about Malaysia on this product, they need some time to observe Malaysian culture as they are not so familiar with Malaysian Culture.

For the style of this teapot set, they think that “Aspiration” carried classical, reform, simple beauty and fusion style message on it.

Chapter 6 Conclusions and Recommendations

6.1 Conclusions

The thesis writing and all the research involved in producing this thesis has been an enlightening experience and open the “pandora box” of many opportunities to create and recreate products that are unlimited in this world.

The fusion of culture to create new product is one technique that would complement creativity that are heavily depended on in many instances on creating or inventing new products for many years. Over reliability of creativity faculty at times could cause mental block and hinder productivity. Hence by using fusing technique it helps to trigger many more possibilities of combination of ideation and creation of products.

This research of fusing two typical culture in two countries will be a good example on how new product ideas are generated and also its possibility of inviting further research on improving the design and functionality better for the benefits of human well-being. It is recommended that these cross-cultural products can be sold in Malaysia and Taiwan airport, gift shops or some cross-culture events as a souvenir.

It is strongly recommended that this research can be used as a reference for future researcher to look into the possibility of adding more features and functionality.

6.2 Recommendation

There are many limitations and deficiencies due to the considerations of manpower, financial and time. Hence there isn't sufficient opportunity for creator to do a showcase for the creation of fusion cultural products. Therefore, the user will have more challenges to understand the meaning of those creations. There are still a lot of things that need to be improved. For example, "The Climb" Pen Holder, there are other material like plywood or maybe pewter can be used to build up the pen holder so that the product can be more firm and stable. While the same goes to the "Aspiration" Teapot Set cup holder. The cup holder may use plywood to make it so that it will hold the cups more firmly.

It is important for creator to try to understand all kind of material available. This is because creator has faced many challenges when dealing with clay manufacturer that are not willing to do things unconventionally. Many discussions had been organised with the clay manufacturer and many sample models are created to test on the suitability especially clay is a rather difficult material to be predicted on its shape once it is dried or baked 1000 degree celcius in the oven. So, if creator is familiar with the material and its characteristic after going through firing process, then there will be a lot of time and cost saving.

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Appendix

1. Personal Information

1. What is your gender?

Male Female

2. Your age...

18-21 22-25 26-29 30-34 35-38 39-42 and above

3. Your education level...

Primary school High school Degree Holder Master and above

4. Your Nationality...

Malaysia Taiwan Other

5. Have you ever been to...

Malaysia Taiwan Malaysia and Taiwan Neither has ever been

6. Do you think Malaysia and Taiwan have a different culture?

Yes No

2. Design cases

2.1 Design case one “The Climb” Pen Holder



*Please check the following level of consent.	Very Satisfied Satisfied No Opinion Not Satisfied Extremely dissatisfied				
Appearance					
1. The overall shape of the product presents a sense of cultural integration.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product appearance presents cultural semantics.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The overall colour of the product with a sense of culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The overall appearance of the product will trigger you to buy it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Functionality					
1. Product use function is user-friendly.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product use function with a sense of cultural experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Degree of satisfaction					
1. The whole product helps you to experience the exotic culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. The whole product diffuses the atmosphere of cultural fusion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The whole product diffuses of cultural and creative feelings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The product as a whole brings you a different experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1. What is your opinion on the appearance of the **"The Climb" Pen Holder** product (shape, color and material)?

2. What is your opinion about the use of the **"The Climb" Pen Holder** product?

3. What is the experience of **"The Climb" Pen Holder** on cultural products?

4. What kind of style do you think of **"The Climb" Pen Holder**?

5. Do you think that **"The Climb" Pen Holder** Lamp will make you think of Malaysia or Taiwan?

2.2 “Bliss” Utensil Holder



*Please check the following level of consent.	<p style="text-align: center;"> Very Satisfied Satisfied No Opinion Not Satisfied Extremely dissatisfied </p>				
Appearance					
1. The overall shape of the product presents a sense of cultural integration.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product appearance presents cultural semantics.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The overall colour of the product with a sense of culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The overall appearance of the product will trigger you to buy it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Functionality					
1. Product use function is user-friendly.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product use function with a sense of cultural experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Degree of satisfaction					
1. The whole product helps you to experience the exotic culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. The whole product diffuses the atmosphere of cultural fusion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The whole product diffuses of cultural and creative feelings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The product as a whole brings you a different experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1. What is your opinion on the appearance of the **“Bliss” Utensil Holder** product (shape, color and material)?

2. What is your opinion about the use of the **“Bliss” Utensil Holder** product?

3. What is the experience of **“Bliss” Utensil Holder** on cultural products?

4. What kind of style do you think of **“Bliss” Utensil Holder**?

5. Do you think that **"Bliss" Utensil Holder** Lamp will make you think of Malaysia or Taiwan?

2.3 “Fortune” Wind Chimes



*Please check the following level of consent.	<p style="text-align: center;">Very Satisfied</p> <p style="text-align: center;">Satisfied</p> <p style="text-align: center;">No Opinion</p> <p style="text-align: center;">Not Satisfied</p> <p style="text-align: center;">Extremely dissatisfied</p>				
Appearance					
1. The overall shape of the product presents a sense of cultural integration.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product appearance presents cultural semantics.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The overall colour of the product with a sense of culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The overall appearance of the product will trigger you to buy it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Functionality					
1. Product use function is user-friendly.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product use function with a sense of cultural experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Degree of satisfaction					
1. The whole product helps you to experience the exotic culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. The whole product diffuses the atmosphere of cultural fusion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The whole product diffuses of cultural and creative feelings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The product as a whole brings you a different experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1. What is your opinion on the appearance of the **“Fortune” Wind Chimes** product (shape, color and material)?

2. What is your opinion about the use of the **“Fortune” Wind Chimes** product?

3. What is the experience of **“Fortune” Wind Chimes** on cultural products?

4. What kind of style do you think of **“Fortune” Wind Chimes**?

5. Do you think that **“Fortune” Wind Chimes** Lamp will make you think of Malaysia or Taiwan?

2.4 “Delight” Table Lamp



*Please check the following level of consent.	Very Satisfied Satisfied No Opinion Not Satisfied Extremely dissatisfied				
Appearance					
1. The overall shape of the product presents a sense of cultural integration.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product appearance presents cultural semantics.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The overall colour of the product with a sense of culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The overall appearance of the product will trigger you to buy it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Functionality					
1. Product use function is user-friendly.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product use function with a sense of cultural experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Degree of satisfaction					
1. The whole product helps you to experience the exotic culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. The whole product diffuses the atmosphere of cultural fusion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. The whole product diffuses of cultural and creative feelings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The product as a whole brings you a different experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1. What is your opinion on the appearance of the **“Delight” Table Lamp** product (shape, color and material)?

2. What is your opinion about the use of the **“Delight” Table Lamp** product?

3. What is the experience of **“Delight” Table Lamp** on cultural products?

4. What kind of style do you think of **“Delight” Table Lamp**?

5. Do you think that **"Delight" Table Lamp** will make you think of Malaysia or Taiwan?

2.5 “Aspiration” Teapot Set



*Please check the following level of consent.	Very Satisfied Satisfied No Opinion Not Satisfied Extremely dissatisfied				
Appearance					
1. The overall shape of the product presents a sense of cultural integration.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product appearance presents cultural semantics.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The overall colour of the product with a sense of culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The overall appearance of the product will trigger you to buy it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Functionality					
1. Product use function is user-friendly.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Product use function with a sense of cultural experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Degree of satisfaction					
1. The whole product helps you to experience the exotic culture.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. The whole product diffuses the atmosphere of cultural fusion.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. The whole product diffuses of cultural and creative feelings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. The product as a whole brings you a different experience.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1. What is your opinion on the appearance of the **“Aspiration” Teapot Set** product (shape, color and material)?

2. What is your opinion about the use of the **“Aspiration” Teapot Set** product?

3. What is the experience of **“Aspiration” Teapot Set** on cultural products?

4. What kind of style do you think of **“Aspiration” Teapot Set**?

5. Do you think that **"Aspiration" Teapot Set** Lamp will make you think of Malaysia or Taiwan?
