The Impact Analysis of Applying Cultures and Heritage Conceptual in Visual Logo Design to Repromote Tourism Terengganu Malaysia

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Abstract: As a part of Terengganu tourism ministry's core duty to find a cutting edge and modern ways to advertise their tourist destinations, this study reveals the most suitable logos for the promotion of tourism in Terengganu for locals and foreigners. The logos were designed after meticulously going through elements needed in the design, elements include; type of typographic used, and its level of clarity, the shapes and it's understanding by people. In order to be to achieve a concrete and an all-encompassing conclusion in this applied research, qualitative and quantitative methods were used. Data was gathered on the perspective of the participants using interviews and questionnaires, with qualitative and quantitative analysis conducted on the data respectively, the aim of the analysis is to explore the perspective of the populace on the logo designs its overall suitability. Fortunately, the mixed method approach (qualitative and quantitatve) yielded positive results, as the results of the analysis revealed that the developed logos will play highly significant roles in the promotion of tourism in Terrenganu.
Keywords: Tourism, Graphics Design, Logos, Promotion of Tourism, Terengganu.

INTRODUCTION

All societies of the world are not ignorant of the economic benefits of tourism, as such, the competition is stiffened among nations and societies with tourist attractions.

In view of the above, these societies in the competition are constantly seeking innovative methods or ways to promote their respective local tourism industry. Amongst these innovative methods is the use of interactive graphics design, has it plays a significant role in improving the tourism situation of the countries. This is achieved through the design of a logo and advertisements encouraging visitors to visit tourist attractions [1].

The study was designed to re-assist tourism advertising for the Malaysian state of Terengganu in order to demonstrate the state's cultures and heritage, such as Wood Carving, Islamic Culture, and Nature Places in a better way. This will be achieved through the thorough analysis some tourism logos of the Terengganu, in order to determine the suitability of these logos for future tourist that located in the state of Terenganue and outside the state, the analysis of logos will focus on determining all elements including the type of typographic used, and its level of clarity, the shapes and it's understanding by people, as well as analysis of the content of tourism logos and if their covered Terengganu cultures and heritage or not. The selection of the case study was based on;

- The efforts made by the Terengganu tourism office to design tourism logo that depend on Terengganu cultures and heritage.
- Try to find out the strengths and weaknesses points in Terengganu tourism logo in order to enhance it.
- An interest in understanding the dynamics behind Terengganu tourism logo.

The study is not without limitations, the limitations of this study include;
- Objective limitation: This study was limited to design new tourism logo for Terengganu.
- Human Limitation: employees at Terengganu tourism office.
- Spatial limitation: This study is limited to the Terengganu.
- Time limitation: This study is limited to the second semester of the academic year 2017-2018.

Graphics Design: Origin and History

Graphic designs are as old as the human race itself, it has been documented to play an intrinsic role in determing the developmental phases of human human development. Many hundreds of graphic designs of animals by the primitive people in the Chauvet Cave, in

the south of France, which were drawn more than 30,000 B.C. The image of "Spotted Horses" ; painted by woman artists inside France's Pech Merle cave dated 23,000 BC, as well as similar designs in the Lascaux cave of France that were drawn more than 14,000 B.C. , the Altamira cave paintings of bison between 9000 to 17000 BC, the designs of the primitive hunters in the Bhimbetka rock shelters in India that were drawn more than 7,000 B.C. , the Aboriginal Rock Art, in the Kakadu National Park of Australia, and many other rock or cave paintings in other parts of the world are apt testaments to the very long history of graphic design, a history that is shared among humanity [2]. These are drawings and paintings done on stones and woods, except iin the case of small drawings, these grphics are generally difficult and sometimes impossible to move from one place to another.

However in 105 AD, the use paper was introduced, this paved way for easy transportation of designs and the oppurtunity to use different ink colours to make the desired designs [22]. The history of graphic design is a history of cultural expression, reflecting not only what people thought during a given time period, however moreover how they felt [3]. Despite the introduction of paper, books and other materials that require documentatation were still expensive mainly because it has to be written by hand. Around 220 AD the Chinese began printing pictures on silk and other fabrics. Then around 650 AD, they began printing on paper using wooden blocks. Woodblock printing works by carving words or pictures onto a large block of wood. Once the carved ink is then spread across the block and then sheets of paper are pressed against it. The most difficult part of the process is to remember that images or text has to be carved in reverse so when the paper is pressed on it creates an image the correct way [4]. The above form of printing continued with various forms of modification made until the ushering in of the industrial age.

In the 1760s, the commencement of the industrial age ushered in a new age for graphic design. Innovative technologies began popping up at an unprecedented rate; including the method of lithography, which was a printing technique that helped reduce costs. The Industrial Revolution moreover welcomed the printing press in 1800, a machine that not only reduced labor by 90%, however moreover doubled the size of paper that could be printed [5].

During the 19th century, one by-product of industrialism was a decline in the quality of book design and production. Inexpensive, thin paper, shoddy presswork, drab, gray inks, and anemic text typefaces were often the order of the day. Near the end of the century, a book-design renaissance began as a direct result of the English Arts and Crafts Movement. William Morris, the leader of the movement, was a major figure in the evolution of design. Morris was actively involved in designing furniture, stained glass, textiles, wallpapers, and tapestries from the 1860s through the 1890s. Deeply concerned with the problems of industrialization and the factory system, Morris believed that a return to the craftsmanship and spiritual values of the Gothic period could restore balance to modern life. He rejected tasteless mass-produced goods and poor craftsmanship in favour of the beautiful, well-crafted objects he designed [6].

All the above continued until 1890, around mid 1890 Graphic Design started to see a shift in a movement known as Art Nouveau. The Art Nouveau movement was important to Graphic Design because it started the influence to decorate items that were produced by Industrial manufacturing. It could be said that it is moreover the first time a movement was encompassed by Europe and America at the same time. Illustrations became a major thing during this time period. Many publications during this time used these illustrated images to showcase art and even some propaganda. Graphic Design was being used to make posters for things like the circus ads, newspapers, magazines, playing cards, posters, and much, much, more. The Art Nouveau artists shared the belief that all the arts should work in harmony in order to create a "total work of art": buildings, textiles, furniture, jewelry, clothes all conformed to the principles of Art Nouveau [7].

Mordern Era of Graphics Design
The words graphic design were first used together in 1922 by William Addison Dwiggins, the American type designer, and calligrapher, as a means of labeling a wide range of often unrelated tasks that he performed as a newspaper designer. It was not until the 1950s that graphic design came into common parlance and began to take the recognizable form of the activity that we recognize today. The graphic design essentially concerns the performance of a series of disparate activities that on the surface appear related—the various tasks with creating and producing a publication, for example—although they are not always. The theory and practice behind how a graphic designer works with images are not the same as the theory and practice of how they work with type [8]. This definition has undergone various forms of evaluation and scrutinism. In the present time, graphics design refers mainly to designing visuals for magazines, books, advertisements, and digital posters. This intensive branch of design involves the art form of communicating ideas through visuals and text. Graphic designers still use drawings and paintings in some cases, however much graphic design today is completed using digital technologies. These modern graphic design skills can be applied to custom logo design, book cover design, magazine layouts, billboard advertisements, clothing design, online banner ads, and much more [9]. Generally, when compared to the past, graphics design has found its way

to be of utmost importance to humans in every sphere of life.

Graphic design positions are growing gradually due to the usage of the internet. This will generate more jobs for them in the next ten years. Graphic designers are needed to design for websites, electronic publications, and video entertainment media for digital platforms instead of publication designs [10].

Applications of Graphic Design
Graphic design is an art medium that communicates by combining specific elements to create the representation of a certain product or project. This art form is unknowingly ubiquitous. It has arguably countless applications; logo designs, cheque books, certificates, letters, street signs etc. Graphic design is used in the following areas.

Advertisement
Advertising gives birth to graphic design as a recognized practice [11]. Advertising brings a company, product or person into the spotlight. Advertising can involve web content, logo designs, print magazines or books, brochures and ads, promotional giveaways, animation, graphic design and so much more. Advertising designers work to bring the concept of the advertising to life through all of these different channels [12].

Packaging Design
Packaging design simply means the design given to the product's package directly from the manufacturers. The packaging design area focuses on not only protecting the product from outside factors but also communicating with the target audience with proper design language. When it comes to visually communicating with the target audience, illustration is one of the design elements that can preferentially be used in packaging design [13].

Web Design
Web design is the process of creating websites. It encompasses several different aspects, including webpage layout, content production, and graphic design. While the terms web design and web development are often used interchangeably, web design is technically a subset of the broader category of web development. There is a need for websites to have interactive designs and well lay out colour patterns, invariably, graphics design is a core part of web design.

Brief overview of Logo
It is a symbol, a graphic and visual sign which plays an important role in the communication structure of a company. A logo is a clear graphic element which makes possible to distinct between companies. A logo is a signature of a company, may be like a new conception, a certain life style etc. It is about a bridge between the public and the company. It conveys details in a very concentrate graphic representation. It is a possible sign to compare similar items. That is why to create a logo is not a happening, is a consequence of very specified analyses, concerning geometric shapes, colours, various signs and symbols, all into an harmonious mixture which is driven „to catch" and to be part of people's mind [14].

It is a graphic element to identify a company/service/product. A logo is like a "signature". It is a very interesting challenge to put into work a lot of constituent elements. A logo means a graphic and visual representation in a desired original concept. Elements as images, words, shapes or colours, make possible a logo in a harmonious combination which may convey attitudes and values of the company. A designer knows that this work is a creative one and for this purpose, he is obliged to have knowledge in communication, psychology, graphics etc. In a few words, a logo is a special graphic representation [14]. The Logo design is a powerful visual language used to support a company's communication with its consumers. The goal of the brand is to create a lasting impression that results in a consumer bond and creates loyal customers. The logo is the point of entry to a brand [15].

METHODOLOGY
This study was carried with aim of using existing theories and principles to solve real life problems, the aforementioned quailified as an applied research [16]. Mixed method approach which involves the combination and qualitative and quantitative methods will be used in analyzing the selected logo designs, the former will enable deep, insightful and intricate discussions on the logos via interviews with respondent [17] while the latter will give room for generalizations as the sample size is significantly larger, quantitative data qill be collected via quetionnaires.

Observation
Also known as the observational study is a method of collecting evaluative information in which the evaluator watches the subject in his or her usual environment without altering that environment. The researcher reviewed a series of tourism logos in Terengganu, through field trips conducted in the regions of the state of Terengganu, in order to learn how to design the logo and its elements, colors, shapes, font, and lines, comments were made on the logos after each review. Upon completion of the observation, the outcome of each comment revealed that there is a need to make simple, easy-to-understand and thoroughly defined logos that will entail the culture, heritage and traditional, activities of Terengganu and will promote tourism in the state.

Population size and Sample size
For this study, the population comprised the Malaysian citizants in Kuala Terengganu. In relation to this, there were approximately 1.15 million citizants in

Kuala Terengganu [18]. Based on Krejcie and Morgan [19] and Sekaran and Bougie [20], an appropriate sample size for this study was 380 respondents. On another hand, the sample size of qualitative data were 8 interviewees who are the staff of Terengganu tourism office.

Interview and Questionnaire
An interview is "a conversation, whose purpose is to gather descriptions of the [life-world] of the interviewee" with reference to the 'described phenomena'[21]. It is the most potent tool for collecting qualitative data. In this resaerch, the interviews were conducted via face to face, phone calls, or video calls. The questionnaire used in obtatining data in this resaerch work are structured questionairre with close ended questions, the participant is to choose from the list of answers.

Pre-test Phase
A pre-test is used to check the importance or contribution of a study via the collection of primary and

secodary data, secondary data was obtained via the review of various literature pertaining to graphic design and tourism while primary data was obtained via interviews and distribution of questionnaires.

Development of Appropriate Logo: The Design Criteria, Progress, and Process

Design Criteria
In the developmental of the design, the emphasis was placed on ensuring that the new logos will be culturally acceptable, simple, original, innovative and creative. This was done with the aid of well crafted design elements and principles.

Design Progress and Process
The first step taken in the development of the logo is the construction of a mind map, mind map helps breed more ideas as well as help in creating believable and interwoven concept pieces as seen in the image below.
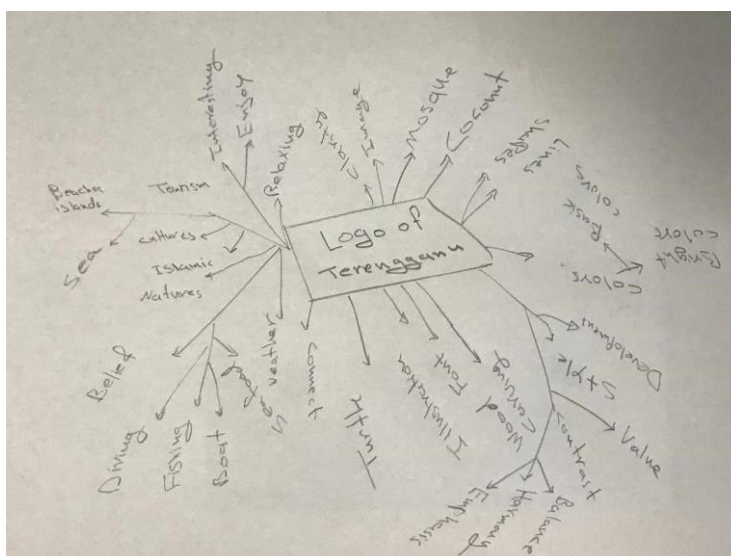

Fig-1: Mind Map of the Logo Design

Upon completion of the mind mapping, sketching of the various unique symbols that will be included in the logo designs was done, the selected

symbols are based on the things, animals or plants that are uniquely identified with Terrenganu;
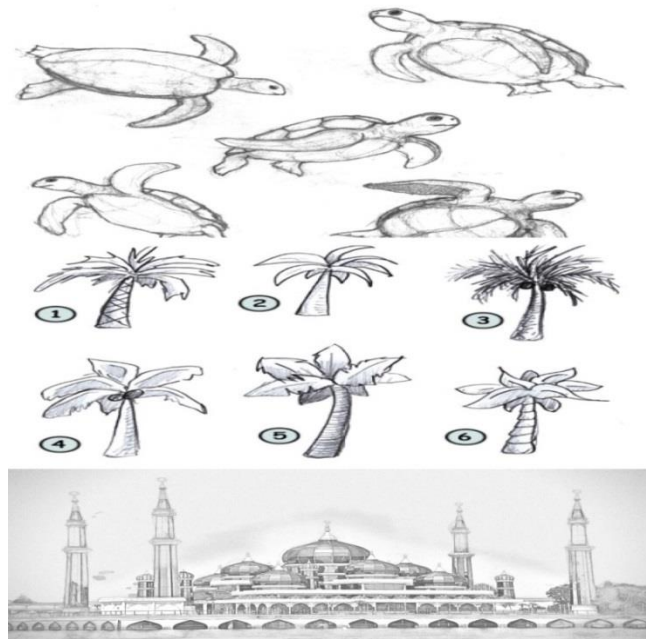
Fig-2: Sketches of symbols

This was followed by the the sketching of the geometric and organic shapes as seen in the image below;

Fig-3: Sketch of the Geometric and Organic Shapes

The concept of Terengganu logo Design is about the following

The researcher used one main character in the middle of the logo to take people attention directly to the main idea of the design. The main Character in the logo is Tortoise that is conceded as the identity of Terengganu. This will give the receiver a very fast impression of the whole design after that the receiver will move his eyes around the design to understand something more.

The Secondary elements that located around the main character are taken from the city culture and costumes, including Traditional Professions, Islamic Architecture Style, Coconut Tree, Crescent Moon and the Star of Trengganu Flag.

The other elements are organic shapes used to fill spaces between the Main and the Secondary elements in order to enhance the design ability. Taking these elements from the culture of the city will indirectly take the receiver somehow to the soul of Terengganu. As shown in figure (6).

Fig-4: The concept of the logo design

After many attempts of design consists, The researcher chooses to arrange the Geometric and

Organic shapes surrounding the primary symbols. which indicates the abundance of content and the

strength of bonding in nature of the place. As shown in the figure 5 below;

Fig-5: Design Consists

Final Logos Design

Human beings have always used symbols to express their emotions. Symbols are the most powerful communication tools that have ever existed. Because they have the ability to convey so much meaning, intent and significance in such a compact, immediately recognizable form, the effect that they have is tremendous. in the spotlight of this, the final Design comes by placing the symbol in the center of design surrounded by the elements. As shown in in the figures below.

Fig-6: Final Logos Design

Fig-7: Final Secondary Design

Post Hoc analysis of the Outcome of the Analysis

Amongst the four four product benchmark categories; cash cow, dog, star, and question mark that include in the analysis of growth-share matrix for product benchmarking, the star was selected which are; High market share, High market growth, High-quality dignity and products, Famous brand, High sales and Hard to sell, unlike the other benchmarks which are quite the opposite of the aforementioned characteristics.

The new logo current position amongst measured on Expressive & Containable vs. Impassive & Uncontainable and Exhaustive & Versatile vs. Imperfect & Inflexible as showed on the positioning map.

In order to further explore the outcome of the analysis, SWOT analysis (It is a strcuctured tool for analysis the position of the new Terrenganu logos) was used to analyze the Strenght, Weakness, Oppurtunity, and Threat of the new design, the outcome as shown in the table below revealed that the strenght and oppurtunities far outweighs the weakness and threats.

Futhermore, the interview responses were analysed, the outcome of the analysis, all logos scored positive results, however, a section of the respondents was skeptical about the logo design, as they believe the usage of turtle in the main logo and mosques in the secondary logo has failed to capture the totality of what Terengganu has to offer. In conclusion, a very large proportion of the respondents strongly believe the main logo is attractive and unique, they also believe it will excellently promote tourism in Terengganu. They also asserted that the new logos are uniquely exhibiting the culture and heritage of Terrenganu.

Table-6.0: showing SWOT analysis

(S-*Strength*)	(W-*Weakness*)
Academic studies as problem solving. Applying cultures and heritage conceptual in visual logo design. Following Design process steps for designing the logos. Clear Ideas.	New Logos design.
(O-*Opportunity*)	(T-*Threats*)
Serving tourism sector Grab viewers attentions. Accept the designs as a main visual logos of Terengganu.	The future arrival of new competitors.

On the analysis of the questionnaire data using quantitative methods, firstly, assessment was made on the scale of measure and the scale was found to be reliable, further analysis revealed that respondents are generally positive that the; logos will uphold the state of Terengganu in tourism promotion; mosque image on the logo shows the Islamic culture of Terengganu Darul Iman; logo features visual identity on Terengganu's culture and heritage, turtle image on the logo shows the beaches of Terengganu; coconut tree image on the logo shows the beautiful view of Terengganu state; wooden craft image on the logo shows the extraordinary of hand skill heritage from the state of Terengganu; appearance of Terengganu Darul Iman in the logo above makes it easy for me to remember it; and the logo can communicate with the public, especially tourists.

DISCUSSION AND RESULTS

The researcher made use of 4 criteria in creating the logos; the researcher understands that Terengganu is a deep Islamic state, as such, the inclusion of a mosque has been used as one the main part of the design as a respectful symbol of the cultural site beliefs, with the aim that the logos will be culturally acceptable. The designer ensured that clear shapes and well-known symbols were used in designing the logos to enable user friendliness and simplicity. The main part of the design consists of Turtle, Coconut tree as a representation of the coastal nature of Terengganu along with geometric colorful shapes to indicate the modernity of the site, the ensured originality, and novelty. And finally, attention was given to the aesthetics; every shape and color were carefully crafted to tell a story.

The inclusion of features such as the mosque and turtle, with the use of the selected colors ensured the designed logos interacts with the target audience and passes a message to them.

The elements used in making the designs are colors, shapes, forms, and lines; The design consists of geometric and natural elements surrounding the primary symbol which indicates the abundance of content and the strength of bonding in nature of the place. The design also diverse kind of lines (diagonal, zigzag, and curved lines), this is to give the logos the desired outlook. In addition, a lot of textures were used to help give aesthetic to the shape and designs of the logos. Some of the things used for texture are; paper, cardboard, cloth, stacks and glass, the elements of this texture are aesthetically pleasing and suitable for designs. Finally, the choosen colors were used in the design to show Terengganu is a fun and great place.

The principles of balance, harmony, value, emphasis, and contrast were strictly adhered to in creating the designs. By balance, the researcher ensured there is a balance amongst the color gradient and shapes used in the research, the coloring and sizing needed to emphasis some and disguise some to create comfortably balanced over whole design. By Harmony, the researcher ensured that there is a relationship between the main logo and the secondary logos, some of the features in both categories of logos represent Terengganu nature beauty or its culture, digging into each design components. By value, the researcher ensured colorful thrilling, vibrant comfortable components in the logos for eye comfort and vibrancy. Emphasis and contrast were made by placing the most important component in the middle and the less important around the one in the middle.

This research project was successful according to the results of the analysis, the newly designed logos will solve the problem posed by lack of proper content in the previous logo designs used in promoting Terengganu tourism. This newly designed logo contained visual contents that are visible all over Terengganu and it received widespread positive feedback from respondents. New logos design covered the cultures and heritage of Terengganu with the inclusion of turtle, coconut tree, mosque among many others.

This study seeks to analyze some tourism logos of the Terengganu state in order to determine the suitability of these logos for features tourist that located in the state of Terengganu in order to reach the people inside and outside Malaysia, the analysis of logos will focus on determining all elements including the type of typographic used, and its level of clarity, the shapes and it's understanding by people, as well as analysis of the content of tourism logos and if their covered Terengganu cultures and heritage or not. Attention was also given into ensuring that; the logos designs cover

exhaustively the features of Terengganu, proper designs were used to design the logos, the interview data and questionnaire data was properly analyzed with valid deductions.

The newly developed logos were developed meticulously with features such as; the level of clarity, topography used, and the contents as utmost clarity, the effort was put into ensuring that the included features have widespread acceptance among Terengganu locals and have a positive feedback from respondents. The analysis of the logos revealed that indeed the best practice was followed in developing the logos. Feedback was gotten from respondents through the distribution of the questionnaire and the interviews.

The research works come with some delimitations (merits) and limitations, the merits include;

- The use of sophisticated software (adobe Photoshop and adobe Illustrartor) ensured the researcher has the ability to include all their ideas in the designs.
- All resolutions can be applied on Tourism-Malaysia's posters, buntings, postcards, books, flyers, info sheets, calendars, packaging, gift boxes, etc.
- The use of quantitive and qualitative approach ensured that both methods auguments each other in their strenght and weaknesses.
- The conduct of validity test on the interview data ensured that the scale of measure is on the right path.
- While some of the demerits include;
- The target audience for this research piece are tourists and local people, however, the majority of the respondents are locals who work for terrenganu state tourism unit.
- The findings of this resaerch work are limited and applicable to the state of Terrenganu alone.
- It is limited to year 2017/2018 alone.

CONCLUSION

In conclusion, the significance of this originated from the well-known assertion that tourism contribute immensely to the economic growth of any society, and the importance of logo in tourism advertising as the main element in any tourism campaigns for countries branding, also logo is one of the most important elements of the advertisement and a key pillar of the success of advertising and access to individuals in a clear and understandable manner, therefore it is important to use appropriate logo to enhance the quality of the advertisement. These and many more justifies why this study is of great value to the economic growth of Terrenganu. This study was able to achieve the development of a new logo for Terengganu tourism and improvement of tourism advertisement designs in Terengganu.

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