

An Analysis of Fabric Recycling Campaign Kloth Cares Mask Product Poster

Nurshavareena Khalid*

*College of Creative Arts, Universiti Teknologi MARA, Cawangan Melaka
Email: nurshavareena@gmail.com*

Azahar Harun*

*College of Creative Arts, Universiti Teknologi MARA, Cawangan Melaka
Corresponding author
Email: azahar581@uitm.edu.my*

Liza Marziana Mohammad Noh*

*College of Creative Arts, Universiti Teknologi MARA, Cawangan Melaka
Email: lizamarziana@ymail.com*

Received Date: **22.03.2022**; Accepted Date: **16.05.2022**; Available Online: **31.05.2022**

**These authors contributed equally to this study*

ABSTRACT

In this globalized world, women also play an essential role in improving the economy. However, not everyone is lucky. Therefore, various initiatives are underway to bridge the economic gap for underprivileged women. The objective of this study is to analyze the element of visuals that had been applied in the Woman Up recycling campaign poster and to find what elements of the design represent women and fabric recycling in the poster campaign. There is much awareness of posters on recycling however, posters on recycling fabric waste and empowering women are tough to find. The contribution of this study will help the graphic designer to design artwork comprehensively by using these findings as a reference and impact the visual to capture more awareness for the audience besides supporting the campaign Women Up by Kloth Cares by a commitment to improving the livelihood of women from the vulnerable community. By using a visual approach, therefore three posters were taken and evaluated through Feldman Theory to propose visual arts criticism including Description, Analysis, Interpretation, and Judgment.

Keywords: *Face mask, Kloth Care, Recycling Campaign, Women Empowerment*

INTRODUCTION

The clothing sector is a sector that contributes to the world economy. The fabrics and garment industries can be seen as a global market of multiple distinct activities. Starting from raw material, designing work, and production until the clothing is on the market. Every stage to produce the clothing has its station to be located and involves cost, quality, delivery reliability, and transportation and transaction costs are all critical factors to be considered. In 1995 and 2002, China was the world's top major producer of clothing

(Nordås, 2004). Seeing the fashion show may make assumptions that fashion isn't a serious business, but humans connect with it because all humans wear clothes. Malaysia is also a country that adopts a recycling attitude among the community. Various initiatives are taken to foster recycling awareness to reduce waste piles. All districts are involved in both urban and rural areas.

A woman has contributed to the economy even from vulnerable communities in the new global. In July 2020, Woman Up launched the Kloth Cares campaign that helps women from the vulnerable community. The majority are single mothers who have to go through many challenges to keep moving in life by giving them job opportunities. The group of b40 women is located in Puchong and Kajang and at least 20 ladies have been in the Women Up community. Kloth Cares is an organization managing fabric recycling to benefit others with a Kloth Cares approach to managing waste fabric and textile wastes by staying true to the 5R principles of Rethink, Reduce, Reuse, Repurpose and Recycle. In line with Sustainable Developments Goals (SGDs), which are sustainable cities and communities, Kloth Cares also focuses on the environment, economy, and society towards women in textile and clothing circular. The Woman Up campaign has come out with a few sewn item items that have been sewn from recycled fabric and turned into something such as a money pouch, phone holder, luggage tag, and face mask. Women play an essential role in the Woman Up drive, and these programs provide training in the art of creature sewing. Kloth Cares allows sewing premium masks because a mask is essential due to Covid-19 still in the environment, and the face mask is reusable and washable up to 20 times. It should be discarded just like a used disposable single mask. It accumulates one mask instead of 20 masks, which is a sustainable practice and contributes to the circular economy and textile. As of October 2021, the payment made to Woman Up ladies is RM90 000, resulting in 16,000 face masks and other fabric recycling products. Kloth Cares collaborates with a few big brands such as Coca-Cola, L'Oreal, MBSB Bank, Allianz Malaysia, Maybank Investment Bank, AVEVA Asia Pacific, Recron Malaysia, Greentech Malaysia, and BASF-Petronas to continue the objective of the campaign.

PROBLEM STATEMENT

There are many poster designs about recycling, and most studies have only focused on general recycling. Therefore, the analysis will help deepen the diversity of campaign posters that involve women's empowerment and provide awareness of face masks. An example article gives more vital insight into the trash, recycling, and how recycling information should be designed and presented to make recycling more appealing/convenient (Oke, 2016). The article concludes that there are claims that clear information raises scheme awareness while also allowing planners to build more successful strategies that may be more appealing in terms of increasing participation (Oke, 2016).

RESEARCH OBJECTIVES

1. To analyze the element of visuals had were applied in the Woman Up poster campaign
2. To analyze design elements that represent women and fabric recycling in the poster campaign

LITERATURE REVIEW

Edmund Feldman's theory

Edmund Burke Feldman is an Alumni Foundation Distinguished Professor of Art at the University of Georgia (1994), Art critique criticism is oral or in writing "speaking" about art. Feldman's criticism system uses inductive reasoning to get a decision based on observed artwork in four stages (Alashari,

2021). There are four processes for interpreting a work of art: description, analysis, interpretation, and judgment. Identifying and characterizing the work's facts or literal elements. Edmund Burke Feldman in his *Varieties of Visual Experience*. Criticism is a systematic and sequential process comprising four stages: description, formal analysis, interpretation, and judgment, where "judging a piece of art involves assigning it a rank in relation to other works of its sort." (Carney, 1994, p.13).

Researcher Mina Hidayat listed Edmunds Feldman's theory in her book. The book's goal is to study art conceptualization, art criticism, and art education in order to provide effective practice. In the book, Feldman stated that art can indeed be discussed. Moreover, Feldman considered that the objective of art critique is to understand, which he linked to meaning, with pleasure or delight as a secondary goal (Mina, 2014).

A study entitled *An Intrinsic Analysis of Malay Cultural Symbols in Selected Modern Painting Artworks of Jalaini Abu Hassan and Fatimah Chik* has been done which employed Feldman Theory as a method of analysis. The study has been observing two pieces of art *Pohon Beringin* by Fatimah Chik in 2002 and the work *Tales of the heroes* produced by Jalaini Abu Hassan in 2010. The findings on cultural and local values are among the continuous and current ideas that are still recognized in the creation of artworks by Malaysian creators. Each of the pieces has cultural characteristics from the Malay community (Abdullah, 2021). By using Feldman's Theory value in both artworks can be identified.

Covid- 19

The use of face masks is mandatory for residents in Malaysia. According to a COVID-19 Outbreak: An Overview, a pneumonia outbreak of unknown cause was reported in Wuhan, Hubei Province, China, in December 2019. The Huanan Seafood Wholesale Market was linked to the majority of these cases. The isolation of a novel coronavirus was achieved by inoculating Bronchoalveolar lavage fluid from individuals with pneumonia of unknown origin into human airway epithelial cells and Vero E6 and Huh7 cell lines (Ciott, 2019). The SARS-CoV-2 virus, which produces Covid-19, is still active in the community; According to Health Minister Khairy Jamaluddin's talk to New Straits Times, the mask mandate will remain (Arumugam, 2022).

Women Empowerment

This indicates that any country's neglect to include women in its development process is a waste of human resources. It will be a disservice to any country's development efforts if it ignores its female population (Balasundaram, 2010). Their organizations' excellent revenue and innovation performances motivate them to compete in today's market situation and make them feel empowered to do any duties (Mantok, 2016). Besides, in Kuala Teriang Langkawi Kedah there is an organization named Kumpulan Ekonomi Wanita (KEW) and they help develop the family economy, learn new skills, and eventually grow in their careers. KEW is an excellent method for empowering rural women while also strengthening the country's rural economy (Nur Hafizah, 2012).

Color

Color may assist designers in engaging the viewer's attention and conveying information in a visual environment. Color also helps the viewer make the correct impression or make a suitable response to a product brand or service (Sherin, 2012). Blue has been identified as calm, relaxed, and positive (Bellizzi, 1992). Research by the University of Hawaii at Hilo found that red brings the objective impression of passion and excitement (Meola, n.d.).

RESEARCH METHODOLOGY

The theoretical framework of this analysis is adopted from Feldman's Theory, a four-step structure of criticism consisting of four main components: Description, Analysis, Interpretation, and Judgment. Art to evaluate any artwork based on fundamental principles and elements of art and design The Feldman method considers the judgment step to be the most straightforward way of assessing an artwork, as it is based on visual elements, making it objective. This approach is to study the visual of the poster on Woman Up by Kloth Cares masks. Using Feldman Theory becomes a tool to analyze the graphic elements and composition on three customized posters: Coca-Cola, MBSB Bank, and L'ORÉAL to interpret the visual with the meaningful fabric recycling context. Below is how the Feldman Theory will be implemented to analyze the poster.

Table 1. Feldman Theory

Description	List all the elements of design elements seen in the poster
Analysis	Explore relationships of the elements
Interpretation	Interpret what the visual means
Judgment	Judgment on the visual either objective of the art either it's successful or vice versa

SCOPE OF STUDY

The study is focused on the three posters of the Kloth Cares for Women Up campaign, which includes Coca-Cola, MBSB Bank, and L'ORÉAL. The Woman Up poster and details were obtained from the correspondent Nik Suzila Hassan cum Co-founder of Kloth Cares Sdn Bhd. As a representative of Kloth Cares, she clarifies that the poster has been used as a product card and social media post to give awareness and promote the face mask.

FINDINGS

A. Kloth Cares for Women Up campaign in collaboration with Coca-Cola

Coca-Cola was founded in 1886 in Atlanta, Georgia. Dr. John Stith Pemberton, a pharmacist, and chemist founded it. Sales are now estimated to be approximately 1.9 billion and soda drinks are marketed in over 200 nations and territories (Raben, n.d.). Figure 1 shows a poster of the collaboration between Coca-Cola and Woman Up by demonstrating the commitment to the empowerment of women through entrepreneurship. Marginalized communities sewed the mask, and the fabric type was made of 100% polyester.



Figure 1. Kloth Face Mask in collaboration with Coca-Cola
(Source: Kloth Malaysia Sdn. Bhd.)

Description: The main element seen in this poster is the line forming a woman's face shape. The shape of the earing hanging and the form of women's hair is more clarity of feminism. The red face mask gives another vital element to this poster. Two logos were placed parallels at the top of the visual, and the typography of KLOTH FACE MASK has the most prominent font among all visuals. The background of this poster places a minimal optical clarity of the Coca-Cola on top of the white space.

Analysis: Subject matter that can be identified in the contrast of women figures to highlight the campaign is the fight for women's empowerment, and the face mask represents the brand participation. The face mask also indirectly protects against Covid-19, which is still contagious in the country. The line of women's figures can be classified as the poster providing minimalism to contrast the mask color and Coca Cola. They also have the element of rhythm on the women's hair.

Interpretation: The expressive language can describe the poster as an enforcer poster. Even though the red face mask becomes an eye-grabber, the pastel color of the women's figures' white background makes the poster look more casualty. Coca-cola's branding color already has a solid corporate brand identity color, and because of that, the poster only put the minimal contribution of Coca Cola brand element. The poster emphasized the three prominent elements: the face mask, the woman figure, and the red color. A relationship can be identified as and union between the products, brand, and women's empowerment.

Judgment: The poster visual successfully creates intention and creates a powerful message. Even though the collaboration with Coca-Cola, the most well-known beverage globally, Kloth Cares has encouraged its brand and promotes its campaign to parallel Coca-Cola.

B. Kloth Cares for Women Up campaign collaboration with MBSB

According to Ummi Maisarah a Product Developer & Creative Marketing Assistant of Kloth Cares, the MBSB Bank collaboration started in quarter 3 of 2020, and the poster wanted to portray it as a sharia-compliant financial institution. MBSB stands for Malaysia Building Society Berhad. Bank Negara Malaysia has awarded MBSB Bank Berhad a license to conduct Islamic banking business. Bank Negara Malaysia regulates and supervises MBSB Bank in accordance with the Islamic Financial Services Act, 2013. (MBSB Bank Berhad, n.d.)

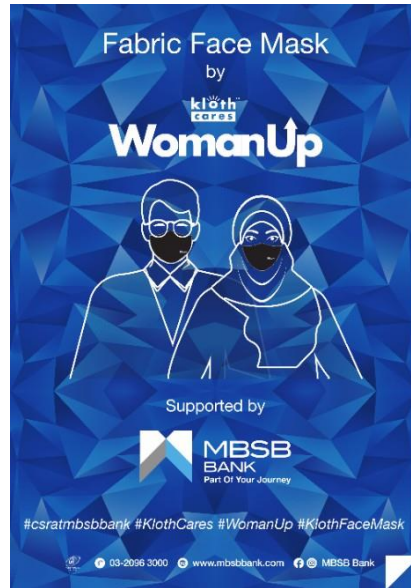


Figure 2. Kloth Face Mask in collaboration with MBSB Bank
(Source: Kloth Malaysia Sdn. Bhd.)

Description: The visual poster uses a blue low poly background. White lines form two human figures at the center of the poster, one man with a blazer wearing specs and a woman wearing a hijab; both figures are wearing a black mask. The placement of MBSB Bank logo is at the bottom and center of the white line human figure. The poster has put a few hashtags including #csr@mbsbbank; #KlothCares; #WomanUp; and #KlothFacemask. At the bottom of the poster of MBSB Bank was placed a website address, social media, and phone number of MBSB Bank, and a logo of Perbankan Islam in one parallel line.

Analysis: The elements of art that line with two human figures are the value of simplicity. The blue low poly background distinguishes between the MBSB Bank logo and the poster's color scheme. Another element can be a coherent form whole. The poster typography is balanced even with various font sizes, but it used sans serif to make its unity and rhythm. Every font's size has its message emphasis and impacts on the viewer and hashtags receive increasing attention from a specific audience.

Interpretation: The poster delivers an informative corporate poster interpretation. It is intended to promote awareness about the CSR program with Kloth Cares. Corporate look attire represents the employee, and the mask's shape makes the sign have a message about the Covid-19; also, mask utilization is necessary to protect from the virus. The target audience is adults and office workers. The hashtag will give visibility to the campaign and gain awareness to the social media audience. The poster shows a woman in a hijab. The significance of the hijab can be defined in relationship with the logo of Perbankan Islam at the down left corner of the poster, which means MBSB Bank is subject to Islamic banking. Women in hijab are placed in front of men, which interprets women's empowerment and involvement in this campaign.

Judgment: The visual poster is an excellent example of a CSR poster. The information on the brands, such as social media, phone numbers, and website links makes the poster look promising. Formalism in the poster is successful with minimal use of white lines and blue as a based color. Accordingly, they are reviewed by board-certified physicians and mental healthcare professionals. Listed hashtags help conduct an immediate search for information on a campaign and the blue color brings the physiological color of feelings of calmness or serenity (Cherry, 2021).

C. Kloth Cares for Women Up campaign collaboration with L’Oreal

The collaboration poster with L’ORÉAL is a template poster used for other partnerships, such as AVEVA Asia Pacific BASF- Petronas and the Woman Up team will change the logo according to the brand participation.

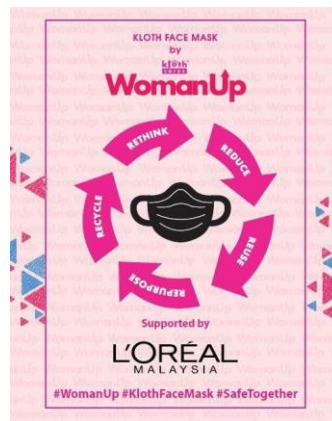


Figure 3. Kloth Face Mask in collaboration with L’ORÉAL
(Source: Kloth Malaysia Sdn. Bhd.)

Description: The visual poster uses soft pink as background and low transparency Woman Up logo typography. There is a triangle pattern in pink and blue on the outside of the thick, darker pink borderline. The poster has put a few hashtags namely #WomanUP; #KlothFacemask; and #SafeTogether. There are three logos on the poster, which is of L’OREAL Malaysia is placed at the low center of the portrait poster. The Woman Up logo is the prominent logo among all. Kloth Cares logo is the smallest on top of the Woman.

Analysis: The eye-catching focal element on the poster is the arrow in the center with a black mask. The arrow circulation represents the element of art, which is a movement of the indicator to the right, its symmetrical balance of margin area. Also, the arrow feeling that everything in the poster working together looks like it fits. The repetition of the triangle creates a visual effect, and the thick line forms a border to differentiate the focal area. Even though typography is in various sizes, all the visuals used only sans serif types to make it unity. The hashtag helps the social media user to find information about the program.

Interpretation: The poster delivers a mood of femininity and positivity interpretation. The poster wanted to convey awareness about the recycling of mask fabrics within the program with Kloth Cares and L’OREAL Malaysia. The poster layout used the color of calmness except for the mask and logo of L’OREAL, which proposed both elements because the poster wanted to emphasize the subject matter of the campaign. The triangle pattern on the left and right of the poster enhances the visual look. At the top of the arrow circulation element, there are five principles of the holistic approach which educate people on how the mask fabric is a product that succeeded in the recycling system. The purpose of the hashtag is to let the audience get more information about the program.

Judgment: The poster visually expresses and sends a clear message about the circulation of the recycling system in a straightforward visual. The arrow element of recycling has become synonymous with the term "recycling." As these elements and art principles are expressed in this poster, it is impactful. The addition of the hashtag will add more value to social media users to use the hashtag and make it an awareness attraction influencing the variety of detail presented straight to social media users.

CONCLUSION

The study shows the effectiveness of the elements and principles of art and how it can help campaign posters involving women and masks as subjects. The analytical similarity between Coca-Cola and MBSB Bank posters is the line of formation of human figures in artistic principles, which will help make a significant impact. One of the more notable findings of this study is that using different colors with essential elements can produce a successful visual. In this sense, graphic designers are advised to use this analysis to aid them in creating masterpieces based on the poster's design aspects.

ACKNOWLEDGMENT

This study would not have been possible without the help of Nik Suzila Hassan, Co-Founder of Kloth Malaysia Sdn. Bhd., as well as Umami Maisarah, Product Developers, and Creative Marketing Assistants, who communicated with me via email at all hours of the day and night.

REFERENCES

- Abdullah, Abdul Hakim, Yuhani Ibrahim & Raja Iskandar Raja Halid (2021). Analisis intrinsik simbol budaya Melayu dalam karya catan moden terpilih Jalani Abu Hassan dan Fatimah Chik. *International Journal of Creative Future and Heritage (TENIAT)*, 9(1), 52-68.
- Alashari, D. (2021). The significance of Feldman's method in art criticism and art education. *International Journal of Psychosocial Rehabilitation*, Vol. 25, Issue 02, 1.
- Arumugam, T. (2022, March 11). Covid-19 Is Still Here, so Mask up, Reminds KJ. Retrieved April 5, 2022, from <https://www.nst.com.my/news/nation/2022/03/778998/covid-19-still-here-so-mask-reminds-kj>.
- Balasundaram, N. (2010). Empowering Women through Entrepreneurship Development in Emerging Economies: An Overview. *Research Gate* (p. 3). Research Gate.
- Carney, J. D. (1994). A Historical Theory of Art Criticism. *The Journal of Aesthetic Education*, Vol. 28, No. 1, 13-29.
- Cherry, K. (2020). *The Color Psychology of Blue*. Retrieved April 5, 2022, from <https://www.verywellmind.com/the-color-psychology-of-blue-2795815>
- Ciott, M. (2019). COVID-19 Outbreak: An Overview. *Chemotherapy*, 1.
- Bellizzi, J. A., & Hite, R. E. (1992). Environmental color, consumer feelings, and purchase likelihood. *Psychology & marketing*, 9(5), 347-363.

Mantok, S. (2016). Role of women entrepreneurship in promoting women. *International Journal of Management and Applied Science*, 50.

MBSB Bank Berhad. *Company Profile*. Retrieved April 5, 2022, from <https://www.mbsbbank.com/corporate/about-us/company-profile>

Meola, K. V. (n.d.). The Psychology of Colour. *Psychology* 432, 41-43.

Mina Hedayat, S. M. (2014). *The Conceptualizing art criticism and Art Education for Effective Practice*. Germany: LAP LAMBERT Academic Publishing.

Nur Hafizah Yusoff, R. A. (2012). Pemeraksanaan wanita desa: Kajian ke atas Kumpulan Ekonomi. *GEOGRAFIA OnlineTM Malaysia Journal of Society and Space* 8 issue 6, 15 - 23.

Oke, A. (2016). The Importance of Specific Recycling Information. *Multidisciplinary Digital Publishing Institute*, 15.

Raben, N. (n.d.), *Coca-Cola's Timeless Brand Identity*. Retrieved April 5, 2022, from <https://ibrandstudio.com/articles/coca-cola-timeless-brand-identity>

Sherin, A. (2012). *Design Elements: Color Fundamentals*. America: Rockport Publisher.