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IJAD serves as a nexus for researchers, fostering collaboration and knowledge exchange across diverse disciplinary boundaries. We welcome original research papers and state-of-the-art reviews that contribute to the evolving discourse in art and design.

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The Representation of Traditional Chinese Culture in Emojis and Sticker Design

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ABSTRACT

Emojis and stickers design have become essential elements of digital communication, enabling users to convey emotions and ideas through concise visuals. Since these emojis and stickers are not only entertaining additions but also have a significant cultural impact, their design is vital in influencing cross-cultural interactions and viewpoints. Traditional Chinese culture, with its profound history and diverse heritage, occupies a significant place in the global cultural mosaic. Therefore, it is vital to comprehend how to faithfully represent traditional Chinese culture in these digital symbols in today's increasingly globalised society. This research delves into the portrayal of traditional Chinese culture in emoji and sticker design, scrutinising its impact on cross-cultural communication and perception. Employing a qualitative research approach encompassing content analysis and user perceptions through interviews, this study examines a broad spectrum of emoji and sticker collections available on prominent messaging platforms and social media. It analyses the visual elements, symbols, and motifs utilised in these designs. The insights garnered from this research will be invaluable for designers, developers, and digital platforms striving to create culturally inclusive and respectful communication tools. This study contributes to a deeper comprehension of how traditional cultural elements adapt and circulate in modern digital communication, either fostering or hindering cross-cultural understanding in our interconnected world. The findings also offer valuable guidance for designers, developers, and digital platforms.

Keywords: *Emoji, Sticker, Traditional Chinese culture, Digital communication.*

INTRODUCTION

According to Miller (2018), various digital platforms around the world use millions of emojis every day. At the same time, Susanto (2018) also stated that these visual communication tools are very popular, with a staggering 380 million stickers exchanged daily on platforms like Facebook Messenger. In addition, data shows that approximately 90% of internet users worldwide use emojis or stickers in digital communication (Stefanescu, 2019). This information highlights the significant influence of stickers and emojis on contemporary digital conversation. As stressed by Zhou and Chen (2020) in their thorough study, the importance of emojis and stickers in revolutionising digital communication cannot be overestimated. This revolutionary evolution provides users with a dynamic and aesthetically stimulating way to convey a wide range of emotions, thoughts, and even cultural nuances. According to Yang (2021), the blending of traditional Chinese culture with the quick-paced world of digital media makes this evolution even more exciting. She highlighted that the digital sphere has been skillfully adopted by traditional Chinese culture, which is well known for its extensive historical tapestry and diverse practices, and it has cleverly combined pieces from its rich history to produce various types of emojis and stickers. Furthermore, Xiao (2023) pointed out that the design of these digital symbols is crucial in influencing cross-cultural interactions and views since they are not only fun additions but also have considerable cultural importance.

It is crucial to comprehend how traditional Chinese culture is accurately portrayed inside these digital symbols in the increasingly globalised society of today. This study seeks to explore how traditional Chinese cultural representations appear in emoji and sticker designs and to determine how these representations impact users' cross-cultural communication experiences. With the aid of content analysis and user perception interviews, this study makes an effort to explain the intricate details of these digital representations. It aims to shed light on the visual elements, symbols, and patterns typically seen in emoji and sticker collections in addition to investigating how users' impressions of traditional Chinese culture are affected by these images.

LITERATURE REVIEW

With their ability to communicate emotions and cultural references across linguistic barriers, emojis and stickers have become a crucial aspect of digital communication (Sadia & Hussain, 2023). According to Yang (2021), the fascinating role of emoji and sticker representations of traditional Chinese culture in modern digital communication, which carries significant implications for cross-cultural understanding due to the rich historical heritage of this culture. The three sections of this literature study offer an overview of the major ideas and themes in emoji and sticker communication, traditional Chinese culture, and cultural representation in Emoji and Stickers.

Emoji and Sticker Communication

Emoji and stickers have become essential parts of modern digital communication, completely changing how individuals express their feelings, opinions, and ideas in the digital age. According to the study conducted by George et al. (2023), these small, iconic images, which have their origins in Japanese culture and have achieved global popularity, have undergone a remarkable evolution. They serve as a concise and versatile means of expressing complex thoughts and emotions, which are often challenging to articulate using words alone (Arafah & Hasyim, 2019). Their wide use in digital communications is partly due to their capacity to cross linguistic and cultural boundaries. Furthermore, unlike emoji, stickers include more extensive and in-depth graphics that frequently represent complicated emotions, cultural

allusions, or even narrative sequences (De Seta, 2018). Xu (2022) argued that stickers provide users with a versatile and visually captivating means of communication. They provide a wider spectrum of expression than emoji and can represent humour, the spirit of a dialogue, or even tell a tale. The usage of stickers has become more widespread, particularly in messaging apps where users can choose from a wide variety of sticker packs to customise their interactions.

Emoji and sticker usage have significantly changed how people express themselves when using digital communication. The usage of stickers and emojis in online communication and human-computer interaction has received substantial research. A large number of studies show that stickers and emojis play an important role in promoting emotional expression. For example, Boutet et al. (2021) demonstrated that emojis and stickers provide a more expressive and complex way to convey feelings and reactions, enriching online conversations. Online conversations have become more interesting and culturally relevant because to the ability to use stickers to express humour, sarcasm, or cultural references. Emoji and stickers have developed into key components of digital storytelling, assisting users in narrating stories, exchanging experiences, and establishing common cultural allusions. In addition, one of the most important benefits of emoji and stickers, highlighted by George et al. (2023), is their capacity to promote cross-cultural communication. These visual signals enable users to express themselves and interact with others globally in a globalised society where people from different linguistic and cultural backgrounds can communicate effectively. This universality is evidence of their potency as tools for communication.

In conclusion, emoji and stickers are now essential components of contemporary digital communication. Stickers offer a more complex and expressive type of visual communication than Emoji, which offers a universal language of symbols. Users may now express feelings, reactions, and ideas with more depth and nuance thanks to their inclusion into digital dialogues, which has improved online relationships. Additionally, these visual tools have promoted cross-cultural communication, making it possible for people in the digital era from different backgrounds to connect and converse efficiently. In addition to transcending their cultural and linguistic limitations, emoji and stickers have changed how we communicate ourselves in the current era.

Traditional Chinese culture

Chinese traditional culture is a rich storehouse of history and customs that have developed over many centuries. It affects a wide range of aspects, leaving an enduring imprint on the nation's personality and continuing to influence the ideas, attitudes, and behaviour of its citizens. Until today, traditional Chinese culture such as festivals, classical literature, ancient poetry, idioms, songs, prose, ethnic music, traditional drama, folk art, traditional Chinese painting and calligraphy have all influenced people's attitudes and behaviours (Yang, 2021). Several studies have shown that these traditional cultures can be incorporated into emoji design. For example, each traditional Chinese festival has its own unique customs and symbolic meanings. Festivals like the Lunar New Year (Chinese New Year), Mid-Autumn Festival (Moon Festival), and Dragon Boat Festival are not only celebrations but also moments for family reunion and emotional connection. The cultural significance and decorative elements of these holidays can serve as inspiration for emoji creators and sticker designers (Huo & Liu, 2023). In addition to this point, Wang and Huang (2023) pointed out that traditional Chinese folk arts such as paper-cutting artistry embroidery, and porcelain painting exhibit outstanding craftsmanship skills with exquisite complex patterns which can be integrated into emoji and sticker designs. According to Yang (2021), these cultural components might be used in stickers and emojis to communicate not only Chinese identity but also ideals that are shared by all people. China's traditional culture is made up of a polyhedron of inherited traditions, works of art, and philosophies. They can serve as an inspiration for more contemporary artistic expressions like emoji and sticker designs since they capture the essence of Chinese culture and its timeless allure. For one to appreciate the significance of how traditional Chinese culture is portrayed in emoji and sticker design, one

must first comprehend it (Chen, 2020). A fascinating topic for research and exploration is where tradition and modernity meet.

Cultural Representation in Emoji and Stickers

Emoji and sticker design for cultural representation is a challenging and developing field, which involves the selection and adaptation of cultural symbols, icons, and patterns into the limited visual vocabulary of emojis and stickers (Kimura-Thollander & Kumar, 2019). Emojis and stickers can be effective tools for cultural expression and representation, enabling people to enjoy and share their heritage and generating a sense of pride and belonging, as emphasised by Chen (2020). The cultural meanings of symbols can differ greatly across communities and regions, forcing designers to take into account various viewpoints. However, without careful design and interpretation, they can also reinforce stereotypes or cause misunderstandings (Kimura-Thollander & Kumar, 2019).

Within the larger framework of cultural representation in digital communication, the portrayal of traditional Chinese culture through emojis and stickers offers a distinctive case study. These visual forms can incorporate a wide range of symbols and ideas from traditional Chinese culture. It also has the duty to fairly represent the breadth and diversity of Chinese heritage (Yang, 2021). Evaluating the cultural influence of digital communication tools requires an understanding of how traditional Chinese culture is represented through emojis and stickers, as well as how users interpret these representations. It shines light on the difficulties of intercultural communication and the possibilities for emojis and stickers to facilitate or obstruct understanding in a globalised environment.

Moreover, from a semiotic perspective, the study of emojis and stickers becomes particularly interesting in the context of traditional Chinese culture. Saussure (1989) put forward the concept of "semiotics" for the first time in "Course in General Linguistics". He pointed out that a sign is a whole produced by the connection of the signifier and the signified. Pierce, the founder of semiotics, divided the relationship between signifier and the signified into "Icon", "Index" and "Symbol" in more detail (Guo, 2004). From the perspective of symbol form, emojis and stickers in the network is a kind of visual symbol, which is a visually recognized impression symbol, which can convey language and emotion, and be used to establish interpersonal relationships on the network (Wu, 2023). Semiotics is the study of signs, symbols, and how they are understood. It offers a useful framework for comprehending how these visual components communicate cultural meaning (Alshenqeeti, 2016). Emoji and sticker creators must take into account not only the visual components but also the cultural and social environment that influences how these symbols are interpreted. Since the meaning of an emoticon or sticker might vary depending on the viewer's cultural background, semiotics is a crucial lens through which to evaluate these representations (Adams, 2017).

Emoji and stickers have, in conclusion, proven essential to digital communication, bridging linguistic divides and providing a singular platform for cultural representation. It would be worthwhile to learn more about the cultural significance of stickers and emojis. Traditional Chinese culture offers an intriguing case study for how these technological instruments can affect cross-cultural encounters because of its rich history and symbolism. This literature review lays the groundwork for additional investigation into the complexities and ramifications of depicting Chinese culture in emoji and sticker design.

RESEARCH METHODOLOGY

In accordance with the research proposed by Creswell and Creswell (2017), a qualitative research approach was carefully chosen since it was most suited for exploring the many intricacies of cultural representation in the context of emoji and sticker design. Interviews with users about their perspectives and content analysis make up this multidimensional approach's essential components. By allowing for a thorough evaluation of how traditional Chinese culture is portrayed in emoji and sticker designs, content analysis offers a solid framework for comprehending the visual and symbolic aspects used. In parallel, user perception interviews explore into the dynamic world of cross-cultural digital communication by eliciting insights from users about how they experience, interact with, and understand various cultural representations. By using a dual-method approach, this study aims to provide a thorough examination of the complex interactions between design decisions and user perception in the field of cultural sticker and emoji design, shedding light on the wider implications of such representations in modern digital communication. The specific research method framework is shown in Figure 1.

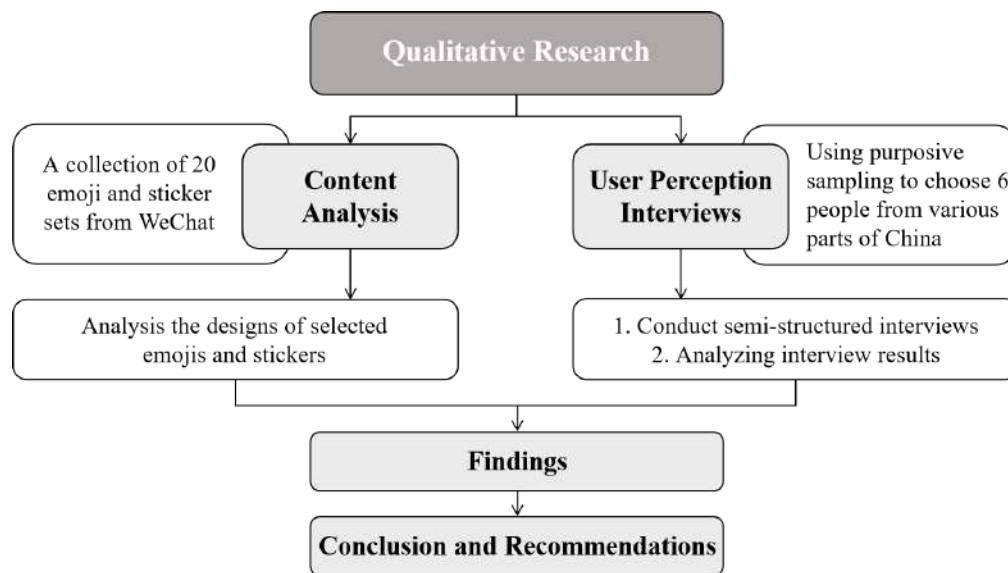


Figure 1. Research Methodology Framework

Content Analysis

The content analysis approach used in this study is based on tried-and-true methods used in social and cultural studies (Krippendorff, 2018). This approach involves a systematic examination of visual components, symbols, and patterns utilised to symbolise traditional Chinese culture in the collected emoji and sticker sets.

According to data from March (2023), WeChat stands as one of China's most popular messaging apps, making it a valuable source for this study. To conduct a comprehensive content analysis, a collection of 20 emoji and sticker sets representing aspects of traditional Chinese culture was taken from WeChat in order to undertake a thorough content research. Each emoji or sticker was meticulously scrutinised for its use of colours, figures, elements, and thematic choices. Researchers identified and documented the visual components, symbols, and patterns used to symbolise traditional Chinese culture by examining the designs of the amassed emojis and stickers. This required analysing the selections made for each design's hues, figures, elements, and themes. The study team sought to find common themes and patterns in the representation of traditional Chinese culture through a careful analysis of the collection. This entailed

classifying designs according to prevalent cultural components and aesthetic movements. The investigation also considered the cultural context of the emoji and sticker designs, including their historical and cultural authenticity as well as their ability to reinforce stereotypes or provide misleading information.

User Perception Interviews

To better explore user perceptions of the representation of traditional Chinese culture in emoji and sticker designs, semi-structured interviews were done in conjunction with the content analysis. Purposive sampling procedures were used to choose the participants for these interviews about user perceptions, guaranteeing a variety of viewpoints. Based on inclusion and exclusion criteria in Table 1, six people from various parts of China took part in these interviews; their identities were properly anonymised and marked with the letters P1 through P6 to ensure anonymity.

Table 1. Inclusion and Exclusion Criteria of Participant

No	Inclusion Criteria	Exclusion Criteria
1	Frequent Users of Stickers and Emojis	Non-Users of Stickers and Emojis
2	Participants should identify as Chinese	Individuals who do not have a significant cultural connection to China
3	Age 18 to 40 years old, the primary user group for emoji and sticker (Yao, 2021).	

The semi-structured interviews were created to allow for flexible exploration of the participants' ideas on how traditional Chinese culture is represented in emoji and sticker designs and to encourage open-ended talks. Emoji and sticker usage, perceptions of traditional Chinese cultural representations, and interactions with cultural representations were the main topics discussed in these interviews. Participants were first questioned about their habits and experiences with utilising stickers and emojis in digital interactions. This included inquiries on usage frequency, preferred software or platforms, and particular contexts in which they utilise stickers and emojis. Second, participants were urged to express their opinions and sentiments regarding the way traditional Chinese culture is portrayed through emojis and stickers. This includes learning about how they felt about the truthfulness, sincerity, and cultural sensitivity of these depictions. Finally, the interviews explored participants' first-hand encounters with cross-cultural digital communication utilising stickers and emojis that incorporate traditional Chinese cultural features. Participants were urged to share particular occasions in which they interacted with people from various ethnic backgrounds and how these representations affected those encounters.

The semi-structured format of these interviews allowed for a thorough examination of the participants' points of view while also allowing for the discovery of any new themes or insights (Magaldi & Berler, 2020). A deeper knowledge of how consumers interact with and perceive traditional Chinese culture within the context of digital communication through emojis and stickers was provided by the information acquired through these interviews, which supplemented the content analysis findings.

FINDINGS

Diversity, Symbolism, and Artistic Styles in Traditional Chinese Emojis and Stickers

Table 2 shows the selected 20 emojis and sticker sets. Via content analysis, these emojis and stickers featuring elements of traditional Chinese culture revealed four key findings.

Table 2. 20 selected emojis and sets of stickers

No.	Emojis	No.	Sticker sets	No.	Sticker sets	No.	Sticker sets
1		6	 新年祝福春节大字	11	 兔年春节快乐	16	 兔八爷新年3
2		7	 猪你新年快乐	12	 甜兔茜春节篇	17	 中秋祝福雪萌兔4
3		8	 猫宝虎新年春节	13	 元宵节快乐大字	18	 中秋祝福雪萌兔篇
4		9	 端午大粽子	14	 吉祥鼠的春节	19	 剪纸风格日常表情a
5		10	 小鸚鵡bebe新年篇	15	 新年剪纸拜年	20	 你的红包会说话

(Source: WeChat App, 2023)

First is the diversity of cultural themes. Emojis generally represent traditional culture in relation to festivals due to system restrictions. For instance, the emojis in figure 2 depict red envelopes, prosperity, good fortune, and fireworks, all of which are customary Chinese New Year celebrations, from left to right. As opposed to this, sticker sets cover a wide range of traditional Chinese cultural themes. Popular ones include traditional festivals (such as the stickers in Figure 3 depicting the Lunar New Year theme and Figure 4 featuring Dragon Boat Festival themes), various types of cuisine (such as zongzi in Figure 4), traditional clothing (as seen in Figures 3 and 4 with cartoon characters wearing traditional Chinese attire), and so on. By providing users with a huge selection of symbols and phrases, this diversity showcases the depth and richness of Chinese culture.



Figure 2. Emoji related to Chinese culture in WeChat

(Source: WeChat App, 2023)



Figure 3. Chinese New Year Wishes Sticker sets
(Source: WeChat Sticker Gallery, 2023)



Figure 4. Emoji related to Chinese culture in WeChat
(Source: WeChat Sticker Gallery, 2023)

The second is the application of distinct symbolic patterns and meanings. The blending of traditional Chinese symbols and patterns into emoji and sticker designs is a standout example of how different symbolic meanings and patterns are used in these designs. These symbols, which include things like Chinese knots, gold ingots, and the auspicious colour red, are deeply ingrained in Chinese culture and each has a plethora of symbolic meanings. The emoji and sticker sets' deliberate integration of these symbols elevates them beyond simple representations of Chinese culture and transforms them into carriers of fortunate messages that ingrain cultural richness into their very being. This imbues them with a deeper layer of cultural significance, rendering them not just visually appealing but also profoundly meaningful and engaging for users. This provides them with a deeper cultural value, which renders them more relevant and compelling to consumers while also making them more visually appealing (Liu, 2018).

The third factor is the artistic style, with noticeable differences in the art styles of emojis and various sticker sets. While other designs adopt more contemporary and funky aesthetics, some designs take a more conventional and classical one (Figure 5). A wide range of user tastes and cultural understandings are catered to by this aesthetic diversity. Users can pick from a variety of expressive forms, depending on whether they like a more traditional and timeless representation of Chinese culture

or a modern and humorous version. Emojis and stickers representing traditional Chinese cultural features are included into daily communication in a flexible and unrestricted manner to accommodate users' needs (Yang, 2021).



Figure 5. Rabbit Year Spring Festival Stickers in Different Styles
(Source: WeChat Sticker Gallery, 2023)

Overall, the investigation shows that most emoji symbols and sticker designs have a high level of historical and cultural correctness. This precision may be seen in the authentic visuals, which are depicted in great detail, and the faithful rendering of the symbolic meanings that are closely related to Chinese traditional practises and aesthetics. These emoji and sticker sets are real due to their dedication to historical and cultural correctness, which makes them a trustworthy and respectful portrayal of Chinese culture.

Bridging Cultures and Fostering Understanding of Traditional Chinese Culture

The user perception interviews gave us important new information on how people view and use emoji and sticker representations of traditional Chinese culture. There are four major discoveries.

First off, stickers and emojis act as a bridge across cultures. Their universal appeal crosses linguistic boundaries, making them priceless tools for promoting intercultural dialogue (George et al., 2023). Emojis and stickers with images from Chinese culture, in particular, act as catalysts for important conversations and can be considered as doors to knowing and respecting Chinese traditions. Participant P1 mentioned that

“The use of stickers and emojis can serve as visual conversation starters. My international acquaintances frequently express interest when they see me using a sticker commemorating the spring celebration. In response to their inquiries, we have the chance to talk more in depth about our culture. It's like being acquainted with Chinese customs in a welcoming way.”

It may be argued that emojis and stickers are the perfect way to introduce and promote Chinese culture because of their visual character. People from many backgrounds can learn about and delve deeper into the rich fabric of Chinese traditions through these vivid and passionate emblems. Whether it's a Chinese knot, the Chinese paper-cut pattern, symbolic red lanterns, or any of the other Chinese zodiac animals, these visual expressions neatly and easily capture the spirit of Chinese heritage and culture. Emojis and stickers' capacity to cross linguistic and geographic boundaries is one of its many important benefits for communicating aspects of Chinese culture. These symbols communicate generally recognised feelings, concepts, and cultural nuances whether or not you can read or speak Chinese. This universality inspires people from many backgrounds to have discussions about Chinese culture, igniting their interest and creating a sense of community.

Emojis facilitate emotional expressiveness, which is the second discovery. Beyond the constraints of words alone, the use of emojis and stickers in communication has revolutionised the way people express their emotions and cultural identity (Mei, 2019). In the digital age, these graphical components have developed into potent instruments for self-expression, allowing people to convey their emotions, opinions, and cultural affiliations more clearly than before. Jin et al. (2022) have also brought up this viewpoint. The fervour with which people embrace emojis depicting Chinese New Year is one notable illustration of this phenomena. The emojis used to express this yearly holiday serve as a way to spread its joy, excitement, and cultural significance to the millions of people who participate in it throughout the world. Users can improve their communications by adding these festive emojis to them rather than just text, which will enable them to more effectively portray the joy and celebration of Chinese New Year. As participant P2 noted that

" I make use of the festive emojis, such as the ones with the lanterns, fireworks, and red envelopes, during Chinese New Year. With friends who are far away, I can still express my enthusiasm and excitement to them this way. It excels words in every way."

Emojis and stickers are somewhat equivalent to a universal language that add a visual and emotional component to communication, allowing users from different racial and ethnic backgrounds to connect more deeply. These digital symbols, which can be used to indicate joy, grief, love, or cultural pride, have become a crucial aspect of contemporary communication, enhancing talks with a wider range of emotions and cultural subtlety.

Authenticity matters is the third point. Recent years have seen a considerable increase in the popularity of stickers and emojis that faithfully portray Chinese culture. This increase in popularity can be ascribed to participants' conviction that authenticity raises these visual expressions' cultural worth, which makes them more significant in online conversations. Participant P3 made this point clear that

" Authenticity is important since it gives these visual representations more dimension. Emojis and stickers that truly represent our culture are like digital heirlooms that keep our customs alive. The talks we have become more authentic and meaningful as a result of our culture."

Growing understanding and respect of other cultures in the digital age is a significant factor influencing the adoption of culturally accurate emojis and stickers. Online chat participants from various backgrounds frequently look for visual cues to express their feelings, thoughts, and cultural identity. Jia (2021) emphasised that it is important to capture the essence of Chinese traditions, symbols in Chinese emojis and stickers, which will resonate strongly with users. Authenticity plays a crucial role in this phenomenon. Users develop a stronger sense of empathy for the sender and the content when they come

across emojis and stickers that accurately depict Chinese culture. This association is based on the understanding that the visual expressions faithfully represent Chinese traditions, beliefs, and experiences. Authenticity creates a respect for and awareness of the culture that is being represented, making the online conversation more meaningful and culturally enlightening. Furthermore, the wider trend of promoting cultural diversity and inclusivity in digital communication can be connected to the popularity of genuine Chinese emojis and stickers. Users actively seek out visual expressions that adhere to these ideals as they become more aware of the need to avoid cultural appropriation and stereotypes. Yang (2021) also mentioned a similar point of view in her research. She emphasised that emoticon designers should fully grasp and comprehend the profound connotation of good traditional culture, renounce the influence of materialism, and create visual symbols that really represent the intention of traditional Chinese culture. Emojis and stickers that are truly Chinese offer a respectful and welcoming approach to express and enjoy Chinese culture.

Lastly, participants generally have a positive attitude towards the portrayal of Chinese culture in emojis and stickers. They appreciate the efforts taken to authentically represent their cultural history and the attention to detail. The majority of participants think these representations are courteous and helpful for fostering intercultural understanding. Some participants emphasised the educational importance of these representations, particularly for users who are not Chinese. They contend that including cultural references in emojis and stickers helps clear up misconceptions and encourage cultural awareness. For instance, participant P5 pointed out that

"It's kind of like a little window into our culture. Seeing these emojis and stickers can pique someone's interest in China who may not be very familiar with the country. They might inquire and discover more about our practises and traditions. It's like an enjoyable, nonthreatening method of fostering cross-cultural understanding."

The use of emojis and stickers integrated into traditional culture in communication can arouse audience emotions and psychological resonance, while promoting the spread of culture to the outside world, as underlined by Yao and Song (2021).

In summary, as shown in figure 6, this study has presented that emoji and sticker designs are effective methods for conveying traditional Chinese culture because they offer a variety of subjects, include symbolic meanings, and accommodate different artistic styles. Additionally, authenticity and positive user attitudes contribute to their effectiveness in promoting cultural awareness and intercultural dialogue. Those emojis and stickers promote understanding and connections between cultures by acting as both cultural ambassadors and vehicles for emotional expression.

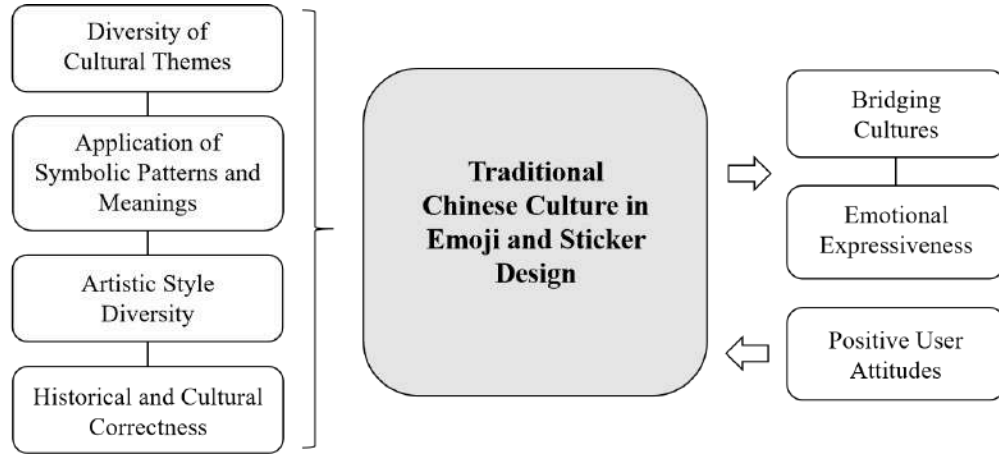


Figure 6. Summary of findings

LIMITATIONS AND FUTURE DIRECTIONS

The few shortcomings of this study should be addressed in subsequent investigations. First, this study's content analysis is based on a relatively small sample of 20 WeChat sticker and emoji sets. The spectrum of cultural manifestations in digital communications may not be fully represented by these collections, despite the fact that they were chosen to reflect different facets of traditional Chinese culture. The phenomenon might be better understood with a larger, more varied sample. Moreover, WeChat, a well-known messaging app in China, and its emojis and stickers were the main topics of the content analysis. The emojis and stickers used to represent Chinese culture may vary between platforms and geographical areas. For instance, the emojis in the Chinese social media site Bilibili were mentioned in a study by Zhang et al. (2022), while De Seta (2018) discussed the emojis and stickers in QQ, another Chinese social media platform. With care, the results should be extrapolated to different platforms or cultural settings. The qualitative character of the interviews made it difficult to generalise the results to a larger audience, even while user perception interviews gave insightful information about how people interpret and utilise emojis and stickers. The study did not examine any differences in how users from various cultural backgrounds interacted with Chinese cultural emojis and stickers in terms of cognition. Future research in this field could conduct cross-cultural comparison studies to get a better grasp of how emoji and sticker expressions affect Chinese culture. Discover how various ethnic groups perceive and engage with Chinese cultural stickers and emojis. Understanding how these representations affect cross-cultural communication and the likelihood of cross-cultural misunderstanding will help us better understand how emojis and stickers can advance cultural understanding and harmony on a global scale. Again, creating design standards for emoji and sticker representations that are culturally inclusive may be a worthwhile future endeavour. Design professionals can use these standards to produce respectful, real-world, and instructive representations that advance cultural understanding in digital communications. By taking into account these aspects, it may be able to better understand how emojis and stickers influence intercultural dialogue in the future and promote cultural diversity in the digital era.

CONCLUSION

In conclusion, this study examined the intricate representation of traditional Chinese culture in emoji and sticker design, shining light on its significant influence on intercultural communication and perception. To thoroughly investigate how Chinese culture is represented in these digital symbols, the study used a qualitative research methodology that included content analysis and user perception interviews. The content analysis of the traditional Chinese-themed emoji and sticker sets showed a wide range of cultural topics, symbols, and aesthetic preferences. It emphasised the significance of authenticity and historical precision in the creation of these representations, ensuring a respectful and significant portrayal of Chinese heritage. Furthermore, the information gleaned from the interviews highlighted how effective emoticons and stickers are at bridging cultural divides. The feedback from the participants demonstrates how well these symbols span linguistic divides and foster cross-cultural understanding. Participants expressed their gratitude for the emotional depth these symbols provide to digital communication, enabling them to successfully communicate feelings, cultural identity, and complexity. Since they increased user respect and admiration for different cultures, authentic depictions were highly regarded.

Overall, this study advances knowledge on how traditional Chinese culture adapts to and circulates in contemporary digital communication, promoting or impeding cross-cultural understanding in our globally interconnected society. The results highlight the significance of authenticity, diversity, and cultural sensitivity in the creation of emoji and stickers and provide insightful advice for designers, developers, and digital platforms aiming to produce communication tools that are culturally inclusive and respectful.

The crucial role of emojis and stickers in influencing cross-cultural relationships will grow as the digital world develops. Future studies in this field should examine how these representations affect users from different cultural backgrounds and create standards for designing emoji and sticker images that are inclusive of all cultures. This will not only deepen our understanding of how visual symbols promote cultural awareness on a worldwide scale, but it will also support the digital age's efforts to cultivate cultural variety and concord.

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Malay Aesthetic Principles in the Roof Decorative Architectural Components of *Rumah Limas Bumbung Perak*

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ABSTRACT

The decorative architectural components of traditional Malay houses are made of beautiful wood carvings that are made up of exquisite motifs, compositions, and carving techniques. These components not only complement the overall aesthetic look of the house but are also rich with symbolism and meaning that reflects the culture and identity of the Malay. Due to this, decorative architectural components are among the components that have been used and integrated into contemporary building design in the spirit of lifting the nation's identity into modern contemporary design. However, the lack of a comprehensive understanding of the intricate designs and distinctive characteristics of these decorative architectural components has led to a shallow interpretation in contemporary architectural design, ultimately affecting the public's understanding of the traditional Malay architectural heritage. This research aims to analyse the existence of Malay aesthetic principles that exist in decorative architectural components design. The findings of the research found that 6 Malay aesthetic principles exist in the design and placement of the decorative architectural components of Rumah Limas Bumbung Perak, namely, *Berhalus* (finesse), *Berlambang* (symbolic), *Bermakna* (meaningful), *Bersatu* (unity), *Berguna* (usefulness), *Berlawan* (contradict). The findings of this research shed light on the intricate craftsmanship and artistic expression embedded within the decorative architectural components of the traditional Malay house. The significance of the research not only reinforces prior research and extends the understanding of Malay aesthetic principles resonating within the realm of Malay architecture but also it helps the architects and designer to better understand the Malay architecture and its decorative components.

Keywords: *Malay aesthetic principles, Design, Decorative architectural components, Traditional Malay house, Rumah Limas Bumbung Perak*

INTRODUCTION

Traditional Malay architecture is a valuable architectural legacy. Each of these historic architectural traits serves a variety of purposes that are influenced by culture, climate, lighting, ventilation, and other fundamental qualities, answering the very needs of its occupants. The Malay traditional architecture embodies a rich cultural heritage that reflects the unique identity and values of the Malay Peninsula and surrounding regions (Rasdi et al., 2005; Choo et al., 2020). As the name indicates, the decorative architectural components are a component made of carvings that are commonly used to decorate and complement the architectural character of a traditional Malay house. The decorative architectural components not only used for aesthetic reasons as to embellish the traditional Malay house, but also functional in terms of its use as well as it also attached with symbolism that is closely related to the Malay cultural and belief system (Nasir, 1986; Hanafi, 2007). It is commonly carved with intricate carvings with a variety of exquisite motifs and carvings technique. Each of the carving elements has its own meaning and philosophy hidden behind the carvings that is meant as a symbolism to reflect the echo of the Malay worldview and understanding (Wahab et al., 2018). In the earlier Malay community belief system, decorative architectural components were in fact regarded as an object that symbolises the social status of its owner. The carving components that decorated the palace of Sultan Muzaffar Shah has been described in detail in the *Malay Annals – Sulalatus Salitin*, a significant historical inscription that records the Malay early history (Nasir & Teh, 1996). The palace is decorated with the finest carvings and contains the most carvings than the other buildings to symbolise the majestic and the power of the ruler. The quality and availability of the decorative architectural components is strongly influenced by the social hierarchy and status of its owner. The next building after the palace that is commonly decorated with carvings is the mosque and the house belongs to the nobilities.

The field of architecture is dynamic and continually adapts to address the evolving needs and desires of societies. In an increasingly interconnected world shaped by global trends, the preservation and promotion of cultural heritage play a crucial role in architectural practices (Ziyi et al., 2023). While traditional and vernacular architectural styles have profoundly influenced the built environment, it's important to acknowledge that architecture undergoes continuous transformation over time. In recent years, there has been a widespread adoption of decorative architectural elements in contemporary building designs. These elements are employed to infuse a sense of traditional Malay character and identity into modern architectural designs. This positive effort and movement in uplifting and introducing the local traditional architecture to the modern community via the contemporary building design is seen as a commendable and noble effort done by the architects and designer. However, the issues arose when there was a limited understanding and knowledge available on the decorative architectural components of the traditional Malay house that led towards a shallow interpretation of the subjects into contemporary design. In some of the applications, there has been inappropriate usage of the decorative architectural components in the modern contemporary design, which is not just an eye sore but also can lead to a misleading image of the nation's architectural heritage and identity.

Understanding design principles holds significance in both architecture and art. These principles offer artists a structured framework and guidelines to craft visually captivating and meaningful artworks

(Bajcinovci & Jerliu, 2016). In the realm of architecture, design principles similarly offer architects a structured framework and guidelines to design a building that are functional, visually appealing, and environmentally sustainable (Feria & Amado, 2019). Incorporating cultural principles into architectural design allows architects to create buildings that reflect the values, traditions, and aesthetics of a particular culture (Elreish & Prima, 2021). In the traditional Malay arts and craft objects Ali (1989) and Jamal (1992) stated that there is a certain set of aesthetic principles governing its design that is termed as the Malay Aesthetic Principles. The principle comprises 6 principles which are *Berhalus* (fineness), *Berguna* (usefulness), *Bersatu* (unity), *Berlawan* (contradicting), *Berlambang* (symbolic), and *bermakna* (meaningful). These are the principles that were found to exist in the Malay arts and crafts objects that contribute to the aesthetic quality of the Malay arts and crafts objects. Departing from this, therefore, the objective of this research is to analyse the existence of Malay aesthetic principles that exist in the decorative architectural components design. The findings surfaced from the research is hoped to strengthen and elaborate the understanding on the design of the decorative architectural components as well as to strengthen and extend the findings on the Malay Aesthetic Principles to not only limited on the Malay arts and crafts object, but also on the Malay architectural objects.

LITERATURE REVIEW

The Malay Aesthetic Principles

The cultural heritage of the Malay arts and architecture is rich with local values that find its connection to nature, history, culture, and belief system of the Malay people. Central to this rich artistic heritage are the principles that underpin the creation of Malay arts and architecture. The principles that were embedded and refined over centuries, are not only a testament to the artistic mastery of the Malay people but also a reflection of the deep-rooted values and worldview of the Malay people (Jamal, 1992; Ismail, 1997); Ali (1989) articulated 6 key Malay aesthetic principles: *Berhalus* (signifying finesse), *Berguna* (representing usefulness), *Bersatu* (denoting unity), *Berlawan* (conveying contrast), *Berlambang* (symbolising symbolism) and *Bermakna* (representing meaning). The principle of *Berhalus*, encompassing refinement and finesse, encapsulates the delicacy apparent in crafted works, serving as a manifestation of the artisans' artistic sensibility and sensitivity. This is exemplified by the adeptness of these craftsmen, ultimately defining the refinement displayed in their artwork. A prime illustration of the *Berhalus* principle can be witnessed in the intricate carvings adorning the Malay arts and crafts objects such as *Tajong* and *Coteng* keris hilts. The second principle, *Berguna*, elucidates the quality of functionality, emphasising the equilibrium between the aesthetic merit of a product and its utilitarian purposes. The principles of *Bersatu* underscore the unification of a craft's form and its content, offering a systematic framework for integrating elements into a precise composition. Meanwhile, the principle of *Berlawan* expounds upon the strategic utilisation of harmonious contrasts. The incorporation of contrasting and opposing elements signifies the pursuit of balance and harmony in design through the strategic use of materials, colours, shapes, and other design elements. The final principle, *Berlambang*, is intrinsically tied to the meaning and symbolism embedded in art. Beyond showcasing the creativity and mastery of the artisans, the incorporation of symbols is deeply rooted in culture, history, and the philosophical beliefs of the craftsmen, imbuing their creations with profound symbolic significance (Rashid, 2008). This principle finds expression in various Malay artistic forms, including wood carving and *Wayang kulit* (shadow puppet), among others (Khan, 2016).

Decorative Architectural Components of Rumah Limas Bumbung Perak

Decorative architectural component represents the non-structural element used as decorative and adds aesthetic value in traditional Malay house architecture, besides its basic house structure and component. The decorative architectural component is commonly composed of wood carving. From the previous research, Rashid et al. (2018) stated that there is an overall of 14 decorative architectural components exist in the architecture of *Rumah Limas Bumbung Perak* (RLBP) which are *Tunjuk Langit*, *Kepala Cicak*, *Papan Cantik*, *Kayu Pemeleh*, *Kekisi*, *Gerbang*, *Kepala Pintu*, *Kepala Tingkap*, and *Pagar Musang*. *Tunjuk Langit* comes in two types, one pointing upwards and the other downwards, and they can be in the form of rods or separate carved pieces. The downward type is called *Kepala Cicak* where in some regions, it is referred to as *Tunjuk Bhumi* or pointed to the earth. *Papan Cantik* in RLBP resembles those in the other states and can be a small carved panel or one large individual panel. *Kepala Tingkap* is a decorative piece on top of windows, often paired with *Lubang Angin* (air holes) extending to the *Alang* (beam). *Kepala Tingkap* comes in rectangular or semi-circular panels, typically carved with floral motifs, lattice, or louvres. Whilst *Pagar Musang* serves for ventilation and security balustrades located at the bottom of the window and the *Serambi* area, while *Kepala Pintu* consists of a decorative carved panel that is located on top of the door. *Gerbang*, an archway decorated with lattice motifs, serves both aesthetic and functional purposes. It is found at the front entrance and helps to bridge the height gaps between the *Serambi* area and the entrance to the house (Abdul Wahab et al., 2014). *Gerbang dalam* also acts as a separator between living areas and the main house. As explained by Rashid et al. (2018) decorative architectural components that are located at the roof (*Tunjuk Langit*, *Kepala Cicak*, *Papan Cantik*) are the dominant components that contribute to the architectural style. Therefore, the focus of this research will be focusing on the roof decorative architectural components of *Rumah Limas Bumbung Perak* (RLBP).



Figure 1. The roof decorative architectural components of RLBP
(Source: Author' collection)

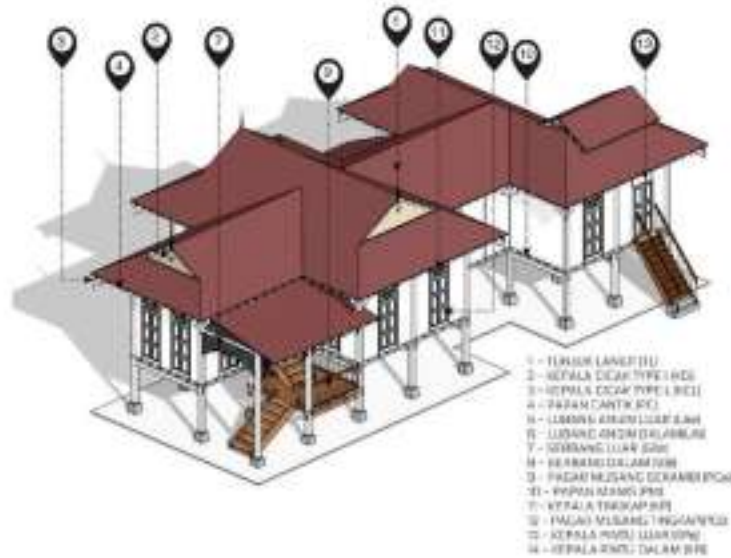


Figure 2. The external placement of decorative architectural components of RLBP.

(Source: Author's collection)

RESEARCH METHODOLOGY

The research method employed in this research is using exploratory research by using the multiple case studies method. The research data was collected using site observation. Site observation was conducted on the 9 selected samples of *Rumah Bumbung Limas Perak* (RLBP) houses throughout the state of Perak via field works. The data was collected in the form of photographs by using both a digital camera and drone camera. Digital camera was used to capture images that are accessible or reachable by the researcher, whilst the drone camera was used to capture images that are non-accessible or reachable by the researcher particularly on the decorative architectural components that are located at the higher part of the house such as the roof. The collected data was sorted accordingly before the analysis process. During the pre-analysis process, the photographs have been traced into a 2D drawing before it can be analysed.

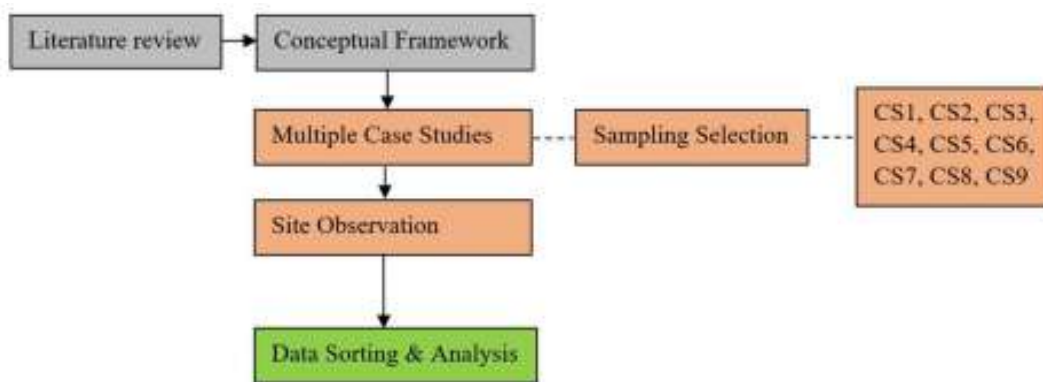


Figure 3. Research method and the process employed in the research.

Selection of RLBP Samples Houses

The selection of the samples was selected from the RLBP inventory list established by Choo et al. (2020). In this research, the sample selection is deliberately confined to the early type of RLBP. This restriction is made in consideration of the specific focus on the tangible heritage of RLBP houses found in the region of Perak. To ensure that the selected samples effectively represent the characteristics of the early RLBP house type, a stringent set of parameters has been established. These parameters have been outlined by previous researchers and serve as a framework for the sample selection process. The outlined parameters for sample selection are as follows. Firstly, the selected houses must have a historical age of more than 80 years, ensuring that they are truly representative of the early RLBP house style. Secondly, the houses must exhibit the traditional *Bumbung Limas Potong Perak* roof design, a distinctive architectural feature. Thirdly, the inclusion of decorative carved components in the house's design is a key criterion. Furthermore, the houses should also feature full-height windows, commonly referred to as the *Tingkap labuh*. The location of these houses is another vital factor, with a preference for houses situated along the Perak River basin, as this region is of relevance to the study. Finally, practicality is considered, and selected houses should be easily accessible to the researcher for the purpose of conducting the study.



Figure 4. The samples of 9 Rumah Limas Bumbung Perak (RLBP) studied in this research.
 (Source: Author's collection)



Figure 5. 30 RLBP roof decorative architectural components samples studied in this research.
 (Source: Author's collection)


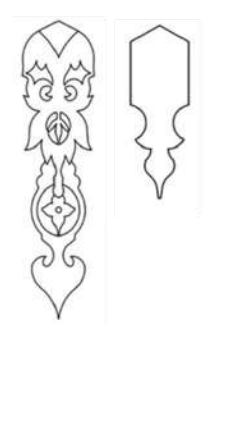
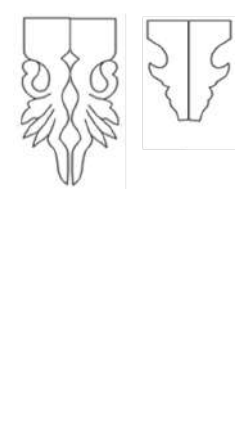
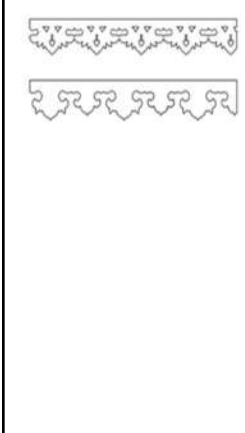
FINDINGS

The data analysis of the research is approached using Feldman's theory of art criticism (1993) – The Critical Process that involves four steps of descriptive, formal analysis, interpretation, and judgement. The aim of the research has been to be achieved by analysing the principle of Malay aesthetic in the design attributes of the decorative architectural components. There are 4 decorative architectural components (decorative architectural components that are located at the roof) analysed for each of the RLBP sample houses studied, making up to a total of 36 decorative architectural components from all 9 RLBP sample houses were analysed in this research. This decorative architectural component includes *Tunjuk Langit* (TL), *Kepala Cicak* type I (KCi), *Kepala Cicak* type L (KCL) and *Papan Cantik* (PC). The attributes of these decorative architectural components were analysed accordingly according to the 6 Malay aesthetic principles of *Berhalus* (Fineness), *Berguna* (Usefulness), *Berlambang* (Symbolic), *Bermakna* (Meaningful), *Bersatu* (Unity). The results of the analysis for all the roof decorative architectural components studied in this research are presented in table 1 – 4 and is discussed in the following discussions.

***Berhalus* (Fineness)**

From the analysis conducted on the first principle of *Berhalus* (Fineness), it can be found that the principles of *Berhalus* exist in the attributes of all decorative architectural components studied. The principles can be found in the carving types, form and the motif used for the decorative architectural components. Ali (1989) stated the fineness of Malay artistic objects can be reflected in its form and carvings. It appeared from the analysis that *Tunjuk Langit* (TL) was commonly found to exist in the tubular pole form with *larik* carving. This finding is in accordance with the statement by Dalila et al. (2012) that the pole or rod form is one of TL forms that is termed as type “rod *Buah Buton*”. The tubular form is comprised of the *Buah Buton* form with a repetitive convex and concave shape that carries a certain symbolic meaning. However, in one of the sample studies, TL was found to exist in the triangular panel form of *Pohon Beringin* decorated with floral motifs using the direct piercing carving. Whilst *Kepala Cicak* type I (KCi), *Kepala Cicak* type L (KCL) and *Papan Cantik* (PC) were found to exist in the carved panel form comprised of direct piercing carving decorated with either a complex or simple floral motif. The research analysis shows that the surface texture of all the decorative architectural components studied is comprised of a rough texture. This is related to the simplicity of the carving used fit for the domestic house that is regulated to the building and the social status of the owner. As explained by Nasir and Teh (1996), the most decorated building with fine carvings is the palace owned by the Sultan. This followed by the mosque, and the domestic house owned by the nobilities.

Table 1. Analysis of *Berhalus* (Fineness) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Berhalus</i> (Fineness)	Larik carving Direct piercing carving <i>Pohon Beringin</i> form Floral motif Rough texture	Direct piercing carving with either complex or simple floral motif Rough texture	Direct piercing carving with either complex or simple floral motif Rough texture	Direct piercing carving with either complex or simple floral motif Rough texture
				

***Berguna* (Usefulness)**

It appeared from the analysis that the principles of *Berguna* (Usefulness) exist in the roof decorative architectural components of RLBP. This can be observed from the function of each of the decorative architectural components studied. From the analysis conducted, it can be understood that each of these components has at least 4 functions as opposed to only functions for aesthetic purposes. This main function includes for climatic, construction, aesthetic, and symbolic purposes. For climatic purposes, it can be understood that the roof decorative architectural components functioned as weatherboards that shield and protect the roof structure such as the roof rafter and ridge from water seepage of the rainfall. Without protection, water seepage can cause wet rot and damage to the roof structure if left unprotected. This function can be seen in KCi, KCL and PC. This finding is in accordance with the statement by Hanafi (2007), Denan et al. (2015) and Choo et al. (2022) on the function of the *Kerawang* in the Malay house as a weather protection board. Whilst for construction purposes, the roof decorative architectural components (*Tunjuk Langit*, *Kepala Cicak* type I) were found to functioned as a connector that connects either the end of the roof ridge to the *Papan Cantik* (PC) or connect the meeting of different direction of PC together (*Kepala Cicak* type L). Most of the previous researchers agree that decorative architectural components complement and beautify the architecture of the house (Said, 2002; Hanafi, 2007; Nazuki & Kamarudin, 2017). From the research conducted, it appeared from the analysis that the roof decorative architectural components of RLBP functioned to complement the architectural look of the house. This is by covering and beautifying the bare end of the roof structure such as the roof rafters and ridges. In addition to all these 3 functions explained, the roof decorative architectural components of RLBP were also found to function as a symbol. The symbolic function will be elaborated further in the following

discussions under the principle of *Berlambang* (Symbolic). The usefulness value found in the roof decorative architectural components of RLBP strengthened and in accordance as suggested by Ali (1989) and Khan (2016) that all the Malay arts and crafts objects is highly useful aside its beautiful appearance

Table 2. Analysis of *Berguna* (Usefulness) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak type I</i> (KCi)	<i>Kepala Cicak type L</i> (KCL)	<i>Papan Cantik</i> (PC)
<i>Berguna</i> (Usefulness)	<ol style="list-style-type: none"> 1. Connect the Papan Cantik panel with the roof's ridge. 2. Compliment the architectural look of the house. 3. Symbolic function. 	<ol style="list-style-type: none"> 1. Weather & protection board. 2. Compliment the architectural look of the house. 3. Symbolic function 	<ol style="list-style-type: none"> 1. Weather & protection board 2. Connection panel. 3. Cover & beautify the roof 4. Symbolic function 	<ol style="list-style-type: none"> 1. Weather board Cover & beautify 2. Compliment the architectural look of the roof and the house. 3. Symbolic function

***Berlawan* (Contrast)**

The analysis showed that the principle of *Berlawan* (Contrast) existed in the roof decorative architectural components of RLBP. This can be observed from its design and placement. Analysing from the design of all 4 types of roof decorative architectural components studied, it can be found that a symmetrical axis that divides and contradicts (mirror) its design to the other existed in all the samples studied. This symmetrical axis as well was found in the repetition of the design in continuous decorative architectural components panels such as the *Papan Cantik* (PC) panel. Whilst from the analysis conducted on the placement of the roof decorative architectural components, the principle of *Berlawan* can be found its placement throughout the roof of RLBP. This can be found in the placement of *Tunjuk Langit* (TL) and *Kepala Cicak I* (KCi) where the form and the placement of the TL is pointing up to the sky whilst the form and placement of the KCi is pointing down to the ground, contradicting to the TL. This placement of both roof decorative architectural components highlighted the contradicting value as previously suggested by the master carver Nordin (personal communication, 2019) the KCi (or also known as *Tunjuk Bhumis* in some regions) is the contradicting pair to the TL. In addition to this, the placement of KCL is also found to contradict one another where this can be seen through the opposing placement at both roof's end.

Table 3. Analysis of *Belawan* (Contrast) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak type I</i> (KCi)	<i>Kepala Cicak type L</i> (KCL)	<i>Papan Cantik</i> (PC)
<i>Berlawan</i> (Contradict)	<ol style="list-style-type: none"> 1. Symmetrical axis divide and contradict its form to one another 2. The placement of 	<ol style="list-style-type: none"> 1. Symmetrical axis divide and contradict its form to one another 2. The inverted 	<ol style="list-style-type: none"> 1. Symmetrical axis divide and contradict its form to one another 2. The contradicting 	<ol style="list-style-type: none"> 1. Symmetrical axis in the middle of each unit of the PC form divide and contradict its form

	TL is contradicting with the placement of <i>Kepala Cicak I</i>	triangular form of KCi is contradicting with the <i>Tunjuk Langit</i> .form	placement of KCL at both corner of the roof is contradicting with one another.	to one another
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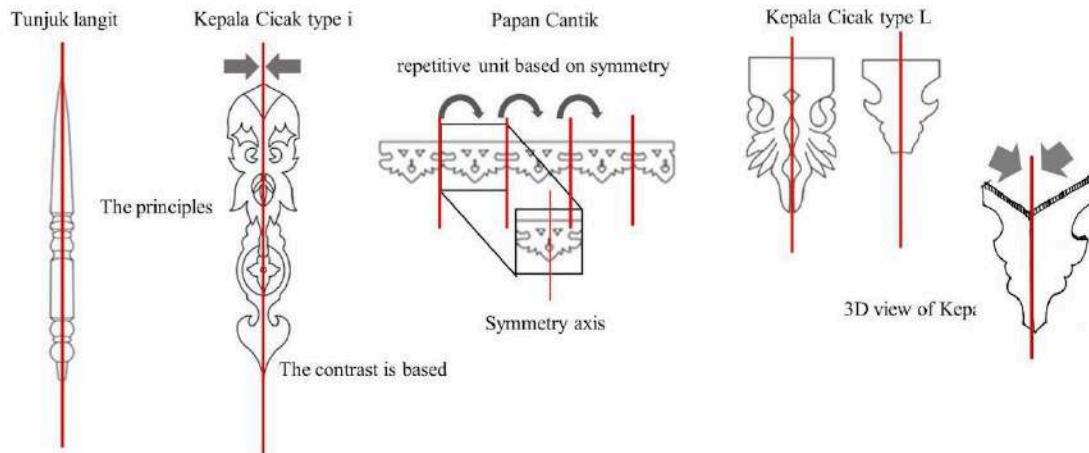


Figure 5. The *Berlawan* (Contrast) principle found in the design of the roof decorative architectural components of RLBP based on the symmetry axis
 (Source: Author's collection)

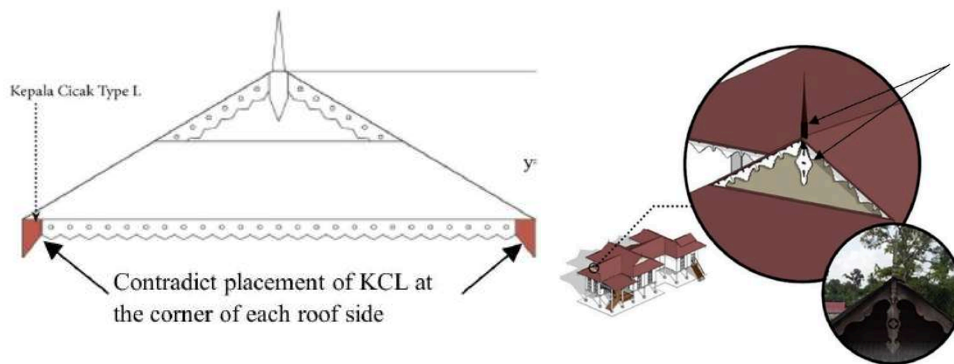


Figure 6. The contradicting horizontal placement of *Kepala Cicak* type L(KCL) and the contradicting vertical placement of *Tunjuk Langit* (TL) and *Kepala Cicak* type i(KCi).
 (Source: Author's collection)

***Berlambang* (Symbolic) & *Bermakna* (Meaningful)**

In his previous research on symbolism, Rashid (2008), stated that decorative elements in Malay buildings are embedded with symbols that resonate to the Malay cultural and belief systems. From the analysis conducted, it can be found that the principle of *Berlambang* (Symbolic) exists in all 4 types of roof decorative architectural components of RLBP. Each of these decorative architectural components carried a certain symbol that is reflected in its form. The shape of *Tunjuk Langit* (TL) were found to exist

in the singular, pole form shape where the placement of TL was placed either in a single placement (at the roof apex of front elevation, *Anjung* roof) or in a pairing placement (at both roof apex of *Rumah Ibu's* roof).

According to Nakula (1985), the singular pole form of the *Tunjuk Langit* (TL) with the *Buah Buton* (round shape form at TL) of a Malay house is a symbol to head, in specific, the head of the owner. The meaning behind the symbol of *Buah Buton* at the TL is attached to the *Tingkat hakikat* (level of reality), and the pole on top of the *Buah Buton* means the indescribable *Zat Allah* (Allah's essence). According to Othman (personal communication, 2019) the pairing placement of the TL at both roof apex of the *Rumah Ibu's* roof is a symbol of a grave. The meaning behind the symbol is the death, the end of human life. This meaning is meant as a reminder for the people that death is certain and inescapable, thus, to mind one of their religious obligations, behaviour, and conduct. From the analysis, it can be analysed that *Kepala Cicak* type I (KCi), *Kepala Cicak* type L (KCL) and *Papan Cantik* (PC) have the same, inverted triangle form. As explained by Affendy (1994), Titof (2018) and Choo et al. (2021) the inverted triangular form is a symbol to the hanging bee where the form is known as *Lebah Bergantung*. The meaning behind the *Lebah Bergantung* symbol is exemplary personality and community conduct – hardwork, work in group, mind own business and community, peaceful but brave enough to fight when provoked. This symbol is meant to remind the people of the exemplary personality and ethical community conduct one should have.

Table 4. Analysis of *Berlambang* (Symbolic) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Berlambang</i> (Symbolic)	1. Single placement-symbolise the head. 2. Pairing placement-symbolise the graveyard	1.The inverted triangular shape of KCi, similar to the <i>Lebah Bergantung</i> form. <i>Lebah Bergantung</i> form is a symbol of hanging bee	1.The inverted triangular shape of KCL, similar to the <i>Lebah Bergantung</i> form. <i>Lebah Bergantung</i> form is a symbol of hanging bee	1.The shape of each unit of PC consists of the inverted triangular shape, similar to the <i>Lebah Bergantung</i> form. <i>Lebah Bergantung</i> form is a symbol of hanging bee

Table 5. Analysis of *Bermakna* (Meaningful) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Bermakna</i> (Meaningful)	1.Single placement-Level of reality (Tingkat Hakikat), and <i>Zat Allah</i> (Allah's essence) 2. Pairing placement-the end of human's	Exemplary personality & community conduct	Exemplary personality & community conduct	Exemplary personality & community conduct

	life- the death, mortality			
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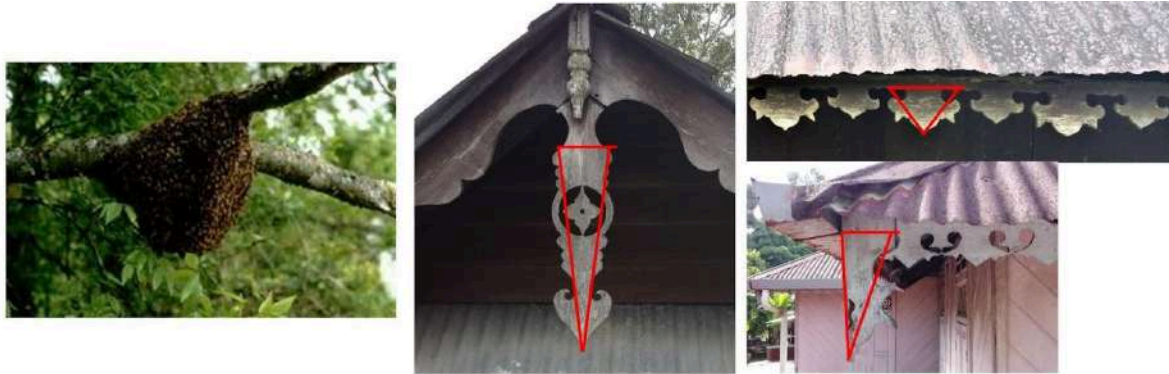


Figure 7. The inverted triangle form, known as *Lebah Bergantung* is the symbol of the hanging beehive

(Source: Google image & Author's collection)

Bersatu (Unity)

Ali (1989) stated the principles of *Bersatu (Unity)* confer the quality of unification between the craft's form and its content. Whilst Zulfida (2004, as cited in Kamarudin & Said (2011) added that in terms of principle, in the art of Malay craftsmanship, unity is the central principle that binds the overall aspect of the art. The analysis of the research shows that the principle of *Bersatu (Unity)* exists in the roof decorative architectural components of *Rumah Limas Bumbung Perak*. From the analysis, it can be understood that the principle of unity binds each one of the elements of the decorative architectural components to the other making the components become whole. This can be seen from its design and the function of the decorative architectural components. In the design of all the roof decorative architectural components studied, the elements of contrast exist in its design. From the analysis, it is found that the contrasting elements are in balance to one another creating a unified and harmonised design elements in the decorative architectural component's form. In addition to this, the principle of *Bersatu (Unity)* can also be seen in between the form or design of the decorative architectural components with the meaning and the function of the components. It appeared from the analysis that the carved panel form of the *Kepala Cicak* type I, *Kepala Cicak* type L and *Papan Cantik* is in unison with its multiple functions as a weather board, decorative components, and symbolic components. The form is in unison with the meaning and its functions. Apart from this, the practical and aesthetic functions of each of the roof decorative architectural components complement one another, making it a unity in diversity of form.

Table 6. Analysis of *Bersatu* (Unity) principle in roof decorative architectural components of RLBP

	<i>Tunjuk Langit</i> (TL)	<i>Kepala Cicak</i> type I (KCi)	<i>Kepala Cicak</i> type L (KCL)	<i>Papan Cantik</i> (PC)
<i>Bersatu</i> (Unity)	1. The contradicting element and form of TL is complementing and balancing with one another. 2. The aesthetic and symbolic function of TL is complemented with <i>Kepala Cicak</i> Type i.	1. The contradicting element in the form of <i>Kepala Cicak</i> type I is complementing and balancing one another. 2. The climatic and aesthetic function of KCI is complementing <i>Tunjuk Langit</i> , <i>Kepala Cicak</i> type Land <i>Papan Cantik</i> climatic and aesthetic function	1. The contradicting element and form of KCL is complementing and balancing one another. 2. The contradicting placement of KCL at both sides of the roof is complementing and balancing one another. 3. The climatic and aesthetic function of KCL is complementing <i>Tunjuk Langit</i> , <i>Kepala Cicak</i> type I and <i>Papan Cantik's</i> climatic and aesthetic function	1. The contradicting element and form of PC unit is complementing and balancing one another producing either a continuous running long panel or individual unit panel. 2. The climatic and aesthetic function of PC is complementing <i>Tunjuk Langit</i> , <i>Kepala Cicak</i> type L and <i>Kepala Cicak</i> type I climatic and aesthetic function

CONCLUSION

There are few conclusions that can be drawn from this research. First, from the research conducted, it is apparent that the roof decorative architectural components of *Rumah Limas Bumbung Perak* comprised the Malay aesthetic principles in regulating its overall design. In addition to this, from the findings surfaced from the research, it can be concluded that the Malay aesthetic principles did exist in governing the elements and design not only in the Malay arts and crafts but also in regulating the design and elements of the architectural objects. The existence of the Malay aesthetic principles of *Berhalus* (Fineness), *Berguna* (Usefulness), *Berlawan* (Contrast), *Berlambang* (Symbolic), *Bermakna* (Meaningful) and *Bersatu* (Unity) has proven the ingenuity of the Malay craftsman that is very artistic (from the fineness and contrast principle), poetic and ethical (from the symbolic and meaningful principle), practical (from the usefulness principle) and thoughtful to be able to integrate and unite all of this quality and principle into a single object. Apart from this, it can also be concluded that the previous Malay people are highly cultured people that are very delicate not just in their arts and architecture, but also in their communication and conversation. The culture of *berkias* – figurative speech is a culture that is very close to the Malay people in conveying advice to the people. This culture can be seen beyond the communication and language, but also through its architecture. In fact, it is not impossible to claim that the design of the Malay arts and architecture objects has not been arbitrarily designed, instead it considers principles that resonate from its culture, belief, and worldview. To gain a holistic understanding and prove this statement further, future research should be conducted on how impacted the Malay worldview and belief system affects its arts and architectural design.

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Re-Envisioning *Elvis From Sepilok* (2007) as a Globalised Contemporary Art Criticism Medium: In Context to DAKEN 2021

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ABSTRACT

Contemporary art is addressed within the canons of art history as celebrating inclusiveness over exclusiveness in regards to the Body-of-Knowledge (BOK), as well as paradigms between societies. Over time such plural established relationships have coexisted as a pluriversal celebration that attracts responses and reactions by global contemporary artists towards globalised issues. The Malaysian Ministry of Tourism, Art, and Culture (MOTAC) launched the National Cultural Policy (DAKEN 2021) as an important entity that emphasises values of Inclusion, Togetherness, and Gratitude. The study aims to explore the work created by Azahari Khalip in 2007 entitled *Elvis From Sepilok* as a contemporary art criticism medium in-line with the DAKEN 2021 values, as well as establish its globalise significance in contemporary art at present content, and context, as an instructional medium currently adopted by the University of Leiden, Netherlands, through their international seminars and online courses in regards to topics of 'Art in a Global Perspective'. The data in this research design study is collected using mixed methods of qualitative visual observation upon exploring the possibilities of the work as an art criticism medium, verified by local and global informants, and a quantitative non-probability sampling method,

using convenient sampling strategy, acquired by a sampling frame of 300 respondents. The data are analysed by formal analysis using the Feldman Art Criticism Model, and Spearman Correlation Analysis upon establishing the significant correlational relationship between the work of art and DAKEN 2021 values. The results and findings generated possibilities for future researchers, and visual artists upon extracting local values as medium of contemporary art criticism, towards a globalised context.

Keywords: *Sepilok, Elvis, DAKEN 2021, MOTAC, Art Criticism, Globalization, Contemporary Art*

INTRODUCTION

Mohamad Khalil (2023) addressed that; Contemporary Art is embraced inclusively rather than exclusively. If Modern works of art are to be experienced in gallery floors and walls, contemporary works of art challenge this tradition, in favour of conceptual art, installation, performance art, happenings, video art, public art and more. These works of art are inclusive to the audience to experience, which most of the time brings inclusive engagement and connection respectively between both artwork and audience. After the postwar, indeed the globalisation shifts have brought changes on the horizons of art, in terms of inclusive subjects, materials, as well as approaches. Nevertheless, Weibel (2017) introduces his explanatory model which is based on writing narratives, where he stated that one of the effects of globalisation on global contemporary art and new art schools are the intensification of clashes between cultures, religions, languages, ethnic and national identities. Musaddiq (2022) enlightens the intensification aspects of the contemporary Malaysian art scene; in Malaysia, the Meta-Narrative dichotomy of 'Utopia and Dystopia' revolved as the search for a national cultural identity after the country's devastating tragedy of 13th May 1969. Albeit of being a heterogeneous multi-ethnic nation, cultural and racial tensions were highly at stake. In response, Academic-Artists took their part in corresponding to the National Cultural Policy (NCP, 1971) to form a platform for cultural unity and identity. Nazzatul Izwana (2018) agrees that the National Cultural Policy (NCP, 1971) does play a pivotal role in the development of visual arts especially for instance in his case printmaking.

However, after 50 years the Malaysian government under the Ministry of Tourism Arts and Culture launched a revised version of the NCP 1971 which is Dasar Kebudayaan Negara (DAKEN2021) also known as the National Cultural Foundation, emphasising values of Inclusion, Togetherness, and Gratitude (MOTAC, 2023). Nurmasitah et al. (2022) views DAKEN 2021 as a mechanism in shaping a progressive growth in arts and culture in Malaysia, in regards to cultural identity and integrity values. In the study Nurmasitah et al. (2022) analysed the positive values in extract from the DAKEN 2021's thrust and strategies, as reflected towards visual animation contents which are more adapted to be exposed towards the younger generations. Maisarah et al. (2023) studies the values of Inclusion, Togetherness, and Gratitude DAKEN 2021 on education contents through appreciation on artworks which reflects sustainable values in arts and culture through preschool education curriculum. The work *Elvis from Sepilok* (2007) by Azhari Khalip itself has been utilised and adapted as a global instructional material medium by University of Leiden, Netherlands, through their international seminal package and introduced online courses in regards to topics of 'Art in a Global Perspective'. Zijlmans (personal communication, March 2023) recalls that *Elvis from Sepilok* (2007) offers many possibilities upon establishing relationship with ecological problems of deforestation, monoculture of palm oil orchards, threats to the habitat of animal species due to economic profit of palm oils and coconut fibres, world trade and more. Issarezal et al. (2009) believes that the lack of art appreciation and criticism studies creates a barrier for audiences, especially visual art enthusiasts globally, to connect with our visual art scene in the long run. Hence making the work of art *Elvis from Sepilok* (2007) a significant subject to be studied and conduct as a research paper through the research questions and objectives as below:

RQ1: Can *Elvis from Sepilok* (2007) become a globalised contemporary art criticism medium?

RQ2: Does *Elvis from Sepilok* (2007) have significant values in the context of DAKEN 2021?

RO1: To establish *Elvis from Sepilok* (2007) as an art criticism medium using Feldman's Art Criticism Model

RO2: To study 'Elvis from Sepilok' as a global instructional medium significant towards the values DAKEN 2021

LITERATURE REVIEW

According to an art gallery based in the UK, TATE, the term contemporary Art refers "to art of the present day and of the relatively recent past, of an innovator or avant-garde nature" (Tate, n.d.). Contemporary Art revolves around cultural content and context. In search of a National Identity the National Cultural Policy (NCP1971) also revolves through time and context, from assimilation towards integration which favours the values of Inclusion, Togetherness, and Gratitude such as the National Cultural Foundation (DAKEN 2021). Nevertheless, visual works of art have always been an integrating instructional medium that enlightens education (Maisarah et al., 2023).

Elvis from Sepilok (2007)



Figure 1. *Elvis from Sepilok* (2007)
(Source: Azahari Khalip, 2007)

Elvis from Sepilok (2007) is an installation work of art with a representational form of an Orangutan or a great ape (*Pongo pygmaeus*) with shaggy, reddish-brown hair, very long arms, small ears, and a hairless face: it is smaller than the gorilla and is found only in the swampy, coastal jungles of Borneo and Sumatra (Collins, 2023). The artist behind the work of art is Azahari Khalip, who has an ethos on art ethics which revolves as his identical style, thus touches the social and cultural issues of his nation. The criticism aspect just adds on the belief of the artist who propagates art as a social and cultural awareness, response, and reaction which considers his operation process making a significant subject towards art and global issues. *Elvis from Sepilok* (2007) was first exhibited for the Malaysian Young Contemporary Artist (YCA) Exhibition-Competition held yearly by the National Art Gallery (NAG) of Malaysia. At the same event, the work of art won the Jurors Award upon considering its form, content, and context significant towards the Exhibition-Competition.

Upon visiting the prestigious event by the National Art Gallery (NAG) of Malaysia, in 2007, Kitty Zijlmans, Professor Emerita of Contemporary Art History and Theory/World Art Studies, Leiden

University, Netherlands, took the picture of *Elvis from Sepilok* (2007) where she integrates the subject in her art history classes and recently for a course on 'Art in a Global Perspective' for teachers of art and art history at secondary schools, verified by her letter of appreciation towards the director of the National Art Gallery of Malaysia, as well as to Azahari Khalip as verifies in March 2023. Azhari Khalip considers the works of art as a mixed media combination that elevates its witty commercial values, as well as dignity and responsibility of ourselves as corresponding towards the system in which we exist. Among the materials were metal rods and steels used as the structure of the orangutan, as well as hush brush and colourful domestic brushes which created contrast and textures, forming the fur of the huge orangutan installation. The dimension of the installation is 4 metres (4 m) height, 6 metres (6 m) in width, as well as 5 metres (5 m) in depth. The nature of the installation provokes the audience to interact with unique pieces of art.

Contemporary Art

Harris (2011) views Contemporary Art as a globalised convergence between people and ideas; where he states that there are three (3), first qualification that integrates both which are organisation of society, second the dominance of the non-western society and culture, and third a globalisation convergence of people, ideas, and societies at whole. Weibel (2017) recognizes Contemporary Art as an inclusion and exclusion process, he introduces his explanatory model which is based on writing narratives, where he states that one of the effects of globalisation on global contemporary art and new art schools are the intensification clashes between cultures, religions, languages, ethnic and national identities. Mohamad Khalil (2022) agrees that Contemporary Art is a cumulative process of ideas, thoughts, and expressions. However, there are five (5) more definitions regarding Contemporary Art, each based on its respective nomenclature as outlined below:

First (1st): The term Contemporary originated from the Medieval Latin word 'Contemporarius', defined as "existing at the period of time", or literally as 'In Time'. An artist or work of art taking existence in its respective contemporary period of time.

Second (2nd): Contemporary art in the context of Art History, superseded the establishment of Modern Art (1960 Onwards). If we may address Modern art as sets of movements from Impressionism - Pop Art (1860-1960), then Contemporary Art apparently would claim itself as the successor of Modern Art.

Third (3rd): Contemporary art is often related to the Art of the Postwar (WWII 1945). After WWII, the Modern-Contemporary art scene shifted from cities such as Paris to New York. In this case, artwork 'Erased de Kooning Drawing (1953), by Rauschenberg perhaps would have made some of the earliest turning points in Contemporary Art. Moreover don't forget the Cold War (East-West Blocs), for instance, the demolishment of the Berlin Wall starting of 1989, perhaps this indicates the concept why institution such as The New Museum of Contemporary Art New York, and Tate Museum of Contemporary Art chosen the 80's-90's as their contemporary art timeframe.

Fourth (4th): Contemporary Art is embraced inclusively rather than exclusively. If Modern works of art are to be experienced in gallery floors and walls, contemporary works of art challenge this tradition, in favour of conceptual art, installation, performance art, happenings, video art, public art and more. These works of art are inclusive to the audience to experience, which most of the time brings inclusive engagement and connection respectively between both artwork and audience. After the postwar, indeed the globalisation shifts has brought changes on the horizons of art, in terms of inclusive subjects, materials, as well as approaches.

Fifth (5th): Contemporary Art is acknowledged on the basis of a philosophical 'Fragmented-Narrative'. Such Narrative is manifested in the 'Dionysian-Apollonian' dichotomy. Remarkd by Nietzsche as the fusion between order and chaos, celebrating the vibrant multiculturalism and pluralism, in regards to versions and variations of its own. In the Contemporary Art scene, the process of decentralisation takes place, in aspects celebrating a

pluralized-globalised society, where the modern status quo of the postwar is often questioned, in favour of seeking art through identity-existence, as well as belonging-experience of oneself.

National Cultural Foundation (DAKEN2021)

Musaddiq (2022) states in Malaysia, the Meta-Narrative dichotomy of 'Utopia and Dystopia' revolved around the search for a national cultural identity after the country's devastating tragedy of 13th May 1969. Albeit being a heterogeneous multi-ethnic nation, cultural and racial tensions were highly at stake. In response, Academic-Artists took their part in corresponding towards the National Cultural Policy (NCP, 1971) in order to form a platform for cultural unity and identity. Academic-Artists from Universiti Malaya (UM) held the *Rupa dan Jiwa* (Form and Soul, 1979), and ITM/UiTM held the Seminar of Indigenous Roots (1979), to foster progressivism visions as well as primitivism reflections. A 'Utopia and Dystopia' Meta-Narrative dichotomy on a collective Aesthetic culture reflected upon nationalistic conventions. These nationalistic Zeitgeist (originality, identity, novelty) mirrored the European Modern Art movements and their Art Manifestos, to mention a few; Impressionism (French), Fauvism (French), Cubism (French), Constructivism (Russia), Expressionism (Germany), Futurism (Italy), Arts and Craft (England), Dada (Switzerland), Surrealism (French), Abstract Expressionism (United States), Pop Art (United States), and many others. The previous National Cultural Policy (NCP1971) is now revised into DAKEN2021. MOTAC (2023) states that in its Malay world, *Dasar Kebudayaan Kebangsaan* (DAKEN2021) is an inclusive concept for a sustainable heterogeneous society, and culture especially as present in Malaysia. Malaysia's ninth prime minister Ismail Sabri Yaakob through the Ministry of Tourism, Arts, and Culture (MOTAC) launched the National Cultural Foundation (DAKEN 2021) at Kuala Lumpur Craft Complex on 26 October 2021, as an important entity which emphasises values of Inclusion, Togetherness, and Gratitude. DAKEN 2021 outlines the vision of making Malaysia a 'Developed Country of Cultured People'. There are seven (7) main thrust outlined under DAKEN 2021 which include; High Value Culture, Community Harmony, Preservation and Conservation of Cultural Heritage, Development and Expansion of Culture, Empowerment of Culture, Generation of Cultural Economy, and Cultural Excellence. DAKEN 2021 are complemented by thirty-nine (39) Strategies and ninety-five (95) Action Plans for an implementation period of five (5) years (2021-2025). Moreover, DAKEN 2021 involves four important institutions; family, education, community, as well as service.

Feldman Art Criticism Model

Alashari (2021) considers art criticism as focal points in art education, he states that art criticism itself is a process of teaching and learning between the teacher and student. In the study on the significance of the Feldman Art Criticism Model and Education, Alashari (2021) highlights the relevance of the theory to be tested and utilised on instructional medium packages of visual art content. Edmund Burke Feldman is an Art Professor at the Georgia University who introduced his model on Art Criticism in 1994. The critical process evaluates art from an inductive approach of gathering data on the four (4) stage process; which is descriptive, analyse, interpretation, and judgement.

RESEARCH METHODOLOGY

Figure 2 shows the research design for this research study Re-Envisioning 'Elvis from Sepilok' as a Globalised Contemporary Art Criticism Medium: In Context to DAKEN 2021. The research method approach applied in this research is mix method. The RQs and ROs are adapted from the literature review where RQ1: Can 'Elvis from Sepilok (2007)' become a globalised contemporary art criticism medium? ; RQ2: Does *Elvis from Sepilok* (2007) have significant values in the context of DAKEN 2021?; RO1: To study *Elvis from Sepilok* (2007) as a criticism medium using Feldman's Art Criticism Model; RO2: To

study *Elvis from Sepilok* (2007) as a global instructional medium significant towards the values DAKEN 2021.

The method of collecting the data for RQ1 and RO1 is by qualitative approach of data collection from formal analysis from the Feldman Art Criticism Model of categorising the cumulative concepts of is descriptive, analyse, interpretation, and judgement from the visual picture of the work *Elvis from Sepilok* (2007). The method of collecting the data for RQ2 and RO2 is by quantitative approach of data collection from a non-probability sampling method using convenience sampling, which will further be analyse using Statistical Package for Social Science (SPSS) spearman correlation for a non-parametric analysis for the possibility of a descriptive or inferential statistics. The sampling frame of 300 respondents using convenience sampling, where the instruments are adapted from Musaddiq (2015) with the Cronbach Alpha of .07 significant towards social science research study.

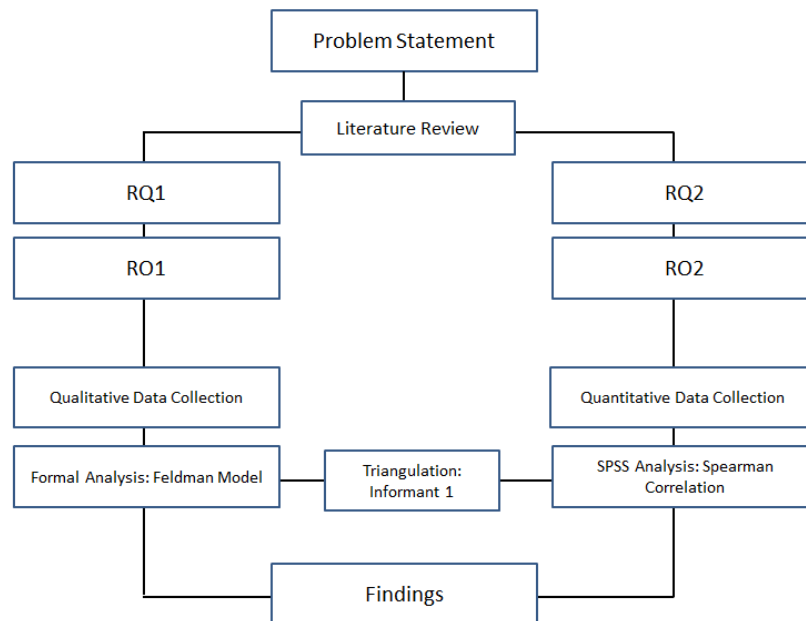


Figure 2. Research Design

Moreover, the analysis from both RQs and ROs, qualitative as well as quantitative are triangulated respectively with an open-ended written interview via email with a professional informant from the art history field which is Professor Emeritus Kitty Zijlmans, of Contemporary Art History and Theory/World Art Studies, Leiden University, Netherlands from her appreciation and review. Finally, the findings from both RQs and ROs are elaborated to support the context of this research study which focuses on global contemporary works that enliven the values of DAKEN 2021.

FINDINGS

Figure 3 shows the sketching process of the work *Elvis from Sepilok* (2007) by the artist Azahari Khalip. In this section the authors will present the findings from the Research Design of this study as shown in Figure 2 respectively.

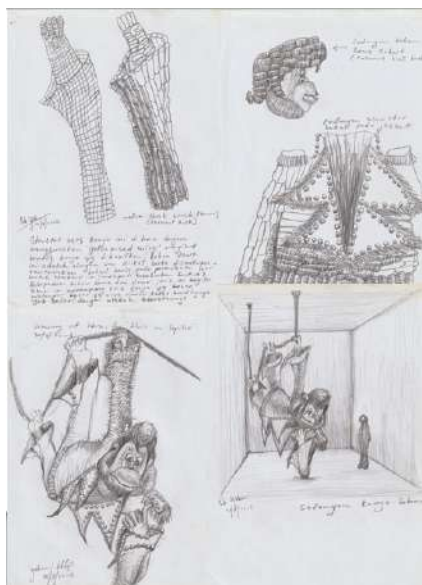


Figure 3: Sketches by the Artist Azahari Khalip
 (Source: Azahari Khalip, 2007)

Findings from RQ1 and RO1

The research study analyses the work of art *Elvis from Sepilok* (2007) using Feldman's Art Criticism Model; categorising the cumulative concepts of is descriptive, analyse, interpretation, and judgement. The results for RQ1 and RO1 are presented in table 1 as shown. The descriptive part analyses the descriptive aspects such as the title of the artwork, artist, medium, dimension, and year as provided by the visual artist. The analysis part analyses the formal elements and principles of art, as well as the materials and composition applied by the artist towards the subject work of art. The interpretation part analyses the context of form and content previously explored by the previous descriptive and analysis part. Finally the judgement part validates the art criticism by the author between what the artist intended to portray, did portray, and what has been understood and experienced by the audience, exemplifying into a cumulative art criticism of a work of art such as *Elvis from Sepilok* (2007). In the study on the significance of Feldman's Art Criticism Model and Education Alashari (2021) highlights the relevance of the theory to be tested and utilised on instructional medium packages of visual art content. He addresses the relevancy of Feldman's model to be utilised as a part of the visual art criticism model to be applied.

Table 1. Feldman Art Criticism Model – *Elvis from Sepilok* (2007)

No.	The Critical Process	Notes
1	Description Title: Elvis from Sepilok Artist: Azahari Khalip (Malaysia) Medium: Mix Media Dimension: 4M (H) x 6M (L) x 5M (W)	The work of art is a representation of an Orangutan or Great Ape scientifically known as <i>Pongo pygmaeus</i> , dressed in its jacket and flowers irrationally towards the nature of Orangutan.
2	Analysis The representational form of the Orangutan depicts an Anthropomorphically representation with features resembling a rock star	The work of art portrays signature hairstyles significant towards the Rock and Roll king Elvis Presley, by different names such as pompadour, Quiff, Ducktail, Jelly Roll, Rocker, Greaser, and 'The Elvis Cut'. With the colourful flowers on the jacket, Elvis from Sepilok takes on a tropical rainforest sensation through its colours and brightness.

3	<p>Interpretation</p> <p>The manifestation between an iconic Rock and Roll legend and a local extinction species of Orangutans converges a Global Idea across continents with the same message to save the species</p>	<p>The dimension of the installation captures a bold statement of awareness in a global context which uplifts local issues and seeks international awareness and response. Orangutan's have been the star of the show creating its hallmark at Sepilok areas nearby were deforested and now seek as shelter for these orangutans, upon the name of industrial progressivism.</p>
4	<p>Judgement</p> <p>The wittiness of the work of art which bridges messages which globally connect issues such as mass industrialization and extinction of habitat and species marks the work of art as a relevant Contemporary work of art significant towards the nation's goal.</p>	<p>The appreciation and criticism of the work of art positions this work as a contemporary work of art significant locally as well as globally, as aligned towards the values of DAKEN 2021 such as Inclusivity, Togetherness, and Gratitude. The wittiness aspect is derived from how the artist interplays with the coconut brush materials which come from industries that were once grown from the lands of these pitiful orangutans which has now been transformed as shelters towards their own species.</p>

As shown in Table 1, the research study has highlighted the description, analysis, interpretation, and well as judgement for the work of art *Elvis from Sepilok* (2007); The work of art is a representation of an Orangutan or Great Ape scientifically known as *Pongo pygmaeus*, dressed with its jacket and flowers irrationally towards the nature of Orangutan. The work of art portrays signature hairstyles significant towards the Rock and Roll king Elvis Presley, by different names such as pompadour, Quiff, Ducktail, Jelly Roll, Rocker, Greaser, and 'The Elvis Cut'. With the colourful flowers on the jacket, Elvis from Sepilok takes on a tropical rainforest sensation through its colours and brightness. The dimension of the installation captures a bold statement of awareness on a global context which uplifts local issues and seeks international awareness and response. Orangutan has been the star of the show creating its own hallmark at Sepilok areas nearby were onced deforested and now seek as a shelter for these orangutans, upon the name of industrial progressivism. The appreciation and criticism of the work of art positions this work as a contemporary work of art significant locally as well as globally, as aligned towards the values of DAKEN 2021 such as Inclusivity, Togetherness, and Gratitude. The wittiness aspect is derived from how the artist interplays with the coconut brush materials which come from industries that were once grown from the lands of these pitiful orangutans which have now been transformed as shelters for their own species.

Findings from RQ2 and RO2

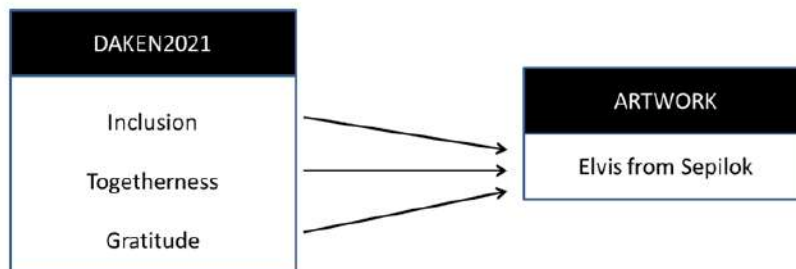


Figure 4. Framework adapted from Musaddiq (2015)

The research study analyses the significance between the work of art *Elvis from Sepilok* (2007) and the latest National Cultural Foundation (DAKEN 2021) through the three (3) dimensional values which represented the mean variable of DAKEN 2021; Inclusion, Togetherness, and Gratitude. For the Artwork variable, the chosen subject for this study is *Elvis from Sepilok* (2007). Using the method of collecting the data for RQ2 and RO2 is the quantitative approach of data collection from a non-probability sampling method using convenience sampling, which will further be analysed using Statistical Package for Social Science (SPSS) Spearman correlation for a non-parametric analysis for the possibility of a descriptive or inferential statistics. The sampling frame of 300 respondents using convenience sampling, where the instruments are adapted from Musaddiq (2015) with the Cronbach Alpha of .07 significant towards social science research study. The convenience sampling frames are acquired via digital questionnaires obtained from the KASMA (Karyawan Seni SeMalaysia) Art Group with 30,000 active members at present who mostly are local and international visual artists. Correlational results from both variables DAKEN 2021 and *Elvis from Sepilok* (2007) are shown in Table 2.

Table 2. Spearman Correlation of DAKEN 2021 and *Elvis from Sepilok* (2007)

		DAKEN2021-Mean	Artwork_Elvisfromse pilok Mean
DAKEN 2021_Mean	Spearman Correlation	1	.715**
	Sig (2-tailed)		.000
	N	300	300
Artwork_Elvisfromsepilok_Mean	Spearman Correlation	.715**	1
	Sig (2-tailed)	.000	
	N	300	300

Table 2 shows the direct ($r = .715$, $p < 0.05$) which proves that the variables DAKEN from three dimensions; Inclusion, Togetherness, and Gratitude have a significant 2-tailed correlation with the artwork variable of *Elvis from Sepilok* (2007). Based on the framework adapted from Figure 4 by Musaddiq (2015), the significant correlation is a positive relation of .715 which is considered reliable and valid for social science studies. Nevertheless, the graph plot Spearman correlation as plotted in Figure 5 proves the positive connection between both variables.

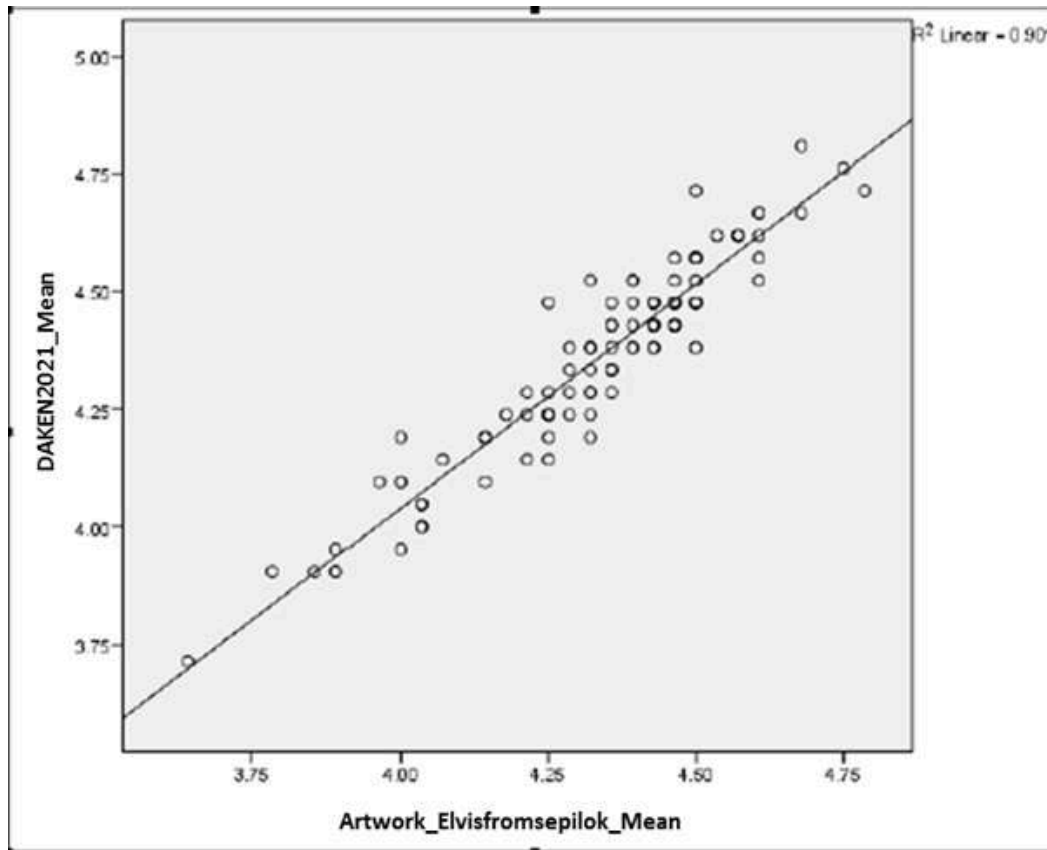


Figure 5. The positive relation between variables DAKEN 2021 and Artwork *Elvis from Sepilok* (2007)

Figure 5 shows that ($r = .949$, $p < 0.05$) which proves that the variable DAKEN2021 does have a positive relation which is significant towards the work *Elvis from Sepilok* (2007). Hence the findings from RQ2 and RO1 is supported by the evidence of ($r = .715$, $p < 0.05$) direct significant 2-tailed relation, as well as ($r = .949$, $p < 0.05$) which proves the relationship to be a positive relation. Thus the work of art *Elvis from Sepilok* (2007) has not only been used as an instructional medium for an international 'Art in a Global Perspective' course, but it has been proved significant as aligned with the value of the National Cultural Foundation Policy of DAKEN 2021. The results also highlight the work of art as a contemporary work of art, even after 16 years of its production, sustaining as a relevant source of visual reference from a local approach towards a global context of art making between the artist as well as its audience.

CONCLUSION

In conclusion, this study re-envisioned the contemporary work of art *Elvis from Sepilok* (2007) as a globalised art criticism medium in context to the national cultural foundation policy values of DAKEN 2021. The wittiness aspect of the work of art is derived from how the artist interplays with the coconut brush materials which come from industries that were once grown from the lands of these pitiful orangutans which has now been transformed as shelters towards their species. Professor Emeritus Kitty Zijlmans (personal communication, March 2023) of Contemporary Art History and Theory/World Art Studies, Leiden University, Netherlands, states that *Elvis from Sepilok* (2007) therefore offers many possibilities for establishing relationships with the ecological problems of deforestation, monoculture of palm oil orchards, threats to the habitat of animal species due to economic profit (palm oil, coconut fibres), world trade, etc. The work, according to the artist, is a symbol for human greed but also strives for

a more harmonious coexistence of humans and animals. In addition, it has a sense of humour embedded as well. The material is as apt as it is witty, showing that no material goes unused by artists, but equally pointing out the problems of material extraction for profit. It is also a sculpture among sculptures, a fairly realistic representation of this primate species, which can be linked to animal representations across cultures and times. But as indicated above, it is much more than that. The statistical results validates *Elvis from Sepilok* (2007) as an artwork that not only converges an international message, however, garnishes cultural integrity within as resulting in a positive and direct relationship as shown in Figure 5. Finally, the authors understand the limitation on the exploratory as well as explanatory aspects in research of this study which could be further addressed by other researchers in regards to the contemporary art criticism of local artworks and its benefit towards the educational blueprints of the nation upon reaching Malaysia Strategic Planning 2025.

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Determinant Factors Influencing the Reuse Practice of Heritage Shop Houses in the World Heritage City Melaka Core Zone

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ABSTRACT

Rapid economic development and restructuring have an impact on the existence of more old buildings in large cities. Most of these buildings represent different eras and typologies. Like a shophouse in Southeast Asia that has its uniqueness, is a very important heritage. The desire to carry out research related to the reuse of shophouses arises from the condition of some of the city's assets that are abandoned and dilapidated. However, the maintenance of the shophouse with the original function may not be appropriate as the nature of use may change over time according to needs. Therefore, the practice of re-use is suggested to ensure that the building in question continues to be preserved and also to prevent obsolescence from being used as a justification for demolition. The objective of this research is to identify the most popular reuse options and the determining factors that influence the reuse of heritage shophouses in the Melaka Core Zone of the World Heritage City. This research uses survey (quantitative) and observation (qualitative) methods to gather information. Microsoft Excel and NVivo software were used to assist in the analysis of the collected data. Research findings show that cafes and restaurants are the most popular options for partial storefront repurposing, while hotels and motels are the most popular options for full storefront repurposing in this area. Legal provisions, tourism demand, inscription demand, profit, obsolete original function, building vacancy, and accessibility are identified as determining factors in the reuse practice. A deep understanding of the reuse process has the potential to be the basis of better policy formation to ensure that shops in this area remain actively functioning. The preservation of this building is important to maintain Melaka's recognition in the UNESCO World Heritage Site list on an ongoing basis.

Keywords: *Conservation of Heritage Buildings, Shop Houses, Reuse, Melaka Core Zone, UNESCO World Heritage Site.*

Faktor Penentu yang Mempengaruhi Amalan Penyesuaigunaan Semula Rumah Kedai Warisan di Zon Teras Melaka Bandaraya Warisan Dunia

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**Penulis ini memberi sumbangan yang sama kepada kajian ini*

ABSTRAK

Pembangunan ekonomi yang pesat dan penstrukturan semula memberi impak terhadap kewujudan lebih banyak bangunan lama di bandar-bandar besar. Kebanyakan bangunan ini mewakili era dan tipologi yang berbeza. Sesetengah bangunan ini, seperti rumah kedai di Asia Tenggara yang mempunyai keunikan tersendiri, adalah peninggalan warisan yang sangat penting. Keinginan untuk menjalankan penyelidikan berkaitan penyesuaigunaan semula rumah kedai timbul daripada kondisi sebahagian aset bandar ini yang terbiar dan usang. Walau bagaimanapun, pengekalan rumah kedai dengan fungsi asal mungkin tidak bersesuaian oleh kerana sifat kegunaan boleh berubah dari semasa ke semasa mengikut keperluan. Sehubungan itu, amalan penyesuaigunaan semula dicadangkan bagi memastikan bangunan berkenaan terus terpelihara dan juga bagi mengelakkan keusangan dijadikan justifikasi untuk tindakan perobohan. Objektif penyelidikan ini adalah untuk mengenalpasti pilihan penyesuaigunaan semula yang paling popular dan faktor penentu yang mempengaruhi amalan penyesuaigunaan semula rumah kedai warisan di Zon Teras Melaka Bandaraya Warisan Dunia. Penyelidikan ini menggunakan kaedah gabungan kuantitatif dan kualitatif iaitu tinjauan (kuantitatif) dan pemerhatian (kualitatif) dalam pengumpulan maklumat. Perisian Microsoft Excel dan NVivo digunakan untuk membantu analisis terhadap data yang dikumpul. Penemuan penyelidikan menunjukkan bahawa kafe dan restoran menjadi pilihan paling popular untuk penyesuaigunaan semula rumah kedai secara separa, manakala hotel dan motel pula menjadi pilihan paling popular untuk penyesuaigunaan semula rumah kedai secara penuh di kawasan ini. Peruntukan undang-undang, permintaan pelancongan, permintaan inskripsi, keuntungan, fungsi asal yang lapuk, kekosongan bangunan dan aksesibiliti dikenalpasti sebagai faktor-faktor penentu kepada amalan penyesuaigunaan semula tersebut. Kefahaman yang mendalam berkenaan proses penyesuaigunaan semula berpotensi menjadi asas pembentukan polisi yang lebih baik bagi memastikan rumah kedai di kawasan ini kekal berfungsi secara aktif. Pemeliharaan bangunan ini adalah penting demi mengekalkan pengiktirafan Melaka dalam Senarai Tapak Warisan Dunia UNESCO secara berterusan.

Kata Kunci: *Pemeliharaan Bangunan Warisan, Rumah Kedai, Penyesuaigunaan Semula, Zon Teras Melaka, Tapak Warisan Dunia UNESCO.*

PENGENALAN

Rumah kedai warisan, seperti yang ditakrifkan oleh Wakita dan Shiraishi (2010), Henderson (2011) dan Han and Beisi (2015), adalah bangunan ‘penggunaan bercampur’ bersejarah Asia berbentuk struktur kecil dan sempit, yang terdiri daripada ruang perniagaan dan perdagangan di aras bawah dan ruang kediaman di aras atas. Rumah kedai telah diperkenalkan di Malaysia oleh gelombang kedua imigran Cina sewaktu penjajahan British (Hassan & Yahaya, 2012; Mansor et al., 2012). Rumah kedai di Melaka dan George Town, Pulau Pinang mendapat perhatian yang lebih berbanding bandar-bandar lain di Malaysia, berikutan komitmen pemuliharaan warisan yang sentiasa berkembang, selain inskripsi kedua-dua bandaraya ini sebagai Tapak Warisan Dunia UNESCO pada tahun 2008. Seperti yang dilaporkan oleh UNESCO World Heritage Centre (2016), Melaka secara amnya mempamerkan inisiatif pemuliharaan yang memuaskan. Walau bagaimanapun, penambahbaikan kualiti dalam pengurusan pemuliharaan perlu diperkukuhkan supaya program pemuliharaan rumah kedai dapat dilaksanakan secara berterusan.

Menjadi amalan pada ketika ini bahawa tiada tindakan perubahan atau perobohan dibenarkan ke atas rumah kedai di Zon Teras Melaka sekiranya terdapat sebarang kaedah untuk mengekalkannya dalam keadaan asal (JPBD Melaka, 2011). Walau bagaimanapun, memelihara rumah kedai ini dengan fungsi asal berkemungkinan tidak lagi relevan oleh kerana sifat kegunaan boleh berubah-ubah mengikut peredaran zaman (JPBD Melaka, 2011). Sehubungan itu, ramai penyelidik, seperti Noor Amila Wan dan Alias (2011), telah mencadangkan amalan penyesuaigunaan semula sebagai pilihan yang mampan bagi memastikan bangunan tersebut kekal terpelihara dan juga bagi mengelakkan keusangan dijadikan justifikasi untuk tindakan perobohan. Strategi ini telah menjadi salah satu elemen utama inisiatif pemuliharaan rumah kedai di Malaysia.

Dalam beberapa tahun kebelakangan ini, terdapat banyak penyelidikan mengenai amalan penyesuaigunaan semula rumah kedai di Malaysia, terutamanya di Zon Teras George Town. Walau bagaimanapun, sejauh mana amalan ini telah dilaksanakan terhadap rumah kedai di Zon Teras Melaka menjadi perkara yang perlu diperdebatkan. Untuk menangani isu tersebut, penyelidikan ini dilaksanakan untuk meneroka amalan penyesuaigunaan semula rumah kedai di kawasan tersebut. Matlamat penyelidikan dicapai melalui dua objektif yang diperhalusi seperti berikut: (1) mengenalpasti pilihan penyesuaigunaan semula yang paling popular bagi rumah kedai di Zon Teras Melaka, dan (2) mengenalpasti faktor penentu yang mempengaruhi amalan penyesuaigunaan semula rumah kedai di Zon Teras Melaka.

KAJIAN LITERATUR

Amalan Penyesuaigunaan Semula sebagai Strategi Pembangunan Lestari

Amalan penyesuaigunaan semula didefinisikan sebagai satu bentuk pemuliharaan yang menghidupkan semula bangunan sedia ada dengan menambahbaik bahan binaan dan sistem sokongannya, dan menjadikannya lebih relevan melalui fungsi baharu yang berbeza daripada fungsi asal, sambil mengekalkan penampilan asli bangunan tersebut. Amalan ini berpotensi menjadi penyelesaian yang baik bagi pemilik bangunan usang yang ingin memanjangkan kitaran hayat bangunan mereka melalui fungsi baharu yang lebih berdaya maju dari segi ekonomi (Luther, 1988; JPBD Melaka, 2011). Dalam kata lain, penyesuaigunaan semula ini mampu mencipta kehidupan baharu terhadap bangunan

seperti ini.

Amalan penyesuaigunaan semula berpotensi membawa manfaat kepada kualiti hidup tempatan, terutamanya dari segi ekonomi, sosial dan alam sekitar. Hasil perubahan fungsi ini bersama nilai-nilai konseptual pemuliharaan, telah mengukuhkan penyesuaigunaan semula bangunan warisan sebagai antara strategi untuk pembangunan lestari (Bullen & Love, 2011). Oleh yang demikian, Cooper (2001) telah menganjurkan bahawa hasil penyesuaigunaan semula boleh menyumbang kepada pengurangan (kelestarian ekonomi), pengekalan (kelestarian sosial), dan penambahbaikan dalam kecekapan bahan dan sumber (kelestarian alam sekitar).

Bullen dan Love (2011) merasakan amalan penyesuaigunaan semula mampu menyediakan kaedah yang lebih cekap dan berkesan dalam pengurusan bangunan warisan berbanding tindakan perobohan. Bukti jelas mengesyorkan bahawa prospek yang dicipta oleh amalan ini adalah lebih kukuh berbanding apa yang ditawarkan oleh tindakan perobohan dan pembangunan semula (Ball, 1999; Cooper, 2001; Bullen & Love, 2010). Tambahan pula, Cantacuzino (1975) dan Schmertz (1982) menegaskan bahawa walaupun tindakan perobohan dan pembangunan semula merupakan pilihan yang lebih menjimatkan masa, terdapat kemungkinan ia menggunakan lebih banyak tenaga dan mengambil masa bertahun-tahun dalam merekabentuk dan membina bangunan baharu, yang pada akhirnya berpotensi menyumbang kepada masalah ekologi dan sosial.

Amalan Penyesuaigunaan Semula dalam Konteks Malaysia

Seperti yang dilaporkan oleh JPBD Melaka (2011), komitmen terhadap pemuliharaan di Malaysia bermula seawal tahun 1970-an melalui pembaikpulihan Bangunan Stadthuys di Melaka yang dibina oleh Belanda pada tahun 1650. Kejayaan amalan penyesuaigunaan semula bangunan warisan di Malaysia boleh disaksikan pada Bangunan Sultan Abdul Samad dan Pasar Seni di Kuala Lumpur, serta Rumah Agam Cheong Fatt Tze di Pulau Pinang (Hadi et al., 2013). Beberapa bangunan kerajaan juga telah dikenalpasti untuk disuaiguna semula sebagai muzium, memorial dan galeri seni bagi menjimatkan kos dan masa, berbanding membina bangunan baharu (Nor Syahila & Nila Inangda Manyam Keumala, 2014).

Sejak Melaka disenaraikan sebagai Tapak Warisan Dunia UNESCO (UNESCO World Heritage Centre, 2016), bilangan projek pemuliharaan di bandaraya ini telah meningkat dengan pesat. Hasilnya, perancangan strategik telah dirangka bertujuan memastikan kelancaran inisiatif ini (Mydin et al., 2014). Kemandirian bangunan warisan di Melaka adalah penting untuk memastikan inskripsi bandaraya ini sebagai Tapak Warisan Dunia UNESCO berterusan. Dengan tujuan untuk menghidupkan semula kepentingan budaya Tapak Warisan Dunia UNESCO, Henehan dan Woodson (2004) menyatakan bahawa adalah perlu untuk memberi tumpuan kepada proses pemuliharaan bangunan, bermula dari pembaikpulihan sehingga penyesuaigunaan semula.

Sehubungan itu, Kerajaan Malaysia telah memberi perhatian serius terhadap inisiatif pemuliharaan di negara ini melalui penggubalan Akta Warisan Kebangsaan 2005 (Akta 645) (Kayam, 2006). Merujuk kepada undang-undang persekutuan ini, semua kerajaan negeri di Malaysia perlu menyediakan garis panduan mereka sendiri bagi kerja-kerja pemuliharaan (Mydin et al., 2014). Hasilnya, Kerajaan Negeri Melaka telah merangka Pelan Pengurusan Pemuliharaan (CMP) dan Rancangan Kawasan Khas (SAP) bagi Tapak Warisan Dunia Melaka bertujuan memberi panduan dan mengawal pembangunan dalam

kawasan tersebut, di mana SAP dibangunkan di bawah peruntukan Akta Perancangan Bandar dan Desa 1976 (Akta 172) (JPBD Melaka, 2011). Kedua-dua pelan tindakan ini telah dikemukakan bersama kepada UNESCO sewaktu pencalonan Melaka dan George Town sebagai Tapak Warisan Dunia.

METODOLOGI KAJIAN

Penyelidik memulakan pengumpulan data dengan mengatur lawatan tapak ke Zon Teras Melaka. Kaedah pemerhatian dijalankan serentak dengan kaedah tinjauan tapak, dibantu oleh data daripada dokumen awam. Perisian Microsoft Excel dan NVivo digunakan bagi membantu analisis bagi data yang terkumpul.

Tinjauan Tapak (Kaedah Kuantitatif)

Tinjauan tapak merangkumi empat agenda seperti berikut: (1) fungsi terdahulu bangunan (sebelum tahun 2005), (2) fungsi terdahulu bangunan (pada tahun 2005), (3) fungsi semasa bangunan (pada tahun 2019), dan (4) sifat kegunaan. Maklumat tentang fungsi terdahulu bangunan diekstrak daripada Inventori Bangunan Warisan di Zon Warisan Melaka yang disediakan oleh Majlis Bandaraya Melaka Bersejarah (MBMB) pada tahun 2005. Ini membolehkan pengenalanpastian bangunan warisan yang pada asalnya dan/atau sedang berfungsi sebagai rumah kedai iaitu sebagai ruang perniagaan dan perdagangan di aras bawah serta ruang kediaman di aras atas (dalam penyelidikan ini disebut sebagai 'definisi literal'). Walau bagaimanapun, disebabkan sumber maklumat terhad mengenai sejarah setiap bangunan, maklumat terawal tentang fungsi terdahulu yang boleh diekstrak daripada inventori ini adalah bermula tahun 2000 dan seterusnya. Di samping itu, hanya fungsi aras bawah dan aras satu (dalam penyelidikan ini disebut sebagai 'aras atas') direkodkan dalam penyelidikan ini memandangkan kebanyakan rumah kedai adalah setinggi dua tingkat, di mana dalam kebanyakan kes yang melibatkan rumah kedai tiga tingkat, aras dua cenderung memiliki fungsi yang sama sepertimana aras satu.

Pemerhatian (Kaedah Kualitatif)

Pemerhatian meliputi tujuh agenda seperti berikut: (1) pengezonan aktiviti, (2) kategori bangunan, (3) gaya seni bina, (4) pergantungan pelancongan, (5) pemeliharaan sebagai warisan tidak ketara, (6) kekosongan dan keusangan, dan (7) pergerakan dan akses. Setiap agenda mengandungi maklumat berikut: hasil yang diharapkan, hasil yang diperhatikan, dan nota tentang proses serta interaksi. Data daripada pemerhatian ini direkodkan menggunakan nota lapangan dan disokong dengan pemetaan dan gambar. Nota lapangan ditulis dan dikembangkan sejurus selepas pemerhatian selesai.

DAPATAN

Terdapat 1,075 bangunan warisan di sepanjang 20 jalan di Zon Teras Melaka, dengan Jalan Tun Tan Cheng Lock, Jalan Hang Jebat, Jalan Tokong/Tukang Emas/Tukang Besi dan Jalan Kampung Pantai dianggap sebagai jalan-jalan utama. Zon Teras Melaka terdiri daripada dua kawasan utama: (1) Zon Sivik Bukit St. Paul (bangunan kerajaan, muzium, gereja, dataran bandar dan bandar kubu asal) (Rujuk Rajah

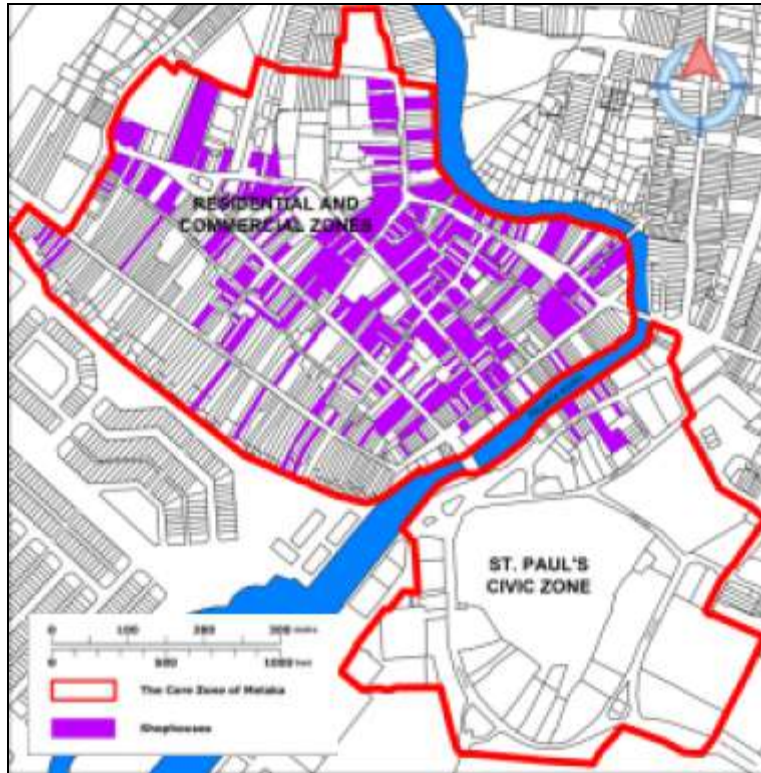
1), dan (2) Zon Kediaman dan Komersial Bersejarah (rumah kedai, bangunan komersial dan kediaman, bangunan keagamaan dan makam) (Rujuk Rajah 2). Terdapat 432 (40%) daripada 1,075 bangunan warisan yang boleh diklasifikasikan sebagai rumah kedai berdasarkan definisi literal (Rujuk Rajah 3 dan Jadual 1), manakala 643 (60%) terdiri daripada kategori bangunan warisan yang lain. Bilangan rumah kedai yang signifikan mengesahkan peranan penting bangunan ini dalam memastikan inskripsi Melaka sebagai Tapak Warisan Dunia UNESCO berterusan.



Rajah 1. Zon Sivik Bukit St. Paul (ditandakan dengan warna merah)
(Sumber: Koleksi peribadi penulis)



Rajah 2. Zon Kediaman dan Komersial Bersejarah (ditandakan dengan warna merah)
(Sumber: Koleksi peribadi penulis)



Rajah 3. Rumah kedai (*shophouses*) yang memenuhi definisi literal menguasai 40% daripada keseluruhan bangunan warisan di Zon Teras Melaka (*the Core Zone of Melaka*).

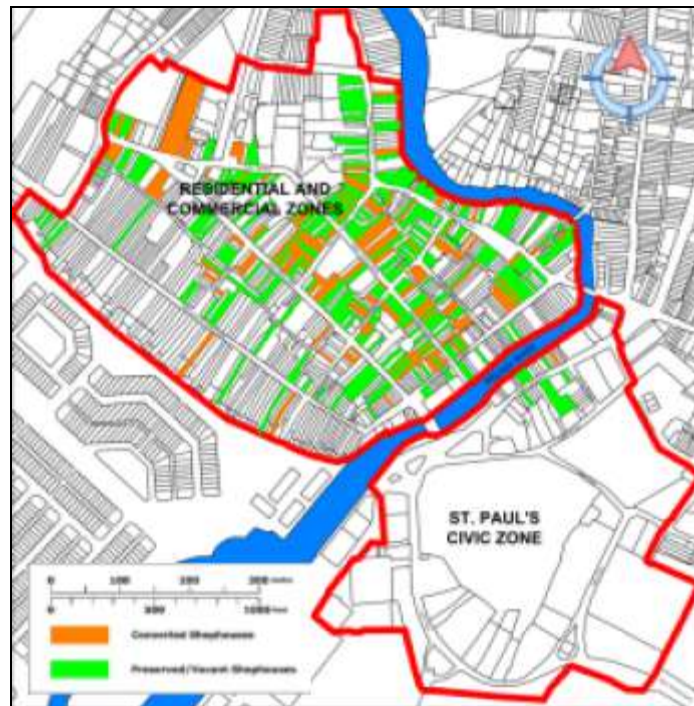
Tinjauan tapak yang dijalankan menunjukkan bahawa 133 (31%) daripada 432 rumah kedai di Zon Teras Melaka telah menjalani amalan penyesuaigunaan semula (Rujuk Rajah 4). Jalan Hang Kasturi, Jalan Tokong, Jalan Hang Lekiu dan Jalan Hang Jebat mengandungi bilangan rumah kedai yang telah disuaiguna semula paling tinggi berbanding jalan-jalan lain, manakala Jalan Laksamana pula mengandungi bilangan rumah kedai yang telah disuaiguna semula paling rendah. Populariti Pasar Malam Jonker Street yang terletak di Jalan Hang Jebat didapati menyumbang kepada peningkatan bilangan rumah kedai yang telah disuaiguna semula dalam kawasan ini. Ini kerana jalan ini yang paling sibuk dan paling berorientasikan pelancong, berbanding jalan-jalan lain yang masih mempunyai rumah kedai dengan fungsi asal ataupun kosong. Sementara itu, tiada amalan penyesuaigunaan semula ditemui pada satu-satunya rumah kedai yang terletak di Jalan Masjid/Lorong Masjid, yang sebahagian bangunannya kosong namun masih terpelihara.

Jadual 1. Pecahan rumah kedai di Zon Teras Melaka

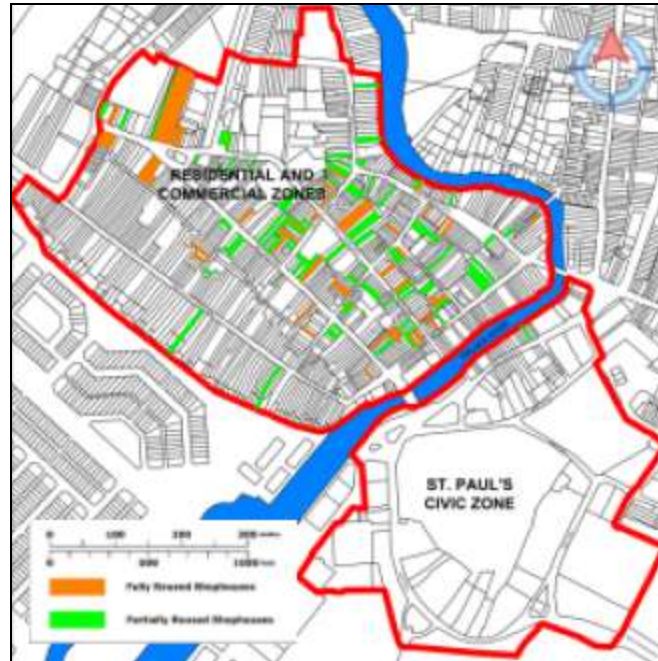
No.	Nama Jalan	Rumah Kedai	%
1	Jalan Tun Tan Cheng Lock	20	4.6
2	Jalan Kubu	5	1.2
3	Jalan Masjid/Lorong Masjid	1	0.2
4	Jalan Hang Lekir	12	2.8
5	Jalan Hang Jebat	57	13.2
6	Jalan Tukang Besi	24	5.6
7	Jalan Tukang Emas	18	4.2
8	Jalan Tokong	52	12.0
9	Jalan Hang Lekiu	31	7.2

10	Jalan Hang Kasturi	55	12.7
11	Jalan Kampung Kuli	11	2.5
12	Lorong Jambatan	15	3.5
13	Jalan Kampung Pantai	62	14.4
14	Jalan Kampung Hulu	25	5.8
15	Lorong Hang Jebat	34	7.9
16	Jalan Laksamana	10	2.3
	Jumlah Rumah Kedai	432	100.0

Amalan penyesuaigunaan semula di Zon Teras Melaka boleh diklasifikasikan kepada dua kategori yang terdiri daripada penyesuaigunaan semula separa dan penyesuaigunaan semula penuh. Tinjauan menunjukkan bahawa 86 (20%) rumah kedai telah disuaiguna semula secara separa, di mana terdapat perubahan fungsi terhadap salah satu aras, dengan aras yang satu lagi dikekalkan fungsi asal atau dibiarkan kosong; 47 (11%) telah disuaiguna semula secara penuh, di mana terdapat perubahan fungsi terhadap kedua-dua aras bawah dan aras atas (Rujuk Rajah 5). Trend ini semakin tersebar luas di kawasan ini. Dalam pada itu, tiada satu jalan pun yang memperlihatkan aktiviti pengesuaigunaan semula separa dan penuh lebih kerap berbanding jalan-jalan yang lain.



Rajah 4. Tiga puluh satu peratus rumah kedai di Zon Teras Melaka telah menjalani amalan penyesuaigunaan semula (*converted shophouses*)

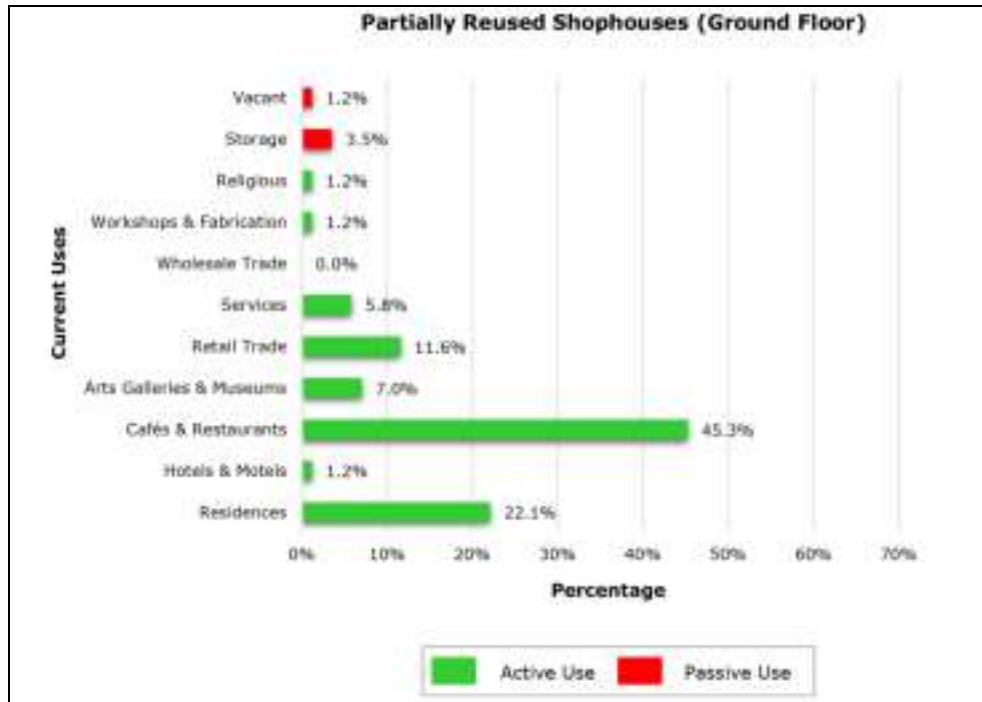


Rajah 5. Dua puluh peratus rumah kedai di Zon Teras Melaka telah disuaiguna semula secara separa (*partially reused shophouses*), manakala 11% telah disuaiguna semula secara penuh (*fully reused shophouses*).

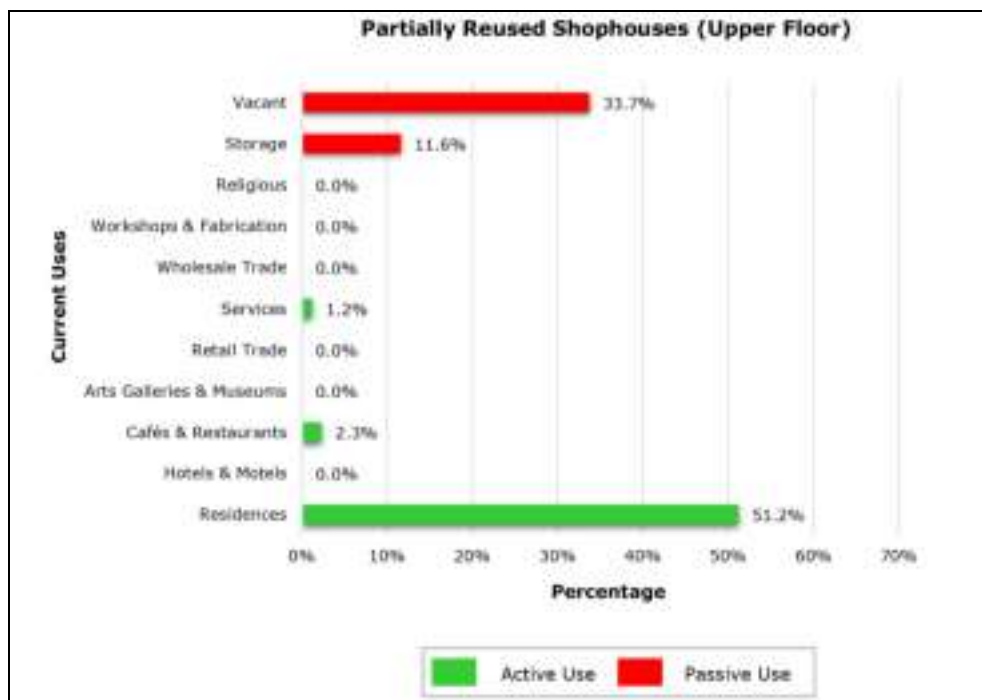
Terdapat 82 (95.3%) daripada 86 ruang di aras bawah rumah kedai yang telah disuaiguna semula secara separa berada dalam penggunaan aktif, manakala 4.7% berada dalam penggunaan pasif (Rujuk Rajah 6). Fungsi-fungsi semasa untuk ruang ini termasuklah kafe dan restoran (45.3%), kediaman (22.1%), perdagangan runcit (11.6%), galeri seni dan muzium (7.0%), perkhidmatan (5.8%), penstoran (3.5%), hotel dan motel (1.2%), bengkel dan fabrikasi (1.2%), keagamaan (1.8%), dan kosong (1.2%).

Di samping itu, 47 (54.7%) daripada 86 ruang di aras atas rumah kedai yang telah disuaiguna semula secara separa berada dalam penggunaan aktif, manakala 45.3% berada dalam penggunaan pasif (Rujuk Rajah 7). Fungsi-fungsi semasa untuk ruang ini termasuklah kediaman (51.2%), kosong (33.7%), penstoran (11.6%), kafe dan restoran (2.3%), dan perkhidmatan (1.2%). Berdasarkan penemuan ini, dapat dirumuskan bahawa kafe dan restoran merupakan pilihan yang paling popular bagi ruang di aras bawah rumah kedai yang telah disuaiguna semula secara separa di Zon Teras Melaka. Manakala penstoran telah menjadi pilihan yang paling popular bagi ruang di aras atas, dengan separuh daripada rumah kedai ini mengekalkan fungsi asal ruang di aras atas sebagai kediaman.

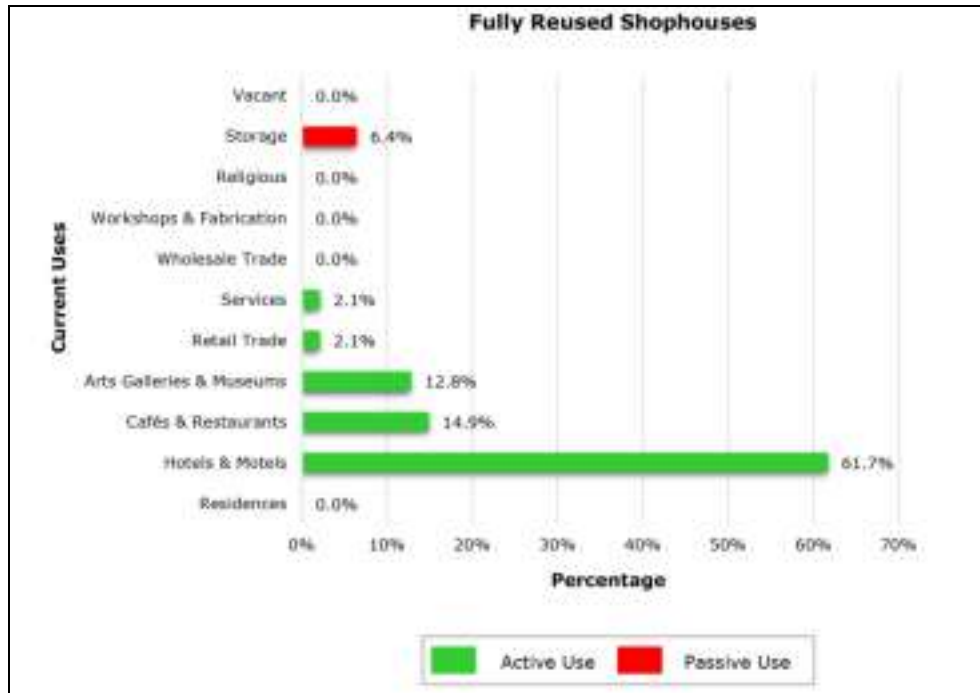
Dari segi penyesuaigunaan semula secara penuh, 44 (93.6%) daripada 47 rumah kedai yang telah disuaiguna semula secara penuh berada dalam penggunaan aktif, manakala 6.4% berada dalam penggunaan pasif (Rujuk Rajah 8). Fungsi-fungsi semasa untuk bangunan ini termasuklah hotel dan motel (61.7%), kafe dan restoran (14.9%), galeri seni dan muzium (12.8%), penstoran (6.4%), perdagangan runcit (2.1%), dan perkhidmatan (2.1%). Berdasarkan penemuan ini, dapat disimpulkan bahawa hotel dan motel merupakan pilihan yang paling popular bagi rumah kedai yang telah disuaiguna semula secara penuh di Zon Teras Melaka.



Rajah 6. Peratusan penggunaan semasa ruang di aras bawah (*ground floor*) rumah kedai di Zon Teras Melaka yang telah disuaiguna semula secara separa (*partially reused shophouses*).



Rajah 7. Peratusan penggunaan semasa ruang di aras atas (*upper floor*) rumah kedai di Zon Teras Melaka yang telah disuaiguna semula secara separa (*partially reused shophouses*).



Rajah 8. Peratusan penggunaan semasa ruang rumah kedai di Zon Teras Melaka yang telah disuisaiguna semula secara penuh (*fully reused shophouses*).

Tujuh isu telah diteliti untuk mengenalpasti faktor penentu yang mempengaruhi amalan penyesuaigunaan semula rumah kedai di Zon Teras Melaka. Isu-isu berkenaan adalah seperti berikut: (1) pengezonan aktiviti, (2) kategori bangunan, (3) gaya seni bina, (4) pergantungan pelancongan, (5) pemeliharaan sebagai warisan tidak ketara, (6) kekosongan dan keusangan, dan (7) pergerakan dan akses.

Pengezonan Aktiviti

Kebanyakan rumah kedai di Zon Teras Melaka dikategorikan di bawah zon penggunaan bercampur, yang mana ia memenuhi definisi literal sebagai rumah kedai. Bagi melindungi dan meningkatkan nilai sejagat yang luar biasa, terdapat 24 aktiviti disenaraikan sebagai larangan di Tapak Warisan Dunia Melaka (JPBD Melaka, 2011). Walau bagaimanapun, pengecualian dibuat terhadap empat aktiviti dalam zon penggunaan bercampur iaitu pasar mini/kedai serbaneka kontemporari, perkhidmatan pengembaraan dan pelancongan, perkhidmatan kewangan dan hotel butik. Aktiviti-aktiviti ini tidak dibenarkan di kebanyakan zon lain. Pengecualian ini telah dijangka, selaras dengan status kawasan ini sebagai tarikan utama pelancong di Melaka, dengan semua aktiviti ini mempunyai kepentingan dalam memenuhi permintaan industri pelancongan.

Berdasarkan pemerhatian, bilangan rumah kedai di Zon Teras Melaka yang mengekalkan perdagangan tradisional bagi memenuhi keperluan masyarakat setempat semakin merosot. Rumah kedai seperti ini telah digantikan dengan kedai serbaneka moden daripada francais terkenal dan hotel butik bagi memenuhi keperluan pelancong khususnya di Jalan Hang Jebat. Walaupun penyesuaigunaan semula rumah kedai kepada penginapan jenis hotel melibatkan pengubahsuaian ketara untuk mematuhi kod

bangunan moden yang berpotensi mengganggu penampilan asli bangunan, ia dipercayai memberi impak kewangan yang lebih positif berbanding fungsi baharu yang lain.

Kategori Bangunan

Kebanyakan rumah kedai di Zon Teras Melaka diklasifikasikan di bawah bangunan Kategori II, dengan sebahagian besarnya dalam Kategori IIB. Tidak seperti bangunan Kategori I yang harus mengekalkan penampilan asli dan fungsi sedia ada, terdapat dua pilihan untuk bangunan Kategori II: sama ada meneruskan fungsi sedia ada, atau menukar fungsi tersebut kepada fungsi yang baharu.

Sekiranya memilih untuk menukar fungsi sedia ada atau lebih dikenali sebagai penyesuaigunaan semula, fungsi yang baharu hendaklah serasi dengan bentuk bangunan sedia ada, dan sebarang penambahan pada fabrik bangunan perlu mendapat kebenaran pihak berkuasa tempatan. Secara ringkasnya, pemilik dibenarkan menukar fungsi bangunan Kategori II jika mereka merasakan fungsi asalnya sudah ketinggalan zaman dan tidak menguntungkan, selagi terdapat usaha untuk mengekalkan penampilan asli bangunan tersebut. Ini kerana tiada pembiayaan tersedia untuk menyelenggara bangunan warisan milik persendirian seperti rumah kedai di Malaysia. Pemilik perlu memastikan kemandirian premis mereka kerana sebarang tindakan perobohan tidak lagi dibenarkan di Zon Teras Melaka.

Gaya Seni Bina

Kewujudan rumah kedai gaya Dutch yang merupakan rumah kedai terawal adalah dominan di Zon Teras Melaka, terutamanya di Jalan Tun Tan Cheng Lock (Rujuk Rajah 9), di samping sebilangan besar rumah kedai gaya Southern China dan Late Straits Eclectic di jalan yang sama. Rumah kedai gaya Art Deco boleh dilihat di Jalan Hang Jebat dan Lorong Hang Jebat. Walau bagaimanapun, hiasan klasik yang mewah sebagaimana rumah kedai terdahulu menjadi lebih terkawal dalam reka bentuk gaya ini, di mana dalam kebanyakan kes, fasad telah diringkaskan sepenuhnya.



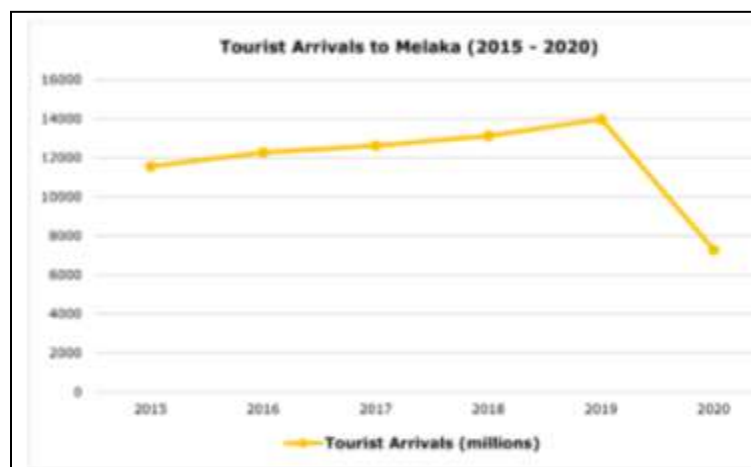
Rajah 9. Rumah kedai gaya Dutch merupakan rumah kedai terawal di Zon Teras Melaka
(Sumber: Koleksi peribadi penulis)

Berdasarkan pemerhatian, gaya rumah kedai bukanlah faktor penentu kepada keputusan pemilik

untuk melaksanakan amalan penyesuaigunaan semula di Zon Teras Melaka. Terdapat banyak rumah kedai tanpa perincian mewah yang fungsi sedia adanya telah ditukar kepada fungsi yang baharu, dengan syarat fungsi baharu berkenaan relevan dan berdaya maju dari segi ekonomi. Walau bagaimanapun, ketiadaan ruang kaki lima yang berterusan untuk menyambungkan rumah kedai gaya Dutch ke bangunan bersebelahan boleh mempengaruhi keputusan ini. Ruang kaki lima yang berterusan mempunyai kelebihan dan kekurangan. Ia mungkin lebih sesuai bagi fungsi rumah kedai yang melibatkan aktiviti awam seperti kedai, restoran dan galeri, dan pada masa yang sama, ia mungkin kurang sesuai bagi fungsi rumah kedai yang melibatkan aktiviti persendirian seperti kediaman dan hotel.

Pergantungan Pelancongan

Melaka adalah sebuah negeri yang ekonominya bergantung kepada industri pelancongan. Pelancongan warisan merupakan aktiviti yang agak baharu, namun bandaraya ini telah terlibat dalam sektor pelancongan jauh lebih lama sebelum pencalonannya sebagai Tapak Warisan Dunia UNESCO. Melaka terkenal sebagai destinasi pelancongan tempatan, dan makanan tempatan turut menarik perhatian pengunjung. Menurut Zakaria (2019), industri pelancongan merupakan antara penyumbang terbesar kepada keluaran dalam negara kasar (KDNK) Melaka. Pada tahun 2019, 13.98 juta pelancong telah direkodkan melawat Melaka, peningkatan sebanyak 856,000 orang atau 6.52% berbanding tempoh yang sama pada tahun 2018, sebelum jumlah ini menurun kepada 7.28 juta pada tahun 2020 dan 3.88 juta pada tahun 2021 akibat pandemik COVID-19 (DOSM, 2021) (Rujuk Rajah 10). Inskripsi sebagai Tapak Warisan Dunia UNESCO merupakan faktor penting yang menarik pelancong ke bandaraya ini (Zakaria, 2019). Statistik menunjukkan peningkatan besar dalam jumlah pelancong selepas inskripsi pada tahun 2008.



Rajah 10. Statistik kedatangan pelancong ke Melaka dari tahun 2015 hingga 2020.

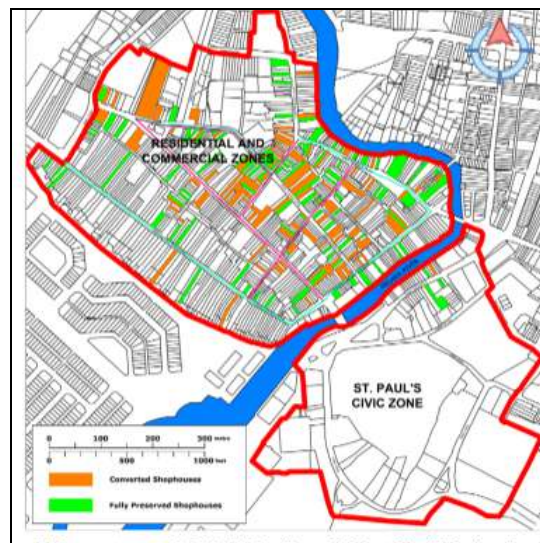
Penginapan pelancong merupakan agen penting yang menyumbang kepada ketibaan pelancong ke Melaka (Hassan, 2018). Ia mampu menjadi barisan hadapan untuk mempromosikan pelancongan, selaras dengan misi kerajaan negeri. Pada 2020, purata tempoh penginapan ialah 1.93 malam. Tempoh ini meningkat kepada 2.19 malam pada tahun 2021 atau 13.2% sebagaimana sasaran kerajaan negeri (DOSM, 2021). Angka-angka ini menunjukkan pertumbuhan sektor pelancongan menyumbang kepada pertumbuhan penginapan pelancong di Melaka. Inskripsi Melaka sebagai Tapak Warisan Dunia pada

tahun 2008 menyebabkan Zon Teras Melaka mendepani cabaran baharu dalam menyediakan kemudahan pelancongan yang mencukupi seperti penginapan dan makanan. Cabaran ini diatasi melalui amalan penyesuaigunaan semula rumah kedai sebagai hotel dan restoran bagi memenuhi permintaan industri pelancongan yang semakin meningkat (JPBD Melaka, 2011).

Pemeliharaan sebagai Warisan Tidak Ketara

Tinjauan tapak mendedahkan bahawa 127 (29%) daripada 432 rumah kedai di Zon Teras Melaka telah dikekalkan fungsi asalnya (Rujuk Rajah 11). Jalan Kampung Pantai, Jalan Tokong, Jalan Tun Tan Cheng Lock dan Lorong Hang Jebat mengandungi bilangan rumah kedai yang telah dikekalkan fungsi asal sepenuhnya paling tinggi berbanding jalan-jalan lain (Rujuk Rajah 11 – ditandakan dengan garisan *turquoise*), manakala Jalan Kampung Kuli pula mengandungi bilangan rumah kedai yang telah dikekalkan fungsi asal sepenuhnya paling rendah. Ini selaras dengan status Jalan Kampung Pantai, Jalan Tokong dan Jalan Tun Tan Cheng Lock sebagai lokasi kluster utama perdagangan tradisional di Zon Teras Melaka (JPBD Melaka, 2011). Perdagangan tradisional adalah unik kepada Tapak Warisan Dunia Melaka dan perhatian khusus mesti diberikan untuk memastikan perancangan dan pembangunan dapat melindungi aktiviti tersebut di bandaraya warisan ini.

Perdagangan tradisional bermungkinan menjadi punca mengapa amalan penyesuaigunaan semula kurang popular di jalan-jalan ini berbanding Jalan Hang Kasturi, Jalan Hang Lekiu dan Jalan Hang Jebat (Rujuk Rajah 11 – ditandakan dengan garisan *magenta*). Perdagangan tradisional yang dijalankan dalam rumah kedai perlu dilindungi sebagai warisan tidak ketara, yang merupakan salah satu kriteria yang disenaraikan oleh UNESCO. Walau bagaimanapun, tinjauan tapak juga mendapati terdapat persamaan dari segi bilangan rumah kedai yang dikekalkan fungsi asal sepenuhnya dengan bilangan rumah kedai yang disuaiguna semula di Jalan Tokong. Fungsi baharu bangunan yang disuaiguna semula ini kebanyakannya adalah hotel dan galeri bertujuan memenuhi keperluan pelancongan. Ini sesuai dengan populariti jalan ini yang dikenali sebagai ‘Jalan Harmoni’ kerana ia merupakan lokasi tiga tempat ibadat bagi tiga agama utama di Malaysia.

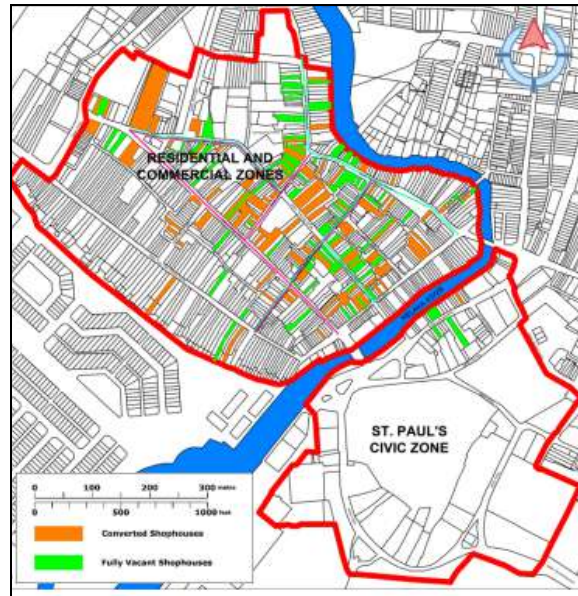


Rajah 11. Dua puluh sembilan peratus rumah kedai di Zon Teras Melaka telah dikekalkan fungsi asal sepenuhnya (*fully preserved shophouses*), manakala 31% telah melalui penyesuaigunaan semula (*converted shophouses*).

Kekosongan dan Keusangan

Tinjauan tapak mendedahkan bahawa 106 (25%) daripada 432 rumah kedai di Zon Teras Melaka didapati kosong sepenuhnya (Rujuk Rajah 12). Jalan Kampung Pantai, Jalan Hang Kasturi, Jalan Kampung Hulu, Jalan Tukang Besi dan Jalan Tokong mengandungi bilangan rumah kedai yang kosong sepenuhnya paling tinggi berbanding jalan-jalan lain (Rujuk Rajah 12 – ditandakan dengan garisan *turquoise*), manakala Jalan Tun Tan Cheng Lock dan Jalan Kampung Kuli pula mengandungi bilangan rumah kedai yang kosong sepenuhnya paling rendah. Jalan Kampung Pantai dan Jalan Kampung Hulu bersambung di antara satu sama lain. Jalan-jalan ini mempunyai rumah kedai dengan kegunaan komersial yang tipikal seperti perdagangan runcit, perdagangan borong dan penstoran, yang kurang menarik berbanding jalan-jalan lain di Zon Teras Melaka. Fungsi yang tidak berteraskan pelancongan ini berkemungkinan menjadi faktor penentu mengapa banyak rumah kedai di jalan-jalan ini berada dalam keadaan kosong.

Walaupun terdapat bilangan rumah kedai kosong yang tinggi di Jalan Tokong dan Jalan Hang Kasturi, trend penyesuaigunaan semula dikesan semakin tersebar luas di jalan-jalan ini (Rujuk Rajah 12 – ditunjukkan dengan garisan *magenta*). Amalan sebegini merupakan percubaan pemilik bangunan untuk menyelesaikan masalah kekosongan dan keusangan bangunan seperti ini. Bangunan yang kosong selalunya terdedah kepada kecurian dan masalah setingan oleh pihak-pihak yang tidak diingini seperti penagih dadah dan gelandangan (JPBD Melaka, 2011). Sesetengah rumah kedai pula menjadi mangsa vandalisme dan pembuangan sampah haram. Di samping itu, bangunan ini boleh terdedah kepada bahaya kebakaran, bukan sahaja kepadanya sendiri tetapi juga kepada bangunan-bangunan lain di sekitarnya. Lebih serius lagi, bahagian dan komponen bangunan kosong boleh merosot sehingga tidak boleh digunakan semula tanpa pembaikpulihan yang besar (Mallach, 2018).



Rajah 12. Dua puluh lima peratus rumah kedai di Zon Teras Melaka didapati kosong sepenuhnya (*fully vacant*), manakala 31% telah melalui penyesuaigunaan semula (*converted shophouses*).

Sesetengah rumah kedai telah bertukar pemilikan namun tidak dibaikpulih dan dibiarkan kosong. Perubahan dalam pemilikan boleh memberi kesan negatif kepada penyewaan, dengan sewa akan meningkat dan menjadi lebih mahal bagi populasi kediaman sedia ada, yang selalunya terdiri daripada

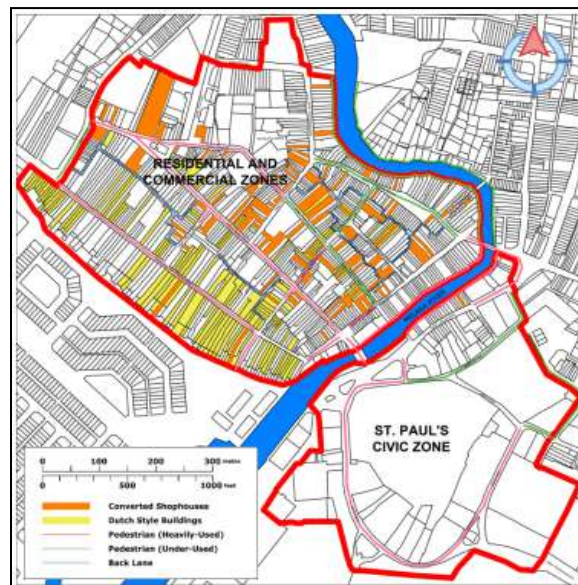
golongan berpendapatan rendah (JPBD Melaka, 2011). Senario ini menarik minat pelabur untuk mengambilalih rumah kedai, sejajar dengan minat yang semakin meningkat terhadap bangunan yang terletak di Tapak Warisan Dunia Melaka ini. Dengan cara ini, fungsi asal rumah kedai yang tidak menguntungkan boleh ditukar kepada fungsi baharu yang lebih menguntungkan. Walaupun perdagangan tradisional yang dijalankan dalam rumah kedai tidak dapat dilindungi, apa yang lebih penting adalah bangunan ini boleh dibaikpulih bagi manfaat seluruh masyarakat dan bandaraya warisan ini.

Pergerakan dan Akses

Berdasarkan pemerhatian, terdapat empat isu pergerakan dan akses yang dihadapi di Zon Teras Melaka. Isu-isu ini adalah seperti berikut: (a) pergerakan pejalan kaki, (b) aliran trafik, (c) kemudahan tempat letak kenderaan, dan (d) pengangkutan awam.

(a) Pergerakan Pejalan Kaki

Pemerhatian terhadap pergerakan pejalan kaki mendapati kebanyakan jalan di Zon Teras Melaka dilengkapi dengan laluan pejalan kaki (Rujuk Rajah 13). Hampir semua bangunan warisan di kawasan ini mempunyai ruang kaki lima yang berterusan, kecuali bangunan gaya Dutch. Selain itu, sebilangan kecil bangunan mempunyai lorong belakang.



Rajah 13. Pergerakan pejalan kaki di Zon Teras Melaka.

Jalan Tun Tan Cheng Lock, Jalan Hang Lekir, Jalan Hang Jebat, Jalan Tokong, Jalan Hang Kasturi dan Lorong Hang Jebat mempunyai isipadu pejalan kaki yang paling tinggi di Zon Kediaman dan Komersial Bersejarah. Ini selaras dengan penemuan awal, yang mencadangkan Jalan Hang Kasturi, Jalan Tokong dan Jalan Hang Jebat sebagai jalan yang paling sibuk dan paling berorientasikan pelancong. Akibatnya, berbanding jalan-jalan yang lain, jalan-jalan ini mengandungi lebih banyak rumah kedai yang disuaiguna semula untuk memenuhi permintaan industri pelancongan. Walaupun Jalan Tun Tan Cheng

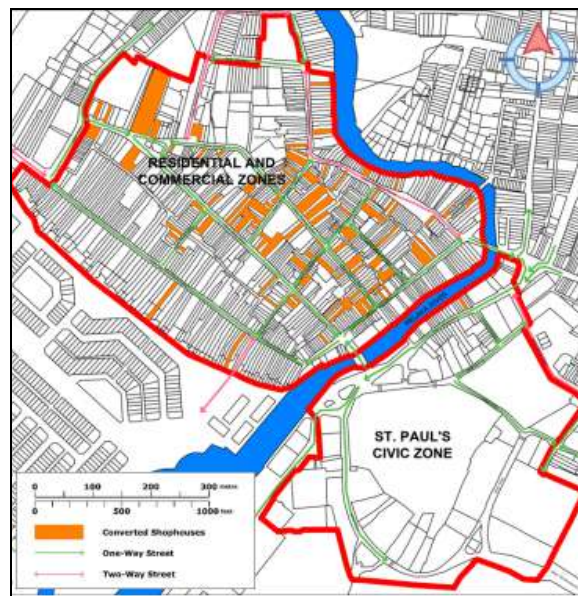
Lock, Jalan Hang Lekir dan Lorong Hang Jebat hanya mempunyai beberapa rumah kedai yang disuaiguna semula, namun jalan-jalan ini merupakan laluan utama pelancong untuk ke Jalan Hang Jebat yang menjadi tarikan utama di Zon Teras Melaka.

Sesetengah jalan tidak mempunyai laluan pejalan kaki, berkemungkinan disebabkan oleh saiz jalan yang sempit atau terdapatnya kemudahan tempat letak kenderaan. Sebagai alternatif, pejalan kaki boleh menggunakan ruang kaki lima, walaupun sesetengahnya mungkin dihadkan oleh pelbagai aktiviti perniagaan di sepanjang laluan. Walau bagaimanapun, banyak bangunan di Jalan Tun Tan Cheng Lock tidak mempunyai ruang kaki lima yang berterusan untuk memudahkan pergerakan pejalan kaki. Ketiadaan ruang kaki lima yang berterusan untuk menyambungkan rumah kedai gaya Dutch ke bangunan bersebelahan boleh mempengaruhi keputusan pemilik untuk melaksanakan amalan penyesuaigunaan semula. Bangunan ini biasanya mempunyai anjung pintu masuk yang peribadi, yang menjadikannya lebih sesuai bagi fungsi rumah kedai yang melibatkan aktiviti persendirian seperti kediaman dan hotel, dan kurang sesuai bagi fungsi rumah kedai yang melibatkan aktiviti awam seperti kedai, restoran dan galeri.

Lorong belakang lazimnya digunakan sebagai tempat letak kenderaan persendirian dan memudahkan aktiviti pemunggahan terutama bagi rumah kedai yang telah disuaiguna semula sebagai restoran dan hotel. Ini berlaku kerana jalan hadapan rumah kedai selalunya berbentuk sehalu, sempit dan sesak dengan trafik serta pelancong yang boleh mengganggu aktiviti ini. Sebaliknya, bangunan tanpa lorong belakang terpaksa menggunakan jalan hadapan sebagai kawasan pemunggahan memandangkan bahagian belakang bangunan ini bersambung dengan bangunan lain. Situasi ini boleh memburukkan lagi kesesakan trafik sedia ada dengan menghalang pengguna jalan raya yang lain.

(b) Aliran Trafik

Pemerhatian terhadap aliran trafik menunjukkan bahawa kebanyakan jalan di Zon Teras Melaka boleh diakses dengan kenderaan (Rujuk Rajah 14). Hampir semua jalan adalah berbentuk sehalu kecuali Jalan Portugis, Lorong Masjid, Jalan Kampung Pantai dan Jalan Kampung Hulu.



Rajah 14. Aliran trafik di Zon Teras Melaka.

Keputusan untuk menjadikan jalan berbentuk sehala adalah berdasarkan saiz jalan yang sempit. Di samping itu, jalan sehala dapat menyediakan ruang yang luas untuk pejalan kaki dan tempat letak kenderaan, terutamanya di jalan-jalan yang menjadi tumpuan pelancong. Hampir semua rumah kedai yang disuaiguna semula di Zon Teras Melaka terletak di jalan sehala. Walau bagaimanapun, jalan sehala boleh menyebabkan kesesakan trafik dan menyukarkan aktiviti pemunggahan terutamanya apabila kawasan ini juga terpaksa berhadapan dengan bas pelancong, peningkatan trafik kenderaan persendirian dan tempat letak kenderaan yang tidak teratur (JPBD Melaka, 2011). Sesetengah jalan terlalu sempit untuk memperuntukkan laluan pejalan kaki dan tempat letak kenderaan di atas jalan. Sedangkan penyediaan kemudahan tempat letak kenderaan merupakan antara syarat-syarat yang ditetapkan oleh MBMB sekiranya sesebuah rumah kedai hendak disuaiguna semula sebagai hotel. Sebaliknya, jalan dua hala seringkali kurang menarik perhatian pelancong dan direka untuk memudahkan aktiviti pemunggahan. Contoh jalan-jalan tersebut adalah Jalan Kampung Pantai dan Jalan Kampung Hulu, yang merupakan lokasi kegunaan komersial tipikal seperti perdagangan runcit, perdagangan borong dan penstoran.

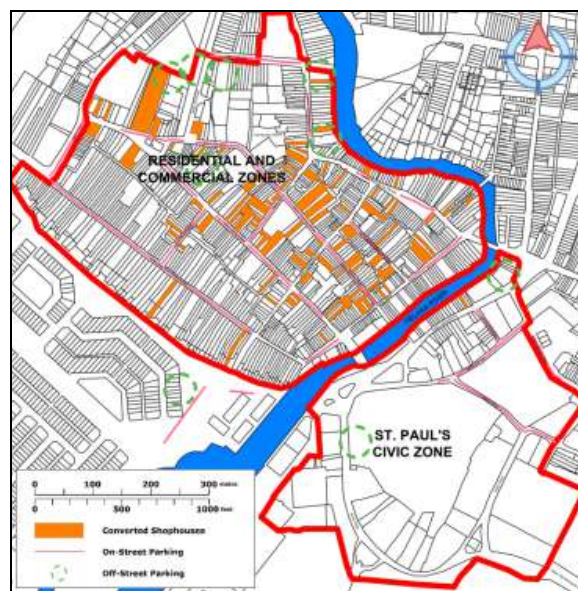
Sebagai tarikan pelancong utama di Melaka, Zon Kediaman dan Komersial Bersejarah mengalami aliran trafik terburuk di bandaraya ini, menyebabkan penduduk tempatan mengelak daripada melaluinya pada hujung minggu, dan cuti umum serta sekolah. Berdasarkan pemerhatian, Jalan Hang Jebat mempunyai aliran trafik tertinggi di zon berkenaan. Situasi ini bertambah buruk apabila jalan ini ditutup kepada kenderaan pada hujung minggu bagi pengoperasian Pasar Malam Jalan Jonker. Penutupan ini mengakibatkan kesesakan trafik yang teruk di Jalan Tun Tan Cheng Lock, Jalan Kubu, Lorong Hang Jebat dan Jalan Laksamana kerana jalan-jalan ini digunakan untuk mengakses kawasan berkenaan. Terdapat hanya beberapa lampu isyarat dan lintasan pejalan kaki yang tersedia bagi tujuan pengurusan trafik.

(c) Kemudahan Tempat Letak Kenderaan

Pemerhatian terhadap kemudahan tempat letak kenderaan menunjukkan kemudahan ini terdapat secara meluas di Zon Teras Melaka (Rujuk Rajah 15). Kemudahan tempat letak kenderaan boleh dibahagikan kepada dua kategori utama iaitu tempat letak kenderaan pinggir jalan (*on-street*) dan tempat letak kenderaan luar jalan (*off-street*). Tempat letak kenderaan pinggir jalan menggunakan sebahagian pinggir jalan untuk parkir dalam rizab jalan tersebut, manakala tempat letak kenderaan luar jalan berada dalam bangunan atau suatu tapak khusus (PLANMalaysia, 2018). Tempat letak kenderaan luar jalan lebih dikenali sebagai tempat letak kenderaan berpusat di kawasan ini.

Tempat letak kenderaan pinggir jalan kebanyakannya wujud di jalan-jalan yang sesak seperti Jalan Tun Tan Cheng Lock, Jalan Hang Lekir, Jalan Hang Jebat, Jalan Tukang Besi, Jalan Tukang Emas dan Jalan Tokong. Kemudahan tempat letak kenderaan seperti ini berguna untuk rumah kedai yang disuaiguna semula sebagai hotel, terutamanya yang terletak di Jalan Tukang Besi dan Jalan Tokong. Di samping memenuhi syarat-syarat yang ditetapkan oleh MBMB, kemudahan ini biasanya terletak lebih hampir dengan lokasi hotel berbanding tempat letak kenderaan berpusat. Namun begitu, tempat letak kenderaan pinggir jalan boleh menjadikan saiz jalan menjadi sempit. Masalah ini boleh diburukkan lagi dengan kewujudan tempat letak kenderaan haram dan isipadu pejalan kaki yang tinggi memandangkan dua aktiviti ini berkongsi ruang jalan yang sama yang akhirnya menimbulkan ketidakselesaan kepada pengguna jalan raya.

Lapan kemudahan tempat letak kenderaan luar jalan atau berpusat diperuntukkan, kebanyakannya di jalan yang kurang sesak seperti Kota Laksamana, Jalan Portugis, Jalan Kampung Hulu dan Jalan Kota. Kemudahan tempat letak kenderaan seperti ini bermanfaat untuk hotel, restoran dan kedai yang tidak dapat menyediakan tempat letak kenderaan pinggir jalan berhampiran premis oleh kerana saiz jalan yang sempit. Sebagai contoh, Jalan Hang Kasturi mengandungi kadar penyesuaigunaan semula rumah kedai kepada hotel yang paling tinggi walaupun tiada kemudahan tempat letak kenderaan pinggir jalan sama sekali. Walau bagaimanapun, pelancong mungkin perlu berjalan kaki dalam jarak yang jauh, dan tetamu hotel mungkin perlu membayar bayaran tempat letak kenderaan berpusat yang mahal, terutamanya jika ia diuruskan oleh pihak swasta. Pemerhatian yang dibuat juga mendedahkan kemudahan tempat letak kenderaan di Zon Teras Melaka tidak mencukupi untuk menampung jumlah pelancong yang semakin meningkat.



Rajah 15. Kemudahan tempat letak kenderaan di Zon Teras Melaka.

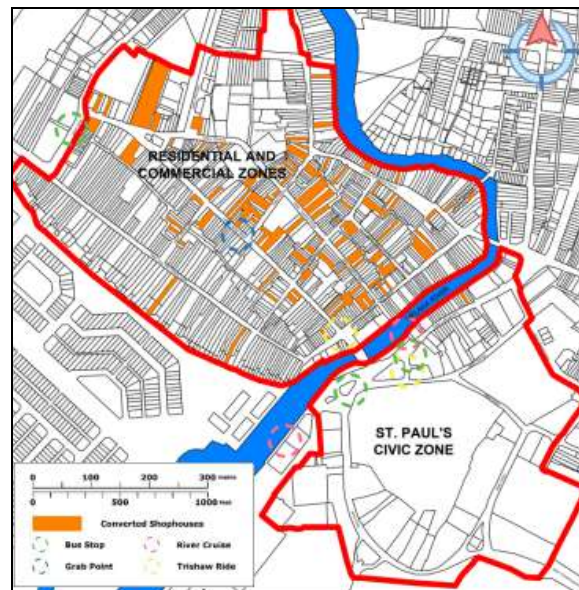
(d) Pengangkutan Awam

Pemerhatian terhadap transit awam menunjukkan bahawa rangkaian pengangkutan awam tidak beroperasi pada kecekapan maksimum di Zon Teras Melaka kerana penggunaan kereta persendirian yang tinggi (Rujuk Rajah 16). Sistem ini termasuk bas awam, bas pelancong, teksi konvensional, Grab (perkhidmatan *e-hailing*), pelayaran sungai (*Melaka River Cruise*) dan tunggangan beca.

Perkhidmatan bas awam (Panorama Melaka) untuk ke Zon Teras Melaka boleh didapati di terminal bas utama di Melaka (Melaka Sentral). Walau bagaimanapun, perjalanan mengambil masa satu hingga dua jam pada kekerapan setiap 20 hingga 30 minit, walaupun jarak perjalanan kurang daripada lima kilometer. Kelewatan selanjutnya mungkin disebabkan oleh kesesakan trafik. Bas perlu menurunkan penumpang di Jalan Laksamana dan kemudiannya mengambil kembali mereka di Jalan Kubu untuk pulang ke Melaka Sentral. Jarak di antara dua perhentian bas ini adalah 850 meter atau 10 minit berjalan kaki. Ini berkemungkinan menjadi punca mengapa bas awam jarang menjadi pilihan penduduk tempatan, yang lebih suka menggunakan kenderaan persendirian walaupun tambang bas jauh lebih murah daripada

pengangkutan awam yang lain. Sebuah lagi perhentian bas yang terletak di Jalan Laksamana digunakan oleh bas pelancong yang kebanyakannya membawa pelancong asing.

Penggunaan teksi konvensional tidak popular di Zon Teras Melaka. Grab selalunya merupakan alternatif yang lebih murah dan cekap berbanding teksi konvensional. Memandangkan jalan yang begitu sempit dan sesak berdekatan dengan bangunan, Grab *point* diletakkan di pertengahan Jalan Hang Jebat bagi memudahkan pemandu mengambil dan menurunkan penumpang. Jika perlu, tempahan teksi konvensional atau Grab boleh diaturkan oleh pihak hotel. Pelayaran sungai dan tunggangan beca bukanlah pilihan popular sebagai pengangkutan awam di kawasan ini. Oleh kerana perkhidmatan ini lebih tertumpu kepada tujuan pelancongan, tambangnya agak mahal iaitu RM25 (pelancong tempatan dewasa) untuk pelayaran sungai selama 45 minit dan RM40 untuk perjalanan beca selama satu jam. Berdasarkan penilaian terhadap penggunaan pengangkutan awam di kawasan ini, dapat dirumuskan bahawa jarak rumah kedai yang disuaiguna semula dengan rangkaian pengangkutan awam tidak mungkin menjadi faktor penentu kepada keputusan pemilik untuk melaksanakan amalan ini.



Rajah 16. Pengangkutan awam di Zon Teras Melaka

Sintesis Objektif Penyelidikan

Dapatan penyelidikan menunjukkan bahawa rumah kedai warisan adalah tipologi bangunan yang dominan di Zon Teras Melaka berbanding bangunan-bangunan lain seperti rumah bandar, bangunan sivik dan bangunan keagamaan. Trend penyesuaigunaan semula semakin tersebar luas di kawasan ini, dengan tinjauan tapak memperlihatkan bahawa satu pertiga (31%) daripada 432 rumah kedai telah menjalani amalan ini. Fungsi baharu untuk kegunaan komersial yang berbeza seperti kafe dan restoran menjadi pilihan paling popular bagi rumah kedai yang disuaiguna semula secara separa, manakala hotel dan motel pula menjadi pilihan paling popular bagi rumah kedai yang disuaiguna semula secara penuh. Penukaran kepada fungsi baharu ini bertujuan memenuhi permintaan industri pelancongan. Penemuan ini konsisten dengan penyelidikan terdahulu oleh Chua dan Deguchi (2011) yang menyimpulkan bahawa fungsi-fungsi baharu ini adalah fungsi berteraskan pelancongan yang paling popular di kawasan ini. Walau bagaimanapun, penyelidikan mereka mengambilkira semua jenis bangunan warisan dan tidak khusus

untuk rumah kedai.

Fungsi asal sebagai rumah kedai kelihatan tidak lagi relevan dan berdaya maju di Zon Teras Melaka, dan situasi ini membawa kepada bermulanya proses keusangan. Oleh itu, adalah perlu untuk mengenalpasti fungsi kontemporari bagi rumah kedai melalui amalan penyesuaigunaan semula demi memastikan ia kekal berfungsi secara aktif. Dalam pada itu, terdapat kekosongan ruang di aras atas di sesetengah rumah kedai yang disuaiguna semula secara separa, walaupun banyak rumah kedai seperti ini yang masih menggunakan ruang tersebut bagi tujuan kediaman. Penggunaan berterusan ruang di aras atas sebagai kediaman menunjukkan kerelevanan bangunan ini dalam menyediakan penginapan untuk penghuninya, selepas berlakunya perubahan fungsi asal di aras bawah. Penemuan penyelidikan juga mengenalpasti tujuh faktor penentu yang mempengaruhi amalan penyesuaigunaan semula rumah kedai di Zon Teras Melaka. Faktor-faktor berkenaan adalah seperti berikut: (1) peruntukan undang-undang, (2) permintaan pelancongan, (3) permintaan inskripsi, (4) keuntungan, (5) fungsi asal yang lapuk, (6) kekosongan bangunan, dan (7) aksesibiliti.

(a) Peruntukan Undang-Undang

Pemilik dibenarkan menyesuaikan semula premis mereka jika mereka merasakan fungsi asalnya sudah ketinggalan zaman dan tidak menguntungkan, kerana tiada pembiayaan tersedia di Malaysia untuk menyelenggara bangunan warisan milik persendirian seperti rumah kedai.

(b) Permintaan Pelancongan

Pelancongan budaya telah mewujudkan pelbagai tekanan pembangunan di Zon Teras Melaka, dengan rumah kedai disuaiguna semula sebagai hotel dan restoran. Kewujudan hotel dan restoran memenuhi keperluan pelancong dari segi penginapan dan makanan.

(c) Permintaan Inskripsi

Pemilik perlu memastikan kemandirian premis mereka selaras dengan inskripsi Melaka sebagai Tapak Warisan Dunia UNESCO, memandangkan tindakan perobohan tidak lagi dibenarkan di Zon Teras Melaka. Keadaan semasa telah menjadikan penyesuaigunaan semula rumah kedai kepada hotel dan restoran sebagai pilihan yang berdaya maju dari segi ekonomi.

(d) Keuntungan

Pulangan ekonomi daripada fungsi baharu seperti hotel dan restoran adalah lebih tinggi berbanding fungsi asal sebagai rumah kedai. Selain itu, perniagaan berkaitan pelancongan seperti hotel dan restoran merupakan satu lagi sumber pekerjaan bagi penduduk tempatan.

(e) Fungsi Asal yang Lapuk

Terdapat kemungkinan rumah kedai akan menjadi usang kerana tidak relevan dengan situasi semasa. Didorong oleh keuntungan, pemilik secara amnya lebih berminat untuk melaksanakan amalan penyesuaigunaan semula bagi kegunaan komersial yang berbeza berbanding mengekalkan fungsi asal.

(f) Kekosongan Bangunan

Penyesuaigunaan semula kepada fungsi berteraskan pelancongan membolehkan pemilik menyelesaikan masalah kekosongan dan keusangan rumah kedai. Tinjauan dan pemerhatian di tapak menunjukkan bahawa masalah kekosongan bangunan kurang berleluasa di di jalan-jalan yang menjadi tumpuan pelancong.

(g) Aksesibiliti

Jalan-jalan di Zon Teras Melaka yang mempunyai isipadu pejalan kaki yang paling tinggi mengandungi lebih banyak rumah kedai yang disuaiguna semula untuk memenuhi permintaan industri pelancongan. Laluan pejalan kaki dan kemudahan tempat letak kenderaan yang luas memudahkan akses pelancong yang lebih gemar berjalan kaki, memandangkan kawasan ini mempunyai masalah trafik yang teruk.

KESIMPULAN

Dalam penyelidikan ini, pilihan penyesuaigunaan semula yang paling popular bagi rumah kedai dan faktor penentu yang mempengaruhi amalan penyesuaigunaan semula rumah kedai di Zon Teras Melaka telah dikenalpasti dan dibincangkan. Bilangan rumah kedai yang signifikan dan keunikannya didapati memainkan peranan yang penting dalam memastikan inskripsi Melaka sebagai Tapak Warisan Dunia UNESCO berterusan. Trend penyesuaigunaan semula pula semakin tersebar luas di kawasan ini, di mana lebih banyak rumah kedai telah disuaiguna semula secara separa berbanding secara penuh, dan lebih banyak perubahan fungsi berlaku di aras bawah berbanding di aras atas.

Jelas sekali bahawa kafe dan restoran merupakan pilihan yang paling popular bagi ruang di aras bawah rumah kedai yang telah disuaiguna semula secara separa di Zon Teras Melaka, manakala penstoran telah menjadi pilihan yang paling popular bagi ruang di aras atas. Penggunaan berterusan ruang di aras atas sebagai kediaman menunjukkan kerelevanan bangunan ini dalam menyediakan penginapan untuk penghuninya, yang kebanyakannya berkemungkinan pekerja, contohnya kepada kafe dan restoran atau kedai runcit di aras bawah. Malangnya, sebilangan besar ruang di aras atas tidak berada dalam penggunaan aktif. Namun begitu, bagi rumah kedai usang yang telah melalui proses penyesuaigunaan semula secara penuh, trend yang paling dominan adalah menukar fungsi bangunan tersebut kepada hotel dan motel untuk memenuhi permintaan industri pelancongan.

Penemuan juga menunjukkan bahawa peruntukan undang-undang, permintaan pelancongan, permintaan inskripsi, keuntungan, fungsi asal yang lapuk, kekosongan bangunan dan aksesibiliti merupakan faktor faktor penentu yang mempengaruhi amalan penyesuaigunaan semula di Zon Teras Melaka. Walaupun pengekaln rumah kedai dengan fungsi asal digalakkan untuk melindungi perdagangan tradisional yang dijalankan dalam bangunan berkenaan sebagai warisan tidak ketara, MBMB tidak mempunyai kuasa untuk mengawal aktiviti tersebut memandangkan rumah kedai adalah milik persendirian. Oleh itu, pemilik boleh memilih penyesuaigunaan semula jika mereka merasakan fungsi asalnya sudah ketinggalan zaman dan tidak menguntungkan, kerana tiada pembiayaan tersedia di Malaysia untuk menyelenggara bangunan warisan milik persendirian seperti rumah kedai. Di samping

itu, pemilik juga boleh memenuhi permintaan industri pelancongan dan inskripsi melalui amalan ini.

Kewujudan laluan pejalan kaki dan kemudahan tempat letak kenderaan yang luas juga menyumbang kepada amalan penyesuaigunaan semula, memandangkan Zon Teras Melaka sedang bergelut dengan kesesakan trafik. Penyesuaigunaan semula turut dianggap sebagai penyelesaian yang berdaya maju terhadap isu kekosongan bangunan, dan jika perlu, rumah kedai boleh diambilalih oleh pelabur untuk dibaikpulih bagi manfaat seluruh masyarakat dan bandaraya warisan ini.

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Materials, Techniques, and Pattern Design of Traditional Lekar Midrib Sticks Basket Weave Patterns: A Comparison

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ABSTRACT

Weaving is a handicraft work of art from natural materials that can create a usable product through the ingenuity of human creation. Midrib stick *lekar* basket is one of the traditional woven crafts that still exists even though its function is no longer as important as it used to be. The study aims to identify the material, technique, and design of the weaving pattern of midrib stick *lekar* basket craft by comparing different practitioners or communities from three states, namely Kedah, Terengganu and Kelantan. The results of this study will help researchers see the extent to which the use of materials, diversity of techniques and pattern design will form an identity or abnormality in each woven product produced. The material focuses on the materials of coconut midrib sticks and nipa palm midrib sticks, which are very compatible with the woven baskets of *lekar* midrib sticks. To answer this purpose, research was conducted qualitatively through the field research method to collect, observe and analyze samples of midrib stick *lekar* baskets from different communities as the primary source of reference in addition to interviews with midrib stick *lekar* basket weavers. The analysis found that these three states' craft of basket weaving and midrib stick *lekar* baskets have apparent similarities in manufacturing and processing techniques. The shapes and sizes produced have exhibited different characteristics that have influenced the invention of pattern design and new functional.

Keywords: *Midrib stick lekar basket, Woven, Lidi material, Pattern design*

Bahan, Teknik dan Reka Bentuk Corak Anyaman Tradisional Bakul Lidi Lekar: Satu Perbandingan

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ABSTRAK

Anyaman adalah sebuah karya seni kraftangan dari bahan alam semula jadi yang mampu mewujudkan sebuah produk boleh guna melalui kepintaran akal ciptaan manusia. Bakul lidi lekar merupakan salah satu seni kraf anyaman tradisional yang masih wujud walaupun fungsinya tidak lagi penting seperti dahulu. Tujuan kajian untuk mengenalpasti bahan, teknik dan reka bentuk corak anyaman kraf bakul lidi lekar dengan melihat perbandingan dari penggiat atau komuniti berbeza dari tiga negeri iaitu Kedah, Terengganu dan Kelantan. Hasil dari kajian ini akan membantu penyelidik melihat sejauh mana penggunaan bahan, kepelbagaian teknik dan reka bentuk corak akan membentuk indentiti atau kelainan yang pada setiap produk anyaman yang dihasilkan. Tumpuan bahan pula kepada bahan lidi kelapa dan lidi nipah yang sangat serasi dengan anyaman bakul lidi lekar. Bagi menjawab tujuan ini, satu penelitian dilakukan secara kualitatif melalui kaedah kajian lapangan iaitu mengumpul, membuat pemerhatian dan menganalisis beberapa sampel bakul lidi lekar dari komuniti yang berbeza sebagai sumber rujukan utama selain temubual bersama penganyam bakul lidi lekar. Hasil analisis mendapati kraf anyaman bakul lidi lekar dari ketiga-tiga negeri ini mempunyai persamaan yang jelas dari teknik pembuatan dan olahan anyaman. Bentuk dan saiz yang dihasilkan telah mempamerkan ciri-ciri yang berbeza dalam mempengaruhi ciptaan olahan reka corak selain mewujudkan fungsi guna yang baru. Kajian menunjukkan bahawa kraftangan ini hampir dilupakan kerana kurangnya minat dan kemahiran dari kalangan generasi muda serta reka bentuk bakul dan fungsi yang tidak lagi relevan dalam dunia yang serba moden. Diharapkan dapatan kajian ini dijadikan bahan pendokumentasian yang mampu memelihara kelestarian seni kraf tradisional bakul lidi lekar dalam konteks seni warisan dan budaya negara.

Kata Kunci: *Bakul lidi lekar, Anyaman, Bahan lidi, Reka corak*

PENGENALAN

Malaysia merupakan salah sebuah negara yang kaya dengan hasil seni dan kraftangan tradisional yang masih kekal hingga ke hari ini. Bidang kraf di Malaysia merangkumi pelbagai jenis kraf, termasuk kraf berasaskan tekstil, hasil rimba, hasil logam, hasil tanah dan aneka kraf (Perbadanan Pembangunan Kraftangan Malaysia 2023). Hasil daripada bidang kraftangan ini juga terbukti mampu memaparkan budaya, keindahan, kesempurnaan intelektual, serta merangkumi kehidupan dalam konteks nilai-nilai kemanusiaan dan peradaban manusia. Industri kraftangan tradisional telah memberi sumbangan besar kepada masyarakat, pembangunan ekonomi, dan budaya komuniti setempat (Yang et al., 2018). Kraftangan tradisional juga memainkan peranan penting dalam memelihara warisan budaya dan menggalakkan kelestarian.

Kraftangan tradisional adalah penemuan dari penghasilan benda-benda tidak wujud yang merupakan sebahagian daripada budaya dan penggunaan kreativiti pengetahuan masyarakat yang menyumbang kepada pembudayaan sosial-budaya dan ekonomi (Pramono et al., 2021). Kemahiran dan pengetahuan dalam kerajinan pertukangan kraftangan akan diwarisi dalam kalangan tukang mahir (artisan) dan ianya perlu dipindahkan oleh individu, kumpulan, dan komuniti kepada generasi seterusnya untuk memastikan aktiviti kerajinan pertukangan kraftangan dapat berkembang serta kekal pada masa-masa akan datang. Kurangnya promosi warisan kraftangan Melayu, sumber dan pelaksanaan yang terhad dan kurangnya minat di kalangan generasi muda merupakan sebahagian daripada masalah kepada kemajuan industri kraf di Malaysia (Nor Fatimah, 2017).

Seni anyaman bakul lidi lekar terdiri daripada salah satu cabang produk kraftangan berasaskan hasil rimba iaitu lidi kelapa atau lidi nipah. Seni anyaman bakul lidi lekar memiliki sejarah kegemilangan beberapa dekad yang lalu; seperti kebanyakan kraftangan tradisional yang lain dan ianya juga mengalami kemerosotan akibat arus modernisasi. Walaupun kraftangan ini tidak sehebat seperti kraftangan yang lain, keunikan nilai seni serta keindahannya seni anyaman ini harus dikekalkan agar ianya mampu memelihara kelestarian salah satu seni kraf tradisional melayu dalam konteks seni warisan negara. Di negara jiran seperti Indonesia, industri kraf berasaskan bahan lidi nipah berkembang dengan sangat baik hingga mampu membawa jenama sendiri yang telah menghasilkan pelbagai produk seperti bakul, cermin dinding, kotak tisu, kain alas meja, alas pinggan, penutup periuk, bakul buah, bakul botol, periuk, dan lain-lain (Saputra et. al, 2023). Malah, kewujudan pelbagai produk kraf dari lidi nipah yang dihasilkan sejak tahun 2020, kini dikenali sebagai produk kraf yang tidak hanya diminati oleh komuniti tempatan, malah sedang cuba menembusi pasaran asing. Maka adalah tidak mustahil jika kraf ini menjadi satu identiti baru pada kreativiti dan inovasi produk kraf berasaskan bahan lidi di Malaysia.

Walaubagaimanapun, pada masa kini, bakul lidi lekar dilihat sedikit demi sedikit mula mengikut perkembangan zaman dari segi saiz, bentuk dan nilai tambah fungsi yang telah menarik perhatian penulis membangkitkan rasa ingin tahu dengan lebih terperinci. Pengetahuan dan pengalaman tradisional tentang asas anyaman bakul lidi lekar juga belum pernah dilaporkan atau di dokumentasi secara formal dan khusus. Dilihat juga bagaimana anyaman bakul lidi lekar tempatan mampu bertahan, menyesuaikan diri dan berkembang walaupun dalam konteks modernisasi pesat dalam tempoh tiga dekad juga akan dikaji melalui perbandingan dalam pelbagai kerajinan komuniti setempat.

Objektif kajian ini adalah untuk mengenalpasti perbezaan yang wujud pada penggunaan bahan, teknik dan reka corak bakul lidi lekar pada tiga komuniti berbeza di semenanjung Malaysia. Ia juga bertujuan untuk mendokumentasikan setiap dapatan sebagai sebahagian daripada usaha untuk memahami sepenuhnya serta memelihara nilai seni anyaman bakul tradisional yang telah lama wujud di Malaysia. Melalui kajian ini juga penyelidik ingin melihat jika terdapat apa-apa persamaan anyaman bakul lidi mempunyai hubung kait dengan anyaman bakul dari bahan hasil rimba yang lain seperti buluh dan rotan.

KAJIAN LITERATUR

Kraftangan Anyaman Bakul

Anyaman bakul merupakan asas reka bentuk tradisional seni kraftangan yang telah diamalkan oleh masyarakat manusia selama berabad-abad lamanya (Melquiades et al., 2020). Anyaman bakul adalah seni kraf tradisional yang melibatkan penjalinan bahan-bahan yang berbeza untuk mencipta bakul yang berfungsi atau sebagai hiasan. Kraf anyaman bakul dianggap sebagai produk budaya yang memaparkan kemahiran tempatan dan bahan-bahan tempatan. Dalam konteks pelancongan, kraf anyaman bakul sering dibeli sebagai cenderamata oleh pelancong (Nor Fatimah, 2017). Kraftangan tradisional ini masih dibuat sehingga hari ini, dimana setiap negara, bangsa mahupun etnik di seluruh dunia menggunakan bahan dan teknik yang berbeza untuk menghasilkan bakul yang unik, cantik dan pelbagai fungsi. Anyaman bakul memerlukan kemahiran dan kesabaran yang tinggi. Setiap artisan, sama ada lelaki atau perempuan, memperlihatkan kepakaran mereka dalam memilih bahan, mengendalikan dan mengawetkannya, serta memberi perhatian kepada elemen-elemen perincian. Keunggulan kerja mereka ini dihargai dalam permulaan dan penamat yang rumit pada bakul-bakul tersebut. Pengetahuan dan teknik tradisional ini telah dibangunkan melalui ujian empirikal dan eksperimen yang berkesan. (Fajardo et al., 2021).

Bermula dari peradaban manusia awal hingga zaman moden, anyaman bakul telah menjadi bahagian penting dalam mencorak warisan budaya di seluruh dunia. Kajian mengenai anyaman bakul dan bahan bahannya memberikan pandangan berharga kepada masyarakat terdahulu dalam mempengaruhi kecenderungan gaya, amalan budaya, dan kemajuan teknologi yang digunakan. Kraf bakul yang dicipta menggunakan pelbagai spesies tumbuhan memaparkan kemahiran seni dan kreativiti pengrajin. Penggunaan pelbagai teknik dan bahan menambah daya tarikan estetik kraftangan tradisional ini. Reka bentuk dan corak yang unik mencerminkan identiti budaya kawasan tersebut dan menyumbang kepada warisan seninya (Fajardo et al., 2021).

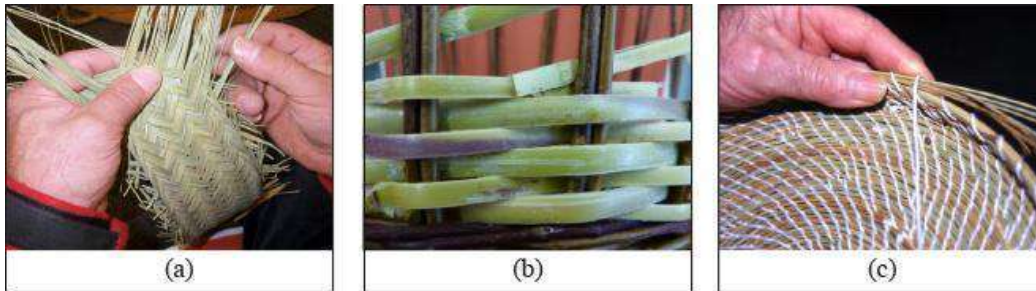
Selain dari itu, kraf anyaman bakul boleh dianalisis bagi membantu pakar-pakar atau pengkaji memahami rangkaian perdagangan dan interaksi antara budaya manusia abad terdahulu. Analisis teknik dan gaya anyaman bakul adalah satu kaedah yang berharga untuk meramal asal-usul dan kepentingan budaya anyaman bakul. Dengan menganalisa teknik anyaman dan gaya bakul, ahli arkeologi boleh mendapatkan pandangan tentang tingkah laku gaya dan simbolik masyarakat lampau. Selain itu, kajian anyaman bakul boleh memberikan maklumat tentang kemajuan teknologi masyarakat dan keupayaannya dalam mendapatkan dan memproses bahan-bahan. Sebagai contoh, penggunaan corak anyaman tertentu atau motif hiasan boleh menunjukkan kehadiran gaya serantau yang berbeza.

Jenis Anyaman Bakul

Anyaman bakul dibezakan daripada anyaman-anyaman lain contohnya tekstil melalui penggunaan bahan yang lebih keras dan kukuh. Biasanya, anyaman bakul melibatkan penggunaan bahan-bahan yang keras, berstruktur atau separa keras seperti kayu, rotan, buluh, jerami, atau akar. Bahan-bahan ini tidak meregang atau melengkung secara ketara dan memberikan sokongan struktur yang stabil kepada sesebuah struktur bakul. Tujuan utama anyaman bakul adalah untuk mencipta bekas atau struktur yang boleh menampung dan membawa barang. Hasil dari anyaman yang baik membolehkan bakul berfungsi sebagai alat penyimpanan, dan pengangkutan, serta berfungsi dengan baik secara praktikal mahupun dekoratif.

Terdapat beberapa teknik utama yang bersesuaian dalam proses anyaman bakul iaitu teknik jalinan, teknik melingkar dan teknik meliuk yang boleh digunakan (Rajah 1). Teknik-teknik ini bergantung pada sifat sifat bahan yang keras untuk mengekalkan bentuknya. Setiap teknik ini digunakan bergantung kepada ciri-ciri bahan tersebut iaitu kekerasan, keanjalan, ketebalan serta mengikut spesies yang berbeza

(Fajardo et al., 2021). Untuk anyaman bakul lidi lekar, teknik yang bersesuaian digunakan adalah dua teknik iaitu teknik jalinan dan teknik meliuk. Ini kerana bahan lidi yang mempunyai tahap kelenturan yang tinggi semasa proses anyaman dilakukan.



Rajah 1. (a) Teknik Jalinan; (b) Teknik Meliuk; (c) Teknik Melingkar
 (Sumber: Fajardo et al., 2021)

Teknik jalinan adalah persilangan tiga atau lebih jumlah bahan yang fleksibel untuk mencipta corak yang berstruktur. Teknik ini diperkukuhkan oleh persilangan bilah-bilah dalam corak pepenjuru (*diagonal*) atau berkelok-kelok (*zig-zag*) mampu menghasilkan anyaman yang sangat kukuh dan menarik dari segi visual. Teknik jalinan biasanya digunakan pada bahagian tapak, badan, pegangan, pinggir (rim) dan sebagai elemen hiasan pada bakul. Berikut adalah penerangan tentang proses penganyaman:

Jadual 1. Teknik Jalinan Anyaman Bakul Corak Penerangan Penggunaan

Corak	Penerangan	Penggunaan
Jalinan Tiga	Anyaman mudah dengan tiga bilah yang bersilangan.	Elemen hiasan dan pegangan.
Jalinan Empat	Empat bilah disilangkan untuk bentuk yang lebih lebar dan rata.	Elemen hiasan dan pinggir.
Jalinan Lima	Anyaman rumit dengan lima bilah atau lebih yang bersilang	Elemen hiasan yang rumit.
Jalinan Corak Ikan	Corak pepenjuru (<i>diagonal</i>) seperti tulang ikan bersilangan.	Elemen hiasan, pinggir dan pegangan.
Jalinan Corak Berkelok-kelok	Corak berkelok-kelok (<i>zig-zag</i>) dengan bentuk V.	Elemen hiasan

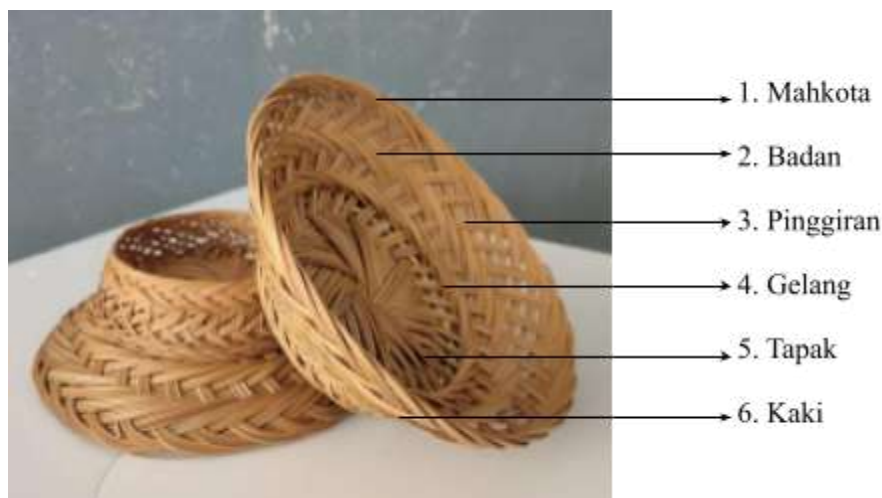
Bakul Lidi Lekar

Kraftangan bakul yang sering kita jumpa digunakan untuk membawa atau meletakkan barang. Bakul lidi lekar bukan sekadar mempunyai fungsi meletakkan barang tetapi mempunyai fungsi lain iaitu sebagai alas atau lapik kepada kepada bekas yang panas seperti periuk atau belanga. Fungsi ini banyak dipraktikkan oleh orang terdahulu agar bekas yang panas tidak merosakkan permukaan meja atau lantai. Seni anyaman bakul lekar ini pada dahulunya dibuat untuk kegunaan persendirian dan sebagai pemberian cenderahati peribadi (Asrol et al., 2023). Akibat permintaan yang banyak di tempat lain maka perusahaan bakul lekar telah dijadikan sebagai sumber pendapatan tambahan bagi sesetengah individu yang giat dalam seni anyaman ini. Proses pembuatan yang mudah dan cepat oleh penganyam mahir mampu

menyiapkan lebih dari 10 unit dalam satu-satu masa. Bakul lidi lekar yang kukuh, tidak mudah rosak dan tahan lama adalah hasil dari kualiti anyaman yang kemas serta penggunaan bahan asas iaitu lidi daun kelapa yang telah matang. Jangka hayat sebuah bakul yang berkualiti pula mampu bertahan hingga lebih 10 tahun lamanya (Ahmad Ishak, komunikasi peribadi, 2023).



Rajah 2. Hasil anyaman bakul lidi lekar dengan diameter antara 200mm hingga 300 mm
(Sumber: Koleksi peribadi penyelidik)



Rajah 3. Bahagian-bahagian bakul lidi lekar
(Sumber: Koleksi peribadi penyelidik)

Saiz bakul lidi lekar boleh ditentukan dengan menggunakan sukatan saiz kerangka tapak bakul yang dikenali sebagai ‘Gelang’. Terdapat pelbagai saiz dari 80mm hingga 200mm diameter bulatan gelang yang boleh digunakan dalam penghasilan bakul lidi lekar (Ahmad Ishak, komunikasi peribadi, 2023). Gelang tersebut diperbuat daripada lidi dan dibalut menggunakan tali rafia untuk mendapat kemasan luar yang lebih cantik (Rajah 4). Pada zaman dahulu penyediaan gelang ini telah menggunakan bahan buluh sebagai bahan asas. Akibat dari proses penyediaan buluh yang rumit serta lambat, maka penggunaan lidi yang dibalut tali rafia telah menjadi pilihan pengayam kerana ianya lebih mudah dan cepat sewaktu proses membentuk.



Rajah 4. Bahagian gelang yang menjadi struktur asas bakul lidi lekar
(Sumber: Koleksi peribadi penyelidik)

Pembuatan bakul lidi lekar bermula dengan meraut dan mengasingkan daun kelapa yang muda dan bersaiz panjang untuk mendapatkan lidinya (Rajah 5). Cara menganyam lidi dan rotan tidak banyak perbezaannya. Misalnya, apabila membuat bakul lidi lekar, bahagian tapak mesti disusun terlebih dahulu di dalam satu bingkai supaya bilah lidi tidak mudah terungkai. Proses anyaman perlu dilakukan dengan segera selepas dari pembersihan lidi kerana ianya masih lembut dan mudah lentur. Jika lidi yang telah dibiarkan lama maka proses anyaman akan sukar dilakukan kerana fizikal lidi telah keras dan rapuh.

Untuk memulakan proses anyaman bakul lekar, struktur kerangka tapak iaitu gelang lidi perlu disediakan mengikut saiz yang dikehendaki bersama-sama saiz lidi yang hendak digunakan. Untuk menghasilkan suatu corak, hujung lidi dilentur secara beransur-ansur dan diselitkan di antara satu sama lain dengan menggunakan teknik jalinan. Seterusnya, lidi ditarik supaya struktur anyaman akan kukuh. Akhirnya, bahagian hujung lidi diikat dengan kemas, dan bahagian lain dipotong.

Semua saiz lidi boleh dimanfaatkan dalam pembuatan pelbagai saiz bakul secara optimum tanpa ada apa pembaziran bahan mentah. Saiz bakul bergantung pada panjang dan ketebalan lidi yang hendak digunakan. Jika lidi lebih besar maka lebih cepat sesebuah bakul lekar disiapkan. Tetapi jika saiz lidi yang digunakan adalah lidi halus, proses pembuatan akan menjadi rumit sehingga lebih dari sejam untuk disiapkan (Ahmad Ishak, komunikasi peribadi, 2023). Dalam penghasilan bakul yang bersaiz kecil adalah lebih sesuai dengan pemilihan lidi yang pendek dan ukur lilit yang lebih kecil. Manakala untuk saiz bakul yang besar, saiz lidi yang panjang dan ukur lilit lebih tebal adalah lebih sesuai digunakan.

Penghasilan sesebuah bakul akan menggunakan bahan lidi secara menyeluruh dari pangkal hingga ke hujung batang. Tujuannya bukan hanya dapat mengelakkan pembaziran bahan lidi tetapi dapat menjadikan ketinggian bakul boleh dibentuk lebih tinggi dari saiz biasa. Pada amnya tiada bahan kemas akhir yang diperlukan untuk disapu bagi melindungi permukaan bakul yang telah siap. Bahan lidi itu sendiri yang mempunyai ciri-ciri alami yang unik kerana ianya mampu bertahan dari serangan serangga perosak atau faktor luaran seperti cuaca panas atau lembab. Jangka hayat sesebuah bakul itu boleh dikenal pasti dengan melihat pada perubahan warna bahan lidi. Jika warnanya semakin gelap maka usia bakul tersebut lebih lama. Kelebihan bahan lidi boleh menjadikan sesebuah bentuk sebuah bakul tu kekal pada waktu yang lama kerana apabila ianya kering maka kekuatan bahan akan bertambah (Asrol. et al., 2023).



Rajah 5. Proses awal penyediaan bahan hingga pembuatan bakul lidi lekar
 (Sumber: Koleksi peribadi penyelidik)

METODOLOGI KAJIAN

Kajian ini telah dijalankan di tiga buah negeri yang mempunyai komuniti pembuatan bakul lidi lekar iaitu negeri Kedah, Terengganu dan Kelantan. Pemilihan tiga negeri ini adalah kerana terdapat penggiat anyaman bakul yang serius serta telah menghasilkan kepelbagaian reka corak bakul lidi lekar. Bagi mencapai objektif kajian, penyelidik menggunakan penyelidikan secara kajian kualitatif yang merakamkan secara deskriptif bakul lidi lekar yang dihasilkan ketiga-tiga komuniti tersebut. Kajian ini memfokuskan kepada aspek bahan mentah, teknik dan reka corak anyaman. Data-data kajian diperolehi melalui proses pemerhatian di lapangan temubual dan analisa dokumen (Jadual 2).

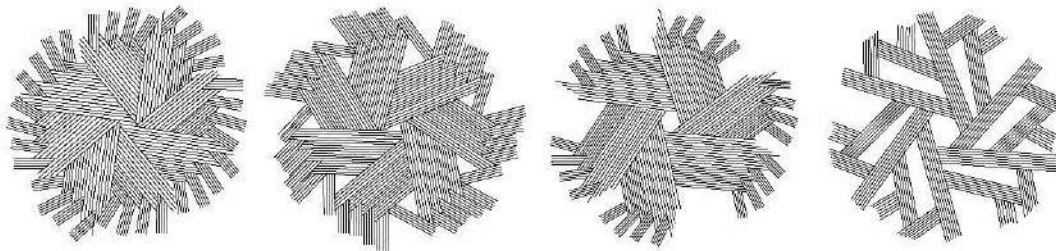
Jadual 2: Matrik pengumpulan data

Kategori	Teknik pengumpulan data		
	Pemerhatian	Menemu bual	Analisa dokumen
Bahan mentah	√	√	
Teknik pembuatan	√	√	√
Reka corak	√	√	

Selain itu, kajian ini disokong oleh kajian-kajian terdahulu dalam jurnal akademik, buku, dan sumber laman web yang boleh dipercayai. Satu sesi menemu bual tanpa berstruktur telah dijalankan dengan seorang artisan tempatan di komuniti Kedah iaitu En Ahmad Ishak (71 Tahun) dengan soalan-soalan terbuka untuk mengumpul data berkaitan perkembangan pembuatan bakul lidi lekar di Daerah Yan, Kedah. Seterusnya data-data yang diperolehi dikumpulkan melalui proses pengurangan kepada kategori atau tema yang telah dipilih dan selanjutnya diikuti dengan proses analisa.

DAPATAN KAJIAN

Hasil kajian dilakukan pada 18 unit produk bakul lidi lekar yang telah dihasilkan oleh komuniti negeri Kedah, Terengganu dan Kelantan memberi perbandingan terhadap bahan, teknik dan reka corak bakul lidi lekar. Pemilihan produk diklasifikasikan dengan melihat perbezaan pada bahan, teknik, bentuk (reka corak), saiz dan kegunaan bakul itu sendiri. Komuniti negeri Kedah memilih lidi kelapa manakala komuniti negeri Terengganu dan Kelantan memilih lidi nipah dalam pembuatan bakul lidi lekar. Pemilihan ini disebabkan sumber yang mudah diperolehi serta pengamal yang telah diwarisi dari generasi terdahulu. Perbezaan diantara lidi kelapa dan lidi nipah boleh dilihat dari panjang dan ketebalan ukur lilit bahan. Lidi nipah mempunyai saiz yang lebih panjang dan ukur lilit yang lebih tebal berbanding lidi kelapa. Ini memberi kelebihan pada saiz bakul yang terhasil kepada komuniti negeri Terengganu dan Kelantan akibat dari perbezaan penggunaan bahan lidi. Secara keseluruhannya, teknik dan asasnya adalah hampir sama, tetapi perbezaannya terletak pada jalinan di antara ikatan setiap bilah lidi yang digunakan. Ketiga-tiga komuniti menunjukkan kesamaan dalam teknik pembuatan asas rangka bakul dimana gelang digunakan sebagai pengikat asas tapak bakul. Tapak bakul boleh juga dijadikan sebagai elemen penting pada penentuan kepada saiz dan bentuk bakul. Tapak bakul boleh dibentuk dengan menggunakan kumpulan jumlah lidi yang berbeza, kumpulan rumpun lidi yang berbeza atau jumlah susunan lingkaran yang berbeza (Rajah 6).



Rajah 6. Pembinaan reka bentuk corak tapak bakul lidi lekar

(Sumber: Koleksi peribadi penyelidik)

Reka Bentuk Corak

Komuniti negeri Kedah (Jadual 3) terdapat enam jenis produk bakul lidi lekar yang telah dihasilkan iaitu (K1, K2, K3, K4, K5 dan K6). Kesemua reka bentuk corak adalah bulat dan mempunyai ukur lilit bahagian atas diantara 220mm hingga 290mm dan bahagian bawah diantara 120mm hingga 180mm. Ini menunjukkan reka bentuk corak dari komuniti ini adalah hampir sama pada semua produk yang dihasilkan dari K1 hingga K4. Tetapi produk K5 dan K6 memberi sedikit kelainan pada reka bentuk corak badan yang mempunyai jalinan yang tidak rapat dan berongga.

Komuniti negeri Terengganu (Jadual 4) dibahagikan kepada tujuh reka bentuk corak iaitu (T1, T2, T3, T4, T5, T6 dan T7) menunjukkan persamaan dari penggunaan bahan iaitu lidi nipah. Bagi reka bentuk corak, terdapat kepelbagaian bentuk dan saiz. Ini menunjukkan kreativiti dan inovasi pada reka bentuk produk telah berlaku dengan baik untuk kebiasaan kraf anyaman bakul lidi lekar. Anyaman yang dijalin menggunakan teknik jalinan rapat akan menghasilkan bentuk yang berongga kecil manakala jalinan tidak rapat menghasilkan ruang rongga yang lebih besar

Manakala produk kraf bakul lidi lekar dari komuniti negeri Kelantan (Jadual 5) dibahagikan kepada lima reka bentuk iaitu (D1, D2, D3, D4 dan D5) menunjukkan persamaan dari penggunaan bahan iaitu lidi nipah. Bagi perbandingan reka corak produk hanya D3 saja mempunyai bentuk bujur manakala yang lain





















berbentuk bulat. Walaupun saiz ukur lilit reka bentuk corak berbentuk bulat yang mempunyai ukur lilit hampir sama tetapi dibezakan dengan ketinggian bakul. Reka bentuk corak yang dihasilkan juga ada pelbagai dimana bukan hanya untuk meletak atau membawa barang tetapi produk D4 mempunyai kelainan iaitu ada tambahan tempat pemegang serta corak geometrik pada bahagian mahkota bakul. Produk D5 dilihat ada konsep gabungan dua bakul menjadi satu bakul untuk fungsi kestabilan serta memberi kelainan pada reka corak produk.



Rajah 7. Kepelbagaian reka bentuk corak bakul lidi lekar
 (Sumber: Koleksi peribadi penyelidik)












Jadual 3. Spesifikasi produk kraf bakul lidi lekar komuniti negeri Kedah

Produk dan Bahan	Pandangan sisi	Pandangan bawah	Pandangan atas
 (K1) Kedah Bahan: Lidi Kelapa	 Tinggi: 100mm	 Diameter: 150mm	 Diameter: 290mm















 (K2) Kedah Bahan: Lidi Kelapa	 Tinggi: 90mm	 Diameter: 120mm	 Diameter: 220mm
 (K3) Kedah Bahan: Lidi Kelapa	 Tinggi: 80mm	 Diameter: 130mm	 Diameter: 230mm
 (K4) Kedah Bahan: Lidi Kelapa	 Tinggi: 80mm	 Diameter: 150mm	 Diameter: 250mm
 (K5) Kedah Bahan: Lidi Kelapa	 Tinggi: 60mm	 Diameter: 180mm	 Diameter: 280mm
 (K6) Kedah Bahan: Lidi Kelapa	 Tinggi: 110mm	 Diameter: 170mm	 Diameter: 280mm

Jadual 4. Spesifikasi produk kraf bakul lidi lekar komuniti negeri Terengganu

Produk dan bahan	Pandangan sisi	Pandangan bawah	Pandangan atas
 (T1) Terengganu Bahan: Lidi Nipah	 Tinggi: 80mm	 Diameter: 190mm	 Diameter: 240mm

 (T2) Terengganu Bahan: Lidi Nipah	 Tinggi: 120mm	 Diameter: 180mm	 Diameter: 340mm
 (T3) Terengganu Bahan: Lidi Nipah	 Tinggi: 140mm	 Diameter: 160mm	 Diameter: 180mm
 (T4) Terengganu Bahan: Lidi Nipah	 Tinggi: 100mm	 Diameter: 180mm	 Diameter: 280mm
 (T5) Terengganu Bahan: Lidi Nipah	 Tinggi: 50mm	 Diameter: 150mm	 Diameter: 240mm
 (T6) Terengganu Bahan: Lidi Nipah	 Tinggi: 150mm	 Diameter: 90mm	 Diameter: 100mm
 (T7) Terengganu Bahan: Lidi Nipah	 Tinggi: 120mm	 Diameter: 200mm	 Diameter: 200mm

Jadual 5. Spesifikasi produk kraf bakul lidi lekar komuniti negeri Kelantan

Produk dan bahan	Pandangan sisi	Pandangan bawah	Pandangan atas
 (D1) Kelantan Bahan: Lidi Nipah	 Tinggi: 80mm	 Diameter: 240mm	 Diameter: 290mm
 (D2) Kelantan Bahan: Lidi Nipah	 Tinggi: 100mm	 Diameter: 180mm	 Diameter: 280mm
 (D3) Kelantan Bahan: Lidi Nipah	 Tinggi: 130mm	 Diameter: 220mm	 Diameter: 360mm
 (D4) Kelantan Bahan: Lidi Nipah	 Tinggi: 130mm	 Diameter: 220mm	 Diameter: 320mm
 (D5) Kelantan Bahan: Lidi Nipah	 Tinggi: 160mm	 Diameter: 170mm	 Diameter: 110mm













Teknik

Teknik jalinan yang digunakan oleh ketiga-tiga komuniti menunjukkan kepelbagaian langkah dengan jumlah anyaman tiga, empat dan lima. Terdapat 12 teknik jalinan yang ditemui dah telah digunakan oleh ketiga-tiga komuniti kajian. Jalinan ini akan bermula setelah tapak bakul siap iaitu dibahagian hujung tapak dan akan berakhir dibahagian kaki bakul. Setiap jalinan yang digunakan membantu untuk membentuk produk yang berlainan bentuk, corak dan saiz. Penggunaan jalinan dengan tiga langkah atau pertindihan yang sedikit boleh membentuk bakul yang lebih ukur lilit besar contohnya bakul dari negeri Kelantan (D1, D2, D3, D4 dan D5). Tetapi ketinggian akan berkurangan jika diameter bakul dibuat secara







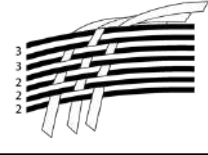

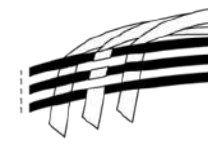





besar. Komuniti negeri Kedah telah menggunakan kaedah jalinan yang susah (K1, K2 dan K3) berbanding negeri lain kerana jumlah rumpun lidi yang banyak serta jalinan lima langkah. Hasil dari jalinan tersebut telah menghasilkan anyaman bakul yang cantik dan rapat. Sebagai perbandingan, celah-celah di antara ikatan lidi bakul lekar Kedah adalah sangat rapat, manakala celah-celah di antara ikatan kayu bakul lekar Terengganu dan Kelantan bergantung pada corak. Jika mereka ingin menunjukkan corak, mereka akan melebarkan celahnya dan sebaliknya.

Menurut En Ahmad Ishak (komunikasi peribadi, 2023), kecantikan sesebuah bakul lidi lekar dinilai dgn saiz lubang tapak yang rapat serta garisan anyaman yang bersih serta menonjolkan reka bentuk corak yang jelas. Keseluruhan bakul lidi lekar dari komuniti Kelantan dan Terengganu telah menghasilkan lebih banyak bentuk reka corak dari teknik yang berbeza disebabkan cara ia dibentuk. Walaupun komuniti ini cuba untuk memodenkan bakul lekar, mereka tetap berusaha untuk mengekalkan keaslian teknik bakul lidi lekar tersebut. Teknik pembuatan bakul lidi lekar ini adalah unik dan mempunyai makna tersendiri yang dicipta hasil kepandaian orang terdahulu.



Jadual 6. Teknik jalinan komuniti negeri Kedah



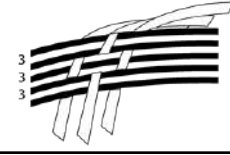





Komuniti	Teknik	Visual	Foto
(K1) Kedah	Jalinan 3:3:2:3:2		
(K2) Kedah	Jalinan 3:3:2:3:2		
(K3) Kedah	Jalinan 3:3:2:2:2		
(K4) Kedah	Jalinan 3:2:3		
(K5) Kedah	Jalinan 1:1:1:1:1		
(K6) Kedah	Jalinan 3:2:2:2:2		

Jadual 7. Teknik jalinan komuniti negeri Terengganu

Komuniti	Teknik	Visual	Foto
(T1) Terengganu	Jalanan 2:2:2:2:2		
(T2) Terengganu	Jalanan 2:2:2:2:2		
(T3) Terengganu	Jalanan 2:2:2:2:2		
(T4) Terengganu	Jalanan 3:2:2:2:2		
(T5) Terengganu	Jalanan 1:1:1:1:1		
(T6) Terengganu	Jalanan 3:2:2:2		
(T7) Terengganu	Jalanan 3:2:2		

Jadual 8. Teknik jalinan komuniti negeri Kelantan

Komuniti	Teknik	Visual	Foto
(D1) Kelantan	Jalanan 3:3:3		

(D2) Kelantan	Jalinan 3:3:2:2		
(D3) Kelantan	Jalinan 3:3:3		
(D4) Kelantan	Jalinan 2:2:2:2		
(D5) Kelantan	Jalinan 2:1:2:1		

PERBINCANGAN

Seni kraftangan anyaman bakul lidi lekar mempunyai nilai-nilai komersial yang sangat baik jika produk ini diangkat dan diberi perhatian dari pihak terbabit seperti Perbadanan Kemajuan Kraftangan Malaysia dalam memelihara dan menghidupkannya semula. Ini kerana bahan lidi yang mudah diperolehi dan banyak ditanam atau tumbuh secara semulajadi di hampir semua kawasan di semenanjung Malaysia. Kerjasama pereka juga memainkan peranan penting dalam mengisi keperluan antara idea dan praktikaliti produk, menghubungkan elemen-elemen artistik dan kreatif dengan hasil boleh guna. Ianya boleh dilaksanakan dengan berdasarkan proses kerjasama yang dicadangkan oleh Sanders dan Stappers (2008). Proses ini berfungsi sebagai mekanisme pembelajaran bagi artisan dan pereka, membolehkan mereka memperoleh pengetahuan dan kemahiran melalui proses kerjasama. Proses kerjasama reka-kraf (*craft-design collaboration process*) antara pereka dan kumpulan artisan boleh merangsang perkembangan dan pemeliharaan seni kraf tempatan secara mampan dan berdaya maju dari segi komersial (Tung, 2012). Melibatkan pereka untuk bekerja dengan artisan boleh membawa kepada penciptaan barisan produk baru yang memenuhi kehendak pasaran yang lebih moden. Proses kerjasama ini boleh menjadi asas untuk pembangunan seni kraf tempatan dan kelestarian.

Penekanan kepada kaedah Warisan Budaya Tidak Ketara (*Intangible cultural heritages - ICHs*) juga boleh dilaksanakan kerana ianya merangkumi pelbagai pengetahuan kraf tradisional dan amalan yang telah diwarisi dari generasi ke generasi. ICHs ini termasuk kepandaian kraf tradisional, yang melibatkan kemahiran dan teknik yang digunakan dalam mencipta objek buatan tangan. Mereka iaitu artisan mewakili aspek penting warisan budaya dan menyumbang kepada kepelbagaian dan kekayaan tradisi kraf tempatan. ICHs kraf juga mencakupi pengetahuan dan amalan berkaitan alam semesta, kerana artisan sering kali mendapatkan inspirasi dari persekitaran semulajadi mereka dan menggabungkan kepercayaan tradisional serta simbol ke dalam kerja kraftangan mereka (Qiu et al., 2022).

Seni kraf tradisional mengalami penurunan permintaan akibat pengenalan produk-produk pengeluaran berskala besar dan bahan-bahan alternatif baru. Walaupun terdapat potensi bagi seni kraf tradisional untuk dianggap sebagai pilihan kerjaya yang berkesan, terdapat beberapa isu yang perlu diberi perhatian. Artisan perlu menyesuaikan diri dengan kaedah-kaedah pengeluaran moden dan teknologi untuk kekal bersaing. Permintaan yang semakin meningkat untuk produk-produk yang unik dan berkualiti tinggi dalam pasaran memberikan peluang kepada industri seni kraf untuk berkembang dan berdaya saing.

KESIMPULAN

Secara keseluruhannya, anyaman bakul lidi lekar adalah sebagai warisan budaya yang kurang dilihat tetapi memiliki nilai besar dari segi kelestarian dan signifikansi budaya tempatan. Ia menggunakan bahan yang lestari seperti lidi nipah yang tumbuh dengan cepat dan memerlukan sedikit usaha konservasi. Kraf ini juga memberikan peluang pekerjaan kepada artisan yang mahir dan seterusnya menyumbang kepada penjana ekonomi tempatan. Selain itu, kraftangan tradisional seperti anyaman bakul lidi lekar mempunyai potensi yang luas untuk diinovasi secara lebih fleksibel bagi memenuhi keperluan masyarakat moden. Dengan memperkenalkan teknologi reka bentuk serta menarik para pereka profesional tempatan, industri ini boleh mencipta produk yang sangat kreatif dan bernilai tambah tinggi untuk pasaran pengguna pada masa akan datang. Integrasi kraftangan tradisional dengan reka bentuk moden ini juga boleh membawa kepada kelestarian dan pertumbuhan industri kreatif negara.

PENGHARGAAN

Penulis ingin mengucapkan ribuan terima kasih kepada pengiat (artisan) yang mempunyai kepakaran tinggi dalam kaedah anyaman bakul lidi lekar atas peluang yang diberikan serta sudi mengajar penyelidik tentang teknik, bahan dan semua apa yang telah mereka ketahui. Terima kasih kepada Encik Fazlan Ahmad Zamri dan pelajar Cik Nursaffawati Nazihah Azhar dari pasukan kami atas nasihat dan bantuan semasa proses kajian ini dilaksanakan. Semua input yang diberikan adalah sangat berharga mengenai cadangan dan kandungan topik penyelidikan serta memberi banyak panduan yang berkesan secara praktikal mengenai cara menjalankan kajian, menganalisis data, dan penulisan laporan.

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Exploring NFC Technology's Driven Graphic Design Within an Educational Setting

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ABSTRACT

There is limited information regarding market trends for Near Field Communication integration in graphic design for 2024, but there are numerous trends and projections for the visual communication industry and related industries. These trends include the growth of the markets for visual content and visible light communication, the dominance of video content in digital marketing strategies, the rise of 3D designs, and the continued importance of print media in visual communication. Therefore, implementation of NFC technology is viewed as an emerging trend that can be incorporated in several ways into graphic design to improve the user experience and generate more engaging and personalised experiences in phygital (physical and digital) world. This study explores the potential of this technology in an educational context for graphic design. Due to the insufficiency of research in the field, this study seeks to provide a preliminary overview of NFC technology and the technology beneath it that will be beneficial to the field. The qualitative approach is used to determine the capabilities, potential benefits, and applicability of NFC in related fields. The findings and recommendations will contribute to future research and have the potential to be applied in appropriate graphic design disciplines, with implications for both academia and industry. Through creativity, accessibility, and user engagement, the finding will seek to foster a new approach toward more engaging and user-centric experiences in the new dimensions of visual communication.

Keywords: *NFC Technology, Graphic Design, Educational context, Trends*

INTRODUCTION

Malaysians spend 4 hours and 49 minutes a day looking at their phones (Howarth, 2023). With a user base

of over 33 million, Malaysians are among the most tech-savvy people in the world (Howe, 2023). In Digital Malaysia 2023, Datareporter.com said that between 2022 and 2023, the number of active mobile connections among Malaysians went up by 2.9% (1.2 million) and reached an impressive 44.05 million, which is 129.1% of the country's total population of 34.13 million in January 2023 (Meltwater, 2023). The rising popularity of mobile commerce, wearables, and smartphones has contributed to the widespread utilisation of over 2 billion Near Field Communication-enabled devices worldwide (NFC Forum, 2023). This scenario indicates that people simply tap their smartphones to find information and shop. Since NFC-capable smartphones are popular, it will benefit brands and retailers to actively engage consumers.

Information technology is seeing rapid growth, emphasising the mobile sector, which is expanding rapidly and being implemented across numerous new areas. Between 2018 and 2020, new NFC activations experienced a substantial 71% increase, and NFC interactions increased by 63% over the same period. The growth trend continues, with a projected 1.6 billion NFC-enabled devices anticipated to enter the market by 2024. Looking beyond NFC, the numbers become even more impressive when considering the Internet of Things (IoT). By the year 2030, it is projected that approximately 500 billion IoT-enabled devices will be in use worldwide. As the demand for contactless technology rises, NFC is predicted to find widespread adoption beyond just payments, especially within the IoT landscape (Aanerud, 2022).

In education, NFC-Powered Graphic Design incorporates Near Field Communication (NFC) technology into visual communication strategies to enhance the educational experience. Graphic design in this context uses visual attributes such as images, graphics, videos, and interactive displays to convey information and engage the audience. In graphic design, print material is an essential component that has been used for centuries and continues to play a significant role. Despite the declining popularity of printing technology, its contribution remains relevant. The previous COVID-19 pandemic has encouraged significant shifts in the graphic design landscape, promoting greater emphasis on interactivity. Businesses and manufacturers now emphasise user engagement as a critical component of their marketing strategies, aiming to elevate the overall user experience. Mobile tagging is a potential solution to this challenge by fulfilling technological requirements and serving as a marketing tool that connects both the physical (physical and digital) worlds (Infineon, 2023) through a single tap.

NFC is a wireless communication technology that facilitates data transfer between devices over short distances, eliminating the requirement for an Internet connection. NFC tags can assist consumers in obtaining additional information about a brand's products, both before and after making a purchase. By utilising their NFC-enabled smartphones to scan the NFC tag, consumers can retrieve a wealth of information about the brand, its products, their origins, and any existing product discounts, among other relevant details. In today's rapidly changing retail market, brands and retailers must find new and innovative ways to engage with customers. Conventional methods may need to be revised due to market changes (Bick, et al., 2022; Reinartz et al., 2019).

Visual communication involves conveying ideas, data, and information through signs, typography, drawing, graphic design, illustration, environmental design, advertising, animation, and electronic resources (Ji & Lin, 2022; Yu et al., 2022). Consumers require more than just images to convey and convince them. Improving smartphone technology research and development will allow creative players to offer better user experiences. However, technology integration in graphic design still needs to be explored in existing literature. Most current research has primarily centred on implementing NFC-enabled packaging in industries, showcasing its emergence as a cutting-edge trend in intelligent packaging driving active brand engagement. NFC can generate interactive user experiences—for example, the embedded NFC tag in printed materials such as posters, flyers, or brochures. When a user's NFC-enabled

smartphone or device comes into proximity to the tag, it triggers an action or response. These could be opening a website, displaying additional content, launching an app, or initiating a transaction, among other possibilities. Additionally, NFC technology can be incorporated into digital signage and interactive displays (Khalil et al., 2023). Users can interact with the displays by tapping their NFC-enabled devices, allowing for a more personalised and engaging experience. NFC can also be utilised in retail environments to enable contactless payments, access to product information, or participation in loyalty programs, all contributing to a seamless and interactive visual communication experience. NFC tags have many uses in educational settings, such as enabling interactive learning experiences, managing library resources, monitoring attendance, setting up digital centres, creating assistive tools for students with visual impairments, and providing additional information (Coskun et al., 2015). Utilising NFC technology's advantages enables instructors to create creative, practical solutions that meet their students' specific requirements and preferences (Coskun et al., 2013). Considering the significance of preparing students for the challenges of the Fourth Industrial Revolution (IR4.0) and facilitating new learning experiences using technology, an effort to explore the potential of NFC-embedded visual communication disciplines is needed. By identifying potential benefits, challenges, and applications within educational settings, the study seeks to enhance the learning experience.

There is a limited usage of NFC integration in educational settings (Tarang, 2017), particularly in the fields of graphic design and visual communication. Due to the cost and lack of knowledge regarding the incorporation of technology, many small businesses refrain from adopting NFC technology, and the educational sector, especially in graphic design and visual communication settings, remains passive. These limitations in NFC technology adoption may involve difficulties in seamlessly incorporating NFC technology into project designs, limited access to NFC-enabled devices for testing and implementation, and a lack of comprehensive resources and guidance (Gegeckienė et al., 2022) on effectively utilising NFC in student projects. The main issues discussed include low familiarity, technology adaptation, and sustainability. Therefore, the primary objective is to explore how to empower students to harness the full potential of this significant technology in creating interactive and innovative graphic design and visual communication projects.

As a result, there is a significant gap in our understanding of how NFC can be optimally employed in educational settings and how it can be leveraged to improve learning experiences for project-based learning, focusing on its usability, attractiveness, and advantages (STMicroelectronics, 2021). This study will address this gap by investigating the integration of NFC technology within a graphic design educational setting, including the key features, functions, and benefits of NFC technology's potential. By bridging this gap, the study will provide valuable insights and encourage students' active participation, retention of knowledge, and enjoyment of the learning process, thereby improving educational outcomes.

LITERATURE REVIEW

NFC technology integration refers to incorporating Near-Field Communication (NFC) technology into various visual communication methods and platforms. It operates based on electromagnetic induction, like radio-frequency identification (RFID) technology. This technological process will bridge the gap between traditional media and mobile-centric lifestyles by utilising two dimensional barcodes scannable by a mobile phone's camera (Ebner & Maierhuber, 2013). It enables customers to access information through these tags, containing data displayed on their mobile devices. Typically encoded in a

two-dimensional barcode format, these tags are read by a smartphone's camera during the mobile tagging process. This approach has gained significant popularity in Asia, notably in Japan, where it was first introduced in 2003. Since then, mobile tagging has been extensively utilised in various aspects of mobile marketing. Its success can be attributed to its versatility, diverse applications, and the ability to provide swift, accurate, and user-oriented access to information.

Related NFC Studies

Several NFC service areas and applications are revealed through academic databases, technology news websites, and industry sources. These encompass areas such as Healthcare, Smart Environments, Data Exchange and Sharing, Mobile Payment, Ticketing and Loyalty, Entertainment, Social Networks, Educational Services, Location Workforce, Retail Management, and Tourism (Aydin & Ok, 2010; Coskun et al., 2013; Hamzah et al., 2019). A recent study offers insights into the utilisation of NFC in both Smart packaging and Active packaging, highlighting them as emerging trends within the packaging industry, mainly in the food industry (Đurđević et al., 2018; Madhusudan et al., 2018; Rydzkowski et al., 2022; Young et al., 2020b).

The utilisation of NFC (Near Field Communication) technology in educational settings, particularly in visual communication, is an area in need of extensive research and integration. While NFC technology has great potential for enhancing communication, engagement, and information access, its implementation in educational settings remains limited (Coskun et al., 2015). Prior research has suggested that banking and payment systems have been the most common sectors for using NFC technology (Hamzah et al., 2019). Supported by existing literature, it offers an understanding of the advantages, technical features, and customer engagement of the user experience and purchasing behaviours (Gegeckienė et al., 2022; Karpavi et al., 2023; Mooiman et al., 2023; Young et al., 2020b).

NFC Technology

"Near Field Communication" refers to wireless communication or ultra-short length range between two NFC-compliant devices with a 2 to 10 centimetres transmission range and a standard worldwide frequency of 13.56 MHz with power harvesting limited to 1W. It is based on radio frequency identification (RFID) technology. It enables compatible hardware to control and exchange data with unpowered and passive electronic identifiers using radio waves with data rates from 46 kbit/s up to 1.7Mbp/s. NFC chips come in three types: NFC readers, NFC tags, and NFC controller chips. NFC accomplishes this using electromagnetic induction and passive tags, eliminating the need for the device to contain its power source. The connection between the emitter or reader/writer and the tag or card establishes the primary method of NFC communication. The emitter and tag antennas are connected via an electromagnetic field, and an alternating current travelling through the primary coil (Emitter) induces an electromagnetic field in the secondary coil (Tag). The controller chip, a customised CPU (Central Processing Unit), processes instructions from the application processor software to recognize NFC tags or read tag content.

It has small chips that can be put on labels or built into products. These tags store information that NFC-enabled devices can read. They make storing much information accessible, like contact information, web addresses, and even small data sets. The NFC protocol has two ways of communicating with each

other: active mode (NFC reader chip) and passive mode (NFC Tag) (STMicroelectronics, 2023). Both devices make their own RF fields to send data in active communication mode. In passive communication, only the initiator makes the RF field. The target device utilises the energy already made (Mooiman et al., 2023). The foundation of NFC is the 'Tap' experience, and the primary characteristics include Small Data Payload, Power Sensing, Remarkably Fast Startup, and Short Connection. The NFC Forum has defined five NFC tag sizes and shapes to facilitate various implementations. Ranges and reading areas are affected by several factors, including antenna position, antenna size, antenna quality, the impact of nearby components, and power level (NFC Forum, 2023). The antenna may be located at the device's top, middle, or bottom, but most NFC antennas on new smartphones are at the top.

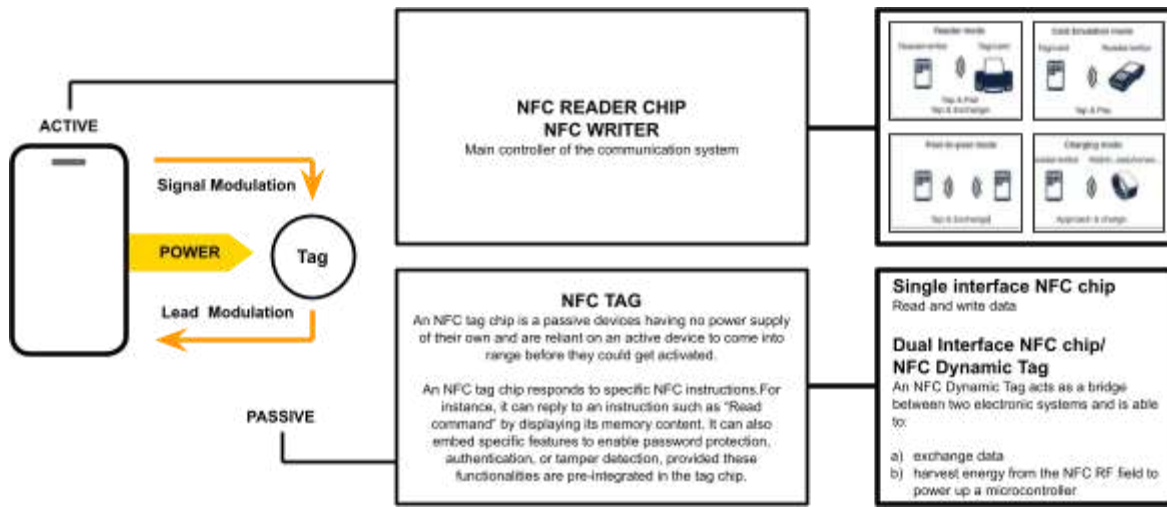


Figure 1. NFC system and operating modes
 (Source: NFC Forum, 2016)

NFC communication uses three types of NFC devices: smartphones, NFC tags, and NFC readers. Most Android and iOS devices are equipped with NFC. Industry white papers say that NFC can be divided into six different modes. These are Reader mode, Peer-to-Peer mode, and Card Emulation mode. In reader mode, a device with NFC can read information from an NFC tag or card. Peer-to-peer mode allows two NFC-enabled devices to send data to each other, and card emulation mode lets an NFC-enabled device operate like a credit card or access card (Coskun et al., 2015; NFC Forum, n.d.; STMicroelectronics, 2022). Other modes mentioned by the NFC Forum include wireless Charging mode, Host Card Emulation (HCE), and Secure Element- Based Card Emulation. Wireless Charging sends up to 1W of power over NFC in a dedicated way. Communication ensures power transfers. This mode charges low-power devices like styluses, headsets, fitness trackers, and smartwatches. The Device Host's HCE application simulates contactless cards. The Device Host receives all contactless commands from the NFC Controller. The HCE application can then communicate with the contactless reader via the NFC Application Programming Interface (API), and Secure Element-Based Card Emulation replicates the contactless card for added security, ensuring the transaction is as secure as a contactless smart card (Forum, 2023).

Previously, the NFC chips were mistaken for an expensive component, yet they can now be purchased reasonably (Lackner, 2019; Mooiman et al., 2023). When tags are purchased in significant quantities, they become more cost-effective, creating more opportunities for inexpensive products to

implement the technology. Obtaining product information, receiving in-store discounts, gaining access to links on the brand's social media profiles, receiving how-to instructions, and verifying the product's authenticity were just a few of the numerous applications for NFC-enabled products. For instance, businesses utilised NFC technology in product packaging to add augmented reality (AR) and gamify the experience.

Additionally, the NFC is practical due to the element of product traceability, followed by consumer engagement, which results in the management of items to be trackable (STMicroelectronics, 2022). Products can be geographically located everywhere and along the whole supply chain using a smartphone, from manufacture to shop. As a marketing tool, the applications for NFC labels are practically limitless. Today's technology connects individuals and will offer countless opportunities to make our daily lives easier (Young et al., 2020a). NFC can be implemented differently on mobile devices, which can directly impact how users interact with them (STMicroelectronics, 2021).

Integrating NFC tags into high-end products offers a potential solution to the issue of counterfeiting while simultaneously enhancing the overall user experience (Infineon, 2023). Luxury brands incorporate NFC technology to combat counterfeit items. NFC chips increase brand loyalty and trust by enabling people to tap, link, engage, and create unique relationships with a company's brand before and after purchasing. Businesses that enhance their physical products with an engaging digital customer experience have a greater chance of succeeding in a highly competitive market. It means buyers can use digital technology to verify product authenticity. In accordance with their recommendations, the NFC Forum established an internationally recognized symbol known as the NFC logo or 'N' mark. This symbol serves the purpose of assisting consumers in identifying the precise location of an NFC tag. The logo is provided at no cost, but using it requires the company's acceptance of the N-Mark Trademark License Agreement. Furthermore, the NFC Forum has created and endorsed the "wayfinding mark system" to ensure a consistent user experience. Once again, it is necessary for those using the trademark to agree to the terms and conditions outlined in the Wayfinding Trademark License Agreement.










	GENERATION ONE N-MARK				
	DIRECTIONAL	The Directional variation provides very clear guidance to the connecting point which is most helpful for tags and on occasionally used devices so users know the precise location of the NFC antenna for an optimal connectivity experience.			
	SIMPLIFIED	The Simplified variation can be used in everyday use cases where users have a high degree of familiarity. Adopters should be careful in their choice of this variation because it provides significantly less wayfinding guidance which may be an issue for the less familiar user.			
	INSTRUCTIONAL	The Instructional variations are complementary marks that can be used in cases where user awareness and knowledge of NFC technology are presumed to be low. It provides the most literal guidance of tapping from a mobile device to establish a connection.			
	CHARGING	The Charging variation provides users with confirmation of NFC charging functionality and the location of the antenna. It is reserved for this use case only.			

Figure 2. N-Mark and Wayfinding mark logo
 (Source: NFC Forum, 2016)

NFC Technology in Graphic Design Educational Setting

In graphic design education, a pedagogical approach called project-based learning (PBL) provides students with hands-on and actual experience. PBL enables students to actively interact with the material and use what they have learned to complete their project. This teaching method encourages the growth of critical decision-making and problem-solving skills. Designing creative teaching methods and incorporating technology into the curriculum is crucial to holistically growing students' talents (Hajj & Harb, 2023). The exploration of NFC technology within the context of graphic design in this study will provide a better understanding for lecturers and students. To delve deeper, a case study involving actual companies encourages students to be more self-directed in their learning, take responsibility for their work, and make decisions by facing real problems.

Touchless technologies, including IoT sensors, gestures, real-time hand interaction, and NFC (Ebner & Maierhuber, 2013; Iqbal & Campbell, 2021) has become an emerging trend in education to develop intelligent academic systems. The potential of NFC and their implementation in the educational context includes distributing lesson materials, adding information to materials, sharing materials, releasing lesson results, integrating social networks, controlling access to materials, and controlling access to permitted media to be used during exams (Ebner & Maierhuber, 2013; Patil, 2023). Furthermore, NFC technology can improve the learning experience, facilitate administrative duties, and increase overall productivity. These include student identification and access control, library management, mobile payments and campus services, interactive learning, campus events and access, campus navigation, and campus security. NFC solutions can help to speed up administrative tasks and enhance the learning experience while contributing to a more connected and accessible campus environment (Dai et al., 2023).

RESEARCH METHODOLOGY

The qualitative approach will provide an introductory overview of the integration of NFC technology, specifically in the context of graphic design education. By analysing current literature, this study seeks to understand NFC research as a social science field to offer insights to NFC practitioners, researchers, and students. Representative of the most recent NFC literature, the survey's time frame was limited to 2020–2023, using the search descriptors NFC In Design, NFC In Creative Design, NFC Technology Graphic Design, and NFC Technology in An Educational Setting. This study investigates the potential uses of Near Field Communication (NFC) technology in graphic design and explores the potential learning outcomes derived from its usage.

Due to insufficient research in the field, this study seeks to provide an introductory overview of NFC technology and its underlying technology that will benefit the field. The capabilities, potential benefits, and applicability will be determined. A pre-study questionnaire was conducted to gain familiarity with NFC technology among the participants. They are seventeen final-year undergraduate graphic design students who major in illustration and packaging design disciplines. They employed a local SME company as their selected case study, with a duration of two semesters (8 months) following the academic calendar. The findings of this study will be applied in their final project development, with implications for both academia and industry. Through creativity, accessibility, and user engagement, the findings of this study seek to foster a new approach towards more engaging and user-centric experiences in the new dimensions of visual communication.

FINDINGS

Pre-Study Questionnaire

Seventeen (N =17) undergraduate students were involved in this study. The purpose is to seek familiarisation with NFC among these students. A pre-study questionnaire was distributed, and they were asked about their details and what type of smartphone they were using. It also inquired about the basics of NFC, whether they were familiar with the terms, the differences among NFC, Bluetooth, and QR codes, whether their smartphone was equipped with NFC, and whether they could explain how NFC is used in everyday life. In the second section, we inquire about the basics of NFC technology. Compatibility, tap experience, knowledge of NFC in graphic design, tools or apps can be used to prepare files for NFC material production. Finally, do they agree whether this technology will enhance or reduce the value of their final project?

The pre-study data shows that 11 use the Android platform, and only nine are familiar with NFC. 10 smartphones were NFC-enabled with iOS and Android operating systems. They are familiar (N = 11) with NFC, but half need help understanding the differences between NFC, Bluetooth, and QR codes. The description of how NFC technology is used in everyday life is presented in Table 1.

Table 1. Descriptions on how NFC is used in everyday lives.

Participants	Descriptions
P1	<i>"For cashless payment (using card bank)"</i>
P2	<i>"Smart packaging and save data"</i>
P3	<i>"None"</i>
P4	<i>"Music can be scanned using NFC"</i>
P5	<i>"To do online transactions"</i>
P6	<i>"Virtual reality"</i>
P7	<i>"Can be use in smart tag"</i>
P8	<i>"Touch & go"</i>
P9	<i>"Not care"</i>
P10	<i>"Card payments"</i>
P11	<i>"No idea"</i>
P12	<i>"Can pair with another device"</i>
P13	<i>"NFC touch and go that can easily reload our balance directly scan in mobile phone"</i>
P14	<i>"I don't know"</i>
P15	<i>"NFC allows me to do any contactless payment to others.As (For) example when I want to pay my phone bills."</i>
P16	<i>"Cashless payment using (a) card in (the) market or other."</i>
P17	<i>"No idea"</i>

Understanding the compatibility between NFC devices (as shown in Table 3) is crucial for ensuring the adoption of NFC technology in a reliable, secure, and extensive manner. The knowledge will assist students in understanding the different NFC modes. Even though they are familiar with NFC, they must realise that 'Tap & Connect' is one of the NFC connection strategies (N=9).

Table 2. Knowledge of NFC device compatibilities

Numbers of responses	Percentage	Description
2	11.76%	"Don't know"
1	5.8%	"I think so"
3	17.65%	"I'm not sure"
8	47.06%	"Yes"
17	100%	

As mentioned, there is still limited usage of NFC in a graphic design context. However, due to collaborative discussion and brainstorming activities, the participants may read and find related information about the common usage of NFC in graphic design. As a result, we identified potential ideas to be developed for their project study (refer to Table 3).

Table 3. The descriptions whether participants have any common use of NFC in graphic design

Participants	Descriptions
P1	"No"
P2	"Smart packaging and save data"
P3	"No"
P4	"Like a fingerprint, it consists of a circle of round shapes"
P5	"Make the artwork unique"
P6	"User interaction?"
P7	"I'm not sure"
P8	"No"
P9	"Not care"
P10	"Scanning for information in Packaging Design"
P11	"Don't know"
P12	"Yes, because people can get new information easily"
P13	"Not really sure"
P14	"No"
P15	"Use NFC in packaging design (is) interesting. This can make consumers gain more information about the products."
P16	"Yes to make t easier for users to access to other websites for example product websites"
P17	"No"

Despite their need for more understanding and information regarding the various applications of NFC technology, they agreed that it would help and add value to their project (N = 17). Since the previous artwork and thoughts were practically presented in a standard graphic design manner, incorporating this technology may give them a new viewpoint on their learning capacities and a better learning experience. Since only 11.8% (N = 2) of total participants knew the tools or software for preparing files for NFC production, more effort and reference needed to be put into finding appropriate and accessible NFC tools for them to use.

The Applicability of NFC

NFC essentially applies the tap or near-touch sensation. The user's smartphone is brought closer to the touchpoint with the tag to initiate the action. When the NFC tag is scanned, the program will instantly launch and connect to the internet for information via either a mobile network or Wi-Fi. The connection range of built-in NFC in smartphones is commonly mid-range applied to Android and iOS platforms. The chips differ based on the type of tags and for a specific use. The Ultralight, Ultralight C, Standard (Classic) 1K, Desfire 4k, and the brand-new NTAG203 are a variety of NFC device chips. It can have different amounts of memory, writing, and reading speed, protecting against collisions when two sources transmit data simultaneously to meet different requirements (Serialio, 2021).

The consideration of temperature-resistant, interference-resistant, or water/chemical-resistant is needed before selecting any NFC tag type to suit a specific working environment. Hence, the tags come with different casing and materials to fulfil the indoor setting, outdoor, and high-interference environments. Additionally, the tags can be found in various forms, sizes, and thicknesses (as shown in Table 4).

Table 4. Various types of tags

Types of NFC TAG	Specifications
Sticker Tags	Radio Frequency Identification (RFID) tags equipped with a self adhesive backing, Tags are available in manat forms and sizes and can be obtained in the forms of rolls or strips. Frequently employed for the purpose of inventory management.
Badges & ID Cards	Ab UD badge ir card that contains an (RFID) device. Possibly empty or customizable with logo and/ or image. Commonly used for employee access control credentials at work, school, and membership organisations.
Anti metal Tags	Specifically designed for metal and metallic surfaces These are typically employed for industrial and business applications.
PROX Tag	A 'contactless' smart card or key fob that is scanned by an RFID reader. Utilized frequently for security and access control
Livestock Pet Tags	Typically, an RFID wand or RFID antenna is used to scab these tags. Usually used to identify track and keep an eye on livestock and is frequently connected to the animal's ear and as a pet identification.
Jewellery Tags	Jewellery tags range from paper-like stickers to plastic tags with holes punched in them and more. They are great for keeping track of small things and keeping an inventory.
Wristband Tag	Come in a wide range of materials, styles, colours, and sizes. One-time use and reusable are two of the most popular types. The most common materials are paper, soft PVC, and rubber.
Laundry fabric Tags	Fabric tags are sewn into clothes, sheets and other fabrics that are made to last through many washings. Most are made of silicon or PPS that is covered with epoxy.
Carrier Tracking Tags	Typically they are clip-on clamp, zip tie, hanging tag or lanyard based for temporary or permanent attachment to carriers in manufacturing procedures.

Throughout the study, NFC (Near Field Communication) technology offers various applications in graphic design and creative fields. The appropriate capability for using NFC technology in graphic design is developing NFC- embedded material and NFC-embedded project artworks. Significant research from various graphic design areas, such as publishing, advertising, packaging, visual merchandising, and portfolios, including virtual reality and game-based learning, can collect a few forms of graphic design materials.

NFC-enabled posters, brochures, business cards, and packaging can be designed to initiate a specific action when contacted by an NFC-enabled device. A website or promotional details could be accessed via a link by touching the tag, creating an interactive experience for potential customers. In addition, conventional books, magazines, and standard e-books can be transformed into interactive storytelling. To enhance the reading experience, this can be accomplished by adding multimedia elements such as videos and animation. Additionally, scholars mentioned that intelligent and active packaging has become an emerging trend, especially in the food industry. This factor will lead the study since it proved that the NFC-enabled packaging managed to engage consumers uniquely and provide more than what they read on the label.

Regarding brand engagement and loyalty, counterfeiting can result in significant losses, a decline in customer trust, and a negative impact on a company's reputation and brand engagement. NFC technology assists in protecting the brand's reputation by detecting the product's authenticity and origin. They are typically used for luxury brands, pharmaceutical products, recreational goods, and health and wellness products. Other than that, the easy accessibility of product information can be utilised to customise promotions and discounts. It will provide exclusive offers for members or recommendations according to their preferences.

The potential of NFC technology could be further extended to support the preservation and promotion of art and heritage. Consumers may get the information, artist statement, and artwork value with a single tap. The museum and gallery may use NFC technology to provide information about the artefacts and the historical context. In fact, due to cost and sustainability concerns, some exhibitors and event organisers have recently adopted NFC technology to facilitate the users. Event materials, including admission tickets, the event schedule, speaker or artist biographies, directions, directories, and even special needs information, were instantly accessible. Creating an outstanding design portfolio is essential for artists and graphic designers. It symbolises both designers and the value of ideas. The artwork will be presented digitally through the NFC-embedded portfolio, offering a unique experience to clients or employers. Augmented reality and gamification are other potential results of using NFC technology (Choi, 2022).

The Benefits of NFC

Previous studies discussed that implementing NFC in education is significant in developing an intelligent academic system (Iqbal & Campbell, 2021). Advanced technology serves an essential role in education. Adaptation is crucial due to the development of digital devices with advanced features. The underlying values of NFC rely on its operating mode. It facilitates integration and makes human interaction simpler. In the graphic design context, it provides interactivity, which captivates the user's attention and provides a memorable experience. The technology will increase user interaction and make Consumer Packaged Goods (CPG) smarter. Using NFC in graphic design can get people more interested in a brand, product, or message. It allows designers to connect the gap between physical and digital media, enabling consumers to access more information, multimedia content, offers quickly and calls to action. Consequently, it will enhance branding and provide a unique perspective. On the other hand, the NFC-enabled materials will provide real-time updates, and clients will simultaneously be informed with dynamic information.

Another advantage of employing NFC technology is the capacity to track, analyse, trace products, and manage stocks, especially in substantial supply chains. The good is managed to be geolocated from

anywhere along the supply chain (STMicroelectronics, 2018). It was suggested that the label must be marked for easy identification and access throughout the supply change. Tech-savvy consumers are always looking for unique and interactive experiences. NFC technology will assist designers in remaining relevant and providing clients with personalization. Using these methods, the designer will create the material following each person's demands and preferences. This strategy helps promote sustainability and reduce the cost of printing materials. The mistakes or updates could be amended and restored remotely. The modifications to the information will continue to be relevant by linking to the digital content. Furthermore, people who were good with technology usually had more than one device. Different supported NFC devices allow cross-platform compatibility. Interacting, communicating, and getting engaged are all much easier and quicker. So, the interaction gives essential marketing information. The marketers find out about the most famous activities and locations, which will help them improve their marketing strategy.

The Capability of NFC

Most studies show that NFC technology is widely used in the contactless payment ecosystem. Secure payment can be made using a smartphone on NFC-enabled terminals (Fauzan et al., 2022). It revealed that NFC technology is also widely used in secure access control systems. NFC-enabled access cards and ignition keys are typically used to grant access to facilities. This access control was also implemented in public transportation systems and smart home devices. NFC enormously contributes to the medical and healthcare area (Hamzah et al., 2019). NFC facilitates medical records, devices, systems, staff carrying activities, healthcare data, clinical data, and patient identifications. NFC technology develops business and expands networking. The exchange of business information is more manageable and convenient for professionals to stay connected. It also supports sustainability efforts by reducing unwanted waste from various printed materials. At the same time, it is very convenient for gamification. The strategy of the gamifications, AR integration, and 360° video could be accessed and provide different and interactive experiences.

NFC integration graphic design educational settings are not restricted to learning outcome items. NFC tags will assist in the effort to create an intelligent academic system by being incorporated into educational materials like textbooks, tutorial videos, notes, and formative assessment instruments. At a physical store's point-of-sale (POP), NFC may be utilised to gain customers' interest. Wayfinding, information kiosks, and digital signage are examples of potential materials designers may create to assist customers in finding their desired store, particularly in large shopping malls. In addition, the NFC tags can collect feedback or conduct surveys regarding visual content and provide data for content creators. The integration of physical and digital content, enabled by this technology, has proven to be a valuable resource for professionals across various areas, such as marketing, art, education, and visual communication within the business sector.

Challenges Using NFC Technology

Implementing NFC technology in graphic design comes with challenges and requires full consideration of various factors despite its numerous benefits and applicability. Cost is one of the most important factors influencing the application of NFC in graphic design. Adding NFC technology to print materials, packaging, and promotional goods may increase production costs. The price tag reflects the investment in developing and testing NFC tags, hardware, and software capabilities. Compatibility varies

by device. Not all smartphones and devices support NFC. Access is limited because users require appropriate devices to use NFC IDs. This study also highlights NFC communication range limitations that require proximity. A short distance range (2 to 10 cm) is required for NFC communication, which may not be feasible for larger or distant objects. The other challenge of using NFC is limited storage capacity. The limitation requires designers to optimise and use the available space to store relevant and appropriate data precisely. These require proper content management and planning.

Due to the limited review of NFC in graphic design education and its relatively recent, it requires suitable assistance, education, and awareness. Instructions on using technology and getting familiar with it should be properly initiated. An effort must be made to publicise the technology and its benefits, particularly in education. These will result in a greater understanding and adaptation of technology. The challenge of privacy concerns and security perceptions is another obstacle to the adoption of NFC technology. The main issues restricting NFC adoption in specific applications include data breaches of sensitive information and unauthorised financial transactions. This matter should be seriously considered, particularly concerning security measures like encryption, which are crucial for safeguarding sensitive information. Finally, there is the technical challenge and expertise. A successful integration of NFC requires experienced and expert advice. The devices differ in functionality, so other nearby electronic materials or devices that interfere with communications may affect the technology. When implementing NFC applications, it is crucial to consider the physical environment and surrounding factors.

CONCLUSION

This study will assist in a better understanding of the practicality of NFC-enabled graphic materials. It enables businesses to dynamically enhance their products and services to adapt to customer needs. Industry white papers and non-profit industry organisations, such as the NFC Forum, have raised awareness and aggressively promoted the use of NFC technology. The details, specifications, and benefits were extensively shared, tested, and endorsed to educate the market. Even though the application appears to be limited to graphic design, the experiment and exploration of this study should be carried out. The practice may differ even in today's academic papers, which are primarily published in conferences and journals.

In summary, exploring the application of NFC (Near Field Communication) technology in graphic design within an educational setting exposes fascinating possibilities. By employing NFC technology in this context, conventional educational materials can be transformed into dynamic and engaging learning tools that enhance the educational experience for both students and instructors. Technology must be adapted to meet industry needs. Providing an overview of NFC applications and services in a graphic design educational context will lead to the actual implementation or development of the prototype. Reviews and preliminary research indicate that novice designers would greatly benefit from acquiring Near Field Communication (NFC) technology knowledge and skills. Observation and evaluation, such as experimental, testing, or field study, are needed for further research. The survey study has provided a better understanding of the NFC technology and the current NFC ecosystem. Due to its popularity and implementation in more extensive sectors, Intelligent Packaging, Smart Packaging, and Human Interaction have recently been among attractive research areas for many researchers. However, further research may also be valuable, specifically on other graphic design and visual communication areas within the education context.

The area of research could be extended to gain a deeper understanding of the application using systematic guidelines and proper tools. Actual material or prototypes could be developed using field study, exploration, and testing to understand the NFC ecosystem further. The insights from this research could assist education members, especially in graphic design, developing effective project materials, and supporting intelligent academic systems. At the same time, it will enable students to employ the maximum potential of this significant technology to create interactive and original graphic design and visual communication projects.

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Exploration of Lines in Landscape Painting and Architecture

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ABSTRACT

Lines are one of the six basic elements in art that are the most dominant and important in the production of works of art. A line is a connection from point A to point B or points connected with a certain distance. Lines also play a very important role in creating looks, shapes, weaves, movements, tones, and patterns. The visual existence of the art of painting is because it is processed using a variety of lines with distinctive line-type characteristics. This study aims to analyze the function of lines that can create the illusion of light and shadow and translate the psychology of lines to human perception. Landscape and architectural images that display the quality of lines are produced through techniques such as "continuous line drawing" and "gesture". The data collected to analyze this study is from a series of paintings that have been produced during trips to holiday locations namely Penang, Melaka, and Pahang. The appreciation method used is based on the formalistic analysis expressed by the 19th-century art critic Roger Fry through observation and comparison to evaluate the function of lines and psychological perception. The findings of this study will help to understand the importance of line elements to create the effect or illusion of reality in the production of 2-dimensional paintings.

Keywords: *Fundamentals of Painting, Formalistic Aspects, Lines, Painting*

Eksplorasi Garisan dalam Lukisan Lanskap dan Seni Bina

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**Penulis ini memberi sumbangan yang sama kepada kajian ini*

ABSTRAK

Garisan merupakan salah satu daripada enam elemen asas dalam seni reka yang paling dominan dan terpenting dalam penghasilan karya seni. Garisan merupakan cantuman dari titik A ke titik B atau titik-titik yang bersambungan serta yang mempunyai jarak tertentu. Garisan turut memainkan peranan yang amat penting dalam mewujudkan rupa, bentuk, jalinan, pergerakan, ton dan corak. Kewujudan visual seni lukisan adalah kerana diolah menggunakan kepelbagaian garisan dengan ciri-ciri jenis garisan tersendiri. Kajian ini bertujuan menganalisis fungsi garisan yang dapat menimbulkan ilusi cahaya dan bayang dan menterjemahkan psikologi garisan terhadap persepsi manusia. Gambaran lanskap dan seni bina yang memaparkan kualiti garisan dihasilkan melalui teknik-teknik seperti “continuous line drawing” dan “gesture”. Data-data yang dikumpulkan untuk tujuan analisa kajian ini adalah daripada beberapa siri lukisan yang telah dihasilkan semasa perjalanan ke lokasi-lokasi percutian iaitu Pulau Pinang, Melaka dan Pahang. Kaedah apresiasi yang digunakan adalah berdasarkan analisa formalistik yang dinyatakan oleh pengkritik seni abad ke-19, Roger Fry melalui pemerhatian dan perbandingan untuk menilai fungsi garisan dan persepsi psikologi. Dapatan kajian ini akan dapat memahami kepentingan elemen garisan untuk menimbulkan kesan atau ilusi realiti dalam penghasilan lukisan-lukisan bersifat 2 dimensi.

Kata Kunci: *Asas Seni Lukis, Aspek Formalistik, Garisan, Lukisan, Seni Lukis*

PENGENALAN

Garisan merupakan salah satu elemen asas dalam seni lukis dan seni reka. Garisan boleh ditakrifkan berdasarkan konteks seni visual sebagai sesuatu jalan atau jejak yang terhasil oleh titik-titik yang bergerak melalui sesuatu permukaan rata seperti kanvas, kertas, fabrik atau lain-lain yang sesuai (Pipes, 2008). Garisan memiliki gaya tarikan yang tersendiri. Di dalam dunia seni rupa, garisan dapat dijadikan sebagai ekspresi untuk mencetuskan idea, pemikiran dan emosi. Garisan bukan sekadar menjadi penghias di atas permukaan kanvas tetapi merupakan tapak untuk menghasilkan pelbagai karya seni bermula daripada lakaran sehingga visual terbentuk menjadi lukisan dan berkembang menjadi bentuk-bentuk seni yang berbeza. Pengertian lukisan menurut Edward Hill (1966) dalam bukunya berjudul *The Language of Drawing*;

“Drawing is the act of making mark, line, or incision on a surface; and the larger sense, a participant in the language” (p. 8).

Melukis adalah proses membuat tanda, garisan, atau senggatan pada permukaan; dan dalam pengertian yang lebih besar, bahasa lukisan dihasilkan” (ms. 8).

Mengapa artis melukis? Atau menghasilkan lakaran? Persoalan ini adalah persoalan yang sering ditanya apabila kita melukis sesuatu. Ini adalah kerana aktiviti melukis menjadi suatu tindakan secara spontan selepas kita melihat, menghayati dan berfikir dengan jelas. Ini adalah satu proses pemikiran yang kreatif. Memetik kata-kata arkitek Itali, Carlo Scarpa; “*I draw so I can see*”, menggambarkan pemikiran beliau bahawa proses atau aktiviti melukis ini juga adalah satu terapi atau meditasi yang akan membawa pelukis dan penonton ke suatu dunia yang lain (Sullivan, 1997).



Rajah 1. Salah satu karya terawal Leonardo da Vinci *Drawing of the Tuscan Landscape*, bertarikh 1473 yang bertajuk, “*Day of St. Mary of the Snows*”. Ia juga dikenali sebagai *the first true landscape drawing in Western Art*.

(Sumber: Bramly, 1991, Lucerne, Switzerland)

Terjemahan Zakaria Ali mengenai konsep keindahan dalam kesenian yang dinyatakan oleh J.J Winckelmann ialah pemerhati dan benda yang diperhati akan membentuk suatu konsep; benda yang diperhati mungkin adalah *subject matter*, sumber ilham atau apa-apa subjek yang kemudiannya akan

memberikan satu rasa pada fikiran dan daya usaha untuk mereka ciptakan sesuatu (Zakaria, 2013). Berdasarkan kepada pandangan ini, boleh dikatakan karya yang dihasilkan dari lakaran serta mengambil gambar masjid, bangunan-bangunan lama dan bersejarah, tempat-tempat ibadah, dan tempat rekreasi serta catatan log perjalanan pelukis sendiri.

Penghayatan seni berasaskan Tauhid mengikut pandangan Ismail Al-Faruqi adalah penghayatan nilai keunggulan (*transcendence*) dalam estetika. Keunggulan melalui pengalaman estetik ialah pengertian melalui deria terhadap sesuatu intipati yang bertugas sebagai prinsip *normative* dalam menghayati sesuatu objek (Al-Faruqi, 2020).

Pandangan keindahan daripada catan-catan lanskap China melalui esei-esei mengaitkan keperibadian seseorang pelukis akan menjadi perkara penting dalam amalan berkarya. Pemaknaan yang direkodkan dalam kamus awal Cina; “catan ialah gambaran”, menunjukkan bahawa gambaran atau representasi muncul menjadi catan. Pandangan-pandangan terhadap catan San Shui Hsun; mengapakah seseorang mudah tertarik kepada catan lanskap? Persoalan ini dijawab melalui ekspresi yang boleh dialami oleh seseorang yang berada didalam suasana desa, dengan deruan angin, bunyi kicauan burung dan serangga. Adanya batu-batuan di dalam sungai yang sejuk airnya merupakan satu ketenangan jika dibandingkan dengan kesesakan, hiruk-pikuk dan pencemaran bunyi selain udaranya kotor, berdebu, sesak dan terkepung terasa begitu menyesakkan bukanlah sesuatu yang disukai oleh manusia sebenarnya. Kulit yang merasai kedinginan suhu puncak gunung yang berkabus dan kelembapan udara diwaktu pagi, adalah keinginan yang seringkali ingin dicari tetapi bukan semudah yang dibayangkan. Inilah satu bentuk perasaan beremosi dan tanggapan naratif romantik terhadap lanskap. Terdapat cara yang berbeza untuk menghayati lukisan bertemakan pemandangan alam semulajadi. Jika orang yang mendekatinya dengan semangat pecinta alam, nilai keindahannya akan menjadi tinggi, dan sebaliknya, jika melihatnya dengan sifat riak, sombong dan bongkak, maka nilainya akan menjadi rendah (Zakaria, 2013).

KAJIAN LITERATUR

Sejarah Perkembangan Catan-catan Lanskap Seni Barat Abad ke-18 dan Abad ke-19.

Pengkajian mengenai sejarah perkembangan seni catan lanskap di Barat. Kaedah mencatat pada zaman sebelum abad ke-20 mengamalkan kaedah *easel painting*, iaitu melukis secara aktiviti luaran dengan banyak membuat pemerhatian terhadap alam serta yang menyebabkan peniruan langsung kesan daripada persepsi yang berkait dengan penghayatan psikologi pandangan visual yang dialihkan ke atas kanvas. Penghayatan dan pemerhatian ke atas alam semulajadi dengan menitik-beratkan unsur-unsur rakaman aktiviti harian mendominasi catan-catan gaya *Impressionism* dan *Post-impressionism* abad ke-19 (Stokstad, 1999).

Penghasilan karya bertemakan gaya *Impressionism* banyak menunjukkan reaksi manusia kepada alam semulajadi. *Impressionism* dan subjek-subjek alam, lanskap, suasana keliling dianggap sekadar satu luahan ekspresi pelukis-pelukis yang gemar memerhati pandangan biasa dalam kehidupan yang mereka lalui setiap hari dan langsung tidak ada kaitan dengan inspirasi keagamaan. Tanggapan dramatik era perindustrian memberikan rasa pesona terhadap citarasa kehidupan serba pantas dan mengimbangi kepayahan menempuhi kehidupan di zaman serba moden. Aura dan semangat perjuangan romantik semakin ditinggalkan sedikit demi sedikit (Pool, 1997).

Sebelum catan-catan lanskap menjadi trend dan dianggap sebagai satu tema lukisan, yang kemudiannya menjadi identiti nasional lukisan-lukisan di barat seperti di Britain, gambaran lanskap hanya digunakan sebagai latar belakang dalam catan-catan bertemakan potret, dan imej lanskap bukannya gambaran subjek penting atau utama dalam sesuatu lukisan. Semakin banyak kemunculan lukisan-lukisan yang bertema lanskap menunjukkan kecenderungan pelukis-pelukis barat pada masa itu mulai menerima lukisan-lukisan lanskap sebagai tema seni atau subjek utama (Leonhard, 2022).

Inspirasi Garisan daripada Catan Lanskap China

Elemen-elemen seni ini merujuk kepada proses kreativiti bagaimana sesuatu rupa dan bentuk seni dihasilkan atau dilukis dengan menggunakan medium tertentu di atas sesuatu permukaan panel. Elemen garisan merupakan elemen utama dalam penghasilan lukisan hasil pertambahan nilai garisan. Dengan perkembangan teknologi *Artificial Intelligence* terdapatnya aplikasi atau perisian yang boleh digunakan untuk menghasilkan lukisan. Dengan menggunakan lukisan catan-catan lanskap seperti Catan Lanskap Cina, kajian empirikal saintifik ini menggunakan elemen garisan bagi membentuk imitasi kesan pewarnaan cat air dalam perisian 3-dimensi yang bertemakan catan lanskap (Ma, 2022). Penggunaan animasi dalam visualisasi imej lukisan lanskap membantu artis menghasilkan seni digital dengan lebih efektif.

Pengkajian aspek garisan dalam konteks aplikasi perisian komputer 3D dengan menggunakan inspirasi catan-catan lanskap China merumuskan kepentingan simulasi ini untuk mencipta imej-imej maya 3-dimensi bagi penghasilan latar-belakang animasi yang dijanakan untuk mendapat efek catan air sama seperti penghasilan catan-catan manual cat air (Li, 2012).

METODOLOGI

Kaedah apresiasi yang digunakan adalah berdasarkan teori analisa formalistik yang dinyatakan oleh sarjana Inggeris, Roger Fry, seorang cendekiawan berkelas tinggi dan sangat menyanjungi kebudayaan kesenian tinggi Renaissance. Roger Fry juga merupakan pemikir dan pengkritik seni barat yang menciptakan istilah *Post-Impressionism* dalam penulisannya. Idea penghayatan seni berdasarkan kaedah Roger Fry menekankan kepada dua aspek iaitu; aspek formal (*formal properties*) dan idea-idea berkaitan (*associated ideas*). Dalam penghayatan kesenian, Fry mengutamakan dengan peranan psikologi yang mempunyai hubungan dengan naluri dimana dengan melihat sesuatu (karya seni) secara berhadapan, memori akan menjadi teras ingatan lantas ia menggalakan suatu bentuk penafsiran makna secara imaginasi walaupun kita tidak lagi berada dekat atau melihat karya tersebut secara langsung (Fry, 1982).

Psikologi persepsi dalam konteks penghayatan seni oleh Fry juga menekankan aspek pembingkai (*framing*) untuk menimbulkan ilusi rasa “terkepung” oleh bingkai catan atau karya tersebut. Ilusi “pengepungan” ini akan membataskan lingkaran naratif dalam catan tersebut bagi tujuan peningkatan keseronokkan semasa menghayati dan ianya hanya akan dapat dinikmati sepenuhnya apabila fokus persepsi penonton hanya tertumpu kepada ruang lingkup “*framing*” lukisan tersebut serta tempoh masa yang diambil untuk melihatnya. Hanya daripada proses ini pemerhati dapat menilai “*significant form*” yang dihasilkan oleh pelukis melalui lukisannya.

Jadual 1. Proses Apresiasi Seni oleh Roger Fry

	Proses Penghayatan	Keterangan
Aspek-aspek Formalistik (Formalistic Properties)	Deskripsi (<i>Description</i>)	Maklumat-maklumat berkaitan tentang karya; pelukis, tarikh, dan lain-lain. Media, bahan dan teknik yang digunakan
Idea-idea berkaitan (Associated Ideas)	Analisis (<i>analysis of Formal Subjects</i>), (<i>Analysis of Formal Elements</i>), (<i>Analysis of Arrangement of Composition</i>)	Analisa subjek-subjek formal; mengenal pasti dan menamakannya Analisa elemen-elemen formal yang boleh dilihat. Analisa susunan / komposisi Karya (prinsip-prinsip rekabentuk).
Aspek Pembangkaian Kandungan Karya dan Makna (Framing)	Kandungan karya dan maknanya (<i>Interpretation</i>) Lingkaran naratif	Menterjemahkan subjek, simbol, lambang, imej yang mempunyai makna dan diterjemahkan mengikut konteks tertentu seperti aspek kebudayaan, keagamaan, politik dan lain-lain. Unsur penceritaan yang boleh dinyatakan tertakluk kepada persepsi ilusi “pengepungan”.

DAPATAN KAJIAN

Terdapat beberapa kualiti garisan yang penting dalam menghasilkan karya ini, yang mana juga ia sangat penting untuk membentuk atau menggambarkan bentuk, tekstur, tonal, pergerakan, jarak dan ruang. Kualiti ini terbahagi kepada empat aspek penting iaitu ketebalan atau nipis sesuatu garisan serta terang atau gelap garisan tersebut. Contohnya didalam sebuah lukisan ketebalan sesuatu garis yang berbeza dapat digunakan untuk menekan atau menegaskan objek tersebut berada di hadapan atau belakang. Manakala terang atau gelapnya garisan itu juga dapat mencipta ilusi ruang (Ocvirk at el., 2009).

Fungsi garisan dalam seni visual digunakan secara dominan kerana ia merupakan elemen seni yang paling *essential*, nyata dan signifikan kerana tanpa unsur tersebut, maka rupa dan bentuk lukisan tidak tercipta (Lasa, 2010). Pengulangan garisan yang bertindih juga memberikan nilai (*value*) untuk menciptakan ilusi bentuk dan ruang atas permukaan lukisan yang rata dan bersifat 2-dimensi. Garisan dapat digunakan untuk pelbagai tujuan dalam seni, ia boleh digunakan untuk membentuk objek, memperincikan lukisan (*details*) dengan lebih teliti, menghasilkan tekstur apabila digabungkan pelbagai jenis garis dalam satu-satu ruang atau tempat, dan mengekspresikan pergerakan. Nilai garisan juga menciptakan ilusi kesan cahaya dan bayang-bayang yang dapat menghasilkan ilusi kedalaman (*depth*) dan ruang, manakala ilusi garisan yang menunjukkan perspektif menjelaskan struktur objek dan bangunan dan ia turut membantu penonton menghayati sesebuah karya seni itu (Lazzari & Schlesier, 2008).

Penghasilan seni catan yang bertemakan lanskap alam semulajadi adalah satu bentuk pengkaryaan yang meniru (*imitate*) daripada pemerhatian langsung. Ekspresi peniruan alam itu juga ditandakan dengan aplikasi pigmen-pigmen warna atas permukaan panel lukisannya (Fry, 1982). Proses penghayatan alam ataupun proses pemerhatian ke atas alam juga mempunyai kaitan terhadap pandangan saintifik dan psikologi yang melibatkan persepsi. Bagaimana tanggapan mata terhadap realiti alam sebenar, kemudian dipindahkan ke atas panel lukisan menjadi gambaran (Ghazali, 2015). Tanggapan mata seniman tidak hanya melihat imej, subjek dan objek yang dilihat tetapi seniman juga secara kritisnya telah merakam waktu itu dengan kefahaman tentang warna alam yang berubah kesan kejauhan perspektif (*aerial perspective*) dan perubahan masa yang pantas, sebelum saat itu berlalu. Kerana itu apabila Fry mengkritik

dan menulis tentang catan-catan moden yang mulai berkembang pada abad ke-19, ungkapan *Impressionism* menjadi satu sebutan dan gelaran yang sangat bertepatan kepada aliran tersebut (Kleiner, 2009).

Perbincangan pada bahagian pengenalan dan kajian literatur banyak menyebut catan-catan lanskap sama ada yang dihasilkan dengan gaya seni barat ataupun seni tradisi dalam kebudayaan Cina. Dalam bahagian analisa ini, membincangkan aspek formalistik

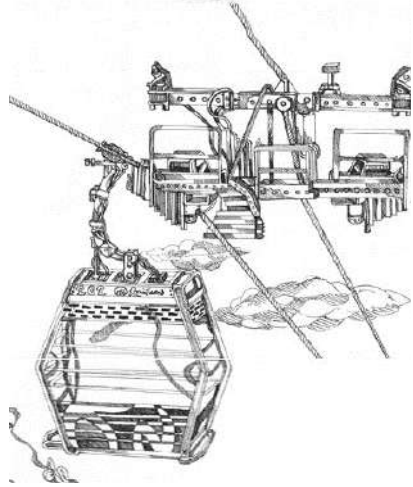




Rajah 2. Catatan Travelog I Negeri Pulau Pinang
(Sumber: Ilustrasi oleh Salmah Ali, 2019)



Rajah 3. Catatan Travelog II Negeri Pahang menyerupai catan lanskap Cina
(Sumber: Ilustrasi oleh Salmah Ali, 2023)

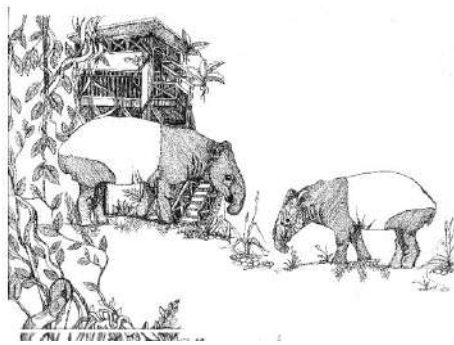
Jadual 2. Analisa garisan daripada lukisan lanskap catatan travelog I dan II

Karya	Analisa Garisan dalam Lukisan Lanskap
 <p>(Sumber: Ilustrasi oleh Salmah Ali, 2023)</p>	<p>Terdapat beberapa kualiti garisan yang penting dalam menghasilkan karya ini, yang mana juga ia sangat penting untuk membentuk atau menggambarkan bentuk, tekstur, tonal, pergerakan, jarak dan ruang. Kualiti ini terbahagi kepada empat aspek penting iaitu ketebalan atau nipis sesuatu garisan serta terang atau gelap garisan tersebut. Contohnya didalam sebuah lukisan ketebalan sesuatu garis yang berbeza dapat digunakan untuk menekan atau menegaskan objek tersebut berada di hadapan atau belakang. Manakala terang atau gelapnya garisan itu juga dapat mencipta ilusi ruang yang dikaitkan dengan perspektif. Lebih tebal garisan menunjukkan kedekatan dan sebaliknya. Pelbagai jenis garisan lurus diaplikasikan sama ada garisan lurus melintang, menegak, diagonal kiri dan diagonal kanan untuk menjelaskan struktur binaan yang kukuh dan selamat.</p>
 <p>(Sumber: Ilustrasi oleh Salmah Ali, 2023)</p>	<p>Garisan melengkung merupakan garis yang memiliki lengkungan atau berkeluk. Garis melengkung merujuk kepada suatu bentuk atau lintasan yang tidak bersifat lurus atau datar, tetapi mengandungi lengkungan atau kelengkungan separa bulat. Ia juga berupa garisan yang lebih cenderung kepada garis berbentuk separa bulat atau spiral. Garisan ini banyak digunakan pada batuan, pokok kayu serta akar pokok dan sebahagian bangunan. Pelbagai jenis garisan melengkung digunakan khusus pada batuan di gua, lantern tanglung ikan, jambatan dan pokok-pokok.</p>
 <p>(Sumber: Ilustrasi oleh Salmah Ali, 2023)</p>	<p>Garisan diagonal merupakan garis yang cenderung miring atau tidak sejajar kiri atau kanan di atas permukaan kertas, kanvas atau lain-lain permukaan yang bersesuaian. Garisan ini memberikan kesan kedalaman ruang dalam lukisan bersifat 2-dimensi atau dinamik dalam sesebuah karya seni. Didalam karya ini ianya banyak digunakan pada bahagian bangunan tertentu untuk mencipta struktur bangunan tersebut, seakan sama dengan persepsi perspektif yang jelas pada alam semulajadi. Garisan diagonal banyak digunakan pada bumbung masjid ini. Unsur garisan diagonal dalam lukisan lanskap juga menunjukkan garisan ilusi perspektif satu titik lenyap (<i>one-point perspective</i>).</p>



(Sumber: *Ilustrasi oleh Salmah Ali, 2023*)

Garis putus-putus pula terdiri dari rangkaian garis pendek yang banyak serta terputus. Garis ini sering digunakan untuk menunjukkan batas, atau pergerakan ombak, alunan angin atau pohon yang ditiup angin dengan menggunakan garis ini. Garis putus-putus digunakan pada alunan ombak untuk menunjukkan pergerakan. Garis putus-putus kelihatannya tidak lengkap tetapi memberikan persepsi bentuk yang lengkap pada imej pokok.



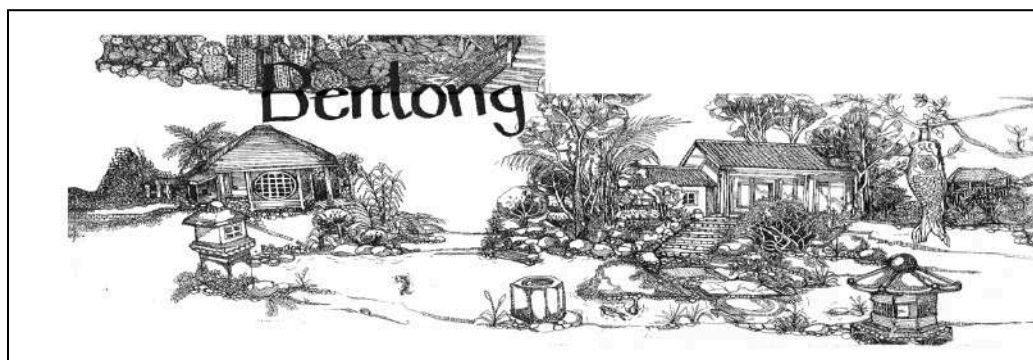
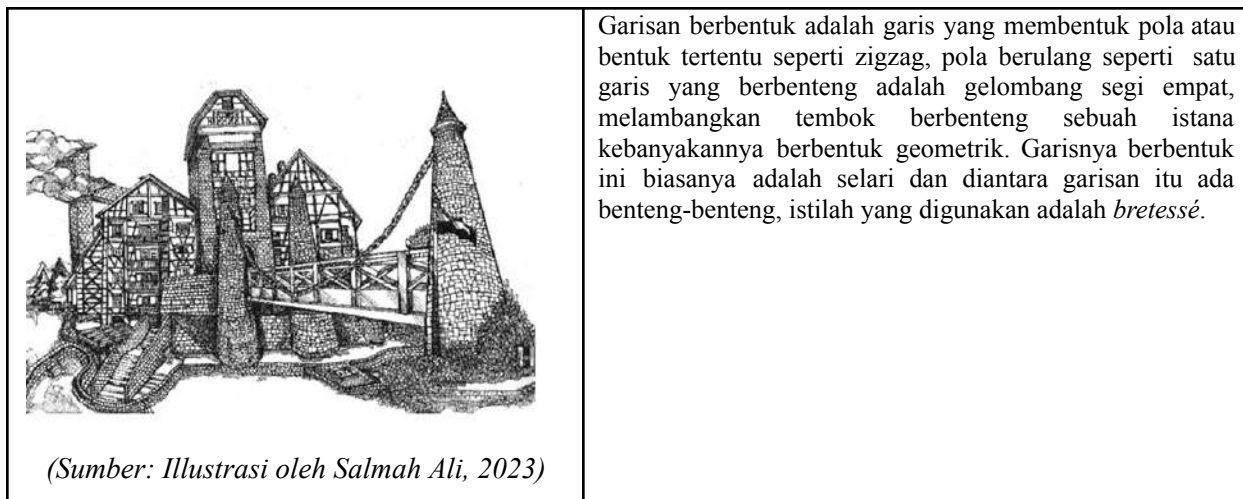
(Sumber: *Ilustrasi oleh Salmah Ali, 2023*)

Garis titik-titik atau juga dikenali sebagai garis berpola titik-titik adalah sebuah teknik yang dibentuk dengan rangkaian titik yang ditempatkan secara berturut-turut dalam pola-pola tertentu sama ada dalam saiz yang sama, berbeza saiz, terang atau gelap titik-titik tersebut. Pola titik-titik ini biasa digunakan untuk menunjukkan kedalaman atau ciri-ciri objek dan menghasilkan tekstur sesuatu permukaan. Dalam karya ini pola titik-titik ini digunakan pada tumbuhan, haiwan dan pasir. Garis titik-titik ini banyak digunakan pada bahagian tubuh badan haiwan untuk menunjukan tekstur bulu haiwan.



(Sumber: *Ilustrasi oleh Salmah Ali, 2023*)

Garis berserabut atau bersimpul merupakan garis yang memiliki banyak cabang, tidak teratur, berselerakkan serta tidak tahu dimana hujung pangkalnya. Ia juga dikenali sebagai garis berselerak merujuk kepada suatu garis atau lintasan yang tidak mengikuti pola lurus atau teratur, tetapi menunjukkan perubahan arah yang tidak konsisten atau tidak teratur. Pelbagai jenis garis berserabut digunakan khusus pada batuan di gua, tanglung ikan, jambatan dan pokok-pokok.



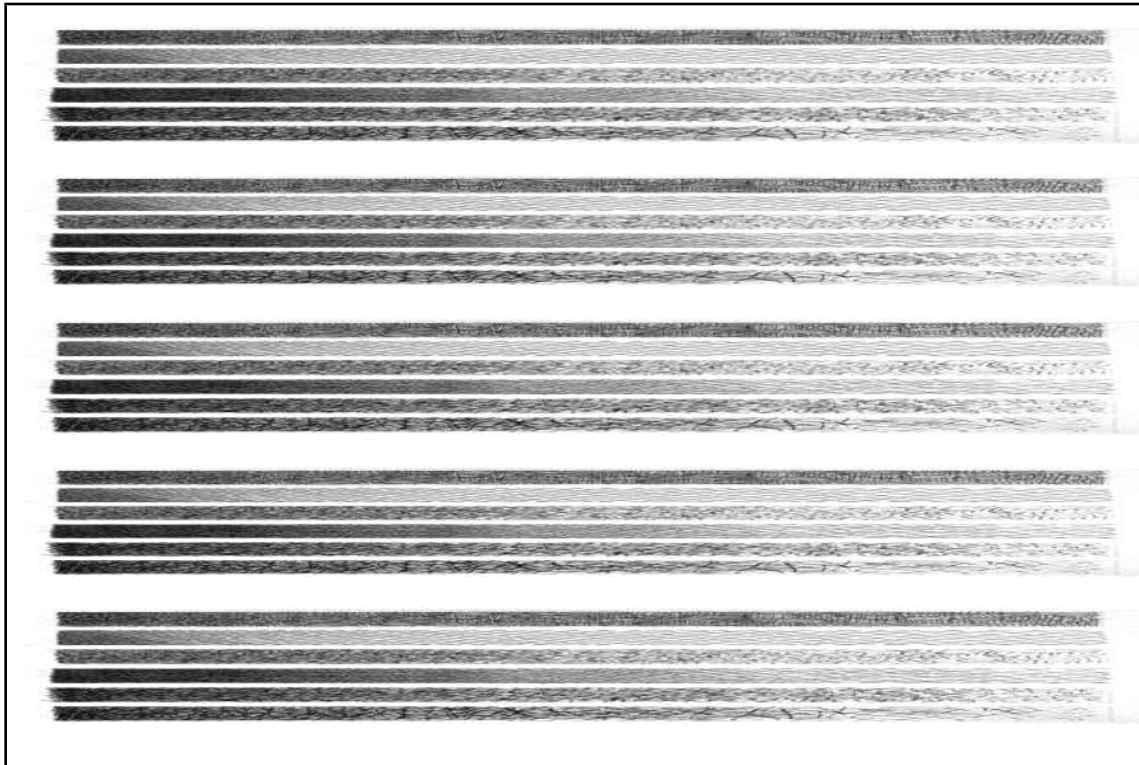
Rajah 4. Sebahagian daripada Catatan Travelog II Negeri Pahang
(Sumber: Ilustrasi oleh Salmah Ali, 2023)

Garisan *hashed*, atau juga dikenali sebagai garisan bergaris-garis, merujuk kepada garisan yang ditandakan dengan corak berulang yang terdiri titik-titik, garisan-garisan kecil atau simbol-simbol berulang. Penggunaan garisan ini akan menambahkan jalinan pada permukaan sesuatu objek atau kawasan (pada lukisan). Garisan jenis ini sering ditemui dalam carta pelan, atau gambar teknikal untuk membezakan antara bahagian yang berlainan atau memberikan maklumat tambahan mengenai suatu kawasan atau objek.

Terdapat beberapa kualiti garisan yang penting di dalam menghasilkan karya ini, yang mana juga ia sangat penting untuk membentuk atau menggambarkan bentuk, tekstur, tonal, pergerakan, jarak dan ruang. Kualiti ini terbahagi kepada empat aspek penting iaitu ketebalan atau nipis sesuatu garisan serta terang atau gelap garisan tersebut. Contohnya, didalam sebuah lukisan ketebalan sesuatu garis yang berbeza dapat digunakan untuk menekan atau menegaskan objek tersebut berada di hadapan atau belakang. Manakala terang atau gelapnya garisan itu juga dapat mencipta ilusi ruang.

Fungsi garisan dalam seni visual digunakan dengan sangat maksimal kerana ia bersifat sangat mudah kerana dari usia awal kita bermula dengan lukisan pertama kita adalah garisan. Garisan dapat digunakan untuk pelbagai tujuan dalam seni, ia boleh digunakan untuk membentuk objek,

menggambarkan secara detail atau teliti, menghasilkan tekstur apabila digabungkan pelbagai jenis garis dalam satu-satu ruang atau tempat, mengekspresikan pergerakan, ia juga mencipta kesan cahaya dan bayang-bayang yang dapat menghasilkan ilusi kedalaman, struktur objek dan bangunan dan ia turut membantu penonton menghayati sesebuah karya seni itu.



Rajah 5. Pelbagai jenis tekstur daripada nilai gelap ke terang dengan menggunakan pengulangan elemen garisan
(Sumber: *Drawing*, 1987)

Terdapat beberapa prinsip-prinsip seni lukis dan seni reka dalam karya ini yang digunakan bagi membantu pelukis mengeksplorasi penggunaan garisan dan prinsip yang bersesuaian. Pengulangan, garisan digunakan untuk mencipta pola pengulangan di dalam karya ini. Sebagai contoh garisan yang lurus panjang atau pendek bila ditempatkan secara teratur akan membentuk pola yang terulang. Namun garisan yang diulang-ulang di dalam saiz dan kedudukan yang berbeza akan menghasilkan keunikan yang tersendiri dan mampu menciptakan kesan visual yang menarik.

Penegasan dapat dilihat dalam penggunaan garisan yang berbeza dari segi ketebalan, nipis, terang atau gelapnya. Garisan ini digunakan untuk menumpukan kepada beberapa element terpenting dalam karya sebagai contoh penggunaan garisan yang lebih tebal atau gelap untuk menegaskan objek tersebut.

Pergerakan serta irama banyak digunakan dalam karya ini kerana penggunaan garisan yang memiliki arah atau pola-pola tertentu dapat menciptakan pergerakan visual dalam karya. Garisan diagonal kanan atau kiri, yang mengarah ke suatu titik yang menciptakan pergerakan atau aliran. Contoh untuk pergerakan air atau ikan koi dalam karya ini.

KESIMPULAN

Kepentingan garisan sebagai elemen seni lukis dan seni reka dalam karya ini membantu pelukis mengeksplorasi lukisan lanskap sebagai penghasilan catatan travelog. Penggunaan jenis-jenis garisan dan elemen lainnya serta aplikasi prinsip-prinsip seni reka yang bersesuaian menghasilkan kepelbagaian tekstur dalam lukisan tersebut. Pengulangan garisan juga menambahkan nilai terang gelap, digunakan untuk mencipta bentuk imej berdasarkan pengamatan (*observation*) alam semula jadi. Sebagai contoh garisan yang lurus panjang atau pendek bila ditempatkan secara teratur akan membentuk pola yang terulang, namun begitu garisan yang diulang-ulang di dalam saiz dan kedudukan yang berbeza akan menghasilkan keunikan yang tersendiri dan mampu menciptakan kesan visual yang menarik.

Daripada analisa yang dilakukan garisan dapat digunakan untuk pelbagai tujuan dalam seni. Lakaran di atas panel lukisan dengan menggunakan medium-medium tertentu dan bersesuaian, membolehkan proses bagaimana objek atau imej lukisan dihasilkan. Kepelbagaian tekstur untuk membolehkan gambaran diolah secara terperinci, dan apabila tekstur digabungkan, pelbagai jenis garisan boleh dihasilkan untuk disesuaikan aplikasi garisan itu dalam satu-satu ruang atau tempat, atau garisan sebagai menunjukkan tanda adanya pergerakan. Garisan yang bertindih-tindih juga memberikan nilai seperti terang atau gelap dan ia juga mencipta kesan cahaya dan bayang-bayang bagi menghasilkan ilusi bentuk dan struktur objek 3-dimensi. Demikian juga garisan diagonal memberikan ilusi perspektif untuk menunjukkan ruang kedalaman (*depth*) untuk menghasilkan lukisan-lukisan bangunan, lanskap dan ia turut membantu penonton menghayati sesebuah karya seni itu.

PENGHARGAAN

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RUJUKAN

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Reimagining the Intersection of Minangkabau Custom and Islam in Film *Tenggelmnya Kapal Van Der Wijck (2013)*

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ABSTRACT

This paper examines the representation of the Malay muslim world in the Indonesian film *Tenggelmnya Kapal van Der Wijck (2013)* by using cinematic analysis and a narratological approach. The film intricately explores the interrelationships between Malay culture, focuses on Minangkabau customs and religion while highlighting the significant impacts of strict adherence to these customs within the Malay traditional settings on the love stories of the central characters, Zainuddin and Hayati. In this scholarly exposition, contention revolves around the assertion that the convergence of Malay traditional customs and Islam plays a crucial role and serves as a central premise for overcoming the conflicts and challenges encountered by the central characters in the narrative. Set in the Dutch East Indies during the early 20th century, the film follows the journeys of Zainuddin and Hayati as they navigate the complexities of cultural norms, religious beliefs, and societal expectations. Through textual analysis that emphasises cinematic techniques and a narratological approach, this exploration fosters valuable insights into the dynamics within the specific Malay Muslim community, enriching our comprehension of specific cultural identity and societal complexities. Besides serving as an entertainment outlet, the film unveils dramatic

conflicts and social, and religious themes that propagate an insightful representation of the Malay muslim world. It also allows us to explore how cinema shapes and reflects specific cultural representations of the Malay world.

Keywords: *Malays, Minangkabau adat, Islam, Film, Narratology*

INTRODUCTION

This study discusses the treatment of cinematic reading on the representation of the Malay Muslim world in the Indonesian film *Tenggelamnya Kapal van Der Wijck* (2013) by using cinematic analysis and a narratological approach. The attention predominantly examines the intricate interplay between Malay culture, Minangkabau customs (*adat*), and religion. *Tenggelamnya Kapal van Der Wijck* (TKVDW) was considered a champion through its narrative and cinematic representation. It illuminates how the unwavering adherence to these customs within traditional Malay Minangkabau settings significantly shapes the romantic narratives of the main protagonist, Zainuddin and his lover Hayati.

In the Southeast Asian film scene, Indonesian cinema has consistently strived to represent diverse ethnic groups since its inception, spanning various genres from horror to romance. One noteworthy exemplification of ethnic representation in Indonesian cinema is the portrayal of Minangkabau's local culture and tradition. Among the earliest Indonesian films to depict Minangkabau culture were *Sitti Noerbaja* (1941), *Harimau Tjampa* (1953), *Malin Kundang* (1971), *Anak Durhaka* (1971), *Salah Asuhan* (1972), and *7 Manusia Harimau* (1986). Subsequently, films such as *Merantau* (2009) (Herry Nur Hidayat et al., 2021), *Di Bawah Lindungan Kaabah* (2011), *Onde Mande* (2013), *Tabula Rasa's* (2014), *Palasik* (2015), *Me vs Mame* (2016), *Tenggelamnya Kapal van der Wijck* (2013), *Surau Silek* (2017), *Liam dan Laila* (2018), *Buya Hamka Vol. 1* (2023), among others, have emerged as cinematic celebrations of the Minangkabau culture.

The three films, *Tenggelamnya Kapal van Der Wijck*, *Liam dan Laila*, and *Di Bawah Lindungan Kaabah*, depict common themes that revolve around the struggle and hardship encountered by couples who are deeply in love. In this instance, Minangkabau *adat* (Minangkabau customs) and Islam appear as obstacles that distance the couples. TKVDW is a 2013 Indonesian romantic drama, an adapted film that explores the complex intersections between religion, *adat*, and Malay Minangkabau culture. TKVDW is directed by Sunil Soraya and adapted from the novel TKVDW by Haji Abdul Malik Karim Amrullah Muhammad, popularly known as Hamka. The film garnered significant attention upon its release for its portrayal of the cultural intricacies of Minangkabau society and its cinematically striking representation of the Indonesian landscape, in particular the Minangkabau world. The movie has also gained acclaim for its profound emotional portrayal and examination of the conflicts between individual aspirations and societal norms, offering a stimulating and emotionally impactful cinematic journey that subsequently offers an alternative perspective in film studies.

Set in the 1930s, the story depicts the tragic love story between Zainuddin, a man from Makassar, and Hayati, a woman from a wealthy Minangkabau family. Hayati, played by Pevita Pearce, falls deeply in love with Zainuddin, portrayed by Herjunot Ali. Their love story begins when Zainuddin, the main character, decides to learn more about Islam in his father's hometown, Batipuh, Padang, West Sumatra Indonesia. In the film, Padang Panjang is believed to be the first place where Islamization took place. The

land of Padang Panjang serves as a site where Islam intersects with the firm believers of Minangkabau customs. But as the story progresses, the film exposes that Zainuddin has to grapple with his faith and societal pressures when he falls in love with Hayati who is idolised as a *Bapituh* flower by the villagers. The social class differences, family expectations and Minangkabau custom have complicated the couple's romantic journey.

Evidently, within Hamka's novel lies not only a captivating story but also endless possibilities for the reader's imagination. On that note, novels, whether they take on poetic, dramatic, or fictional forms, serve as written communication tools. They consistently convey diverse aspects of human experiences while employing various narrative techniques (Burgess, 2023). With their adept use of language and style, novels do more than simply spark the reader's imagination; they possess the potential to illuminate the intricate complexities of love stories involving the central characters. Nevertheless, the medium of film presents an alternate perspective, achievable through its narration, the deployment of symbolism and semiotics, and the incorporation of cinematic language into the visual realm. Through its vivid visual portrayal, the cinematic adaptation of TKVDW offers the spectator the chance to delve deeper into the realm of cinematic elements. This encompasses visuals, dialogue, and the beauty of filmmaking. It enables us to gain a richer understanding of specific cultures and immerses us in the world of Minangkabau during the 1930s.

Therefore, by employing textual analysis through a cinematic lens, this paper aims to explore how the Malay Minangkabau traditional adat and Islamic principles collectively converged as a central premise in addressing and surmounting the conflicts and challenges faced by the central characters in the story. It becomes evident that these conflicts and challenges are stylistically depicted and seamlessly woven into the film's narration. The narration derives from the interaction of the style and the *syuzhet* (plot), how do these concepts become crucial cues to the audience's construction of the *fabula* (story)? How is the film put together as a whole? What are the primary techniques used? What patterns emerged from the techniques employed? What functions do the techniques and patterns fulfil?

In doing so, this paper emphasises the capability of cinematic analysis to encapsulate a multifaceted narratological dimension within the framework of Bordwell's theory of narration. Specifically, it harnesses stylistic choices such as colour, lighting, mise-en-scène and dialogues as powerful means to vividly illustrate the intricate issues of Malay culture, Minangkabau *adat*, and religious principles in the *syuzhet*. Additionally, this analytical approach highlights how stringent adherence to cultural norms in traditional Malay settings greatly complicates the love stories of the central characters, and in the end, raptures their hopes of being united hence deepening the audience's emotional engagement to the *fabula*.

LITERATURE REVIEW

In this literature review, we focus on two pivotal domains within the pertinent field of study. The first section establishes a contextual backdrop concerning the intersection of Indonesian Minangkabau *adat* and Islamic customs, with a particular emphasis on elements depicted in the film. Subsequently, we present substantial research that resonates with earlier investigations. This dual focus not only validates our current study but also situates it within the broader context of academic discourse.

Indonesian Adat Minangkabau and Its Islamic Practices

In the article of Fitriani Uni Ipit (n.d), from an epistemological perspective, the word “Minangkabau” has its origins in the Sanskrit word "tambo" or "tambay," which has been passed down through the oral traditions of the Minangkabau people. In this context, "tambo" can be translated as "to begin" or *bermula*. "*Tambo Minangkabau*" refers to the chronicles of legendary stories of this ethnic group, which were originally written in the Malay language. The word "Minangkabau" itself is a combination of two words: "Minang" and "Kabau." According to the *Tambo Minangkabau*, during ancient times, the Majapahit Empire sought to conquer the territories of the Minang community. In order to avoid being conquered, the Minang community proposed a solution to the Majapahit: a bullfight. In this bullfight, the Majapahit lost, and the Minang people emerged as the victors. As a result of this victory, the Minang people decided to call themselves "*manang kabau*" which can be translated as "the winners of the bullfight" or "those who conquered the bull." This historical event and the name "*manang kabau*" eventually evolved into "*Minangkabau*."

The Minangkabau culture possesses a wealth of distinct characteristics, primarily stemming from its matrilineal system, kinship practices, incorporation of Islamic principles, observance of traditions such as *merantau* (migration), and a strong focus on achieving consensus through *musyawarah* indecision-making. *Merantau*, a key aspect of Minangkabau culture, serves various purposes, including the pursuit of wealth or sustenance, the quest for knowledge through ongoing education, and the acquisition of valuable life experiences. (Ikhwanuddin Nasution et. al., 2023). These cultural components have not only moulded their society but also remain integral to the Minangkabau identity and their way of life. The Minangkabau society follows a matrilineal system, which means that property and possessions are inherited through the mother's lineage. In this system, men typically take on roles related to religion and politics while women have control over family assets. *Sistem Kekerabatan* (Kinship System) refers to the practice of members of the same ethnic groups or clan (*suku*) living together in a communal house called *rumah gadang*. In this setup, male family members from the mother's side called *mamak* holds significant influence and responsibilities within the household. Even though men may hold important positions, particularly among the elders, they are still considered part of the mother's lineage. *Kapalo Paruik* or *Penghulu Andiko* are among the most senior males in the family, their role is to protect and manage family affairs (Ahmad Hakam, 2021; Farel Asyrolfil et al., 2023).

As further postulated by Dewi Paramyta (2021), the Minangkabau community strongly upholds customary ceremonies, in accordance with the *petitah* known as *Adat Basandi Syara, Syara' Basandi Kitabullah*. This customary code of law, passed down by Minangkabau ancestors and rooted in the teachings of Sharia, holds significant meaning. *Basandi* signifies a solid foundation, while *syaraq* represents Islamic teachings derived from the Qur'an and the hadith of the Prophet Muhammad SAW, as well as the natural order (where nature serves as the teacher). Consequently, custom and syar'ak are inherently intertwined; in other words, custom does not contradict *syar'ak*, and Sharia does not contradict custom. This principle should serve as a guiding framework within the Minangkabau community, both in addressing worldly matters and matters pertaining to the afterlife.

Historically, before the arrival of Islam in the 12th to 13th centuries, the Minangkabau tradition was influenced by Hindu and Buddhist culture. This influence came from the spread of Hinduism and Buddhism in the region, particularly during the time of the Sriwijaya Kingdom, which was a powerful maritime empire that existed in Sumatra. Hindu and Buddhist culture did influence the Minangkabau tradition, it was primarily limited to the aristocracy and royal families. In other words, it was not a pervasive or dominant cultural influence throughout the entire society. The arrival of Islam in the Malay region, including among the Minangkabau people, brought about significant changes. These changes

affected various aspects of society, including philosophy, thought, intelligence, divinity, individual life, social life, education, preaching, sufism (Islamic mysticism), and even art and literature. The Malay identity became closely intertwined with Islamic identity due to the substantial influence of Islam on various aspects of Malay life. In essence, Islam became a fundamental part of Malay culture and identity as well as the development of Malay literature, which was influenced by Islamic scholars such as Abdullah Munshi and Hamzah Fansuri from the 16th century onwards. These scholars contributed to the development of Malay literature, and their works reflected Islamic values and teachings.

Yuangga K. Yahya, Syamsul H. Untung, Hifni Nasif, Muhammad Nurrosyid H. Setiawan and Indra A. Fajari (2020) argue that the process of Islamization in Minangkabau resulted in the blending of Minang and Islamic traditions, with both coexisting in the Indonesian context. The existing political, kinship, and customary systems were not entirely discarded but adapted to accommodate Islamic teachings, particularly Sufi beliefs emphasising moral development and local cultural integration. This integration formed a strong bond between Minangkabau culture and Islam. In this context, Minangkabau identity is inseparable from Islam; leaving Islam is seen as departing from Minangkabau heritage and kinship. The influence of Islam and Islamic law is pervasive in various aspects of Minang life, leading to a harmonious coexistence of customs and Islamic practices, symbolised by the motto "Custom based on Islamic law, Islamic law based on the Qur'an."

Past Studies on *Tenggelmnya Kapal van Der Wijck's* Film (2013)

Welsi Damanyanti (2020) research centres on the portrayal of the Minangkabau community in the film and posits that it offers an authentic depiction of the real-life Minangkabau people. Notably, it highlights the hierarchical structure within the community, wherein elders hold prominent roles in decision-making for clan affairs, and the clan must uphold a deep respect for their decisions. Furthermore, Damanyanti underscores the linguistic aspects of the film, arguing that the language employed therein serves as a precise reflection of the Minang people's speech patterns and linguistic characteristics. Her study aims to investigate the phenomenon of code-mixing among the characters in the film and assess whether this linguistic blend aligns with the linguistic reality of the Minang community. The findings of her research reveal a total of 137 instances of code-mixing in the Minang language, affirming the film's fidelity in representing the linguistic nuances of the Minang people. Damanyanti's work thus contributes to a deeper understanding of the sociolinguistic dynamics within the film and how it authentically mirrors the linguistic and cultural aspects of the Minangkabau society.

On the other hand, Herry Nur Hidayat et al. (2021) in *Minangkabau Aesthetics in Indonesian Cinema* for example focus on the film as a social process influenced by identity theory, reflecting the incorporation of ethnic elements within Indonesia's diverse Nusantara aesthetic framework. The Minangkabau aesthetic is discerned through a detailed mise en scène analysis, which centres on the portrayal of Minangkabau culture, including its landscapes and traditions in films. Another work produced by the same author is *Tradition and Industry: Representation of the Silek Minangkabau in Cinema* (2021). This article delves into the exploration of three film titles, namely *Harimau Tjampa*, *Merantau*, and *Surau dan Silek*, within the context of Minangkabau culture. Films like these portray Silek as an integral aspect of Minangkabau culture and serve as reflections of societal transformations within these communities. However, it is important to note that this analysis does not delve into the examination of cinematic reading and viewing from a film studies perspective. The analysis reveals a significant evolution in the representation of *Silek* in these three films. Notably, as the author observed, the film *Harimau Tjampa* emerges as a notably accurate portrayal of *Silek* as a longstanding tradition within the

Minangkabau culture. Indeed, the research findings predominantly revolve around the juxtaposition of off-screen and on-screen depictions of *Silek* within Minangkabau culture. This research can be regarded as a noteworthy endeavour to investigate the interplay between traditional *adat* and their cinematic representations.

The study of Riesangaji Wibisena and Moch Iqbal (2021), revealed intriguing findings with regard TKVDW, the researchers endeavour to elucidate the intricate connection between Islam and Minangkabau culture as portrayed in the film. To analyse this relationship, the study draws on Charles Sanders Peirce's theory, which underscores the significance of meaning for human beings. Peirce categorises the primary references that humans use into three categories: *Icons, Indexes, and Symbols*. The primary objectives of this study are twofold: first, to explore and describe the relationship between Islam and Minangkabau culture as depicted in film, and second, to analyse the propaganda messages embedded within the film. The research findings reveal that the connection between Islam and Minangkabau culture within the is symbolically represented through various elements such as language, attire, and customs. These symbols are employed strategically within the film to convey messages and ideas such as the film features symbols like traditional Minangkabau clothing or religious practices, which were prevalent among the Minangkabau people during the 1930s. The finding also showed symbolic imagery, such as scenes depicting young individuals from Batipuh who are deeply engrossed in religious study, serving as powerful representations of the cultural and religious aspects of the Minangkabau community during that era.

From the sociolinguistic principles, Dana Indah et al. (2021) argue that the film serves as a mirror reflecting the realities of society. This assertion finds validation in the film's thematic elements, which unmistakably mirror real-world social dynamics. The authors also underscore the film's potent use of language, particularly its diction, which significantly contributes to the creation of aesthetic effects, most notably through the dialogues. One striking observation relates to the language style employed by Zainuddin, whose words are imbued with poetic qualities, adding depth and richness to his character. Furthermore, the film effectively depicts the coexistence of monolingual and multilingual social groups, exemplified by the dialogue between Zainuddin and Ma'mak Datu. The film's imagery, encompassing visual, auditory, and tactile elements, seamlessly integrates with the social and linguistic fabric of its setting, thus ensuring a comprehensive and immersive experience for the audience. Notably, the authors contend that the film conveys essential moral values through the language used by its characters, further emphasising the intrinsic connection between language and society. In sum, their study underscores the inseparability of language and society within the cinematic context, illuminating how film can serve as a compelling medium for sociolinguistic exploration.

Nonetheless, Muhammad Akmal (2022) conducts a thorough analysis of the film, aiming only to reveal the intricate portrayal of Minangkabau culture within the film's narrative. Akmal reveals how the film prominently conveys Minangkabau cultural values. These values manifest in various aspects, including the display of the Minangkabau flag, traditional architectural structures, traditional clothing, customary marriage ceremonies (such as the ritual of washing the groom's feet), handshakes, and the utilisation of the Minangkabau language. Akmal's study employs Roland Barthes' semiotic analysis, digging into significant concepts of connotation and denotation. This analysis reveals several types of semiotics within the film, encompassing the analytic, cultural, and normative dimensions. Each of these semiotic elements uncovered in the film contributes significantly to enhancing our cultural comprehension of Minangkabau *adat* as skillfully represented in the cinematic work.

Interestingly this research offers quite a similar topic with our study however, it focuses on how

cinematographic techniques are employed to depict cultural values within the film using five fundamental elements of cinematography: composition, camera angles, image size, continuity, and editing (Amelia Agnes Cikita et al., 2022). This study adopts a qualitative approach with a descriptive research design. Data collection involved a combination of observation and literature review. The findings of this investigation reveal that the film employs three distinct camera angles, including objective, subjective, and point of view perspectives. The prevalent camera angle used is eye level. Image sizes frequently range from long shots to medium shots and medium long shots, effectively conveying information about locations and events within the film. Composition techniques are strategically used to emphasise the Minangkabau cultural backdrop, while continuity in editing ensures seamless and coherent storytelling. Notably, there are no abrupt cuts in the film, ensuring that the intended message and values are effectively communicated to the audience.

Bordwell Theory of Narration

In the 1980s, David Bordwell adopted a cognitive and constructivist approach to studying narratives, however, his main focus was to understand how narratives work and their relation to the mental processes of the audience. Bordwell argued that the idea of a cinematic narrator is evident in the activity of narration. Narration is the process of organising cues to construct a story, it involves an active perceiver of the perceptual data. Bordwell (2013) proposed the role of narration in cinema and how the narration gives cues to the audience's comprehension of the film they watch. He defined narrative as the process of choosing, organising, and presenting narrative content in order to create particular temporal impacts on a viewer. Bordwell claimed that the viewer or spectator is an active perceiver. In this context, the term "spectator" does not refer to any specific individual. It also does not imply an "ideal reader." Instead, the terms "viewer" or "spectator" to describe a theoretical entity that engages in the processes necessary for constructing a narrative from the film's portrayal. This entity operates in accordance with the established protocols of comprehending and interpreting a story (p.30).

Film cues could assist the viewer in comprehending the film's story using structures of information which are divided into a narrative system and a stylistic system. Narrative system is the domain of the *fabula* and *syuzhet*, whereas the style is the technical creative choices of the filmmaker. Both systems present the audience with cues, patterns and gaps of information that are crucial to the audience's comprehension activity that will guide the audience to assume, infer and associate the data they perceive. Thus, the film narration is aimed to ensure that the audience perceives and understands the narrative content. Having said that, the experience of film watching in general is important regardless of its narrative discourse. Hence, Bordwell introduced three principles of narration as illustrated in Table 1 below, that are crucial to this study; they are *Fabula*, *Syuzhet* and *Style*.

Table 1. Principles of Narration

Principles of Narration	Descriptions
<i>(i) Fabula</i>	The <i>fabula</i> is a story that takes place in chronological cause and effect of events in a specific time and space. More precisely, the <i>fabula</i> represents the narrative as a sequential chain of cause-and-effect events unfolding over a specific period and within a defined spatial context. All narrative events can be organised into a unified framework of time, space, and causality.

(ii) <i>Syuzhet</i>	The <i>syuzhet</i> is defined as the plot or the arrangement and organisation of events. The <i>syuzhet</i> consists of actions, scenes, turning points and plot twists. It is an abstract construct that represents the way the story is structured and narrated as it unfolds in the film. The <i>syuzhet</i> is considered a system because it arranges the various components, such as story events and the states of affairs, based on specific principles or guidelines.
(iii) <i>Style</i>	The <i>style</i> refers to the technical aspects of the filmmaking which is represented through the cinematic components such as mise-en-scene, cinematography, editing and sound.

RESEARCH METHODOLOGY

In this study, we employed textual analysis as our principal research methodology. Textual analysis is a systematic process of breaking down a film into its basic formal elements, paying particular attention to aspects of narrative and style. Alan McKee (2001) also defines textual analysis as a systematic method for dissecting and comprehending various forms of media and communication texts. It entails a meticulous examination of these 'texts' components, encompassing linguistic elements, visual symbols, narrative structures, and cultural contexts, to uncover latent meanings, ideologies, and portrayals. McKee underscores the significance of considering the broader context, contending that our interpretations are deeply influenced by contextual background related to the selected film and our perspectives. This study aligns with Bordwell's theory of narration, offering a practical framework to explore the intricate stylistic components within the film. The film itself presents a unique blend of cinematic elements and *syuzhet*, rendering it an ideal subject for analysis. Furthermore, given that narration emerges from the dynamic interplay between the filmmaker and the spectator's engagement, it becomes imperative to discern the spectator's roles in this context. Notably, this study does not delve into the filmmaker's intended meaning; instead, its primary focus lies in how the spectator constructs meaning from the *fabula* during the viewing experience, ultimately culminating in the generation of universal meanings, particularly regarding the complex intersections of Malay, *adat*, and Islam in the Minangkabau world. It is important to emphasize that this analysis primarily focuses on the elements within the film's text, while peripheral details are not within its scope. This methodological approach allows researchers to critically dissect the underlying messages conveyed by the film, thereby yielding valuable insights that contribute to our understanding of the *fabula* and enrich our perceptions of the broader societal and global landscape. Consequently, within this study, we assume the role of the spectator, tasked with identifying and interpreting cues and patterns collectively through the film's *syuzhet* and style (cinematic elements) in order to signify that the *fabula* of the film understudy is compelling.

FINDINGS

A pivotal cinematic element that warrants considerable attention is the use of colour. In the film TKD VW, spanning a duration of three hours, a deliberate division of the narrative occurs through the strategic utilisation of two predominant colours: blue and orange. As Fusco and Hallerman (2023) aptly asserts, colours within film can encapsulate nuanced representations of cultural, gender-related, and sociocultural dimensions. It can be argued that colour might be perceived as a less prominent aspect in the analysis of a

film, especially among those with limited exposure to film critique. Often, the primary focus for such individuals revolves around identifying a film's thematic elements, inadvertently neglecting the potent role that cinematic elements play in the delivery of the *fabula*. However, within the realm of film studies, particularly since the transition from black and white to colour filmmaking in the 1930s, colour has ascended to the status of a paramount symbol and an indispensable component when it comes to interpreting a film. Consequently, it would be remiss to disregard its significance.

In this context, our cinematic analysis will examine the semiotic composition of colour as a prominent stylistic element within the film, illuminating its seamless integration into the *syuzhet*. The film unfolds with a captivating depiction of the Minangkabau realm, engaging the viewers with sweeping vistas of buffalo herds and the architectural grandeur that defines the Minangkabau region. In the first sequence of the film, a deliberate blue colour grading assumes a pivotal role within its cinematic elements. While conventionally associated with notions of majesty and serenity in the Minangkabau cultural context, our interpretation discovers a contrasting visual representation. At this juncture, the *fabula* revolves around Zainuddin, a *perantau* (traveller) embarking on a journey back to his ancestral homeland in the Batipuh region of Padang. This act of *merantau* is propelled by Zainuddin's profound aspiration to strengthen his connection to his Malay Minang identity. Minang traditions place importance on their sons venturing out to explore and acquire new knowledge in distant lands. As elucidated by Franzia et al. (2015), within the Minangkabau tradition, *perantau* individuals actively seek to establish connections with their ethnic communities, nurturing an enduring tie to their cultural roots, which significantly shapes their sense of identity. Consequently, even as they traverse distant horizons, travellers remain emotionally tethered to their native villages and clans, perpetually yearning for the path that leads them back home.

Fueled by an unwavering commitment to deepen his understanding of Islam, Zainuddin's arrival in the village of Batipuh is far from a warm reception, for it is firmly ingrained in local belief that newcomers must wholeheartedly embrace the customs and traditions of the community. Within this village, Zainuddin becomes entangled in a romantic relationship with Hayati, who, intriguingly, is the niece of the *Ketua Adat* and hails from a lineage of *bangsawan* descent. In stark contrast, Zainuddin, an orphan born of a Minang-Padang father and a Bugis-Makassar mother, lacks such esteemed lineage. As Zainuddin immerses himself in Batipuh, he begins to discern that his *merantau*-driven pursuit of Islamic knowledge and his desire to reconnect with his father's hometown inadvertently set him apart from the local villagers. This isolation emanates from the clash between his presence and the longstanding traditional Minangkabau *Adat*. Furthermore, his burgeoning romantic affection for Hayati encounters formidable opposition, primarily stemming from the stark disparity in their *suku* (clan) backgrounds, particularly Zainuddin's lack of affiliation with any specific *suku* hence, the *syuzhet* thickens with dramatic twists and turns. Throughout the film, the recurring presence of the colour blue serves as a symbolic backdrop in every scene, eloquently representing the myriad emotions and experiences encountered by the character Zainuddin. These encompass feelings of coldness, isolation, melancholy, passivity, tranquillity, faith, spirituality, and loyalty.



Figure 1. The low-angle frame, depicting Hayati's confinement in Rumah Gadang

(Source: Soraya, 2013)



Figure 2. The low-angle frame: Rumah Gadang serves as a visual confirmation of the traditional customs upheld by Hayati's family.

(Source: Soraya, 2013)

In the opening scene of the film, the recurring use of the colour blue is intertwined with the frequent employment of low-angle cinematography techniques. This deliberate cinematic choice serves a dual purpose: firstly, it unveils the overarching dominance of Minangkabau *adat*, and secondly, it significantly amplifies the importance of the *Rumah Gadang*. The calculated use of low-angle shots, primarily through the perspective of the character Zainuddin, plays a pivotal role in accentuating the emotions of vulnerability and isolation. These shots plunge the audience into Zainuddin's psyche, effectively immersing them in his feelings of unease and detachment within an unfamiliar environment. This pivotal cinematic moment becomes a cornerstone in capturing Zainuddin's anxieties and heightening his overwhelming sense of vulnerability. Furthermore, this event cues as the *syuzhet's* benchmark, setting the tone for the unfolding *fabula* and establishing the thematic undercurrents that will reverberate throughout the film.

Within the rich tapestry of Minangkabau culture, it is imperative to reinforce the distinctive architectural design of *Rumah Gadang*. Characterised by its gracefully sweeping curved roof, reminiscent of the formidable buffalo horns (*gonjong*), this architectural marvel symbolises the intricate web of symbiotic relationships among the custodians of *adat* traditions. Using low-angle shots as a cinematic device, the director meticulously emphasises the significance of Minangkabau culture and its inherent values through the grandeur of the traditional *Rumah Gadang*. This iconic house transcends mere architecture; it serves as the hallowed grounds where families not only reside but also congregate for

crucial meetings and celebrate momentous occasions. Scholarly literature corroborates the notion that, owing to the matrilineal system, the ownership of the *Rumah gadang* is vested in the hands of mothers and passed down through generations to their daughters (Wiemar et al., 2022). In stark contrast, *Mamak Datu* emerges as *Ketua Adat*, assuming firm authority over the *Rumah Gadang* with resolute determination. Throughout the film, his influence remains unshaken, and his decisions stand as pillars of strength that shape the course of the unfolding *fabula*. The presence of *Mamak Datu* further complicates the *syuzhet* of the central characters, when they are constantly advised and reminded of the importance of *suku*, an integral component of their familial traditions that should never be compromised.

As previously mentioned, *adat* has been strategically employed by those in authority to subjugate Hayati in Zainudin, and this manipulation is symbolically manifested in the film's architectural elements. Through the incorporation of architectural symbolism drawn from Minangkabau house designs, the film effectively conveys the underlying tension between Hayati and Zainuddin right from the beginning of the *syuzhet*. In Figure 3, titled the low-angle frame, Zainuddin's uncle elucidates how the house's architecture symbolises the commitment of the household to Minangkabau tradition. This visual allegory serves as a prologue, offering a glimpse into the forthcoming challenges in their relationship. Importantly, this scene also hints at the potential conflicts and resolutions in their romantic journey, all rooted in the principles of the *adat* doctrine.



Figure 3. The low-angle frame: Zainuddin's uncle elucidates how the house's architecture symbolises the commitment of the household to Minangkabau tradition.

(Source: Soraya, 2013)

In the household of *Rumah Gadang*, women were consistently relegated to second-class status, their voices suppressed and unheard. The film illustrates the patriarch's dominion over matters of *adat* through a seemingly innocuous act – smoking. His self-assured cigar-puffing during decisions concerning Hayati and Zainuddin unmistakably underscores his overbearing arrogance. While the film refrains from portraying him as a physically aggressive villain, he unmistakably emerges as the disruptive force in the path of Hayati's relationship. The recurrent smoking scenes, especially when discussing Hayati and Zainuddin's relationship, serve as a stark reminder of the leader's pronounced self-centeredness. It is worth acknowledging that on-screen smoking can carry various connotations and meanings. In the context of the film, however, our interpretation shows that Mamak Datu's decisions are based primarily not on religious or customary law concerns, but on his determination to assert his authority as *Ketua Adat*. The rejection of Zainuddin merely serves as a symbolic gesture affirming his position as the traditional leader, thereby reaffirming his enduring influence in the Batipuh region. Interestingly, *Mamak Datu's* acceptance of Aziz's proposal, an individual who significantly deviates from traditional customs, serves as a poignant illustration of how traditions can be wielded as political tools to achieve specific goals and objectives.

After Zainuddin's departure from the Batipuh region, a striking shift takes place in the film's color palette. It transitions from the predominant blue tones to warmer hues, particularly various shades of orange. During this sequence, the Muluk family's adherence to Islamic traditions becomes conspicuously prominent, injecting Zainuddin's life with a heightened sense of tranquillity and joy.



Figure 4. In Padang Panjang, the dominant colours of warmth and orange symbolise the harmonious coexistence of Islam and *adat* in the lives of Zainuddin the villagers.

(Source: Soraya, 2013)

The use of warm lighting in these scenes significantly amplifies the overall comfort and joyful atmosphere, effectively signalling to the audience Zainuddin's transformative journey toward a brighter future. Throughout this second sequence, Zainuddin receives support from the Muluk family, particularly when they urge him to submit his work for publication in the newspaper. The presence of the warm orange hues continues to permeate Zainuddin's life. However, there are specific moments that transpire in Batipuh, where the colour palette shifts from orange back to blue. In these instances, the directors deliberately establish a stark contrast between the two distinct worlds of Batipuh and Padang Panjang, serving as a visual cue to the audience, and effectively illustrating the contrasting dynamics of *Adat* and Islam within Minangkabau culture.

Furthermore, we notice an intriguing pattern emanated in the style, even though the film strategically use of Islam and *Adat* as the central issues, potentially as instruments of political influence in the milieu, as seen in Figure 4 and 5, the directors employ contrasting colours to delineate the disparities between Batipuh and Padang Panjang in practice. However, the film also adeptly captures the intrinsic beauty of Padang as a quintessential Minangkabau world. Looking at it from an alternative perspective, this same allure has evolved into a captivating backdrop that accentuates the challenges endured by the two lovers throughout the progression of the syuzhet. This cinematic portrayal could be seen as an attempt to symbolically convey the intense love between Hayati and Zainuddin while simultaneously establishing a romantic ambiance for the film.

Dialogues

As part of the textual analysis, dialogues play a powerful role as a narrative tool, enabling characters to express their emotions and actions while advancing the plot. The subsequent analysis delves into how the dialogues within the film generate tension between the Minangkabau world and Islam. Within the Islamic framework of relationships, particularly between men and women, both parties

encounter hurdles that necessitate their mutual efforts to surmount. In one of the scenes in the *syuzhet*, Zainuddin, marked by his strong faith in Islam, finds inspiration to dig deeper into his faith in Kampung Batipuh, his father's hometown, marking the commencement of his quest to uncover his true identity. Nonetheless, Mak Cik Jamilah has advised Zainuddin to consult with the *Ketua Adat*, as per Minangkabau tradition, a gesture of respect particularly expected from newcomers to the village. Mak Cik Jamilah unmistakably places a high priority on preserving the traditions of *adat*, while Zainuddin remains steadfast in his original pursuit of deepening his understanding of Islam.

Zainuddin

“Tiada, Mak cik. Saya hanya ingin menyambung ikatan silaturrahim. Saya berhajat untuk melawat saudara mara ayah di kampung Batipuh ini.”

(No, Auntie. I just want to maintain family ties. I intend to visit my father's relatives in Kampong Batipuh.)

Mak Cik Jamilah

“Jika begitu, kamu akan tinggal lama di sini? Adalah lebih baik untuk kamu berbincang dengan ketua adat di sini. Itu adalah adat kami untuk menerima tetamu di sini.”

(If that's the case, will you be staying here for a long time? It's better for you to discuss with the tribal chief here. It's our custom to welcome guests here.)

Zainuddin

“Terus terang... saya bukan---saya... mungkin boleh membantu, mak cik. Asalkan saya boleh tinggal di sini. Saya ingin melihat kecantikan tempat kelahiran bapa saya. Saya juga ingin mendalami Islam.”

(Frankly speaking... I'm not---I... maybe I can help, auntie. As long as I can stay here. I want to explore the beauty of my father's birthplace. I also want to learn more about Islam.)

Zainuddin initiates contact with Mak Cik Jamilah with the intention of preserving the bonds of kinship, recognizing that human relationships are an integral facet of Islam, fostering harmonious unity among people. The link between humans and Allah mirrors the initial steps in building closer human relationships, eventually leading to a deeper connection with Allah. Mak Cik Jamilah wisely advises Zainuddin to seek guidance from the *Ketua Adat* of the area to maintain harmony in human relations while upholding Islamic practices. The depiction of *adat* Minangkabau in this film accurately portrays its essence, as it adheres to the adage *"Adaik basandi syarak, syarak basandi Kitabullah,"* signifying that *adat* is rooted in Islamic laws and ultimately aligns with the Quran and Allah's teachings. In the film, Zainuddin does not outright rejecting *adat* but subtly elevating Islam as the foundation for spiritual growth, evident in his respectful demeanour during interactions with other characters. This scene remains consistent with Zainuddin's original intent to migrate for the purpose of deepening his understanding of Islam, a commitment further underscored by his subsequent move to Muluk's house.

Mak Cik

“Ini Zainuddin. Dia akan menyambungkan pelajaran di sini.

Dia berhajat untuk belajar Islam dengan pak cik kamu.”

(This is Zainuddin, He will continue his studies here.

He intends to learn more about Islam with your uncle.)

Zainuddin

“Assalamualaikum. Saya disuruh tinggal di bilik kamu.”
(Assalamualaikum. I was told to stay in your room.)

Muluk

Oh, tidak mengapa. Saya pun selalu tiada di rumah.
(Oh, it's ok. I'm usually not at home either.)

Zainuddin's earnest desire, as exemplified in the scene, shows his commitment to prioritise Islam as the foundation for embarking on a fresh chapter in life. Migration, a practice endorsed both by Islam and popularised through the Minangkabau *adat - merantau*, a concept defined to seek one's own identity. Identity, in essence, is the ongoing journey of self-discovery—a process encompassing formation, maintenance, and transformation of an individual. Upon close examination of Zainuddin's character, his interpretation of identity centres on the quest for spiritual self-discovery, aligning his inner strengths with the intent of *merantau*. This journey symbolises the pursuit of a spiritual identity that resonates deeply with the core principles he embodies. His spiritual desires are not only portrayed through the dialogues, but they were further enhanced through cinematic elements as stylized by the filmmaker discussed earlier.

The following scene vividly portrays the immense pressure on Hayati's father, Datuk Garang due to Zainuddin's unwavering pursuit of his daughter's love. He scolds Limah for failing to advise Hayati not to mingle with Zainuddin. Datuk Garang struggles to contain his anger, driven by his need to preserve his honour and avoid ridicule within the Minangkabau community, where taking decisive action is expected.

Datuk Garang (Penghulu Adat)

Limah, itu tanggungjawab kau Limah!

Kau bilang sama mande Jamilah, anak makassar itu tidak boleh lagi dekat si Ati. Aku penghulu Adat!

Aku tidak suka dipandang leceh oleh orang di desa ini!

Jangan sampai aku berlaku kasar dengan anak pisang itu!

(Limah, that's your responsibility Limah!

You tell mother Jamilah that the child from Makassar shouldn't be close to Ati anymore. I'm the tribal chief!

I don't like being looked down upon by the people in this Kampong! Don't let me act harshly towards that innocent child!)

As a result, Datuk Garang finds himself compelled to turn to Mamak Datu for counsel and enlightenment. The term *anak pisang* mentioned in the dialogue specifically refers to Zainuddin. In this context, the elders in the narrative are resolute in the need for swift decisions to prevent any further damage to their reputation. In his role as the traditional leader, Mamak Datu firmly opposes the notion of taking Zainuddin's life, as it goes against Minangkabau traditions. Instead, he advocates for the more peaceful and consensus-driven approach of *musyawarah*, seen as the ideal solution.

Orang Kampung (Villagers)

“Kita harus bertindak cepat Datuk, Anak pisang itu berani mencemar suku kita.”

(We must act fast Datuk, that innocent child dares to smear our reputation.)

Datuk Garang (Penghulu Adat)

*“Datuk, telinga saya serasa terbakar mendengar kata-kata orang di luar sana!
Mereka berdua di pondok itu, Datuk!
Kalau perlu kita pakai cara kasar!
Kita suruh para preman untuk menghabisinya!”*
(Datuk, my ears hurt upon hearing the rumours out there!
They’re alone in that hut, Datuk!
If necessary, we can use force!
We’ll send thugs to finish them off!”)

Mamak Datu

*“Datuk Garang, tidak begitu cara orang Minang, tidak kasar!
Memikat burung harus dengan burung!
Saya akan ajak dia berunding dari hati ke hati!”*
(Datuk Garang, that’s not how Minang people do things, not harshly!
To catch a bird, you must use another bird!
I will invite him to negotiate from heart to heart!”)

As our findings demonstrate, this study has conducted a comprehensive analysis of how the Indonesian film *Tenggelamnya Kapal van Der Wijck* (2013) portrays the Malay-Muslim world. Through a cinematic lens, our research unveils how the intersection of Minangkabau customs and the profound influence of Islam in this traditional backdrop serves as a central element in the challenges faced by the main characters, Zainuddin and Hayati. This study not only enriches our comprehension of the Malay-Muslim community but also deepens our insight into the representation of cultural identity and social complexity on the silver screen.

CONCLUSION

This study has adeptly employed cinematic techniques and narratological approaches to unveil the intricate dynamics of the Malay Minangkabau Muslim community during a historical epoch. Our study transcends the superficial perception of film as mere entertainment, delving into the depths of conflicts and multifaceted cultural, social, and religious themes, particularly within the realm of the romantic genre. We have meticulously examined how Minangkabau customs and religious influences inform the romantic narratives of our central characters, Zainuddin and Hayati. Throughout this treatise, it is emphasised that the conflicts of Hayati and Zainuddin are shaped by the adat of the Minangkabau, Islamic principles, and Western modernization. Significantly, this study also has proffered a perspective that illuminates the reciprocal relationship between cinema and cultural representation, thus enriching our comprehension of the specific Malay milieu, notably within the context of West Sumatra during the 1930s. In conclusion, this study has demonstrated the role of film as an effective lens through which we can examine the intricacies of cultural norms, religious beliefs, and societal expectations within the context of socio-religious culture.

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Formalistic Analysis of Pewter Design Based on Islamic Ornamentation Art

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ABSTRACT

Design elements are influenced by the diversity of the designer's thinking context such as style and technical results, design concepts and aesthetic values. This reasonableness is also able to make local pewter products a potential medium to highlight the skills of Malay designers in conveying the meaning and significance of each design product that has a psychological characteristic. However, the design needs to be articulated without carelessness so that its aesthetic value is able to increase an art product precisely from the point of view of meaning. This study aims to analyse pewter designs that have an atmosphere of Malay culture and thought in Malaysia based on the theoretical innovation of Islamic ornamentation art. Observation of artefacts is used to support the formalistic analysis process on design structure and motifs with visual documentation of artefacts to describe the details of the ornamentation structure. The analysis is carried out based on two Islamic and Malay theories to obtain the results of the formation of designs and understand the innovation of thinking that occurs. The results of this study found parallelism in the integration of both types of art concepts that are able to have a meaningful impact on the generation of pewter design ideas. This study is seen as a step to dignify the theory of local art in Islamic values that can be a guide in the empowerment of Malay designers at the global level.

Keywords: *Islamic ornamentation art, Malay designers, Pewter, Innovation, Meaning of aesthetic value*

Analisa Formalistik Reka Bentuk Piuter Berdasarkan Seni Ornamentasi Islam

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*Penulis ini memberi sumbangan yang sama kepada kajian ini

ABSTRAK

Elemen reka bentuk terkesan dari kepelbagaian konteks pemikiran perekanya seperti gaya dan hasil teknikal, konsep rekaan dan nilai estetikanya. Kewajaran ini juga berupaya menjadikan hasil keluaran piuter tempatan berpotensi sebagai medium untuk mengetengahkan kemahiran pereka Melayu dalam menyampaikan maksud dan makna pada setiap hasil rekaan yang bercirikan kejiwaan. Namun, rekaan perlu diartikulasikan tanpa sembarangan agar nilai estetikanya mampu meningkatkan suatu hasil seni itu jitu dari sudut pemaknaan. Kajian ini bertujuan untuk menganalisa rekaan piuter yang beratmosferakan budaya dan pemikiran Melayu di Malaysia berlandaskan inovasi teori seni ornamentasi Islam. Pemerhatian artifak digunakan bagi menyokong proses penganalisaan formalistik pada struktur reka bentuk dan motif dengan pendokumentasian artifak secara visual bagi menghurai perincian struktur ornamentasi. Analisis dijalankan dengan berlandaskan dua teori Islam dan Melayu bagi mendapatkan hasil pembentukan rekaan dan memahami inovasi pemikiran yang berlaku. Hasil kajian ini mendapati keselarian dalam integrasi kedua-dua jenis konsep seni yang berupaya memberi impak intrikasi bermakna pada penjanaan idea rekaan piuter. Kajian ini dilihat sebagai satu langkah untuk memartabatkan teori seni tempatan dalam nilai Islam yang mampu menjadi panduan dalam pendayaupayaan pereka Melayu di peringkat global.

Kata Kunci: *Seni ornamentasi islam, pereka melayu, piuter, inovasi, makna nilai estetika*

PENGENALAN

Piuter adalah antara bahan yang begitu popular digunakan untuk menghasilkan rekaan yang indah dari sudut estetik dan makna di sebalik penciptaan. Kemampuan bahan ini yang mempunyai kesesuaian sifat yang mudah dilebur dengan suhu yang rendah berbanding bahan campuran aloi lain. Bahan ini menjadi pilihan oleh industri reka bentuk produk cenderamata sebagai media oleh pereka untuk proses apresiasi dalam aktiviti mereka bentuk.

Hamzah (1970) dalam kajiannya terhadap perusahaan tembaga di Terengganu melihat dari sudut pengolahan reka bentuk pada hasil kraf orang Melayu yang memperlihatkan bahawa kebanyakan para tukang tembaga di Malaysia menghasilkan rekaan hanya berdasarkan idea mereka sendiri. Hal ini menyumbang kepada saturasi reka bentuk ahli kraf Melayu tidak mengambil alternatif untuk seiring dengan perubahan dan permintaan semasa. Apa yang berlaku adalah ketiadaan sebarang pendokumentasian yang khusus tentang proses penciptaan reka bentuk produk jenis ini sehinggakan berlakunya implikasi kekaburan dalam pengertian konsep rekaannya oleh audiens (Nor Azlin et al., 2022). Hassan & Ahmad Rizal (2008) sependapat tentang permasalahan yang sama wujud dalam kalangan pereka Melayu dalam industri reka bentuk industri yang menumpukan kepada praktikaliti. Walhal, usaha penerapan teori seni Islam dan estetika Melayu oleh golongan pereka mampu mengintegrasikannya dalam rekaan produk piuter dengan standard dunia.

Menurut Siti Mastura (2011), kefahaman mengenai falsafah dan pemikiran terhadap idea (tema) dan motif yang digunakan menyebabkan terdapatnya pereka yang tidak dapat menyelami konsep-konsep yang perlu dimanifestasikan semasa berkarya. Ini menyebabkan berlakunya aktiviti penyalinan dan pengubahsuaian suatu konsep oleh pereka yang kurang prihatin terhadap nilai dan makna dalam pengkaryaan. Situasi ini juga menyebabkan karya yang terhasil amat dangkal dari aspek pemaknaan dan hanya menekankan aspek keindahan luaran. Ini adalah salah satu faktor utama yang perlu diperbaiki dalam budaya kerja mereka bentuk bagi meningkatkan kualiti dan daya pemasaran produk itu sendiri.

Berdasarkan isu-isu yang timbul, penyelidikan ini adalah berasaskan persoalan yang wujud dalam industri rekaan produk ini iaitu; sejauhmanakah wujudnya penzahiran falsafah seni dan pemikiran berasaskan konsep seni Islam dan estetika Melayu dalam motif hiasan seni logam piuter di Malaysia? Oleh itu, kajian ini mendapati persamaan isu dan tujuan dengan pengkaji terdahulu, bahawa pendokumentasian yang sistematik dan praktikal perlulah ada untuk dijadikan rujukan kepada lapisan pereka muda di Malaysia. Penyelidikan ini bertujuan dapat memaparkan maklumat secara lebih kritikal dari sudut simbolisme dan falsafah, nilai estetika, serta persepsi menerusi aplikasi reka corak dalam reka bentuk produk piuter Malaysia masa kini. Kajian kes akan tertumpu kepada hasil rangkaian produk piuter oleh pengeluar barangan piuter terkenal di Malaysia yang telah menempatkan jenamanya di mata dunia.

SOROTAN KAJIAN LEPAS

Reka Bentuk dan Produk Piuter di Malaysia

Reka bentuk telah didefinisikan dalam Kamus Dewan Edisi ke Empat (2007: 1305) sebagai rancangan yang menunjukkan susunan, struktur atau aspek binaan. Pelbagai sudut pengetahuan bidang ini semestinya dikuasai supaya dapat diimplementasikan dengan lebih inovatif dan komprehensif untuk memberi kesan positif pada sesebuah hasil reka. Kajian kepustakaan antara 2007 sehingga 2023 sering membincangkan tentang reka bentuk dan pengaruh penulisan tokoh-tokoh ini dalam perkembangan produk piuter. Sorotan-sorotan kajian ini dikupas secara sistematik agar perkaitan reka bentuk dalam produk piuter dalam difahami secara menyeluruh.

Aspek reka bentuk telah dibincangkan dengan meluas oleh pelbagai tokoh dari Malaysia dan luar negara. Chang dan Wu (2007) dan Lin (2007) telah membuat kajian tentang jenis dan karakter reka bentuk produk yang membincangkan tentang respon dari responden yang melihat bahawa produk yang mempunyai nilai estetik menarik. Tiga kumpulan faktor yang perlu ada dalam sebuah reka bentuk adalah penampilan yang unik, struktur berinovasi, konsep kreatif dan semua ini dilabelkan sebagai 'pembaharuan

bentuk'. Pembaharuan reka bentuk berasaskan budaya ini telah memperlihatkan proses implimentasi, transliterasi dan identifikasi dalam pengaplikasian; kaedah dalam pembangunan produk baru.

Apabila membincangkan suatu rekaan berasaskan budaya dan warisan Malaysia, elemen 3 dimensi yang terbentuk dalam rekaan boleh disentuh perlu dititikberatkan agar tiada wujud masalah pemahaman dalam kalangan pereka Melayu dalam industri reka bentuk (Hassan & Ahmad Rizal, 2008); Rahmah, 2008). Manakala, Luchs (2008) dan Kumar (2008) memberi penekanan bahawa kesatuan oleh bentuk dan fungsi yang berupaya memberi kesan penting pada penilaian dan penghayatan audiens mempengaruhi sikap memilih (Liang, 2009). Namun, apa yang menariknya, penyelidik-penyelidik kajian ini mendapati penglibatan audiens terhadap pengetahuan produk pada nilai, ciri tertentu data, struktur data dan unsur model data reka bentuk (*product knowledge*). Impak dari itu, dapatlah diwujudkan pelbagai rangkaian produk yang mengadaptasi pelbagai konsep dan perincian seperti motif hiasan yang banyak berunsurkan budaya dan identiti Malaysia khususnya.

Bagi aspek perkembangan reka bentuk piuter pula, penemuan bijih timah di Malaysia adalah titik tolak timbulnya industri piuter. Yong Koon yang dipercayai antara orang yang bertanggungjawab memulakan perniagaan piuter di Lembah Klang bermula pada tahun 1885 (Shaw, 1970; Chen; 2003). Walau bagaimana pun begitu, dari aspek penzaharan seni tampak tempatan dari bahan ini seharusnya dinilai sebagai satu kesepaduan antara warisan dan modernisasi (Hu & Abindinhazir, 2023). Bukan sahaja harus mempunyai perlekapan unsur pelbagai budaya, malah proses rekaannya harus mengasimilasikan pemikiran, keperluan dan prinsip reka bentuk bagi menjadikannya lebih bernilai guna.

Secara amnya, reka bentuk piuter mengambil peluang terhadap sifat bahan itu sendiri. Kandungan piuter terawal terdiri dari timah tulen yang mempunyai sifat lembut yang mana ia memerlukan bahan pengeras (aditif) terdiri dari aloi yang lebih kuat strukturnya seperti kuprum dan tembaga (Chen, 2003). Penyelidik melihat bahawa populariti material ini sebagai bahan mentah kepada produk kraf telah meletakkannya di bawah kategori produk hasil dari reka bentuk industri. Piuter mempunyai sifat istimewa apabila tiada plumbum pada piuter terkini yang memberi kesan pada kemasan yang tidak menggelap dan hanya memerlukan penjagaan yang minimal (Hampshire, 2003).

Rumusan awal dari keseluruhan sorotan kajian di atas didapati, revolusi reka bentuk piuter mengikut keadaan semasa mempunyai kaitan yang begitu jelas dengan permintaan pasaran global dan spesifikasi reka bentuk perindustrian. Tidak dilupakan, asas dan prinsip dalam pemikiran reka bentuk seni adalah tunjang utama kepada seluruh konsep penciptaan karya. Persepsi dan interpretasi penggemar atau pengguna produk piuter juga adalah penting bagi memberi maklum balas kepada golongan pereka dalam usaha memperbaiki mutu rekaan dan penyampaian makna. Bukan sahaja dari aspek kualitinya, tetapi juga kepentingan idea dan konotasi di sebaliknya.

Adaptasi Estetika Islam dalam Alam Reka Bentuk Melayu

Secara awalnya, apa yang dapat kita lihat dari pandangan mata, ciri-ciri rekaan Islam ini sering diadaptasikan pada kebanyakan reka bentuk bangunan-bangunan, barangan hiasan, perabot taman, dan binaan-binaan lain khususnya. Pendekatan oleh agama Islam sebagai sesuatu yang indah telah memberikan pengaruhnya tersendiri dari aspek etika, estetika dan pemikiran kreatif. Manakala, kesenian Melayu dihasilkan dengan mengambil iktibar dari hubungan mereka dengan alam sebagai medium untuk memahami sudut pemikiran dan budayanya (Rahmah & Nor Azlin, 2002; Nor Azlin et al., 2022). Berkisar dengan itu, huraian tentang pengaruh Islam yang telah pun memberi kesan evolusi terhadap seni di alam Melayu serta dapat dikaitkan dalam konteks budaya dan tradisinya.

Menurut Al-Faruqi dan Al-Faruqi (1989), beliau menegaskan tentang 4 gaya dalam ornamentasi yang mempengaruhi seni dan reka bentuk harus difahami dahulu oleh pengkarya Islam iaitu penggayaan figura, motif seni bina, geometrik dan kaligrafi. Selain itu, beliau dalam ideanya menjadikan 4 asas fungsi yang penting dalam konsep ornamentasi Islam iaitu peringatan kepada tauhid, transfigurasi bahan, transfigurasi struktur dan pengindahan (*beautification*). Estetika Islam diinspirasikan dari tauhid yang melibatkan pendekatan konseptual apabila apa-apa yang boleh dimanifestasikan melaluinya adalah fakta yang tiada kesudahan (Seyyed Hossein, 1987). Namun, dalam konteks pendekatan Islam di Malaysia, aspek reka bentuknya kurang menggunakan stailisasi figura dalam hiasan. Sejajar dengan itu, penyelidik memberi penekanan hanya terhadap 3 gaya utama iaitu kaligrafi, corak geometrik (Arabes) dan ornamentasi serta bentuk fizikal seni bina.

Kaligrafi dalam seni Islam memberi refleksi melalui simbolisme antara pengekal, perubahan dan pembentukan karakternya sendiri. Elemen ini menjadikan semula realiti metafizik kerana penjelmaan dalam teks Al-Quran, ia mengulangi kontur penciptaannya seperti; pergerakan anyaman, pergerakan skrip yang melintang, dan juga pergerakan yang berpusar. Ahli kaligrafi ternama pada zaman pra-Islam di Parsi telah meletakkan 6 gaya utama dalam penulisan kaligrafi iaitu *thuluth*, *naskh*, *rayhān*, *muhaqqaq*, *taqwī' dan rīqa'* (Al-Faruqi & Al-Faruqi, 1989). Penetapan gaya-gaya ini masih digunakan hingga hari ini.

Dalam pemikiran seni Melayu pula, rupa pada zahirnya tidak menunjukkan semangat dan jiwa yang terkandung di dalam. Di Malaysia, penemuan batu bersurat di Kuala Terengganu pada tarikh 1303 M, telah diukir tentang hukum syara' yang menggunakan tulisan berupa kaligrafi (Rahmah & Nor Azlin, 2002: 29). Manakala, penggunaan kaligrafi juga telah digunakan pada matawang Melayu pada zaman kemasukan Islam yang lebih dikenali sebagai Jawi yang didapati di Bank Pitis Istana Balai Besar, Kota Bharu, Kelantan. Begitu juga, pada ukiran kayu yang kebanyakannya menggunakan konsep kaligrafi yang berdasarkan Al-Quran dan hadis (Siti Mastura, 2009; Jamal, 2007). Manakala, rumah kediaman yang menggunakan kaligrafi sebagai hiasan pula selalunya menggambarkan nama empunya rumah terbabit sebagai dekorasi ukiran kaligrafi.

Pengaruh Struktur Geometrik (Arabes) dalam citra reka bentuk Melayu

Jika dilihat pada produk yang berasaskan seni Islam ini, kebanyakan pengkarya lebih selesa dengan mengaplikasikan reka corak yang paling mudah dikenali dan dominan iaitu Arabes. Motif Arabes ini mula dikenali di alam Melayu setelah kedatangan Islam sekitar abad ke-14 Masihi. Manakala, Critchlow (1976) banyak menghuraikan tentang seni ornamentasi Islam tentang bentuk-bentuk geometri adalah berhubung tentang prinsip reka bentuk seni Islam yang mempunyai makna secara falsafah dan mistikal pengetahuan asas matematik sebagai sandaran. Al-Faruqi dan Al-Faruqi (1992) telah menegaskan tentang kategori umum dalam mewakili struktur Arabes. Beliau mentakrifkan bahawa 4 struktur asas dipecahkan dalam 2 kategori iaitu *munfasilah* (ketidaksinambungan) dan *muttasilah* (bersambungan). Pembentukan corak oleh seseorang pengkarya itu tidak berkesudahan apabila mereka dilihat menggunakan lebih dari satu bentuk asas dalam reka bentuk Arabes yang berasingan. Ia juga berlaku pada setiap satu dalam segmen karya yang berbeza atau dengan menggabungkan antara ciri yang digunakan pada keseluruhan struktur reka bentuk yang harus difahami sebelum berkarya.

Arabes dapat diistilahkan sebagai corak hiasan pada catan, ukiran kayu dan sebagainya yang bermotifkan tumbuhan, haiwan atau manusia yang disusun secara bersegi, bergeometri dan berlekok-lekok (Kamus Dewan, 2002: 74). Ia adalah antara salah satu ciri yang dipilih paling jelas bagi menggambarkan identiti seni Islam secara visual. Setiap pergerakan temanya bergerak mengikut prinsip struktur Arabes yang juga sumber inspirasi dalam konteks prinsip dan elemen kesenian Melayu (Ali, 2008: 53-56). Manja dan Ahmad Suhaimi (1995) menyokong pendapat Al-Faruqi tentang 6 sub ciri

utama kesenian Islam yang menjadi teras reka bentuk Arabes, bahawa ia tidak terbatas dalam memberi ruang dan bidang yang luas kepada pengkarya dalam menggayakan konsep ini.

Secara simboliknya, bulat juga mewakili keabadian serta kecemerlangan saksama bagi suatu punca dan penamat iaitu Syurga. Menurut Critchlow (1976), makna bulat dari sudut simbolisme ialah lambang dunia. Humbert (1980) menegaskan bahawa bentuk geometri bulat adalah asas utama kepada semua bentuk poligonal yang lain seperti segitiga, heksagon, empat segi dan lain-lain. Ini kerana sifatnya yang boleh dibahagi dalam proses pembentukan ornamentasi jenis ini.

Bentuk empat segi didapati sebagai yang paling banyak digunakan secara berulang kali dalam seni Islam yang juga merupakan unit struktur umum untuk semua reka bentuk poligon yang banyak digunakan secara berganda-ganda dan simetrikal dalam reka corak Arabes (Critchlow, 1976; Humbert, 1980). Contohnya, dodecagon (poligon 12 sisi) wujud garisan atau titik-titik 4 penjuru yang akhirnya boleh dikaitkan dengan simbolisme berunsurkan zodiak seperti empat musim dan empat elemen (panas, sejuk, lembap dan kering) mewakili simbol bumi, kebendaan dan membincangkan tentang hubungan manusia dan Tuhan (Critchlow, 1976: 72). Perseutujuan pendapat antara kebanyakan penyelidik-penyelidik ini menunjukkan bahawa manusia menjustifikasikan tahap sedar dengan meletakkan sempadan bagi mengawal perkara yang melibatkan diri seseorang dalam melakukan perbuatan atau pemikiran, rohani serta jasmani.

Apabila menyentuh tentang pemaknaan bentuk geometri dalam konteks seni dan reka bentuk Melayu, Syed Ahmad Jamal (dalam Ali, 2008) menerangkan geometrik bulat membawa maksud elemen kosmos dalam ukiran kayu Melayu. Begitu juga, menurut Ali (2008) bulat adalah struktur utama dalam proses pemplotan pertama reka bentuk motif ukiran Melayu dan juga menjadi asas lakaran motif beralun (*sinuiod*) dan berpusar (*spiral*) sebagai fasa kedua pemplotan. Manakala, menurut Muhammad Afandi (1995), bulat yang berkait rapat dengan perlambangan yang menjelaskan tentang peningkatan jiwa dan alam syahadah ke alam ghaib serta membayangkan kekudusan yang bersifat abadi. Sementara itu, segitiga atau konsep tumpal (*solid*) yang dimaksudkan dalam konteks falsafah Melayu diterangkan sebagai simbol hikmat kesuburan yang menyerupai pohon hayat dan bunga semangat dalam *Rupa dan Jiwa* (Balai Seni Lukis Negara, 2009: 433). Zakaria (1984) menjelaskan tentang sempadan antara jiwa luaran dan dalaman manusia yang mana setiap suatu unsur itu mempunyai panduan dan sempadan dalam bentuk segi empat. Pengkaji merumuskan, reka bentuk geometrik banyak mempengaruhi pengkarya sebagai sumber inspirasi sama ada dari unsmunya sendiri atau kombinasi dengan reka corak yang lain seperti bunga atau daun, yang telah mula digunakan sebelum Islam lagi.

Begitu pun, prinsip konstruktif dan kepentingan reka bentuk dalam ornamentasi Islam yang selalunya digambarkan secara terperinci, tetap seimbang dengan sempurna. Pengkaji bersetuju bahawa setiap susunan (*form*) yang terbentuk akan membawa pemaknaan yang menarik pada setiap penilaian akhir. Sebenarnya reka bentuk di Malaysia telah membudayakan konsep ini yang amat sinonim dengan pelbagai konteks rekaan. Cuma, yang membezakan tahap nilainya ialah dari aspek ketepatan makna dan kefahaman pereka tentang motif Islam bagi melampiasikan keghairahan untuk berkarya. Maka, adalah penting maklumat proses pemikiran dalam penciptaan sesuatu reka bentuk didokumentasikan supaya tidak dibiarkan menjadi sekadar pernyataan rasa dan sejarah.

Manja dan Ahmad Suhaimi (dalam Siti Mastura, 2011), telah mengklasifikasikan beberapa bentuk menara yang boleh dijadikan rujukan contohnya, menara masjid telah dikatakan sebagai 'lambang jalan untuk ke syurga'. Dari sudut falsafah, kubah pula disimbolkan sebagai 'Kesejagatan' yang diwakili oleh kebulatan reka bentuk (Ahmad Kamal, 1990). Apa yang menariknya, reka bentuk awal kubah telah diklasifikasikan dalam dua konsep iaitu dematerialisasi (konsep kubah yang kelihatan ringan dengan penggunaan warna cerah dan aplikasi motif hiasan ukiran flora atau Arabes) dan denaturalisasi (konsep

alami iaitu udara dan cahaya selain dari warna yang boleh berpadu dengan suasana sekeliling) yang juga membawa maksud penyempurnaan sebuah kubah.

Selain dari penzahiran bentuk-bentuk dalam seni bina Islam yang telah melalui peredaran zaman kegemilangan sehingga kini, idea yang dijanakan bukan sekadar hiasan pada permukaan, tetapi juga sebagai suatu yang dianggap sumber komunikasi melalui pengadaptasian simbol-simbol yang mewakili setiap makna dalam falsafah seni Islam dan ketauhidan kepada yang Esa. Contohnya hiasan *muqarnas* (hiasan seperti stalaktit terbalik yang telah disusun menjadi struktur yang besar dan kelihatan mega) pula yang banyak terdapat pada seni bina Islam telah memperlihatkan bahawa ornamentasi seni bina juga mempunyai pengaruh dalam pengayaan. Muqarnas telah dilihat sebagai binaan 3 dimensi yang mempunyai fungsi yang tersendiri. Ia mengandungi miniatur suku kubah yang berperingkat (*staggered tiers*) yang memberi kesinambungan pada struktur sel di setiap tingkat secara berterusan dan akhirnya membentuk efek *honeycomb* (Moustafa, 2008: 133). Namun, pereka perlu peka mengambil berat tentang pentingnya makna dan falsafah dalam suatu struktur motif ukiran yang dibina untuk mengelakkan aktiviti adaptasi terus (*direct adaptation*). Apatah lagi apabila melibatkan adaptasi dari ornamentasi seni luar dari budaya Melayu.

Akhirnya, sebagai pereka generasi baru, setiap apa yang dimanipulasi melalui penglihatan mata dan setiap paparan hasil pengkarya terdahulu hanya dapat diperolehi dari kefahaman dari komponen-komponen yang membawa makna dan simbolismenya yang tertentu. Sesungguhnya, kita tidak mahu pengertian nilai dan makna simbolik ini kabur dan hilang dek putusnya kontinuiti kebudayaan dan rasa kompleks rendah diri dalam masyarakat Melayu itu sendiri. Sekilas pandang, Malaysia di era yang lebih moden ini lebih selesa dengan penggunaan seni Islam sebagai sumber idea dalam pengayaan pelbagai bentuk media yang mempunyai pelbagai fungsi dalam mendekati populasi masyarakat dengan budaya ciptanya.

Penzahiran dan Konotasi Reka Bentuk dan Pemikiran Melayu

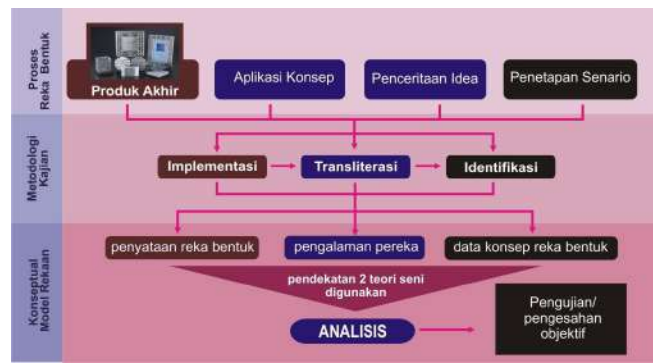
Melalui aspek kesenian Melayu, Rahmah (2008) berpendapat, pendekatan konsep yang mempunyai kesesuaian untuk digunakan dalam kajian bagi melihat penciptaan hasil seni dengan alam Melayu ialah prinsip estetika oleh Zakaria Ali. Unsur Islam juga dijadikan tunjang dalam seni Melayu setelah kemasukan pengaruh Islam ke Tanah Melayu (Zakaria, 2008). Apabila menyentuh aspek dan hal konotasi dalam rekaan pula, tokoh kesenian Melayu Riau, Tenas Effendy (2009) menjelaskan bahawa penghasilan rekaan kesenian lain contohnya ukiran kayu, perlulah dihasilkan secara terancang dan mengandungi makna yang tersirat dan tersurat. Oleh itu, prinsip geometrik, falsafah dan kosmologi serta hubungannya antara seni dan matematik meletakkan kewujudan unsur pengiraan dalam suatu reka corak dan perkaitannya dengan falsafah (perlambangan) adalah apa yang dianggap penting oleh Ruzaika (2003).

Contohnya, dalam reka bentuk yang mengambil seni Islam sebagai perincian ornamentasinya, penghasilan rekaan akhir sering mengabaikan makna dan kadang kala tidak membawa apa-apa makna. Ini kerana mereka terlalu terpengaruh dengan analisis dan perbincangan mereka sendiri tanpa cuba memahami fungsi dan kepentingan hiasan dari sudut metafiziknya. Sedangkan, apa yang menarik dan istimewanya hiasan dalam Islam ini ialah kewujudan karya seninya yang amat berprinsip.

Lalu, penyelidikan tentang bahan piuter ini seharusnya perlu dilihat secara keseluruhan tentang setiap cerita yang berlaku di sebalik penghasilannya. Ciri ini dapat menghuraikan falsafah yang terselindung di sebalik apa yang tersurat dan tersirat. Pemaknaan yang dibawa dalam setiap karya harus tergambar dalam apresiasi bentuknya.

METODOLOGI KAJIAN

Kajian ini adalah menggunakan analisis data deskriptif berdasarkan sorotan literatur daripada pelbagai artikel dari tahun 1976 hingga 2023 bagi melihat perkembangan industri piuter, perkembangan teori dan falsafah seni Islam dan Melayu. Seterusnya, kajian ini menggunakan kajian kes dari koleksi piuter Arabes keluaran 2005 dari Royal Selangor untuk mendapatkan data melalui pemerhatian artifak dan analisis formalistik. Berdasarkan Rajah 1, proses kajian bermula dari sebanyak 6 artifak keseluruhannya yang dikupas secara terperinci bagi mendapatkan maklumat pembinaan konsep reka bentuk dari olahan seni ornamentsi Islam. Analisis deskriptif pula digunakan bagi mendalami pemikiran pereka-pereka artifak ini (Yin, 2008). Berdasarkan kajian rintis penyelidik di lokasi yang telah dikenal pasti, cetusan pemikiran kreatif pereka sememangnya melalui 3 fasa di atas. Selepas melalui 3 fasa tersebut, data yang diperolehi akan diproses dan dianalisa pada akhir penyelidikan. 3 fasa proses tersebut ialah Implimentasi, Transliterasi dan Identifikasi pada reka bentuk yang lebih bersifat formalistik dan fizikal dalam pencarian tema dan maklumat.



Rajah 1. Model kerangka untuk kaedah pemerhatian fizikal terhadap sampel kajian oleh penyelidik

Pengkodan bagi koleksi Arabesque ialah **KAR** seperti yang ditunjukkan dalam Jadual 1. Manakala, setiap produk pula di kodkan dengan singkatan berdasarkan nama asal bagi memudahkan penulisan.

Jadual 1: Pengkodan untuk produk kedua-dua koleksi oleh penyelidik

Produk Koleksi Arabesque (KAR)					
					
DM	UN1	UN2	UN3	RN	PC
DOME	UNITY 1	UNITY 2	UNITY 3	ROUND	PEACE
Bekas rempah	Jam meja/dinding	Bekas lilin	Pelapik minuman	Pelapik minuman	Bingkai gambar

(Sumber: Siti Mastura, 2011)

Setiap unit produk dalam koleksi KAR yang berlainan fungsi ini menyumbang kepada kepelbagaian ciri. Penyelidik mengungkap setiap makna dan falsafahnya berdasarkan konsep dan fungsi ornamentasi oleh 2 tokoh yang telah dipilih. Penganalisan yang dijalankan adalah berdasarkan teori seni Islam dan Melayu oleh 2 tokoh kesenian iaitu Al-Faruqi dan Zakaria Ali. Namun, secara khususnya, segala penganalisan analitikal dan estetik seterusnya ini akan menjurus kepada pencarian kewujudan teori seni Al-Faruqi (Prinsip Ornamentasi Islam) di dalam karya KAR.

DAPATAN

Pemerhatian secara formalistik yang diperolehi telah dirumus dalam setiap kategorinya. Melalui konteks reka bentuk ini, pecahan kategori adalah kritikal untuk menganalisis informasi dari sudut penciptaan setiap produk (Creswell, 1994 & 1998), di mana proses penyenaaran data dibuat dalam bentuk diagram, jadual, carta atau graf ialah untuk memvisualkan informasi sama ada mengikut kes, subjek ataupun tema. Proses ini melibatkan beberapa peringkat iaitu pemerhatian secara fizikal, aktiviti pemotongan (*post-mortem*) sampel dan pendrafan data (*data drafting*) (Chua, 2011)

ANALISA FORMALISTIK KOLEKSI ARABESQUE (KAR)

Creswell (1998) menyatakan bahawa perincian suatu reka bentuk untuk menjustifikasikan kemampuannya ialah sama ada ia berjaya atau tidak pada penilaian visual audien. Data yang diperolehi, disusun berdasarkan jenis produk, fungsi, bahan, kemasan, tema, konsep rekaan dan gaya permukaan. Penjelasan analisis reka bentuk bagi setiap 6 produk KAR formalistik adalah satu strategi penganalisan bagi mendalami sifat dan bentuk fizikal yang memberi imej kepada produk terbabit dengan menjelaskan secara teliti tentang ciri-ciri gambar induk, bentuk latar dan struktur motif bagi mengungkap implementasi susunan motif dan bentuk pada setiap produk. Secara amnya, data fizikal KAR dideskripsikan dalam bentuk Jadual 2 bergambar di bawah. Data dipecahkan kepada sub tajuk bagi memperlihatkan segala perincian setiap produk koleksi ini secara umum.

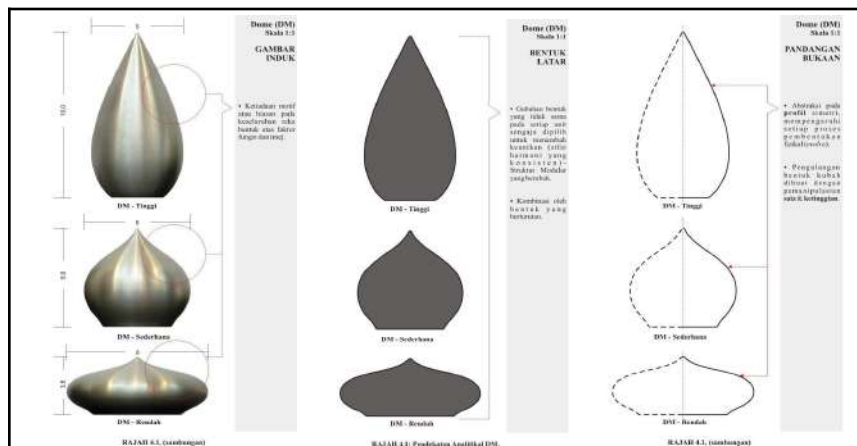
Jadual 2. Data deskriptif reka bentuk bagi koleksi Arabesque (KAR)

PRODUK	DM	UN1	UN2	UN3	RN	PC
FUNGSI	Bekas Rempah	Jam Meja / Dinding	Bekas Lilin Hiasan	Pelapik Minuman / Hiasan	Pelapik Minuman / Hiasan	Bingkai Gambar 4r
BAHAN	Piuter	Piuter dan Kayu Nyatoh	Piuter dan Kayu Nyatoh	Piuter	Piuter	Piuter
KEMASAN	Piuter : <i>Satin</i>	- Piuter: <i>Royal</i> - Kayu: Mahogany	- Piuter: <i>Royal</i> - Kayu: Mahogany	Piuter : <i>Royal</i>	Piuter : <i>Royal</i>	Piuter : <i>Royal</i>
TEMA	SENI BINA ISLAM	MOTIF ARABES	MOTIF ARABES	MOTIF ARABES	KALIGRAFI	KALIGRAFI

<p>KONSEP REKAAN</p>	<ul style="list-style-type: none"> • kubah • ringkas tetapi harmoni. • ‘centrepiece’ modular yang berubah 	<ul style="list-style-type: none"> • kesatuan yang harmoni dari ekspresi gaya geometri yang dominan dalam hiasan Islam 	<ul style="list-style-type: none"> • Denaturalisasi (efek pencahayaan) • impak penglihatan dan perasaan • 3D - geometri seni Islam 	<ul style="list-style-type: none"> • kesatuan yang harmoni dari ekspresi gaya geometri yang dominan dalam hiasan Islam 	<ul style="list-style-type: none"> • KHAT KUFI - cap mohor Dinasti Timurid, Safavid dan Mughal (ke 14 – 17)-ucapan bermaksud 	<ul style="list-style-type: none"> • KHAT KUFI yang bertulis ucapan ASSALAMU ALAIKUM – modular -ucapan kepada audien.
<p>GAYA PERMUKAAN</p>	<ul style="list-style-type: none"> • Moden • Elegan • Tidak bermotif • Eksklusif 	<ul style="list-style-type: none"> • Struktur motif yang kompleks • Silat Bunuh Juring 	<ul style="list-style-type: none"> • Struktur motif yang kompleks • Silat Bunuh Juring • ukiran tebuk tembus 	<ul style="list-style-type: none"> • Struktur motif yang kompleks • Silat Bunuh Juring 	<ul style="list-style-type: none"> • Interpretasi Kaligrafi yang dalam teknik silat minangkabau secara negatif • Gaya ringkas 	<ul style="list-style-type: none"> • Stailisasi dari kaligrafi yang modular • Silat Minangkabau • Elegan • Moden

Konsep Idea dan Reka Bentuk Tampak (Gaya dan Teknik)

DM direka dengan membawa konsep miniatur seni bina Islam iaitu pelbagai bentuk kubah dan menara telah menginspirasi peraka dalam proses ciptaan. Reka bentuk awal kubah telah diklasifikasikan dalam dua konsep iaitu dematerialisasi dan denaturalisasi yang membawa maksud penyempurnaan sebuah kubah berperanan sebagai pengimbang dan keharmonian dengan persekitaran.. Ketiadaan motif dan pola pada ketiga-tiga unit ini adalah atas faktor penyampaian imejnya yang lebih moden, ringkas namun praktikal (Rajah 2). Selain itu, ‘Abstraksi’ pada profilnya yang simetri telah membentuk keseluruhan kumpulan produk ini kelihatan konsisten. Melalui pandangan bukaan, ia memperlihatkan bagaimana satu konsep yang sama iaitu ‘Pengulangan’ bentuk kubah dibuat dengan pemanipulasian pada faktor saiz dan ketinggian. Konsep asal pada perubahan bentuknya, membawa satu dimensi unik di mana konsep Al-Faruqi (1986) iaitu ‘Struktur Modular’ dan ‘Kombinasi Berturutan’ digunakan ‘ sambil melakukan perubahan ke atasnya. Maka, terjadilah Struktur Modular yang berubah.

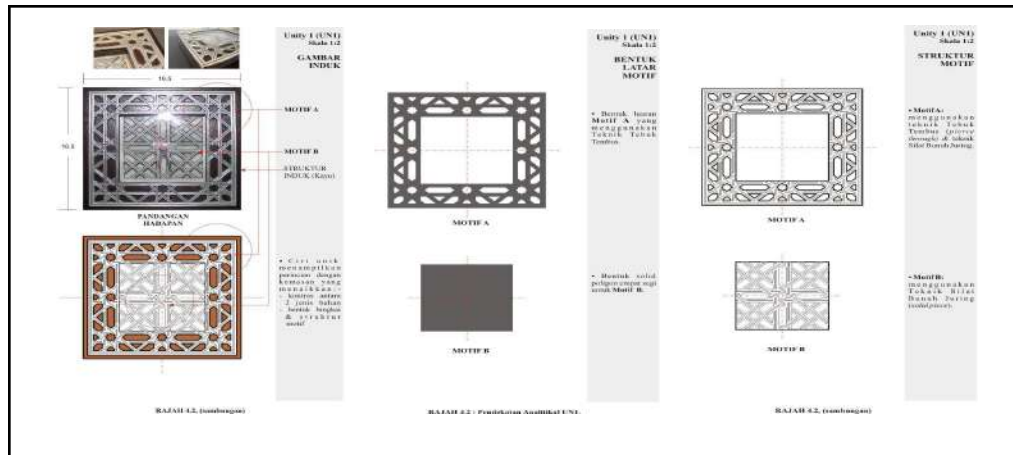


Rajah 2. Konsep miniatur seni bina Islam iaitu kubah dan menara
 (Sumber: Siti Mastura, 2011)

Namun, berlainan pula dengan produk-produk dalam siri yang sama iaitu UN1, UN2 dan UN3. 3 produk ini diberikan tema yang serupa, namun, implimentasinya sedikit berbeza. Idea Islam ini

diekspresikan oleh pereka dari jalinan Intrikasi motif geometrinya. Pencernaan motif Arabes dari seni bina Islam ini apabila UN1 dan UN2 telah menggunakan motif yang serupa manakala UN3 dari motif Arabes yang lain. Al-Faruqi (1986) pernah menjelaskan, bahawa fenomena Arabes ini berlaku pada setiap satu dalam segmen karya yang berbeza. Namun pada keseluruhannya, penjenamaan produk ini tidaklah pula dibezakan iaitu konsep kesatuan (*unity*) masih dikekalkan. Terdapat bahagian mengalami pengurangan bahan apabila motifnya mempunyai tebukan tembus sebagai strategi dalam rekaan. Penggunaan teknik silat bunuh juring ini menimbulkan kontra antara dua bahan pada UN1 iaitu piuter dan kayu nyatohnya yang berwarna mahogany. Interpretasi jalinan ini menambahkan kualiti gliptik yang jelas pada keseluruhan rekaan. Artifak ini direka secara terancang dalam lingkungan bentuk asas geometri, empat segi berdasarkan motif Arabes yang sama dari motif bahagian A (Rajah 3).

Penguasaan teori struktur asas seni melayu Zakaria ini tidak dipandang remeh oleh pereka ketika proses penyusunan semula sebagai sempadan, pembatasan dan panduan. 'Kombinasi Berturutan' pada 2 susunan motifnya membentuk pula pola ukiran lengkap yang berstruktur dan terancang. Seterusnya, siri KAR ini, memaparkan nilai reka bentuk Arabesnya yang dinamik. Namun, rekaan UN1 memerlukan audien menyedari tentang motif yang digarap adalah bersifat kontinuiti dalam rekaan semula struktur Arabesnya.



Rajah 3. Reka bentuk dan motif yang melihat strukturnya berhubung antara bahagian piuter A dan B

(Sumber: Siti Mastura, 2011)

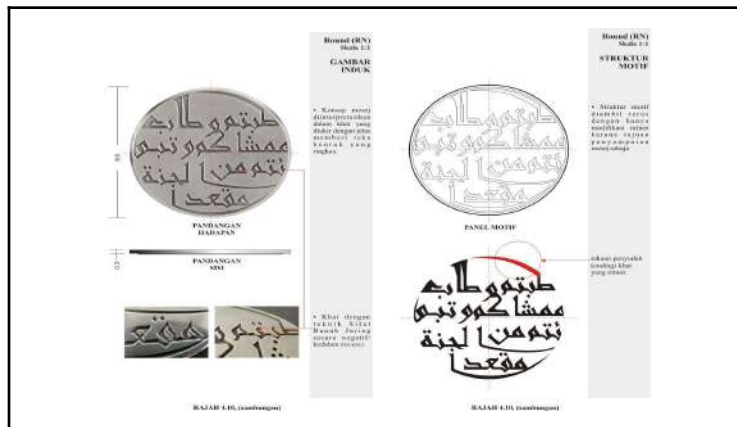
Rajah 4 pula, menerangkan motif UN1 telah melalui pecahan struktur atas dasar memenuhi keperluan ilusi pada fungsinya iaitu muka jam. Kesan visual berperingkat ini berdasarkan struktur motif yang lengkap dan bersifat 'Kerumitan'. Hasilnya, ia umpama dijana dari komposisi motif yang berlainan. Walhal, punca motifnya adalah dari struktur unit yang sama.

Manakala, idea ucapan untuk audien yang berbentuk kaligrafi pula, menjadi tema kepada RN dan PC. RN mengetengahkan khat Kufi dari cap mohor rasmi dari Dinasti Timurid, Safavid dan Mughal antara kurun ke 14-17 yang memetik ucapan,

“Semoga anda berjaya, setiap usaha anda amat dihargai – Diucapkan semoga anda ditempatkan di syurga akhirnya”.

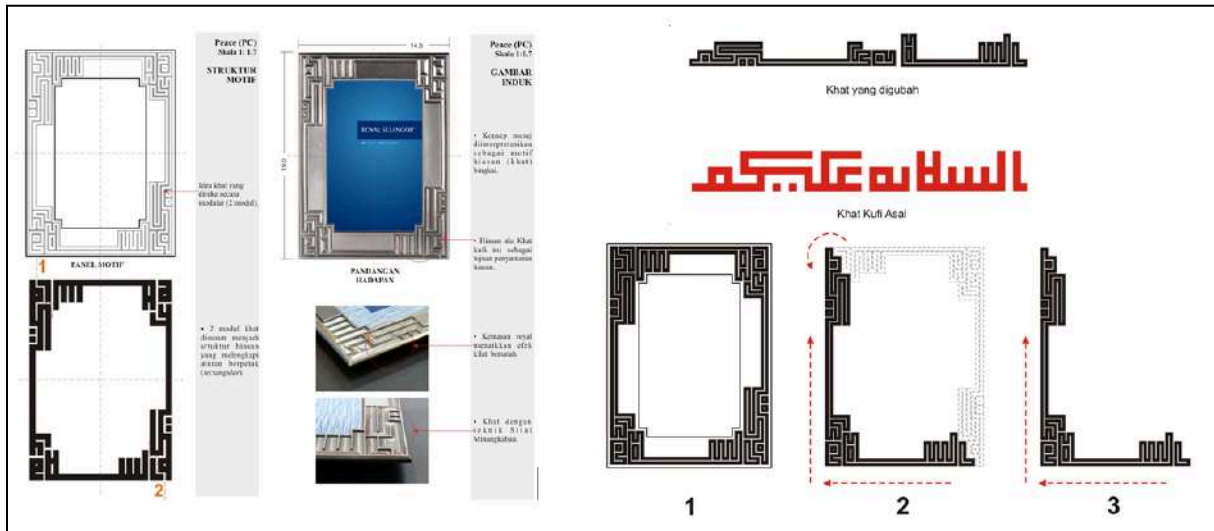
(Islamic Art Museum Malaysia, 2006)

Gaya permukaannya menggunakan teknik bunuh juring secara negatif atau tenggelam dari permukaan (*recess*). Ditambah lagi, dengan kemasan sendeng (*taper*) pada sempadan bulatannya. Manakala bentuk asas bulat yang digambarkan dari pelbagai konteks kosmologi oleh kebanyakan tokoh tokoh seni Islam dan Melayu. Pola yang boleh dijustifikasikan pada RN ialah pola bujang berkhat kerana penyelidik mendapati keseluruhan struktur hiasan adalah menggunakan elemen kaligrafi yang lengkap serta memberi sesuatu makna tertentu. Konsep mesej yang cuba disampaikan amat bertepatan apabila RN adalah unit tumpuan mata kerana pengguna akan melihat dimana posisi peletakkan gelas pengguna ke atasnya (Rajah 8).



Rajah 8. Rekaan dari khat sebagai ornamen yang membawa mesej kepada audien
(Sumber: Siti Mastura, 2011)

Dalam Rajah 9 menunjukkan stailisasi ucapan selamat dalam Islam, “Assalamualaikum” pada PC yang bermaksud ‘selamat ke atas kamu’ digarap dalam gaya Kufi juga secara modular menambahkan nilai keunikan pada kepentingan reka bentuknya. Malah, imej penyamaran yang digunakan ini kelihatan lebih menarik dan menjadi sehati dalam rekaan (tidak janggal). Menariknya, prinsip Struktur Modular (*Modular Structure*) dan Pengulangan (*Repetition*) menjelaskan rekaan PC apabila modul khatnya diulang sebanyak 2 kali pada seluruh sudut bingkai. Malah, khat ini digubah atau disikukan pada bentuk yang telah ditetapkan. Abstraksi (Kemujaradan) gaya khat berongga dari khat Kufi yang asal. Hal ini memberi kesan visual yang menguji pemerhatian audien seperti yang dijelaskan Al-Faruqi bahawa penilaian yang menghubungkan mata dan minda sepatutnya dinilai dengan lebih kritis secara berperingkat dan persepsi yang dibuat haruslah difahami secara bersiri. Teknik ukiran silat minangkabau yang diaplikasikan pada PC juga memberi impak yang moden pada keseluruhan rekaan bagi menaikkan bentuk dinamik dan gaya elegan permukaannya.



Rajah 9. Bukaan rekaan bagi PC dengan elemen kufi
(Sumber: Siti Mastura, 2011)

Kebanyakan keseluruhan konsep koleksi KAR yang diketengahkan, mempunyai prestasi yang baik dalam menyokong konsep fungsi ornamentasi oleh Al-faruqi antaranya dengan gabungan dari Struktur Modular (*Modular Structure*), Kombinasi Berturutan (*Successive Combination*), Pengulangan (*Repetition*), dan Kerumitan (*Intricacy*). Perincian estetik terhadap fungsi ornamentasi pada reka bentuk telah dihuraikan dengan teliti ketika melakukan pendekatan analitikal setiap produk dengan kaedah melihat semula kewujudan prinsip Al-Faruqi sebagai tunjang rujukan.






PERBINCANGAN

Hasil yang diperolehi dari proses analisis adalah berdasarkan penyelidikan formalistik yang telah dibuat terhadap kedua-dua koleksi KAR. Data yang diperolehi ini dihuraikan secara generalisasi analisis estetik dalam beberapa klasifikasi dan justifikasi darinya. Memandangkan KAR adalah subjek penyelidikan reka bentuk, beberapa sub ciri estetik dalam industri pembuatan produk ini diterangkan dengan melihat penerapan dan kewujudan teori seni Al-Faruqi berdasarkan setiap data yang telah melalui penilaian yang kritis.

PELARASAN TEORI SENI ORNAMENTASI ISLAM AL-FARUQI DALAM REKA BENTUK

Berdasarkan rajah 4.6 menunjukkan bagaimana konsep seni ornamentasi Al-Faruqi memberi pengaruh kepada penciptaan idea kedua-dua koleksi. Bagi melihat bagaimana pelarasan teori seni itu berlaku, korelasi terhadap data reka bentuk yang telah diperolehi mesti dinilai melalui kewujudan kedua-dua komponen bahan analisis ini.

Jadual 4.6 : Penerapan konsep ornamentasi Al-Faruqi dalam reka bentuk bagi KAR

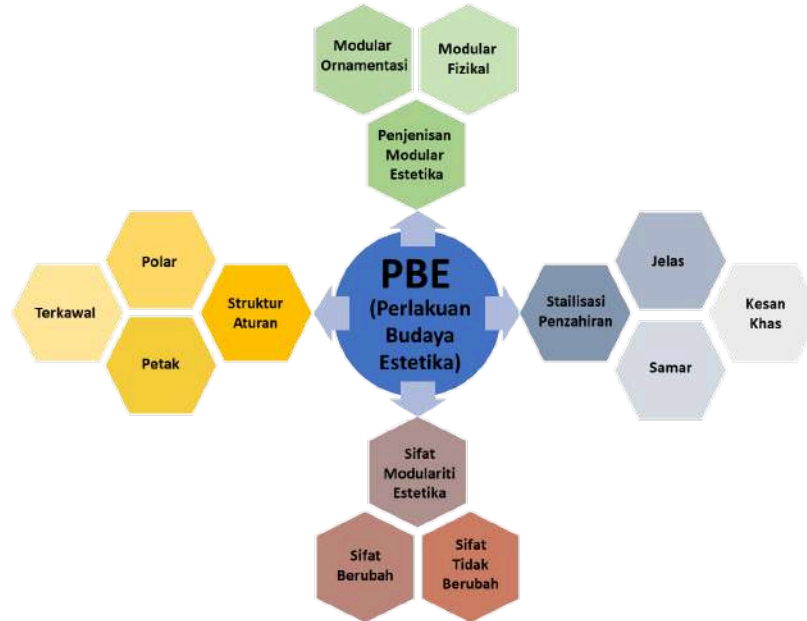
PRODUK KAR						
	DM	UN1	UN2	UN3	RN	PC
ABSTRAKSI	√	-	-	-	√	√
STRUKTUR MODULAR	√	-	√	√	-	√
KOMBINASI BERTURUTAN	√	√	√	√	-	-
PENGULANGAN	√	-	√	-	-	√
DINAMISME	-	√	-	-	-	√
KERUMITAN	-	√	√	√	-	-

(Sumber: Siti Mastura, 2011)

Melihatkan rumusan ini, konsep ‘Kombinasi Berturutan’ dan Struktur Modular’ dari teori seni Islam Al-Faruqi adalah yang paling popular ada pada KAR. Ini berlaku apabila, konsep-konsepnya yang lain terwujud ketika proses penciptaan. Penglibatan modul-modul dalam struktur aturan reka bentuk yang menzahirkan setiap idea oleh perejanya menjadi faktor utama dalam kedudukannya yang teratas. Manakala, konsep seni yang lainnya wujud ketara pada produk, namun hanya dibezakan dengan perbezaan ciri analitikal reka bentuknya. Kepekaan pereka terhadap apresiasi tema dan sensitiviti pada aplikasi reka bentuk telah menjadikan ketiga-tiga DM, UN1, UN2 dan UN3 ini berjaya dicernakan. Pereka yang tidak terkongkong dalam penzahiran ilmu mereka adalah penting. Namun jika, pemahaman masih tidak berlaku, maka, tema dari reka bentuk yang terhasil juga adalah tidak jelas.

PERLAKUAN ESTETIKA BUDAYA

Seterusnya, perlakuan estetika budaya (PBE) dibuat bagi menjadikan ianya sebagai penanda aras kepada generasi pereka akan datang (Rajah 10) untuk membantu penghasilan sesuatu reka bentuk produk berasaskan falsafah dan praktikaliti. Kedua-kedua aspek ini perlu seiring bagi menjamin pemaknaan dan tujuan ianya dicipta dalam sesuatu rekaan supaya lebih berimpak tinggi. Selaras dengan itu, beberapa sub ciri dapat dirumuskan oleh penyelidik sebagai rujukan dalam penghasilan rekaan iaitu Penjenisan modular Estetika, Sifat Modulariti Estetika, Struktur Aturan dan Stailisasi Penzahiran Maksud.



Rajah 10: Bukan rekaan bagi PC dengan elemen kufi

Konsep penjenisan modulariti estetika dapat dibincangkan melalui 2 jenis modular. Modular fizikal berlaku apabila objek nyata boleh disentuh iaitu objek 3D, menjadi asas dalam pembentukan seterusnya. Modular yang dijelaskan oleh Al-Faruqi ialah apabila sesuatu entiti itu bergabung dengan entiti yang lain secara lebih baik dan berfungsi. Manakala, bagi modular ornamentasi pula, penyelidik mendapati wujudnya modul-modul dalam motif atau hiasannya seringkali melalui proses pengulangan, gabungan struktur bentuk dan kombinasi entiti yang berturutan pada majoriti produk KAR.

Manakala, sifat modulariti estetika bagi PBE ialah Sifat Berubah dan Sifat Tidak Berubah. Yang pertamanya, ia berlaku pada bentuk, fungsi dan saiz. Sifat berubah ini masih tidak menjejaskan fungsi setiap unit jika jumlahnya tidak sempurna. Manakala, Sifat Tidak Berubah pula berlaku apabila reka bentuknya diberi konsep yang fleksible pada konteks saiz dan kepenggunaannya tanpa merubah bentuk asal. Struktur aturan yang dijana oleh penyelidik berdasarkan analisis formalistik ini, telah menyenaraikan struktur Polar, Petak dan Terkawal. Malah, ini adalah hasil yang diperkuatkan dengan dapatan kajian penyelidik tentang penerapan keenam-enam teori Al-Faruqi.

Stailisasi Penzahiran mempunyai 3 pecahan iaitu jelas, samar dan kesan khas. Jelas membawa maksud sesebuah rekaan itu melalui sedikit atau tiada pengubahan yang begitu kritikal yang hanya dianggarkan 1% hingga 5% sahaja. Samar pula menjelaskan reka bentuk itu mempunyai ciri penyamaran di dalamnya dengan sentuhan inovasi berdasarkan pemikiran kreatif. Kategori yang terakhir adalah Kesan Khas yang berpandukan kepada impak fizikalnya dan bukanlah maya. Kesan Khas ialah interaksi visual yang spontan apabila gubahan pada struktur motifnya direka sebegitu bagi mengakali audien dengan pandangan sekali imbas.

KESIMPULAN

Huraian yang mendalam telah dijalankan terhadap KAR. Setelah melihat data-data hasil dari proses analisis formalistik ini, didapati penyelidikan ini telah mengupas pelbagai aspek penting bagi dinilai dari

konteks tema, gaya, teknik dan segala informasi pembentukkan rekaan produk piuter berasaskan ornamentasi seni Islam. Segala data dihuraikan dengan teliti dari konteks estetikanya berdasarkan teori seni Al-Faruqi. Reka bentuk yang terhasil adalah daripada sentuhan dan penggayaan dari demografi pemikiran melayu perekanya dengan melalui pengetahuan tentang sumber lokal.

Kemudiannya, melalui hasil analisis yang dibuat oleh penyelidik, 2 pendekatan baru dijana iaitu Pelarasan Teori Al-Faruqi dan Perlakuan Estetika Budaya. Pelarasan Teori Al-Faruqi ialah tentang bagaimana penyelidik melihat pelarasan teori seni oleh Al-Faruqi dalam konteks estetika produk piuter ini. Peringatan terhadap ketauhidan yang diketengahkan dalam teori beliau ini disedari oleh pada peringkat awal proses rekaan melalui informasi yang disampaikan dahulu kepada pereka. Ini bagi menjaga dan mengawal isu-isu yang tidak harus dicemar dalam undang-undang Islam kerana kesenian Islam itu amat berkait rapat dengan keagungan dan kesucian dalam agama tersebut.

Manakala, penyelidik juga mewujudkan 5 pendekatan baru estetika dalam Perlakuan Estetika Budaya berdasarkan bahan kajian. Antaranya, Penjenisan Modular, Sifat Modulariti Estetika, Struktur Aturan, dan Stailisasi Penzahiran Maksud. 4 pendekatan ini mampu membimbing generasi pereka muda yang memerlukan pemahaman sesuatu budaya apabila mendapat tugas mereka bentuk.

Maka dengan ini, telah jelaslah objektif kajian ini untuk melihat keselarasan teori seni Islam dalam reka bentuk fizikal piuter di Malaysia. Walaupun ada terdapat sesetengah produknya masih terkongkong sehingga kurangnya ciri-ciri konsep teori terbabit. Namun secara keseluruhannya, kedua-dua koleksi ini berjaya dicipta dengan pengurusan ilmu reka bentuk yang efisien.

PENGHARGAAN

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