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The Inspiration of Geometrical Concepts in *Mengkuang* Weaving Motifs

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ABSTRACT

Every beautiful piece reflects a labour of love and the story of a dying art. Passed from generation to generation, these skills are now possessed by a few master crafts persons. The art of weaving dried leaves of various plants has been a part of many indigenous cultures for centuries. *Mengkuang* leaves are commonly used to make household items such as floor mats, rice holders, food covers, and different kinds of bags and baskets. Some new products that have been introduced in recent times include purses and lamp shades, sometimes innovatively combined with textiles to widen their use and appeal. Weaving is a form of art that involves the interlacing of sets of leaf blades processed according to certain disciplines to create mats and house walls which can be seen almost everywhere. Woven products are made from tropical plants and therefore making them widely available in the country. In the art of *Mengkuang* weaving design, the geometrical shape in weaving is divided into three categories like original geometrical design, natural geometrical design, and arrangement of the geometrical design. The original geometrical designs have existed for many years. The geometrical arrangement design is a combination of the natural geometrical design in producing an abstract. Motifs or *Kelarai* is a design found in the *Mengkuang* weaving motifs. *Kelarai* is a motif that results from a weaving pattern. *Kelarai* is made in a variety of motifs and its role is the same as the floral pattern in weaving. The name will be different if woven in different shapes, sizes and arrangements. The objective of this study is to analyse the geometrical element in the *Mengkuang* weaving motifs or *Kelarai*. A study on geometrical concepts focusing on 8 motifs out of 51 motifs produced by the weavers in Bukit Tanah, Kelantan to analyse mathematical concepts that appear on the *Mengkuang* weaving motifs.

Keywords: *Mengkuang Weaving Motifs, Geometrical Concepts, Kelarai*

INTRODUCTION

Weaving is a traditional form of art inherited from our ancestors without any external foreign influences. Weaving involves the process of crisscrossing raw materials obtained from specially selected plants to be formed into usable products. There are six types of weaving which are *Mengkuang* leaves weaving, pandan leaves weaving, Wild Bornean sago leaves weaving, rattan core weaving, coconut leaves weaving and fern leaves weaving. *Mengkuang* weaving involves the same process of crisscrossing the dried processed *Mengkuang* leaves in making mats and other handicrafts as a leisure time activity.

Kelarai is a motif design found in the *Mengkuang* weaving. *Kelarai* is a motif that results from a weaving pattern. *Kelarai* is made in a variety of motifs and its role is the same as the floral pattern in weaving. The *Kelarai* design emphasises more on the use of colour arrangement on a regular weave or *ghadas*. Colours are important in determining the pattern. The patterns are interwoven alternately to leave the original geometric effect. The name will be different if woven in different shapes, sizes and arrangements.

Kelarai in the art of *Mengkuang* weaving is termed as the process of composing shapes that are woven to produce an interesting style or *Ragam hias* as the main motif. *Kelarai* is composed either in a single arrangement or arranged in a specific space to produce a specific style or style. The formation of *Kelarai* is done simultaneously during the weaving process. *Kelarai* weaving is usually planned in advance by using 'eyes' or 'steps' to create various types of *Kelarai*. There are now about 51 types of *Kelarai* that are based on elements of nature such as plant and animal elements. There are also *Kelarai* that are associated with people's names such as *Kelarai Cik Kedah* and *Kelarai Mak Mek* or place names such as *Kelarai Sambas*.

In making *Kelarai*, the main thing to observe is the number of points or steps from the leaf blades used. The number of points determines the size of each pattern. To highlight the *Kelarai*, the blades are dipped in two opposite or contrasting colours. For example, yellow and green, red and purple, or white and brown. Sometimes a third colour is used as the ground or background of the pattern. These coloured blades that are woven over and over and alternately will give the result of *Mengkuang* and pandan weaving. There are 51 *Kelarai* that have been recorded and popularised among local weavers, especially in Kelantan and Terengganu. The types of *Kelarai* that have been identified by previous researchers are categorised into 4 groups, namely *Kelarai* from plants, *Kelarai* from humans, *Kelarai* from animals, and *Kelarai* from abstract forms.

LITERATURE REVIEW

According to Siti Zainun (Traditional Malay Handicraft Design), the geometrical shape in weaving is divided into three categories like original geometrical design, natural geometrical design, and arrangement of the geometrical design. The original geometrical designs have existed for many years. In these motifs, a combination of lines can produce shapes geometrical without a particular shape. The simple shape and geometrical pandanus weaving design were first known as 'gadas'. There are two important features in the decorative style of weaving, namely the creation of *Kelarai* (motifs) and patterns. The term *Kelarai* is devoted to "shaped" motifs (often elements of nature) while pattern refers to an arrangement of colours without referring to the arrangement of colours and shapes of motifs. Weaving without *Kelarai* is referred to as "gadas". There are about 51 types of *Kelarai* based on natural elements such as plant and animal elements.

According to Hajah Minah bt Mohamad, one of the experts in the art of weaving *Mengkuang* in a book entitled *Serian Kelarai* published by Kraftangan Malaysia, before the establishment of RIDA in

February 1957, there were 17 types of *Kelarai* that are very popular among weavers on the east coast, namely:-

1. *Kelarai Berdiri*
2. *Kelarai Sambas*
3. *Kelarai Sambas Di Dalam*
4. *Kelarai Kisar Mengiri*
5. *Kelarai Anak Ikan Sekawan*
6. *Kelarai Berati*
7. *Kelarai Tapak Harimau*
8. *Kelarai Mata Berkait*
9. *Kelarai Bunga Tanjung*
10. *Kelarai Pecah Lapan*
11. *Kelarai Bunga Cina*
12. *Kelarai Gedong*
13. *Kelarai Pucuk Rebung*
14. *Kelarai Mak Mek*
15. *Kelarai Kepala Gajah*
16. *Kelarai Buntut Siput*
17. *Kelarai Bunga Cengkih*

In a book entitled ARTS and CRAFTS, The Pandan Weaving Industry of Terengganu written by E.F. Allen and J.H. Gray, a total of 14 types of *Kelarai* motifs were produced during the establishment of RIDA around 1957 making the total *Kelarai* to 31 types in total, namely:-

18. *Kelarai Tampok Pinang*
19. *Kelarai Berakar*
20. *Kelarai Tampok Manggis*
21. *Kelarai Jari Kedidi*
22. *Kelarai Bunga Cengkih Beranak*
23. *Kelarai Cik Kedah*
24. *Kelarai Anyaman Gila*
25. *Kelarai Bunga Cempaka*
26. *Kelarai Siku Keluang*
27. *Kelarai Pucuk Jala*
28. *Kelarai Sisik Kelah*
29. *Kelarai Cik Kedah Bersila*
30. *Kelarai Tapak Anjing*
31. *Kelarai Bunga Melor*

There are 15 types of *Kelarai* that have been produced after the Handicraft Development Center (MARA) took over with the cooperation of the Manager and Teachers of Weaving Center Kuala Terengganu who have made a study in recording the names of *Kelarai*. A total of 46 types of *Kelarai* that has been identified:

32. *Kelarai Belah Ketupat*
33. *Kelarai Beras Patah*
34. *Kelarai Berati Berkaki*
35. *Kelarai Bunga Ator*
36. *Kelarai Bunga Beremban*
37. *Kelarai Bunga Durian*
38. *Kelarai Bunga Mempelas*
39. *Kelarai Cik Kedah Berakar*
40. *Kelarai Cik Kedah Ketapan*

41. *Kelarai Mata Bilis*
42. *Kelarai Kepala Lalat*
43. *Kelarai Putus Masa*
44. *Kelarai Tampok Jantung*
45. *Kelarai Tampok Pinang Bandai*
46. *Kelarai Mata Punai*

Under the Malaysian Handicraft Development Corporation, in November, 1980 (Serian Kelarai book), a study to collect the names of *Kelarai* designs was conducted and as a result there were the addition of 5 new types of *Kelarai* designs were discovered, namely:-

47. *Kelarai Madu Manis*
48. *Kelarai Bunga Api*
49. *Kelarai Gelung Paku*
50. *Kelarai Tak Bernama*
51. *Kelarai Bunga Kelabutam*

The evolution of ideas that took place in the art of weaving led to a development that is closely related to the way of thinking and deep interest of Malay weavers

Geometry is the concept of two words, 'geo' means the earth and 'metry' means the measurement (Wikipedia, 2010). Geometry is a kind of mathematics focusing on the study of lines, angles, shapes, perimeters, areas, and volumes. In geometry, a line is defined as one dimensional which has length but no width or height. An angle can be defined as having two ray or two line segments that meet at the same endpoint.

In every geometrical shape, there is a difference in a structure that involves two things, they are lines and angles. Every geometrical shape is categorised based on the number of sides on it. The connection of every two points will produce a right angle, acute angle, and obtuse angle.

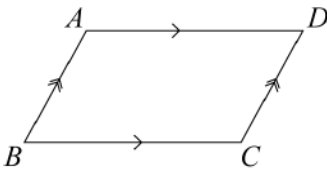
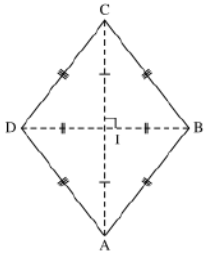
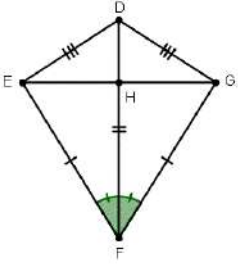
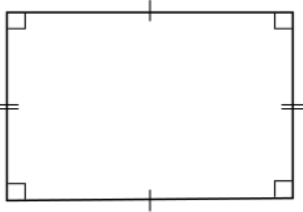
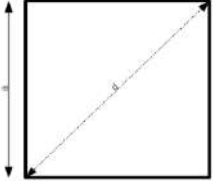
The triangle is the basic shape of the geometry. A triangle is a three-sided polygon. Triangles can be divided into a few types, they are:

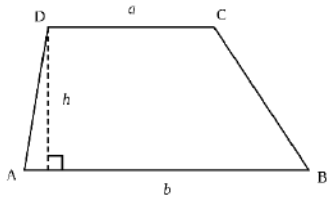
- a) acute triangle – a triangle that has all 3 acute angle
- b) right triangle – a triangle that has a right angle
- c) obtuse triangle – a triangle that has an obtuse angle as one of its angles
- d) isosceles triangle – a triangle that has two congruent sides or two congruent angles
- e) equilateral triangle – a triangle that has 3 congruent sides or each interior angle measures 60 degree
- f) scalene – a triangle that has no 2 congruent sides

Another type of geometrical shape is called a polygon. A polygon is a closed plane object made by joining line segments where each line segment intersects exactly two others. The names of polygons are according to the number of sides They are triangle, quadrilateral, pentagon, hexagon, heptagon, octagon, nonagon, and decagon.

Another attractive feature of polygons is quadrilaterals. Quadrilateral is a four-sided polygon. Quadrilateral are divided into many types (see Table 1).

Table 1. Quadrilaterals

Number of sides	Name	Shape
Parallelogram	2 pairs of parallel sides 2 pairs of equal sides opposite angles are congruent. diagonals are congruent and bisect each other	
Rhombus	2 pairs of parallel sides 4 equal sides Opposite angles are congruent Diagonals are perpendicular bisector	
Kite	2 pairs of parallel sides 2 pairs of adjacent equal sides Opposite angles are congruent	
Rectangle	2 pairs of parallel sides 2 pairs of equal sides 4 right angles	
Square	Diagonals are congruent and bisect each other 2 pairs of parallel sides 4 equal sides Diagonals are congruent Four right angles	

Trapezium	A pair of parallel sides	
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Few concepts of geometry that will be applied in this research are symmetry concept, Pythagoras Theorem and tessellation. Symmetry means a symmetrical line which divides a figure into two parts of the same size and measurement. There are three kinds of symmetry that is reflection, rotation and translation. Reflection is a mirror that reflects an object to its image. Rotation is an operation of rotating an object to the centre of its rotation and translation means a vector of movement of an object from one to another.

RESEARCH METHODOLOGY

A study was undertaken to explore the mathematical concepts that appear on the *Mengkuang* weaving motifs or Kelarai. The focus was on the arrangement of the motifs that resulted from mathematical elements. Triangulation is a method used to increase the credibility and validity of research findings. Credibility refers to trustworthiness and how believable a study is; validity is concerned with the extent to which a study accurately reflects or evaluates the concept or ideas being investigated. Data were coded and thematically analysed. The observations of the arrangement of the motifs identified the mathematical elements that related to the context. The observations were supplemented by the interviews and focus groups.

Data in this study were obtained from field observations and interviews. The triangulation method is used in order to achieve the research objectives. The triangulation method consists of observations, interviews and analysis of the data. The primary data involved the observations and interviews while the secondary data involved collecting data from books, magazines and websites which supported the primary data. In the collection of primary data observation of geometrical designs, covering the angle, size, arrangement, frequency patterns, distance, and symmetrical lines of Kelarai *Mengkuang* weaving process was analysed to understand the mathematical geometrical concepts used in the art of *Mengkuang* weaving. However, the focus was only on the shapes or characters and symmetrical concepts used in the process of *Mengkuang* weaving.

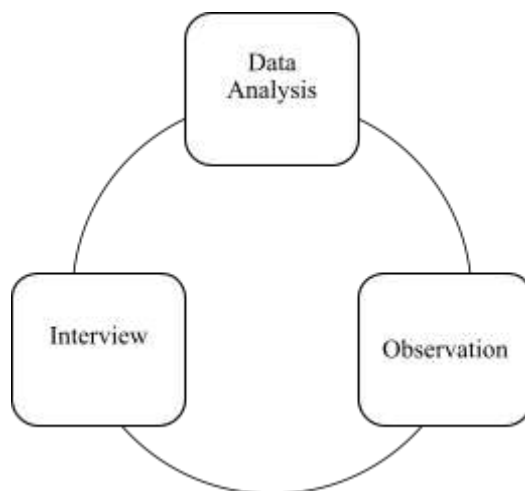


Figure 1. Triangulation Method

An analysis of the 8 motifs out of 51 *Mengkuang* weaving motifs was made. The selected motifs were analysed to identify the geometrical designs in them. Interviews with the *Mengkuang* weavers were carried out to gain information about *Mengkuang* motifs. Finally, conclusions were made based on this analysis.

The Sampling Technique

The sample consisted of 8 different weaving motifs designs from 51 *Mengkuang* weaving motifs categorised into four main areas based on flora, fauna, abstract, and people's names. Eight motifs have been selected from four main areas. Another 16 motifs from each category has been analysed in the other research. 8 motifs are selected is *Kelarai Tampuk Jantung*, *Kelarai Tampok Manggis*, *Kelarai Empat Sebilik*, *Kelarai Pecah Lapan*, *Kelarai Beras Patah*, *Kelarai Mata Bilis*, *Kelarai Bunga Teratai* and *Kelarai Bunga Cina*.

Table 2. Sample of Mengkuang weaving motifs



Figure 2. *Kelarai Tampuk Jantung*
(Source: Author's personal collection)



Figure 3. *Kelarai Tampok Manggis*
(Source: Author's personal collection)



Figure 4. Kelarai Empat Sebilik
(Source: Author's personal collection)



Figure 5. Kelarai Pecah Lapan
(Source: Author's personal collection)

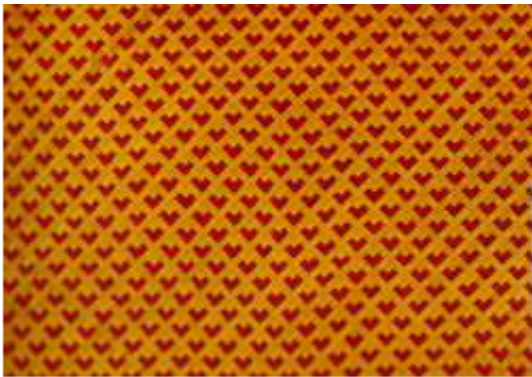


Figure 6. Kelarai Beras Patah
(Source: Author's personal collection)



Figure 7. Kelarai Mata Bilis
(Source: Author's personal collection)



Figure 8. Kelarai Bunga Teratai
(Source: Author's personal collection)




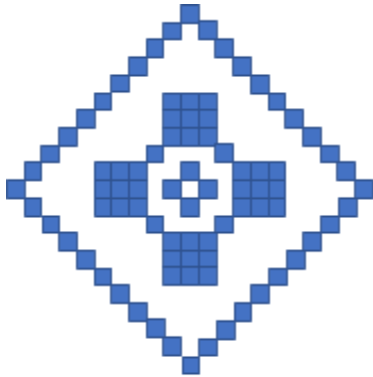
Figure 9. Kelarai Bunga Cina
(Source: Author's personal collection)

RESULTS AND DISCUSSION

Data analysis gathered from the triangulation method involved 3 weavers from Bukit Tanah and Kota Bharu, Kelantan. There is an expertise in *Mengkuang* weaving motifs and the interview session was made to get a depth information about the result of selection motifs. Finally conclusions were made based on this analysis.

The Selection of *Mengkuang* Weaving Motifs and The Analysis of Mathematical Concept on *Mengkuang* Weaving motifs’.

Table 3. Sample of *Mengkuang* weaving motifs

No	Mengkuang Motif	Geometrical Concepts
1.	 <p data-bbox="337 1115 784 1182">Figure 10. Kelarai Tampuk Jantung (Source: Author’s personal collection)</p>	 <p data-bbox="922 1115 1369 1182">Figure 11. Kelarai Tampuk Jantung (Source: Author’s personal collection)</p>
<p data-bbox="261 1247 784 1276"><i>Kelarai Tampuk Jantung</i> (Banana Flower)</p> <p data-bbox="261 1310 1406 1476"><i>Tampuk Jantung</i> or banana flower is a large dark purple-red blossom that grows from the end of a bunch of bananas. Its sizable bracts or leaves snugly enclose delicate sweetly scented male flowers. The female flowers which do not require fertilisation to become fruit, grow further up from the stem of male flowers. The banana flower so called as banana heart gets its name because of its heart-like shape.</p> <p data-bbox="261 1514 1406 1709"><i>Kelarai Tampuk Jantung</i> has an octagonal shape fenced by four squares. An octagon shape is an eight sided polygon. The square shape has two pairs of parallel sides and four equal sides. <i>Tampuk Jantung</i> is separated by a rhombus .The rhombus has two pairs of parallel sides, four equal sides, opposite angles are congruent and diagonals are perpendicular bisectors. The symmetrical concept of <i>Kelarai Tampuk Jantung</i> is tessellation, a process of arranging shapes with no laps.</p>		

2.



Figure 12. Kelarai Tampuk Manggis
(Source: Author's personal collection)




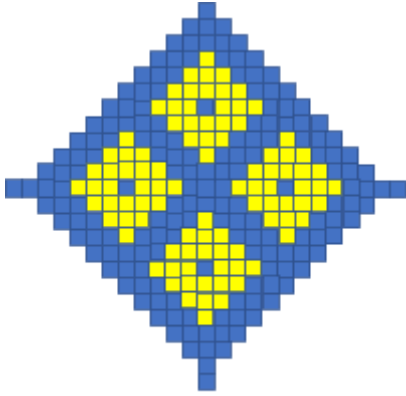
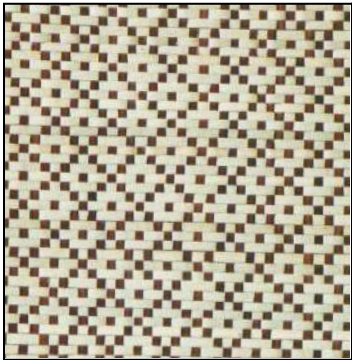
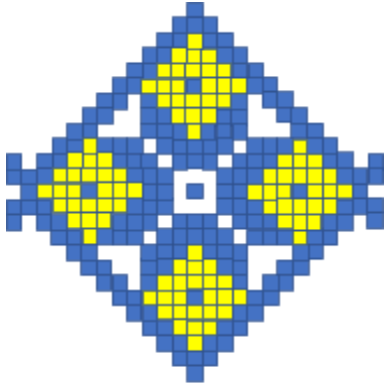
Figure 13. Kelarai Tampuk Manggis
(Source: Author's personal collection)s

Kelarai Tampuk Manggis (Mangosteen)

Manggis, also known as the purple mangosteen, is a tropical evergreen tree with edible fruit native to tropical lands surrounded by the Indian Ocean. The scientific name is *Garcinia Mangosteen*. The taste of mangosteen is sweet, tangy and juicy. Kelarai Tampuk Manggis is a motif derived from mangosteen fruit, purple in colour and has a hard dark brown flower shaped tuft. Mangosteen stalks are not fixed in number such as five, six, seven and eight petals.


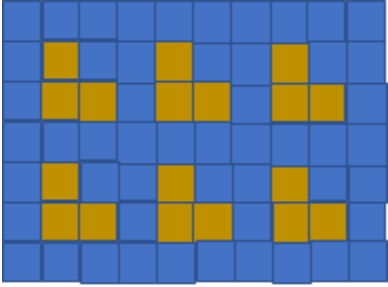

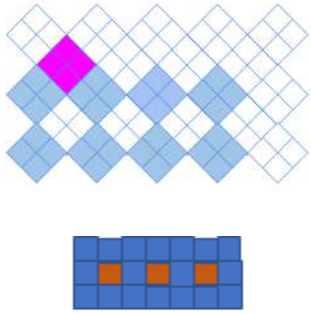
Detailed observation shows that Kelarai Tampuk Manggis has a rhombus shaped motif. The rhombus has four equal sides, two pairs of parallel sides, congruent opposite angles of 90 degrees and four lines of symmetry. The rhombus shape of the mangosteen stem is formed from the arrangement of equal squares and rectangles. The process is known as tessellation ,arranging shapes with no laps.

Table 4. Sample of Mengkuang weaving motifs

No	Mengkuang Motif	Geometrical Concepts
3.	 <p data-bbox="337 741 786 810">Figure 14. Kelarai Empat Sebilik (Source: Author's personal collection)</p>	 <p data-bbox="919 741 1367 810">Figure 14. Kelarai Empat Sebilik (Source: Author's personal collection)</p>
<p data-bbox="261 869 678 905">Kelarai Empat Sebilik (Tetracera)</p> <p data-bbox="261 936 1404 1104"><i>Kelarai Empat Sebilik</i> is originated by <i>Bunga Mempelas</i>. <i>Bunga Mempelas</i> on tetracera flower is a flower which has 3-5 petals, 3-4 carpels and numerous pink-tipped stamens. <i>Kelarai Empat Sebilik</i> is arranged after the arrangement of 4 rhombus shaped in a space or rooms. The rhombus can be identified by the four sides which have the same length, two parallel sides and four equal sides. The rhombus is fenced by rhombus shape too that makes it beautiful.</p>		
4.	 <p data-bbox="337 1598 786 1667">Figure 15. Kelarai Pecah Lapan (Source: Author's personal collection)</p>	 <p data-bbox="919 1598 1367 1667">Figure 16. Kelarai Pecah Lapan (Source: Author's personal collection)</p>
<p data-bbox="261 1692 743 1728">Kelarai Pecah Lapan (Spanish Cherry)</p> <p data-bbox="261 1759 1404 1892"><i>Bunga Pecah Lapan</i> or <i>Bunga Tanjung Pecah Lapan</i> is known as Spanish Cherry or <i>Mimusops Elengi</i>. It is a medium- sized evergreen flower in tropical forests of South East Asia. The tree is valuable for many purposes such as timber, traditional medicine and the fruit is edible. As the trees give thick shade and flowers emit fragrance, it is a prized collection of gardens.</p>		


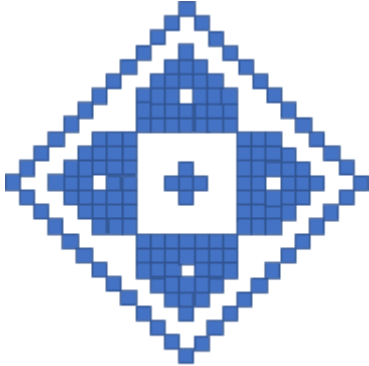
Kelarai Pecah Lapan has the shape of a triangle, a polygon with three edges and three vertices. A close scrutiny of *Kelarai Pecah Lapan* shows that it is built up by the arrangement of rectangular shapes, which has two pairs of parallel sides, two pairs of equal sides and four right angles. Every *Kelarai Pecah Lapan* is arranged in tessellation, arranging shapes with no laps.



Table 5. Sample of Mengkuang weaving motifs

No	Mengkuang Motif	Geometrical Concepts
5.	 <p>Figure 17. Kelarai Beras Patah (Source: Author's personal collection)</p>	 <p>Figure 18. Kelarai Beras Patah (Source: Author's personal collection)</p>
<p>Kelarai Beras Patah (Broken Rice)</p> <p><i>Beras Patah</i> or Broken Rice is a fragment of rice grains, broken in the field during drying or during milling. Mechanical separators are used to separate the broken grains from the whole grains and sort them by size. Broken rice is fragmented, not defective, so there is nothing wrong with it. <i>Kelarai Beras Patah</i> has an L shape and is built by the arrangement of three squares. The square shape has two pairs of parallel sides and four equal sides. Diagonals are congruent and also have a perpendicular bisector and four right angles. The symmetrical concept of Kelarai Beras Patah is tessellation, a process of arranging shapes with no laps.</p>		
6.	 <p>Figure 19. Kelarai Mata Bilis (Source: Author's personal collection)</p>	 <p>Figure 20. Kelarai Mata Bilis (Source: Author's personal collection)</p>

	<p><i>Kelarai Mata Bilis (Anchovies)</i></p> <p><i>Ikan Bilis</i> or anchovies, a very small saltwater fish of the family of Engraulidae, are used as human food and fish bait. They can be found in the Atlantic, India and pacific oceans. They are small green fish with blue reflections due to a silver longitudinal stripe that runs from the base of the caudal fin.</p> <p><i>Kelarai Mata Bilis</i> has the shape of a rectangle. The rectangles have two pairs of parallel sides, two pairs of equal sides and four right angles. The symmetrical concept is a transition of one object from one position to another with the movement of the x rector.</p>
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Table 6. Sample of Mengkuang weaving motifs

No	Mengkuang Motif	Geometrical Concepts
7.	 <p>Figure 21. Kelarai Bunga Teratai (Source: Author's personal collection)</p>	 <p>Figure 22. Kelarai Bunga Teratai (Source: Author's personal collection)</p>
	<p><i>Kelarai Bunga Teratai (Water Lilies)</i></p> <p><i>Bunga Teratai</i> or water lilies, the family of Nymphaeace are freshwater flowering plants native to the temperate and tropical parts of the world. Water lilies provide food for fish and wildlife but sometimes cause drainage problems because of their rapid growth. Water lilies live as rhizomatous aquatic herbs in temperate and tropical climates around the world.</p> <p><i>Kelarai Bunga Teratai</i> /water lilies ha a shape of trapezium and squares. The trapezium is a 2 dimension shape. The bases of trapezium are parallel to each other. The length of both diagonals is equal. The diagonals of a trapezium always intersect each other. The adjacent interior angles sum up to 180°. The sum of all the interior angles in a trapezium is always 360°.</p>	

<p>8.</p>	 <p>Figure 22. <i>Kelarai Bunga Cina</i> (Source: Author's personal collection)</p>	 <p>Figure 23. <i>Kelarai Bunga Cina</i> (Source: Author's personal collection)</p>
<p><i>Kelarai Bunga Cina (Gardenia Jasminoide)</i></p> <p><i>Bunga Cina</i> or <i>Gardenia Jasminoide</i> is an evergreen flowering plant of the coffee family Rubiaceae. It originated in Asia and is most commonly growing wild in Vietnam, Taiwan, Japan, Myanmar, India and Bangladesh. <i>Kelarai Bunga Cina</i> has a shape of a square and rhombus. The square shape has 2 pairs of parallel sides and 4 equal sides. Diagonals are congruent and also have a perpendicular bisector and it has four right angles. While the rhombus has two pairs of parallel sides, four equal sides, opposite angles are congruent and diagonal are perpendicular bisectors. The symmetrical concept of <i>Kelarai Bunga Cina</i> is tessellation, a process of arranging shapes with no laps.</p>		

CONCLUSIONS AND RECOMMENDATION

In conclusion, *Mengkuang* weaving is a valuable heritage that should be in the heart of every Malaysian. It should be preserved to ensure that it would not become extinct to the next generation. The evolutions of ideas towards *Mengkuang* weaving were increasing due to the discovery that there are lots of mathematical concepts behind the process of making the *Mengkuang* weaving motifs. The mathematical concepts that can be seen in *Mengkuang* weaving motifs are likely the transformation and geometry shapes. The transformation includes reflection, rotation, and translation. While the geometry shapes include squares, rectangles, rhombus, and others. It shows that there is a connection between the mathematical concepts and *Mengkuang* weaving motifs. Furthermore, this research shows that what exists in the mind of the weavers' shows that they have the knowledge and the intelligence in mathematical thinking and creativity. Finally, yet importantly, to the researcher as a reference to extend this kind of research in the future.

Few suggestions can be given here that a new research can be done to explore new ideas in *Mengkuang* weaving motifs and mathematical concepts to attract new generations, especially generation Z, and to cultivate interest among them in weaving the *Mengkuang* motifs and bringing them to the next level which is international. Also, the *Mengkuang* weavers should develop new motifs which are more urban and trendy to attract more buyers from local or abroad.

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Conservation Situation and Social Network Analysis of Industrial Heritage in Tangshan City, China

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ABSTRACT

Due to rapid urbanization development, industrial heritage is gradually being replaced by luxury residential buildings. Heritage is an asset of collective interests and made up of inherited tangible and intangible attributes. Since the late twentieth century, much attention has been paid to the analysis of industrial heritage, as it stands witness to the significant influence of industrial civilization on the economy, social development, and human production. The objectives of this research are to evaluate the economic, cultural, and historical values of industrial heritage in Tangshan, China and renew this heritage from the perspective of the cultural industry. Combination analysis of qualitative and quantitative methods is used to reflect the conservation situation of industrial heritage in this city and also evaluate the accessibility of these heritage to show their potential for renewal based on the data from surveys and statistical yearbooks. The results show that the present situation of the conservation of industrial heritage in Tangshan is developing rapidly, and the cultural industry becomes not only an attractive means for promoting the development of iron and steel, coal mining, and cement industry, but also inheriting industrial culture of these industries. Meanwhile, based on the quantitative analysis results, indicating that Kailuan Coal Mine and Tangshan Railway Site receive the highest concern from the government from the perspective of transportation for their conservation and renewal. This research can provide scientific basis for the value assessment and future renewal of industrial heritage for other heavy industry-based regions.

Keywords: *Industrial heritage, Value assessment, Renewal, Social network analysis*

INTRODUCTION

Heritage is an asset of collective interests and made up of inherited tangible and intangible attributes. These attributes can benefit society's present and future (Dela & Anral, 2019). World heritage is a legacy from the past that links nature conservation with the preservation of cultural property. In 1972, the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted a document

that recognized the ways in which people interact with nature, and the fundamental need to preserve the balance between humans and nature. According to the UNESCO World Heritage Centre (2021), across the globe there are 1154 forms of heritage belonging to 167 nations. This heritage can be divided into three categories: cultural heritage (representing 78% of the total), natural heritage (19%), and mixed heritage (3%). One form of cultural heritage is industrial heritage. The International Committee for the Conservation of the Industrial Heritage defines industrial heritage as an industrial site that is of historical, technological, social, or scientific value.

Industrial heritage consists of buildings and machinery, workshops, mills and factories, mines and sites for processing and refining, warehouses and stores, places where energy is generated, transmitted and used, transport and all its infrastructure, as well as places used for the social activities related to industry, such as housing, religious worship, or education (Udeaja et al., 2020). The conservation of industrial heritage is related to politics, economics, culture, and architecture, and is an irreplaceable feature of one city (Aburamadan et al., 2021). Furthermore, policy measures that guarantee the conservation and renewal of cultural heritage contents are often lacking (Petti & Makore, 2019). Since the late twentieth century, much attention has been paid to the analysis of industrial heritage, as it stands witness to the significant influence of industrial civilization on the economy, social development, and human production.

In light of globalization and economic integration, the research and conservation of industrial heritage has gradually increased. The International Committee for the Conservation of the Industrial Heritage (TICCIH) was established in 1978. This global organization was the first to seek to research and conserve industrial heritage, with the conservation of industrial heritage originating from industrial archaeology in the United Kingdom. The establishment of TICCIH promoted the significance of industrial heritage, and conservation movements spread throughout the world. In recent years, industrial heritage conservation has attracted increasing attention in China. Since 2017, 163 pieces of industrial heritage have been included in the Ministry of Industry and Information Technology's National Industrial Heritage List (Ministry of Industry and Information Technology of the People's Republic of China, 2021).

Due to rapid technological development, in some areas, industrial heritage is gradually being replaced by luxury residential buildings. However, given that the historic sites of industrial heritage are a way to retell the past to the benefit of society, the conservation of historic environments can be used to preserve the intrinsic value of the past and to accommodate new social and economic demands. Industrial heritage has historical, social, and economic value for two reasons. First, industrial heritage is a way to record detailed historical information and can allow us to reflect on stages of human civilization and technology development. Second, the creativity, inspiration, or imagination behind industrial heritage represent the characteristics and national spirit of the era. Therefore, the conservation of industrial heritage preserves human culture and emphasizes its role in the formation of the characteristics of regional development.

As one kind of cultural heritage, the renewal of industrial heritage integrates cultural elements through, for example, the use of symbols to magnify social and economic development, in a process known as cultural integration. The industrial heritage that forms part of urban culture is expanded through processes of urban development. One knowledge-intensive industry is the cultural industry. As the cultural industry is an operational part within social culture, it has the same attributes as social science, and it can be divided into the production of cultural products and provision of cultural services. The development of the cultural industry is closely linked to national development. The Outline of the People's Republic of China 14th Five-Year Plan for National Economic and Social Development and Long-Range Objectives for 2035 published in 2021 stated that the development of cultural industry is an important driving force in regional industrial development (Xinhua News Agency, 2021). As one form

of cultural industry, the preservation of industrial heritage may also be affected by aspects of cultural industry.

This research chooses the industrial heritage in Tangshan, China as a case study. Tangshan City, located in the north-eastern region of China, owes its role as one of north-east China's heavy industrial bases. Although the conservation of cultural heritage in this city has made an achievement, there are still some problems existing. The present research focuses on the industrial heritage of this city to provide a scientific base for the development of industrial heritage in China and the promotion of cultural industry.

The objectives of this research are fully analysing the economic, social, and historical value of industrial heritage in Tangshan, China, and renewing these values from the perspective of cultural industry, and evaluating its present conservation status. Furthermore, identifying and evaluating values of industrial heritage is a basis for further conservation methods development. Such an evaluation can also result in guidelines for the renewal of industrial heritage. And the significance of this research lies in two aspects. Firstly, the combination of cultural industry with industrial heritage renewal is a newly developed industry that could meet people's requirement on spiritual culture, and has the functions of service, the proposed innovative cultural industry-based methods will help to reflect the history and value of these industrial heritage sites. Secondly, this research provides suggestions and guidelines for the future management of conservation and renewal from the perspective of the cultural industry, exploiting innovative renewal methods will enrich regional planning systems.

LITERATURE REVIEW

Theory of industrial heritage conservation analysis

With growing attention on world heritage, as one form of cultural heritage, industrial heritage is related to the fields of politics, economics, culture, and architecture, and is a crucial concern for nations and governments. Industrial heritage as a branch of cultural resources, research is mostly related to its significance and values for social development (Claver et al., 2021). Industrial heritage can be divided into types of material form, such as industrial antiques, architectural complexes, and industrial sites, and into different intangible forms (Dela & Anral, 2019). The material forms of sites include constructed complexes, mechanical workshops, production workshops, processing and refinery sites, storerooms, transportation infrastructure, and educational and religious sites (Liu et al., 2018). The intangible form of sites includes memories, oral expressions, or habits (Le & Yuan, 2021).

The value of industrial heritage lies in social and economic development within cities (Bartolini & DeSilvey, 2020). Heritage can attract business investments that create economic revenues from the tourism market, and it also provides employment opportunities to positively support the conservation of heritage. And sometimes, the conservation of heritage makes preparation for urban development or redevelopment.

The theory of the conservation of industrial heritage emerged in the United Kingdom in the latter half of the twentieth century (Shao, 2017). As some industrial heritage sites have been gentrified, conservation analysis has been adopted in urban regeneration projects (Anders, 2018). The conservation of industrial heritage is embedded in its value (Echeverry et al., 2021). Many industrial heritage sites retain traces of their human history and the technological and technical progress that occurred in them (Su et al., 2018). The Great London Industrial Archeology Society was established in 1968 with the aim of recording the historical remains of industrial London (ICOMOS, 2006). Such conservation advocates for the cultural, historical, and economic significance of obsolete spaces, and it often goes together with

urban regeneration projects as the heritage entails the creation and legitimization of a new set of cultural meanings. However, the problem now is how to progress the conservation from a conceptual to an operational level, including the conservation from the holistic, integrated, and value-based dimensions.

The conservation history of industrial heritage is related to economic, social, and cultural development. Max and Calvin (2001) examined policy issues connected with a programme of economic redevelopment that centred on the conservation and renewal of the industrial heritage of Blaenavon Industrial Landscape in South Wales. After analysing the values of heritages on promoting economic development, this research also discussed some trade-offs between the maintenance of cultural values and site commodification. Thus, the controversy becomes a point that needs to be highlighted. Shackel and Palus (2006) also focused on the controversial and argued that control by government agencies, the conservation of heritage often ignored the value from history for residents and community development. This is because industrial heritage is a way to connect to the industrial history remaining at the site, and protect industrial architecture as monuments to the past is essential. Hogberg (2011) suggested that a silo building be preserved with some large storehouses, so that the area offered more of a kaleidoscope, which can be more fashionable than some redeveloped industrial areas in Europe. This research pointed out that the conservation of heritage is essential, and it should relate to the values of heritage itself.

The analysis of industrial heritage conservation in China also started in the twentieth century (Qin & Lin, 2021). With the objective of agglomerating and merging the behaviour and psychology of different social groups, the conservation provides support for regional development and provides continuous impetus for industrial development. The readjustment of China's economic structure has accelerated the proportion of cultural industry in the overall economy. Based on the theory of cultural industry, the protection of cultural and industrial heritage can be divided into material and non-material protection. Material cultural heritage includes historic artefacts, and its protection is generally focused on the protection of physical form or on redevelopment (Aktürk, 2022). The material heritage is significant as it creates avenues for socio-economic incomes for local populations and promotes the protection of heritage assets. For example, the exhibition of cultural heritage in museums, with public and private museums can take different approaches. And the intangible heritage, such as indigenous languages and cultural landscape, holds cultural significance in understanding the values, meanings, memories, and past narratives of communities (Aktürk, 2022). In 2018, China's National Bureau of Statistics published the Classification of Culture and Related Industries. This expands the application and management of cultural industry in China, and the material forms of historical and cultural heritage included in the classification become key elements for national cultural development. The renewal of industrial heritage is growing, and includes industrial museums, industrial landscaped gardens, and integrated cultural industry development.

Industrial heritage assessment and renewal

Urbanization in China is rapidly accelerating. In the late twentieth century, industries established during the modern era faced severe recession. In cities across China, the sites of these traditional industries were replaced or technically transformed by modern building design. Many industrial sites are gradually being destroyed rather than conserved. For example, a survey was conducted in some immovable industrial heritage in Liuzhou, Guangxi, China. The results showed that the Guest house of Liuzhou Machinery Factory built in 1930's, Liuzhou Air Compressor Factory established in 1958, and Liuzhou Sanliu Chemical Factory founded in 1975 had been out of use or abandoned for many years due to technical reconstruction, relocation, or closedown (Xu & Tan, 2019). This has resulted in a contradiction between the conservation of industrial heritage and contemporary urbanization. With the growth in information technology industries, some traditional industrial sites need to be upgraded or rebuilt. Due to the demands of urban development, industrial heritage has largely been demolished or reconstructed in cities across China. The value of industrial heritage lies in the sites themselves and in

the historic information they provide. These sites represent the fulfilment of the requirements of material life, with industrial heritage symbolizing the development of urban civilization. Neglecting the influence from history, culture, humanity, and nature perspectives to evaluate industrial heritage may present a one-sided result when proposing conservation methods (Claver et al., 2021). Urgent attention must be paid to evaluate the values of industrial heritage from the perspectives of history, culture, humanity, and nature, to merge industrial heritage conservation with the social and cultural requirements.

Some research revealed that industrial heritage can be conserved or renewed into new patterns (Liu et al., 2021). Due to this, there is an urgent need to pay attention to the conversation renewal of merging cultural industry with heritage conservation, and a way to merge tradition and modern times, and meanwhile, a transition from industry to tertiary. The conservation of industrial heritage has received similar treatment to the preservation of historic artefacts, which neglects its value in the promotion of urban development.

Research into the assessment of the value of industrial heritage can be summarized into two categories: historical value analysis and social or cultural industry value analysis (Yan et al., 2021). This research can be divided into qualitative or quantitative analysis based on data availability. Taking qualitative approaches, Zhang et al. (2011) used technological value as a key factor in the assessment of industrial heritage, while Jing and Rui (2014) focused on economic value. Le and Yuan (2021) focused on the intangible value of industrial heritage and recommended the improvement of intellectual property conservation in China. Meanwhile, Lu et al. (2019) analysed the historical information value. This qualitative research mostly analysed the values of industrial heritage theoretically and focused on the morphological attributes of heritage and the changes of historical development.

Besides these, some scholars have taken a quantitative approach. Multi-criteria decision analysis considers the technological development of industrial heritage sites. Mousumi (Dutta & Husain, 2009), for instance, used this method to grade heritage sites in Calcutta. Lin and Hu (2013) used multiple regression analysis to quantify perceptions of industrial heritage, while Dell'Ovo et al. (2021) used a multicriteria approach to evaluate a multi-purpose building in northern Italy and Xie (2015) developed a life cycle model to analyse the value of industrial heritage value analysis. Quantitative analysis can answer both conservation history and generate new values from a more holistic vision. And this helps to integrate social, economic, environmental, urban, and political policies for heritage asset analysis. Comparing these two approaches, qualitative research has tended to focus on the relationships between perceptions and place, while quantitative analysis is based on numerical data.

Based on the value assessment, industrial heritage renewal is highlighted in recent years. China has developed industrial heritage conservation methods, such as transforming industrial heritage into museums, landscaped gardens, and sites of integrated exploitation and utilization. Most conservation analysis methods are from qualitative aspects, for example, literature review, surveys or interviews (Gao et al., 2021). However, a combination of qualitative and quantitative methods can support the conservation and redevelopment of industrial heritage by exploring, for example, transportation links, location, and tourism potential.

Network analysis theory offers certain advantages in determining the functional properties of a network quantitatively. This method is useful in evaluating industrial heritage's relationship with others, from the perspective, for example, transportation, or location. Furthermore, network analysis is effective in reflecting a cycling index, the total throughflow, the turnover rate and time, the interactions, and relationships between any two components of a system, and structural attributes such as the degree of dependence, degree of completeness, core-periphery structure, degree of closeness, and degree of betweenness within the overall network (Doménech & Davies, 2009). This quantitative approach can be used to good effect in industrial heritage conservation analysis. In summary, qualitative analysis can provide the theoretical basis for the evaluation of industrial heritage, and quantitative analysis can reflect

the elements that may influence the development of heritage. The merging of these two epistemological approaches offers a mixed methodology to better assess the value of industrial heritage.

RESEARCH METHODOLOGY

Data collection

The methodology framework of this research depicts the values assessment and heritage renewal in Tangshan. Combining qualitative and quantitative methods can effectively reflect the conservation status of industrial heritage. Based on the data from List of Industrial Heritage Protection of China (First Edition) published in 2018, there are six industrial heritages in Tangshan in total, and they are listed in Table 1.

The primary data is collected through surveys qualitatively. The survey is conducted based on the issues, 1) The location information of industrial heritage, including its distance from the city centre, transport networks, and residential areas, 2) The development status of the industrial heritage, including its history of transformation and its functions, 3) The intangible value of the industrial heritage. Then also statistical yearbooks are used to help check the information of industrial heritage from history, location, and economic value.

Next, the accessibility of transportation among industrial heritage, or with other traffic hub is deduced based on the primary data and used as secondary data to conduct quantitative analysis and describes the conservation situation of industrial heritage from the perspective of tourism. Through checking the public transportation route from the city centre, transport hub, and scenic spot to the industrial heritage in the city, the route can be treated as the relationship between any two destinations. As there is only one bus in this city, the routes collected are only based on bus lines, and the walking distance is less than 800 meters. And the route is only restricted to the direct route between any two destinations. Combining these relationship data with social network analysis methods, the linkage among this industrial heritage or between the heritage with other destinations can be identified.

Table 1 Names of 6 industrial heritage in Tangshan City, China

No.	Names	Founded year
1	Kailuan Coal Mine	1878
2	Tangshan Railway Site	1881
3	Luan River Iron Bridge	1892
4	Qixin Cement Plant	1889
5	Tangshan Porcelain Plant	1914
6	Tang Xu Railway Repair Plant	1880

Social network analysis method

Social network analysis was developed based on the sociometry techniques introduced by Moreno and Jennings (1945). This approach is used to analyse the relationships between actors rather than the actors themselves (e.g., individuals, groups, and organizations). Then, using site survey methods, social network models of each province or city can be established after determining the actors and the flows. In every model, the nodes are the actors such as industrial heritage, business centres, or city parks, and the paths are the transportation flows among their nodes. Based on the list of members of each province and the paths between them, the adjacency matrix A is established, which describes all direct paths among

the members of the network. The I columns of the matrix represent receivers of a resource, and the I rows represent senders. If at least one relationship exists between two nodes in the network, the corresponding element of the matrix has $a_{ij} = 1$; if not, $a_{ij} = 0$. The symbiotic network system constitutes a series of nodes (members of the network) and paths between them. Using the data in adjacency matrix A and version 6 of the UCINET software (<http://www.analytictech.com/ucinet/>), each social network model is developed (see Figure 1).

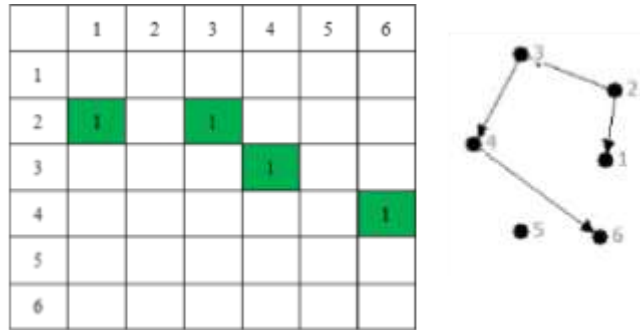


Figure 1. Social network model of an example

Centrality analysis is used to characterize the network's overall degree of centralization and nodal degree (i.e., the number of nodes connected to a given node). Network centralization measures the network's and each member's degrees of dependence on certain "central" nodes. "Nodal centralization" reflects the extent to which the network is centred on one or a few nodes; "betweenness centralization" reflects the extent to which the resources in the network are controlled by one or a few nodes that serve as conduits (intermediate transfer points) between two or more nodes. Centralization ranges from 0 to 1. In networks with a star structure, the whole network depends on a single central core member, and the degree of centralization is 1; in a loop network, all members are equally central, and the degree of centralization is 0. The degree of centralization equals the sum of the differences between the maximum nodal degree in the network and the nodal degree of each other node; this sum is then divided by the sum of the maximum possible difference between the maximum nodal degree in the network and the nodal degrees of each other node. The degree of centralization of the network (C) is calculated as follows and the equations are referred to Doménech and Davies (2009).

$$C = \frac{\sum_{i=1}^n (C_{\max} - C_i)}{\max \left[\sum_{i=1}^n (C_{\max} - C_i) \right]} \quad (1)$$

Where n is the total number of nodes in the network, C_{\max} is the degree of the node with the highest nodal degree (i.e., the highest number of connections with other nodes), and C_i is the nodal degree (number of connections) of node i .

FINDINGS

Value assessment of industrial heritage in Tangshan

From a historical perspective, the present situation of the conservation of industrial heritage in Tangshan City is developing rapidly. As an industrial city, the utilization of coal promotes economic and social development. Kailuan Coal Mine Plant is the typical representative of industrial heritage in Tangshan from the historical, cultural, and technological dimensions. It opened the coal industry in China and promoted industrial development throughout the whole country. Also, Qixin Cement Plant is the first plant that engaged in cement in China. These plants both gave impetus for industry development in China.

From an economic dimension, the conservation of industrial heritage brings in special tourism resources. From 1995 to 2015, the tourism industry of Tangshan developed significantly and became a dominant industry in the city. For example, the establishment of the Kailuan Coal Mine Museum, Qixin Cement Plant Museum both attract tourists. Meanwhile, some kinds of industrial tourism, study tourism, or scenic tourism have been exploited and become a special symbol for city economic development. Otherwise, as a sign of a city, industrial heritage conservation should meet the requirement of low environmental pollution and low resources input. Therefore, cultural industry becomes not only an attractive means for promoting the development of iron and steel, coal mining, and cement industry, but also inheriting industrial culture of these industries.

From a cultural aspect, the industrial heritage in Tangshan has its own attributes in architecture style. The museum of Kailuan Coal Mine has the neoclassical architectural style. The exterior is red brick and loose interweave. The Qixin Cement Plant Museum integrates the elites of all the plants and makes maximum retention of the original space. Furthermore, the productive facility, production technology, and process flow of this heritage represents a higher technical level at that time and can be used to learn for contemporary analysis.

Industrial heritage renewal in Tangshan

Transforming industrial heritage into museums is a way for heritage renewal. In Tangshan, Qixin Cement Plant is now being transformed into a museum called China Cement Industry Museum. This heritage is the origin of the Chinese cement industry, and it produced the first bucket of mechanism cement in China. With the movement of this plant, the workshop has been retained in the original place, then a cement industry museum is built here. Also, Kailuan Coal Mine is conserved as the Kailuan Museum that introduces the procedure of coal mining and its transportation. Tang Xu Railway Repair Plant is planning to be rebuilt into the China Railway Source Museum. As the origin of the Chinese railway industry, Tangshan boosts to produce China's first standard-gauge railway, China's first self-run railway company, Chinese first railway plant, and the first railway station. The Railway Museum will be a mark for this city to tell the cultural history of industry's development.

It is not enough for museums only displaying exhibitions, because it is a vital spot to remark the history values and social progress. A lot of high-end technology or new intelligent technology have been introduced in museums, for example, multi-dimensional films and virtual reality technology have been made to show the real history and the working conditions previously. Meanwhile, some copy tools or equipment have been opened to the audience to operate old machines. The introduction of all these new technologies or thoughts is a way to narrow the gap between teenagers with their elder generation who were working at the same situation.

Another renewal approach is transforming industrial heritage into a cultural creative zone. Besides a cement museum, Qixin Cement Plant has also been used as an industrial-themed creative zone. The creative zone is reconstructed based on the original plant workshop. In the zone, some artist studios, performer art spaces, and catering places with certain artistic characteristics are introduced to develop the modern culture, innovation, and tourism industry for this city.

Although there are some art themes in this zone, it is still needed to concentrate more industries, for example, artist residence advertisement or publishing fashion design, to attract tourists. Therefore, the cultural industry embedded in this heritage can relate to some newly attracting works of art. Moreover, the interactive experience in the zone should also be promoted to arouse the inspiration of tourists. The local residence or workers moving out has resulted in the tellers of the history and neglecting historical values of this heritage.

From the quantitative perspective, the transportation condition among the industrial heritage or between heritage with other famous spots in this city has been chosen as the accessibility of renewal for the heritage. Besides the 6 industrial heritage sites, 4 destinations are added to represent the city tourism spots in Tangshan. The nodes in this research include 10, they are industrial heritage, city centre, traffic hub, and scenic spots in this city, the names of the nodes are listed in Table 2.

Table 2 A list of 6 industrial heritage and 4 other destinations in Tangshan City, China

No.	English names	No.	English names
1	Kailuan Coal Mine	6	Tang Xu Railway Repair Plant
2	Tangshan Railway Site	7	Tangshan Wanda Plaza
3	Luan River Iron Bridge	8	Tangshan Fengjing Traffic Hub
4	Qixin Cement Plant	9	Tangshan Beijiao Traffic Hub
5	Tangshan Porcelain Plant	10	Tangshan Nanhu Scenic Spot

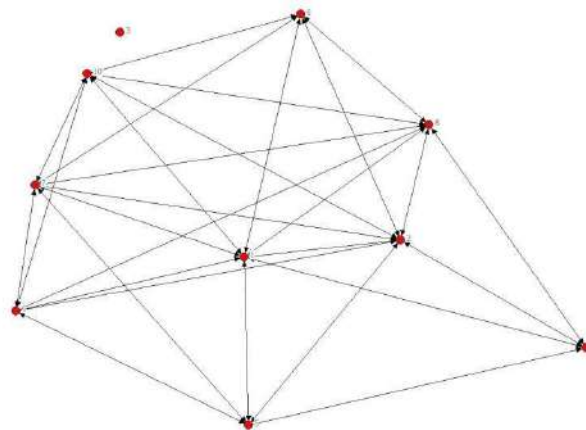


Figure 2 The model of the accessibility conservation of industrial heritage in Tangshan (Source: Authors made is using UCINET 6.0)

The conceptual model of industrial heritage and other destinations in Tangshan has been established in Figure 2. The figure shows that node 3 (Luan River Iron Bridge) has no direct route with other destinations, as it is located far away from the downtown area. Therefore, it is impossible for tourists to make a tour there through public transportation. Node 1 (Kailuan Coal Mine) and Node 2 (Tangshan Railway Site) have the highest number of direct routes with other destinations, and these two heritages are near each other. They are located near the city centre and attract tourists to conduct city tours through buses, and student tourists to make study travel. The number of routes of Node (Qixin Cement Plant) and Node 5 (Tangshan Porcelain Plant) with others is four and five, separately. These two

heritages are placed at the old city centre of this city, with the movement of city centre, the public transport between them with other bustling areas are not connected directly. And this results in undeveloped tourism of the cultural creative zone of Qixin Cement Plant. The transformation of Node 6 (Tang Xu Railway Repair Plant) has not been finished, and it is represented based on a planning scheme.

This model provides a basis for the centrality analysis of the nodal degree. The degree of Node 1 (Kailuan Coal Mine) and Node 2 (Tangshan Railway Site) are the highest, and their nodal degree is 8.00 and takes a proportion of 0.143. Then are Node 6 (Tang Xu Railway Repair Plant) and Node 5 (Tangshan Porcelain Plant). The proportion of Node 4 (Qixin Cement Plant) is only half of that of (Kailuan Coal Mine) and Node 2 (Tangshan Railway Site). For other destinations, Node 1 (Kailuan Coal Mine) and Node 2 (Tangshan Railway Site) connect all the other traffic hubs or scenic spots and can become the most attractive destinations for tourists through public transport. And this shows that these two heritages receive highest concern from the government from the perspective of transportation for their conservation and renewal.

CONCLUSION

This research analyses the economic, social, and historical value of industrial heritage in Tangshan, China. And it renews these heritage from the perspective of utilization, transformation, and transportation. Qualitative analysis can provide the theoretical basis for the evaluation of industrial heritage, and quantitative analysis can reflect the elements that may influence the development of heritage. This research tries to merge these two epistemological approaches and offers a mixed methodology to better assess the value of industrial heritage. Qualitative analyses and social network analysis methods are used to reflect the renewal of industrial heritage and evaluate the accessibility of these heritage to show their conservation quantitatively. The findings of this research are that the present situation of the conservation of industrial heritage in Tangshan is developing rapidly, and cultural industry becomes not only an attractive means for promoting the development of iron and steel, coal mining, and cement industry, but also inherited industrial culture of these industries. Meanwhile, based on the quantitative analysis results, indicating that Kailuan Coal Mine and Tangshan Railway Site receive the highest concern from the government from the perspective of transportation for their conservation and renewal.

As a case study analysis, the selected sample will be restricted to the 6, they are Kailuan Coal Mine, Tangshan Railway Site, Luan River Iron Bridge, Qixin Cement Plant, Tangshan Porcelain Plant, Tang Xu Railway Repair Plant officially listed sites of industrial heritage. As a result, this research will only reflect the conservation of industrial heritage in this traditionally industrial region of northern China and may not reflect the current condition of industrial heritage conservation elsewhere in the country. Therefore, the research may be only restricted to the industrial heritage with heavy industries or plants and is not representative of the variety of industries across China.

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Adaptation For Islamic Animation Storytelling: The Rhetorical Approach of *Al-Mau'izah Al-Hasanah* in *Tafseer Al-Azhar*

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ABSTRACT

Al-Mau'izah Al-Hasanah is among the three Islamic Da'wah Methods that uses rhetorical strategies in da'wah dissemination. The method is based on Surah An-Nahl verse 125 in the Qur'an. As the verses of the Qur'an uses an Arabic text, Muslim need to use *Tafseer* as a guideline to enhance their understanding and knowledge of Islamic teaching. This is because not all Muslims are specialists in the Arabic language, despite being able to read the Quran in Arabic. *Tafseer Al-Azhar* is an interpretation of Qur'anic verses written by Abdul Malik Karim Amrullah (Hamka) during his prison sentence. Hamka is an Indonesian philosopher who is also actively involved in teaching Islam through his country's educational system. The *Al-Azhar* exegesis book is notable for its use of rhetoric to explain the meaning of Qur'anic verses for Muslims' comprehension of the Arabic text of the Qur'an. The purpose of this research is to examine the rhetorical strategy employed in Hamka's *Tafseer Al-Azhar*. By referencing the exegesis content of Fatihah verses in *Tafseer Al-Azhar*, this study focuses solely on the rhetorical method of *Al-Mau'izah Al-Hasanah*. This study employed the qualitative method by analyzing the content of books and journals related to *Tafseer Al-Azhar*. The rhetorical material in *Tafseer Al-Azhar* is distinctive in that Hamka used rhyme and aesthetics language to convey the narrative of its interpretation. It is interesting to mention that Islamic Animation Storytelling of Qur'anic verses could be derived from the rhetorical substance provided in the *Tafseer Al-Azhar*.

Keywords: *Adaptation, Islamic Animation Storytelling, Rhetorical, Al-Mau'izah Al-Hasanah, Tafseer Al-Azhar*

INTRODUCTION

The dissemination and execution of Islamic preaching must be carried out prudently. Preachers are advised to equip themselves with knowledge and skills about Islam and the Prophet's history based on the

teachings of the Qur'an and Hadith. The preacher's main role and responsibility is to convey information about the teachings of Islam, clarify confusion, untangle the confusion, and save mankind from going astray. Engku Ahmad Zaki Engku Alwi (2021) claims that preaching without considering the wisdom method will lead the intended audience further away from the truth. Thus, da'wah must be based on the teachings of Islam as revealed in the Qur'an and Hadith. Understanding the Arabic scripture of the Qur'an with the direction of the Tafseer will improve a Muslim's Islamic knowledge. The usage of Tafseer Al-Azhar as a content adaptation in creating Islamic Animation Storytelling is considered advantageous and sensible throughout this research. This is because Tafseer used the rhetorical style of Al-Mau'izah Al-Hasanah for da'wah propagation about Islam, particularly the understanding of the Qur'an's opening verses, Al-Fatihah.

LITERATURE REVIEW

Several studies and reviews have been undertaken to explore the related literature material on the Adaptation for Islamic Animation Storytelling, The Da'wah Methods in Islam, Rhetorical Approach of Al-Mau'izah Al-Hasanah, and Tafseer Al-Azhar by Hamka.

Adaptation for Islamic Animation Storytelling

Adaptation was defined by Hutcheon (2012) as (1) An accepted adaptation of another work or works that are widely known, (2) A creative and interpretive act of appropriation/salvaging, and (3) An extended intertextual engagement with the adapted work. In short, adaptation is a creative and interpretative act of appropriation based on intertextual engagement with the adapted work.

According to Djamdjuri and Hadi (2021) in their studies, an Islamic movie or Islamic animation movie is a movie that has content about Islamic values and can be used to teach people about Islam or spread the da'wah. From an Islamic point of view, morals are very important. Prophet Muhammad P.B.U.H used it as a measure of faith to show how morality is very important in Islam. To gain knowledge about Islamic teaching, Muslims need guidance from the Qur'an and Hadith to enhance their understanding of the *Tawheed*. Thus, the adaptation process from a written text for Islamic Animation Storytelling in this research context needs to be referred to with the authentic source of the Qur'an and *Tafseer*. In addition, *Tafseer* functions as the translator of the Arabic script of the Qur'an by using the mother tongue language of a nation.

The Da'wah Methods in Islam

The method of preaching (*da'wah*) is the strategy for delivering a message to the audience. In Arabic terminology, the method is known as *Uslub* and *Wasail* is the tool to disseminate Islamic knowledge and information (*Ilm'*) to the target audience. However, Syed Abdurahman Syed Hussin (1998) explained that the terminology of *Uslub* emphasizes the ability and skill to communicate Islamic teaching to the intended audience through the use of aesthetic language. The three widely recognized rhetorical methods used in Islamic da'wah are *Al-Hikmah* (Wisdom), *Al-Mau'izah Al-Hasanah* (Good Teaching and Advice), and *Al-Mujadalah billati hiya ahsan* (Wisely Argued). Those mentioned rhetorical methods were found in the Qur'an verses of *An-Nahl* (125), highlighting the techniques of Islamic preaching (*da'wah*). *An-Nahl* verse of 125 is as below:

“ادْعُ إِلَى سَبِيلِ رَبِّكَ بِالْحُكْمِ وَالْمَوْعِظَةِ الْحَسَنَةِ وَجِدِلْهُمْ بِالَّتِي هِيَ أَحْسَنُ إِنَّ رَبَّكَ هُوَ أَعْلَمُ بِمَنْ ضَلَّ عَنْ سَبِيلِهِ وَهُوَ أَعْلَمُ بِالْمُهْتَدِينَ”

“Invite all to the Way of your Lord with wisdom and kind advice, and only debate with them in the best manner. Surely your Lord alone knows best who has strayed from His Way and who is rightly

guided.” (An-Nahl: 125)

Table 1 Three Islamic Da’wah Methods

<i>Al-Hikmah</i> (Wisdom)	The word <i>Hikmah</i> (Wisdom) is derived from the Arabic word ‘ <i>Hakama</i> ’ which means to decide on regularity. <i>Hikmah</i> is a good synonym for the words restrain and prevent damage. <i>Hikmah</i> consists of justice, suavity, and knowledge. In short, <i>Hikmah</i> is about (1) thorough and presentable from the experience, (2) accurate in words and actions, (3) putting on something in its place, and (4) the right and wrong. <i>Al-Hikmah</i> (Wisdom) towards the da’wah method with thorough and presentable knowledge of Islamic teaching through its dissemination, precise and good knowledge based on the explanations (<i>dalil</i> in Qur’an), and accuracy in words and actions.
<i>Al-Mau’izah Al-Hasanah</i> (Good Teaching and Advice)	The word <i>Mau’izah Al-Hasanah</i> is derived from the Arabic word ‘ <i>Wa’az</i> . <i>Al-Wa’azu</i> ’ means to give good advice and reminders towards faulty consequences. The Arabic word of <i>Al- Waaz</i> is well defined for instruction or order. Islamic philosophers in the <i>Tafseer</i> field stated that <i>Mau’izah Al-Hasanah</i> ’s advice consists of explanations (<i>dalil</i> in Qur’an) that are true and give the soul’s satisfaction to arise the good sentimental emotion in humans. In short, <i>Mau’izah Al-Hasanah</i> is a method of delivering a sermon that makes it attractive and well-received without losing the intended audience. With this technique, the target is given the impression that the preacher is acting more like a friend who offers guidance and seeks opportunities to make the target delighted.
<i>Al-Mujadalah billati hiya ahsan</i> (Wisely Argued)	The word <i>Jadal</i> is the Arabic word that means debate or argumentation. The terminology is well described as enmity. <i>Mujadalah</i> is the verb for <i>Jadal</i> . The method of <i>Al-Mujadalah billati hiya ahsan</i> will be applied to encounter the opponent, but in a good manner of argumentation by referring to the Islamic teaching in Qur’an and Hadith. The context of a good manner towards the argumentation is to handle the situation with the opponent in a good method of conversation or dissemination without abusive words.

(Source: Syed Abdurahman Syed Hussin, 1998)

Rhetorical Approach of *Al Mau’izzah Al-Hasanah*

Isai, Lin, Ching, et. Al (2020) defined Rhetorical Approach as the method of persuasion and they cited Aristotle's definition of rhetoric as “an ability, in each particular case, to see the available means of persuasion”. Aristotle added, to effectively persuade the audience, three important persuasive appeals are identified - ethos, pathos, and logos – corresponding to the persona of the speaker, the emotion of the audience, and the reason for the message. Nevertheless, in Islamic Da’wah Method, the rhetorical approach as mentioned in the previous section highlighted the three methods of (1) *Al-Hikmah* (Wisdom), (2) *Al-Mau’izah Al-Hasanah* (Good Teaching and Advice), and (3) *Al-Mujadalah billati hiya ahsan* (Wisely Argued). The research focus for this study is on the Islamic *da’wah* method of *Al-Mau’izzah Al-Hasanah* (Good Teaching and Advice) as it is related to the case study of *Al-Azhar Tafseer* written by Hamka.

According to Syed Abdurahman Syed Hussin (1998), he explained the method of *Al-Mau’izah Al-Hasanah* (all forms of good advice, teaching, and warning) is suitable for certain targeted audiences that are attracted to da’wah. This method focuses to arouse feeling and emotion yet the inner soul (spiritual) responds towards the *Mau’izah* (good advice, teaching, and warning). This is supported by Ahmad Fauzi, et.al, (2018) *Al-Mau’izah Al-Hasanah* is the Islamic *da’wah* method that advises others in a good manner. Furthermore, *Mau’izah Al-Hasanah* is understood as guidance toward the use of proper language that is appropriate for the physical and knowledge level of the da’wah target audience (*mad’u*)

and is capable of encouraging goodness. In the basic concept of da'wah in *Al-Mau'izah Al-Hasanah*, there are eight components related to the method such as (1) *Tabligh*, (2) *Ta'lim*, (3) *Tazkir* and *Tanbih*, (4) *Taujih wa al-irsyad* (guidance and counseling), (5) *Nasihah/Tansih*, (6) *Tabsyir and Tanzir* (reminder), (7) *Uswah wa Tadbiq* and (8) *Ubrah* or *Ibarah*.

Tafseer Al-Azhar by Hamka

Tafseer Al-Azhar takes consecutive sources from the Qur'an, *Hadith*, *Aqwal* of the Prophet's Companions, *Aqwal Tabi'in*, and books of commentary interpretation concerning the process of interpretation. *Adabi Ijtima'i* is the style of this remark. In addition to that, Hamka is a well-known Muslim scholar from Indonesia who has significantly advanced the field of Qur'anic interpretation. Haji Abdul Malik Karim Amrullah is known as Hamka, and he is a multi-talented person. In addition to being a Muslim scholar, Hamka is also an author, historian, and politician who has written more than 120 books on a variety of topics, including Sufism, literature, philosophy, history, sociology, and politics, as well as the interpretation of the Qur'an. (Rahmad Hidayat et.al, 2019)

As for the research study purpose, the use of Hamka's Verse Tafseer entitled *Al-Azhar* acts as a reference to understand the explanations of *Fatihah* verses in the Qur'an. Hamka's creation of the *Al-Azhar Tafseer* incorporates Islamic Teachings with literary elements such as parables that portray the meaning of each verse. The poetic narrative presented by Hamka is simple to comprehend due to the *tahlili* technique used in this Tafseer arrangement (analysis). *Tahlili* method is made up of Tafseer between *Al-Quran* and *Al-Quran*, Tafseer between *Al-Quran* and *Hadith*, Tafseer between *Al-Quran* and companions' thoughts and *tabi'in* (followers or successors), and Tafseer *Al-Qur'an* with Tafseer *Muktabar* (other Tafseer).

RESEARCH METHODOLOGY

The research aims to study the rhetorical approach used in the *Tafseer Al-Azhar* written by Hamka. The focus of the research is only on the rhetorical method of *Al-Mau'izah Al-Hasanah* by referring to the exegesis content of *Fatihah* verses in *Tafseer Al-Azhar*. This research used the Qualitative method through the content analysis and the documentation of books and journals with the related field of *Tafseer Al-Azhar* and the *Da'wah* Method in Islam.

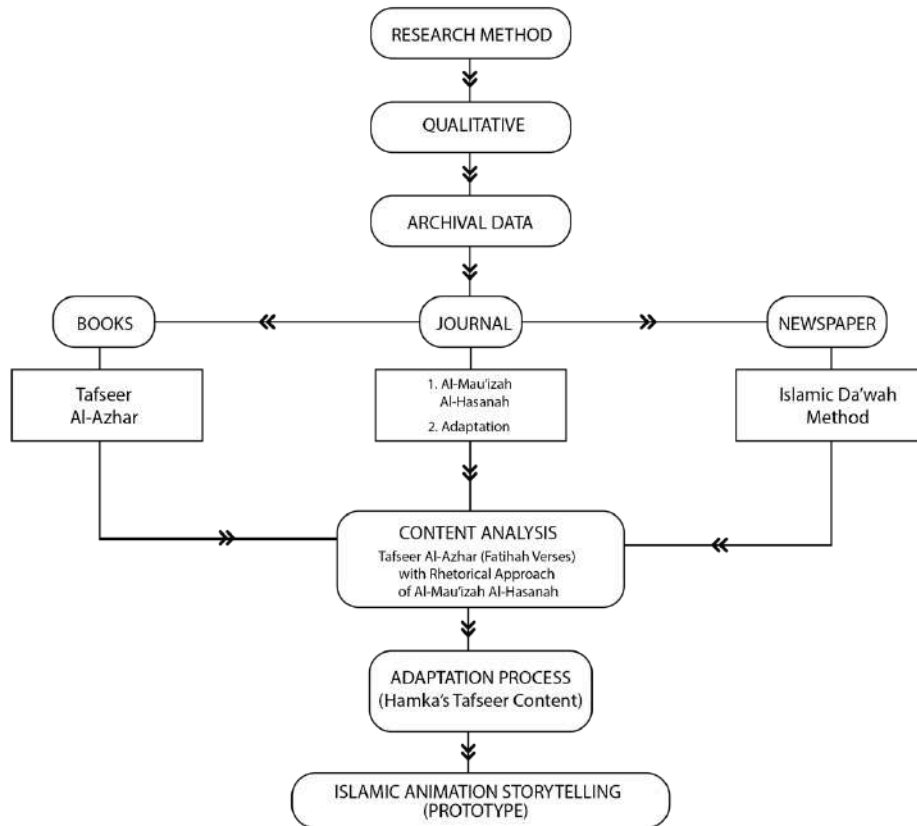


Figure 1. Research Methodology Framework

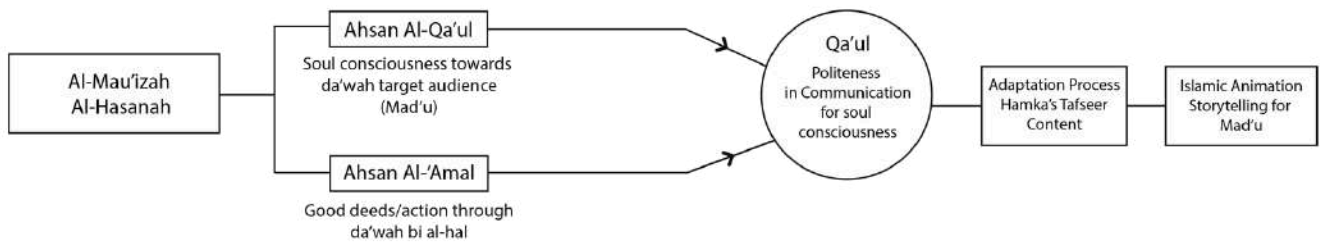


Figure 2. Rhetorical Approach of Al-Mau'izah Al-Hasanah with Tafseer Al-Azhar Content Adaptation for Mad'u

FINDINGS

Hamka uses poetry to infuse passion into the story of its interpretation. As a result, rhyme serves as a cultural expression of Malay identity. The following is a summary of the parables that used the Al-Mau'izah Al-Hasanah Islamic Da'wah Method, which was founded in Hamka's Verse Tafseer in Fatihah verses initially translated from Malay language in his Al-Azhar Exegesis:

Table 2 Methods of Al-Mau'izah Al-Hasanah – The Good Teaching and Advice in Tafseer Al-Azhar by Hamka (Fatihah Verses)

Verse	Verse Tafseer by Hamka	Islamic Da'wah Method
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<p>1</p>	<p><i>Inilah contoh teladan yang diberikan kepada kita, supaya memulai suatu pekerjaan penting dengan nama Allah. Allah adalah Zat Yang Maha Tinggi, Maha Mulia dan Maha Kuasa. Zat pencipta seluruh alam, langit dan bumi, matahari dan bulan, dan seluruh yang ada. Dia adalah yang Wajibul Wujud, yang sudah pasti ada, yang mustahil tidak ada. Ar-Rahman dan Ar-Rahim adalah dari satu rumpun, iaitu rahmat, yang beerti murah, kasih sayang, cinta, santun dan perlindungan.</i></p> <p style="text-align: right;">(m/s 87-90)</p>	<p>Remark: Good Advice, Teaching</p> <ol style="list-style-type: none"> 1. To start something (work) with the Name of Allah. 2. Praise to Allah – The Highest, The Honourable, The Powerful Who creates the universe. (<i>Wajibul Wujud</i>) 3. Allah is The Gracious, The Most Merciful.
<p>2</p>	<p><i>Alhamdulillah, segala puji-pujian hanya untuk Allah. Tidak ada yang lain yang berhak mendapat pujian itu. Meskipun misalnya ada seorang yang berjasa baik kepada kita dan kita memujinya, hakikat puji hanya pada Allah. Sebab, orang itu tidak akan dapat berbuat apa-apa kalau tidak kerana Allah yang Maha Pemurah dan Penyayang tadi. Kita puji seorang jurutera atau arkitek kerana dia mendapat ilham mendirikan sebuah bangunan yang besar dan indah. Namun, kalau difikirkan lebih dalam, dari mana dia mendapat ilham perencanaan itu kalau bukan dari Allah.</i></p> <p><i>Oleh sebab itu, kalau kita sendiri dipuji-puji orang, janganlah lupa bahawa yang empunya puji itu ialah Allah, bukan kita.</i></p> <p><i>Allah Pemelihara Semesta Alam atau Tuhan dari sekalian makhluk, atau Tuhan sarwa sekalian alam -Rabbun. Rabbun meliputi segala macam pemeliharaan, penjagaan, pendidikan dan pengasuhan.</i></p> <p style="text-align: right;">(m/s 91-92)</p>	<p>Remark: Good Advice, Teaching, and Warning</p> <ol style="list-style-type: none"> 1. Allah is the Lord of ‘Alamin (mankind, jinns, and all in the universe) 2. There is no one to receive the praise except for Allah. 3. Humans are not capable of doing something without His consent. 4. Hamka provides the parable example of the architect's story with aesthetic language arrangement.
<p>3</p>	<p><i>Ayat ini menyempurnakan maksud dari ayat yang sebelumnya. Ar-Rahman dan Ar-Rahim itu adalah sama mengandungi akan sumber kata, iaitu rahmat. Bukankah matahari dan bulan serta bintang-bintang, semuanya itu rahmat dari Allah kepada kita? Bagaimana jadinya kita hidup di dunia kalau agak dua hari sahaja matahari tidak terbit? Kita manusia kadang-kadang lupa akan rahmat kerana kita tidak pernah dipisahkan dari rahmat. Di waktu semua beres, kerap dia lupa. Setelah terganggu, baru dia ingat.</i></p> <p style="text-align: right;">(m/s 93-94)</p>	<p>Remark: Good Advice, Teaching, and Warning</p> <ol style="list-style-type: none"> 1. The Islamic Teaching about the blessing from Allah. 2. Hamka provides the parable example about the symbol of sunlight for human needs. 3. Hamka uses the rhetorical approach to the language arrangement to warn the audience/reader with good advice.
<p>4</p>	<p><i>Di sini, dapatlah kita memahamkan betapa erti ad-din. Kita hanya biasa memberi erti ad-din dengan agama. Padahal, ia pun beerti pembalasan. Apabila kita telah membaca sampai</i></p>	<p>Remark: Good Advice, Teaching, and Warning</p>

	<p><i>di sini, timbullah pertimbangan perasaan dalam kalbu kita. Jika tadi seluruh jiwa kita telah diliputi oleh rasa rahmat, pancaran Rahman dan Rahim Allah, ia harus dibatasi dengan keinsafan bahawa betapapun Rahman dan Rahim-Nya, tetapi Dia adil jua. Rahman dan Rahim tidaklah lengkap kalau tidak disempurnakan dengan adil.</i></p> <p><i>Ada manusia yang berbuat bakti kerana Allah, ada juga manusia yang tidak menghargai dan tidak mempedulikan Rahman dan Rahim Allah; jiwanya diselimuti rasa benci, dengki, khizit, dan khianat. Tidak ada rasa syukur, tidak ada terima kasih. Jahatnya lebih banyak dari baiknya.</i></p> <p style="text-align: right;">(m/s 97)</p>	<ol style="list-style-type: none"> 1. Good Teaching and advice from Hamka for soul consciousness towards the audience about <i>ad-din</i>. 2. Hamka warns the audience with his appropriate diction: 'Even though Allah is The Gracious and The Most Merciful, He is fair as well.'
<p>5</p>	<p><i>Dalam ayat ini, bertemulah kita dengan tujuan. Kita menyatakan bahawa hanya kepada-Nya sahaja kita memohon pertolongan; tiada kepada orang lain. Sebagaimana telah kita maklumi pada keterangan di atas, Allah adalah Tuhan Yang Mencipta dan Memelihara. Dia adalah Rabbun. Sebab itu dia adalah Ilahi. Tidak ada Ilah yang lain, melainkan Dia. Oleh kerana Dia Yang Mencipta dan Memelihara, hanya Dia pula yang patut disembah. Adalah satu hal yang tidak wajar kalau Dia menjadikan dan memelihara, lalu kita menyembah pada yang lain. Seumpama kita ditolong oleh seorang teman, dilepaskan dari satu kesulitan. Tentu kita mengucapkan terima kasih kepadanya. Adakah pantas kalau kita ditolong, misalnya oleh Si Ahmad, lalu kita mengucapkan terima kasih kepada Si Hamid?</i></p> <p style="text-align: right;">(m/s 99-100)</p>	<p>Remark: Good Advice, Teaching, and Warning</p> <ol style="list-style-type: none"> 1. Hamka taught us with his writing to rely on Allah only with the good advice on Tawheed. Allah is the one we should worship, no one else. 2. Hamka used the rhetorical parable to teach the audience to thank and respect a person that helps them.
<p>6</p>	<p><i>Dengan ayat ini, kepada kita telah ditunjukkan apa yang amat penting kita mohonkan pertolongan kepada-Nya. Mohon ditunjuki jalan yang lurus. Kita telah ditakdirkan-Nya hidup di dunia ini. Melalui hidup di dunia ini, samalah ertinya dengan melalui satu jalan. Kita takut akan bahaya dan ingin selamat dalam perjalanan itu. Kita mahu yang baik dan tidak mahu yang buruk. Kita mahu yang manfaat dan tidak mahu yang mudarat.</i></p> <p><i>Setelah ayat-ayat yang di atas, sekarang, setelah penyerahan demikian, mulailah kita memasukkan permohonan puncak dari segala permohonan, iaitu supaya ditunjuki jalan yang lurus.</i></p> <p style="text-align: right;">(m/s 104-105)</p>	<p>Remark: Good Advice, Teaching, and Warning</p> <ol style="list-style-type: none"> 1. In this verse, Tafseer by Hamka highlighted the '<i>siratul mustaqim</i>' with a piece of good advice and teaching through the diction arrangement for soul consciousness.

7	<p><i>Inilah yang kita mohonkan dengan isti'anah kepada Allah, dengan berpedoman kepada Al-Qur'an.</i></p> <p><i>Kita mohonkan, tunjuki kiranya kami mana yang benar kerana yang benar hanya satu, tidak berbilang. Sebab, jalan di atas dunia ini terlalu banyak simpang siurnya, jangan sampai kita menjadi 'datuk segala iya' atau sebagai pucuk aru yang mudah dicondongkan angin ke mana ia berkisar. Minta ditunjukkan jalan yang lurus yang tidak menghabiskan tenaga dengan percuma, 'arang habis, besi binasa'. Kami memohon, pimpin kiranya kami ke jalan itu, jalan bahagia yang pernah ditempuh oleh manusia-manusia yang Engkau cintai dan mencintai Engkau, yang menegakkan jalan terang di dunia ini.</i></p> <p><i>Siapakah yang dimurkai Allah? Ialah orang yang telah diberi kepadanya petunjuk, telah diutus kepadanya rasul-rasul, telah diturunkan kepadanya kitab-kitab wahyu, tetapi dia masih sahaja mempertuturkan hawa nafsunya. Telah ditegur berkali-kali, tetapi teguran itu, tidak juga dipedulikannya.</i></p> <p><i>Adapun orang yang sesat ialah orang-orang yang berani-berani sahaja membuat jalan sendiri di luar yang digariskan Allah. Tidak mengenal kebenaran atau tidak dikenalnya menurut maksudnya yang sebenar.</i></p> <p style="text-align: right;"><i>(m/s 107-110)</i></p>	<p>Remark: Good Advice, Teaching, and Warning</p> <ol style="list-style-type: none"> 1. A Muslim needs to rely upon Al-Qur'an as life guidance. 2. Hamka provides the idiom of 'Arang habis, besi binasa' for an audience to think with <i>aql</i> and <i>naql</i>. 3. In this verse, Allah warns us with the word of 'Dhaalin' (astray) and Hamka wrote the Tafseer with Al-Mau'izah Al-Hasanah rhetorical approach through good advice, teaching, and warning in a thoughtful sentence.
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CONCLUSION

Tafseer Al-Azhar takes consecutive sources from the Qur'an, *Hadith*, *Aqwal* of the Prophet's Companions, *Aqwal Tabi'in*, and books of commentary interpretation with the process of interpretation. The use of *Tafseer Al-Azhar* as a content adaptation in Islamic Animation Storytelling is deemed advantageous and prudent. This is because the *Tafseer* utilized the rhetorical method of *Al-Mau'izah Al-Hasanah* for the dissemination of da'wah about Islam. The research is focusing on the meaning of *Al-Fatihah*, the first verses of the Qur'an. *Al-Mau'izah Al-Hasanah* is a piece of advice comprised of explanations (*dalil* in the Qur'an) that are precise and provide soul satisfaction to evoke an excellent sentimental response in humans. *Mau'izah Al-Hasanah* is, in brief, a way of giving sermons that is appealing and well-received without alienating the intended audience. This strategy gives the appearance to the target that the preacher is acting more like a friend who offers advice and seeks opportunities to make the target pleased.

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A Study on The Motifs of Sasak Songket Weaving Cloths in Lombok, Indonesia

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ABSTRACT

There are several types of weaving known on Lombok Island, one of which is songket weaving which is a type of weaving typical of the Sasak tribe. The problem of this research was the lack of literature that studies in depth the motifs and meaning of the symbols of the motifs on the Lombok woven cloth. The purpose of this study was to identify the motif and analyse the meaning of the symbols of the songket weaving motifs of Lombok, typical of the Sasak tribe. The research method used in this study is a qualitative approach and the data was analysed using Saussure's semiotic theory. It was found that many types of songket woven motifs are dominated by flora and fauna motifs and celestial motifs, and the rest are geometric motifs. The meaning of symbols in the songket weaving motifs of Lombok is heavily influenced by local culture, Malay culture and also Islamic values. In addition, the environment and social life of the Sasak tribe, which used to be the majority of Hindus, also influenced the symbolism of the woven motifs. Further, it would be better to continue this study more thoroughly with a focus on the motifs, symbolism, and function of Lombok's woven fabrics and their relationship to the social and cultural aspects of the Sasak people on the island of Lombok, West Nusa Tenggara Province, Indonesia.

Keywords: *Lombok, Motif, Sasak, Songket, Symbolism*

INTRODUCTION

There are many types of traditional art and crafts in the Archipelago such as cloth, jewellery, carvings, potteries, and so on. Weaving is one of the traditional arts in the type of textiles. In several countries in Southeast Asia such as Malaysia, Indonesia, Brunei, Singapore, and several surrounding countries, there are many types of traditional songket fabrics. In Indonesia, each region has its own unique traditional songket fabric, one of which can also be found on the island of Lombok. Lombok is one of the regions

and at the same time the name of an island located in the Province of West Nusa Tenggara, Indonesia. The inhabitants of the island are populated by mostly people of ethnic Sasak who are the original inhabitants of the island of Lombok. According to Sumardi (2018), there is a lot of historical evidence like lontar script writings that described the glory of the ancient kingdom, Lombok, which was originally the name of an ancient port on the island and is now used as the name of the island. After its fall, the Lombok kingdom broke up and spread throughout the island. Later, the king's relatives decided to build their kingdoms.

Mardiyanti (2016) cited that many traditional arts and crafts on the island of Lombok came from and were affected by the influence of the traders brought, who used to come to trade through the ports on Lombok Island, ranging from traders from the archipelago such as Malacca, Gresik, Tuban, Ternate, Tidore, Makassar, Banjarmasin, and much more. In addition, people from Arab lands, most of whom were scholars and religious people and incidentally from the Middle East, also came to trade and at the same time spread Islam on the island of Lombok. Zuhdi (2018) claims that many types of culture eventually emerged in the society of Sasak people at the time, such as the culture of the Hindu kingdoms of the island of Bali which were more inclined to their Hindu religion, the Hindu-Buddhist culture of the land of Java, and Islamic religious values which were brought by Arabs from the Middle East and Malay Sultanates. The collision of these foreign cultures has gradually created its cultural style for the Sasak Tribe on the island of Lombok. These cultural and social styles and values are contained as symbols in the traditional arts of the Sasak tribe, one of which we can find in their traditional weaving craft.

This study discusses the symbolism contained in the motifs of songket weaving in Lombok by identifying the motifs and finding out the meanings contained within. The objective of this study is to identify the motifs on the songket fabrics of the Sasak tribe, and the significance of this study was expected to be able to give a better understanding of the motifs, the meaning of the motifs, and the social and cultural influences on the motifs. In addition, the results of this study are expected to provide benefits such as could be useful as a reference for incoming related studies with similar interest in studying the field of art studies, especially those related to motifs, symbolism, woven fabrics, or weaving typical of the Sasak tribe, and to contribute into the body of knowledge in the field of art and culture and other related fields of science.

LITERATURE REVIEW

Malay Weaving

Considering weaving crafts art has already been altered and merged into Malay culture to the point where it cannot be detached from Malay everyday life, it has numerous cultural significance. Each Malay location and hamlet has developed its unique weaving methods and designs (Rahmi, 2018). The varied Malay cultures naturally employ this weaving style. It co-exists with the practices, cultures, and even religious beliefs of the locales, producing diversity that is occasionally overt and often original and/or unique. The invention of novel textile methods leads to the emergence of distinctive designs and themes. A meticulous method that adheres to essential stage process guidelines and needs for experienced hands is necessary to make the end product appear harmonious.

Malay and Songket Tradition in Lombok

Juniati (2020) mentioned that the Sasak tribe has a type of traditional loom called *Sesek*. The name of this loom is inspired by the way of weaving, namely tucking the warp threads between the weft threads and squeezing them with a long stick of wood, or the Sasak people call it *Nyesek* or pressing. Suwijono et al. (2010) mentioned that there are 4 types of weaving found in Lombok, which are *Sesek* weaving, songket weaving, *Pelikat* weaving, and ikat weaving. Lombok's typical *Sesek* weaving is further divided

into 2 types of weaving, namely ordinary *Sesek* weaving without decorative or decorative threads, and the other is songket weaving which the surrounding community usually calls *Songket Subahnale*. *Songket Subahnale* is an ordinary woven cloth that is woven using a traditional loom of Lombok called the *Sesek* loom, then the fabric is given decorative threads with gold threads or silver threads or other types of colourful metallic threads or satin thread by twisting the fabric and tucking the decorative thread. The art of Sasak songket weaving is heavily influenced by Malay culture in the past which was widely introduced and developed as a type of textile art in almost all cultures of Southeast Asia and Malay nations, in particular, such as Malaysia, Indonesia, Singapore, and many other countries in Indonesia archipelago.

Symbol and Sign

According to semiotician Ferdinand de Saussure (as cited in Budiwirman, 2018), semiotics is a science that studies the relationship between symbols or signs and the information contained within them. Semiotics is a science that is widely used to understand the meaning that links signs and the social context in which signs are used. The sign is also one of many forms of language and is the most ancient format of language. In absolute terms, the language that humans use is not originally derived from their thoughts but only acts as a user, and the linguistic rules have existed naturally and are regulated in their culture. Misnawati (2016) stated humans as symbolic creatures or homo-symbolic means their life cannot be separated from the experience of creating, practising, and interpreting symbols. Apart from being symbolic creatures, humans are also cultural creatures, which means that humans do not stop developing, bringing ideas, values, efforts, functions, experiences, and behaviours, and pouring them into the form of art. Therefore, during his life, humans begin to get to know their surroundings starting with experiencing signs, clues, and patterns that appear in nature.

RESEARCH METHODOLOGY

The research methodology in this study used observation and interview methods. The researcher carried out primary data collection with observations by visiting Sukarara Village and Museum Negeri NTB which were considered potential in providing necessary data. The researcher took 4 samples of songket cloth from the Sukarara Village's gallery, including the *Subahnale Laeq*, *Subahnale Keker*, *Subahnale Wayang*, and *Subahnale Bulan Bekurung*. The researcher also provided supporting data in the form of footage or data documentation such as photos and audio. The researcher also gathered information by interviewing informants who are capable of providing relevant information about the songket fabrics and their motifs. The data that had been collected went through the analysis data process. The data collected in the form of four songket cloth samples from the sharing gallery owned by the residents located in Sukarara Village was then identified to get motifs contained within. The motifs were then analysed using Ferdinand de Saussure's semiotic theory to find the meaning of the symbolism represented by the motifs and how they related to the sociocultural context of the Sasak people.

List of Informants

Table 1. Data of Informants



No.	Name of Informant	Gender	Position	Contribution
1.	Satriadi	Male	Songket Expert	Identifying motifs and their meaning
2.	Denek Bini Sagita Komala Dewi	Female	Librarian and curator at the Museum	Analysing the motifs and their correlation to the socio-culture of Sasak
3.	Mahyudin	Male	Curator at the Museum	Identifying the motifs



FINDINGS

By referring to the object of research, which is to identify the symbolism of the motifs on Lombok songket fabrics and focusing on 4 samples of woven fabrics that have been determined, the object of this research has been fulfilled. The following is a list of Lombok songket woven fabrics along with their respective descriptions arranged in Table 2.

Weaving Cloth Samples

Table 2. Lombok Weaving Cloth Samples

No.	Sample	Description
1.	 <p>Figure 1. Songket Subahnale Laeq (Source: Sukarara's Songket Gallery, 2022)</p>	Name : <i>Subahnale Laeq</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton, metallic Design : A fabric with motifs of roses, <i>Ylang</i> flowers, lotus flowers, or a combination of them, then the floral motifs are separated by hexagonal motifs.
2.	 <p>Figure 2. Songket Subahnale Keker (Source: Sukarara's Songket Gallery, 2022)</p>	Name : <i>Subahnale Keker</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton Design : Songket cloth based on red, brown, or other dark colours is decorated with an index of the peacock motif.

3.		<p>Figure 3. Songket Subahnale Wayang (Source: Sukarara's Songket Gallery, 2022)</p>	<p>Name : <i>Subahnale Wayang</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton Design : Subahnale woven fabric which has a motif index in the form of a pair of puppets and an umbrella in the middle.</p>
4.		<p>Figure 4. Songket Subahnale Bulan Bekurung (Source: Sukarara's Songket Gallery, 2022)</p>	<p>Name : <i>Subahnale Bulan Bekurung</i> Type : Songket weaving Height : 100cm Length : 200cm Material : Cotton Design : This subahnale songket cloth has an index of the moon motif in a hexagon cage which is simplified from the <i>Remawa</i> flower motif or rose flower.</p>

Motifs of Sasak Songket Weaving Cloths

The following are the results of the identification of the motifs of Lombok songket weaving which are listed in Figures 5 to 8. All the possible motifs found in weaving are identified to make it easier to analyse the meaning and/ or the symbolism within each motif.

Table 3. Subahnale Laeq Fabric




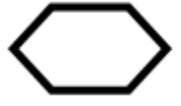

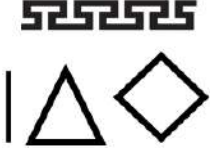
Motif	Subject Matter
 <p>Figure 5. Subahnale Laeq (Source: Author's personal collection)</p>	<p>6. Rose</p>  <p>(Source: Author's personal collection)</p> <p>b. Ylang</p>  <p>(Source: Author's personal collection)</p> <p>c. Hexagon</p>  <p>d. Pine Tree</p>  <p>(Source: Author's personal collection)</p> <p>e. Meander, line, rhombus, and triangle.</p>  <p>(Source: Author's personal collection)</p>

Table 4. Subahnale Keker Fabric







Motif	Subject Matter
	<p>a. Peacock</p>  <p>(Source: Author's personal collection)</p> <p>b. Palm tree</p>  <p>(Source: Author's personal collection)</p> <p>c. Bow and arrow</p>  <p>(Source: https://www.shutterstock.com/search/bow-and-arrow)</p> <p>d. Pine Tree</p>  <p>(Source: Author's personal collection)</p> <p>e. Line, triangle, zigzag, and meander</p>  <p>(Source: Author's personal collection)</p>

Figure 6. Subahnale Keker
 (Source: Author's personal collection)

Table 5. Subahnale Wayang Fabric

Motif	Subject Matter
	<p>a. Wedding couple</p>  <p><i>(Source: Author's personal collection)</i></p> <p>b. Star arise</p>  <p><i>(Source: Author's personal collection)</i></p> <p>c. Cape flower</p>  <p><i>(Source: Author's personal collection)</i></p> <p>d. Line, rhombus, triangle, and meander</p>  <p><i>(Source: Author's personal collection)</i></p> <p>e. Bamboo shoot</p>  <p><i>(Source: Author's personal collection)</i></p>

Figure 7. Subahnale Wayang
(Source: Author's personal collection)

Table 6. Subahnale Bulan Bekurung Fabric


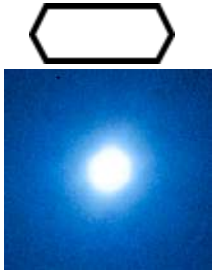


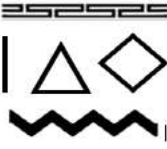

Motif	Subject Matter
	<p>a. Moon and hexagon</p>  <p>b. Star anise</p>  <p>(Source: Author's personal collection)</p> <p>c. Cape flower</p>  <p>(Source: Author's personal collection)</p> <p>d. Meander, line, zigzag, triangle, and rhombus.</p>  <p>(Source: Author's personal collection)</p> <p>e. Pine tree</p>  <p>(Source: Author's personal collection)</p>

Figure 8. Subahnale Bulan Bekurung
 (Source: Author's personal collection)

The Symbolism of Weaving Cloth Motifs

Furthermore, Figures 9 to 23 consist of the meanings represented by the symbols on the weaving motifs. The motifs are analysed using Saussure's semiotic theory which divides the sign or symbol and the meaning it represents into the signifier and the signified.

Table 7. The symbolism of *Remawa* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 9. <i>Remawa</i> (Source: Author's personal collection)</p>	 <p>Rose (Source: Author's personal collection)</p>	<p>The <i>Remawa</i> motif is a motif taken from the simplified figure of a rose in a geometric shape. In the Sasak tradition, besides the moon, the rose has always been a symbol of women, femininity, and beauty. The rose symbol is used in various art objects, one of which is the Subahnale Laeq songket as a symbol of beauty (Rosyidi, 2012).</p>

Table 8. The symbolism of *Sandat* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 10. <i>Sandat</i> (Source: Author's personal collection)</p>	 <p>Ylang (Source: Author's personal collection)</p>	<p>The <i>Sandat</i> motif is a motif derived from <i>Ylang</i> flower figures which are simplified into geometric shapes. The <i>Ylang</i> flower is a flower known for its fragrant aroma and in the Sasak tradition, the <i>Ylang</i> flower is a symbol of the "fragrance" of the ancestors. The meaning of "fragrance" itself is matched with the legacy that continues to flow from the ancestors to their children and grandchildren (Rosyidi, 2012).</p>

Table 9. The symbolism of tri raja motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 11. Triraja (Source: Author's personal collection)</p>	 <p>Hexagon (Source: Author's personal collection)</p>	<p>The tri raja motif is a hexagonal-shaped geometric motif that is a symbol of the king's honour. The <i>Triraja</i> motif is a motif that symbolises 3 conditions for the fulfilment of the king's dignity which is focused on protecting the princess of the king's crown, including; (1) when travelling or going out at night, the crown princess must be provided with lighting, (2) when travelling, the crown princess must be accompanied by a lady or male from the princess's mahram such as a brother, mother, or the king himself, and (3) if you leave the house, the princess must first get the blessing of her parents (Rosyidi, 2012).</p>

Table 10. The symbolism of the Kuta motif


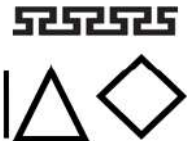
Signifier		Signified
Motif	Subject Matter	
 <p>Figure 12. Kuta (Source: Author's personal collection)</p>	 <p>Meander, line, triangle, and rhombus (Source: Author's personal collection)</p>	<p>The <i>Kuta</i> motif is a geometric type of motif that comes from a combination of various shapes such as meander, thick, thin lines, rhombus, or triangles. <i>Kuta</i> in Balinese means "fortress", where the symbol of <i>Kuta</i> means the protection and security of the people under the rule of the king (Rosyidi, 2012).</p>

Table 11. The symbolism of the *Keker* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 13. <i>Keker</i> (Source: Author's personal collection)</p>	 <p>Peacock (Source: Author's personal collection)</p>	<p>The <i>Keker</i> motif is a fauna type of motif taking the figure of two pairs of peacocks. This <i>Keker</i> motif is usually combined with floral motifs such as shrubs, palms, and trees with geometric umbrella shapes, or fauna motifs made from the simplified figure of peacock feathers. The peacock is a symbol of wealth, luck, beauty, or luxury. The <i>Keker</i> motif itself is depicted in the form of a pair of peacocks making love under a tree. This pair of peacocks symbolises intimacy, love, harmony, and happiness. In addition, the symbol of the peacock feather is a depiction of God's omnipotence (Misnawati, 2016).</p>

Table 12. The symbolism of the palm tree motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 14. <i>Palem</i> (Source: Author's personal collection)</p>	 <p>Palm tree (Source: Author's personal collection)</p>	<p>Songket subahnale <i>Keker</i> is not complete with only a peacock motif without a palm tree motif among the peacocks. The <i>Palem</i> motif is a flora-type motif and is a symbol of protection that gives shade to a pair of peacocks who are making love. This motif is also a symbol of God's love and blessing for the bride and groom of Adam's children. The addition of this palm tree motif completes the <i>Keker</i> motif as a symbol of the eternal honeymoon (Misnawati, 2016).</p>

Table 13. The symbolism of the *Panaq* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 15. <i>Panaq</i> (Source: Author's personal collection)</p>	 <p>Bow and arrow (Source: https://www.shutterstock.com/search/bow-and-arrow)</p>	<p>The <i>Panaq</i> motif is a natural object motif that is used to fill the empty part of the fabric. <i>Panaq</i> in the Sasak language means arrow which, as the name suggests, has a geometric shape like an arrow being shot from its bow. This <i>Panaq</i> motif has the meaning of human nature, which when it is desired, the intention arises in him to go straight to his desire. In addition, this motif also has the meaning that humans should not only hope for sustenance from God without any effort to get it because Islam believes that Allah does not change the fate of a people except with the wishes of the people themselves. This arrow motif can also be a symbol of human determination who always strives towards what he wants to achieve (Pratama, 2017).</p>

Table 14. The symbolism of camera



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 16. <i>Cemara</i> (Source: Author's personal collection)</p>	 <p>Pine tree (Source: Author's personal collection)</p>	<p>The <i>Cemara</i> motif is a motif inspired by the cypress trees that grow a lot on the beach on the island of Lombok. Spruce for the Sasak tribe is a symbol for objects or trends that have timeless popularity. It can also mean something that is eternal or continues to be practised forever, like a cypress tree that always has a way of growing and continues to survive adorning the shores of the island of Lombok despite having to fight the waves every day every time the sea is high (Siandari, 2013).</p>

Table 15. The symbolism of the Kuta motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 17. Kuta (Source: Author's personal collection)</p>	 <p>Line, triangle, and meander (Source: Author's personal collection)</p>	<p>The <i>Kuta</i> motif is a geometric motif composed of various geometric shapes such as meanders, lines, squares, rhombuses, or triangles. <i>Kuta</i> in the Sasak language means fortress. Usually located on the top and bottom edges of the fabric, which looks like fortifying the motifs in the middle of the fabric, then the decorative floral motifs such as the <i>Cemara</i> motif and the <i>Rembaung</i> motif on both sides of the songket cloth. There are several types of <i>Kuta</i> motifs, but they have the same meaning, namely the protection and security that a king can promise his people. (Rosyidi, 2012)</p>

Table 16. The symbolism of wayang



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 18. Wayang (Source: Author's personal collection)</p>	 <p>Human Figure (Source: Author's personal collection)</p>	<p>The wayang motif has two main objects that compose it, namely the motif of a pair of humans facing each other under a grand umbrella. The word wayang means shadow puppets as in this motif there is a figure of a pair of brides under an umbrella figure which is inspired by Sasak wedding customs where when carrying out <i>Nyongkolan</i> or the bridal procession, the two brides will be in front of the procession under a large umbrella called <i>Payung Agung</i>. This motif has the meaning of mutual respect between God's creatures, whether one is a fellow resident or a foreigner, and must maintain harmony with each other. As long as their intentions are good, foreigners must be treated well, like the nature of Sasak people who are known to be friendly and like to entertain their guests even though they are foreigners. The <i>Wayang</i> motif is also a symbol of togetherness, intimacy, and protection like the umbrella motif that shelters the love of a pair of lovers under the hot sun (Sutarto et al., 2021).</p>

Table 17. The symbolism of *Seperwatu* motif



Signifier		Signified
Motif	Subject Matter	<p>The <i>Seperwatu</i> motif is a type of floral motif that comes from the star anise figure. Star anise flower is one type of spice that is often used in foods from Southeast Asia and several other countries such as India or Middle Eastern countries such as Arabia. This flower is believed to have come from China, which is believed to contain many benefits and is now widely cultivated in countries in Southeast Asia. The characteristic of this flower is that it has a sweet and fragrant smell. In the past, before it became common as it is now, the flower of star anise spice was famous for its expensive price and only certain people could buy it. Star anise flowers have long been a symbol of generosity and wealth and are often found as decorative motifs in various types of traditional arts, such as the songket subahnale (Hashim & Hussain, 2020).</p>
 <p>Figure 19. <i>Seperwatu</i> (Source: Author's personal collection)</p>	 <p>Star anise (Source: Author's personal collection)</p>	

Table 18. The symbolism of the cape flower motif



Signifier		Signified
Motif	Subject Matter	<p>Furthermore, there is the cape flower which is the inspiration for the <i>Tanjung</i> flower motif which is a type of flora motif. Many types of plants that are often planted by Sasak people in their yards can provide benefits with both from the efficacy, aroma, and impression it gives, such as <i>Ylang</i>, cloves, and star anise, and one of these motifs is the <i>Tanjung</i> flower. The <i>tanjung</i> flower motif is a symbol of serenity and tranquillity (Hashim & Hussain, 2020).</p>
 <p>Figure 20. <i>Tanjung</i> (Source: Author's personal collection)</p>	 <p>Cape flower (Source: Author's personal collection)</p>	

Table 19. The symbolism of *Kuta* motif



Signifier		Signified
Motif	Subject Matter	
 <p>Figure 21. Kuta (Source: Author's personal collection)</p>	 <p>Line, meander, rhombus, and triangle (Source: Author's personal collection)</p>	<p><i>Kuta</i> in Sasak and Balinese means fort. The <i>Kuta</i> motif has many variations of motifs and what is characteristic of this motif is the impression that the arrangement of geometric motifs is repeatedly composed of "S" shape meander, straight lines, curved lines, rhombuses, squares, or triangles. The <i>Kuta</i> motif is usually placed on the top and bottom edges of the fabric. The <i>Kuta</i> motif is a symbol of protection and security from the king to his people (Rosyidi, 2012).</p>

Table 20. The symbolism of *Rembaung* motif




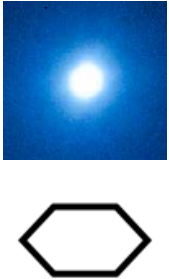
Signifier		Signified
Motif	Subject Matter	
 <p>Figure 22. Rembaung/ Pusuk Rembaong (Source: Author's personal collection)</p>	 <p>Bamboo shoot (Source: Author's personal collection)</p>	<p>The <i>Rembaung</i> motif is a floral motif inspired by the bamboo plant. The <i>Rembaung</i> motif or shoots of bamboo shoots is the most common motif found in various traditional Malay art objects such as woven fabrics, songket, or batik. This motif takes the figure of a young bamboo shoot which is simplified into a geometric shape similar to a triangle. In the Sasak tradition, bamboo shoots are associated with "fertility" because it is believed that the growth of good bamboo shoots is in a good season for planting crops. Besides being a symbol of fertility, bamboo shoots are also a symbol of "a beginning" where the growth of good bamboo shoots is a sign that the rainy season is coming, and the harvest season can be guaranteed to be good (Rosyidi, 2012).</p>

Table 21. The symbolism of *Bulan Bekurung* motif

Signifier		Signified
Motif	Subject Matter	
 <p>Figure 23. <i>Bulan bekurung</i> (Source: Author's personal collection)</p>	 <p>Moon and hexagon</p>	<p>The <i>Bulan Bekurung</i> motif on this cloth imitates a moon which is taking the sample from floral motifs such as the <i>Remawa</i> motif or the cape motif. The moon motif is an astrological type of motif. In the Sasak tradition, apart from roses, the moon is also a symbol of "women" and "beauty". The <i>Bulan Bekurung</i> motif symbolises the chastity of a daughter which must be guarded until she is ready to marry. As long as she still lives with her parents, a girl is still under the care of her parents until a man is ready to propose to her (Lestari et al., 2019).</p>

Lombok Songket Motifs Category

The motifs from the 4 Lombok songket fabrics were analysed and then sorted based on the type of category for each motif. From these cloth motifs, the researcher classified them into 6 categories of motifs, including:

- Floral motifs
- Fauna motifs
- Cosmic motifs
- Object motifs
- Geometric motifs
- Humanoid motifs

The following are the identified motifs of the four fabric samples which have been sorted based on the 6 categories of motifs:

Table 22. Lombok Songket Motifs Categorization

No	Songket weaving	Motifs categorization					
	Categories	Flora	Fauna	Cosmic	Object	Geometric	Humanoid
1	<i>Subhanale Laeq</i>	a. Rose b. <i>Ylang</i> c. Pine tree	-	-	-	a. <i>Tri raja</i> b. <i>Kuta</i>	-
	Total	3	-	-	-	2	-
2	<i>Subahnale Keke</i>	a. Palm tree b. Pine tree	a. Peacock	-	a. Bow and arrow	a. <i>Kuta</i>	-
	Total	2	1	-	1	1	-
3	<i>Subahnale Wayang</i>	a. Star anise b. Cape flower c. Bamboo shoot	-	-	-	a. <i>Kuta</i>	a. Human figure
	Total	3	-	-	-	1	1
4	<i>Subahnale Bulan Bekurung</i>	a. Star anise b. Cape flower c. Pine tree	-	a. Moon and hexagon	-	a. <i>Kuta</i>	-
	Total	3	-	1	-	1	-
Total Summary		11	1	1	1	5	1

The 4 samples of Lombok songket cloth have been analysed and obtained 20 motifs, including 11 motifs in the flora category, 5 motifs in the geometric category, and 1 motif each for the fauna, cosmic, object and humanoid categories. There is a *Kuta* motif, which is a geometric motif with a meander ornament edge that consistently appears on the top and bottom edges of all 4 songket fabrics. Apart from that, several motifs have more than 1 variation, including the 3 *Kuta* motif variants, the 2 *Seperwatu* motif variants, and the 2 *Tanjung* motif variants. Also, the *Cemara* motif appears on 3 songket fabrics with only 1 variant that appeared on the sides of the fabrics.

CONCLUSION

In conclusion, most of the motifs of Lombok songket fabrics, whose craft centre is in Sukarara village, mostly have flora-type of motifs, with *Cemara* motif appearing 3 times, *Seperwatu* and *Tanjung* motif appearing 2 times each, and for *Remawa*, *Palem*, and *Rembaung* appeared once each. It seems that the *Kuta*, *Cemara* and *Rembaung* motifs are decorative motifs used to fill the margins of Lombok's songket fabrics. The *kuta* motif itself is used to fill the top and bottom edges of the cloth, while the *cemara* and *rembaung* motifs are used to fill the right and left sides of the cloth.

However, the meaning contained in these motifs is very deep and much influenced by local social and cultural values, especially during the Islamic period in the archipelago. The motifs in the *Subahnale songket* are heavily influenced by the social and cultural environment of the surrounding community as well as the many influences of Islamic teachings, Malay culture, and some transitions from the values of Hindu-Buddhist teachings and some of the teachings of the ancestors. This study of the motifs on the songket subahnale weaving typical of the Sasak tribe from Lombok Island needs an in-depth study especially their relation to the culture of Malay and the Islamic teaching affects the art, social, and culture

of the Sasak tribe, however with more thorough observations and large-scale sampling of songket fabrics throughout Lombok so that more accurate and factual conclusions can be drawn.

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An Analysis of Hybrid Media Practices by Selected Malaysian Artists

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ABSTRACT

Malaysian artists had begun to explore a variety of media and techniques in producing artwork. Through this creative process, the possibility of applying a multidisciplinary practice has enhanced the way of producing their concept of hybrid practice through hybrid media. The objective of this paper is to analyze the hybrid media in hybrid art practice among selected Malaysian artists. The methodologies applied in this research were the questionnaires and interviews with selected artists which was highlighting their perceptions about the hybrid media based on their artwork. The researcher distributed questionnaires to 35 selected artists who had experience in producing hybrid artwork. The data was analyzed using descriptive analysis and principal component analysis (PCA). The result of the descriptive analysis shows that the experiment, new knowledge, strength, and combination are important elements in hybrid media in the practice of hybrid art. Meanwhile, the result of PCA for the evaluation of hybrid media stated that ideation, media knowledge, and applied collaboration were practiced by the selected Malaysian artists. The interview result explained the artist's reflection on the result of the questionnaire.

Keywords: *Hybrid Media, Hybrid Art Practices, Media Knowledge*

INTRODUCTION

Nowadays, digital technologies have the power to break all areas of art discipline in making contemporary artworks. The expansion of digital technologies boundaries in art has grown the interest in diverse exploration media and contemporary artists utilize the emerging possibilities for bringing their

artistic ideas into the modern digital technologies systems. In Malaysia, a group of artists and researchers inspired the “hybrid” concept of making artwork which is focusing on multidisciplinary practices of artwork. They conducted two exhibitions, namely, ‘D’NA → HYBRID from the Inside’ which was held at NVAG in 2005, and ‘Hybrid + ISM’ which was held at Sabah Art Gallery in 2007; the group namely “Hybrid Art Group” (Michael et al., 2020; Rahman, 2007). This group is focusing on multi discipline and diverse media in making the artworks such as collaboration knowledge of art and textile, art and cinema, and photography. Contemporary art should have appreciated its diversity (Spielmann, 2017). At this level, contemporary art on the other hand faces more sophisticated challenges to offer digital alternatives for experiencing exhibitions or artworks, but the traditional media of painting and sculpture is still preferred to be exhibited (Amorim & Teixeira, 2021). In this situation, the advanced technology and other new possibilities in media have triggered artists to explore more in media.

Similarly, the computer transformation has turned out to be a new sign of collaboration in the new digital existence with great factors. For example, art education is based on strong conservative traditions of the media. However, some artists are interested in the advancement of technology without neglecting the foundation of an artwork, whenever any offer of the latest technologies appears. As reflected in the Malaysian art scene, it is important to study the media exploration among the artists where the factors such as the advancement of technology, the tool and media influence from other fields have impacted the artists to explore more in diverse media. This led to the hybrid media in the process of making the artwork. Therefore, this paper aims to analyze the hybrid media in hybrid art practice among selected Malaysian artists. In particular, the artist’s perception of the collaboration of media in the process of producing hybrid artwork. The artist’s perception of the hybrid media would contribute to the new knowledge of media and indirectly influence the evolution of media experimentation in the Malaysian art scene.

LITERATURE REVIEW

In the early 1970s and 1980s’, artists tend to prefer applying old media in the process of making the painting, and then they shift to different aesthetic approaches in art in the 1990s. This reflected the changes in media applications in artwork and the choices of media had moved to electronic tools such as television, videotapes, and computer. The most updated technology during that time inspired young artists in the 1990s to apply new media to represent their idea and expand their creativity through the exploration of media. The transformation of media had led to a diversity of materials and not depending on advanced technology as time flies. The knowledge from different fields had become the main knowledge in the art presentation, especially in discussions on hybrid media. Back in the early 1990s, Malaysian artists begin to express their idea through the element of thought, method, and understanding (Abdullah, 2017). The direction of the art movement in the Malaysian art scene also has influenced the artist to enhance the use of different kinds of media.

Hybrid Media

The Hybrid Art Group is known as a group of artists and art practitioners who had produced hybrid artwork such as 3D Chroma depth painting, digital painting mixed with oil paint, textile installation and sound art with installation. The Hybridism Concept of Manifesto stated that the crucial criteria in the process of making hybrid artworks are the elements of culture, combination, creativity, multidisciplinary, experimentation, and media to achieve hybridism (Michael et al., 2020; Rahman, 2007). Meanwhile, the Model of Hybrid Art explains the combination of the process to make artwork and the outcome of the integration of high and low media and disciplines in artwork (Michael, 2010). In this sense, the artist can monitor and revise the media based on their idea and practical knowledge in themselves. As the artist has entered modern art, the involvement of new technology is also applied to the artwork. For instance, the software could help convert data and transform it into artistic images and sound notes, and pictures

(Atiker, 2012). In terms of the practitioner, Faustini et al., (2018) stated that a hybrid scientist is knowledgeable to manage the ways of understanding and make teamwork among professional expertise. Nevertheless, the art practitioner encourages to embrace the evolution of hybridizing new fields and motivates artists and art practitioners to apply advanced hybrids conceptually. While the artist wants to introduce media from diverse disciplines, it means that the artist must do more study to operate the media so that it could achieve new effects as part of hybrid artwork and provide other functions to the artworks (Michael & Rahman, 2022). The same goes for Pepperell (2015) who stated that when it comes to media, the artist may have methods in scientific and new knowledge while producing artwork. On the other hand, the artwork's meaning should be valued based on the artistic insight in art during the art show.

Additionally, in terms of research, it always looked up to digitization and documentation, value, categorization, optimization methods, recording and consistency, imagining and technological development (Pietroni, 2019). Various types of equipment offered in computer software applications can help in enhancing the value of the work (Appukuttan, 2021). The use of digital media is faster than using traditional media to produce good-quality results. In the context of modern art, the artist has applied hybrid media which means it is also a combination of a variety of media during the procedure of making hybrid artworks. These have influenced the artists to produce a creative way of artwork presentation. For example, the field of engineering and science contributed to the development of media in Malaysia's art scene. It was proven that by Ong and Ahmad (2015), Malaysian artists not only concentrate on the subject matter, but also highlight the art approach and style, presentation, and social narratives. This diverse media movement has affected the way of making artwork and breakdown the borders of media. It shows that the artists who work with old and new media have shaped the knowledge of the diversity of the media. Besides, the collaboration between artists and art practitioners have connected their ideas and understanding of the media.

Previously during the early digital artists in Malaysia, Ismail Zain is related to the statement for the involvement outside of recognized to inconclusive interest and minimizing utilization of the latest advanced technology and implementing it into the local art practice (Hasnol Jamal & Rajah, 1997). Malaysian early electronic and computer artists such as Kamarudzaman Isa and Hasnol Jamal Saidon started their exploration of computer capability to create artworks. Since then, the video and installation broadening of the traditional art movement and the discipline of art creation has also been expanding. The most crucial is that people must understand early art forms and the combination of hybrids (Meskin, 2009). In addition, the same goes for Bertola and Patti (2016) the audience's behavior in viewing the transition from conventional art to experimental art to share their knowledge and communicate with the artists. While the artist wanted to explore the media from a variety of disciplines, it designates that the artist must do more study, linking and influencing the media to achieve a new result in the hybrid artworks (Michael et al., 2020). Contemporary art is frequently produced directly for expanding the media potential in making hybrid artworks. Additionally, the character of innovative media made the artist aware of the concept of breaking the traditional method, and the strength of the media and generated their imagination in the practice of making artwork, equipment, and the application of advanced technology.

In this research, the researcher analyzed the hybrid media practice through the selected artist's perceptions based on their artworks. The selection of the artists was based on the artists who had experience producing hybrid artworks that involve hybrid media such as high technology and media from other fields. In this case, the researchers need to identify suitable artists to participate in this research.

RESEARCH METHODOLOGY

The researcher constructed questionnaires and used a Likert scale of 1 to 5. The researcher distributed the questionnaires to the respondents and the researcher met them face to face. Thus, the criteria for the artist selection: a) the researchers need to identify the artist's artwork and b) the artist has produced at least a

hybrid artwork. The purpose is to make sure the selected artists can answer the questionnaires based on their reflections on their hybrid artwork. Once the researcher had selected the artists, then the researcher identified the artist's locations such as Perak, Kedah, Pulau Pinang, Selangor, Shah Alam and Kuala Lumpur. The researcher applied close-ended questions and a total of 35 respondents were involved in answering the questions. The keywords were extracted from art journals, articles, and art books and keywords were discussed in the literature review section. The keywords are known as attributes which were character, mixed media, strength, equipment, combination, research, experiment, traditional, subject matter, influence, integration, collaboration, other function, new effect, behavior, new technology, understanding, observation, new knowledge, and possibilities. These attributes were constructed into 20 questions which means that one attribute represents one question. Below (Table 1) are the details of the questions.

Table 1. The Attributes and Questionnaires of Hybrid Media Practices

Attributes	Questions
Character	I examine the character of the media before making art piece.
Mixed media	I apply mixed media to create my artwork
Strength	I test the strength of the media in the making of my artwork
Equipment	I examine the equipment for the process in producing my artwork.
Combination	I apply a combination of media and tools in my work.
Research	I conduct a research on the subject and media.
Experiment	I do experiments on the media and tools.
Traditional	I tend to rupture the traditional methods in producing artwork
Subject matter	I evaluate the subject matter before starting to do artwork.
Influence	I accept the influence from other artists in creating my artwork.
Integration	My artworks are practicing the integration of old media and new media.
Collaboration	I also collaborate with experts such as engineers / scientists especially the technical aspects of work.
Other function	I ensure that the artwork has other function which is to convey the message to the audiences.
New effect	The diversity of media has developed into new effect toward my artwork.
Behavior	I like to observe the behavior of audiences while they viewing my artwork.
New technology	I like the technology used in the artworks.
Understanding	The understanding toward hybrid practice is important because it will help me to understand the concept of hybrid artwork.
New knowledge	I like to share new knowledge to the audiences.
Possibilities	I like to experiment the possibilities of media in my artwork.

Besides, the researchers also conducted interviews with three artists and one academician that had been involved in answering the questionnaires. The purpose was to ensure the artist's point of view on the media would be explained in more detail and informative. In addition, one art academician was involved in explaining the applied media in art.

FINDINGS

Based on Table 2, this is the result of hybrid media in hybrid art practice among selected Malaysian artists. The measurement of the mean is the highest score is a mean of 4 and above. In Table 1, five attributes had achieved a mean of 4 and above and the attributes were new knowledge, character, strength,

combination, and experiment. It shows that the respondents were specific about the new knowledge and the character of media applied in the artwork. The score for new knowledge is 4.25. Meanwhile, the attribute of character, combination and strength shows that the mean is the same which is 4.11. Additionally, the lowest attributes are collaboration, integration, and observation. For example, for the attribute of collaboration, the mean is 3.25 and it shows that some of the artists did a collaboration with other art practitioners from other fields and integrate the new technology to produce the artworks. There is engagement between them but the practical part of applying media is not practiced by both parties.

Table 2. The Evaluation of Hybrid Media in Hybrid Art Practices among Selected Malaysian Artists

	N	Minimum	Maximum	Mean	Std. Deviation
New_Knowledge	35	3.00	5.00	4.2571	.81684
Character	35	2.00	5.00	4.1143	.79600
Combination	35	1.00	5.00	4.1143	.99325
Strenght	35	1.00	5.00	4.1143	.86675
Experiment	35	1.00	5.00	4.0857	.98134
Possibility	35	1.00	5.00	3.9429	1.10992
Mixed_media	35	1.00	5.00	3.9429	.99832
Influence	35	1.00	5.00	3.9429	.96841
New_Effect	35	1.00	5.00	3.9429	.93755
Equipment	35	1.00	5.00	3.9429	.93755
Subject_matter	35	1.00	5.00	3.9429	.99832
Behaviour	35	1.00	5.00	3.8857	1.15737
New_Technology	35	1.00	5.00	3.8857	1.07844
Research	35	2.00	5.00	3.8571	.80961
Traditional	35	1.00	5.00	3.8571	1.11521
Understanding	35	1.00	5.00	3.8266	1.20014
Other_Function	35	1.00	5.00	3.8266	1.07062
Observation	35	2.00	5.00	3.8000	.79705
Integration	35	1.00	5.00	3.6266	1.19030
Collaboration	35	1.00	5.00	3.2571	1.22097
Valid N (listwise)	35				

Based on Figure 1, this is the result of the Plot of Hybrid Media in Hybrid Art Practice Among Selected Malaysian Artists. There are 2 axis; the y-axis consists of high and low and on the x-axis, there are hybrid media and non-hybrid (what was happening in the art scenario in today's art). Based on the plot above, most of the attributes are identified between hybrid media and the high y-axis. This reflects the positive scenario for the hybrid media in their artworks and yet some of the respondents did apply the hybrid art practices. Next, the measurement for the result of the y-axis is high and the practice is the subject matter, research, collaboration, and possibility. In the Y-axis low section, the attributes such as observation and influence.

Then, the researcher identified the cluster as reflecting the attributes and there were three new clusters known as components. These new components were clustered based on the related attributes; the components are ideation, media knowledge and applied collaboration. The first component is named "ideation" which represents the formation of concepts and ideas. The attributes under this component are research, subject matter, observation, and new knowledge. Next is the component of "media knowledge" and which represents the understanding and study of the media that is applied in the artworks. The attributes under this component such as other functions, integration, behavior, tradition, understanding, possibility, and integration. The last component is "applied collaboration" which represents strength, character, mixed media, combination, influence, and new technology. Based on the plot, two components are the intersection between each line. It is because the combination of these two components is crucial, and they need each other; media and experimentation are the keys to the process of making hybrid artworks. At this stage, the artists' involvement in and knowledge of spatial relationships have become more diverse and complex.

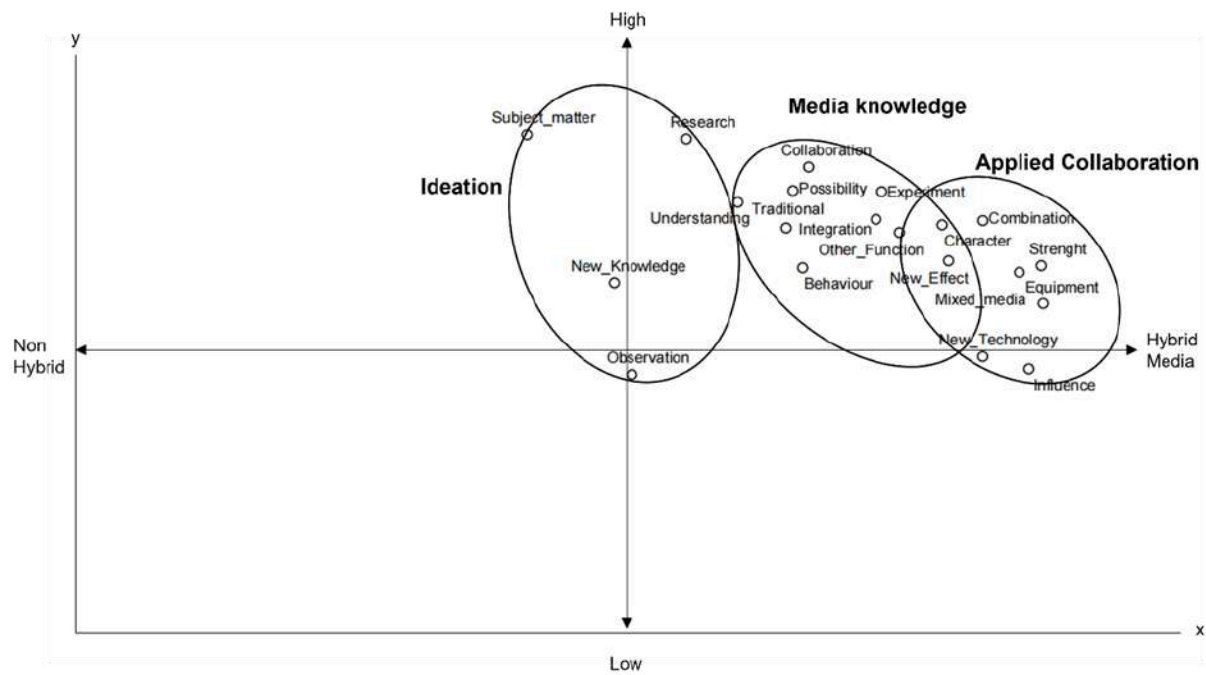


Figure 1. The Plot of Hybrid Media in Hybrid Art Practice Among Selected Malaysian Artists

DISCUSSION

Ideation

The component of ideation has developed and is aware of the type of suitable media to produce the artwork. At this stage, the artists started to search for the idea and analyze the need for the subject matter. Usually, the artist started to visualize and do an observation toward the subject matter and so to the media. Even though the artist wanted to produce a 2-dimensional artwork, the idea of combining media such as using sensors and digital painting, this approach has emerged from a variety of media to portray their creativity. Furthermore, some of the respondents did focus on new knowledge and the significance of the content of the hybrid artworks. Similarly, for research, it is a crucial element in the analysis of the concept of producing hybrid artwork that involves a creative process, details of subject matter, and study of the meaning of the idea.

In this ideation section, the concept of an artwork is the experimentation with a variety of media and has transferred new experiences and understanding. Artists today have even more creative ideas where the artists can enhance the practice of making art, alter the media possibility, and expand the media function. The experimentation knowledge includes art media, non-art media and high and low technology. To explore this, the boundaries between media art and non-art media need to be blurring the boundaries and associated with hybrid art practices principle, which allows the artist easily to translate their idea in a way that is more advanced and creative. Based on this research, not every artist is involved with high technology and new devices, for example, in Figure 1, the attribute of new technology almost reached the target which is hybrid media. In other words, it shows that some of the selected artists did practice the new technology in their artwork, they had expanded and come out with a hybrid media in their artworks. For instance, the artwork from Haris Abadi entitled *Teletopia* was produced in 2017. This installation was more on practicing non-art media where this artist used single-channel video, projector, polyvinyl chloride colloquial, garden bench, dry leaves, and branches. This artwork is a challenge that causes a social world that has been permanently transformed into the digital world. In short, the artist has created different ways to expect art and research where the artist studies the behavior of the media, explores

different techniques and challenges unusual artistic practices. In this sense, the artist would not work conventionally, but the artist attempted to venture into the new thing and not stick to the same practices. Besides that, they prefer to continue the same idea of using hybrid media and alter the form and concept of the art presentation, as the artist had used the same media.

Media Knowledge

In media knowledge, there is a need to study the character of the media, especially in terms of its weakness, strengths, and possibilities of the media. Artists creatively influence media based on their ideas and thoughts to make art objects. Artworks, therefore, can exhibit individual ideas, feelings, and principles as well as social and cultural contexts. As the artists believe the media can stand out their idea or artwork concept, the artist could expand their idea based on their knowledge of the media. The process of making art fosters creativity; it is not just the duplication of other works or the manipulation of art tools. It is a purposeful activity that combines a variety of skills, tendencies, knowledge, and materials. For example, two artists (R1 – Respondent 1 and R2 – Respondent 2) interview opinions on the attribute characteristics of the media:

R1: “I’m more into exploration in the media. At least, people who view my work manage to learn something about media. So, some of the audience reactions were also surprised that electronic media can become an art”. (Artist)

R2: “It is one of the most important roles that affect my process. As we know, the character of media has changed and evolved and it makes things easier”. (Artist)

The statements above prove that knowledge about media is an essential role in the understanding of art and media because the direct knowledge of creating art exclusively starts with certain perceptions of many characteristics of significance expressed in works of art. For example, the attribute of integration, artists and art practitioners are needed to develop hybrid media knowledge as the integration could make an impact on the artwork so that the audience can experience the experimental kind of artwork. Apart from that, it could contribute to the hybrid knowledge and significance to transform by strengthening the dialogue of media collaboration and multidisciplinary. For instance, hybrid media artwork by Fairuz Sulaiman, namely “Salam 1 Jepun: A Cross-Cultural Response” was influenced by P.Ramlee's film title “Laksamana Do Re Mi” and combined with the Japanese popular cultural icon ‘Pikachu’. The idea presented surrealistic humor between two countries which are Malaysia and Japan (Sulaiman, 2013). The media that he applied was a combination of analogue and numeral which could be seen in the puppet, color tracing and video projector creating the numerical effect. This artwork was a hybrid performance in which the digital media assisted the self-made puppets. At the same time, the hybridity portrayed the interaction, history, cross-discipline, and mixed media practiced in the artwork.

Applied Collaboration

Next, the component of applied collaboration which means the practices from various fields is crucial since it is a way of searching for hybridizing media from another field, especially the tool to support the production of making artwork. This collaboration is linked to multidisciplinary practice where the artist is concerned about how tools from other fields could be applied in art practice. In this situation, the collaboration becomes deeper, they explore the link of a process in making artwork. Although this line has been partially addressed from an artistic or a scientific perspective, there has not yet been a joint analysis with artists and scientists to understand how in practice, the arts contribute to new modes of research within sustainability science addressing societal transformations (Heras et al., 2021). The statements from the artist and art academician on the art collaboration in disciplines (R2 – Respondent 2 and R3 – Respondent 3) are stated below.

R2: “If we don’t collaborate with other fields or with scientists, art will become not relevant nowadays”. (Artist)

R3: “When you are asking about the diversity of media, you are talking about the down the ages, timelines, how does the media develop conventional to non-conventional, what we have today”. (Art academician)

At this point, the process of making was also explored and co-produced through hybrid materials which are by engaging different experiences through arts. This act was recognized as improving participants through co-produce, assisting identity and collective reflection and introspection about multidisciplinary. Some artists have applied technology and scientific devices and machines to create provocative sculptures which contribute to a new mindset toward the media (Wilson, 2010; Cimino et al., 2018). Since the collaboration is actively applied by the artist, the collaboration with the expertise especially involving the technical part has expanded into other disciplines and this has expanded the language of art and generated media research in science and technology. Since integrations of media in artworks might involve a certain challenge to loads or forces due to its position as an object. For example, an artist such as Syafiq Abdul Samad in his artwork named “Bising-Bising” is an interactive artwork that has involved media such as a webcam, mirror, and projector. These artists experimented with these devices and investigated the webcam’s ability to interact with audiences. The webcam controlled the audience’s reflection into another output which was lines of colors. The artists are concerned about the intersection between the artist’s practices and scientific procedures by obtaining interactive artworks. As a result, the effect of technical collaboration has allowed artists and art practitioners to represent interactive artwork and hybrid media to audiences. Technically, the artwork becomes no more static and becomes a more diverse media showing contemporary art.

The diversity of media art has widespread to computer technology, digital media art also has become part of our life (Zhao & Wang, 2020). In this contemporary era, not only do some young artists praise it, but some artists who work in traditional art are also gradually facing a unique charm. The development of digital media art shows the arrival of a new era of culture. The development of media generates some artists to search for new media for their artwork, especially young artists. Although some of the attributes did not fully achieve the hybrid art practices, some artists did practice media collaboration aside from hybrid art group members. The awareness of the existence of diverse media has given me an understanding of contemporary art that consists of the capacity for excitement, provoke, and complication. At this point, the appreciation toward the media makes the artist represent their skill and creativity and portray the character of the media. Equally, the artist can display their idea and engage with the audience. This perspective was supported by Pérez-Sanagustín et al., (2016) who stated that audiences would concentrate extra time digesting the documentation and interpreting the aesthetic form of the artworks. The appreciation of contemporary art would become more complex as different dimensions will be given to celebrate the art piece. In this contemporary time, artists are committed to challenge themselves in producing new knowledge and probabilities in creating artworks. In short, in hybrid art, the boundaries are beyond the limit and more detailed in the media application in art and engagement to the multi-disciplines.

CONCLUSION

The effect of hybrid media has moved the development of media exploration in the local art scene. The attractiveness of digital media art is inextricable from the commercialization of computer technology and other advanced technology from other fields. Contemporary art, digital technology and modern media have mixed creative thinking and rational thinking in making. Creative ideation, media exploration, and applied knowledge have expanded into critical thinking which is from the traditional method to the modern way of artmaking. Apart from that, the artist and art practitioner are also challenging the media limitation based on their idea or concept of the artwork.

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Multidisciplinary View on the Link of Environmental Activism with Art Creation - a Case Study of Recycled (Junk) Art

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ABSTRACT

It is reported that the world of art needs more social enterprise and the world of social enterprise needs more art. Therefore, a case study of recycled art was carried out in order to investigate how the link between the art movement and the environmental movement has been formed. Recycled art is often considered as a form of environmental activism. However, there is a time lag of about half a century between the initiation of recycled art in the early 20th century and that of environmental activism (e.g. 3R's - reduce, reuse and recycle) in the 1970s. Recycled art is not historically linked with environmental activism, but it is currently and practically linked with environmental activism. The reuse/recycling of waste as an art tool was new and novel for the then progressive artists from the artistic viewpoint. Since there is now increasing concern over environmental issues and measures to address such issues across the world, the reuse/recycling of waste as an art tool is environmentally friendly from the 3R's viewpoint. That is, these two viewpoints are quite different, but the outcome of recycled art fulfills both interests – artistic creativity and waste abatement. Our modern society has a lot of complex problems; therefore, cooperation across different sectors is often required. Recycled art seems to be a thought-provoking example for working together across sectoral boundaries.

Keywords: *Contemporary art, Dada, New Material, Recycle, Upcycle, Waste Management*

INTRODUCTION

We humans are naturally drawn to art as a form of expression and communication. On the other hand, it is reported that the world of art needs more social enterprise and the world of social enterprise needs more art, and both these fields have just scratched the surface of how interacting with one other could lead world-changing breakthroughs (World Economic Forum, 2020).

A modern historical example is given to consider the relation between society and art: the years leading to Japan's involvement in World War II saw the rise of militarism, ultra-nationalism and increasing imperialism. During this era of war (1930s to 1940s), Japan used art to promote its war machine (cf. Ikeda, 2018). Inspired by Nazi Germany's policies, Japan began placing a greater emphasis on the male body as the country became increasingly militarized (Ikeda, 2018), and artists used their canvases to craft their idea of male identity in Japanese society (Kaneko, 2015). After World War II, art historians have largely placed the then painters into two categories – (i) supporters of the war who wrongly collaborated with a militaristic government, and (ii) artists who heroically opposed the war (Kaneko, 2015). However, this categorization seems to be too simple. Artists who were closely tied to the

militaristic government also produced artwork that presented an ambivalent interpretation of the war; in the meantime, artists seen as anti-war painted works that can be interpreted as nationalistic and patriotic (Kaneko, 2015).

Intrinsic and extrinsic types of motivation have been widely known, and the distinction between them is important in light of contemporary research and theory (Ryan & Deci, 2000): intrinsic motivation can be measured in studies as "free choice" to do something without any external reward; and extrinsic motivation is doing something in order to obtain an independent outcome. The given example (i.e. militaristic promotion using art) embraces various factors such as nationalism, male identity (image of the strong soldier), work done under compulsion, and different artistic interpretation, so it is not easy to make a clear distinction between intrinsic motivation and extrinsic motivation, nor to grasp a consensual link between society and art. Although external reward is not always detrimental to intrinsic motivation and creativity, research has investigated extrinsic and intrinsic motivation for creative writers and found that creativity would be higher for writers with intrinsic motivation rather than extrinsic motivation (Amabile, 1985). In posing the question of 'what motivates an artist to use creativity to make art?', it seems proper to preferentially focus on the intrinsic motivation.

The main purpose of this paper is not to discuss a large volume of viewpoints in detail, but to draw a simple picture of the "voluntary" relation of society with modern art. The presented case study is based on the discrete areas of "the environment" and "art creation". Basic information about this relationship is briefly reviewed first.

WASTE MANAGEMENT – MEASURES AND ENVIRONMENTAL BEHAVIORS

Solid waste is a generic term that describes those materials that are of little or no value to humans; in this context, disposal may be preferred over usage (Pichtel, 2005). Solid wastes have also been termed municipal solid waste, domestic waste, and household waste. The regulatory definition of solid waste is an inclusive one, incorporating hazardous wastes, nonhazardous industrial wastes, and sewage sludges from wastewater treatment plants, along with garbage, rubbish, and trash; however, not all of the above wastes are necessarily managed in the same manner or disposed in the same facility (Pichtel, 2005).

The world generates 2.01 billion tons of municipal solid waste annually, with at least 33% of it, an extremely conservative figure, not managed in an environmentally safe manner (Kaza et al., 2018). Worldwide, waste generated per person per day averages 0.74 kg (Kaza et al., 2018). Looking forward, global waste is expected to grow to 3.40 billion tons by 2050, more than double the population growth over the same period (Kaza et al., 2018).

Waste in times immemorial had less negative effects on the environment due to the lower population (Wilson, 1977) – until recently, waste was given a low priority in the conference rooms of municipal, state, and federal offices responsible for public health and safety. Waste management has since emerged as an urgent, immediate concern for industrial societies, a result of the generation of massive waste quantities as a consequence of economic growth and lifestyle choices. Concomitant concerns have arisen regarding the inherent hazards of many such materials, as well as the cost of their overall management and disposal (Pichtel, 2005). Throughout the 1970s, many different laws were enacted – both at the federal and state level – to promote conservation efforts and raise awareness of them among the general public. Thus, the concept of the 3R's (i.e. reduce, reuse and recycle) was born (Gordon, 2015). It is reported that the 3R's have definitely influenced society to be more conscientious in supporting our planet's health (Gordon, 2015).

Environmental measures have been influenced by ulterior motives and intentions, and these measures have often been adopted according to people's interests (Yamashita & Suzuki, 2014); pro-environmental behavior (PEB), also called environment-friendly behavior or ecological behavior, is

defined as behavior that deliberately seeks to minimize the negative impact of an individual's actions on the environment (Kurusu, 2015). Although many studies find positive associations of environmental attitudes with or influence on pro-environmental behaviors, some studies show non-significant, weak, or inconsistent relationships (review in Miller et al, 2022). Doubt remains as to whether 3R activities and/or pro-environmental behavior are related to artistic motivation; accordingly, there is doubt as to how such activities and/or behavior influence artistic creativity.

HISTORY OF WASTE IN ART

Recycled Art, also referred to as Junk Art, can be defined as an art form that uses old or used items or day-to-day trash to create something that is brand new, attractive, and useful in most cases (Annette, 2008). However, the word "junk" has some terminological limitation; i.e. something that is being recycled is not necessarily junk. In this sense, recycled art is about repurposing and reusing materials, so there is no limit to what kinds of materials can be used. It seems understandable to start with the "Ready-made" movement that emerged in the early 20th century in terms of pursuing the history of waste in art.

Ready-made movement

The French artist Marcel Duchamp was the first to use the "Ready-made" concept. "Fountain", created in 1917, is made from an upside-down porcelain urinal (Figure 1.a), and was recognized as the most controversial piece of art of the 20th century (Schwarz, 2000). Duchamp was part of an art movement called "Dada (Dadaism)" that emerged in reaction to the horrors of World War I (Schwarz, 2000; Trachtman, 2017). Dada was art that confronted the viewer's expectations and challenged ideas about art itself (Trachtman, 2017). Duchamp argued, "an ordinary object could be elevated to the dignity of a work of art by the mere choice of an artist". Some time later, Pablo Picasso also used manufactured objects in his work, such as a bicycle seat and handlebars, to create the sculpture Bull's Head (Figure 1.b).



(a)



(b)

Figure 1. Ready-made movement in the early 20th century: (a) Marcel Duchamp's sculpture "Fountain", created in 1917; and (b) Pablo Picasso's sculpture "Bull's Head", created in 1942.
(Source: courtesy of (a) Alfred Stieglitz/Associated Press and (b) Musée Picasso, via Wikimedia Commons)

The second half of the 20th century

Based on published data (Working Scholar, 2023; Art in Context, 2022), this period may be summarized as follows. The use of waste in art reflects the evolution of society and art. Free from the obligation to represent noble subjects (religion, mythology, portraits, landscapes), artists began to draw their inspiration from more trivial sources such as waste and discarded objects. During the second half of the 20th century, artists were increasingly using those new materials in their works, founding the artistic movement "Recycled Art (or Junk art)". Daniel Spoerri permanently captured a volatile moment and demonstrated that art can be made from dirty dishes, used napkins, broken wine bottles and even cigarette butts. Another artist that was inspired by waste is the French artist César Baldaccini. In his work, he compressed discarded objects such as newspapers, fabric, cans or even cars. These sculptures represent the huge quantity of waste inevitably generated in the society of mass consumption.

Contemporary artists

A lot of contemporary artists are now using waste as a new raw material (Working Scholar, 2023; Art in Context, 2022). For example, Vince Hannemann was inspired by trash. Since 1989, he has been building a Cathedral of Junk in his garden located in south central Austin, Texas (cf. Figure 2a). He started by collecting discarded objects and trash to build his massive structure step by step, and today people bring him waste directly instead of throwing it away (Collins, 2023). The Cathedral of Junk is 10 meters high and is as impressive outside as it is inside (Collins, 2023). Artur Bordalo, also known as Bordalo II, was born in 1987 in Lisbon, and he is famous for using street garbage to create stunning animal sculptures (Street Art Bio, 2020). Since 2012 he has created about two hundred animal sculptures using more than 60 tons of reused materials (Street Art Bio, 2020). His installations can be found all around the world.

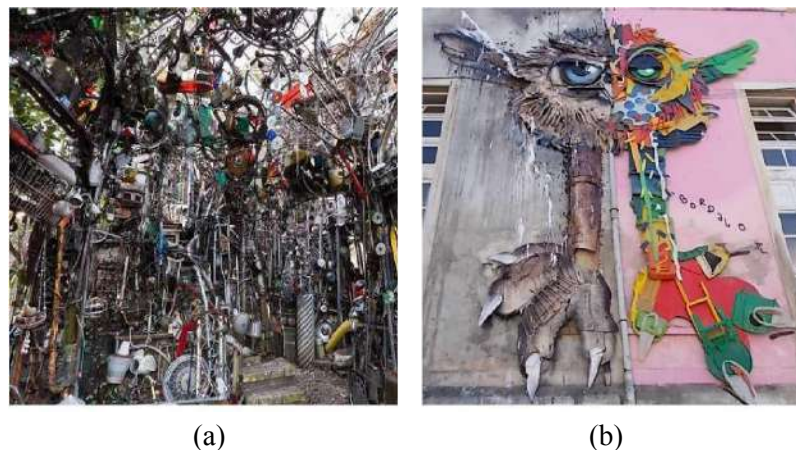


Figure 2. Contemporary art using waste: (a) Vince Hannemann's "Cathedral of Junk" in Austin (TX), under construction since 1989; and (b) Bordalo II's "Young Owl" at College of Arts - Coimbra University, created in 2022.

(Source: Courtesy of (a) Adlfo Isassi and (b) author's personal collection)

As stated above, the idea of reusing old materials to make art is not new. It may be concluded that the early 20th century was pivotal in the development of recycled art. Artists who make recycled art take unusual materials (disposed goods) and make them into something new; to put it differently, it can be considered that since the early 20th century they have attempted to evaluate/reconsider ordinary trash from the artistic viewpoint. In this sense, there is doubt about the designation "Recycled Art" because

recycling and upcycling are different and espouse an entirely different way of looking at and dealing with trash.

Recycling is the process of recovering material from waste and turning it into new products; on the other hand, upcycling (cf. also known as creative reuse) refers to the process that transforms or repurposes an unwanted object(s) to a product having equal or higher value than the current value of its component(s) (Sung et al., 2014). Considering the above-mentioned art history, the name "Upcycled Art" seems to be more suitable than the name "Recycled Art" in order to represent its artistic concept.

CONSIDERATION

It is already known that many artists are using discarded objects and waste in their pieces of art, and recycled art is often considered as a form of environmental activism. There is no objection to these standpoints. However, there is a time lag of about half a century between the initiation of recycled art in the early 20th century and that of environmental activism (3R's) in the 1970s. In other words, recycled art is not linked with environmental activism from the historical viewpoint, but it is currently linked with environmental activism from the practical viewpoint. It is logical to consider that the artistic motivation (i.e. recycled art) overlapped with the social tendency (i.e. environmental activism) by chance.

Material and creativity

As stated in section 3.3, many contemporary artists recognize waste as a new raw material, and this concept was introduced to art making in the early 20th century: M. Duchamp (1961) claimed to have chosen everyday objects based on a reaction of visual indifference. The following consideration is given to the artistic recognition of waste as a raw material.

Most artists rely on good work habits to solve technical, aesthetic or intellectual problems. These include maintaining a regimen of drawing or painting for a certain amount of time every day as well as pursuing certain ideas to their completion in the hope that they might lead to other, new and interesting concepts. If an artist loses a sense of what makes art exciting (creativity), this loss gives rise to a serious problem. Therefore, it seems to be worthwhile to contemplate the relation between creativity and materials. This contemplation will help to interpret the reason why non-art materials (unusual goods, waste, etc.) were incorporated into 20th-century art, and it will help to answer the following simple question – how do innovative artists come up with their most brilliant ideas?

The four-stage model (Wallas, 2014) is one of the classical theories of the creative process, and this model developed in the 1920s. The creative process consists of four stages: (1) *preparation* - the creative process begins with preparation; (2) *incubation* - as ideas slowly simmer, the work concept deepens and new connections are formed. During this period of germination, the artist takes their focus off the problem and allows the mind to rest; (3) *illumination* - after a period of incubation, insights arise from the deeper layers of the mind and break through to conscious awareness, often in a dramatic way; and (4) *verification* - the vision is committed to paint or clay, so artists use critical thinking and aesthetic judgment skills to hone and refine the work. Although the creative process tends to look more like a zigzag or spiral than a straight line, it can offer a road map for understanding human creativity.

On the basis of this model, the creative process begins with the preparation stage, and this stage includes gathering information and materials, identifying sources of inspiration and acquiring knowledge about the project; that is, "materials" are considered as one of the essential factors in the initial stage of the creative process. The important rank of material choice in the creative process seems to support the

fact that the introduction of new materials and theretofore non-art materials helped to drive change in art during the 20th century.

Art and awareness

Recycled art is penetrating society as a form of environmental activism. Consequently, there is doubt as to whether the concept of this type of art has been changing. Bordalo II presented in section 3.2 argues (Street Art Bio, 2020): "One person's rubbish is another's person's treasure. The idea is to depict nature itself, in this case, animals, out of materials that are responsible for its destruction". His creations show depictions of bears, foxes, various species of birds, elephants, felines as well as numerous different sea animals (cf. figure 2). He has been creating animal sculptures from scrap, old tires, car carcasses, plastic stuff, aluminum cans, etc., and these sculptures bring awareness to the excessive amount of waste and the necessity of 3R activities (reduce, reuse and recycle).

Many animal sculptures by his own choice may not simply aim to enlighten people about the importance of environmental activism. The original concept of the 3R's was not created to implement waste management but originated in a proposal made in 1954 for laboratory animal experiments (i.e. minimization of experimental animals) – replacement alternatives, reduction alternatives and refinement alternatives (Russell & Burch, 1959). Around 70 million animals per year are currently used in laboratory experiments worldwide (Mikulic, 2023), so there is a possibility that over 200 animal sculptures made from waste may attempt to raise awareness of the problems relative not only to nature conservation and environment protection but also to the great number of experimental animals.

CONCLUSION

It should be mentioned that there is a time lag of about 50 years between the initiation of recycled art in the early 20th century and that of environmental activism (3R's) in the 1970s. Since the municipal waste stream was of little or no concern to the local hauling firms, city councils and citizens a few decades ago (Pichtel, 2005), the then artists (cf. section 3.1) must have started to use unusual goods/waste as art materials without environmental awareness. The reuse/recycling of waste as an art tool was new and novel for them from the artistic viewpoint. Since there is now increasing concern over environmental issues and measures to address such issues across the world, the reuse/recycling of waste as an art tool is environmentally friendly from the 3R's viewpoint. That is, these two viewpoints are quite different, but the outcome of recycled art fulfills both interests — artistic creativity and waste abatement.

In conclusion, our modern society has a lot of problems such as environmental issues, infectious disease epidemicity, civil wars, wealth and population explosion. Therefore, cooperation across different sectors is often required. Recycled art seems to be a thought-provoking example for working together across sectoral boundaries in order to solve social problems that are becoming increasingly serious and complex.

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The influence of the retro trend on the pattern and symbol of ceramic decoration in the Qianlong period of the Qing Dynasty

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ABSTRACT

China's ceramic production has a long history. At the peak of the development of Chinese ceramic art, the Qianlong period of the Qing Dynasty left many precious ceramic artworks. Many exquisite ceramic decorations, some of which have clear historical retro elements, were left. This paper uses the methods of formal analysis and iconography to study the retro ceramic decorative patterns in the Qianlong period of the Qing Dynasty and analyzes the influence of the retro trend on the pattern and symbolic connotation of decorative patterns. What artistic style do these decorative patterns have, and what are the hidden social driving factors behind them.

Keywords: *Retro trend, Ceramic decorative pattern, Form, Symbolic meaning, Style*

INTRODUCTION

How did the retro trend of The Times establish a close relationship with the ceramic decorative patterns in the Qianlong period of the Qing Dynasty? Looking at the historical process of the development of Chinese ceramic art, it is not difficult to find that the development and change of ceramic art in a historical period, such as raw materials, technology, modeling, glaze color, and decorative patterns, are closely related to the social development of this era. Suppose raw materials and technology are directly related to the internal quality of ceramic products. In that case, the political, cultural, and artistic aesthetic trends of that era are closely related to the external performance of ceramic products, such as the performance of modeling, glaze color, and decorative patterns. Ceramic decorative patterns beautify ceramic products and reflect the social culture and policy guidance of The Times, which is a direct reflection of the thoughts of the rulers in feudal society. The ceramic decorative pattern is one of the essential elements in ceramic art; ceramic products will become more decorative because of the decorative pattern. Generally speaking, the sources of ceramic decorative patterns in an era are divided into two

parts. One part is the inheritance of classic and beautiful decorative patterns in history. The other part is directly derived from the era of ceramics, and these decorative patterns are usually innovative and popular decorative themes of The Times.

For the porcelain works of the imperial kilns during the Qianlong period of the Qing Dynasty, on the basis of inheriting the excellent decorative patterns in history, there are also many decorative themes with the characteristics of The Times, including those with typical historical retro characteristics, such as the ancient ware figure, Kui dragon, Kui Phoenix, Panchi and other decorative patterns. Although these kinds of decorative patterns with retro characteristics are also derived from the ancient Chinese tradition, not every dynasty or ruler is interested in this kind of decorative patterns, so this kind of decorative patterns in the process of application needs a certain opportunity of The Times, so it is also one of the innovative and popular decorative patterns of The Times.

The extensive use of decorative patterns with retro features in the Qianlong period of the Qing Dynasty was closely related to the political orientation and rulers' hobbies in the Qianlong period of the Qing Dynasty, which was the result of the rulers' ruling thoughts and personal hobbies. The reign of Emperor Qianlong in the Qing Dynasty was the peak of Chinese feudalism and the turning point from prosperity to the decline of Chinese feudalism. In China at this time, retro ideas permeated the country's society and culture. Behind this retro trend, it is not difficult to find the factors of national political guidance and cultural control, such as the imperial examination system, literary inquisition (which violated the law due to some literary and artistic factors), and textual research are all promoting factors of the retro trend of The Times.

LITERATURE REVIEW

In the history of the feudal system in China, there were three large-scale and influential retro trends: the Song Dynasty's gemology, the Ming Dynasty's craft retro trend and the Qing Dynasty's. These three large-scale retro movements have a clear record in history, especially in the Song, and Qing Dynasties. The retro trend started from politics and then affected the economy, culture, art, and other aspects of the content, which greatly impacted society's development (Feng, 2013).

After the collapse of the Tang Dynasty regime, the country fell into chaos for a time. Zhao Kuangyin unified the country through army and force and established the Song Dynasty. Since he established the new regime by force, to prevent the situation of obtaining the regime by force from happening again, Zhao Kuangyin restricted and dispersed the power of the military rulers by various means after the establishment of the state regime. On the other hand, attaching importance to culture and improving the status of intellectuals created a social situation in the Song Dynasty where literature was more important than force (Feng, 2013).

In the feudal period of China, the rulers of the country always attached great importance to the propaganda of the legitimacy and legitimacy of their regime, and the Song Dynasty was no exception. After the establishment of the new rule, the rulers urgently needed to establish a new national political order, which could not only emphasize the legitimacy of their regime but also play a role in strengthening the state's political rule.

Therefore, a movement reviving the ancient ritual (or sacrifice) system and advocating the ancient classical theory began within the country. The ancient etiquette system refers to China's rules on state rank, order, and etiquette formed during the pre-Qin period (Xia, Shang, and Zhou). For ancient Chinese tradition, the most direct manifestation of this political ruling order and etiquette is the bronzes in the pre-Qin period because, in their eyes, the bronzes in the Pre-Qin period (bronze Ding) are the embodiment of state politics and the ruling order of the state.

"Zuo Zhuan" related to the bronze tripod records: "In the past, when the Xia Dynasty was implementing the rule of virtue, all kinds of strange things were painted into images, Jiuzhou contributed metal, cast into the nine tripods, the picture of all kinds of things painted down on the tripod, there are images of all kinds of things, teach people to understand the gods and strange. So people in the mountains will not meet their adverse things. There are no monsters of any kind. Therefore, I am blessed by Heaven by being able to cooperate." It can be seen from the documents that since the bronze ding was cast in the Xia Dynasty, it has been regarded as a symbol of state power, which means that whoever owns it has the legal power to rule the country and has the power with the gods, heaven, and earth. The existence of the nine bronze cauldrons is unknown due to the age, and the mysterious nature of the bronze cauldrons (communication between heaven and earth and gods) given by the pre-Qin rulers gradually faded. Still, the idea of the bronze cauldrons as a symbol of state power has been revered by later rulers. (Chenyan, 2000).

Ancient China has always attached great importance to sacrificial rites, and bronze ware was also regarded as a symbol of sacrificial ceremonies to communicate with the gods of heaven and earth in the pre-Qin period. Ancient rulers carved various mysterious decorative patterns on the bronze ware, such as animal face patterns, Kui dragon patterns, Kui phoenix patterns, and Panchi patterns. They considered these mysterious decorative patterns as messengers of God and intermediaries to communicate with the gods of heaven and earth.

The political power attribute of bronze objects and their function as sacrificial objects were valued by rulers of all dynasties. After the Song Dynasty's foundation, under state policie's guidance, the rulers asked officials to edit the Xuanhe Drawings of ancient artifacts. With official support, 839 bronze artifacts, including palace collections, were collected in the book. In addition to official works, other scholars have also done similar research, such as Lv Dalin's Archaeological Map, Zhao Jiucheng's Continuing Archaeological Map, Zhao Mingcheng's Jin Shi Lu, and other books. In the book, the patterns and information of various bronzes were drawn, which made an important contribution to the study of bronzes. On the one hand, it formed the historically famous "study of gold and stone" (the study of ancient bronzes). On the other hand, it provides an important reference for the sacrificial instruments used in the foundry (Li Zhiting 2005).

After the slow development in the Yuan Dynasty, the trend of antique imitation peaked in the reign of Emperor Xuande in the Ming Dynasty, which was still driven by political thought. Due to the "important events of the state, in sacrifice and military service", the rulers of the Ming Dynasty also paid great attention to state sacrifice. During Emperor Xuande, the economy was developed, and the politics were stable. Emperor Xuande was a ruler who loved literature and art and also liked to collect all kinds of ancient artifacts. He also ordered his minister Lu Zhen and others to write a Collection of Xuande Artifacts. He believed that the existing bronze in the court did not conform to the ancient regulations, so he ordered to regulate the imitation of bronze ritual vessels according to the shapes in the bronze works of the Song Dynasty (Li Zhiting, 2005). Since the imitation bronze vessels were mostly made of copper furnaces, they were called "Xuande furnaces", which were used for ceremonial activities and sacrifices.

There is a saying in China: "The rulers have their hobbies, and the people will do the same." With the emperor's advocacy, a cultural trend of antique imitation and retro will be formed in society. Qiu Ying, a famous painter in the Ming Dynasty, has an ancient painting of Bamboo Courtyard, which describes the story of people appreciating ancient objects in the bamboo forest. In addition, there is Cao Zhao's work on the Ancient Essentials, which is an important work on identifying ancient objects in the Ming Dynasty. (Deng, 2013). The regime finally fell in the late Ming Dynasty due to political darkness and corruption.

The Qing Dynasty was a dynasty founded by ethnic minorities. After they established the regime by force, they adopted various political and economic policies to stabilize the country's politics and economy and win the people's political support. At the same time, the rulers of the Qing Dynasty, like the rulers of the previous generations, also attached great importance to the state sacrifice activities to publicize their regime and the legitimacy of ruling the country. (Deng, 2013) But different from the previous generations, with the development of science and technology and the continuous progress of technology, ceramic-making technology reached the highest level in history in the Qing Dynasty. Therefore, the sacrificial objects used in sacrificial activities in many countries have begun to use ceramics instead. However, the shape is still modeled after the style of ancient Chinese bronzes, which still needs attention and ancient study bronzes.

The retro trend of the Qing Dynasty has more complex characteristics than that of the Song and Ming dynasties. Generally speaking, there are two reasons for the retro trend in the Qing Dynasty: one is the need to inherit the ancient Chinese traditional culture to reflect the legitimacy of the regime, such as the national sacrifice and the revival of the ancient Chinese ceremonial system. The other was the promotion of practical factors, such as the imperial examination system to select officials in the Qing Dynasty and a series of literary inquisitions created to strengthen the ideological control of the public, for which many intellectuals paid a heavy price. In addition, the ruler's own hobbies can also play an important role in promoting.

The Qing government belonged to the state power established by the ethnic minorities in China, and they needed to make greater efforts to gain the recognition of the people. To win over the Han intellectuals, the Qing rulers continued the imperial examination system since the Song Dynasty in selecting officials and putting forward the policy orientation of the Manchu and Han family, focusing on the appointment of Han officials. (Deng, 2013) In the traditional culture of ancient China, "to be excellent in learning is to be official" is always advocated by Confucianism, which means that to achieve excellent results in study and examination, one must follow the road of politics and make due contributions to the country.

Therefore, China has had systems and rules for selecting officials since ancient times, such as the Chaju system in the Han Dynasty (which mainly relied on recommendations rather than examinations) and the Jiupin Zhongzheng system in the Wei, Jin, and Southern and Northern Dynasties (examinations were still not the mainstream). These two systems of selecting officials were not inherently good at promoting class mobility because the poor in society were not easily elected. In the Tang and Song Dynasties, the imperial examination system was formally established and developed into a mature system in the Ming and Qing Dynasties (Chen, 2000).

The imperial examination system opened the way for poor intellectuals to rise and progress in selecting officials. As intellectuals, they were important participants in state politics in the Qing Dynasty, and the rulers will completely determine the content of the examination. Therefore, the imperial examination system could easily be used as a tool for rulers to control their thoughts and become an institutional guarantee for rulers to control their ideology. (Deng, 2013).

During the reign of Emperor Qianlong, the government made clear regulations on the style of

qualified essays in the imperial examination, and neither the content nor the writing standard could have any individuality or self-expression. The content of the examination is from ancient Chinese classics, not related to current affairs and political investigation; to achieve excellent results in the examination, intellectuals must study the ancient classics.

Although this is conducive to the rulers' ideological control of intellectuals, it is not conducive to the free development of academic thought (Feng, 2013). The rulers' autocratic rule in culture also profoundly impacts on academic thought and art. The literary inquisition also embodies cultural despotism in the Qing Dynasty. Literary inquisition means that in literature or art, someone expresses or the ruler thinks someone expresses something that violates a political rule. During the reign of Emperor Qianlong, literary inquisition happened frequently. Many intellectuals or officials violated the law and were killed or punished (Feng, 2013). Under such political pressure, intellectuals gradually embarked on the road of reviving ancient culture and delving into classical literature and art to protect themselves. All these contributed to the formation of the Qianjia School (the school advocating retro literature) and the development of textual research (the investigation and study of ancient classics) in the Qing Dynasty.

METHODOLOGY

This study is based on the ceramic art data of the Qianlong period in the Qing Dynasty. Based on the formal analysis method of Swedish art theorist Heinrich Wölfflin (1864-1945) and the iconography theory of German art theorist Erwin Panofsky (1892.3 -- 1968.3), this paper studies the schema and symbol of ceramic decorative patterns.

In the research process, the formal analysis explores the lines, colors, composition, space, and other formal elements of ceramic artworks. From the characteristics of color application, the composition of painting decoration, the structural attributes of ceramic decoration, and other aspects of the Qing Dynasty Qianlong period ceramic decoration pattern form analysis. In addition, the analysis of ceramic artworks should be comprehensive, not only to study the formal characteristics of ceramic artworks themselves but also to analyze the symbolic meaning of ceramic decorative patterns and the social and cultural background. This requires the use of image research methods in the process of research, in-depth exploration of the retro trend of The Times on the impact of ceramic decorative patterns, as well as the ideological connotation of ceramic decorative patterns with retro elements (Chen, 2008).

Emperor Qianlong was a long-lived ruler who ruled for 64 years. He was also a ruler who loved literature and art very much, and it is recorded that he wrote more than 10,000 poems. He loved collecting and collecting all kinds of ancient artifacts and calligraphy and painting works in the court. Whenever he got a painting and painting, he would comment and leave his evaluation and seal on the painting and painting works. Emperor Qianlong paid great attention to the study of bronzes, and during his reign, he edited four books on the identification of ancient artifacts. " The book records more than four thousand ancient artifacts collected in the court. After the book was published, "all the intellectuals in China studied it one after another, advocating the purchase and appreciation of ancient artifacts and collecting ancient texts", which gradually formed a climax in the study of bronze ware.



Figure 1. Qianlong Emperor appreciated ancient artifacts
(Source: *The Palace Museum website*)

The trend of retro also spread to the field of painting. In the Qing Dynasty, the painting circle could be roughly divided into two groups: the Orthodox school, which advocated and imitated classical paintings (represented by the Four Kings), and the innovative school, which opposed retro works (represented by the four Monks). The Orthodox painters were far superior to the innovators in political and social status. Most of the Orthodox painters were officials in the administration of the state, and they had the highest status in the painting circle because they were in line with the artistic preferences of the rulers. Under the trend of focusing on retro, innovative painters were once scorned.

Similarly, as an official ceramic production institution, the ceramic works produced by the imperial kilns during the Qianlong period must have some retro elements. Judging from the existing ceramic works produced by the imperial kilns during the Qianlong period, the restoration of ceramic works is mainly reflected in three aspects: imitation of the shape of ancient artifacts, imitation of the glaze color of ancient artifacts, and imitation of the decorative patterns of ancient artifacts. The research theme of this paper is mainly about the decorative patterns of ceramics, so the description of the retro decorative patterns will be put in an important position.

The decorative art of the imperial kiln ceramic works in the Qianlong period imitates the decorative patterns of ancient Chinese artifacts mainly bronze ones. As a symbol of state power, bronze vessels of the Xia, Shang, and Zhou dynasties were used for rulers to worship their ancestors and communicate with heaven, earth and gods. They were carved with many animal patterns, such as fish patterns, bird patterns, elephant patterns, and deer patterns, but the most representative ones are animal face patterns (also known as Taoties patterns), Kui dragon, and Panchi. These animals do not belong to the animals existing in reality. Still, the appearance of gods in the imagination of ancient people. Although they are not animals, they are closely related to the animals, in reality. It can also be said that the origin of these animals belongs to the animals existing in reality through processing and transformation. It is believed that these animal patterns were once totems of a certain tribe, and their images were carved on bronze vessels to help ancient sorcerers communicate heaven and earth with the gods.

FORMS AND SYMBOLS OF CERAMIC DECORATIVE PATTERNS WITH RETRO FEATURES

Influenced and guided by the retro trend of The Times, the designers and producers of porcelain



Figure 4. During the Qianlong period, the Kui dragon pattern revolving heart bottle
(Source: *The Palace Museum website*)

The Panchi pattern is explained in *Shuo Wen Jie Zi* as follows: If it is dragon and yellow, it has no horns on its head. It means Panchi is shaped like a dragon, with a yellow body and no horns on its head. Therefore, it is generally considered a dragon without horns on its head, and some studies suggest that Panchi is a female dragon. As an animal in myths and legends, the Kui dragon is an intermediary between heaven and earth and gods in ancient witchcraft. In the Qing Dynasty, the ceramic decorative patterns also lost their original mysterious symbolic significance, but as a symbol of good luck and beauty. On the ceramic bottle in Figure 5, the ceramic maker decorated the bottle with four Panchi patterns in the form of carvings, which are red, green, and blue, respectively, which are highly decorative. In Qing Dynasty ceramics, the Panchi pattern was often used as an accessory to ceramic products, such as the ears of ceramic bottles (Figure 6).



Figure 5. Dragon pattern bottle
(Source: *The Palace Museum website*)



Figure 6. Figure 5. dragon pattern bottle
(Source: The Palace Museum website)

GRAPHIC INTERPRETATION OF CERAMIC DECORATIVE PATTERNS WITH RETRO ELEMENTS

The imagological interpretation of retro decorative patterns is actually to explain the inherent significance of such decorative patterns. It is necessary to provide a combination of historical data, put the decorative patterns with retro characteristics into the historical context, and explore the significance expressed in the specific historical background. Iconography believes that a country's political, social, and cultural ideas are all reflected in the works of art at that time, which are hidden in the form of works of art and need to be explored by researchers.

This part of the study explains the internal meaning of ceramic decorative patterns with retro characteristics. The rulers of the Qing Dynasty came from the northern part of China and belonged to the ethnic minorities in the northern part of China. Their original lifestyle was nomadic. They had adopted a settled way of life in the Northeast before uniting the whole country.

Unification by force ushered in more than three hundred years of political rule in China. This was the last feudal dynasty in China, and it certainly entered the peak of feudal rule in all aspects. Among them, the reign of Emperor Qianlong lasted for 60 years and reached the peak of prosperity in the Qing Dynasty. During their reign, they always faced a big problem -- the relationship between Han and Manchu. As the main body of China, the Han nationality ruled China for thousands of years. How to deal with the relationship between the Manchu and Han nationality was very important for the rulers of the Qing Dynasty.

On the whole, the Qing Dynasty advocated the harmonious unity of Manchu and Han nationality in policy, but the ethnic problems were never solved. To realize the absolute rule over the Han nationality and further control the people's thoughts, the national examination system became increasingly stylized and lacked the promoting factors for ideological liberation. The examination contents were mostly ancient and traditional, which promoted scholars' attention to traditional culture to a certain extent.

In addition to political guidance, Qing rulers sometimes adopted extreme policies to deal with difficult cultural issues, such as the literary inquisition. If there is any disrespect in literature or art for the ruler of the state and the nationality to which the ruler belongs, it is punishable by a felony. Under such a high-pressure policy, many scholars had to concentrate on the collecting and arranging ancient culture to avoid mistakes in cultural studies. Textual science came into being. Textual research became a cultural trend in the Qianlong period, highly valued by intellectuals. It was a unique retro-cultural trend at that time. Therefore, the retro trend spread to ceramic art is also inevitable. But what matters most is the ruler's desire for stability and longevity.

THE STYLE OF RETRO CERAMIC DECORATIVE PATTERNS: EXQUISITE AND GORGEOUS

The art style of porcelain decorative patterns with retro features in the Qianlong period differed from that in any previous period.

On the whole, it can be summarized with exquisite elegance and gorgeousness. It is specifically expressed in six aspects in the form: multi-level picture composition form, richer colors of decorative patterns, depiction of decorative patterns paying attention to the performance of the sense of space in the picture, decorative painting has realized the span from planarization to three-dimensional, and depiction of decorative patterns pay attention to the performance of details.

The unique historical background of the Qianlong period created the unique art deco style of ceramics. Different from the mystery of the original ceramic art, different from the simplicity of the ceramic decoration in the Qin and Han dynasties, different from the natural and elegant ceramic decoration patterns in the Wei, Jin, Southern and Northern Dynasties, different from the fullness of the Tang Dynasty ceramic decoration patterns, different from the elegance of the Song Dynasty ceramic decoration patterns, different from the dignified ceramic decoration patterns in the Ming Dynasty. The ceramic decorative patterns in the Qianlong period are highly decorative in terms of composition, layout, technique, and color, showing off the superb decorative techniques everywhere.

The Qianlong Emperor had a keen interest in art, and the development of ceramic decorative art naturally could not ignore his support. Based on the previous generation, he further strengthened the management of official ceramic production institutions and gave great policy and financial support. A large number of funds were used for the production of ceramics at this time. A large amount of financial investment for ceramic art research and development and innovation, raw materials, production of material guarantee, and designer's design ideas will not be limited because of the lack of financial investment. Ceramic makers continue to inherit the artistic essence of the previous generation based on innovation. Pay more attention to the decorative art form of refinement and complexity. The progress of technology made the previous generation of decoration technology produce a qualitative leap, plane painting at this time was "three-dimensional". At the same time, the picture details are more detailed, and the picture's sense of space is stronger.

During the reign of Emperor Qianlong, talented officials were often sent to be the administrators of ceramic production, and these officials kept close contact with the emperor. Emperor Qianlong was very fond of ornate and exquisite works of art, and many exquisite and magnificent ceramic works were developed to satisfy the ruler's aesthetic taste. The influence of Western art on ceramic art became more and more obvious at this time.

Frequent artistic exchanges provide a convenient channel for ceramic art to absorb the essence of Western art. Therefore, it was inevitable in the development of history that ornate and delicate ceramic art decoration appeared during the reign of Emperor Qianlong. At this time, ceramic art production has unprecedented conditions to ensure.

CONCLUSION

Through the narration of the retro trend during the reign of Emperor Qianlong in the Qing Dynasty, it can be found that an era's political or academic trend is not a single existence and development. In the process of development, it will always affect other fields. That era's retro trend influences the retro tendency of ceramic decorative patterns. Under the influence of the retro trend, the application of the retro type decoration appeared in the ceramic decorative patterns or was paid new attention to. The new decorative patterns will inevitably change the pattern schema and symbolic meaning of the ceramic decorative patterns. Because in the continuous evolution of history and time, the original symbolic meaning of a certain image has lost the carrier of the era of existence, and what remains is just decorative symbols that meet the aesthetic needs of the new era. Such decorative patterns are considered to have beautiful symbols. Therefore, it is used as a large number of decorative patterns, which is also the inevitable development of history.

This study mainly uses the methods of formal analysis and iconography to make a detailed analysis of the ceramic decorative art in the Qianlong period of the Qing Dynasty, including the forms of decoration, the reasons for the formation of decoration, as well as the symbols and implications of traditional Chinese culture. The study can deepen the understanding of Chinese ceramic decoration and has a positive significance for the inheritance and protection of Chinese traditional ceramic decoration.

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A Constructive Comparison Framework for Colour Vision Deficiency Photographer in Digital Photography

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ABSTRACT

Color vision deficiency (CVD) is the most common inherited disorder, with 1 in 20 men and 1 in 200 women affected. This situation ultimately gives disadvantages to photographers in digital photography. Individuals who suffer from CVD are unable to relish art since they are confused with objects and their colors. As a necessary consequence, researchers developed a constructive framework to improve CVD photographer visions by incorporating techniques of HSx (Hue, Saturation, Brightness), Contour Adjustment, Interpretation Process into photography. The impact of CVD towards digital photography from the perspective of colour naturalness, consistency, and contrast gained by comparing the differences between normal and CVD artwork. Experiment method is applied, and sampling is purposely selected consists of photographers. The samples meet specific requirements with similar skills. Samples consist of 40 photographers (n=40), and the samples are divided into two groups of Control Group and Treat Group with 20 respondents (n=20). Control group samples are tested with the original image with full instructions while in the Treat group with a different approach of CVD images with limited instructions. Questions consist of Hue, Saturation, Brightness (HSx) Based Method, Contour Enhancement, and Interpretation Process. Research findings assumed; this constructive framework competent in guiding CVD photographers to achieve better colour perception in digital photography.

Keywords: *Colour Blind, Experimental Method, Colour Vision Deficiency Photographer, Comparison Constructive Framework*

Kerangka Konstruktif Perbandingan Untuk Jurugambar Kekurangan Penglihatan Warna Dalam Fotografi Digital

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** Semua penulis menyumbang sama rata terhadap kajian ini*

ABSTRAK

Kekurangan Penglihatan Warna (KPW) adalah keadaan genetik yang paling lazim, mempengaruhi satu daripada 20 lelaki dan satu daripada 200 perempuan. Jurugambar fotografi digital menerima impak yang besar akibat daripada kekurangan ini. Individu yang menghidap KPW tidak dapat menghayati karya seni kerana mereka mengalami kekeliruan terhadap warnanya. Hasilnya, penyelidik menjalankan kajian dalam mencipta kerangka kerja yang berkesan untuk lebih mengklasifikasikan keadaan penglihatan jurugambar KPW dengan menggunakan kaedah berasaskan RSk (Rona, Saturasi, Kecerahan), pelarasan kontor, dan proses interpretasi ke dalam fotografi. Kesan perbezaan karya fotografer normal dan KPW dan dilihat dari aspek keaslian warna, ketekalan warna dan kontras warna. Teknik kaedah yang diimplementasikan di dalam kajian ini adalah kaedah eksperimen di mana persampelan dipilih bertujuan oleh pengkaji. Sampel mematuhi syarat yang ditetapkan dan mempunyai teknik dan kemahiran yang sama. Terdapat 40 orang responden (n=40), dimana sampel kemudiannya dibahagikan kepada dua kumpulan iaitu kumpulan kawalan dan rawatan dengan 20 orang responden (n=20) untuk setiap kumpulan, dan mereka dinilai dengan soalan dan imej yang sama. Sampel kawalan diuji menggunakan gambar normal dan mempunyai arahan yang lengkap, manakala sampel rawatan diuji dengan gambar KPW dan kekurangan arahan. Antara soalan yang terdapat dalam soalan adalah kaedah berasaskan RSk (Rona, Saturasi, Kecerahan), peningkatan kontor dan proses tafsiran. Penemuan penyelidikan mampu membantu jurugambar KPW untuk mencapai persepsi warna yang lebih tepat.

Kata Kunci: *Rabun Warna, Kaedah Eksperimen, Penglihatan Warna, Jurugambar Kekurangan Penglihatan Warna, Kerangka Konstruktif Perbandingan*

PENGENALAN

Fotografi adalah aplikasi, seni atau aktiviti yang mencipta imej dengan merakam cahaya pada bahan sensitif cahaya. Teknik ini banyak digunakan dalam penyelidikan saintifik, perniagaan, dan secara dasarnya ke arah penciptaan seni. Jurugambar memasukkan nilai estetika dengan teknik yang betul dalam menghasilkan karya fotografi yang lebih menarik. Fotografi, merupakan antara beberapa karya seni yang membantu memberikan makna dan pengalaman merasai sendiri kejadian kepada penonton. Warna adalah salah satu komponen estetika yang paling penting di dalam fotografi. Walaubagaimanapun, jurugambar berpengalaman juga masih kurang kefahaman dalam mengaplikasikan warna sebaiknya dalam gambar. Warna mampu mengaburi minat penonton, menarik perhatian dan mempengaruhi emosi penonton. Ini membuktikan sebab mengapa warna merupakan elemen penting dalam menghasilkan gambar yang menarik. Malangnya, tidak semua orang dilahirkan dengan potensi untuk mengenali dan membezakan warna. Fenomena ini juga dikenali sebagai kekurangan penglihatan warna (KPW). Kekurangan ini menjadikan keupayaan seseorang individu untuk melihat warna dan rona terbatas dan tidak seperti kebiasaannya. Kekurangan penglihatan warna kongenital adalah salah satu gangguan penglihatan yang paling lazim diwarisi dengan nilai setinggi 8% pada lelaki dan 0.5% pada wanita”, (Simunovic, 2009). Perkara ini, lazimnya diturunkan daripada ibubapa kepada anak-anak mereka, tetapi ia juga boleh disebabkan oleh trauma tertentu seperti kesan buruk pengambilan ubat-ubatan atau menghidap penyakit tertentu. Orang yang mempunyai KPW bukanlah buta dalam melihat warna, akan tetapi tidak dapat mengenal pasti warna seperti orang biasa. Oleh itu, frasa "buta warna", yang sering digunakan oleh orang ramai, adalah salah dan mampu memberikan kekeliruan. Kebanyakan jurugambar kekurangan penglihatan tidak mampu belajar atau menghayati seni kerana mereka tidak dapat membezakan dan keliru dengan beberapa rona warna (Marmor & Lanthony, 2001).

Merujuk kepada permasalahan berkenaan, tujuan kajian dijalankan untuk membantu membina kerangka konstruktif perbandingan bagi mencari perbezaan penglihatan normal dan penglihatan rabun warna. Objektif kajian adalah untuk mengenal pasti apakah perbezaan penglihatan di antara jurugambar penglihatan normal dan jurugambar penglihatan rabun warna. Signifikan kepada pembinaan kerangka konstruktif perbezaan ini mampu membantu pembinaan modul atau produk membantu penglihatan rabun warna menggunakan kerangka ini sebagai rujukan.

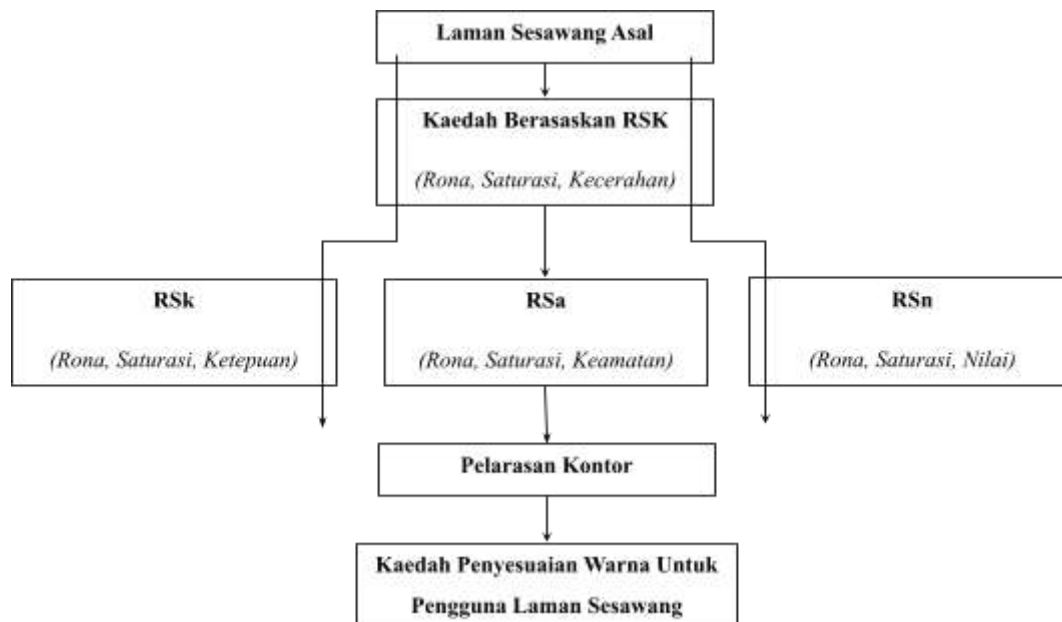
KAJIAN LITERATUR

Dalam usaha untuk mengkaji perbandingan rangka kerja konstruktif, dua jenis teori telah dijadikan sebagai rujukan. Teori pertama adalah teori oleh Ribeiro (2017) iaitu kaedah penyesuaian warna untuk pengguna, di mana beliau telah mencipta suatu proses algoritma pelarasan warna (APW) dalam memberikan penglihatan yang lebih jelas kepada individu kekurangan penglihatan warna (KPW). Penciptaan itu diteruskan dengan melihat prestasi dan mutu algoritma tersebut dan hasilnya, beliau berjaya membantu individu kekurangan penglihatan warna (KPW) untuk melihat laman sesawang seperti orang biasa. Teori kedua adalah teori oleh McManus (2009) di mana beliau telah mencipta suatu proses tafsiran gambar berdasarkan kurator. Teori ini menerangkan cara gambar mengalami proses tafsiran melalui tiga individu iaitu, jurugambar, kurator dan penonton. Teori-teori daripada kajian tersebut dijadikan rujukan dalam mencipta kerangka konstruktif perbandingan yang lebih kukuh dan mempunyai kesahan yang berkualiti. Kerangka ini mampu membantu menunjukkan perbezaan yang jelas yang seterusnya akan digunakan untuk membantu individu kekurangan penglihatan warna (KPW) melihat seperti normal.

Kaedah Penyesuaian Warna Untuk Pengguna Kekurangan Penglihatan Warna Laman Sesawang

Merujuk kepada Ribeiro (2017) dalam kajian eksperimen yang lepas, telah menjalankan kajian tentang cara membantu individu yang mengalami kekurangan penglihatan warna (KPW) dalam melihat laman web seperti individu biasa. Ribeiro (2017) telah mencipta algoritma pelarasan warna dalam usaha membantu individu kekurangan penglihatan warna (KPW) melihat laman web seperti orang biasa. Sepanjang kajian yang dijalankan, Ribeiro (2017) menggunakan kajian daripada pengkaji lepas sebagai rujukannya dalam merumuskan algoritma pelarasan warna (APW). Sebarang perubahan dalam penyesuaian warna juga harus mengekalkan pembelajaran persepsi. Sebagai contoh, walaupun individu yang mengalami deuteranopia, melihat warna oren sebagai hijau, adalah menyalahi etika sekiranya proses pewarnaan semula ditukar kepada biru kerana oren pada pembelajaran persepsi individu itu bukan berwarna biru (Ribeiro, 2017). Penciptaan algoritma pelarasan warna (APW) oleh Ribeiro (2017) menggunakan gabungan kaedah berasaskan RSK (Rona, Saturasi, Kecerahan), dan kaedah peningkatan kontur. Kaedah berasaskan RSK ialah kaedah penukaran (Rona, Saturasi, Kecerahan). Kecerahan juga boleh dipecahkan kepada RSk (Rona, Saturasi, Ketepuan), RSa (Rona, Saturasi, Keamatan) dan RSn (Rona, Saturasi, Nilai). Kenyataan ini juga disokong, di mana penghidap rabun warna mampu melihat warna akan tetapi tidak mampu membezakan ronanya, dan juga penglihatan mereka bergantung kepada gelap atau cerah sumber pencahayaan (Bischoff, 2016).

Dengan menilai kelemahan setiap jenis kekurangan penglihatan warna (KPW), seperti Deutan tidak dapat melihat warna hijau, maka R (Rona) akan dinaikkan kehijauan serta meningkat S (Saturasi) dan mengawal K (kecerahan), maka individu kekurangan penglihatan warna (KPW) jenis Deutan, akan dapat melihat seperti orang biasa. Kesimpulannya, teori yang dilakukan oleh Ribeiro (2017), di mana penciptaan algoritma penyesuaian warna (APW) adalah proses menukar laman web biasa. ke laman web mesra individu kekurangan penglihatan warna (KPW) seperti *Carta 1* di bawah.

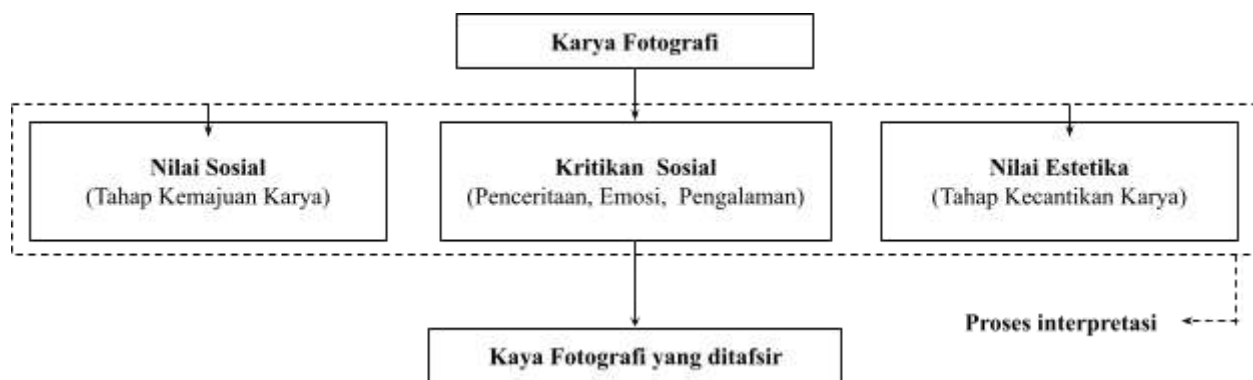


Rajah 1. Kaedah Penyesuaian Warna Untuk Pengguna Laman Sesawang
(Sumber: Ribeiro, 2017)

Proses Tafsiran Gambar Berdasarkan Kurator

Melakukan tafsiran memerlukan kemahiran berfikir yang kritikal dan setiap individu mempunyai pendapat dan tafsiran tersendiri. Ramai jurugambar dan penyelidik telah membuat kajian mengenai tafsiran dan setiap daripada mereka mempunyai pandangan yang berbeza. Menurut McManus (2009), sebagai kurator muzium seni, proses interpretasi boleh dilakukan oleh tiga pihak iaitu jurugambar, penonton, dan kurator muzium. Proses pentafsiran perlu melalui tiga bahagian iaitu, nilai estetika sesebuah gambar, kritikan sosial terhadap sesebuah karya dan nilai sosial karya fotografi (McManus, 2009). Nilai estetika juga boleh dinilai sebagai nilai keindahan pada gambar, dimana penggunaan dan penyusunan medium yang sesuai diletakkan pada gambar untuk meningkatkan lagi nilai keindahan sesuatu imej. Jurugambar ialah individu yang pakar dalam hal ini, dengan menggunakan kemahiran dan pengalaman dalam fotografi, mereka mampu mencipta gambar yang terpelihara nilai estetikanya. Antara contoh nilai estetika dalam gambar adalah subjek, komposisi gambar, penggunaan warna, pencahayaan, dan elemen lain dalam seni fotografi.

Selain itu, proses tafsiran dari aspek kritikan sosial adalah kepakaran kurator muzium. Kritikan sosial merangkumi penyampaian jalan cerita sesebuah gambar, persepsi terhadap karya, dan nilai penyampaian mesej secara telus atau kiasan. Proses ini boleh diaplikasikan untuk membuatkan penonton memahami mesej jurugambar yang disampaikan melalui kerja fotografi mereka. Kurator galeri seni mempunyai kemahiran menilai kritikan sosial, memberikan penjelasan yang tepat tentang karya fotografi untuk diterangkan semula kepada penonton. Seterusnya, proses pentafsiran diteruskan pada aspek nilai sosial yang merupakan kepakaran dan sering dilakukan oleh pengunjung galeri dan penonton. Nilai sosial terdiri daripada nilai kecantikan, kebolehpasaran hasil kerja, permintaan, prestij dan banyak lagi. Dari sudut pandangan penonton, mereka akan lebih cenderung untuk menilai sama ada gambar itu cantik, berapa harga gambar itu, sama ada gambar itu berprestij, dan apakah kebolehpasaran gambar tersebut. Mereka tidak mempunyai latar belakang artistik atau fotografi untuk mengetahui jalan cerita yang tepat atau kemahiran yang diperlukan untuk mengambil gambar seperti berikut. Justeru, khalayak menjadi medium penyebaran kewujudan gambaran terbaik dan menilai dari segi nilai sosial dengan keberkesanan yang tinggi.



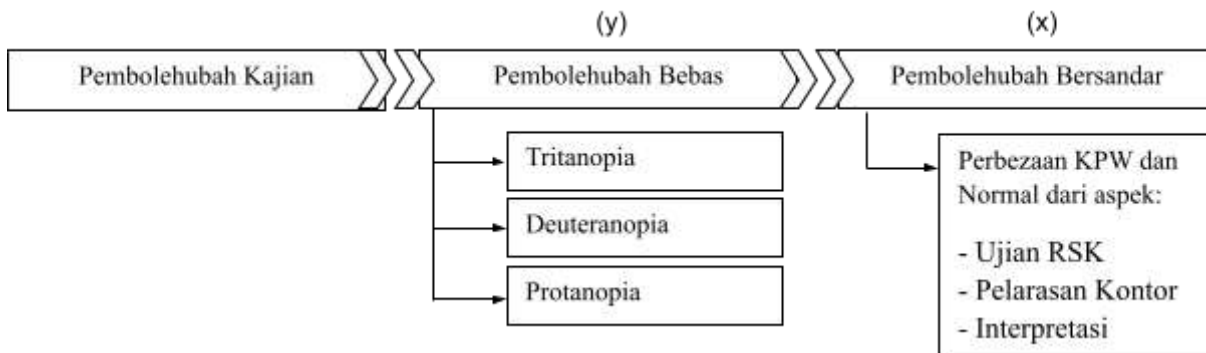
Rajah 2. Proses Tafsiran Gambar Berdasarkan Kurator

(Sumber: McManus, 2019)

Pembolehubah Penyelidikan Kajian.

Pembolehubah dalam penyelidikan boleh diklasifikasikan kepada cara yang berbeza dan biasanya merujuk kepada orang, tempat, benda atau fenomena yang cuba diukur atau diperhatikan oleh penyelidik.

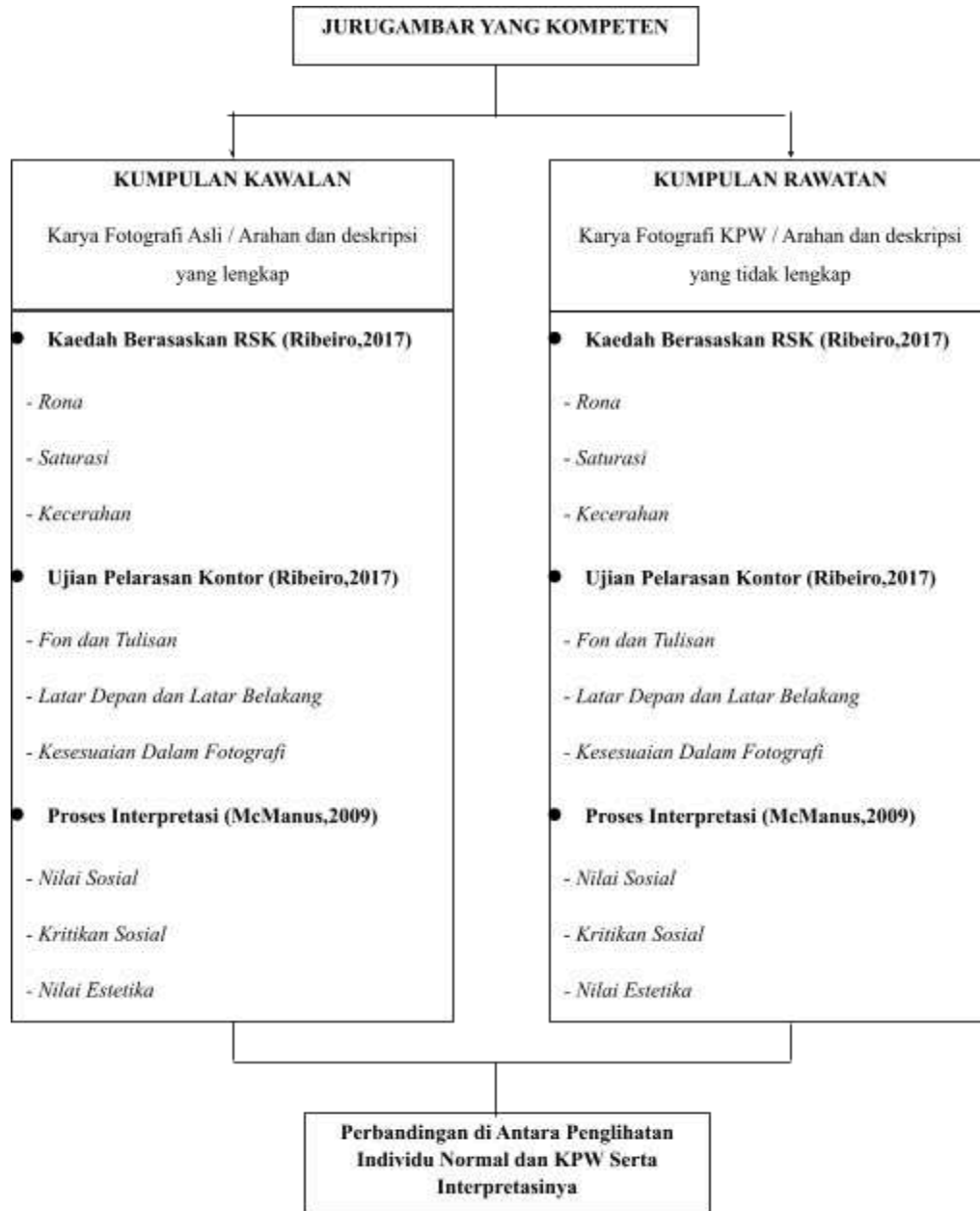
Bahagian yang paling penting dalam mengenal pasti dan mengelaskan pembolehubah adalah mengenal pasti pembolehubah bersandar (x) dan pembolehubah bebas (y).



Rajah 3. Pembolehubah Penyelidikan Kajian

METODOLOGI KAJIAN

Kaedah yang digunakan adalah kaedah eksperimen, di mana tujuan utama menggunakan kaedah eksperimen dalam penyelidikan ini adalah untuk mengenal pasti kesan yang berlaku terhadap pembolehubah bersandar daripada memanipulasi pembolehubah bebas. Kenyataan ini disokong oleh Thomas (2021) yang menyatakan bahawa, eksperimen adalah salah satu kaedah yang paling berkuasa untuk mewujudkan hubungan di antara sebab dan akibat. Kaedah eksperimen ini adalah unik kerana ia adalah satu-satunya kaedah penyelidikan yang tepat untuk mempengaruhi pembolehubah tertentu, yang kemudiannya mencipta satu atau lebih pembolehubah bersandar. Penyelidik dibenarkan dengan sengaja memanipulasi pembolehubah dalam mengawal kejadian mewujudkan fenomena dengan membentuk hipotesis (Thomas, 2021). Di dalam kajian ini, kaedah kajian yang paling sesuai digunakan adalah kaedah eksperimental. Kaedah ini melibatkan pengiraan data daripada sampel sesuatu populasi. Kaedah ini adalah yang paling tepat kerana data dan keputusan yang diperoleh adalah fakta dan berangka, sesuai untuk kegunaan sebenar dalam kehidupan sebenar (Dunn, 2021). Penyelidikan eksperimen biasanya melibatkan dua kumpulan subjek, iaitu kumpulan kawalan dan kumpulan rawatan. Dua kumpulan ini perlu diberikan ujian yang sama antara satu sama lain, tetapi hanya dengan satu perbezaan iaitu pembolehubah bersandar dimanipulasi pada kumpulan rawatan (Helmenstine, 2020). Kumpulan rawatan terdiri daripada fotografi yang diubah kepada imej kekurangan penglihatan warna (KPW) manakala kumpulan kawalan terdiri daripada karya seni fotografi penglihatan biasa. Bahagian paling penting dalam mengenal pasti dan mengelaskan pembolehubah adalah mengenal pasti pembolehubah bersandar dan bebas. Oleh itu, pembolehubah dalam eksperimen yang merupakan pembolehubah bebas adalah ujian yang dimanipulasi untuk mendapatkan keputusan yang lebih baik iaitu kaedah berasaskan RSK (Rona, Saturasi, Kecerahan), pelarasan kontur, dan kaedah proses interpretasi. Pembolehubah Bersandar ialah perbezaan antara fotografi biasa dan KPW, yang perbandingannya akan membantu pembentukan model pada masa hadapan.



Rajah 4. Proses Ujian Eksperimen Antara Kumpulan Kawalan vs Kumpulan Rawatan

PENGUMPULAN DAN PENEMUAN DATA

Selepas menjalankan ujian eksperimen, data deskriptif yang dikumpulkan dan beberapa ujian dijalankan, iaitu ujian kesahan, ujian normaliti data. Daripada ujian analisis yang dijalankan, hasil data menunjukkan jenis skala ukuran ujian adalah bersifat ordinal, jenis persampelan juga adalah sampel bertujuan, bentuk taburan skor dalam populasi adalah taburan tidak normal dan mempunyai saiz sampel yang kecil ($n = 20$) bagi setiap kumpulan. Data statistik untuk ujian dikira dengan kemas menggunakan perisian Statistical Package for the Social Science (SPSS). Ujian statistik dijalankan untuk menguji hipotesis kajian bertujuan

melihat hubungan di antara sampel dan pemboleh ubah (Bhandari, 2020). Oleh itu, ujian statistik yang dijalankan adalah Ujian *Chi Square of Homogeneity*, di mana ujian ini dijalankan untuk melihat perbezaan di antara pembolehubah (*variable*) yang terdapat daripada dua kumpulan yang diperhatikan. Ujian *Chi Square of Homogeneity* adalah ujian bukan parametrik yang digunakan apabila terdapat lebih daripada dua kategori pemboleh ubah bersandar (Kirch, 2008).

Perbandingan di Antara Item-Item Pembolehubah dan Jenis KPW

Merujuk kepada ujian *Chi Square of Homogeneity*, keputusan ujian memberikan nilai signifikan asimptotik yang berbeza apabila setiap jenis KPW diuji terhadap pemboleh ubah bersandar iaitu Ujian RSk, Pelarasan Kontor dan Proses Interpretasi. Oleh kerana saiz sampel yang kecil bagi setiap kumpulan, nilai aras signifikan bagi ialah ($p < 0.5$) bermaksud ia menunjukkan perbezaan yang ketara. Menurut Ronald A. Fisher, pencipta nilai aras signifikan statistik, nilai 1 daripada 20 iaitu 5% atau 0.5 merupakan had nilai aras signifikan (Fisher, 1992). Perbezaan ini juga boleh dinilai melalui frekuensi yang terdapat pada setiap pembolehubah. Objektif kajian dijalankan adalah untuk melihat perbezaan di antara jenis-jenis KPW terhadap pembolehubah bersandar dengan hipotesis :

- H_0 : Terdapat perbezaan yang signifikan di antara fotografer normal dan fotografer KPW mengikut jenis ujian yang dijalankan.
- H_a : Tiada perbezaan yang signifikan di antara fotografer normal dan fotografer KPW mengikut jenis ujian yang dijalankan.

Perbandingan di Antara Jenis KPW dan Kaedah Berasaskan RSk (Rona,Saturasi,Kecerahan)

Jadual 1. Perbandingan di Antara Jenis KPW dan Kaedah Berasaskan RSk

Item Pembolehubah	Kecerahan (k)	Saturasi (S)	Rona (R)
Tritanopia	0.892	0.680	0.078
Deuteranopia	0.456	0.270	0.078
Protanopia	0.154	0.444	0.065

n=20

Merujuk kepada jadual di atas, Tritanopia merekodkan tiada perbezaan signifikan dikesan dalam kadar Kecerahan (k) antara penglihatan KPW dan normal dengan nilai asimptotik 0.892 di mana ($p > 0.5$). Diikuti dengan Saturasi (S) juga mencatatkan tiada perbezaan signifikan dengan nilai asimptotik 0.680 ($p > 0.5$). Akhir sekali, Tritanopia merekodkan perbezaan signifikan dalam kadar Rona (R) dengan nilai asimptotik 0.078 di mana ($p < 0.5$). Ini jelas menunjukkan bahawa, Tritanopia mempunyai perbezaan ketara dalam Ronanya (R) berbanding penglihatan biasa di mana H_0 diterima H_a ditolak. Bagaimanapun, kadar Kecerahan(K) dan Saturasi(S) Tritanopia direkodkan tiada perbezaan berbanding penglihatan biasa.

Analisis diteruskan dengan Deuteranopia mempunyai perbezaan signifikan yang dikesan dalam kadar Kecerahan (K) antara penglihatan KPW dan normal dengan nilai asimptotik 0.456 di mana ($p < 0.5$).

Diikuti dengan Saturasinya (S) juga mencatatkan perbezaan signifikan dengan nilai 0.270 ($p < 0.5$). Akhirnya, Deuteranopia merekodkan perbezaan signifikan dalam kadar Rona(R) dengan nilai asimptotik 0.078 di mana ($p < 0.5$). Ini jelas menunjukkan bahawa, Deuteranopia mempunyai perbezaan ketara dalam Kecerahan (K), Saturasi (S) dan Rona (R) berbanding penglihatan biasa di mana H_a ditolak dan H_0 diterima.

Akhir sekali, Protanopia mempunyai perbezaan signifikan yang dikesan dalam kadar Kecerahan (K) antara antara penglihatan KPW dan normal dengan nilai asimptotik 0.154 di mana ($p < 0.5$). Diikuti dengan Saturasi (S) juga mencatatkan perbezaan signifikan dengan nilai asimptotik 0.444 ($p < 0.5$). Akhirnya, Protanopia merekodkan perbezaan signifikan dalam Rona (R) dengan nilai asimptotik 0.065 di mana ($p < 0.5$). Ini jelas menunjukkan bahawa, Protanopia mempunyai perbezaan ketara dalam Kecerahan (K), Saturasi (S) dan Rona (R) berbanding penglihatan biasa di mana H_a ditolak dan H_0 diterima.

Perbandingan di Antara Jenis KPW dan Pelarasan Kontor

Jadual 2. Perbandingan di Antara Jenis KPW dan Pelarasan Kontor

Item Pembolehubah	Teks dan Font	Latar Depan/ Belakang	Kesesuaian dalam Fotografi
Tritanopia	0.696	0.482	0.002
Deuteranopia	0.696	0.888	0.524
Protanopia	0.492	0.482	0.002

Merujuk kepada jadual di atas, Tritanopia merekodkan tiada perbezaan signifikan yang dikesan dalam teks dan fon yang dipertingkatkan antara penglihatan KPW dan normal dengan nilai asimptotik 0.696 di mana ($p > 0.5$). Diikuti dengan latar depan dan latar belakang mencatatkan perbezaan signifikan dengan nilai asimptotik 0.482 ($p < 0.5$). Akhir sekali, Tritanopia merekodkan perbezaan signifikan terhadap kesesuaiannya dalam fotografi dengan nilai asimptotik 0.002 dengan ($p < 0.5$). Ini jelas menunjukkan bahawa, kontur yang digunakan dalam Tritanopia mempunyai perbezaan ketara dalam peningkatan latar depan dan latar belakang, juga kesesuaiannya dalam fotografi berbanding penglihatan biasa di mana H_0 diterima dan H_a ditolak. Walau bagaimanapun, pelarasan kontur dalam teks dan fon Tritanopia direkodkan tiada perbezaan dan peningkatan berbanding penglihatan normal di mana H_a diterima, dan H_0 ditolak.

Analisis diteruskan dengan Deuteranopia merekodkan tiada perbezaan signifikan dalam teks dan fon yang dipertingkatkan antara penglihatan KPW dan normal dengan nilai asimptotik 0.696 di mana ($p > 0.5$). Diikuti latar depan dan latar belakangnya mencatatkan tiada perbezaan signifikan dengan nilai asimptotik 0.888 di mana ($p > 0.5$). Akhir sekali, Deuteranopia juga tidak mencatatkan perbezaan signifikan terhadap kesesuaiannya dalam fotografi dengan nilai asimptotik 0.524 di mana ($p > 0.5$). Ini jelas menunjukkan bahawa, pelarasan kontur yang digunakan dalam Deuteranopia tidak mempunyai perbezaan yang signifikan dalam peningkatan latar depan dan latar belakang, teks dan fon, juga kesesuaiannya dalam fotografi berbanding penglihatan biasa. Hipotesis kepada pelarasan kontur dalam untuk Deuteranopia ialah H_0 diterima dan H_a ditolak.

Akhir sekali, Protanopia mencatatkan perbezaan signifikan dalam teks dan fon dipertingkatkan antara penglihatan KPW dan normal dengan nilai asimptotik 0.492 di mana ($p < 0.5$). Diikuti dengan latar

depan dan latar belakangnya mencatatkan perbezaan signifikan dengan nilai asimptotik 0.482 ($p < 0.5$). Akhirnya, Protanopia merekodkan perbezaan signifikan terhadap kesesuaiannya dalam fotografi dengan nilai asimptotik 0.002 di mana ($p < 0.5$). Ini jelas menunjukkan bahawa, pelarasan kontur yang digunakan dalam Protanopia mempunyai perbezaan yang ketara pada peningkatan latar depan dan latar belakang, teks dan fon, juga kesesuaiannya dalam fotografi. Hipotesis kepada pelarasan kontur dalam untuk Protanopia ialah H_0 diterima dan H_a ditolak.

Perbandingan di Antara Jenis KPW dan Proses Interpretasi

Jadual 3 . Perbandingan di Antara Jenis KPW dan Proses Interpretasi

Item Pembolehubah	Nilai Sosial	Kritikan Sosial	Nilai Estetika
Tritanopia	0.474	0.028	0.890
Deuteranopia	0.509	0.582	0.871
Protanopia	0.249	0.030	0.890

Merujuk kepada jadual di atas, Tritanopia merekodkan perbezaan signifikan dalam nilai sosial antara penglihatan KPW dan normal dengan nilai asimptotik 0.474 di mana ($p < 0.5$). Diikuti dengan kritikan sosialnya juga mencatatkan perbezaan signifikan dengan nilai asimptotik 0.028 ($p < 0.5$). Akhir sekali, Tritanopia tidak mencatatkan perbezaan signifikan terhadap nilai estetikanya dengan nilai asimptotik 0.890 di mana ($p > 0.5$). Ini jelas menunjukkan bahawa, proses interpretasi dalam karya seni Tritanopia mempunyai perbezaan yang signifikan dalam nilai sosial dan kritikan sosialnya berbanding karya seni penglihatan biasa di mana H_0 diterima dan H_a ditolak. Walau bagaimanapun, nilai estetika untuk karya seni Tritanopia direkodkan adalah tiada perbezaan dan sama berbanding dengan karya seni penglihatan biasa di mana H_a diterima, dan H_0 ditolak.

Analisis diteruskan dengan Deuteranopia merekodkan tiada perbezaan signifikan dalam nilai sosial antara penglihatan KPW dan normal dengan nilai asimptotik 0.509 di mana ($p > 0.5$). Diikuti dengan kritikan sosialnya juga mencatatkan tiada perbezaan signifikan dengan nilai asimptotik 0.582 ($p > 0.5$). Akhir sekali, Deuteranopia mencatatkan tiada perbezaan signifikan terhadap nilai estetikanya dalam karya seni dengan nilai asimptotik 0.871 di mana ($p > 0.5$). Ini jelas menunjukkan bahawa, proses interpretasi dalam karya seni Deuteranopia tidak mempunyai perbezaan yang signifikan dalam nilai sosial, kritikan sosial dan nilai estetikanya berbanding penglihatan normal. Hipotesis kepada proses interpretasi dalam Deuteranopia adalah, H_a diterima, dan H_0 ditolak.

Akhir sekali, Protanopia mencatatkan perbezaan signifikan dalam nilai sosial antara karya seni kekurangan penglihatan normal dan warna dengan nilai asimptotik 0.249 di mana ($p < 0.5$). Diikuti dengan kritikan sosialnya juga mencatatkan perbezaan signifikan dengan nilai asimptotik 0.030 ($p < 0.5$). Akhir sekali, Protanopia mencatatkan tiada perbezaan signifikan terhadap nilai estetikanya dalam karya seni dengan nilai asimptotik 0.890 di mana ($p > 0.5$). Ini jelas menunjukkan bahawa, proses interpretasi dalam penglihatan Protanopia mempunyai perbezaan yang signifikan dalam nilai sosial dan kritikan sosialnya berbanding penglihatan normal di mana H_0 diterima dan H_a ditolak. Walau bagaimanapun, nilai estetika untuk Tritanopia menunjukkan tiada perbezaan dan sama berbanding dengan penglihatan normal di mana H_a diterima, dan H_0 ditolak.

ANALISA DAN DAPATAN KAJIAN

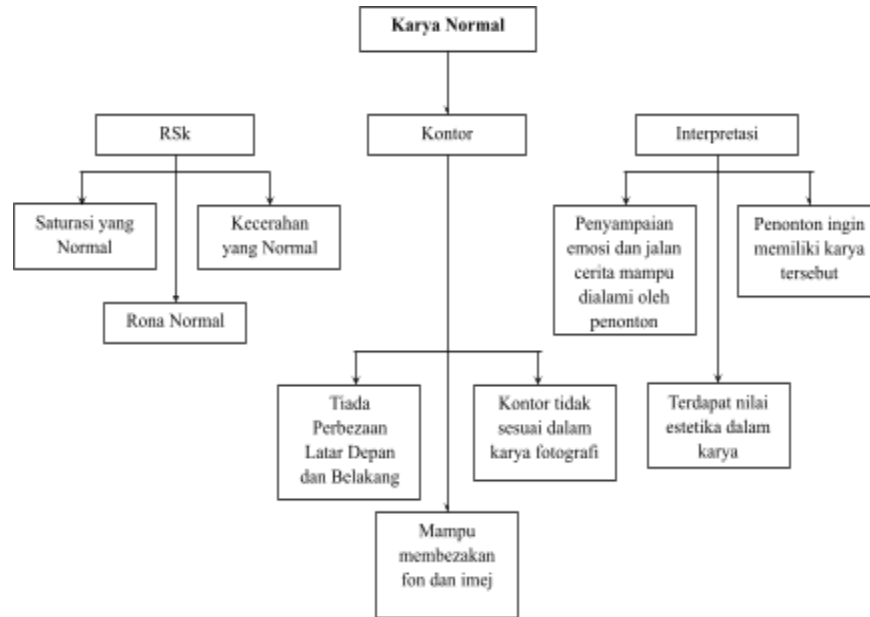
Karya Penglihatan Normal Sebagai Rujukan Perbandingan Algoritma Penyesuaian Warna

Ujian algoritma penyesuaian warna terbahagi kepada tiga ujian iaitu ujian RSk (Rona, Saturasi, Kecerahan), ujian pelarasan kontor dan ujian proses interpretasi. Karya normal dijadikan rujukan sebagai perbandingan yang dilakukan. Perbandingan yang dilakukan bertujuan untuk menganalisa perbezaan yang terdapat pada setiap jenis KPW, di mana perbezaan ini akan membantu dalam penciptaan model yang lebih tepat dalam membantu jurugambar KPW mencapai penglihatan warna yang normal dan tepat seperti jurugambar normal.



Rajah 5. Karya Fotografi Penglihatan Normal
(Sumber: Rosli, 2019)

Merujuk kepada data statistik kajian, karya jurugambar normal mencapai saturasi yang sekata, rona warna yang tepat, dan kecerahan yang jelas pada kaedah berasaskan RSk. Pada bahagian pelarasan kontor pula, penggunaan kontor tidak diperlukan di dalam karya fotografi kerana tidak membantu dalam membezakan latar depan dan belakang, tidak memisahkan fon dan gambar, serta tidak sesuai diaplikasikan dalam fotografi. Hal ini kerana, nilai estetika fotografi tersebut akan hilang. Seterusnya, karya normal mampu memberikan emosi kepada penonton dan mempunyai nilai estetika tersendiri. Penonton juga mempunyai niat untuk memiliki karya tersebut selepas melihatnya. Analisa ini boleh dirujuk pada rajah 5.



Rajah 6. Karya Penglihatan Normal Terhadap Kaedah Berasaskan RSk, Pelarasan Kontor, Proses Interpretasi

Perbandingan Karya KPW Terhadap Algoritma Penyesuaian Warna

Ujian algoritma warna dan proses interpretasi juga telah diuji terhadap setiap jenis KPW iaitu tritanopia, deuteranopia dan protanopia. Ketiga-tiga jenis KPW ini kemudiannya dibandingkan kepada fotografi normal untuk melihat perbezaan yang dapat dikesan terhadap RSk, kontor dan interpretasinya. Data utama penemuan ini diekstrak daripada ujian statistik inferens yang dijalankan dan dapatan kajian seterusnya dibentuk di dalam kerangka konstruktif bagi memberikan penjelasan yang lebih menyeluruh untuk rujukan kajian akan datang.

Perbandingan Karya KPW Tritanopia Terhadap Algoritma Penyesuaian Warna



Rajah 7. Karya Fotografi Penglihatan Normal (kiri) VS Tritanopia (kanan)
(Sumber: Rosli, 2019)

Perubahan ketara dapat diperhatikan merujuk kepada imej yang disediakan. Walau bagaimanapun, analisis data mendedahkan bahawa tidak terdapat perbezaan yang signifikan dalam Kecerahan (K)

menunjukkan bahawa imej Tritanopia tidak mempunyai perbezaan kecerahan jika dibandingkan dengan penglihatan normal. Seterusnya, kajian mendapati bahawa tidak terdapat perbezaan yang signifikan dalam Saturasi (S) menunjukkan bahawa imej Tritanopia tidak mempunyai perbezaan Saturasi (S) jika dibandingkan dengan penglihatan normal. Dari aspek Rona (R) pula, Tritanopia tidak mempunyai Rona (R) kuning dan jelas menunjukkan bahawa Tritanopia mempunyai perbezaan besar dalam Rona (R) berbanding penglihatan normal.

Seterusnya, ketiadaan rona kuning telah banyak mengubah warna dalam penglihatan Tritanopia. Oleh itu, penggunaan pelarasan kontur diperlukan untuk memastikan jurugambar Tritanopia melihat imej dengan jelas. Berdasarkan analisis data yang dilakukan, data di atas paras signifikan menunjukkan bahawa penggunaan kontur dalam Tritanopia tidak membezakan teks dan font dengan imej. Seterusnya, perbandingan aras signifikan, menunjukkan bahawa pelarasan kontur berjaya membezakan antara latar depan dan latar belakang. Akhir sekali, kebolehterimaan pelarasan kontur dalam fotografi untuk Tritanopia menunjukkan bahawa pelarasan kontur ini sesuai untuk digunakan dalam Tritanopia.

Akhir sekali, proses interpretasi dijalankan dan merujuk data yang dianalisis, nilai sosial menunjukkan nilai di bawah aras signifikan, iaitu nilai sosial dalam imej visual Tritanopia masih popular di pasaran. Seterusnya, data kritikan sosial menunjukkan nilai yang kurang daripada tahap signifikan, dimana kritikan sosial dalam gambaran visual Tritanopia mampu menyampaikan mesej jelas kepada penonton dan mereka mampu menjiwai karya seni. Walau bagaimanapun, data nilai estetik menunjukkan nilai di atas paras signifikan, dimana nilai estetik dalam imej Tritanopia telah hilang dan diubah suai daripada imej asal.

Perbandingan Karya KPW Deuteranopia Terhadap Algoritma Penyesuaian Warna



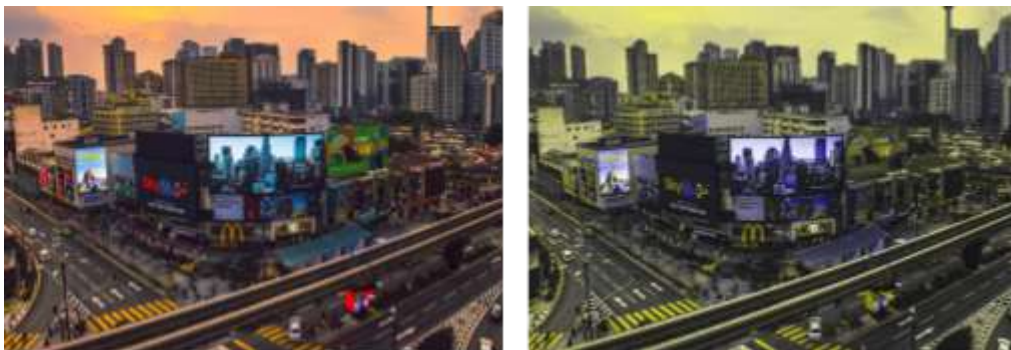
Rajah 8. Karya Fotografi Penglihatan Normal (kiri) VS Deuteranopia (kanan),
(Sumber: Rosli, 2019)

Penyelidikan diteruskan dengan perbandingan Deuteranopia terhadap algoritma penyesuaian warna. Analisis data menunjukkan bahawa terdapat perbezaan ketara dalam Kecerahan (K) antara Deuteranopia dan penglihatan normal. Seterusnya, kajian mendapati terdapat perbezaan yang ketara dalam Saturasi (S) antara Deuteranopia dan penglihatan normal. Ini menunjukkan bahawa imej Deuteranopia mempunyai perbezaan Saturasi (S) yang paling tinggi jika dibandingkan dengan KPW lain. Seterusnya, perbezaan ketara juga dikesan pada Rona (R) Deuteranopia. Dengan kehilangan Rona (R) hijau pada Deuteranopia, menunjukkan bahawa Deuteranopia mempunyai perbezaan besar dalam Ronanya (R).

Seterusnya, ketiadaan rona hijau telah banyak mengubah warna dalam penglihatan Deuteranopia. Oleh itu, ujian pelarasan kontur dijalankan. Berdasarkan analisis data yang dilakukan, menunjukkan data di atas paras signifikan, dimana penggunaan kontur dalam Deuteranopia tidak membezakan teks dan font pada imej. Seterusnya, data analisis untuk latar depan dan latar belakang berada di atas paras signifikan, menunjukkan bahawa pelarasan kontur tidak membantu dalam membezakan antara latar depan dan latar belakang. Akhir sekali, data kebolehterimaan pelarasan kontur dalam Deuteranopia berada di atas paras signifikan, menunjukkan bahawa pelarasan kontur ini tidak sesuai untuk digunakan dalam penglihatan Deuteranopia.

Akhir sekali, proses interpretasi dijalankan dan merujuk data yang dianalisis, data untuk nilai sosial berada di atas paras signifikan, menunjukkan bahawa nilai sosial dalam imej visual Deuteranopia tidak dapat mencapai populariti di pasaran. Seterusnya, data kritikan sosial menunjukkan nilai yang berada di atas tahap signifikan, di mana imej visual Deuteranopia tidak dapat menyampaikan mesej kepada penonton dan mereka juga tidak menjiwai karya seni. Walau bagaimanapun, data nilai estetik menunjukkan nilai di atas paras signifikan, dimana nilai estetik dalam imej Deuteranopia telah hilang dan diubah suai daripada imej asal.

Perbandingan Karya KPW Protanopia Terhadap Algoritma Penyesuaian Warna

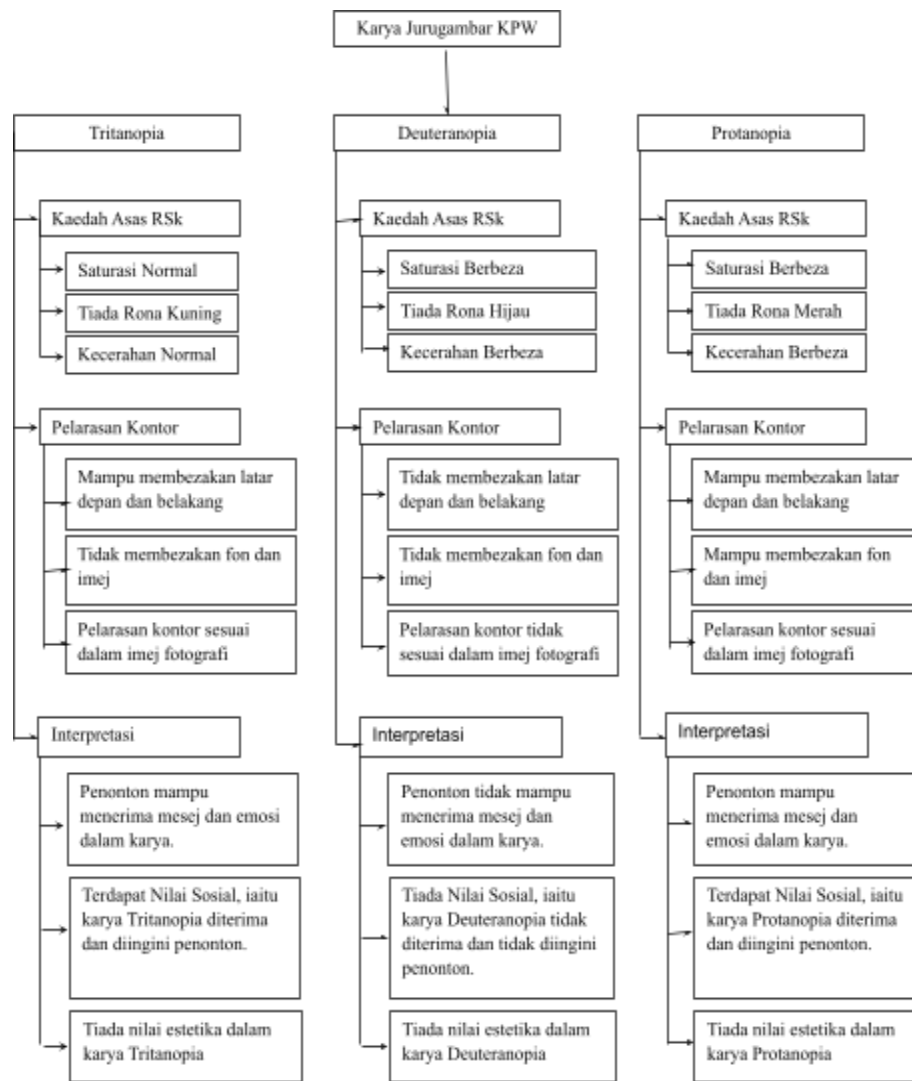


Rajah 9. Karya Fotografi Penglihatan Normal (kiri) VS Protanopia (kanan)
(Sumber: Rosli, 2019)

Penyelidikan diteruskan dengan perbandingan Protanopia terhadap algoritma penyesuaian warna. Analisis data menunjukkan bahawa terdapat perbezaan yang signifikan dalam Kecerahan (K) dan mempunyai perbezaan kecerahan yang paling tinggi jika dibandingkan dengan penglihatan normal. Seterusnya, kajian mendapati terdapat perbezaan ketara dalam Saturasi (S) antara Protanopia dan penglihatan normal. Seterusnya, perbezaan yang ketara dikesan terhadap Rona (R) Protanopia. Dengan kehilangan Rona (R) merah pada Protanopia, menunjukkan bahawa Protanopia mempunyai perbezaan besar dalam Ronanya (R).

Seterusnya, ketiadaan rona merah telah banyak mengubah warna dalam penglihatan Protanopia. Oleh itu, ujian pelarasan kontur dijalankan. Berdasarkan analisis data yang dilakukan, menunjukkan data di bawah paras signifikan, dimana penggunaan kontur dalam Protanopia mampu membezakan teks dan font pada imej. Seterusnya, data analisis untuk latar depan dan latar belakang berada di bawah paras signifikan, menunjukkan bahawa pelarasan kontur mampu membantu dalam membezakan antara latar depan dan latar belakang. Akhir sekali, data kebolehterimaan pelarasan kontur dalam Protanopia berada di bawah paras signifikan, menunjukkan bahawa pelarasan kontur ini sesuai untuk digunakan dalam penglihatan Protanopia.

Akhir sekali, proses interpretasi dijalankan dan merujuk data yang dianalisis, data untuk nilai sosial berada di bawah paras signifikan, menunjukkan bahawa nilai sosial dalam imej visual Protanopia dapat mencapai populariti di pasaran. Seterusnya, data kritikan sosial menunjukkan nilai yang berada di bawah tahap signifikan, di mana imej visual Protanopia dapat menyampaikan mesej kepada penonton dan mereka juga mampu menjiwai karya seni. Walau bagaimanapun, data nilai estetik menunjukkan nilai di atas paras signifikan, dimana nilai estetik dalam imej Protanopia telah hilang dan diubah suai daripada imej asal.



Rajah 10. Kerangka Konstruktif Perbandingan Untuk Jurugambar Kekurangan Penglihatan Warna

KESIMPULAN DAN CADANGAN

Kesimpulannya, sumbangan rangka kerja ini membantu pengkaji akan datang untuk mencipta program atau produk yang lebih sesuai dan efisien dengan menggunakan rangka kerja ini sebagai rujukan pembangunannya. Versi lanjutan rangka kerja ini mestilah pembangunan modul, program atau aplikasi

yang membantu jurugambar KPW untuk dapat melihat warna seperti yang dilakukan oleh jurugambar penglihatan biasa. Rangka kerja yang diperluaskan harus meliputi kecekapan jurugambar KPW untuk dapat mengatasi ketidakupayaan mereka dalam memahami fotografi digital. Pembangunan rangka kerja juga harus lebih menekankan pada butiran khusus seperti julat nilai atau peratusan untuk setiap RSk (rona, saturasi, kecerahan) dalam pelarasan warna. Butiran julat kontur dan peratusan kontur yang selamat digunakan perlu dititik beratkan, dalam usaha untuk mengekalkan nilai estetika. Pada aspek tafsiran juga harus dipanjangkan ke butiran yang lebih khusus dalam meliputi setiap jenis KPW yang tersendiri.

Walau bagaimanapun, penyelidikan yang dijalankan tidak meliputi jurugambar di seluruh dunia dan kawasan kajian juga diminimumkan. Konsep dan rangka kerja mesti mempunyai kelemahannya dan tidak merangkumi secara mendalam atau butiran khusus. Penyelidik akan datang boleh memberi tumpuan untuk mencari lebih banyak perbandingan dalam setiap butiran untuk melihat perbezaan antara jenis KPW. Menggunakan teknik dan teori yang betul dapat membantu dalam meningkatkan kualiti penyelidikan secara keseluruhan. Mencari perbandingan yang betul membantu mempertingkatkan rangka kerja yang akan datang sekaligus memberikan jurugambar dengan persepsi warna yang berbeza peluang untuk berkarya seperti jurugambar biasa.

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Menjalankan penyelidikan mengenai kekurangan penglihatan warna telah terbukti agak mencabar, dan saya terhutang budi kepada Geran Institut Penyeliaan (GIP) kerana memberikan bantuan kewangan untuk perspektif yang lebih besar sehingga penyelidikan ini tercapai. GIP sentiasa menyokong dari segi kewangan yang seterusnya digunakan dalam metodologi, upah pemberi maklumat penyelidikan, perbelanjaan aplikasi analisis data, perbelanjaan penerbitan kertas dan jurnal, dan banyak lagi dari permulaan penyelidikan sehingga hasil dan kesimpulan akhirnya. Akhir sekali, saya sangat berbesar hati menghargai jasa kedua ibu bapa saya yang tersayang. Mereka telah banyak mengorbankan tenaga, emosi dan fizikal.

RUJUKAN

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Biophilic Concept as a Public Space Design

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ABSTRACT

The COVID-19 pandemic that occurred at the end of 2019 has made many changes in all aspects of life, from offices, education, entertainment, and even how to socialize in daily activities. One sector that is quite impacted is commercial space. Some commercial spaces were forced to stop their activities due to the high number of covid cases that hit Jakarta in particular. But over time, cases have now begun to decline and improve. This has made many commercial industries start to revive to start new habits and lives after the previous pandemic. public areas are one of the places that are now starting to reopen after almost 2 years of social restrictions, one of which is a cafe which is a gathering place and socializes for most people in Indonesia, especially in the city of Jakarta. With the reopening of cafes today many offers new concepts to make it comfortable and safe for visitors who come. The biophilic concept is taken because this concept is very appropriate to be realized during a pandemic. With an open area, the air circulation that customers get feels safe, besides that the use of open space is also beneficial both in terms of lighting and air circulation which is expected to be one of the answers to the new concept that will be used in the future after the pandemic. The methodology used is a qualitative method with a phenomenological approach. Qualitative observation data is collected by documenting all kinds of information and conducting direct surveys on the location. The purpose of this research can be useful for future public space design and become a design reference for the current era of new habits. and hopefully, in the future, this research can always be improved and updated along with the development of technology that is increasingly developing.

Keywords: *Biophilic, Interior Design, Public Space Design*

INTRODUCTION

The COVID-19 pandemic has been occurring for two years and has significantly altered all areas of life worldwide. Despite implementing various new habit adjustments (IMR) or what is referred to as the new normal era, residents of Jakarta are now accustomed to coexisting with Covid-19, and numerous are beginning to resume their routine habits. The IMR period commences with the issue of the Decree of the Minister of Health of the Republic of Indonesia (No. HK.01.07/MENKES/382/2020) concerning the health protocol for the Indonesian people to carry out activities in public places and facilities for preventing and controlling COVID-19 (Muhyiddin & Nugroho, 2020). This is a guideline for the operation of all community business actors' community.

Following the global pandemic of the last two years, the human urge for social interaction has caused meeting places or public spaces to compete to create a comfortable and safe space for visitors. A cafe is one of the most popular public spaces; at first, the cafe was merely a location to sell food and drinks. However, as time passed, the cafe's function shifted to gathering, socializing, and relaxing; in some modern countries, the café has even become a place of employment. The layout of a commercial space, in this case, a cafe, is a communication tool designed to suit the needs of consumers as well as an attempt to understand their necessities and wishes. Commercial space layout is a determinant of enhancing its customers' productivity; thus, an optimal layout design is required to suit service needs and the regulations for complying with current health protocols. Several aspects, including space needs, user activity studies, facility studies, ergonomics, anthropometry, and room circulation, support and play a role in cafe furniture arrangement design. As a result of these considerations, it is possible to design a space that gives comfort while also increasing the productivity of those who use it. Furthermore, adapting new habits employed in Indonesia now necessitates various changes that existing cafe businesses must make.

This research aimed to understand and determine changes in furniture arrangement caused by applying health protocols to adopting new habits by using one of the cafés in the West Jakarta area as a case study. This research expects to provide new knowledge and suggestions for interior arrangement design in adopting new habits.

LITERATURE REVIEW

Cafe

The word Cafe (or *Kafe* in Indonesian language) means 1. a place to drink coffee where visitors are entertained by music; 2. a place where visitors can order drinks such as coffee, beer, and cakes (Kamus Besar Bahasa Indonesia, 2008). Currently, cafes have become one of the places to gather that is favored by all ages, from children to adults. After the Covid-19 pandemic, cafes have also become an alternative to working and learning together. Cafe is a business in the food sector that operates in the commercial sector. Cafes usually offer light meals with informal service and atmosphere (no standardized service). Cafes provide a smaller menu compared to restaurants, but they offer a comfortable place and atmosphere for visitors to relax and gather together.

Circulation Flow

According to Pujianto and Vallery (2021), there are many sorts of service systems that are often utilised in a café or restaurant. These are some examples:

1. Self service
2. Waiter and waitress service
3. Counter service
4. Automatic vending
5. Delivery Service

Usually most cafe visitors will use waiter/waitress services because most visitors who come will immediately find a seat that suits their needs and then order food through the waiter/waiters. In addition, one of the advantages that the cafe wants to highlight is the service system carried out by the cafe. So they are competing to present the most impressive service for visitors. To create a comfortable cafe for visitors, not only prioritizing services but in terms of interior, ergonomics, circulation must be built simultaneously to get a good atmosphere and according to the needs of cafe visitors.

The standard circulation size for circulation and anthropometry, according to Panero and Zelnik (1979), is as follows.

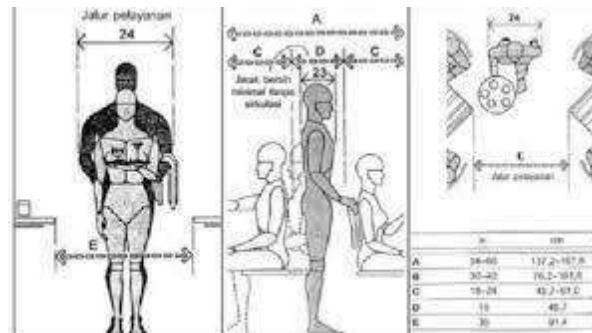


Figure 1. Human Circulation
 (Source: Panero & Zelnik, 1979)

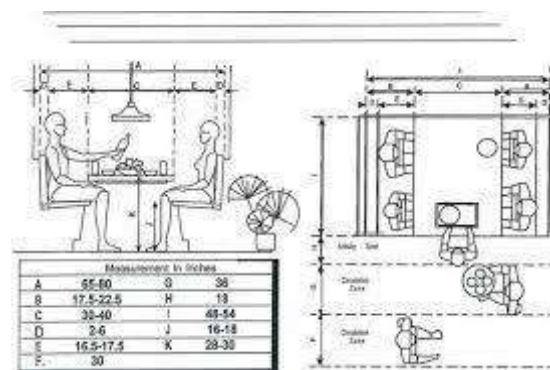


Figure 2. Circulation Distance Standard
 (Source: Panero & Zelnik, 1979)

Good circulation is a human flow system that does not cause crossing or collision when passing each other. Crossing usually occurs because there is no alternative road that can be passed. In addition, the narrow size of the road can also affect collisions between visitors who come. This is something that needs to be considered in designing a cafe.

New Habit Adaptation

Adapting to new habits is a step in adopting a new life to preserve productivity throughout the Covid-19 pandemic through Covid-19 transmission preventive behavior. This new habit adaptation is implemented in stages under existing geographical conditions (Hanifah et al., 2021). With the current situation of the Covid-19 pandemic progressively improving, the government has now begun to allow social activities for residents of the Special Capital Region of Jakarta, or DKI Jakarta. From reopening

physical schools and non-essential workplace activities to entertainment locations such as parks, restaurants, and shopping malls. Thus, this has led to an improvement in economic and social conditions for Indonesians, particularly in the DKI Jakarta (Muhyiddin & Nugroho, 2020).

The food-restaurant management industry is a relatively problematic sector for Covid-19 transmission; hence the government restricts the Adaptation of New Habits (IMR) pattern. According to Muhyiddin and Nugroho (2020), managers and consumers have separate health protocols in the food industry, and there are 12 standard IMR health protocol points for managers, including:

1. Employees are obliged to wash their hands before entering the facility.
2. Body temperature checks for all staff and visitors entering the dining area
3. Employees of the Production Department must change their attire and utilize personal protection equipment (hairnet, masks, etc.)
4. Ensure that visitors and employees are healthy
5. Provide hand washing stations and/or hand sanitizer at-entry
6. The spacing between seats between customers is at least 1 meter
7. Provide hand sanitizer and paper towels at each table
8. Wrap the table's provided silverware.
9. The restaurant's capacity is filled following the conditions governing the level of Covid-19 transmission.
10. Separated trash containers must be sealed.
11. Disinfect three times daily, particularly in places that are frequently touched by many people (every 4 hours)

Nine common health protocol elements relate to users/customers, including:

1. Ensure your health is in optimal condition
2. Always wear a mask when not eating.
3. Wash your hands frequently with soap and running water or use hand sanitiser
4. Refrain from touching your face or the restaurant's surfaces.
5. Select a nutritious meal
6. Maintain a safe distance from other consumers.
7. Use the authorized trash cans to dispose of trash.
8. Maintain a clean appearance.
9. Perform non-cash payments if possible.

Based on some of the factors raised above, this impacts the state of the behavior of restaurant/café patrons, resulting in the establishment's interior design. This shift becomes a new benchmark in restaurant/café design, which may be utilized as a new reference in a design suited to new habits following Covid-19 (Putri & Sari, 2021).

RESEARCH METHODOLOGY

This research uses a qualitative method with a phenomenological approach. Changes in habits caused by the Covid-19 pandemic require new considerations for interior design in a space, especially in the dining room. Qualitative observation data is collected by documenting all kinds of information and conducting direct surveys to the location. Qualitative observation data is collected by documenting all kinds of information and conducting direct surveys to the location. starting with a survey of the field, interviews with employees and some visitors who come, after that primary data collection is carried out. After the data is collected, the data analysis stage, literature study, and brainstorming stage are carried out to determine the concepts and themes that will be used in the research. The last stage is the implementation of the concepts obtained into a design.

FINDINGS

In order to create concepts employed in this design, analysis is generated using space user activities and space circulation patterns. As indicated in Table 1, space users' activities are divided into two categories: visitor and staff activities.

Table 1. Space User Activity

User Activity	
Staff (09.00-22.30 Waktu Indonesia Bara/ <i>Western Indonesia Time</i>)	Visitor (10.00-22.00 Waktu Indonesia Bara/ <i>Western Indonesia Time</i>)
Preparing Opening	Enter and looking for menu
Opening café	Select menu and paying
Serve customer	Dine in
Cleaning	Eating, Chatting, Working
Updating stock	Wash hand, Toilet
Closing	
Cleaning	

Figure 1 shows how the data analysis was subsequently performed on the previously completed survey findings:

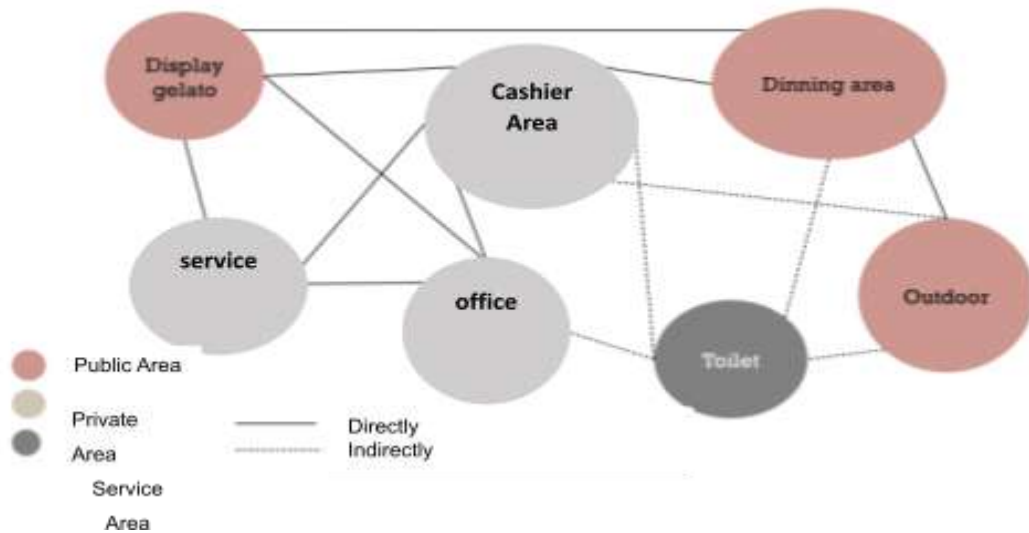


Figure 1. Space Proximity Diagram

Design Concept

The design concept was based on the *Vilo Gelato* logo and the adoption of new habits at the time. It begins by mind mapping and subsequently analyze to create a design concept.

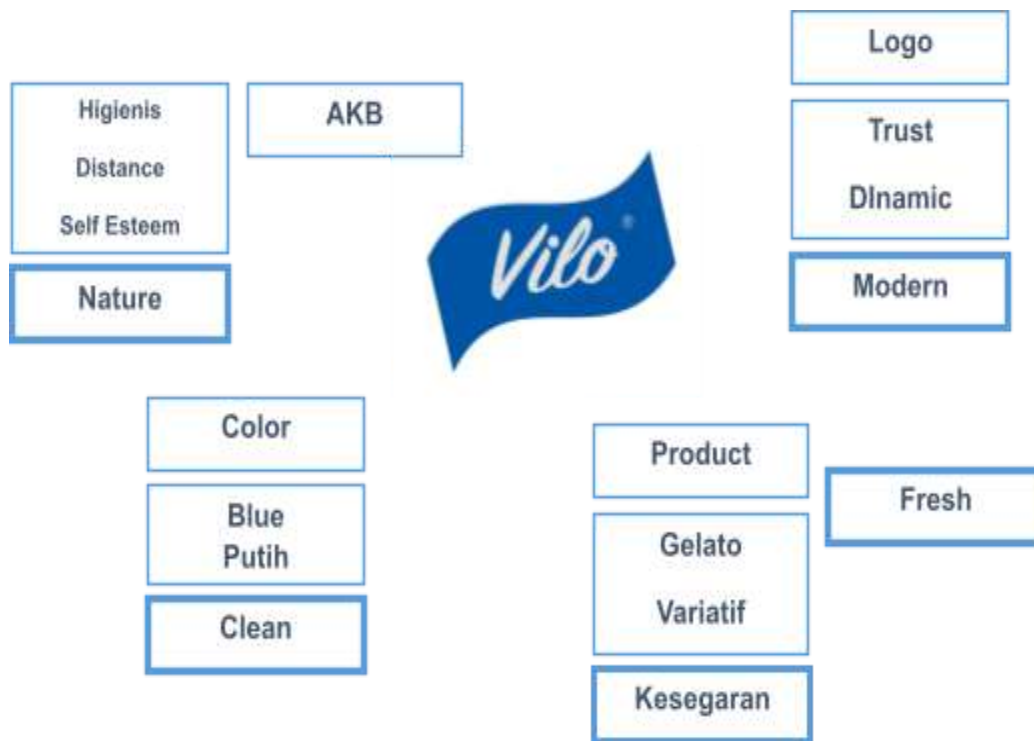


Figure 2. Mind-mapping
(Source: Author's personal collection)

The analysis stage is based on the mind-mapping to produce four keywords in the form of Nature, Clean, Fresh, and Modern, which develop a concept derived from the four keywords called *Modern Biophilic*.

Kellert (2018) used the term biophilic to describe incorporating aspects of the built environment into space to provide benefits and a link between humans and nature in a building following the development of this modern period. Humans have characteristics that focus on the life of the world and the processes that occur within it; hence humans require nature to balance their bodily, intellectual, aesthetic, cognitive, and spiritual requirements (Kellert, 2018).

Due to the global pandemic, biophilic design is still in its early stages in the interior design market, making ideas that interact with nature a much-needed consideration. This is performed to reflect natural components that can enter an interior space since humans can obtain experience directly, indirectly, and symbolically based on the demands of the environment they create. Biophilic is also strongly tied to the vernacular dimension; this implies that vernacular design is a way to create a space that can integrate culture and ecology. The biophilic design has two dimensions: organic and vernacular, which will be utilized as a reference for the space-forming elements in the design with the biophilic concept.

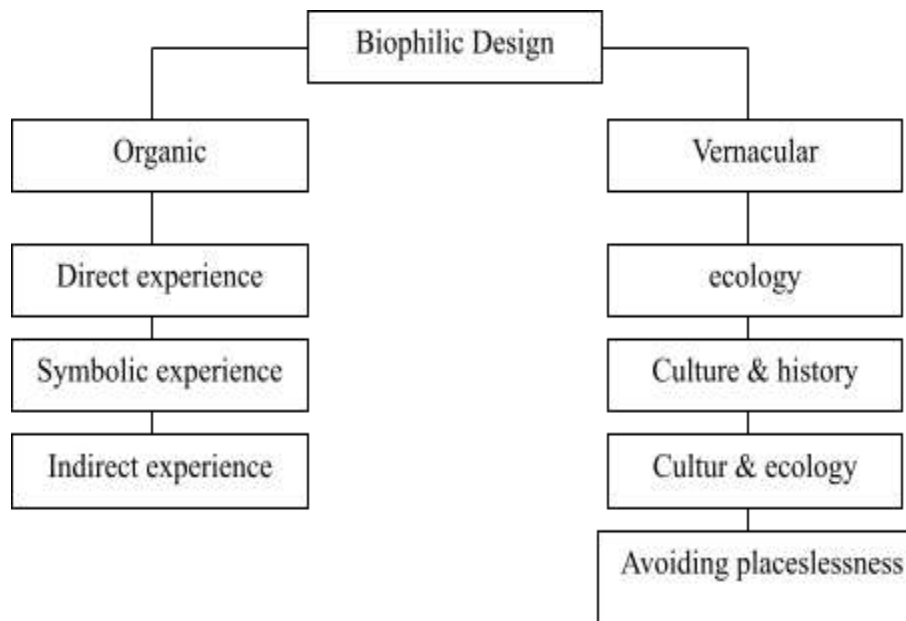


Figure 3. Biophilic Design Element
(Source: Sumartono, 2017)

The two biophilic dimensions each include six elements that can be incorporated into a design. Each element comprises 72 design attributes utilized as elements and attributes for designers to synergise between space and the built environment (Huelat, 2008). Biophilic is utilized to return visitors to the comfort and novelty of an adaptation in this era of new habits. Various natural features in space bring the outside into an interior-made area indirectly. The biophilic design can help to produce a healthier and more productive existence, and it can be combined with a modern style to appear more acceptable to today's millennials.

Color Concept

The colors utilized are those with natural features. This color is commonly utilized in biophilic concepts since it has a calming effect inside and outside.

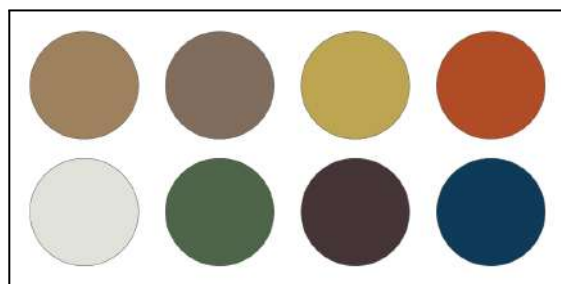


Figure 5. Color Scheme
(Source: Author's personal collection)

Shape Concept

The form used in this design is more dynamic, allowing it to vary in response to changes and adjustments in the current period of new habits. This shape is more commonly found in home furnishings.

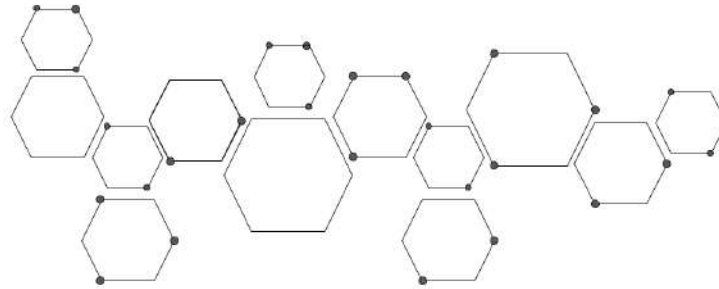


Figure 6. Shape Concept
(Source: Author's personal collection)

Material Concept

Natural components will be used through natural materials such as solid wood, stone, glass, and exposed cement and combined with modern elements such as gold lists to create a sense of novelty in adapting new habits at this time (Browning & Ryan, 2020).



Figure 7. Material Concept
(Source: Author's personal collection)

Furniture Concept

The furniture utilized has an elegant appearance and an eco-design concept that promotes sustainable economic, social, and environmental principles; consequently, the furniture concept employed pays attention to all parts of the design, from planning through manufacturing. Furthermore, the furniture utilized has a simple shape but a modern value (Panero & Zelnik, 1979).



Figure 8. Furniture Concept
(Source: Author's personal collection)

Proceed to the planning stage of the furniture floor plan, along with the circulation pattern employed, based on the outcomes of the concept that has been created (Dul & Weerdmeester, 2008).



Figure 9. Layout Furniture and Human Circulation
(Source: Neufert et al., 2000)

There are three visitor lines created in the layout image above:

- Green line: the employee circulation flow, calculated based on the employee's activities from arrival to completion. The majority of employees are in the green zone.
- Yellow line: the flow of dine-in visitors. The majority of the diners are in the yellow zone dining area.
- Red Line: The flow of visitors to take away or online motorbike taxis online occurs solely outside of the area, which is helped by seating amenities. This is conducted to prevent cracking or accumulation in the checkout area.

Generally, the dining area per visitor occupies around 70% of the entire area of the room, with a circulation area of 70 cm² for each guest.

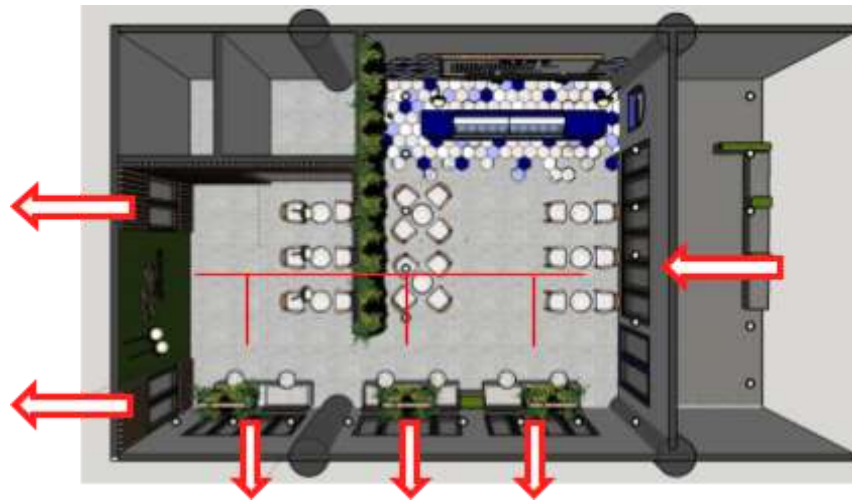


Figure 10. Air Circulation
 (Source: Author's personal collection)

The arrows indicate the path into and out of the Nagin. Circulation is designed to meet the needs of adapting to new habits by circulating air that flows through many open windows, making visitors feel safe and comfortable in the room. Furthermore, utilizing a fan increases the flow of air (Dul & Weerdmeester, 2008).

Table 2. Furniture Layout Data After Adaptation of New Habits

Variable	Adaptation of New Habits
Space Requirements	<ul style="list-style-type: none"> • Large windows for ventilation • There is much greenery to filter the air naturally • Assisted lighting with natural lighting • Ventilation is assisted by the air conditioner and fan • Placement of high ceilings to provide good air circulation
Facilities	<ul style="list-style-type: none"> • Seating facilities are more spacious, although capacity has been reduced. • Signage facilities are cleaned neater and adjusted to the design concept • Floor sign facilities are created according to the design concept
Ergonomics	<ul style="list-style-type: none"> • Table and visitor sizes adjust to ergonomic standards • Circulation between visitors is adjusted according to the rules for adapting to new habits

CONCLUSION

Based on the preceding discussion, it was discovered that a provision governing the use of health protocols during the adaptation period to new habits currently necessitates using several additional facilities to support these changes. Layout improvements were made to include additional facilities to optimize the interaction and circulation of the new area. A body temperature checking area, barcode scanning area, hand washing area, visitor distance indication, and health procedure markers are now required. Furthermore, sitting amenities are established at a distance under current requirements.

Furthermore, one of the benefits of this design is separating the area between the on-site dining area and the takeout area; employing a separate area will prevent congestion and collisions between visitors. Because a good layout according to needs can raise the quality and quality of the users of the space in it, this can be used as a design reference during the adaptation phase for new habits. While for further research, an analysis can be carried out in terms of ergonomics, materials, and others in order to get a novelty about the interior design industry in the future after the pandemic.

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Implementation of Weaving Techniques in Products Fashion Men's Ready To Wear

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ABSTRACT

Woven crafts are a form of creativity in creating various kinds of products. Weaving techniques not only use materials from nature such as rattan, bamboo, pandan leaves, but can also use non-natural materials, one of which is textile fabric that can be applied to ready-made men's fashion products. Given the high market demand for men's fashion products that require a new touch to be more dynamic and keep up with the times but still include a little local content by applying weaving techniques to certain parts. The *Anyaman* technique is also a basic technique used in making a piece of cloth, but the process of making the cloth is assisted by a tool called a non-machine loom or ATBM and *Gedog* manually. Therefore, the focus of this research is to find out the opportunities for the application of weaving techniques in ready-to-wear menswear products. This research was conducted using qualitative methods and analyzed through literature study and indirect observation. This research produced a design concept and explored weaving techniques using fabric materials applied to ready-to-wear menswear products that have cultural, functional, aesthetic and marketable values.

Keywords: *Weaving, Fashion Product, Men's Ready To Wear*

INTRODUCTION

In this era, fashion is no longer a necessity but a lifestyle so that it can encourage the growth of the fashion industry even more rapidly. In fashion, we can find product categories that are offered based on the occasion and time of use such as Muslim clothing, resort wear, sportswear, office clothing and so on. Each of these clothing categories is further divided into several classifications such as clothing that is specialized for gender, age, region, occupation, income, lifestyle and so on. Therefore, fashion plays an important role in everyday life, through fashion or clothing, a person's character and social status can be reflected from the clothes worn. Fashion can also be said to be a medium of communication for someone to present themselves to the public. So it is obvious that fashion and clothing are forms of nonverbal communication because they do not employ spoken or written language (Barnard, 2006).

There are many Indonesian designers who produce ready-to-wear or pret-a-porter clothing, both children's, adult men's and women's clothing with their respective designer identities. This also affects the selection of materials to be used such as the use of materials such as cotton, linen, satin, denim. So that later it will be applied with various techniques, colors and models. Therefore, many Indonesian designers

combine materials with various handmade techniques such as weaving, knitting and sequins as applications that can be applied to clothing. These applications can be placed on certain parts according to the design of the garment to make it look more attractive and have aesthetic value. Techniques that are done by hand or handmade also provide added value to the product and automatically increase the price of the product, because the process takes a long time, is full of high accuracy and the results will not be the same as others, especially in weaving techniques whose work requires high accuracy in order to get good and quality results. Usually the materials used for weaving are rattan, bamboo, pandan leaves and others, but for application to clothing can use materials from textiles or fabrics. Weaving is one form of traditional handicraft that has long developed in Indonesia. The development of weaving crafts initially had a simple form as a work of art. Weaving is one form of culture that is included in artifacts. Artifacts are a form of physical culture in the form of the results of activities, actions and works of all humans in society in the form of objects or things that can be touched, seen and documented. Based on the above background, the author is inspired to implement weaving techniques in ready to wear men's fashion products that have cultural, functional, aesthetic and marketable values.

METHOD

This research uses qualitative methods. According to Sugiyono (2010) qualitative methods are often called naturalistic methods because the research is conducted in natural conditions. It is said to be natural because initially this method was more widely used for research in the field of culture and the results of the research are more concerned with the interpretation of the data found in the field. Therefore, qualitative data collection methods consist of:

1. Literature study on weaving techniques and men's ready to wear fashion products. This study was conducted through books, scientific journals, internet media, print media and others.
2. Indirect field observations were conducted through the internet by observing Instagram and Pinterest which aims to observe the potential of weaving techniques that can be applied to ready to wear fashion products and what kind of men's fashion trends are currently taking place.

RESULT AND DISCUSSION

Based on the results of indirect observations through social media and websites, it can be seen that the development of ready to wear fashion products is very rapid, especially for adult men and women so that there are very many types or models with various applications or techniques applied as decorative elements of clothing such as embroidery, embroidery, printing and others, giving a new look and style. The appearance of ready to wear clothing products can be said to look more formal or casual with types of styles: casual sporty, edgy style, street style, classic elegant, ethnic and so on. There are 6 basic styles in fashion design, namely sporty casual with the keywords comfortable and simple, feminine romantic which has the keywords soft and girly, classic elegant with the keywords elegant and classy, sexy alluring which has the keywords seductive, exotic dramatic with the keywords unique, ethnic and original and the last is arty off-beat which has an artistic, unique and interesting character.

Therefore, the author was inspired to implement weaving techniques in men's ready to wear fashion products. So that in the process of making the work, there are stages of design that must be done, namely:

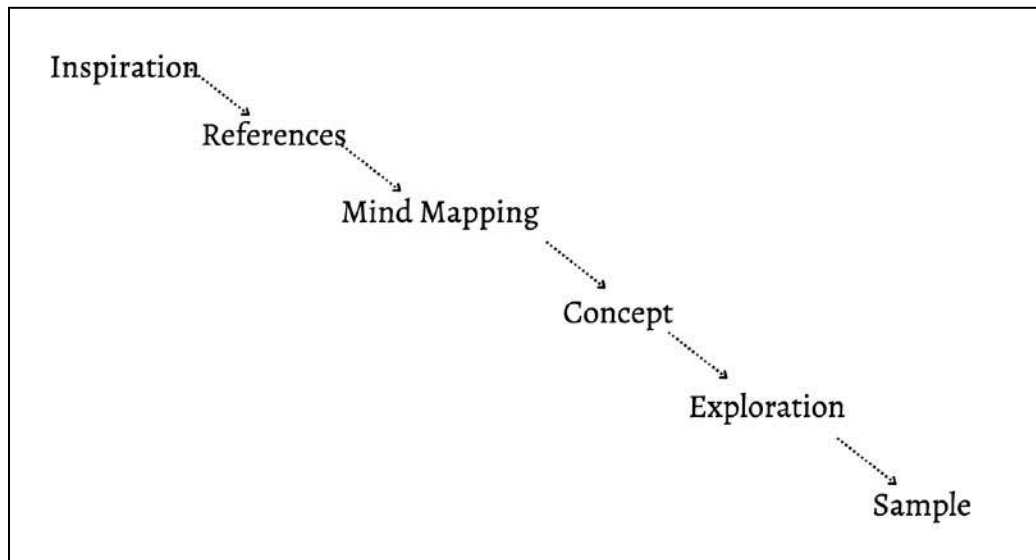


Figure 1. Mood Board Inspiration

Concept Design

This concept was inspired by the calm atmosphere of the sound of flowing water and the sound of the wind blowing and the author imagined a calm and clean atmosphere. The inspiration was obtained by using the five senses as the basis and can be processed into a concept development and become a fashion collection. So from the inspiration, the author also thought to be able to apply traditional elements, aesthetic values and must have selling points in creating the collection.

The cultural elements contained in the concept of this creative work are the woven technique and *Opnesel technique* that the author uses in making the work. The chicken technique itself is one of the oldest traditional art products in Indonesia, even in the world. Based on its function, usually Indonesian people, especially West Java, make woven products to support their needs such as tools that can facilitate them in carrying out daily activities such as the need to cook or store food such as *Boboko*, *Besek*, and *Nyiru* without thinking about aesthetic value but prioritizing functional value.

This aesthetic value can be seen from the color, exploration and style applied in a design or work of art. Aesthetics is a science that studies everything related to beauty, studying all aspects of what is called beauty (Sachari, 2002). For this reason, in producing innovative fashion products that uphold the values of craftsmanship in the manufacturing process as an effort to respond to the latest fashion trends that see fashion products not only from aesthetics and function but the manufacturing process, hand skills, and accompanying stories as indicators to determine the economic value of the product (Ramadhan et al., 2022). The design of this collection wants to showcase the beauty, especially from the techniques and patterns of weaving that are characterized so that it will be designed in such a way as to form a unity of modern men's ready-to-wear collection products and have selling value. However, there are aspects that must be considered in designing a collection such as aspects of comfort, basically a product, especially clothing, must feel comfortable when used and that can be done when selecting materials, patterns and sewing techniques used, so that this product can be used in various activities or activities both indoor and outdoor with tropical weather, therefore as a creative actor must further analyze the selection of materials, colors, models or design forms.

The design and model applied must also have ergonomic value because this clothing is intended for men, so the design or model of clothing should not be excessive in terms of design but must be neat, clean not too many ornaments, comfortable to use and modern, in accordance with the activities or activities of

active wearers. Another thing that is no less important is the sales media so that consumers can easily get the product and an affordable selling price so that it will attract the attention of consumers with consideration of the selection of quality materials, the existence of craftsmanship and weaving techniques applied, the existence of local content used and the concept of a ready-to-wear model or design with a modern style.

From the storytelling above, the author makes a moodboard or a collection of images that are compiled as a reference to determine the idea of fashion design to be made. This is realized in the form of a collection of images that function as a stimulus to provide an overview of the overall concept of the work and become an inspiration in product design (Angin, 2021).



Figure 2. Mood Board Inspiration
(Source: Author's personal collection)

The moodboard is called *Pure bliss* which means pure happiness from a sincere heart, everything that is done from the heart and done with good and happy feelings will produce good work. Just like the process of decorating fabrics with handmade techniques (embroidery, beads and so on) requires a good mood, high patience so that the results of the process get optimal results that have aesthetic and natural value. This concept consists of shirts, pants and routers that have clean cuts, with tailoring and modern sewing techniques using the main materials of cotton, drill and linen, so that this casual sporty concept can give an elegant effect in terms of materials, sewing techniques, and handmade techniques used.

The main visual that appears on the mood board is pure bliss. It is a color that gives a clean impression such as gray, light blue, and white as well as a combination of bold color elements such as maroon, dark blue, and dark brown. These colors give a natural, dynamic and modern impression so that they can be applied to several items of men's ready-to-wear clothing products. The silhouettes applied in this collection were I and A silhouette lines by applying oversize patterns on several products such as outer and jacket. This was done to give a solid and modern look. The details in this collection are the white list on some of the shoulders and the outline located at the waist to give a masculine and bold impression. The composition of each element contained in the mood board is arranged in such a way as to

imply the principles of design, where balance and unity become points of interest in every process of making art and design, for example in the placement of weaving exploration and open source exploration.



Figure 3. Design Collection for Men's Wear
(Source: Author's personal collection)

This collection is a concept development from the *Pure bliss* mood board, in one collection consists of 6 look designs where each design has unity and balance to the concept created. For this reason, each element contained in the mood board concept must be applied to each design with a good composition. This collection consists of 3 (three) items, namely shirts, pants, and outers. But for the outer, there are three outer models, namely outer with semi-cut blazer, jacket, and hoodie models. The variation in this collection is a form of consumer freedom to be able to choose items according to their wishes and style in clothing.

Exploration

Linen and twill processing in this study, 2 types of exploration techniques were used, the first is the plaiting technique, the single plaiting technique is a technique where bamboo is woven one by one (single) by weaving step by step and inserting bamboo transversely. The second is the *Opnaisel technique* (pressed folds of straight fabric with varying widths from 0.5cm onwards). Exploration in these two techniques is quite time-consuming compared to sewing patterned pieces of fabric, as it requires skill, measured accuracy in making these explorations.

Table 1. Webbing and Opnaisel Technique Exploration

No.	Figure	Explanation
1.		<p>This exploration of weaving techniques uses a linen cloth that has been sewn into 2 parts which have a stitch line on the back of the cloth with a size of 2 cm x 1 meter, then arranged using a single woven technique to resemble a bamboo woven booth. The result is that woven using linen material looks less tidy because the surface of the linen cloth is easily wrinkled, making it difficult to arrange.</p>
2.		<p>This exploration of weaving techniques uses twill fabric with the same fabric size as in exploration 1. The technique used is also the same, namely the single weaving technique, but the results obtained are very different, weaving with cloth will produce much neater and more manageable results. Because when pressing the twill fabric, it will be rigid in place and give a neat and clean impression.</p>
3.		<p>In the next exploration, do the same thing, except that this time the exploration uses a type of linen fabric that looks like this fabric has a slightly limp nature and is a little difficult to manage. So that the end result has a little uneven waves, but so that the shape of this weaving remains in place, a list of white taffeta fabric is given as an accent in the exploration so that it is not monotonous.</p>
4.		<p>In this exploration, the material used combines cotton, jeans and linen but the fabric used is the good part (no seam in the middle). The results of this exploration look neater and produce motifs from the color of the fabric used.</p>

(Source: Author's personal collection)

From the exploration of these two techniques, the author will use several explorations to be applied to this fashion design. So that later the results obtained are in accordance with the concept that has been designed.

Final Product



Figure 4. Design 1
(Source: Author's personal collection)



Figure 5. Photo Of Work 1
(Source: Author's personal collection)



Figure 6. Design 2
(Source: Author's personal collection)



Figure 7. Photo o Work 2
(Source: Author's personal collection)

Based on the products produced from this research with the title pure bliss, it can be seen that the application of weaving techniques for men's ready-to-wear fashion products that adopt a sporty casual style can be applied. In the design and photo of work 1, the weaving technique is applied to the backouter that extends to the waist and for the other front there is a widening of the collar using white material on the outer tongue and there are also two pockets with a gamblok model equipped with button details so that the outer on the front is not too empty and ordinary. Furthermore, for shirt products, using a basic cut collar with a width of 2 cm with long sleeves and a length of 90 cm that resembles a tunic. The material used in this shirt product is baby twill material so that it gives the impression of being light and neat so that the casual sporty style is increasingly visible when the clothes are coupled with the use of white sneakers and gives an onlook 1 look that seems oversized, comfortable, and modern.

For design 2 and photo work, 2 consists of 3 items, namely outer with a kimono using linen jute material which has woven details on the right front flap to give the impression of piling up and adding straps at the end of the sleeve for a sweet accent when worn. The long-sleeved shirt uses rayon material with a mandarin collar with additional closed details on the front pocket that makes the shirt more dynamic and casual, and pants that have a high waist pattern cut that has a tongue on the front of the pants giving a unique impression but still casual. The pants material used is a type of spring twill that gives a relaxed impression and can be worn on any occasion. In this product, the application of the weaving technique exploration is only found on the outer front flap which is the point of interest in this look 2 which is combined with white shoes with sneakers models so that the overall sporty impression can be seen. Casual style is a refinement of sporty style that makes it more neat and trendy but still comfortable.

CONCLUSION

From this research, it can be concluded that the potential of weaving techniques can be applied and utilized in men's ready to wear fashion products that apply a casual sporty style. The impression displayed has cultural, aesthetic and functional values and has potential selling value. The application of weaving techniques in men's ready to wear fashion products can be designed in such a way as to give a new style or look to the clothes, so that the clothes can still be used for daily activities with the concept of ready to wear. The market for men's ready to wear fashion products is still too safe and ordinary, considering that men lack confidence when using products that are too flashy and trendy, but on the other hand men are still required to maintain their appearance according to their character, needs, and follow ongoing trends (Gunawan et al., 2022). This fashion design consists of a mood board where there are elements of culture, aesthetics and selling points in it, so that it can provide balance and unity as a point of interest in the concept and work.

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Malaysia's Popular Cartoon Magazine Ujang Theme Review in the New Millennium

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ABSTRACT

This research looks at the theme of cartoons in *Ujang* magazine in the new millennium. Various Malaysian cartoon publications that have been on the market have shown varied themes in the works of the cartoons, such as *Lawak Antarabangsa*, *Mat Despatch*, 'Workshop' and so on. However, the scientific study of strip cartoons is still limited, and this study will focus on the theme aspects in Malaysian cartoon magazines, where the identification of cartoons should be based on the identity of Malay and Malaysian essences. As local cartoonists, they are responsible for highlighting Malaysian identity in cartoon works that represent the lives of Malaysians, particularly in the element of the theme. The purpose of this research was to analyze the cartoon topic in *Ujang* magazine in the new millennium. *Mat Despatch*, *Workshop*, *Lawak Merdeka*, *Kehidupan dan Anda: Merdeka* and *Hantu Lampor* by cartoonists from Lengkuas, Sukun, Bijan, Bawang, and Lepat are among those participating. This study takes a qualitative approach, analyzing contextual elements such as narratives, languages, dialogues, characters, and symbols in cartoons. There is a cartoon essence that portrays the life of the local community from numerous elements such as socio-cultural, socio-economic, beliefs and myths through cartoons from the topic elements of *Ujang* Magazine. It is hoped that from this study, it will assist as a platform for learning, information, and benefit in the field of cartoon scientific studies, particularly among academics and the public.

Keywords: *Theme, Malaysian cartoon magazines, Cartoon, Ujang, Socio-cultural*

Kajian Tema Majalah Kartun Popular Malaysia Ujang di Alaf Baharu

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**Penulis memberi sumbangan yang sama kepada kajian ini*

ABSTRAK

Kajian ini membincangkan tentang tema kartun dalam majalah *Ujang* pada era alaf baharu. Pelbagai majalah kartun Malaysia yang telah berada dalam pasaran, merungkai pelbagai tema di dalam karya kartun lerang tersebut diantaranya kartun *Lawak Antarabangsa*, *Mat Despatch*, 'Workshop dan sebagainya. Namun, kajian terhadap kartun lerang dalam bidang ilmiah masih tidak banyak dan kajian ini akan melihat kepada aspek tema dalam majalah kartun Malaysia dimana identiti kartun haruslah berasaskan identiti Kemelayuan dan Kemalaysian. Sebagai kartunis tempatan, mereka bertanggungjawab untuk mengetengahkan identiti Kemalaysiaan dalam karya - karya kartun yang mencerminkan kehidupan masyarakat Malaysia khususnya dalam aspek tema. Objektif kajian ini adalah untuk menganalisis tema kartun dalam majalah *Ujang* pada alaf baharu. Antara kartun yang terlibat adalah *Mat Despatch*, *Workshop*, *Lawak Merdeka*, *Kehidupan dan Anda: Merdeka* dan *Hantu Lampor* oleh kartunis Lengkuas, Sukun, Bijan, Bawang dan Lepat. Pendekatan kajian ini adalah menggunakan kaedah kualitatif, iaitu melibatkan analisis kandungan yang merangkumi jalan cerita, Bahasa, dialog, watak dan simbol dalam kartun. Melalui perkaryaan kartun daripada aspek tema dalam Majalah *Ujang*, terdapatnya intipati kartun yang mencerminkan kehidupan masyarakat tempatan daripada pelbagai aspek antaranya sosio-budaya, sosio-ekonomi, kepercayaan dan mitos. Melalui kajian kartun ini, pengkaji berharap agar ianya dapat dijadikan sebagai suatu wadah kefahaman, maklumat dan memberi manfaat dalam bidang pengajian ilmiah kartun terutamanya dalam kalangan ahli akademik dan umum.

Kata Kunci: *Tema, Majalah kartun Malaysia, Kartun, Ujang, Sosiobudaya*

PENGENALAN

Majalah kartun *Ujang* merupakan sebuah majalah kartun tanah air yang popular selepas penerbitan *Gila-Gila*, 1978. Majalah kartun *Ujang* diterbitkan pada 1 Januari 1994 dan merupakan pesaing utama kepada majalah *Gila – Gila* kerana mendapat sambutan hangat di pasaran sejak tahun 1990an. Ianya menarik minat pembaca terutamanya dikalangan golongan muda. Konsep dan bentuk kartun diterbitkan

dengan gaya terbuka, diluar kotak serta mudah diterima oleh setiap lapisan masyarakat. Majalah *Ujang* meletakkan Bahasa Melayu sebagai Bahasa utama dalam dialog kartun. Menurut Hafiz Azwany (2020) 'dunia kartun tanah air sekali lagi digegarkan dengan fenomena majalah *Ujang* yang diterbitkan hasil idea kartunis Ujang, tampil dengan moto Majalah Lawak Antarabangsa majalah ini lari daripada konsep asal Gila – Gila dengan mempersembahkan jenaka yang lebih gila dan diluar kotak, seperti mana maskot rasmi majalah itu iaitu Din Beramboi'. Ia pada asalnya diterbitkan oleh Kharisma Publications Sdn. Bhd. lalu kemudiannya ditukar kepada MOY Publication. Moto majalah *Ujang* ialah *Majalah Lawak Antarabangsa*. Pelbagai tema diserap dalam majalah ini. Majalah ini memaparkan ciri- ciri dan pasaran sasaran tersendiri bagi mengekalkan permintaan dan minat yang berterusan daripada para pembaca.

Aspek tema dalam kartun ini bersifat hiburan disebalik kelucuannya. Salah satu landasan membentuk psikologi manusia kepada sesuatu yang menyenangkan. Kartun adalah lukisan berbentuk lucu dan mempunyai unsur humor, unsur tersebut mengandungi hiburan dan salah satu platform untuk membentuk psikologi manusia supaya berasa tenang dan melepaskan tekanan (Setiawan, 1990). Tiada humor yang tidak bermakna di dalam setiap karya kartun. Dalam kartun, pendekatan tema amat penting bagi menentukan jalan penceritaannya. Menurut Aminuddin (1987), tema ialah idea yang mendasari sesebuah cerita, atau menjadi asas sesebuah karya kartun. Idea penyampaian kartunis boleh berubah berdasarkan peralihan masa atau menuruti tuntutan sezaman. Pendekatan tema dalam majalah kartun tempatan seharusnya berteraskan identiti masyarakat di Malaysia terutamanya aspek budaya, sosial, agama, ekonomi dan politik. Mahamood (2003) menyokong pendapat bahawa kartunis tempatan harus merujuk kepada tradisi budaya mereka sendiri sebagai sumber inspirasi agar karya seni mereka diingati dan dihayati oleh generasi akan datang. Roziyah Mohamad (2010) juga menyatakan bahawa pelukis komik Malaysia harus meletakkan identiti atau pengayaan sendiri dalam karya seni mereka dan tidak terpengaruh dengan pengaruh dari luar seperti dari Jepun atau Amerika Syarikat.

Setiap kartun dalam majalah *Ujang* memaparkan tema yang berbeza. Artikel ini bertujuan untuk mengkaji tema dari Majalah kartun Ujang di alaf baru. Secara dasarnya penerbitan kartun majalah Ujang diterbitkan pada awal tahun 1990-an, dimana pada waktu itu kartun berada dalam era pluralis dan penerbitan kartun majalah *Ujang* berterusan hingga ke alaf baharu iaitu bermula pada tahun 2000. Kartun yang dikaji merujuk kepada kartun zaman terkini; tahun 2000 dan keatas, dimana pada era itu kartunis didorong oleh pelbagai faktor perkembangan kartun antaranya persaingan setempat, global, trend, subjek, gaya dan tema dalam membentuk karya kartun. Pemilihan majalah kartun *Ujang* adalah berdasarkan tempoh penerbitan yang terus kekal lebih 15 tahun di pasaran tempatan. Menurut Fairuz (2013) 'selama lebih 25 tahun mencipta fenomena dalam dunia kartun tempatan, Ujang tidak perlu diperkenalkan lagi'. Kajian ini menganalisis lima kartunis dan majalah *Ujang* yang dipilih berdasarkan reputasi dan populariti mereka di alaf baru. Kartunis tersebut ialah Sukun, Lengkuas, Lepat, Bawang, dan Bijan. Kartun yang dipilih daripada majalah tersebut ialah *Mat Despatch*, *Workshop*, *Kehidupan dan Anda: Merdeka*, *Lawak Merdeka dan Hantu Lampor*.

Penyelidikan ini tentunya dapat menyumbang ke arah aspek pendidikan dalam industri kartun tempatan di Malaysia. Disamping menonjolkan kepentingan, fungsi, kesan dan tarikan terhadap kartun ianya dapat menggalakkan masyarakat pelbagai budaya untuk mewujudkan perpaduan dan membentuk sebuah keluarga Malaysia yang bersatu. Penemuan ini boleh menjadi suatu model kepada kartunis tempatan dan pemain industri kreatif dalam meningkatkan seni kartun tempatan di peringkat global. Malahan, ia adalah salah satu landasan budaya dalam bidang hiburan dan pendidikan. Dengan ini kartun tempatan akan lebih dihargai dan menjadi tarikan kepada generasi moden. Jelasnya, kartun tempatan boleh terus berkembang dan hidup subur di kalangan masyarakat.

KAJIAN LITERATUR

Definisi Kartun

Kartun memainkan peranan penting dalam masyarakat pada masa kini iaitu sebagai medium penyampaian idea dan kritikan dalam bentuk jenaka. Mulyadi Mahamood (2004), menjelaskan kartun

ialah satu bentuk seni yang dihasilkan melalui proses yang akan mengubah rupa sesuatu objek atau subjek. Menurut David Low (1976), kartun ialah lukisan, representasi atau simbolik, yang membuat titik satira, jenaka, atau jenaka. Ia mempunyai kapsyen atau tidak dan mungkin terdiri daripada lebih satu panel.

Kartun menggariskan tiga elemen penting, iaitu idea, penyampaian jenaka, dan lakaran yang ringkas (Abdul Wahid, 2003). Kartunis menggunakan kartun bergambar kerana ianya mempunyai elemen penting dalam menyampaikan sesuatu mesej. Elemen penting yang dimaksudkan adalah melalui penggunaan idea. Ianya bertujuan untuk memberi penerangan, penjelasan, dan sebagai salah satu bentuk hiburan. Idea tersebut memudahkan pembaca untuk memahami karya kartun. Kartun bergantung kepada kekuatan idea dan keberkesanannya dalam menyampaikan sesuatu dengan cara yang santai dan lucu.

Tema

Pelbagai jenis tema dapat dilihat dalam sesebuah karya kartun. Tema berkembang untuk membentuk plot, watak dan mesej. Tema juga berfungsi sebagai elemen penyatuan keseluruhan cerita. Dalam seni kartun, kartunis juga menggunakan tema untuk membentuk sebuah cerita. Tema bertindak sebagai idea asas atau idea yang menghidupkan keseluruhan karya. Ahmad Samin Siregar (1997) menjelaskan bahawa tema merujuk kepada idea atau pemikiran utama dalam sesebuah karya. Untuk membentuk sebuah karya, pengkarya selalunya menekankan pemilihan tema yang sesuai untuk dipersembahkan jalan cerita. Pemilihan tema yang sesuai penting bagi menentukan sesebuah karya kartun itu berjaya atau tidak.

Tema biasanya berkaitan dengan 'subjek' atau pokok persoalan tentang apa yang hendak dijadikan idea utama sesuatu perkara. Pemahaman umum tentang tema ialah idea atau titik yang penting untuk naratif yang kadangkala boleh disimpulkan dalam satu perkataan. Contoh tema adalah berkaitan dengan masyarakat dan kemasyarakatan, manusia dan kemanusiaan, budaya dan teknologi.

Sosiobudaya

Sosio dikaitkan dengan nilai kemasyarakatan. Menurut Noriati A. Rashid et.al. (2017) sosial dikaitkan dengan budaya masyarakat dan kemasyarakatan. Menurut Aziz Deraman (2003), budaya itu adalah sesuatu yang menjadi pemikiran dan amalan seseorang, atau kelompok masyarakat atau bangsa. Pemikiran dan amalan seseorang ini meliputi keseluruhan aspek kehidupan dan mempengaruhi cara hidupnya. Ia turut menjadi teras kepada masyarakat dalam membina peradaban, menyusun etika dan tatacara tingkahlaku, berpegang teguh kepada amalan kepercayaan, mempertingkatkan ilmu, membentuk kesenian, perundangan, ekonomi, dan lain – lain aspek bagi mewujudkan keharmonian dalam suasana terkawal.

Sosiobudaya adalah suatu amalan yang dikaitkan dengan gaya hidup dan peradaban bagi sesuatu masyarakat, dimana lahir dari pegangan dan kecenderungan diri masyarakat tersebut dalam pelbagai bidang hidup bagi memberi kepuasan dan merangsang pembangunan kemasyarakatan (Norfazila Rahman, 2019). Sosio- budaya merangkumi kepelbagaian aspek kemasyarakatan yang terdiri daripada bangsa, bahasa, adat resam, jantina, kaum, struktur masyarakat dan kepercayaan.

METODOLOGI KAJIAN

Penyelidikan ini menggunakan kajian kualitatif di mana data diperolehi daripada data primer dan sekunder. Data primer diperolehi melalui pemerhatian dan temu bual. Data sekunder dikumpul daripada buku, artikel, jurnal, tesis dan laman web. Penyelidikan ini tertumpu kepada tema kartun majalah popular kartun Malaysia *Ujang* di alaf baharu dengan menggunakan analisis kontekstual dan analisis kandungan. Bab ini menganalisis sampel daripada kartun *Ujang*, aspek tema tersebut yang diklasifikasikan dalam bentuk jadual. Analisis kontekstual digunakan untuk memahami tema sesebuah karya. Untuk membangunkan analisis kontekstual dan analisis kandungan, penyelidik melihat bukti seperti dokumen, imej, buku, tulisan/karikatur kartunis dan sejarah. Melalui analisis kandungan, pengkaji boleh mengukur hubungan

Jadual 2. Tema oleh Kartunis Lengkuas di Majalah *Ujang* pada tahun 2000-an.

Ujang	Huraian Kartunis Lengkuas: <i>Kartun Mat Despatch</i> (2004)	
Jalan cerita	Tajuk Pembukaan: Mat Despatch Bapak oh Bapak	
	Penulis/ Pelukis: kartunis Lengkuas	
	Bingkai 1 Pengaruh berjalan memasuki ruangan dalam pejabat.	
	Bingkai 2 Mat telah memanggil pengarahnya	
	Bingkai 3 Pengaruhnya menyahut dan bertanyakan siapakah yang dimaksudkan oleh Mat.	
	Bingkai 4 Mat menjelaskan dia telah memanggil pengarahnya dengan panggilan ‘bapak’ dan menyoalnya kembali adalah ianya elok atau tidak.	
	Bingkai 5 Pengarah menafikan perkara tersebut dan melarangkan memanggilnya sebagai bapak.	
	Bingkai 6 Mat tetap memujuk pengarahnya supaya menerima panggilan tersebut.	
	Bingkai 7 Pengaruhnya tetap menolak panggilan tersebut.	
Karakter	Pengaruh	Mat Despatch
Tema	Kemasyarakatan	Sosio ekonomi
Simbol	Masyarakat	Pemakaian
	Watak Pengarah dan Mat menunjukkan struktur masyarakat dan kelas, dua orang lelaki yang berbeza kelas pekerjaan iaitu seorang pengarah dan seorang lagi pekerja bawahan. Menunjukkan norma dan nilai masyarakat di kawasan pejabat. Perbualan antara pengarah dan pekerjanya di sebuah pejabat secara tidak formal. Topik yang dibahaskan tidak merujuk kepada permasalahan di pejabat tetapi lebih kepada keperibadian. Toleransi – Mat cuba memujuk pengarah di pejabatnya untuk dijadikan sebagai bapa angkatnya. Gaya hidup Malaysia Mempunyai pelbagai bangsa seperti Melayu dan Cina Menghormati dan bekerjasama dengan rakan sepejabat	Pemakaian melambangkan keperibadian seorang pengarah, pegawai, atau staf, ianya juga menunjukkan pakaian rasmi dan kemas sesuai dipakai di dalam sebuah pejabat. Rajin berusaha Membuka syarikat swasta dan mempunyai pekerja dalam organisasi pejabat. Mempunyai pekerja am seperti penghantar surat
Bahasa dan Dialog	Bahasa: Menggunakan bahasa pasar serta dialek perak dan terdapat campuran bahasa Melayu dan Inggeris. Dialog 1 Mat: ‘bapak oh bapak’ Dialog 2 Bos: ‘Bapak? sapa yang engko panggil bapak Mat?’ Dialog 3: Mat: Bos la.. sapa lagi..Amacam? Ok tak aku panggil bos bapak? Dialog 4: Bos: Huh.. Dialog 5: Bos: Engko jangan nak nenggade panggil bapak Mat! Dialog 6: Mat: Eh apa pulak? OK la tu aku panggil boss bapak. Apa tak boleh? Dialog 7: Bos: Ah! Takde!Takde ! Tak hingin Aku!	

Jadual 2 menunjukkan tentang tema dalam kartun ini iaitu kemasyarakatan dan sosio-ekonomi. Episod kartun *Mat Despatch* ini berkisarkan seorang pemuda Mat bekerja sebagai penghantar surat di sebuah pejabat di kawasan bandar. Pada hari tersebut Mat berjumpa dengan bosnya dan menceritakan

perihal hidupnya sebagai anak yatim, di mana ayahnya telah tiada. Kemudian, bosnya berasa simpati dan mahu menjadi ayah angkat kepada Mat. Mat sangat gembira, disebabkan sikap Mat yang bersahaja dan suka mengusik orang lain, Mat telah menghantar notis ke salah seorang staf di pejabatnya supaya berhenti. Berita tersebut telah sampai kepengetahuan ketuanya dan Mat telah dimarahi kerana membuat keputusan melulu atau sesuka hatinya. Alasan Mat adalah kerana dia adalah anak ketuanya di syarikat itu. Penggunaan bahasa tema tersebut menceritakan hubungan antara seorang pekerja dan ketuanya melalui pebagai cerita dan karakter. Selain itu, aspek sosio-budaya yang ditonjolkan dalam kartun oleh kartunis Lengkuas adalah memaparkan suasana masyarakat Malaysia iaitu mempunyai etnik berbilang kaum. Kartunis turut menunjukkan perpaduan masyarakat khususnya hubungan antara pekerja dalam bidang pekerjaan yang diceburi.



Rajah 2. Workshop, 2007
 (Sumber: Koleksi Perpustakaan Negara Malaysia)

Jadual 3. Tema oleh kartunis Sukun di Majalah Ujang pada tahun 2000-an.

Ujang	Huraian
	Kartunis Sukun: <i>Kartun Workshop (2007)</i>
Jalan cerita	Tajuk Pembukaan: Workshop Hari Raya Aidilfitri 2007 Penulis/pelukis: Kartunis Sukun
	Bingkai 1 Cupin dan Dicky sedang berjalan di sekitar bazar Ramadhan di kampungnya, lalu terserempak dengan jirannya Noni.
	Bingkai 2 Cupin bertegur sapa dengan Noni dan memuji penampilan Noni yang semakin kurus apabila tiba bulan Ramadhan.
	Bingkai 3 Noni mempertikaikan pujian tersebut dan masih bertanya tentang saiz badannya. Dicky mengiyakan pertanyaan Noni dan menegaskan bahawa Noni seperti pelakon Wanita Fasha Sandha.
	Bingkai 4 Cupin menambah bahawa sekiranya Noni ingin kurus, Noni haruslah menjaga pemakanan.
Bingkai 5 Cupin menegaskan kepada Noni makanan yang telah dibelinya tidak perlu dimakan.	

	Bingkai 6 Noni dengan sukarela memberi semua makanan yang dibeli kepada Cupin dan Dicky.		
	Bingkai 7 Noni berprasangka bahawa semua orang memuji melihatnya semakin kurus. Hakikatnya Cupin dan Dicky sedang mengambil kesempatan dengan memuji Noni supaya percaya kepada mereka.		
Karakter	Cupin	Dicky	Noni
Tema	Kemasyarakatan	Sosio-ekonomi	Keagamaan/Kepercayaan
Simbol	Masyarakat	Bazar	Masjid
	Berpuasa pada bulan Ramadhan menjadi satu entiti budaya dalam masyarakat Melayu. Tuntutan agama tersebut selari dengan elemen budaya orang Melayu. Norma dan nilai. Kehidupan masyarakat kampung dengan pelbagai situ dan aktiviti seperti hidup dalam kejiiran, mempunyai pergaulan dan menunjukkan hubungan kekeluargaan dan sahabat. Malaysia mempunyai pelbagai budaya dan agama. Umat Islam Malaysia berpuasa dibulan Ramadhan, menyambut Hari Raya Aidil Fitri, dan mereka menziarah sanak saudara dan jiran tetangga	Kegiatan ekonomi bagi masyarakat Melayu apabila menjelang Ramadhan. Ramai peniaga berbangsa Melayu khususnya pengusaha kecil dan sederhana beroperasi menjual di bazar Ramadhan sekaligus menyumbang kepada pembangunan ekonomi.	Tuntutan ibadat dalam islam bagi bangsa Melayu Setiap tahun, umat Islam akan berpuasa pada bulan Ramadhan dan hukumnya adalah wajib, kerana ia merupakan ibadah dan salah satu daripada lima rukun Islam. Setiap kebaikan yang dilakukan oleh umat islam sepanjang Ramadhan akan mendapat ganjarannya.
Bahasa dan Dialog	Bahasa: Menggunakan bahasa pasar serta dialek Johor dan terdapat campuran bahasa Melayu dan Inggeris. Dialog 1 Noni : Dik, bagi mi goreng tu dua ringgit ye, nasi ambeng dua bungkus. Cupin : Eh! Noni tu, jm kita perasakan dia. Untung- untung berbuka free hari ni. Dialog 2 Cupin : Eh! Hampir tak kenal tadi, Noni kan ni, wah...wah...bulan puasa ni engko nampak kurus sangat la Noni. Dialog 3 Noni :Ala, jangan la usik-usik Noni, ye ke dah kurus ni? Dicky :Betul, dari jauh tadi aku ingatkan Fasha Sandha tadi. Rupanya Noni. Dialog 4 Cupin : Tapi kalau nak lagi slim engko kena diet. Berbuka puasa dengan ulam – ulam aje. Dialog 5 Cupin : Yang bungkus – bungkus tu tak yah makan. Dialog 6 Noni : Eh Noni memang tak nak semua ni, engko ambik jela. Cupin : Bagus, bahaya engko makan semua ni. Kolestrol tinggi. Dialog 7 Noni : Patutla semua orang senyum kat Noni. Noni dah kurus rupanya. Cupin :Kah..kah..kah... kan aku cakap kena puji sikit cair Noni tu. Dicky : Kah..kah..kah...		

Jadual 3 menunjukkan tema sosiobudaya dan isunya adalah tentang bulan Ramadhan iaitu umat Islam melakukan ibadah puasa, menyambut perayaan Aidil Fitri pada setiap tahun, dan masyarakat beragama Muslim akan berpuasa selama sebulan. Setelah selesai berpuasa, mereka akan menyambut kemenangan dengan merayakan Hari Aidil Fitri. Melalui gambar 2 cerita kartun ‘Workshop’ berkisar tentang penduduk kampung yang menyambut Ramadhan, iaitu kedatangan Ramadhan yang dinantikan oleh semua penduduk terutamanya melibatkan watak utama kartun iaitu Cupin dan rakan sekerjanya. Oleh

kerana mereka masih berstatus bujang, keperluan seperti memasak tidak diutamakan dan mereka mencari idea untuk mendapat makanan percuma untuk berbuka puasa. Semasa pergi ke bazar Ramadhan mereka berdua telah terserempak dengan jirannya Noni, yang mempunyai fizikal berbadan besar. Mereka memuji Noni semakin cantik setelah berpuasa, termakan dengan pujian Cupin dan Dicky, kesemua makanan yang dibeli oleh Noni terus diberi kepada Cupin. Disebabkan itu mereka terus membuat taktik yang sama sehinggalah bulan syawal tiba. Oleh kerana mendapat makanan percuma pada setiap hari, fizikal Cupin dan Dicky mulai berubah daripada kurus menjadi gemuk. Mereka sangat menyesali perbuatan tersebut. Sambutan Hari Raya sangat dinantikan oleh semua lapisan masyarakat terutamanya kanak – kanak kerana suasana pada Hari Raya sangat meriah dan semua ahli keluarga dapat berkumpul di kampung halaman. Pelbagai makanan, pakaian, perabot baharu dapat dilihat pada hari tersebut, termasuklah orang yang tinggal di bandar turut akan pulang ke kampung. Ia menunjukkan persekitaran yang berwarna-warni dalam menyambut Hari Raya. Seperti yang ditunjukkan dalam kartun ‘Workshop’, pada bulan Ramadhan, banyak gerai atau bazar akan menjual pelbagai juadah makanan untuk berbuka puasa. Kartunis Sukun juga menunjukkan sesetengah gaya hidup masyarakat Melayu yang dilalui pada bulan Ramadhan iaitu walaupun sedang berpuasa, masih ada manusia yang bersikap tidak jujur iaitu melakukan perkara yang tidak baik seperti menipu.



Rajah 3. Lawak Merdeka, 2009
 (Sumber: Koleksi Persendirian)

Jadual 4. Tema oleh kartunis Bijan di malajah Ujang pada tahun 2000-an.

Ujang	Huraian
	Kartunis Bijan: Kartun Lawak Merdeka (2009)
Jalan cerita	Tajuk Pembukaan: Lawak Merdeka Penulis/pelukis: Kartunis Bijan
	Bingkai 1 Nenek bertanyakan kepada anaknya tentang perkara yang diceritakan oleh seorang datuk kepada cucunya.
	Bingkai 2

	Anaknya mengatakan bahawa ayahnya suka bercerita.		
	Bingkai 3 Nenek memaklumkan pada anaknya bahawa atuknya bercerita.		
	Bingkai 4 Nenek berasa risau sekiranya atuk membohongi cucu mereka.		
	Bingkai 5 Anak mengatakan bahawa seperti biasa bapanya akan bercerita tentang topik (penjajahan komunis) yang sama.		
	Bingkai 6 Hakikatnya atuk sedang seronok bercerita tentang kekasih lamanya.		
Karakter	Nenek	Atuk	Anak
Tema	Kemasyarakatan		Sosio politik
Simbol	Keluarga		Patriotik
	Nilai dan norma. Masyarakat Melayu yang tinggal di sebuah kampung. Suasana kampung dapat dilihat melalui imej rumah kayu dan sekitarnya. Rumah kayu tersebut mempunyai ruang bawah dan dibina tingg serta mempunyai tangga. Di ruang legar rumah terdapat bangku kecil dibina di tepi pokok. Gambaran imej antara atuk dan cucunya yang sedang menikmati suasana kampung sambil bercerita. Meluangkan waktu kepada ahli keluarga bagi memupuk keharmonian, dan keakraban dalam hubungan kekeluargaan. Ia menunjukkan suasana keluarga menghabiskan masa bersama di kampung.		Patriotisme Kisah itu menunjukkan perjuangan semasa pemberontakan komunis.
Bahasa dan Dialog	Bahasa: Penggunaan bahasa pasar Dialog 1 Nenek: Ape la yang diborakkan tiga beranak tu? Atuk: Bla! Bla! Bla! Dialog 2 Anak: Ala...mak bukan tak tau bapak tu ada je modal nak bercerita. Dialog 3 Nenek: huh! Cerita merapu la tu. Dialog 4 Nenek: Mesti dicongnya cucu bertuahnya tu. Konon berperang ngan komunis masa zaman Jepun dahulu. Dialog 5 Anak: Macam yang bapak cerita kat saya masa kecik-kecik dulu, Mati – Mati saya percaya. Dialog 6: Kat sini le atuk dating ngan gelfren pertama atuk dulu.		

Jadual 4 menunjukkan tema dalam *Lawak Merdeka* iaitu aspek sosio budaya dan patriotisme iaitu berkisarkan tentang hari Kemerdekaan, dan gaya hidup masyarakat Malaysia yang tinggal di kampung dan bandar. Simbol yang dapat dikenal pasti dalam kartun adalah imej kampung dan simbol kasih sayang. Kisah ini menunjukkan sebuah keluarga, seorang nenek yang beranggapan bahawa seorang 'atuk' menceritakan pengalamannya semasa melalui zaman komunis kepada cucu- cucunya dimana atuk mengenangkan masa lalu semasa zaman penjajahan komunis dan beliau terselamat dan bebas daripada askar komunis. Tetapi pada akhir cerita, kartunis Bijan memutarbalikkan plot pada cerita kartun tersebut, dimana atuk hanya bercerita tentang bekas kekasih hatinya. Pada hari sambutan kemerdekaan, masyarakat akan mengambil peluang untuk berkumpul bersama. Kartunis Bijan membentuk ceritanya berkisarkan pada hari sambutan kemerdekaan, disamping menyampaikan dalam bentuk humor kartunis Bijan cuba menerapkan semangat patriotik kepada pembaca, dan memupuk nilai budaya yang tinggi malahan mengetengahkan nilai kasih sayang dalam keluarga.



Rajah 4. Kehidupan dan Anda : Merdeka, 2009
 (Sumber: Koleksi Persendirian)

Jadual 5. Tema oleh kartunis Bawang di majalah *Ujang* pada tahun 2000-an.

Ujang	Huraian Kartunis Bawang: <i>Kartun: Kehidupan dan Anda: Merdeka, 2009</i>	
Jalan cerita	Tajuk Pembukaan: Kehidupan dan Anda: Merdeka Penulis/pelukis: Kartunis Bawang	
	Bingkai 1	Sabirin menaiki bot ke sebuah pulau.
	Bingkai 2	Sabirin menaiki bot sehingga 2 jam untuk sampai ke Pulau.
	Bingkai 3	Pakcik menyatakan pulau jauh dari kesesakan kota dan lebih tenang.
	Bingkai 4	Pakcik dan Sabirin telah sampai ke Pulau yang di tuju.
	Bingkai 5	Pak cik berpesan supaya berhati – hati kerana tempat tersebut keras.
	Bingkai 6	Sabirin menyindir dan melawak tempat itu keras kerana banyak batu.
	Bingkai 7	Pak cik hairan dan menegur percakapan Sabirin.
Karakter	Sabirin	Pak cik
Tema	Budaya	Sosio ekonomi

Simbol	<p>Kampung dan Pulau</p> <p>Penempatan luar bandar, jauh daripada pembangunan dan kenderaan.</p> <p>Tanggungjawab dan hormat-menghormati. Gaya hidup masyarakat melayu yang tinggal kampung.</p> <p>Seorang lelaki bujang yang sedang mencari rezeal sendirian. Konsep kartun berkisar Hari Kemerdekaan. Iaitu seorang pemuda menjauhkan diri dari kesibukan kota dan berehat, malahan sangat rajin.</p> <p>Kepercayaan Merujuk kepada kepercayaan masyarakat Melayu dimana percaya tentang kewujudan makhluk lain dan sesuatu tempat 'keras'. Tingkah laku dan percakapan perlu dijaga apabila berada di sesuatu tempat.</p>	<p>Bot</p> <p>Pekerjaan memandu bot, mengambil penumpang dan mengambil upah daripada pekerjaan tersebut. Ianya sebagai sumber pendapatan masyarakat dan menyumbang kepada penjana ekonomi.</p> <p>Sabirin Rajin berusaha Sabirin bekerja di sebuah pejabat di bandar. Hidup Sabirin hanya diisi dengan kerja, gajinya digunakan untuk menyelesaikan semua hutang seperti rumah kereta, perabot, kad kredit, dan peralatan elektrik.</p>
Bahasa dan Dialog	<p>Bahasa: Penggunaan Bahasa pasar dan campuran Bahasa Melayu dan Inggeris.</p> <p>Dialog 1 Sabirin: haa, dah nampak dah pulau tu.</p> <p>Dialog 2 Sabirin: Dekat dua jam nak sampai sini, tak sabar rasanya.</p> <p>Dialog 3 Pak cik: Tu la yang bestnya pulau ni. Jauh dari kesesakan bandar, tenang dari kebisingan kenderaan.</p> <p>Dialog 4 Pak cik: Haa... Kita dah sampai.</p> <p>Dialog 5 Pak cik: Tapi ingat pesan pak cik, tempat ini keras. Hati – hati...</p> <p>Dialog 6 Sabirin: Keras? Banyak batu ke? Keh! Keh! Keh! Kelakar tak lawak yang saya buat ni? Hehehe...</p> <p>Dialog 7 Pak cik: Eh, berani kau cakap bermain macam tu ye. Takpe... takpe...</p>	

Jadual 5 menunjukkan tema dalam kartun *Kehidupan dan Anda: Merdeka* ialah aspek budaya melibatkan sosio ekonomi, dan ulasan sosial tentang gaya hidup rakyat Malaysia, yang bekerja di bandar sementara menyentuh isu kemerdekaan. Tema budaya merujuk kepada norma seseorang itu bertahan hidup di bandar dengan pelbagai pekerjaan. Simbol yang dapat dilihat dalam kartun adalah menggunakan imej kampung/pulau, bot dan pemakaian. Cerita kartun ini berkisahkan seorang pemuda yang tinggal di kawasan bandar, mencari waktu yang sesuai untuk meluangkan waktu bercuti di pulau yang jauh daripada kawasan bandar untuk menghirup udara dan menikmati suasana yang tenang dan harmoni. Pemuda tersebut suka pergi ke pulau berbanding kehidupan di bandar yang penuh dengan hiruk pikuk kota dan kenderaan. Pemuda tersebut sangat rajin dengan membuat pelbagai pekerjaan bagi menampung segala kos keperluan dan kemahuannya sepanjang berada di bandar tersebut. Malahan kerajinan pemuda tersebut dapat melangsaikan segala hutang peribadinya seperti hutang rumah, kenderaan, dan kad kredit. Namun cerita berakhir dengan kesedihan kerana semasa sedang bergembira atas kebebasan berhutang pemuda tersebut telah dilanggar lori dan mati di tempat kejadian. Walaupun pemuda tersebut berjaya bebas daripada segala hutang di dunia, namun hutang di akhirat masih tidak terlaksana seperti zakat. Kartun ini telah memperihalkan konsep Hari Kemerdekaan, di mana ia diterbitkan pada Ogos 2009 dalam isu Hari Merdeka. Isu kemerdekaan yang ditonjolkan dalam kartun ini adalah tentang kebebasan daripada menyelesaikan hutang piutang, kebebasan setelah penat bekerja, iaitu pergi ke sesuatu tempat yang menyenangkan seperti pulau untuk melepaskan tekanan dan lelahan semasa tinggal di bandar. Kartunis

Bawang merujuk kehidupan sebenar masyarakat yang tinggal di bandar dan melalui pelbagai kesibukan kota.



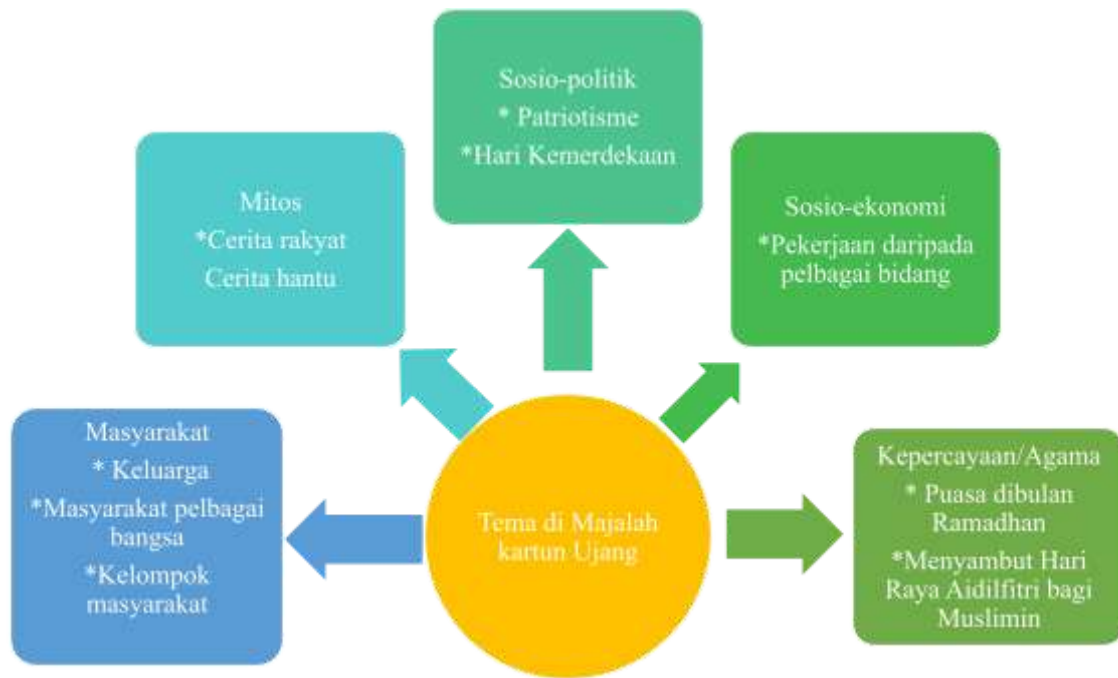
Rajah 5. Hantu Lampor, 2002
 (Sumber: Koleksi Perpustakaan Negara Malaysia)

Jadual 6. Tema oleh kartunis Lepat di majalah Ujang pada tahun 2000-an.

Ujang	Huraian
	Kartunis Lepat: <i>Kartun Hantu Lampor</i> (2002)
Jalan cerita	Tajuk Pembukaan: <i>Hantu Lampor</i> Penulis/pelukis: Kartunis Lepat
	Bingkai 1 Suasana suram di sebuah kampung.
	Bingkai 2 Terdapat dua makhluk di dalam hutan.
	Bingkai 3 Hantu Lampor menyapa manusia yang disangkakan jerangkong
	Bingkai 4 Manusia tersebut tidak mengenali <i>Hantu Lampor</i> .
	Bingkai 5 Hantu Lampor menegaskan bahawa dirinya adalah kawan jerangkong.
	Bingkai 6 Lampor bertanya khabar kepada manusia tersebut.
Karakter	Jerangkong (Manusia) <i>Hantu Lampor</i>
Tema	Masyarakat dan mitos

Simbol	<p>Hantu Jerangkung Gambaran kepada masyarakat yang terlalu kurus disebabkan dadah atau dikenali sebagai Mat gian.</p> <p>Karakter hantu Mitos atau kepercayaan iaitu menggunakan karakter hantu, wujud di alam nyata mahupun ghaib. Hantu memainkan watak sikap masyarakat. Kehidupan sekumpulan hantu yang tinggal di dalam hutan dan kampung dengan pelbagai sikap dan kerenah.</p> <p>Norma, dan sosial Masyarakat yang mempunyai masalah sosial, penyalahgunaan dadah menyebabkan saiz badan berubah menjadi kurus, bawah mata menjadi gelap, dan kerap menyentuh bahagian hidung seperti dalam gambar 5 bingkai 6. Pengambilan dadah juga penyumbang kepada permasalahan sosial dalam budaya masyarakat Malaysia. Begitu juga pengurusan wang yang tidak teratur dan habis kerana ingin memiliki dadah dan melepaskan gian.</p> <p>Perihatin Bingkai 6 gambar 5, <i>Hantu Lampor</i> merangkul badan manusia dan dialog perbualan menunjukkan hantu Lampor prihatin tentang masalah manusia tersebut. Episod ini mengetengahkan nilai belas kasihan dan sokongan, di mana <i>Hantu Lampor</i> ingin membantu rakannya, Jerangkung, yang kelihatan lebih kurus berbanding sebelum ini.</p>
Bahasa dan Dialog	<p>Bahasa: Menggunakan bahasa pasar serta dialek terengganu dan terdapat campuran bahasa Melayu dan Inggeris</p> <p>Dialog 1 Lampor: hoh!</p> <p>Dialog 2 Lampor: la nkau rupanya hantu jerangkung. Manusia: hoh!</p> <p>Dialog 3 Manusia: Lu sapa? Gua tak cam, muka tak familiar la!</p> <p>Dialog 4 Lampor: Gua Lampor la... mana lu pergi, lama hilang!</p> <p>Dialog 5 Apsal ni, sedih je gua tengok. Lu ada problem, soundla sama gua.</p>

Jadual 6 menunjukkan tema kartun tentang kemasyarakatan. Simbol yang ditunjukkan dalam kartun adalah Jerangkung, norma, dan nilai prihatin. Simbol tersebut dapat dilihat dalam penggunaan imej, karakter dan dialog perbualan dalam kartun. Mesej utama dalam karya kartun ini adalah tentang sikap baik iaitu prihatin. *Hantu Lampor* mahu membantu rakannya yang dianggap sebagai hantu, namun Jerangkung tersebut adalah manusia yang ketagihan dadah. Jerangkung atau karakter anatomi tengkorak telah membuatkan Lampor tersalah orang kerana manusia tersebut terlalu kurus sehingga menampakkan bentuk tulang pada susuk tubuhnya. *Hantu Lampor* sangat marah kepada manusia tersebut kerana yang disangkakannya adalah kawannya Jerangkung. Atas perkara tersebut, hantu lampor telah menghulurkan pelbagai bantuan kepada manusia itu. Kartunis Lepat menyoroti kehidupan penagih dadah yang kelihatan kurus dan gelap. Seorang penagih dadah juga akan bercakap perkara yang tidak masuk akal. Walaupun kartunis Lepat menggunakan watak -watak yang menakutkan, kartunis juga berupaya membuat kritikan masyarakat yang mempunyai masalah sosial seperti isu ketagihan dadah.



Rajah 6. Tema di Majalah kartun Ujang
(Sumber: Kajian Penyelidikan 2019)

Rajah 6 menunjukkan pelbagai tema yang dapat dilihat dalam kartun dalam majalah *Ujang*. Tema tersebut telah dikenal pasti melalui analisis data kartun yang menggunakan kaedah kualitatif pemerhatian, temu bual, dan tinjauan. Kartunis Sukun (2019), menjelaskan, "Kita mesti meletakkan tema dalam lukisan kerana tema itulah yang membentuk jalan cerita dan pengakhiran cerita. Itulah sebabnya tema itu sangat penting untuk kita cipta. Dengan tema ini, kita boleh membuat jalan cerita kartun yang teratur" (Temubual Peribadi, 2019). Sebagai tambahan kepada tema, gaya ini juga memainkan peranan dalam pembentukan kartun kerana ia saling berkaitan. Tema yang dikenal pasti adalah sosio-budaya iaitu masyarakat, kepercayaan/ keagamaan, kesusasteraan, psikologi, sosio-ekonomi dan sosio-politik masyarakat Malaysia.

Kartunis mampu memanipulasi kartun dengan tatacara mempermudah dan membesar-besarkan teks dan imej dengan mewujudkan suasana latar belakang mood dan naratif dalam menyampaikan sesuatu mesej seperti kehidupan keluarga, remaja sekolah, pekerja, fantasi, dan cerita rakyat yang berteraskan tema sosial budaya sebagai pemangkin dalam memperkenalkan subjek budaya dikalangan masyarakat Malaysia. Secara umumnya, latar belakang kehidupan masyarakat telah mempengaruhi bentuk dan makna kartun. Sosiobudaya yang ditonjolkan dalam kartun menggambarkan kepelbagaian hubungan etnik, sama ada kehidupan di bandar atau luar bandar, aspek sosio-ekonomi dari pelbagai perspektif.

PENUTUP

Peranan kartunis adalah sebagai perakam dan penterjemah kepada kehidupan masyarakat. Walaupun pelbagai tema dikenal pasti daripada kajian ini, para kartunis masih tegar mengekalkan identiti Kemalaysiaan, sama ada dari latar belakang cerita mahupun aspek sosial dan sosiologi yang menunjukkan norma, pemikiran, dan gaya hidup masyarakat Malaysia. Hasil kajian menunjukkan bahawa kartunis adalah seperti ahli sejarah dan mampu mengolah isu-isu kehidupan dan budaya masyarakat secara visual menggunakan aspek formalisme. Budaya secara umumnya adalah berkaitan dengan masyarakat tanpa mengira kaum, etnik, dan agama. Budaya mentakrifkan keseluruhan cara hidup manusia, termasuk cara berfikir, bertindak, bertingkah laku atau berinteraksi yang meliputi gaya kehidupannya. Malaysia adalah sebuah negara yang unik dan rencam dengan pelbagai budaya, adat resam, kaum, kepercayaan, agama, dan ekonomi. Berikutan itu, kartun-kartun tersebut dipaparkan berdasarkan identiti dan budaya

masyarakat Malaysia yang berbilang kaum dan mempunyai pelbagai aspek budaya berteraskan budaya kebangsaan.

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