E-B
Environment - Behaviour
Proceedings Journal

International Virtual Colloquium on
Multi-disciplinary Research Impact (2nd Series)
Organised by Research Nexus UiTM (ReNeU)
Office of Deputy Vice Chancellor (Research and Innovation)
Universiti Teknologi MARA 40450 Shah Alam, Malaysia, 15 Oct 2021

e-IPH
e-International
Publishing House Ltd.,
United Kingdom

Establishment of the UiTM Retrospective into Integrated Wall Painting and Wall Sculpture as Public Art

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Abstract

This project deals with outdoor locations and UiTM to beautify the environment. Therefore, the objective is to share how the art practice research was dealt with and the establishment of the UiTM retrospective into public art. The methods involved reflecting and reviewing related literature and artwork to paradigm the formulation of a new formation of design work. The work represents how the idea from the establishment of the UiTM retrospective was integrated into the wall with the selected mode of colours. This project was associated with concept and mapping with the environment that functionalised to public attraction.

Keywords: Mural Art, Public Art, Iron Rod Sculpture

1.0 Introduction

The project shared how the mural art becomes a place where will react and observe. The project formation for the mural was painted at selected locations in UiTM. The intention through emulating the establishment of UiTM's is to promote success, togetherness and determination. The process for this project was from 2019 to 2021. It is perhaps this practice can because as documentation and references to develop on more positive progression in future. This project is to change the new scene or environment on the Shah Alam campus. The public art execution aims to generate ongoing experiences that affect the community by cultivating a sense of place and articulating the aesthetic principles of public art to create a desirable location to live, work, and play. And the community involved here is the landscape of UiTM Shah Alam. This public art execution aims to create and commemorate the UiTM's retrospective establishment through mural art. The location presented for this project is located at the front building of engineering faculties which made this public art linked contextually between the importance of arts, engineering, science and technology.

2.0 Literature Review

Public art, as Anusha (2016) explained, is an art that is organised and shown in a public location, usually outdoors and accessible to the general public. It denotes a working method based on site-specificity, community participation, and collaboration. Art in any form or medium placed in public areas for all to view and admire is referred to as public art. It could also be a public place or a structure open to the public.

The relationship between the content and the audience is made explicit in public art, as what the art is saying and to whom it is addressed is just as significant as where the art is displayed. Zakariya and Azhari (2017) explained that the use of public art in the landscape had increased public awareness of activities, values, functions, and roles. Over the last three decades, landscape architects, municipal governments, and academics have paid increasing attention to the impact of public art on the public's social well-being. Public art, on the other hand, according to Hall and Robertson (2001), helps establish a feeling of community and civic identity, address community needs, combat social exclusion, promote educational value, and promote social change. As a result, public art is more than just artwork shown in a public location. Public art in public settings has been shown in recent research to improve user experience and enliven places. Schneekloth and Shibley (1995) mentioned that creating a public art plan includes forming a public art committee, and the primary factor in shaping the overall plan, establishing the vision, mission, and goals, securing financing, selecting a location, and selecting an artist, as well as researching pertinent rules and community benefit. Public spaces, which are key urban components, help create liveable communities by meeting residents' needs. Urban parks encourage free thought and social, cultural, and economic interaction. Public art enhances communal dialogue. Public art creates a "place identity" and "place emotion" in space design. Public art draws attention to itself, portrays historical, cultural, political, and social events of a city, commemorates numerous occasions, and enhances city aesthetics. Public art policies and practices may not always be optimal (Zare, 2019).

In China, their country is becoming more urbanised quickly because the global economy is becoming more linked. Getting a city a good name seems to be very important. It shows how a town looks as a reflection of its spiritual beliefs. In urbanisation development, the need to keep getting better is more important. Public art shows what a city is like and how people live there. As a result of how cities look now, it has a lot to do with how cities are pictured. This was clearly on how public art is built in Nantong as a whole, this paper looks at the relationship between building public art and shaping the city's image and how they affect each other. This essay tries to help shape the image of a city more effectively (Wu, 2016). Using terms like "creative class" and "culture economy," scholars study art and urban life. Public art is employed for economic and community identity aims. This study examines the relationship between community involvement and public art. Pittsfield, Massachusetts, a mid-sized New England city with a mill heritage, is the beginning point for a study of public art from 1970 to now (Landi, 2012) or share the common practice of heritage and identity via artwork (Legino et al., 2016). Public art is used globally to promote urban revitalization and social capital. Municipal economies, urban environments, and resident and tourist foot traffic improve (Matthews & Gadaloff, 2022). They are inferred sequentially in reference examples and practical situations, beginning with the environmental setting of metropolitan regions and ending with the evolution model of public art. Additionally, the particular event context also creates a unique window of opportunity for the quick expansion of public art. The other consideration is the political issues raised by street and graffiti art preservation attempts. These efforts focus on maintaining artwork that is increasingly deemed artistically valuable. Local communities, property owners, and artists must decide whether to keep and celebrate street and graffiti art (Thomas, 2022). The most common public art is murals are considered public art and include sculptures and decorative facades that improve the environment's appearance (Sakip et al., 2016). Mural painting or mural art emphasising concept creation, collaborative execution, and constructivist learning is an inclusive educational experience for art people. Arbury (2012) emphasised that the mural design and process deal with wall preparation, layout plotting, painting execution, varnishing protection, and documentation are just a few of the steps involved in the mural painting process, which allows people with a variety of skills and abilities to contribute. The value and meaning of a successful mural are not just the finished product, the one-of-a-kind mural, the process of art learning and production, and the experience that participants gained as a result of their participation. Mural art is a typical inclusive learning experience for art students, emphasising idea creation, collaborative execution, and constructivist learning. Seyedelham et al. (2015) highlight that among street art, murals had the strongest determinants of attractiveness.

3.0 Methodology

This project was delivered through several stages, which dealt with proposing the idea to the client. It starts with visual research towards the establishment of UiTM retrospective images, design, development and structuring of various composition designs within the concept. The process of making involves structure drawing, layering, and the based colour, then will paint with the real design of colour. The design style is form and structure, sharing the form and space of the work with the public. The surface of wall paintings and wall sculptures that are built from an iron rod with figural character introduces the success of UiTM graduates. The challenge of the outdoor project with the tropical climate of Malaysia is always related to the lifetime of the artwork. For this project, the right high-quality paint and procedure contributed to the long-term colour, even against the rain and strong wind. This is because the team has chosen high-quality paints with a maximum durability of up to 7 years. Even after they abolished the dirt and mould on the walls, they ensured 2-3 layers of undercoat paint. The artwork evidently can survive through time as it defines the UiTM's identity by looking at its past and present and integrating new aesthetic aspects into the presentation of local culture in public spaces. Compared to other types of art, the mural has a limited lifespan, is exposed to the elements, and is at risk of fading into obscurity, a fact the team recognises. The appeal of mural art is its impermanence and capacity to express social messages and images of local life in a given period. The actual mural consists of the UiTM's retrospective theme and uses images of selected elements such as notable buildings, development and achievement. The work can be seen from the second gate (Seksyen 7) of the UiTM. This area depicts the images of the Dewan Latihan RIDA, important pioneer figures of the earliest UiTM in a long Kodak film. Next, the film shows the painted images of a graduate holding a scroll and iron rod sculptures. The long mural then continues with the images of the sprocket, lab equipment, sports, and others spotted on the wall. It has the potential to remind Malaysians, especially UiTM graduates, about the importance of higher education, their involvement in the STEAM industry in creating a

better nation and also capability of uniting Malaysians through understanding and tolerance. As mentioned by Ahmad et al. (2020) will broaden the context of mural art to promote unity in the diversified education and culture of Malaysia.

4.0 Findings and Discussion

From the above section, the progress that can be made between the different parties involved throughout the public art execution were phases and processes involved (see Fig. 1 to 4). There were four main phases: 1) the Planning stage, 2) the Designing stage, and 3) Executing and implementing stage. Each of these phases had to go through a specific procedure and adhere to the timeframe established at the early planning stage. Each phase also included collaborations with stakes such as UiTM's respective department, the artist, and the general audience. Each has it is their own set of chores to fulfil, manage, or delegate. Their responsibilities were tailored to their areas of expertise to ensure that the activities they took were consistent with the project's initial strategy and timeframe. However, the unforeseen challenges, for example, the design, cannot be fully transferred to the wall as it needs to see the current renovation on the site. This is because of the difficulties of the wall's condition and the displayed area, which collided with the pedestrian roof. As a result, adjustments must be made to execute the project quickly. Solving the problem must be fast; if not, it will increase and affect the cost of the whole project. But somehow, these challenges are a blessing in disguise because, in some way, the pedestrian's roof has helped the team reduce the equipment costs: the staging and ladder. Hence, the calculation and study of materials surrounds can save the budget. As this is an outdoor project, the weather forecast is another challenge that needs to be seen. Whenever the rain comes, the whole project needs to be paused, which contributes to time constraints. Due to the long period to complete this public art, the connection and bonding between each personnel have elevated.
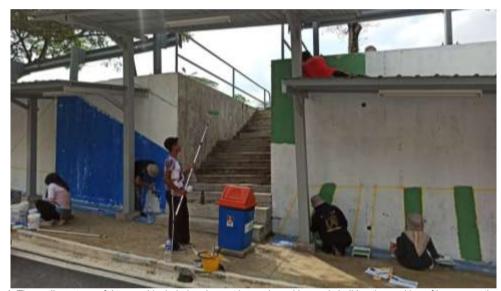

Fig. 1: The earliest stage of the mural included undercoat layered, marking and chalking the position of images on the wall.
(Source: Farid Raihan Ahmad, 2022).

Fig. 2: The actual design process was projected onto the wall during the night and marked by the participating students.
(Source: Farid Raihan Ahmad, 2022)

Fig. 3: The process of comparing and rechecking the composition from the actual design to the displayed wall.
(Source: Farid Raihan Ahmad, 2022).

Fig. 4: The images of the Dewan Latihan RIDA and UiTM pioneer figures in a long Kodak film.
(Source: Farid Raihan Ahmad, 2022).

5.0 Conclusion

In conclusion, the ambitions expressed by UiTM's young artists and students in terms of exploring local identities through imageries should be applauded and promoted. In Malaysia's public art, the appreciation and values of identity, the expression of positive values, the injection of critical and constructive meaning, and tangible support breathed fresh life into the local identity. More crucially, the artists' awareness of the necessity of the bilateral interaction between the audience and the artist was not only motivated by their creative satisfaction or character but also championed the value of the public art Abdullah & Mohamad, 2015). It is proven that doing murals in this century is still relevant for art practitioners. We can see that public art has been incorporated into institutional and commercial galleries based on this string of beneficial developments. The UiTM's efforts to promote public art should be commended, as they helped elevate public art to the same level as other forms of visual art. Hence, it is also crucial to encourage the acceptance of Malaysians to re-act towards public art such as murals. It is indeed to ditch the perception that art is only for the elites. For our people, the more public art is displayed and exhibited, the more we can educate our community on the meaning of art, as art is for all, not only a particular group. In the actual work process, the students became more active and more involved by participating in the learning art practice. Hence, discussing and working with one another promotes student-teacher interaction, student-teacher cooperation, and active learning. This collaborative mural project was about more than the knowledge and abilities needed to create and paint a mural; it was also about sharing ideas and attitudes, uncovering individual potential, and learning what others think and experience.

6.0 Acknowledgement

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