

AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of University Teknologi MARA. It is original and is the result of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any other degree or qualification.

I, hereby, acknowledge that I have been supplied with the Academic Rules and Regulations for Post Graduate, University Teknologi MARA, regulating the conduct of my study and research.

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ABSTRACT

Graffiti is writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public place. Motif which is used in Malay art decoration can also be applicable in designing of motif for Graffiti. The impact of using the motif can be determined by the demand and needs of the individual. This study want to show that the effectiveness and potential of the motif for our local culture identity. The investigation is to look into the suitability of the Awan Larat motif in the decoration of the Graffiti design. A strong sense of belonging towards dignifying the culture identity. Besides that, this research has been carried out in the systematic manner which is come out with literature review, preparation for the questionnaires and interview respondents. The usage of the Malay motif applied on Graffiti never been used. So that our Malay motif have potential and prestige to introduce in international. The design concept of graffiti that are combined with awan larat can described our originality of culture identity to the western influence.

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CHAPTER 1

1. Introduction

Why we need Malay culture design in Malaysia? As a Malaysian, that would be the first question that should be asked to ourselves. Malaysia has multi ethnic and multicultural which is the different religions, countries and race live in peaceful and harmonious society has influenced its art and culture. The art and culture in Malaysia have music, drama, batik, puppet shows, garland making, silat, pewter making, weaving.

There also have motifs that applied on Malaysia art design. Most of the motifs that applied in woodcarving. Malaysian wood craft bear intricate motifs and beautiful designs. Woodcarvings also can be found on many objects, such as the handle of "keris" a Malay dagger, wall hangings, mirror frames and so on. Most of the woodcarvings use the motif of awan larat.

In this study, awan larat is the suitable motif that can be contribute with graffiti. This is because awan larat design is repetition and have the flow of design.

Awan larat is one of the motifs or elements of woodcarving in Malay art woodcarving. There have four Principles awan larat that have been written by Rudin Salinger.

The first principle is "ruang yang seimbang" balance space. This means space in woodcarving in Malay art needs balance in each other. The carving sculptures in every place should have distribution equal to each other. Carving in every place carving needs equitable distribution in each other to avoid imbalance in carving. Second principle of awan larat is blank space "ruang kosong". In Malay carving blank space needs to be carved to get the balance.