

A R T /  
I N N O V A T I O N

PART II



eg  
to that those mo  
actors, political  
individuals can h  
ing or ensuring their own se  
Anthony M., 2018). One of the m  
global Non-Traditional Security risks is the  
COVID-19 pandemic. This worldwide health crisis  
has resulted in an unacceptably high number of deaths  
and a significant economic impact.

Securitization theory, which is employed as a frame-  
work analysis, is the basic theory that underpins the  
analysis in this study. Securitization developed from  
Copenhagen School (COPRI – Copenhagen Peace  
Research Institute) of security studies pioneered by  
Barry Buzan, Ole Weaver and Jean De Wilde (1998).

issue. The ins...  
ing actors who play a role in declaring something  
that is existentially threatened. The government,  
represented by high-ranking officials, lobbyists, and  
even pressure from a group are all examples of securi-  
tizing actors. Next is the issue or threat that potential-  
ly brings harmful effects towards peace and stability  
of the country and lastly is the reference object or who

**ARTe: Art & Expression**  
Presents

# **ART** / *INNOVATION*

---

PART II



Volume 5  
Published: September 2023

Published by:  
©UiTM Perak Press

**eISSN 2805-5071**



UNIVERSITI  
TEKNOLOGI  
MARA

Cawangan Perak



galeri  
al biruni

art<sup>e</sup>  
Art and Expression



JABATAN SENI HALUS  
FAKULTI SENI LUKIS & SENI REKA  
UITM CAWANGAN PERAK

© Unit Penerbitan UiTM Perak, 2023

All rights reserved. No part of this publication may be reproduced, copied, stored in any retrieval system or transmitted in any form or by any means; electronic, mechanical, photocopying, recording or otherwise; without permission on writing from the director of Unit Penerbitan UiTM Perak, Universiti Teknologi MARA, Perak Branch, 32610 Seri Iskandar Perak, Malaysia.

Perpustakaan Negara Malaysia

Cataloguing in Publication Data

No eISSN: 2805-5071

Cover Design: Nur Muhammad Amin Bin Hashim Amir  
Typesetting : Syed Alwi Bin Syed Abu Bakar (Dr.)<sup>1</sup>  
Aznan Bin Omar (Dr.)<sup>2</sup>



## INTRODUCTION

**ARTE: Art and Expression** is a biannual book monograph series, published under the collaboration of the Program of Fine Arts, College of Creative Arts, UiTM Perak Branch with Galeri Al-Biruni under the supervision of Universiti Teknologi MARA, Malaysia. 'ARTE' is an amalgamation of the English word 'Art', and Malay word, specifically Perak slang 'Ate' which translate as conversation starter. 'ARTE' uses the concept of book chapter that platforms art enthusiasts to express their inner-creativity in the form of literal conjectures.

## VISION

To promote art and expression as aspirations towards stylistic and artistic practices.

## MISSION

- To enhance the culture of research and academic publication among academic and artists for international recognition.
- To promote intellectual, cultural and knowledge sharing through artistic expression.
- To celebrate the diversity and differences in arts practices thus, creating an intellectual platform for artist, to express their interest, in art

## PUBLICATION FREQUENCY

Biannual Frequency: Two (2) books per year (March and September)

**e-ISSN No.**  
2805-5071

## COPYRIGHT NOTICE

Copyright © 2023 ARTE: Art and Expression. All rights reserved.  
No portion of this book may be reproduced in any form without permission from the Publisher, except as permitted by the publisher themselves. For permission purpose contact:  
arte@uitm.edu.my



© The Editor(s) (if applicable) and The Author(s) 2023  
This book is an open access publication

**Open Access:** This book is licensed under the terms of the Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as appropriate credit is given to the original author(s) and the source, provide a link to the Creative Commons licence and indicate if changes were made.

## DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or exclusions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

# THE USE OF MURAL PAINTING AND GRAFFITI ART AS URBAN LANDSCAPE IN MODERN TIMES

a chapter by

NOORLIDA DAUD, NOOR AILEEN IBRAHIM, SARMAN MOHAMAD,  
NURUL SHIMA TAHARUDDIN & NANI HARTINA AHMAD

College of Creative Arts, Universiti Teknologi MARA, Kelantan Branch, Machang Campus,  
College of Creative Arts, Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus,  
Academy of Language Study, Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus,



## Introduction

Public art encompasses the feeling of artist or community, it can be found in plenty of form, techniques and processes. It can be either temporary or permanently installed in public areas (Chang, 2008). Few example of public arts are sculptures, archway, monuments, street furniture and artwork installed or painted on wall, mural also can be categorized as public art and become more popular nowadays. In recent years, murals have gained widespread acceptance and are increasingly employed as a means of conveying messages and enhancing the aesthetic appeal of urban landscapes. This emerging trend resonates with the community's aspiration for an improved quality environment, driven by the growing urban population in Malaysia and the need for enhanced urban landscapes (Mohd Fabian, 2010). Furthermore, murals make significant contributions to the tourism sector by captivating people's attention with their painted landscapes. It is worth noting that public art, including murals, now holds considerable commercial potential and is no longer commonly associated with vandalism.

## Definition of Mural

Murals are believed to have originated around 30,000 BC in Chauvet Cave, Vallon-Pont-d'Arc, France (Freedberg & Vries, 1991). The term "mural" is derived from the Latin word "Murus," meaning wall (Meiboudi, Karimzadegan, and Khalilnejad, 2011). These early murals were inspired by the drawings and carvings of hunted animals by cavemen (Freedberg & Vries, 1991). Consequently, murals can be defined as paintings on large walls or in halls, specifically created and took cared by certain communities (Smith, 2016).

What makes murals interesting is their ability to possess unique concepts and serve as a means of conveying advisory messages to society. An excellent example of this can be seen in the mural of an old Malay man in Georgetown, Penang, which was created by Julia Volchkova. Murals have the capacity to express a wide range of ideas, concepts, identities, and messages, covering diverse topics such as heritage, politics, technology, and more.

Due to their potential impact, murals are acknowledged by many world leaders for their role in urban development, social progress, and economic promotion (Hall & Robertson, 2001; Lees & Melhuish, 2015; Markusen & Gadwa, 2010).



Figure 1: Old Malay Man in Ark at Georgetown, Image Copyright, Noorlida (2023)

## Definition of Graffiti

The term graffiti derives from the classical Greek word 'graphein' meaning writing (Abdullah & Mohamad, 2015), and the Italian word "sgraffire" refers to scratching (Shobri et al., 2017). In the past, graffiti was often referred to as vandalism or a threat and was especially popular among young people. Graffiti art began in Philadelphia in the mid-1960s, in New York City in the 1970s and 1980s, and then around the world (Simon, 2019). In addition, they express their feelings by painting walls, trains, and even cars with contemporary graffiti and hip-hop culture (Synder, 2009; Miller, 2002; Austin, 2001). Even though graffiti was initially a sign of rebellion, it has also been recognized as street art from time to time (Houghes, 2011).



Figure 2: *Gajah Langgar Kampung* at Jelatek Riverbank Kuala Lumpur, Image Copyright, Snozze (2010)



Figure 3: *Satu Isteri Empat Anak*, Image Copyright, RN (2009)

Murals and graffiti art are associated with the urban landscape and include simple to complex design and colouring using a variety of techniques, such as sweep paint, spray paint, marker pens, stencils, and stickers (Marco, 2002).

## Definition of Urban Landscape

The term urban landscape is composed of the two words 'urban' and 'landscape'. Some old concepts define the urban as the development of cities (Frederick Olmsted, 1863). According to Week (2008), the urban can be defined as a characteristic of place rather than people. In addition, the urban encompasses issues such as urban design, urban planning, and urban management (Golkar, 2003). Another view emphasizes urbanity as colour combination, diversity, an organic system in form naturalness, and proportion of the city (Keshtkaran et al., 2017). There are several approaches to make the dull urban environment more aesthetic and resident-friendly. One of the methods is to design the walls of the city with murals and graffiti art. This meets the basic needs of the population and at the same time improves the urban atmosphere and tourist appeal.

## The Evolution of Mural & Graffiti as Urban Landscape

The year 2000 was a significant year with many changes that also affected the environment of cities, the cityscape was also affected and grew as well as other aspects. In this period, people started to accept and promote artistic activities (Das & Richman, 2022). Therefore, various design concepts were developed, including murals and graffiti. Murals play a practical role in the urban environment due to the lack of attractiveness in boring cities. Therefore, creating and improving the environment has been the focus of urban landscaping (Papathimiu et al., 2022).

The following are examples of wall designs inside and outside the building. Figure 4 depicts a mural that raises awareness about health and expresses appreciation for frontline workers during the Covid pandemic. It serves as an acknowledgment and tribute to the sacrifices made by these frontline fighters who played a crucial role in safeguarding our country from the dangerous virus. Moving on to Figure 5, it portrays a political theme specific to Malaysia, highlighting important figures in Malaysian politics. This mural pays tribute to our former Prime Minister and the late President of Persatuan Parti Islam Se-Malaysia for their significant contributions. Figure 6 represents

a mural that embodies happiness and fantasy, specifically designed to bring joy to child patients in a psychiatric hospital. Its purpose is to assist them in their healing process and expedite their recovery from their illness. Each of these murals and graffiti pieces serves a specific purpose and contributes in its own way to society



Figure 4: Covid-19 Frontliner at Kota Damansara, Image Copyright, Hari Anggara (2020)



Figure 5: Cultural message of graffiti art at Klang River Kuala Lumpur, Image Copyright, Nor Izana (2016)



Figure 6: Fantasy garden mural in Children Psychiatry Clinic at Hospital Raja Perempuan Zainab II Kota Bharu, Image Copyright, Noorlida (2022)

## The Impact of Mural and Graffiti in Urban Landscape

Urban landscaping is an important component of the artistic environment (Hml et al., 2020). Because of the artistic aspect, the public feels more comfortable and has more leisure in viewing. Recently, people attach more importance to spiritual life than material satisfaction and wealth (Dr & Nehar, 2020). To meet this aesthetic value, many cities have paid attention to and are willing to invest in urban landscaping planning (Liu et al., 2021). In addition, the improved appearance of murals with sculptures or other decorative elements can reduce crime in the area (Erickson, 2015). In addition, murals can beautify the entire environment while conveying messages to the public (Adika Tirta et al., 2012). Murals and graffiti are already a part of urban landscaping nowadays. Instead, they beautify the cities and convey various messages, advice, and also recognition for certain figures and personalities in Malaysia. In conclusion, people are amazed and attracted by the aesthetics, because they feel comfortable and safe

### References

- Adika, T., Arvino, P., Aryo, D. P., C. P. (2012). Perkembangan seni mural dari masa ke semasa. Sekolah Tinggi Seni Rupa & Desain Indonesia Telkom, Bandung.
- Chang. (2008). Art and soul: Powerful and powerless art in Singapore. *Environmental and Planning A*. 40(8), 1921 - 1943.
- Das, R. R. and Richman, R. "The development and application of a public energy literacy instrument," *Canadian Journal of Science, Mathematics, and Technology Education*, vol. 22, no. 1, pp. 42–67, 2022.
- Dr, T. and Nehar, N. "Role of organizational creativity in the development of public organizations, with the application of autonomous public institutions in the hashemite kingdom of Jordan," *Journal of European Economy*, vol. 10, no. 3, pp. 22–31, 2020.
- Erickson, H. (2015). Starting an online store ? Earn on binary options. *CPTED Security through Environmental Design*, 2–3.

- Freedberg, D., & Vries, J.V (1991). *Art in history, History in Art*. Getty Center for the History of Art and the Humanities.
- Hml, A., Sls, B., and Az, C. “The development of IFN-SPA: a new risk assessment method of urban water quality and its application in Shanghai - ScienceDirect,” *Journal of Cleaner Production*, vol. 8, no. 10, pp. 9–13, 2020
- Liu, Y., Chun, O. U., Yao, X. and Yuan, H. “Retraction Note: landscape design of hill ecology and rural human settlement environment based on the analysis of geographic information system,” *Arabian Journal of Geosciences*, vol. 14, no. 24, pp. 2841–1, 2021
- Marco, T. *Stencil Graffiti*, London: Thames and Hudson,(2002)
- Meiboudi, H. K. (2011). Enhancing children's environmental awareness in kindergarten of Mashhad city using mural painting. *Procedia - Social and Behavioral Sciences*.
- Mohd Fabian, H. (2010). Towards integrating public art in Malaysian urban landscape. *Pertanika J. Soc. Sci. & Hum.* Page: 251 – 264.
- Papathimiu, S., Laci, E., and Laci, S. “GIS application for the promotion and development of ecotourism in Albanian’s national parks,” *Journal of European Economy*, vol. 9, no. 10, pp. 23–30, 2022
- Sarena Abdullah & Norshahidan Mohamad. Incorporate and Exploration of Local Imageries and Identities in Malaysia’s Graffiti Art. 7(1):41-54. (2015).
- Shobri, N. I. M., Sakip, S. R. M., Daud, N. (2017). Public perception towards Graffiti art in Malaysia, *Advanced Science Letters* 23 (7), 6203-6207
- Simon, A. *Street art*. -M.:Ad Marginem Press, ABC Design, 2019, 176 p. 5,12 [in Russian]. Weeks J.R. (2008), “Population: an introduction to concepts and issues, 10th edn.



Surat kami : 700-KPK (PRP.UP.1/20/1)

Tarikh : 20 Januari 2023

Prof. Madya Dr. Nur Hisham Ibrahim  
Rektor  
Universiti Teknologi MARA  
Cawangan Perak



Tuan,

**PERMOHONAN KELULUSAN MEMUAT NAIK PENERBITAN UiTM CAWANGAN PERAK  
MELALUI REPOSITORI INSTITUSI UiTM (IR)**

Perkara di atas adalah dirujuk.

2. Adalah dimaklumkan bahawa pihak kami ingin memohon kelulusan tuan untuk mengimbas (*digitize*) dan memuat naik semua jenis penerbitan di bawah UiTM Cawangan Perak melalui Repositori Institusi UiTM, PTAR.

3. Tujuan permohonan ini adalah bagi membolehkan akses yang lebih meluas oleh pengguna perpustakaan terhadap semua maklumat yang terkandung di dalam penerbitan melalui laman Web PTAR UiTM Cawangan Perak.

Kelulusan daripada pihak tuan dalam perkara ini amat dihargai.

Sekian, terima kasih.

“BERKHIDMAT UNTUK NEGARA”

Saya yang menjalankan amanah,

**SITI BASRIYAH SHAIK BAHARUDIN**  
Timbalan Ketua Pustakawan

*nar*

*Setuju.*

*27.1.2023*

PROF. MADYA DR. NUR HISHAM IBRAHIM  
REKTOR  
UNIVERSITI TEKNOLOGI MARA  
CAWANGAN PERAK  
KAMPUS SERI ISKANDAR