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Discover



# GSMf&sr

GALERI SENI MERBOK UITM KEDAH

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- **TOSHIBA INTERNATIONAL FOUNDATION (2021)**

Grafik FSSR UiTM Kedah Wakil Tunggal di Asia bagi kategori 'Art & Culture'

- **CENDERA KENANGAN BATIK MERBOK**

SEMPENA ISTIADAT KONVOKESYEN UiTM

- **RTM MEMILIH BATIK MERBOK UNTUK RANCANGAN MAJALAH TV**

- **FENOMENA PAKAIAN BUNDLE ATAU THRIFT SHOPPING DI MALAYSIA**

- **"JOM MEWARNA BATIK"**  
KARNIVAL GEGAR SIHAT SENI 2022

- **JALINAN KERJASAMA BATIK MERBOK DAN PPDK MERBOK**



## GALERI

- **PROGRAM empowerNCER AKADEMIK 2022:**  
PROGRAM UKHUWAH RAMADAN  
Penulis: Izza Syahida Abdul Karim, Shuhaila Md. Shahid, Abu Hanifa Ab. Hamid & Nazri Abu Bakar
- **“JOM MEWARNA BATIK”**  
KARNIVAL GEGAR SIHAT SENI 2022  
Penulis: Ts. Normaziana Hassan, Pn. Shuhaila Md Shahid & Pn. Yusnita Yusof
- **RTM MEMILIH BATIK MERBOK**  
UNTUK RANCANGAN MAJALAH TV OKEY  
Penulis: Ts. Normaziana Hassan & Pn. Shuhaila Md Shahid
- **LAWATAN AKADEMIK BAGI MENARIK MINAT PELAJAR**  
Penulis: En. Abu Hanifa Ab. Hamid, Cik Syahrini Shawalludin, Puan Izza Syahida Abdul Karim, Pn. Shuhaila Md Shahid
- **CENDERA KENANGAN BATIK MERBOK**  
SEMPENA ISTIADAT KONVOKESYEN UiTM  
Penulis: En. Zaidi Yusoff, Ts. Normaziana Hassan & Pn. Shuhaila Md Shahid
- **JALINAN KERJASAMA BATIK MERBOK DAN PPDK MERBOK**  
Penulis: Pn. Shuhaila Md Shahid, Ts. Normaziana Hassan, En. Abu Hanifa Ab. Hamid & En. Ahmad Fazlan Ahmad Zamri
- **LAWATAN NAIB CANSOLOR UiTM KE UiTM CAWANGAN KEDAH**  
Penulis: Pn. Shuhaila Md Shahid, Pn. Normaziana Hassan, Pn. Izza Syahida Abd Karim & En. Abu Hanifa Ab. Hamid
- **MRSM KE UiTM CAWANGAN KEDAH**  
Penulis: Pn. Shuhaila Md Shahid, En. Abu Hanifa Ab. Hamid & Puan Izza Syahida Abdul Karim
- **LAWATAN “SELANGKAH KE UNIVERSITI”**  
Penulis: Nurina Anis Mohd Zamri

## LAPORAN FAKULTI

- **Program Kepimpinan Survival “Industrial Designers”**  
Dan Mesyuarat Agung Tahunan Kelab IDESM  
Penulis: Fadila Mohd Yusof dan Prof Madya Ts Dr. Azhari Md Hashim
- **Toshiba International Foundation (2021),**  
Grafik FSSR UiTM Kedah Wakil Tunggal di Asia bagi kategori ‘Art & Culture’  
Penulis: Dr. Faryna Mohd Khalis
- **Eksplorasi Seni Kreatif**  
dalam Pembuatan Model bersama Pelajar-  
Pelajar SMK Pengkalan Lebai Man  
Penulis: Izza Syahida Abdul Karim, Fadila Mohd Yusof, Mohd Hamidi Adha Mohd Amin, PM Ts Dr Azhari Md Hashim
- **Bengkel Transformasi Seni Kreatif**  
Bersama Murid & Guru SMK Pengkalan Lebai Man, Knowledge Transfer Program (KTP) Bersama Komuniti  
Penulis: Fadila Mohd Yusof, Prof Madya Ts Dr. Azhari Md Hashim (UiTM Kedah), Roslin A. Bakar (Guru Kanan Kemanusiaan), Pn Azlina binti Sulaiman (Panitia Pendidikan Seni Visual) & En Ahmad Hariri Abdul Rahman (Guru Perpustakaan dan Media) (SMK Pengkalan Lebai Man)
- **Projek Papan Tanda**  
Kolej Pengajian Seni Kreatif UiTM Kedah  
Penulis: Dr. Faryna Mohd Khalis

## DISCOVER

- **‘Tribute to Frontliners’**  
Penulis: Mohd Zamri Aziza
- **Karya Luar Jangka Menggunakan Aplikasi Mirror Lab**  
Penulis : Mohd Hamidi Adha Mohd Amin
- **Fenomena Pakaian Bundle Atau Thrift Shopping Di Malaysia**  
Penulis : Normaziana Hassan
- **Layar: Meja Mewarna Batik Galeri Batik Merbok**  
Penulis: Abu Hanifa Ab. Hamid
- **Estetika : Nilai Objektif Dan Subjektif Dalam Falsafah Seni**  
Penulis: Mohamat Najib Mat Noor
- **Novelty Value Through the Aesthetics of Car Design**  
By: Muhamad Aiman Afiq Mohd Noor



## Galeri Seni Merbok "Discover"

Alhamdulillah Buletin Galeri Seni Merbok kembali dengan Edisi "Discover" bagi bulan Januari hingga Oktober 2022. Pembelajaran telah dijalankan secara bersemuka bermula pada tahun 2022. Oleh yang demikian, Galeri Seni Merbok, Kolej Pengajian Seni Kreatif telah menerima banyak jemputan dari sekolah-sekolah untuk membuat lawatan akademik ke Galeri.

Sehubungan dengan itu, Kolej Pengajian Seni Kreatif, UiTM Cawangan Kedah turut serta dalam program-program terutama berbentuk ilmiah, penglibatan akademik yang mendapat anugerah di dalam pertandingan bertaraf antarabangsa dan terus maju dalam mencari ruang bagi memperkasakan Kolej Pengajian Seni Kreatif.

Diharap agar Kolej ini beroleh kejayaan yang berterusan di masa-masa akan datang dan semoga bahan penerbitan ini mampu dimanfaatkan oleh seluruh warga kampus UiTM Cawangan Kedah.

### SIDANG REDAKSI

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# NOVELTY VALUE

## *Through The Aesthetics Of Car Design*

By: Muhamad Aiman Afiq Mohd Noor



'Aesthetics' derives from the Greek term *aesthesis*, which refers to awareness and sensory experience or sensual knowledge. The philosopher Baumgarten took up the word in the eighteenth century and modified its definition into stimulation of the senses or sensuous joy (Goldman, 2001). Since then, the term has been extended to every type of artistic experience, such as aesthetic judgement, aesthetic mood, aesthetic understanding, aesthetic feeling, and aesthetic meaning. Both are considered part of the artistic experience, and while we can also aesthetically experience nature or humans and products (car design), the term is most applied in reference to the arts, especially visual art.

A recent study showed that more affective responses were triggered by items with high levels of product novelty (Radford & Bloch, 2011). The opposite effect is seen in some instances, however, and designs with a more novel, distinctive appearance appear to be more effective (Bianchi, 1998; Simonson & Nowlis, 2000). This suggests that a simple linear gradient from novel to typical does not suffice to explain these effects.

Aesthetics are considered to play a major role in the effective consumption of goods. Audi notes that up to 60 percent of the decision of a customer to buy a car is focused on its product design. Aesthetics can affect market judgment in the same way that branding can. Brand expectations of a product impact the consistency and general desirability of a product and are often extracted from the appearance of the product. (Ranscombe, C., 2011). Aesthetics are one of the most important considerations in the design of cars. Despite this, the assessment of the aesthetic qualities of the design of a vehicle is always based on the previous experience and training of the designer and the notion of intuition of the designer.

Pleasure, fear, anger, euphoria, pain, envy is an emotional reaction to cars and driving experiences are central to human investments in buying, driving, and dealing in cars. Car makers, of course, manipulate brand interest by the emotional appeal of their promotional campaigns but the 'thrill' of driving the 'love' of the road, the 'passion' of the collector, the nostalgia for retro styles are not merely lexicons of the advertising imagination. In conclusion, Malaysia car design practice should explore more on the novelty value of the aesthetic in car design as it becomes a demand to consumer and the industry.