

JOURNAL

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Faculty of Art & Design UiTM Melaka
Kampus Alor Gajah

REKREASI

UNFOLD

ART AND DESIGN OF JOURNAL PUBLICATION (REKA) UiTM MELAKA

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**Prof. Dr Abdul Halim
Bin Mohd Noor
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RECTOR UiTM
FOR WORDS

Bismillahirrohmannirrohim...
Assalamualaikum Warahmatullahi Wabarakatuh

Alhamdulillah REKA is now published on the second volume. Congratulation to all the lecturers and students of Bachelor of Graphic Design of UiTM Melaka (AD241). In conjunction of Education 5.0 in targeting on producing bunch of creative professional people that not only able to compete to the global level but also love and loyal to the country, nation and religion wise.

The theme for REKA this time is UNFOLD: Profound Creativity that mean, all events and information gradually develop or be revealed. The way to change or inspire people. A proficient critical thinker, always an observer and being honest to all. Obviously, AD241 offers 4 fields which are Multimedia, Advertising, Graphic Design and Illustration, but for this semester the programme only offers 2 fields which are Advertising and Graphic Design.

In the project of advertising field, the students will be doing research and project on current issues in advertising world. While the students taking Graphic Design field will be doing research and project on Malaysia cultural theme.

Ironically, the final year student must do research and project according to the concept of SDG "Sustainable Development Goals" in achieving success towards more challenges and suitable for the future.

It is hope that the students serve as an inspiration for the junior and society not only for UiTM stakeholders but also in other global countries. Replicating the words of virtue by Tun Dr Mahathir Mohammad for the new generation at Malacca recently, do travel and continue to explore knowledge that exists worldwide and come back to the origin in reciprocating the deeds so as to enhance achievement, progressiveness, excellent and development for Malaysia in standing tall on the eyes of the world.

I am proud to see the efforts and involvement of all students of this semester even though they are in a small quantity of 11 students but they are able to cope with executing work such as art activities, research and exhibition. In addition, they are so impressive as they succeed in producing exhibition that is not only competitive but also has a high impact value that carries the virtue of great culture, warrior and Malay heroic.

The work of the lecturers and students of AD241 is absolutely increasing the quality of art, innovation and invention on teaching and learning. As the saying by the famous words of Benjamin Franklin, 'Tell me and I forget. Teach me and I remember. Involve me and I learn'. Congratulation and Thank You.

UiTM dihatiku, Melaka Bandar Bersejarah dan Berwibawa, Sayangi Malaysiaku.

Prof. Dr Abdul Halim Bin Mohd Noor
Rector
UiTM Melaka Branch



Rafuzan bin Jaafar
Programme Coordinator
UiTM Melaka Branch

PROGRAMME COORDINATOR FOREWORDS

Bismillahirrohmanirrohim

Assalamualaikum Warahmatullahi Wabarakatuh

First of all, I would like to convey my heartiest congratulation and words of Thank You to the editorial team for producing this journal of Art & Design (REKA). Not forgetting to all the lecturers and the students for their contributions on the content itself. The objective in producing this journal is an effort on encouraging not only on the students but also the lecturers in academic field. Moreover, it is an initiative to uphold, express and expose the ways, creativity and output creation of their designated field as a priceless archive to be kept as a source of references for the new batch of Art & Design students.

I believe with the existence of publication of Art & Design journal for every semester, it not only brings one step ahead for the Bachelor of Graphic Design (AD241) at UiTM Melaka but also as an added value for this Programme. In addition, this will cultivate an everlasting life-long knowledge dissemination towards our students. I will always pray and be pro-active in any endeavor on elevating the programme of Art & Design, faculty and university. Let's nurture the knowledge so that it will be continuously preserved as the centre of excellence, heritage for the nation and future generations.
All the Best and Thank You

Rafuzan bin Jaafar
Programme Coordinator
Bachelor of Graphic Design
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UiTM Melaka Branch



Dr. Liza Marziana
Binti Mohammad Noh
Chief Editor Journal
REKA 2/2020
UiTM Melaka Branch

CHIEF EDITOR FOREWORDS

Bismillahirrohmanirrohim

Assalamualaikum Warahmatullahi Wabarakatuh

Alhamdulillah, the Journal of Art and Design (REKA) Volume 2/2020 issue of the Department of Graphic Design (AD241) Faculty of Art and Design of UiTM Melaka had been successfully published. This journal's publication is a continuation of knowledge exploration among graphic design students in the final year.

The subject of academic discourse, which emphasizes students in the field of academic writing, guides these students. Readers will find various writing on the graphics issues presented by these students.

It is hoped that all the publications included in this journal would enrich the art of graphic design. Therefore, the benefits are not only for social science reference but also to the graphic design artists and art lovers.

Finally, Thank You very much to the students of the final year for contributing the articles and my hearty congratulations to all those involved in the process of publication of the Journal of Art and Design (REKA) particularly to the editorial boards that had worked hard to make the Journal a success. VIVA for ALL.

Dr. Liza Marziana Binti Mohammad Noh
Chief Editor Journal REKA 2/2020
Bachelor of Graphic Design
Faculty of Art and Design
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“Imagine the world without texture —

Texture Element on Design

By: Aiman Hakim Bin Mohd Yusof



The texture is an element of design that defines the surfaces of shapes and forms. The texture is defined as the tactile quality of the surface of an object--how it feels if touched. But it is so much more than that.

The texture that we feel with your fingers is called tactile, while the texture that the artist recreates on a flat surface is called visual texture. Tactile texture is three-dimensional because it has height, width and depth. Visual texture is two-dimensional because it lacks real depth.

Objects all around us provide

examples of tactile texture. For instance, dogs and cats have unique textures that you can both see and feel by touching them. If we are very close, textures are more pronounced. If we are far away from an object, we may not be able to see its texture at all. Artists utilise the absence of texture, along with diminishing size, to suggest distance.

We look out to the window, and even though you can't touch it, you can see the layers of texture in the leaves of the old oak tree and its gnarly bark, the multicolour ageing brick on the building across the street, the gleaming polished surface of a car.

There are many ways in which texture can

be categorised, but the two primary forms are real and visual. Actual or physical texture refers to a design's actual tactical properties. Talk about this form of texture in terms of creating a wedding invitation, along with additional embellishments (glitter, flowers, etc.), the size, weight (heavy or light), and feeling of the paper (smooth, rough, etc.) all contribute to the overall feeling or mood about the invitations design. Visual texture is the illusion of texture, created by other design elements. Examples of this can be seen in photographs, paintings, and drawings. Designers will often utilise graphic design software to create the illusion of visual texture. (Emily Goorevich, 2019)

Imagine the world without texture, and touch is one of our senses. Our hands and skin are equipped with sensitive nerves that distinguish texture. In addition to giving us information about the world around us, our understanding of touch gives us pleasure. We find sensual joy in the tactile experience of different surfaces. It is an essential aspect of visual art for the same reason.

Visual art can inspire, provoke, make us think, make us laugh, make us cry, make us see things in ways we would

never have (Lucy Lamp, 2018). This is part of what makes the texture so significant in visual art. Colour, like any of the elements of art, can also reinforce and support the concept of the artist behind the work. Some artists use texture as a major influence on our work responsibilities. In any work of art, however, texture can draw us to spend more time with the work.

The texture is all over the place, and there are endless ways to describe it. From a young age, we learn what it means to be rough, smooth, fuzzy, etc. However, it is much more difficult for designers to create this sensation in a two-dimensional composition. The illusion of texture is created by the use of other elements of art, such as colour, line and shape, as a tool for drawing the attention of the viewer and for creating balance within the composition.

Texture, another element of art, is used to describe either the way a three-dimensional work feels when touched or the visual "feel" of a two-dimensional work. Texture element is essential on any art platform such as photography, textile, graphic design, and many more.



Sources : Angela Redmon , 2018

Texture element on photography will mostly focus on composition, is a significant part of the production of eye-catching photos. A comprehensive review of the field of composition in a few short paragraphs is not possible. Instead, three elements of writing that appear to be particularly crucial in texture photography will be covered: contrast, curves, and patterns.

There are two basic methods for using texture contrast photos. One way to use contrast is through the texture itself. The critical point is that contrast enhances the detail of the texture and makes it stand out. As a result, one of the tricks to create exciting photographs is to start with objects that have good contrast. This isn't supposed to be too challenging, as there are so many such objects everywhere. If we want to create eye-catching texture

images, an excellent way to start is to find an object with good contrast; then, illuminate it with sidelight. (Ron Bigelow, 2018)

As a conclusion on the texture element on design, the use of texture is one of the most powerful tools to create compelling graphic art without relying on the complexity of various elements. Visual textures, whether they are photographs of isolated images, can evoke emotion and bring life to any design. Starting your journey towards creating texture-inspired graphic design requires nothing more than a clear idea and a good set of images. Whether we use textures as a focal point or as a stress component to complement other design elements, texture will always have a leading role in the creation of any kind of art design, such as contemporary art, textile photography, or any one used in the name of art.

And touch is
one of our
sense."

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