

JOURNAL

Graphic Design Exhibition presented by
Faculty of Art & Design UiTM Melaka
Kampus Alor Gajah

RE

RE

RE

K

UNFOLD



Cawangan Melaka
Kampus Alor Gajah

ART AND DESIGN OF JOURNAL PUBLICATION (REKA) UiTM MELAKA

Editorial Board

Prof. Dr Abd Halim Bin Mohd Noor
Rector UiTM of Melaka Branch

Prof. Madya Dr. Ismadi Bin Md Badarudin
Deputy Rector HEA

Dr. Nadzri Bin Hj. Mohd Sharif
Head of FSSR

Advisor

Rafuzan Bin Jaafar

Chief Editor

Dr. Liza Marziana Binti Mohammad Noh

Editor

Siti Sarah Binti Adam Wan
Fadhly Bin Dato' Mohamed Sharif (B.P.C)
Noor Hazaleen Binti Hj Saad
Noorzlinda Binti Hj Mohammad

Copyright 2020 by Faculty of Art & Design
(FSSR)
Universiti Teknologi MARA Cawangan Melaka,
78000
Alor Gajah, Melaka

All right reserved. No part of this publication
may be reproduced or transmitted in any
form or by any means, electronic or
mechanical, including photocopy, recording
or any information storage and retrieval
system without permission in writing from
the Penerbit FSSR
UiTM Cawangan Melaka

Published in Malaysia by
PENERBIT FAKULTI SENI LUKIS & SENI REKA
(FSSR),
UNIVERSITI TEKNOLOGI MARA CAWANGAN
MELAKA,
JALAN LENDU, 78000 ALOR GAJAH,
MELAKA, MALAYSIA
Tel: +606 558 2000

Cover Book Design by

Fadhly Bin Dato' Mohamed Sharif (B.P.C)

Graphic Designer

Nur Afiqah Binti Faizalazmi @ Faizul
Hazmi
Noor Atheerah Redza Binti Redzuan



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

**RECTOR UiTM
FORE 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
Faculty of Art and Design
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

UiTM Melaka Branch

08

Visual Hierarchy in Poster Design

By: Nur Afiqah binti Faizalazmi @ Faizul Hazmi

11

**Graphic Designer:
How to Stabilize Price Range?**

By: Mohd Ikmal Hanif bin Bokhori

14

Visual in Advertising

By: Noor Atheerah Redza bt Rezduan

17

Color in packaging

By: Shahrul Azmeer bin Azman

20

**Evoke emotion
through typography**

By: Muhammad Hadi bin Anuar

ENTS

23

**Emotional Appeal
in Advertising**

By: Izz Dania bt Dzulkifle

26

**Color Psychology
In Advertising**

By: Puteri Adlin Afina bt Azam Fitri

29

**Application of Jawi's Script
in Graphic Design Platform**

By: Safwan Sufi bin Shamsul

32

**The Important of
Typography in Publication**

By: Nur Eirza Khairunnisa binti Mohd Rezan

34

Texture Element On Design

By: Aiman Hakim Bin Mohd Yusof

CONT-

“ Visual design is not just about creating —

Visual Hierarchy in Poster Design

By: Nur Afiqah bt Faizalazmi @ Faizul Hazmi

Visual is something to see, and it is thought to be the type that most people rely on, including signs, graphic designs, films, typography, photography, and countless other examples. Something should also be explained (Cambridge Dictionary, 2019). Whereas, Visual Design seeks to form and improve the user experience by taking into account the impact of graphics, imagery, typography, space design, and color on product usability and aesthetic appeal. The visual design includes several concepts to help designers accomplish this, including unity, Gestalt properties space, hierarchy, balance, contrast, size, dominance and similarity (Hovadhanakul, 2019).



Visual design is not just about creating nice-looking visuals or imagery, and it's how to convey product concepts through presenting a curated visual design interface to the audience (Hovadhanakul, 2019). Designers need to send meaning and message to the viewer. It then works to turn the definition into visual elements and then organise the details so that the desired result that conveys the meaning and message can be achieved.

In terms of understanding how to design a poster, hierarchy is just as important as visual. Hierarchy is the most crucial element to be seen when making a poster design that meant hierarchy is the use of visual information to indicate significance in a structure or presentation. It affects

The human eye's understanding of what it sees (David, 2017) Failure to establish hierarchy correctly means that at best, the message will be jumbled and at worst a complete mess.

Hierarchy is about working with all the toolbox tools, such as colour, contrast, typography, spacing, and other basic principles to organise and prioritise the information. In poster design, there are three rules of visual hierarchy, according to O'Loughlin (2015). The first is the size of the shapes and icons. One of the most significant rules of poster hierarchy is to ensure that their importance reflects the size of icons and shapes. In other words, there should be the most relevant symbols on the page.

Another way of attracting the eye is by using light. Colour not only evokes feelings, but it also helps to distinguish what is essential and irrelevant. With poster design, it is best to use bright and bold colours on a critical feature as this will draw your eyes towards it, making it a focal component in the design (O'Loughlin, 2015).

We are visually drawn to colour, as described by Kliever (2019), mainly when strategically used to highlight important information or imagery. For

Starters, it's hard to miss a bright splash of a colour like red or yellow, whether it's on a roadside traffic sign or a flyer hanging in your local coffee shop.

There is no question that the implementation of large icons and bright colours would attract attention, but the meaning behind the poster is also essential. Some of the most popular poster designs featured striking black and white colours because the designer was able to ensure that the most critical elements had a relative contrast to the rest of the poster. One way to do this is to order by size on the poster, the title, subtitle, and body copy. The title will always be the first thing people see, so on the page. It should look dominant and be written in a noticeable font. While the subtitle should be smaller, the title should be sponsored. Finally, to be smaller and easier to read, body copies (O'Loughlin, 2015).

The last rule is to focus the eye O'Loughlin (2015) claimed that both significant elements and vibrant elements could often attract the audience before anything else, but there may be a more substantial "rule" at stake. Once the eye is drawn to the page's main symbol, it will, of course, turn its attention to the area next to the symbol.

For instance, if you have a giant arrow pointing to something on the poster, the next viewers are going to look at that space. The human eye is nearly 'conditioned' to begin at the top left of a page, scroll to the right, then return to the left side before following this pattern to the bottom of the page. With this in mind, it is normal for the attention grabber to be put in the bottom right-hand block at the top left of the page having information about a product or case. By designing the poster to be read similarly to a book, one way to approach this issue is.

As a conclusion, once the poster design has drawn the viewer's eye's attention, designers can let the creative side run wild. As long as there is a logical progression from point A (the attention-grabbing element) to point B (the poster's final message), designers can build on the path whatever they want (O'Loughlin, 2015).

— nice looking
— visuals. it's
— how to convey
— product
— concepts —



ISSN 2600-7878V



9 772600 787001