

**JOURNAL**

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

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# UNFOLD



Cawangan Melaka  
Kampus Alor Gajah

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# ART AND DESIGN OF JOURNAL PUBLICATION (REKA) UiTM MELAKA

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**Prof. Dr Abdul Halim  
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**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

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# “Color should be taken into consideration —

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## Color in packaging

By: Shahrul Azmeer bin Azman

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Consumers in the purchase of goods, first impressions are colour, and then shape, in the initial contact with the goods within 20 seconds, 80% colour sense, 20% sense form, related studies have shown that colour has pioneered momentum (Singh & Srivastava, 2011). In the design of goods packaging, graphics and text depend on colour coordination, in other words, colour is the key to packaging design. As a commercial packaging design, colour has more visual impact on the promotion of goods, consumer desire to buy will have a direct effect. The same colour will cause people in different regions to associate different habits, produce different feelings or



even conflict with love and hate, so the success of the packaging design, in large part, also depends on the local custom and aesthetic colours. Today, the colour design of the packaging has become public to evaluate the quality of the goods as intuitive indicators. Colour as a design element in packaging design cannot be ignored. On the other hand, visual advertising doesn't always sell a product directly. Sometimes it sells an idea, a vision or even a fantasy relating to what a brand has to offer. Designers and advertising creatives rely on several tactics to optimize the reach and success of their visual advertising. Some of these approaches seem mostly technical, but there's still a lot of psychology involved. For example,

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psychology matters in the way color sets a mood, how the body language of characters supports a message and how symbols are used to represent things or ideas. These advertising techniques are not exact rules on how to create visual advertising, rather a wealth of information at the disposal of designers when we look at products wrapped in orange, we think of orange juice drinks, orange cans and other products. When we see an orange juice drink, it reminds us of orange and sweet and sweet. Look at white milk ads, let us think about milk and so on. Therefore, designers need to have a deep understanding of the symbolic meaning of colour, especially in the colour of packaging design that must be taken into account in order to maintain the product's colour image.

Visual changes in psychology are complicated. It varies by age, geography or personal psychology (Underwood & Ozanne, 1998). Different nations and ethnic groups have different cultural customs because of their social backgrounds, economic conditions, living conditions, customs, customs and customs and the natural environment. It can be said that different countries and countries have very different understandings of the meaning of colour. For example,

Tibetans use white as a noble colour and avoid using yellow and green light. Manchu people like yellow, purple and blue but avoid using white. Wait. The tonal design should take full account of this traditional practice. To make the product popular. The Chinese nation is an optimistic country. When it comes to the cultural features of perfection, celebration and harmony, it is good to wrap the main colours in red, yellow-green and gold. Yellow is distinguished and bright in the East, while Western Christians are considered shameful. Red sacrifice is a symbol of battle in the West. Islamists hate yellow and like green. The Egyptians were like blue devils, like green; Paraguay generally likes bright colours, but the objects of the three major political parties of the country red, dark blue, green are very careful to use; French green carpet dispute, Due to the custom of the country's foliage tree at the funeral. Therefore, we must understand that all countries and territories

Love and ban colour, especially in colour product packaging should pay close attention to the state of the country. To enhance the competitiveness of goods in the international market. Popular colour refers to the region in the popular colour period, which is a period of mutual interest in people, with the tendency of colour. To a certain extent, it has a positive

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role in the use of the market. In the international market, especially in some high-end markets such as Europe, the United States, Japan and Hong Kong. Popular colour sensitivity, greater effect. It should be noted that designers cannot be blind to fashion, but do not use a rigid colour design. They need to adapt and adapt to the rhythmic and emotional needs of people based on time, such as international, market and economic conditions. For perfect colour packing design.

The facts have shown that interesting, bright, charming, and competitive colours are easier to find and remember. Designers in colour-based packaging design, first of all make it simple and simple, monochrome can make colour uniforms, easy to remember; followed by the rational use of colour contrast, brightness contrast and purity contrast, to achieve strong colour effects.

Instead, contrast can make the colour clear, clear. Both are impressive and easy to remember. In addition, the use of primary and interstitial colours can be used rationally to enhance recognition and memory. The colour elements in the memory packing design are wrapped around the Powerbase.

Colour should be taken into consideration from the purpose of the packaging function, keep in mind to always apply colour aesthetics. The main reason the packaging is wrapped in colour tones. Specify the colour of the packaging, to consider the colour image of the goods. Sometimes the product image determines the main colour packing. According to the packaging of the product content, nature to consider the coordination of packaging colour, the nature of the packaging cannot be contrary to the nature of the product.

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