

e-Proceeding

V-GO GREEN 2020²⁹⁻³⁰ SEPT

VIRTUAL GO-GREEN: **CONFERENCE & PUBLICATION**

"SUSTAINABLE ENVIRONMENT, RESILIENCE AND SOCIAL WELL-BEING"

Organiser :
Research, Industrial Linkages, Community &
Alumni Network (PJIM&A)

Co-organiser :
Faculty of Architecture, Planning and Surveying (FSPU)
& Centre for Post Graduate Studies (CGS)

Publication Date : 22nd February 2021

Virtual Go-Green Conference and Publication 2020

UNIVERSITI TEKNOLOGI MARA, PERAK BRANCH

February 2021

Editors

Dr Junainah Binti Mohamad

Nurulanis Ahmad @ Mohamed

Jannatun Naemah Binti Ismam

Najma Binti Azman

Chief Language Editor

Dr Hj Shazila Abdullah

Language Editors

Dr Daljeet Singh Sedhu A/L Janah Singh

Zarlina Mohd Zamari

Mary Thomas

Iza Faradiba Mohd Patel

Farahidatul Akmar Awaludin

Wan Faridatul Akma Wan Mohd Rashdi

Wan Nurul Fatimah Wan Ismail

Nazirul Mubin Mohd Noor

Noor Aileen Ibrahim

Jeyamahla Veeravagu

Noraini Johari

Hajah Norakmarwati Ishak

Panel of Reviewers

Dr Asniza Hamimi Abdul Tharim

Ar Izny Ismail

Dr Azizah Md Ajis

Ar Jamaludin Bin Hj Muhamad

Ar Azman Bin Zainonabidin

Sr Ts Dr Asmat Binti Ismail

Dr Siti Norsazlina Haron

Sr Dr Norazian Mohamad Yusuwan

Dr Raziah Ahmad

Dr Asmalia Che Ahmad

Wan Norizan Wan Ismail

Sr Dr Kartina Bt Alauddin

Dr Norehan Norlida Bt Mohd Noor

Assoc Prof Dr Siti Akhtar Mahayuddin

Ts Siti Nur Aishah Mohd Noor

Sr Dr Nor Suzila Lop

Dr Hajah Norakmarwati Ishak

Assoc Prof Gs TPr Dr Halmi Bin Zainol

Dr Syed Ahmad Qusoiri Bin Syed Abdul Karim

Sr Dr Anis Sazira Binti Bakri

Dr Kharizam Binti Ismail

Dr Izatul Farrita Mohd Kamar

Siti Hasniza Rosman

Dr Izatul Laili Jabar

Sr Nurul Fadzila Zahari

Sr Dr Irwan Mohammad Ali

Shazwan Mohamed Shaari

Ir Dr Amirul Bin Abd Rashid

Sr Dr Alia Abdullah Saleh

Dr Anis Syazwani Binti Sukereman

Dr Nor Aini Salleh

Mohamad Haizam Mohamed Saraf

Sr Nurul Sahida Fauzi

Sr Dr Muhammad Azwan Sulaiman

Assoc Prof Sr Dr Rohayu Ab Majid

Sr Dr Nor Nazihah Bt Chuweni

Sr Dr Natasha Khalil

Dr Ida Nianti Mohd Zin

Nur Idzhainee Hashim

Sr Ts Dr Mohamad Ridzuan Bin Yahya

Sr Gs Noraain Binti Mohamed Saraf

Sr Dr Ani Saifuza Abd Shukor

Ir Normadyzah Ahmad

Sr Gs Dr Abdul Rauf Bin Abdul Rasam

Norhayati Talib

Sr Dr Raha Sulaiman

Ts Dr Izham Abdul Ghani

Dr Nur Huzeima Mohd Hussain

Assof Prof Ts Norhafizah Abdul Rahman

Dr Siti Rasidah Md Sakip

Dr Muhamad Hilmi Mohamad @ Masri

Dr Zakaria Hashim

IDr Dr Nadiyahanti Mat Nayan

Sr Nurulanis Binti Ahmad @ Mohamed

Gs Dr Nor Eeda Haji Ali

Gs Dr Nor Hisham Bin Md Saman

Graphic Designer

Farah Hanna Ahmad Fuad

Mohamad Shahin Bin Shahdan

Main Committee

Virtual Go-Green Conference and Publication 2020

<i>Advisor 1</i>	: Prof Sr Dr Md Yusof Hamid, AMP
<i>Advisor 2</i>	: Assoc Prof Dr Nur Hisham Ibrahim
<i>Chairman</i>	: Sr Dr Asmalia Che Ahmad
<i>Co-Chairman</i>	: 1. Sr Dr Yuhainis Abdul Talib 2. Sr Dr Haryati Mohd Isa
<i>Treasurer</i>	: Mohamad Haizam Mohamed Saraf
<i>Secretary</i>	: Noorliza Musa
<i>Head of v-Conference</i>	: Sr Dr Nor Suzila Lop
<i>Head of e-Proceeding</i>	: Dr Junainah Mohamad
<i>Head of Scopus Indexed Journal Planning Malaysia Journal (PMJ)</i>	: Assoc Prof Gs Dr Mohd Fadzil Abdul Rashid
<i>Head of Scopus Indexed Journal Malaysian Construction Research Journal (MCRJ)</i>	: Sr Dr Natasha Khalil
<i>Head of Paper Reviewer</i>	: Dr Asniza Hamimi Abdul Tharim

Committee Members

Virtual Go-Green Conference and Publication 2020

E-Proceeding Paper Reviewer

Noraini Md Zain
Shafikah Saharuddin
Nur Fatiha Mohamed Yusof
Farrah Rina Mohd Roshdi

E-Proceeding Formatting

Nurulanis ahmad @ Mohamed
Jannatun Naemah Binti Ismam
Najma Binti Azman

E-Proceeding Language Reviewer

Dr Hj Shazila Abdullah
Dr Daljeet Singh Sedhu A/L Janah Singh
Zarlina Mohd Zamari
Dr Mary Thomas
Iza Faradiba Mohd Patel
Farahidatul Akmar Awaludin
Wan Faridatul Akma Wan Mohd Rashdi
Jeyamahla Veeravagu
Wan Nurul Fatimah Wan Ismail
Nazirul Mubin Mohd Noor
Noor Aileen Ibrahim
Noraini Johari
Dr Hajah Norakmarwati Ishak

Virtual Conference

<i>Norazlin Mat Salleh</i>	<i>Registration</i>
<i>Shahela Mamter</i>	<i>Auditor</i>
<i>Mohd Esham Mamat</i>	<i>Auditor</i>
<i>Noor Anisah Abdullah @ Dolah</i>	<i>Auditor</i>
<i>Mohamad Tajudin Saidin</i>	<i>Certificate & Conference Kit</i>
<i>Fairiz Miza Yob Zain</i>	<i>Logistic</i>
<i>Mohd Firdaus Zainuddin</i>	<i>Logistic</i>
<i>Farah Hanna Ahmad Fuad</i>	<i>Promotion & Publicity</i>
<i>Mohamad Shahin Shahdan</i>	<i>Promotion & Publicity</i>
<i>Mohd Asrul Hassin</i>	<i>Liason Officer</i>



Organiser:
Research, Industrial Linkage Community and Alumni Network Office (PJIM&A)
Universiti Teknologi MARA, Perak Branch, Seri Iskandar.
Malaysia

Co-Organiser:
Faculty of Architecture, Planning and Surveying (FSPU)
and,
Centre for Post Graduate Studies (CGS)
Universiti Teknologi MARA, Perak Branch, Seri Iskandar.
Malaysia

e ISBN 978-967-2920-06-9



Copyright © Research, Industrial Linkage Community and Alumni Network Office (PJIM&A), Faculty of Architecture, Planning and Surveying (FSPU) and, Centre for Post Graduate Studies (CGS). All rights reserved. No part of this publication may be produced, stored in a retrieval system, or transmitted in any form or by means electronics, mechanical, photocopying, recording or otherwise, without prior permission in writing from the publisher

SUSTAINABILITY OF MURAL ART TREND IN THE URBAN ENVIRONMENT: A REVIEW ON LITERATURE

Muhammad Falihin Jasmi¹, Izham Abdul Ghani², Marina Abdullah³ and Azrul Bahaluddin⁴

^{1,2,3,4} Faculty of Architecture, Planning & Surveying, Universiti Teknologi MARA, Cawangan Perak, 32610 Seri Iskandar, Perak

Abstract

This paper presents a review on the sustainability of the mural art trend as one of the approaches of public art integration in the urban environment. The methodology engaged for this paper is primarily through a comprehensive analysis of secondary data from scholarly articles, journals and academic publications. This study examines the pertaining issues that occurred from the current inclination of mural art as a part of the city's identity enhancement, which is then directed to the sustainability of the art pieces throughout the ages. This paper underlines the challenges and determination in sustaining mural art and concludes that the awareness, acceptance and effort from all relevant parties are crucial for this cause.

Keywords: mural art; public art; sustainability, urban environment

1.0 INTRODUCTION

Walking through the streets in the city centre offers various experiences, feelings and perceptions for the pedestrians. Instead of mix development, architectural styles, landscape designs, and people's daily activities on the street, a series of mural paintings on the vertical surface gives an altered ambiance and novel character to the public realm. Mural art or mural painting becomes a trend in the urban environment as a part of the public art integration on the building surface to enhance the city's identity and beautification strategy (Mohd Fabian, 2010; Muhammad Falihin & Nik Hanita, 2016). A lot of cities in Malaysia have adapted mural art externally to the building surfaces and façades, abandoned structures and public facilities such as bus stops, toilets and LRT stations towards enhancing the aesthetic value and creating a cosy atmosphere for the users. Most of the artworks stunningly capture the local essence in a creative way while providing a new experience for the pedestrians to explore the city's layout (Sitiawan, 2010; Syamimi, Siti & Norizan, 2016). Mural art is regarded as a public art involving sculptures and decorative facades that enriches the appearance of the urban setting and potentially reduces crime rates at the back lanes whilst encouraging a sense of pride and 'ownership' within the community (Erickson, 2015; Siti Rasidah, Azrul & Khalilah, 2016).

Present studies acknowledge that mural art is a prospective tourist attraction that tells the city's history and cultural diversity through an imaginative and artistic approach (Sitiawan, 2010; Mohd Fabian, 2010; Motoyama & Hanyu, 2014). The issue of the sustainability of mural art is significant to be concentrated as 'art' is valued as an important factor towards showcasing Malaysia's unique wonders, attraction, cultures and heritage in the form of two-dimensional (2-D) and three-dimensional (3-D) artwork (Tourism Malaysia, 2017). 'Art' is perceived as the main catalyst for the growth in tourism and culture sectors locally and internationally (Ministry of Tourism and Culture Malaysia, 2015). Besides, a critical factor in tourists' decision about what to see is the uniqueness of the object of which the site or scene must be out of the ordinary, and mural art is appealing to this new class of tourists who are looking for a distinct gaze (Urry & Larsen, 2011; Yan, et al., 2019). Nevertheless, from recent studies, the challenges of incorporating mural art in the city concern the issues of poor quality

artworks and materials, the lack of artistic knowledge, the community's participation, and constructive cooperation of the related organisations, besides there being no specific groups assigned to manage those artworks (Shunmugam, 2006; Muhizam, 2008; Mohd Fabian, 2010, Muhammad Falihin, et al., 2018). The inattentiveness of suitable maintenance and absence of specific guidelines for art in the city perhaps lead to the vanishing of artworks against the time and the rise in vandalism issue in several places. Therefore, this paper focuses on the sustainability of those art pieces towards ageing, challenges, determination, and the prospects of mural art for long-term benefits based on the analysis of secondary data from scholarly articles, journals and various academic publications.

2.0 LITERATURE REVIEW

2.1 Integration of Mural Art in Urban Setting

Human civilisations have been interacting with nature and shifting the environment to fulfil their needs towards a better quality of living. These changing actions encompass activities such as constructing roads and cities, developing agriculture, advancing communications systems and technology; which also have undesirable impacts on the biosphere (Taylor & Caldarelli, 2004). Consequently, the rapid development of a city transforms the environment to accommodate the demand and supply of the populations. The urbanisation process makes the city a 'melting pot' that has a mix of cultures, beliefs and heritage (Blandy et al., 1998 (If mentioned first time, include all authors).; Syamimi et al., 2016) Hence, the community starts to showcase its perspectives and voices out its desire through expressions of art. According to Sanchez, Vinueza, Izurieta and Rey (2020), 'community art' is a strategy used to develop collaborative projects, reevaluating the mediating nature of art. This kind of art incorporates methods in which the artist and the community collaborate in creative meeting spaces, including mural painting. Schneller et al. (2019) urged the direct involvement of people in artistic processes to assist them in acknowledging their connections to nature and how distinctive activities modify the existing environment. The integration of mural art in an urban setting emphasises the interaction of humans with their natural, social, and spiritual environments (Sanchez et al., 2020). Therefore, community engagement, the process of creating art, the educational and advocacy components of art are essential as its visual impact (Blandy et al., 1998; Schneller et al., 2019).

The word mural originated from the word 'murus' from Latin, meaning 'wall'. It begun since 30,000 years BC through the discovery of prehistoric drawings on the walls of caves in Altamira, Spain, and Lascaux, France with actions drawings and religious hunts (Adika, Arvino & Aryo, 2012; Siti Rasidah et al., 2016). The mural seems to have similarity with graffiti; the difference being graffiti refers to a form of the composition of colours, shapes, and writings on a wall and is illegally done by the public (Kanan & Pruitt, 2002; Siti Rasidah et al., 2016). The difference between a mural and graffiti is illustrated in Figure 1.



Figure 1: (a) Mural at commercial building, River of Life Kuala Lumpur; (b) Message graffiti at back lane, Kuala Lumpur

Source: Google Image (2020)

Mural painting can be classified as a public art of community artworks, instead of another typology of public art such as artworks of remembrance, expressive artwork, efficient artwork, and technology-related artwork (Portland Public Art Committee, 2009; Tyler, 2013; Nurul Izzah et al., 2014; Muhammad Falihin et al. 2016). It plays a substantial role to enrich a city's image and identity, promotes a sense of place, provokes social change, and raises the desire for investing in areas where public art is positioned (Hamilton, Leslie, & De Longh, 2001). Additionally, stunning mural art attracts people to an area, increases its value whilst invoking a sense of pride in the neighbourhood (McCarthy, 2006; Syamimi et al., 2016). Motoyama et al. (2014) agreed that mural art intends to make the public realms more attractive and more valued, either done by the public or private sector. Compared to whole city planning, the integration of mural art is closer to the public because of its human scale (Motoyama et al., 2014; Syamimi et al., 2016). Nonetheless, there are several issues and challenges regarding the sustainability of mural art in the urban environment, which will be highlighted in the next section.

2.2 Sustainability of Mural Art; Its Common Issues and Challenges

Mural art can be read in several different ways and its uses are to beautify the city or celebrate its commemorating event and do not necessarily enjoy universal consensus (Sharp et al., 2005; Gartus, Klemer & Leder, 2015). On that statement, academics, artists, social agents, policymakers, and the community are usually not discussing the same subject at all (Zebracki, Vaart & Aalst, 2010). One possibility is to see artworks as unique and autonomous objects (Gartus et al., 2015). Landscapes with mural art were perceived as having higher complexity, less typicality and less coherent than the scenes without mural art (Motoyama et al., 2014). Gartus et al. (2015) and Chang (2020) concluded that art is not always perceived in the same way depending on the visual context, but also on individual differences. The level of education and awareness of the public has some influence on the perception and acceptance towards mural art (Muhizam, 2008; Mohd Fabian, 2010; Muhammad Falihin et al., 2018). Thus, the combination of an art style and the context of its presentation should be considered carefully to suit the local context and community.

The elements of culture and heritage of the locals which are translated into the mural art will effectively enhance the aesthetic value (Syamimi et al., 2016). All parties involved in the mural art project are precise on the vision of the artwork's theme and try to evade any sensitive issue. However, some of the artwork did not represent the area, although it has a significant value to remember. Referring to Figure 2, some of the artworks in Laman Seni Seksyen 7, Shah Alam, were not sensibly done and lacked awareness of local distinctiveness. Correspondingly, the community artwork at Bishopsgate, Kuching did not give any momentous impact to the memoir of the lane that is renowned with products of carpentry and tin crafts. Consequently, it is vital for the participants involved in any public art project to ensure the artworks suit the space and its narration.



**Figure 2:(a) Insensitive 3-D mural installation at Laman Seni Seksyen 7, Shah Alam
(b) Community artwork at Bishopsgate, Kuching**

Source: Google Image (2020)

The vandalism issue is a never-ending story. It has been broadly defined by Van Vliet (1992) and Bhati and Pearce (2017) as an act of intended human aggression that is effectively anti-social, which does not necessarily invoke criminal charges, which results in damage to or loss of property. Recently, artwork from local artists, Muhammad Suhaimi, Abdul Hadi and

Muhamad Firdaus that commemorates the national heroes during COVID-19 pandemic on the wall at Shah Alam, Selangor had been vandalised by irresponsible people with harsh words using spray paint. The mural portraits of the Yang Di-Pertuan Agong, the Prime Minister, Ministers and the Malaysian Health Director-General were then recoated with white paint to avoid any further controversial issue. Two individuals, believed to be women, were detected from the closed-circuit television (CCTV) camera recording of a nearby shop and this incident would be investigated for committing mischief and provoking peace through intentional insult under the Penal Code (Timboug, 2020). Nevertheless, the same artists in collaboration with local authorities painted a new mural with the same portraiture on the gigantic vertical wall. Hence, the placement of the mural art installation is crucial to avoid any vandalism issue instead of the immoral human behaviour that is challenging to be resolved.



Figure 3: (a) Portraits of National Heroes at Shah Alam, Selangor (b) Repainted process

Source: Google Image (2020)

3.0 RESEARCH METHODOLOGY

3.1 Determination of Mural Art's Sustainability

Human perception and acceptance towards art in the city, the quality and significance of applied artwork and vandalism problems need to be underpinned towards sustaining those mural arts. The integration of mural art is a process, wherein art takes up a deliberate position in different actors' conceptualisations of an area. Here, as stressed by Selwood (1995), artists, as well as other professional groups or communities, should be equivalently capable of serving broader interests and consider the universal perspectives to accommodate the entire level of human being. Indeed, one should challenge the statement that contemporary mural art practice is more likely to be informed by the individual artist's interests (Zebracki et al., 2010). On the other hand, the awareness among inhabitants needs to be boosted with an effective and continuous promotion of art in the city programme by the related stakeholders. In line with Zheng (2017), mural art and citizenship have a twofold relationship: citizenship education and enhancement of citizenship rights.

Chang (2020) emphasised the legalisation of art in public spaces, the role of government regulations and the response of artists towards state sanctions are fundamental in current urban settings. Extending community art projects at the neighbourhood level is associated with the function of mural art as a tool of empowerment, a non-aggressive weapon in the fight for citizenship, human rights, and social justice (Lacy, 1995; Goldbard, 2006; Zheng, 2017). It should reflect the local distinctiveness and enhance the spirit of the place or genius loci (Motoyama et al., 2014; Syamimi et al., 2016; Muhammad Falihin et al. 2018). In that case, any proposal of artwork needs to be filtered in detail to suit the inherent context and character of the locality. Thus, local authorities play important roles to enforce this practice towards avoiding any irrelevant artwork that hints at sensitive substance.

Siti Rasidah et al. (2016) claimed that mural art is one of the public arts that is believed to help prevent crime in an area. Conversely, vandalism is one of the crimes that is tough to cope with. To secure the norms of behaviour and the nature of activity possible within a location, it is indispensable to have clear, unquestionable control over what can occur there. In such surroundings, criminals will notice their possibility of detection is greater and the chances to escape once a crime is committed more limited (Crotts, 2003; Bhati et al., 2017). The body of

knowledge recommends intervention approaches such as protection and avoidance, external control, deterrence, education and social programs, and criminal justice system for serious misbehaviours (Thompson et al., 2012). Additionally, it appears that the diversity of public space functions becomes a potential agent of change in these moralising installations (Cucuzzella, Chupin & Hammond, 2020). Taking these highlighted matters into account, the placement of mural artworks in the urban areas is vital to avoid any possible vandalism acts.

4.0 RESULTS AND DISCUSSION

4.1 Prospective of Mural Art for Long-Term Benefits

As briefly mentioned earlier, the common issues and challenges of integrating mural art in the urban environment needs operative determination towards sustaining those arts for long-term benefits. It is significant to sustain those artworks for long-term benefits of economic, environmental, social and cultural aspects as listed in Table 1.

Table 1: Long-term benefits of mural art in urban environment

Authors, Year	Long-term benefits of mural art in urban environment
Zebraki, et al., 2010	Mural art enhances economic activity: attracting and increasing investments in the arts; improving economic regeneration conditions through creating richer visual environments; boosting cultural tourism; creating employment for artists, encouraging public-private partnerships; and up scaling land values.
Motoyama, et al., 2014	Mural art work as resources for tourisms to activate featureless provincial cities, contribute to improve city life and its image.
Siti Rasidah, et al. 2016	Mural art acts as an alternative to activating the lost space in an urban area that consequence towards the quality of life in the city.
Yan, et al., 2019	Mural art that presents the community heritages is appealing to the tourist market; add value to heritage sites; boost tourism industry.
Chang, 2020	Mural art is not just about aesthetically improving urban identity, place making and claims to space.
Sanchez, et al., 2020	Mural art that depicted elements relating people's identity to the ecosystem helped reconnect them with nature and reminded them of their responsibility to conserve it.

Source: Zebraki, et al., (2010); Motoyama, et al.(2014); Siti Rasidah, et al. (2016); Yan, et al., (2019); Chang (2020); Sanchez, et al.,(2020)

5.0 CONCLUSIONS

Across the discussion throughout reviews of literature in this paper, it can be concluded that the highlighted topics of this study are interdependent. In conclusion, the presence of mural art trends can contribute to improving the excitement of city spaces and enriching desirable characteristics to benefit in diverse dimensions. Mural art projects are complex collaborations as they should involve many parties such as art experts, urban planners, economists, sociologists, political scientists as well as citizens towards sustaining those artworks and constantly profiting the community and the environment. Nevertheless, future research should emphasise on a comparative study on how mural art could effectively influence the current diversified urban settings both locally and globally.

REFERENCES

- Adika, T., Arvino, P., & Aryo, D. P.(2012). Perkembangan seni mural dari masa ke semasa. Sekolah Tinggi Seni Rupa & Desain Indonesia Telkom, Bandung.
- Bhati, A. & Pearce, P. (2017). Tourist attractions in Bangkok and Singapore; linking vandalism and setting characteristics. *Tourism Management* 63 (2017), Pages 15-30.

- Blandy, D., Congdon, K.G., & Krug, D.H. (1998). Art, Ecological Restoration, and Art Education, *Studies in Art Education*, 39:3, 230-243, DOI: 10.1080/00393541.1998.11650026.
- Chang, T. C. (2020). Wall dressed up: Graffiti and street art in Singapore. *City, Culture and Society* 20 (2020) 100329, Pages 1-7.
- Crotts, J. C. (2003). Theoretical perspectives on tourist criminal victimisation. *The Journal of Tourism Studies*, 14(1), Pages 92-98.
- Cucuzzella, C., Chupin, J. & Hammond, C. (2020). Eco-didacticism in art and architecture: Design as means for raising awareness. *Cities* 102 (2020) 102728, Pages 1-12.
- Erickson, H. (2015). Starting an online store ? Earn on binary options. *CPTED Security through Environmental Design*, 2-3.
- Gartus, A., Klemer, N. & Leder, H. (2016). The effects of visual context and individual differences on perception and evaluation of modern art and graffiti art. *Acta Psychologica* 156 (2015), Pages 64-76.
- Goldbard, A. (2006). *New Creative Community, The Art of Cultural Development*. New Village Press, Oakland, California.
- Hamilton, J., Leslie, F., & De Longh, D. (2001). Public art: A local authority perspective. *Journal of Urban Design*, 6(3), Pages 283-296.
- Kanan, J. W., & Pruitt, M. V. (2002). Modeling fear of crime and perceived victimization risk: The (In)significance of neighborhood integration. *Journal Sociological Inquiry*, 72(4), Pages 527-548.
- Lacy, S. (1995). *Mapping the Terrain: New Genre Public Art*. Bay Press, Seattle.
- Ministry of Tourism and Culture Malaysia (2015). Official Portal. Retrieved 01 September 2020 from <http://www.motour.gov.my/en/profile/policy>.
- Mohd Fabian, H. (2010). Towards Integrating Public Art in Malaysian Urban Landscape. *Pertanika J. Soc. Sci. & Hum.* Page 251-264.
- Motoyama, Y. & Hanyu, K. (2014) Does public art enrich landscapes? The effect of public art on visual properties and affective appraisals of landscapes. *Elsevier- Journal of Environmental Psychology* 40 (2014). Page 14-25.
- Muhammad Falihin, J. & Nik Hanita, N. M. (2016). Assessment of Adaptable Urban Environment for Public Art Integration through Observation Study: Johor Bahru City Centre. *Environment-Behaviour Proceedings Journal*, 1(4), 191-202. <https://doi.org/10.21834/e-bpj.v1i4.383>.
- Muhammad Falihin, J. & Nik Hanita, N. M. (2016). Roles of Public Art in Malaysian Urban Landscape towards Improving Quality of Life: Between aesthetic and functional value. *Elsevier's Procedia - Social and Behavioral Sciences*. Volume 222, 23 June 2016, Pages 872-880, <https://doi.org/10.1016/j.sbspro.2016.05.201>.
- Muhammad Falihin, J., Nur Huzeima, M. H. & Siti Syamimi, O. (2018) Public Art: the Enrichment of Genius Loci / Muhammad Falihin Jasmi, Nur Huzeima Mohd Hussain and Siti Syamimi Omar. *IDEALOGY*, 3 (3). pp. 80-89. ISSN 2550-214X.
- Muhizam M. (2008). Public Art in the Federal Territory of Putrajaya: Questions of Value and Role. *Wacana Seni Journal of Arts Discourse*. Jil./Vol.8. Page 2.
- Nurul Izzah, A. B., Mazlina, M., & Nor Zalina, H. (2014). Vertical greenery system as public art? Possibilities and challenges in Malaysian urban context. *Procedia - Social and Behavioral Sciences*. 153, Pages 230-241.
- Portland Public Art Committee. (2009). *City of Portland, maine guidelines for the public art ordinance*. Page 3.
- Sanchez, E., Vinueza, R., Izurieta, X. & Rey, N. (2020). Use of muralism to promote awareness about aquatic ecosystems and wise water consumption in northwestern Ecuador. *Ocean and Coastal Management* 190 (2020) 105165, Pages 1-13.
- Schneller, A.J., Harrison, L.M., Adelman, J., Post, S. (2019). *Environmental Art in the Hudson River Watershed: Outcomes of Place-Based Experiential Environmental Education*. Applied Environmental Education and Communication.
- Selwood, S. (1995). *The Benefits of Public Art: The Polemics of Permanent Art in Public Places*. Policy Studies Institute, London.
- Sharp, J., Pollock, V., Paddison, R., 2005. Just art for a just city: public art and social inclusion in urban regeneration. *Urban Studies* 42 (5/6), Pages 1001-1023.
- Shunmugam, V. (2006). *By the artists, for the people*. Retrieved 01 September 2020, from <http://thestar.com.my/lifestyle/story.asp?file=/2006/9/3/lifearts/9475789&sec=lifearts>.

- Siti Rasidah, M. S., Azrul, B. & Khalilah, H. (2016). The Effect of Mural on Personal Crime and Fear of Crime. *Elsevier's Procedia - Social and Behavioral Sciences*. Volume 234, 31 October 2016, Pages 407-415, <https://doi.org/10.1016/j.sbspro.2016.10.258>.
- Syamimi, O., Siti, D. R. M. S., & Norizan, M. A. (2016). Bringing the new to the old: Urban recognition through public art. *Procedia Social and Behavioral Sciences*, 43, Pages 515–524.
- Taylor, E., Caldarelli, M., 2004. Teaching beliefs of non-formal environmental educators: a perspective from state and local parks in the United States. *Environ. Educ. Res.* 10 (4), Pages 452–469.
- Thompson, K., Offler, N., Hirsch, L., Every, D., Thomas, M. J., & Dawson, D. (2012). From broken windows to a renovated research agenda: a review of the literature on vandalism and graffiti in the rail industry. *Transportation Research Part A: Policy and Practice*, 46(8), Pages 1280-1290.
- Timboung, J. (2020). The Star Official Portal. Retrieved 02 September 2020 from <https://www.thestar.com.my/news/nation/2020/07/20/mural-vandals-identified-in-viral-video>.
- Tourism Malaysia (2017). Official Portal. Retrieved 01 September 2020 from <https://www.tourism.gov.my/about-us/about-tourism-malaysia>.
- Tyler, J. (2013). Public Art Master Plan, City of Coronado. Cultural Arts Commission. Pages 6-9.
- Urry, J., & Larsen, J. (2011). *The tourist gaze 3.0*. London: Sage.
- Van Vliet, W., 1992. The cherry question or the role of social science research in designing against vandalism. In: Christensen, H., Johnson, D., Brookes, M. (Eds.), *Vandalism: Research, Prevention and Social Policy*. United States Department of Agriculture Forest Service, Portland.
- Yan, L., Xu, J. B., Sun, Z. & Xu, Y. (2019). Street art as alternative attractions: A case of the East Side Gallery. *Tourism Management Perspectives* 29 (2019), Pages 76–85.
- Zebracki, M., Vaart, R. V. D. & Aalst, I. V. (2010). Deconstructing public artopia: Situating public-art claims within practice. *Geoforum* 41 (2010), Pages 786–795.
- Zheng, J. (2017). Contextualizing public art production in China: The urban sculpture planning system in Shanghai. *Geoforum* 82 (2017), Pages 89–101.

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