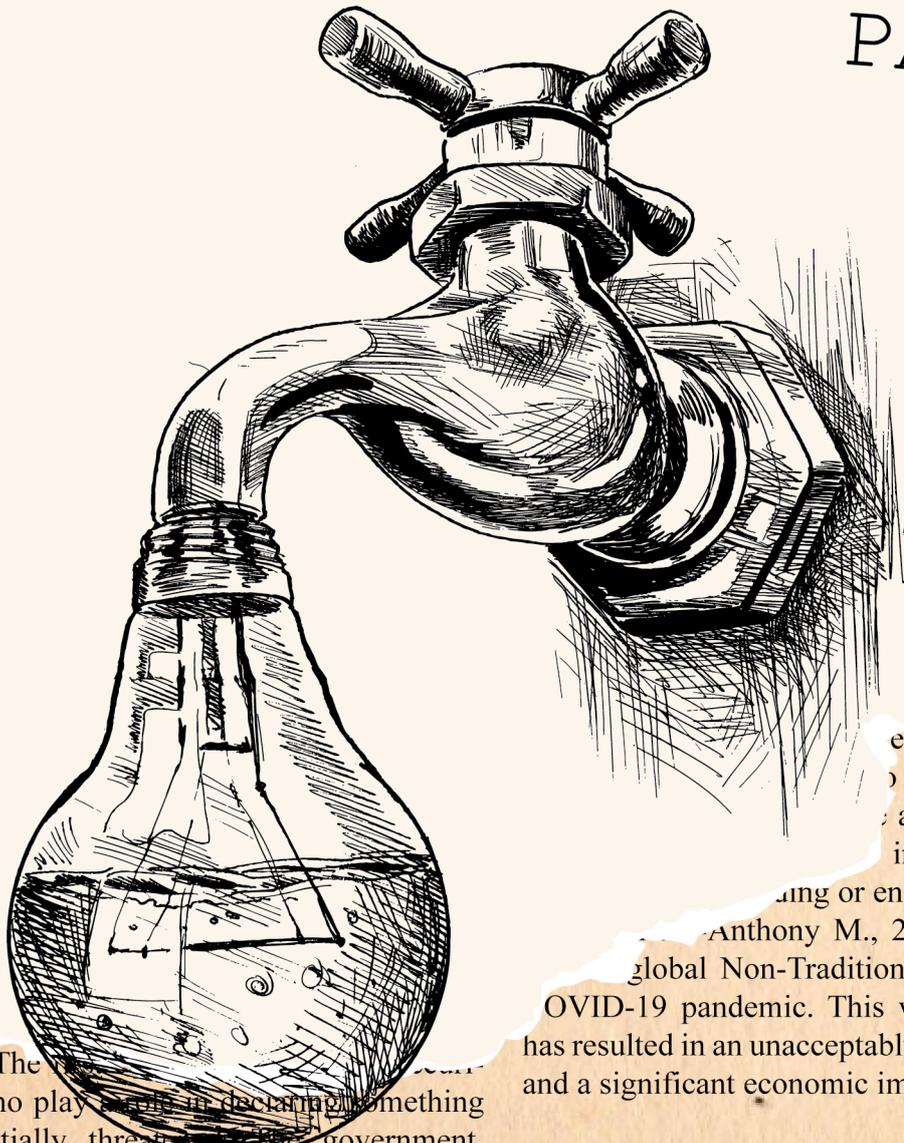


A R T /

I N N O V A T I O N

PART I



... issue. The
... actors who play
... something
... that is existentially threat
... government,
... represented by high-ranking officials, lobbyists, and
... even pressure from a group are all examples of securitizing
... tizing actors. Next is the issue or threat that potentially
... brings harmful effects towards peace and stability of
... of the country and lastly is the reference object or who
... needs the security. This is how actors secure the

... eg
... that those mo
... actors, political
... individuals can h
... ing or ensuring their own se
... Anthony M., 2018). One of the m
... global Non-Traditional Security risks is the
... COVID-19 pandemic. This worldwide health crisis
... has resulted in an unacceptably high number of deaths
... and a significant economic impact.

Securitization theory, which is employed as a frame-
work analysis, is the basic theory that underpins the
analysis in this study. Securitization developed from
Copenhagen School (COPRI – Copenhagen Peace
Research Institute) of security studies pioneered by
Barry Buzan, Ole Weaver and Jaap De Wilde (1998),

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CREATIVITY VISUALIZATION IDENTITY

"Orang Asli Dais Decoration" Craft Exposure Development

a chapter by

MUHAMAD HAFIZ BIN HASSAN, MUHAMMAD ASHRAFF BIN HALIDI & MUHAMMAD FAKHRUDDIN BIN AHMAD

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Abstract

Visual Communication is an exposure to human beings since time immemorial by a multicultural society. Orang Asli have been exposed to visual communication in the production of traditional crafts throughout their ancestors. It is developed informally among them especially in the production of decorations for events such as weddings. The objective of this study is to explore the process of visual documentation of dais decoration Orang Asli community that can be analysed to reveal whose identity has an influence on today's society. This study aims to explain the development of Orang Asli exposure through identity visualization using the art of decorative production and being recognized by outsiders. The research area was located at Kampung Orang Asli Batu 12, Gombak, Selangor to get visual data collection. Several research methods have been implemented such as focus group interviews with selected Orang Asli traditional craft operators, literature review and observations in the field documented using written notes, photographs, audio interviews. Several data have been collected extracting Erwin Panofsky's Theory of Iconography is used to analyse and extract the three main elements that describe aesthetics, usability and technical. The results of traditional craft decoration are found based on informal skills among the Orang Asli. The sharing of experience and knowledge on the production of traditional craft decorations especially in the production of Orang Asli lifestyle dais decorations, occurs spontaneously and unstructured among Orang Asli and outsiders. Thus, this study facilitated as reference and assistance for the Orang Asli in context of visualizing small business identity of the use of

traditional craft decoration in producing dais and weddings as a trademark to expand the Orang Asli business to the market and well-known to the outsiders. Thus, this study is facilitated as a reference and assistance to the Orang Asli in the context of describing the identity of the use of traditional craft decoration in producing dais and weddings as their heritage art and can be used as visualizing identity to expand the Orang Asli culture to the market and be recognized by outsiders.

Keywords: *Identity of Craft Traditional, Dais Craft, Orang Asli Decoration*

Introduction

Wedding decoration is a culture into all the general public with various beliefs. In general culture in English called 'culture', which is inferred from the Latin 'cultura'. It also means alluded to a quality had by all individuals in all social groups, who nevertheless may be arrayed on a advancement (Spencer-Oatey, 2012). Just as with Orang Asli, there are numerous cultures too possessed by them. Orang Asli culture is without a doubt interesting since it has the differences of traditions being practiced until now. For illustration the Orang Asli community, they frantically protect multicultural since generations and strive to guarantee that era is presently able to recognize and get it the traditions and culture of them possess (Denaizal, 2009).

The aboriginal community also works in the production of crafts and decorations by using natural materials and processed according to their creativity and consumerism. This indigenous group is known to rely upon woods and adjacent

natural resources. Most of the members of the Orang Asli groups are independently employed (Wahab, 2020). According to the tradition of the ancients, wedding ceremonies are performed in mutual cooperation and according to their respective cultures. In line with its development, weddings changed from modest to consumerism. This also applies to the Orang Asli community. Consumption occurs in thoughts, behaviors and also things in ensuring a lively wedding ceremony and according to customs. Consumer behavior is influenced by: globalization, lifestyle, popular culture (Siregar, 2019).

Materials And Methods

Qualitative methods were used in this research. Researchers have interviewed four selected Orang Asli traditional craft operators and the latest modern wedding decoration operators. Data were visually collected by field observations documented using the method of taking photographs, and conducting observations on Orang Asli products and lifestyles found in Kampung Orang Asli Batu 12, Gombak, Selangor. Researchers used Erwin Panofsky's method to analyse traditional crafts that can be used as decorations for indigenous communities' celebrations and weddings. Erwin Panofsky's Theory of Iconography is used to analyse and extract the three main elements that describe aesthetics, usability and technicality. Erwin Panofsky accentuates more on the viewpoint of content, meaning of intrinsic, as well as the images and topics in visual expressions (Panofsky, 1955)

Results And Discussion

This section reflects on the results of the interviews with the focus group. It presents the analysis of traditional craft operators and the latest modern wedding decoration operators' responses during the interviews. Four informants were interviewed using the one-on-one and in-depth interview questions and delivered differently to the targeted informant. The responses were categorised into three elements, which are (i) Aesthetics, (ii) Usability and (iii) Technical. The transcription details are provided in a line with Erwin Panofsky's Theory in the following table (Table 1).

Table 1: The interview coding based on Erwin Panofsky's Theory

RMANI	Aesthetics	Usability	Technical
INS(1)	Nature Material form plants	Needed to ensure a lively occasion	Requires expertise in crafting
INS(2)	Nature Leaf Material	Culture of ceremony	Refer to the method of manufacture from the ancestors
INS(3)	Floral Motif	Craft Development based on wedding theme	Purchase from craft Orang Asli
INS(4)	Natural Exploration	Exposed contemporary decoration	Depends decorators creativity

The data photographs of Orang Asli craft's that used on lifestyle dais decorations, from Kampung Orang Asli Batu 12, Gombak, Selangor also recorded and explained in a table. The table explain based on four main criteria based on Feldman's Method which are (i) Element of Art, (ii), Principle of Art, (iii) Analysis and (iv) Interpretation. The transcription details are provided in a line with Erwin Panofsky's Theory in the following table (Table 2).

Table 2: Four Main Criteria Explained Based On Transcription Of Erwin Panofsky's Theory

Image and Description	Element of Art
 <p>Figure 1: Orang Asli dais in wedding decoration Source: Informant 1, by_Abu Kasin Md Jani Facebook (30 August 2022)</p>	<p>Using a multi-value approach in each composition is one of the elements used to decorate Orang Asli dais in wedding decoration. Each ornament is also fastened with a texture that influences the shape and form of the finished craft decoration. The emphasized color is an earthy hue inspired by nature that depicts the color of a plant that is still stunning after drying. Each area of the dais has a craft décor composition that adds a striking touch to the wedding.</p>
 <p>Figure 2: Orang Asli ceremony decoration Source: Informant 3, by_Jain Mahmud Facebook (09 September 2022)</p>	<p>Principle of Art The composition of wedding decoration follows the same principle as the Orang Asli dais decoration. They make sure that the decorating is set up with accessories that can give the couch a balanced and proportional aspect. When making crafts, a variety of natural materials are used by utilising various processes, such as weaving. The use of natural resources in their decoration produces a more harmonies look in the making of traditional crafts.</p> <p>Analysis The analysis can be categorised into three elements, based on table 1 above which are explained based on (i) Aesthetics,(ii), Usability and (iii) Technical from informant. This data can be used as evidence that indigenous decoration can determine strategies factoring in the phenomenon of craft traditional production into design processes that they are skilled at.</p> <p>Interpretation When it comes to Orang Asli decoration, they use materials that are easily accessible in their location to execute aesthetic principles. Orang Asli are very synonymous with the use of nature materials in producing crafts that also apply flora and fauna motifs in their craft. Orang Asli community now incorporates this natural inquiry into every event with exposed modern design. This can also be connected to the evolution of crafts, which has an impact on the dais decoration style used in contemporary weddings nowadays. The technical skills of Orang Asli has influenced modern society to work using their methods.</p>

Procedure

Population and Sampling

Four experts from Orang Asli traditional craft operators and two latest modern wedding decoration operators were chosen as informants in this study. Their knowledge in assisting traditional craft decorations especially in the production of Orang Asli lifestyle dais decorations, occurs spontaneously and unstructured among Orang Asli. This will have a big impact based on currently undergoing varying degrees of lifestyle and sociocultural changes that are predicted to increase (Wallace,2021). Table 1 shows the informant descriptions, which are coded carefully to guarantee personal data remains hidden.

Informant	Date of Interview	Venue of Interview	Coding
Orang Asli Craft Operators 1	02 April 2022	Gombak, Selangor, Malaysia	INS(1)
Orang Asli Craft Operators 2	02 April 2022	Gombak, Selangor, Malaysia	INS(2)
Modern Wedding Craft Operators 3	22 April 2022	Wedding Boutique, Shah Alam, Selangor, Malaysia	INS(3)
Modern Wedding Craft Operators 4	29 April 2022	Home Based Wedding, Tasik Diru Kundang, Selangor, Malaysia	INS(4)

Conclusion

This research was facilitated as a reference and assistance to the Orang Asli in the context of describing the identity of the use of traditional craft decoration in producing dais and weddings as their heritage art and can be used as visualizing identity to expand the Orang Asli culture to the market and be recognized by outsiders. This research paper capable increase the deep knowledge for the researcher, Orang Asli, designer, and beginners in dais decoration operators. Through this research will also can gain knowledge about natural materials can

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