

UNIVERSITI TEKNOLOGI MARA

**THE STUDY OF NATIONAL UNITY
IN MURAL ART IN PERAK**

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ABSTRACT

This study has been conducted to investigating the characteristic of national unity mural art in Perak. Mural art has functioned as a fundamental medium and method to represent street art. Consequently, Mural art is more popularly-produced and widespread today compared to previous years. Mural is basically and commonly drawn on the wall surface. Three main objectives are the focus of this study: it's to determine the characteristics of mural arts in Ipoh, to identify a mural art that represents unity and to analyze the perceptions of audiences towards mural arts that represent unity. The study has been employs qualitative and quantitative method. The qualitative method is focusing on the characteristics of the national unity with the explanations by the expert. The analysis of documentation and visual had support this study too in order to achieve the aims of the research. Researcher has used the Theory of Iconography by Ervin Panofsky and Theory of design by Ovrick to analysis the mural. Therefore the quantitative method is focusing in the perceptions of audiences towards mural arts that represent unity. With the total 200 respondents, a questionnaire survey was conducted involving variety of respondent background. The mean analysis has been conducted to the questionnaire data. It has showed perception of audiences toward chosen mural art in Ipoh, Perak. Although the finding of this paper is focused to mural art in Perak, perhaps the finding could be used in other murals in enhancing national unity in the future.

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TABLE OF CONTENTS

	Page
CONFIRMATION BY PANEL OF EXAMINERS	ii
AUTHOR'S DECLARATION	iii
ABSTRACT	iv
ACKNOWLEDGEMENT	v
TABLE OF CONTENTS	vi
LIST OF TABLES	x
LIST OF FIGURES	xi
CHAPTER ONE: INTRODUCTION	1
1.1 Background of Study	1
1.2 Problem of Statements	4
1.3 Research Objective	5
1.4 Research Questions	5
1.5 Scope and Limitation	5
1.5.1 Visual Study	5
1.5.2 Expert	6
1.6 Significant of Study	6
CHAPTER TWO: LITERATURE REVIEW	8
2.1 Defination of Mural	8
2.2 History of Mural	10
2.3 Modern Mural	12
2.4 Mural in Malaysia	12
2.5 Mural in Perak	13
2.6 National Unity in Malaysia	15
2.7 Mural: Function in Unity	16
2.8 Design Theories	18
2.9 Mural Design Techniques	19

CHAPTER ONE

INTRODUCTION

1.1 Background of Study

Historically, mural art functions as a fundamental medium and method to represent street art, which is basically and commonly drawn on the wall surface. In addition, mural art is referred to as a medium to convey strategic information to the public (de Ruiter, 2015). Today, mural art is more popularly-produced and widespread compared to previous years (Sadatiseyedmahalleh, Rahman, & Abdullah, 2015). Heisohn (2015) identify graffiti is also known as a byproduct of mural. We can now observe that there are new forms of murals, such as stencil and iron rod which are commonly and widely applied in mural art at present.

Locally, mural art can be seen in many states in Malaysia. For instance, George Town, Penang is one of the cities that have some various types of mural art (Sadatiseyedmahalleh, Rahman, & Abdullah, 2015). These murals illustrate interesting arts that evoke memories of the past. For example, the large scaled mural sponsored by Allianz intends to invoke memories of the viewers of their hometown and home which can be seen in Kuala Lumpur (Tan, 2014).

Mural may instill good values among the local community. The online version of Malay Mail (2016) reported that the murals of Tunku Abdul Rahman and Tun Mahathir Mohamad that are located in Kedah were painted by Zulfadli Ahmad Nawawi. This mural not only promotes Kedah tourism, but according to Kedah Chinese Youth Bureau chief, it inspires patriotism among the new generation. It is observed that Kedah artists will use public space to exhibit their murals. The value or emotional impact of the mural is a primary concern of the artists. Thus, the artists must focus their work on the impact of the mural that is portrayed to the public.

In addition, #TanahAirku (visuals refer to chapter 3 at page 32), was the project by PETRONAS which aimed at promoting peace among Malaysians. This was a campaign about patriotism among Malaysians through mural art (Lim, 2014). The artists who contributed in this campaign painted the mural with a persistent message of patriotism imbedded in it. Consequently, the message has a significant value to the mural, and eventually able to convey that value to the viewers. Subsequently, this