Desi gnomic Graffiti in KSSM PSV Secondary School

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ABSTRACT

Apparently, graffiti literally classified as an Urban Art in Malaysia and this matter creates opportunities for the future of Malaysian graffiti artists and local Contemporary Art scenes as well. One of the factors results the acceptance of graffiti is its designomic features. This article considers graffiti art as a form of tool to assist secondary school students to learn and understand designomic as this is one of the topic in their curriculum. The purpose of this study is generally to apply graffiti art accordingly to Kurikulum Standard Sekolah Menengah (KSSM) Pendidikan Seni Visual (PSV). Respondents of this research are PSV students from Sekolah Menengah Kebangsaan Proton City, Tanjung Malim. Method of study involved qualitative methods through observations, interviews and document analysis to obtain research findings. The results on this research hopefully will lead to new revelation as contribution to procurement in the context of visual art study resemble with the effort to build national education across various discipline of study.

KEYWORDS: *Graffiti; Designomic; Curriculum; Visual Art*

1. INTRODUCTION

Graffiti formerly known as writing or drawings made on a wall or other surface, usually as a form of artistic expression and within public view. Nowadays, this form of art evolves as many of visual intelligence use graffiti as more than communication. Graffiti has become worldwide and Malaysia is one of the country that appreciates and cherish this form of art. This paper will focus on the desi gnomic features of graffiti.

'Desi gnomic', a new terminology is derived from the two words, 'design' and 'economic'. The value of a particular design is determined by the theories of economy in this influence (Hema Zulaika Hashim, 2007, p.24). Graffiti itself contains value of design that relates to economy circumstances. Designomic have been introduced in the syllabus of secondary school Pendidikan Seni Visual (PSV) according to Kurikulum Standard Sekolah Menengah (KSSM) in year 2017. Referring to the contents of KSSM regarding Visual Art Thinking field, the primary focus is to enhance the understanding towards designomic topic through graffiti, as well as appreciation of the Visual Arts amongst students.

2. STYLES OF GRAFFITI

Basically, there are eight types of graffiti;

1. Tag.
Tagging is the easiest and simplest style of graffiti; it includes one colour and the artist's name or identifier. It is considered disrespectful to write a tag over another's artists's tag or work.

Figure 1: Hand Style Tag by Cancer BYE
Source: handstyler.com

2. Throw-up.
A throw-up is like a more complicated tag. It usually has two or more colours, and bubble-style lettering. A throw-up can be done quickly and repeatedly, just like a tag.

Figure 2: Throw-up graffiti
Source: NORM, Graffiti Artist

3. Blockbuster.
A blockbuster is like a massive throw-up, usually in blocky letters. Blockbusters are used to cover a large area in a small amount of time. Blockbusters can be painted with rollers, which makes them faster and easier to do.

Figure 3: MSK Blockbuster Graffiti
Source: Photo by Luna Park

4. Wildstyle.
Wildstyle is an elaborate version of a throw-up and is particularly hard to read. Wildstyle often consists of arrows, curves, spikes and other things that non graffiti artists might not understand.

Figure 4: Wildstyle Lettering by ASMOE, Graffiti Artist
Source: Asmoeroc Instagram Post

5. Heaven

A heaven is a tag or artwork in a place that is extremely difficult to get to. An artist who manages to put one up gains a lot of respect from other artists.

**Figure 5: A piece of heaven from Abyss.607 on the side
of Braddon's M3 Building on Lonsdale Street
Source: https://graffitocanberra.wordpress.com/styles-of-graffiti/**

6. Stencil

A stencil is an easy way to put up detailed pieces. By spraying over a stencil, you can produce a more detailed piece than by doing it free hand. And it's also repeatable.

**Figure 6: Stencil Graffiti
Source: Banksy**

7. Poster (paste-up)

A poster is a quick and easy way to put up pieces. You just make the piece at home then paste it up where you want.

Figure 7: Paste-up Graffiti
Source: Shepard Fairey

8. Sticker (slap)

A sticker is like a downsized poster, and just as easy to execute. Many stickers are simply tags on postage labels, but sometimes they are more elaborate.
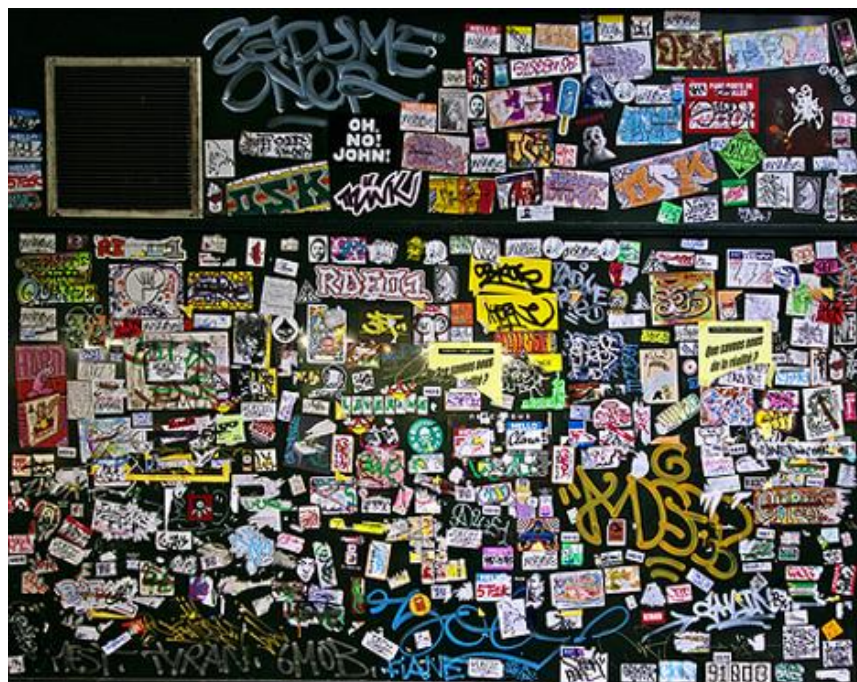

Figure 8: Paste-up Graffiti on a Train
Source: Clickclaker

9. Piece

A piece (short for masterpiece) is a picture that has been painted free hand. They contains at least three colours and take longer to paint. A piece in an obvious place will gain the artist respect from other artists because standing in an obvious place painting on walls where graffiti is illegal is a great risk.

Figure 9: Mural collaboration for Georgetown Festival 2018 with Malaysian graffiti artist Akid One
Source: akid_one Instagram

Figure 10: Wildstyle Letters by SIEK 27, Malaysian Graffiti Artist
Source: MTN World

3. GRAFFITI AND DESIGNOMIC

Graffiti has its own energy, styles and technics. It involves certain selections of colours, quality of lines, various compositions, and subjects with pure contents. The evolution from 80's to presents made artists all over the world to master the element and principle of art and design. Together with the help of the internet, graffiti growth is phenomenal and has its own value to the art market.

Demands of graffiti artworks to fill up private properties, alongside with the commissions from government really help the industry to get establish which help the graffiti scene to economically helpful to both parties. Thus, a proper learning of graffiti is important and this channel up to visual art studies. Visual art students may benefit the knowledge either in entrepreneurship or art itself.

This research helps to explain designomic for PSV students as it guides to proper picture of present graffiti field of works. Together with application of element and principle of art and design, student would apply this guides to other visual art disciplines. Affectively, this research exposed students to visions of creative industry careers.

4. RESEARCH OBJECTIVE

Specifically, this research aims to;
1. Explain the graffiti activity in the context of local Contemporary Art scene.
2. Identify the effectiveness of graffiti to be applied in KSSM PSV.
3. Apply the designomic features in creating graffiti artworks according to KSSM PSV.

5. LITERATURE REVIEW

This research is based on Psychoanalytic Theory by Sigmund Freud (6 Mei 1856 – 23 September 1939). The creative process is, according to Freud, an alternative to neurosis, that is a defence mechanism protecting against neurosis, leading thus to the production of a socially acceptable source of entertainment and pleasure for the public. Innovative ideas happen when you develop new combinations of old elements. In other words, creative thinking is not about generating something new from a blank slate, but rather about taking what is already present and combining those bits and pieces in a way that has not been done previously. (Young, 1940, p.24).

A Universal Design Theory (UDT) is a design theory that formulates findings about design from different scientific disciplines in a consistent, coherent and compact form. It serves mainly as scientific basis for rationalizing interdisciplinary product development with respect to efficiency and reliability. A Universal Design Theory takes all the common features of different scientific domains into account in order to find statements of general validity with regard to the explanation of and the way of looking at things. In contrast to a so-called *general design theory,* a Universal Design Theory not only encompasses generic, discipline-independent knowledge, but also discipline-specific knowledge about design. It also describes the interfaces with the different design disciplines (Grabowski H. et al., 1994).
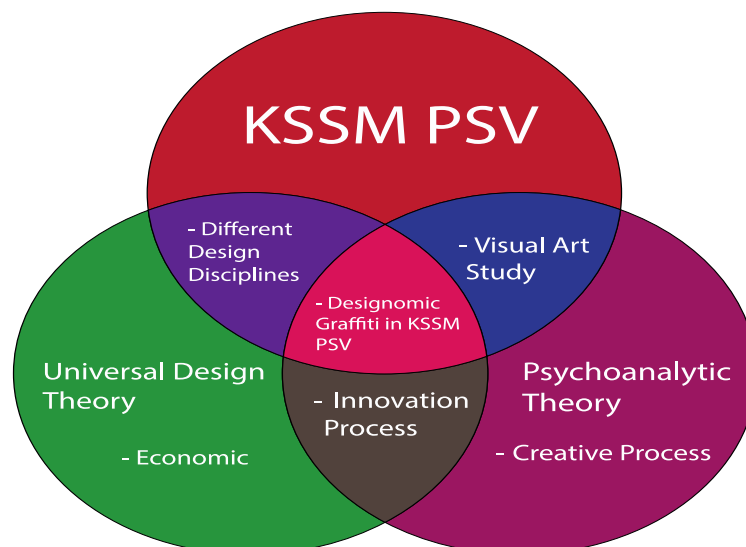

Figure 11. Conceptual Framework of Research.

6. RESEARCH METHODOLOGY

This qualitative research is a descriptive case-study, one that is focused and detailed, in which propositions and questions about a phenomenon are carefully scrutinized and articulated at the outset. This research involves methods of library researches, observations, interviews and document analysis to obtain research findings.

7. DISCUSSION

If we consider how our society is, by nature they love to adapt new thinking to their lives, for example; a designomic as a thought of power and strength in learning art and design process. Thus, they are more prone to adapt the significance of design and economy as an indication of the design and artwork development practice. This affects the design of graffiti or other artworks in the art scene as something universally understood.

8. CONCLUSION AND FURTHER RESEARCH

Methods of learning visual art studies may differs from time to time. In the future, designs of graffiti or any other artworks needed to be progressively improvised and this starts from early exposure as early as in school years educational subjects. This research hopefully help the local art scene to reach the global standards and generating visual artists compatible to international class level.

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