



IDEALOGY

JOURNAL



IDEALOGY JOURNAL

Volume 6, Issue 2, 2021
Published: 1 September 2021

Published by:
©UiTM Press

e-ISSN 2550-214X

EDITORS:

**MUHAMAD ABDUL AZIZ AB GANI, ISHAK RAMLI
MOHAMMAD HAFIZ YAHAYA, NURUL SHIMA TAHARUDDIN
HASLINDA MD NAZRI, MUHAMMAD REDZA ROSMAN
NIZAR NAZRIN**

IDEALOGY JOURNAL INFORMATION

INTRODUCTION

Idealogy Journal is a biannual journal, published by UiTM Press, Universiti Teknologi MARA, MALAYSIA. IDEALOGY is a combination of the words IDEA and LOGY whereby the word IDEA refers to any activity or action that can lead to change. On the other hand, the word LOGY refers to the understanding towards a certain group or thought, that is often related to the creation of the idea itself. So, IDEALOGY is a platform for those who have ideas to share in journal form. The IDEALOGY Journal is spearheaded by the Faculty of Art & Design, Universiti Teknologi MARA (Perak), however the scope and theme applied were broadened to cover Arts & Social Science. This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

VISION

To elevate the standard of Academic writing, especially for ASEAN countries to be recognized in the eyes of the world

MISSION

To produce academia with world recognized writing quality

To combine with selected ASEAN countries in producing academic articles

PUBLICATION HISTORY

Published various field of arts and social sciences' studies since 2016 onwards.

PUBLICATION FREQUENCY

Biannual Frequency: Two (2) issues per year (April and September)

e-ISSN

2550-214X

COPYRIGHT NOTICE

UiTM Press (The Publisher) has agreed to publish the undersigned author's paper in Idealogy Journal. the agreement is contingent upon the fulfilment of a number of requirements listed below.

1. The undersigned author warrants that the paper entitled below is original, that it is not in any way libellous or unlawful in malaysia, that it does not infringe any copyright or other proprietary right. The undersigned hereby represents and warrants that he/she is the author of the paper, except for material that is clearly identified as to its original source, with permission notices from the copyright owners where required. The undersigned represents that he/she has the power and authority to sign and execute this agreement.
2. The undersigned author warrants that the paper entitled below has not been published elsewhere, and also it will not be submitted anywhere else for publication prior to acceptance/rejection by this journal.
3. By submitting the paper entitled below, the undersigned author agrees to transfer the rights to publish and distribute the paper in an international e-journal (entitled above) to publisher.
4. The undersigned author agrees to make a reasonable effort to conform to publisher's submission guidelines and to liaise with the editor to ensure that the requirements of these guidelines are met to a reasonable degree.
5. The corresponding author signs for and accepts responsibility for releasing this material on behalf of any and all coauthors. This agreement is to be signed by at least one of the authors who has obtained the assent of the co-author(s) where applicable. After submission of this agreement signed by the corresponding author, changes of authorship or in the order of the authors listed will not be accepted.

COMMITTEE ON PUBLICATION ETHICS

This is an Open Access article distributed under the terms of the Creative Commons Attribution – Non Commercial – No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way. This journal also followed to the principles of The Committee On Publication Ethics (COPE) www.publicationethics.org

REPRINTS AND PERMISSIONS

All research articles published in Idealogy Journal are made available and publicly accessible via the internet without any restrictions or payment to be made by the user. Pdf versions of all research articles are available freely for download by any reader who intent to download it.

DISCLAIMER

The authors, editors, and publisher will not accept any legal responsibility for any errors or omissions that may have been made in this publication. The publisher makes no warranty, express or implied, with respect to the material contained herein.

EDITORIAL AND REVIEWER TEAM

EDITORIAL BOARD

JOURNAL ADVISOR

Professor Sr Dr Md Yusof Hamid *AMP*
(Rector, Universiti Teknologi MARA, Perak Branch, Malaysia)

CHIEF EDITOR

Associate Professor Dr Muhamad Abdul Aziz Ab Gani
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Ishak Ramli
(Universiti Teknologi MARA, Perak Branch, Malaysia)

MANAGING EDITOR

Mohamad Hafiz Yahaya
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Muhammad Redza Rosman
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Nurul Shima Taharudin
(Universiti Teknologi MARA, Perak Branch, Malaysia)

SECTION EDITOR

Haslinda Md Nazri (Secretary)
(Universiti Teknologi MARA, Perak Branch, Malaysia)
Nizar Nazrin (Promotion)
(Universiti Teknologi MARA, Perak Branch, Malaysia)

PANEL EDITOR

Dr Asyiek Desa
(Universiti Sains Malaysia)
Dr Muhamad Firdaus Ramli
(Universiti Pendidikan Sultan Idris, Malaysia)
Dr Yuhanis Ibrahim
(Universiti Malaysia Kelantan, Malaysia)
Dr Saiful Akram Che Cob
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Nur Hisham Ibrahim
(Universiti Teknologi MARA, Malaysia)

ADVISORY BOARD

Associate Professor Dr Sophiya Umar
(Bahauddin Zakariya University, Pakistan)
Assistant Prof. Dr. Abdul Jilil Nars Hazaea
(Effat University, Saudi Arabia)
Dr Sheikh Mehedi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Professor Dr Anis Sujana
(Institut Seni Budaya, Indonesia)
Professor Masahiro Suda
(Nagoya University of Art, Japan)
Jeconiah Louis Dreisbach
(De La Salle University, Philippine)

PANEL OF REVIEWERS

MALAYSIA

Associate Professor Dr Nur Hisham Ibrahim
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Rusmadiyah Anwar
(Universiti Teknologi MARA, Malaysia)
Associate Professor Dr Azhar Jamil
(Universiti Teknologi MARA, Malaysia)
Dr Mohd Khairi Baharom
(Universiti Teknologi MARA, Malaysia)
Dr Nagib Padil
(Universiti Teknologi MARA, Malaysia)
Dr Hanafi Hj Mohd Tahir
(Universiti Teknologi MARA, Malaysia)
Dr Shahrel Nizar Baharom
(Universiti Teknologi MARA, Malaysia)
Dr Azian Tahir
(Universiti Teknologi MARA, Malaysia)
Dr Aznan Omar
(Universiti Teknologi MARA, Malaysia)
Dr Hamidi Abdul Hadi
(Universiti Teknologi MARA, Malaysia)
Dr Syed Alwi Syed Abu Bakar
(Universiti Teknologi MARA, Malaysia)
Dr Zainuddin Md Nor
(Universiti Teknologi MARA, Malaysia)
Dr Verly Veto Vermol
(Universiti Teknologi MARA, Malaysia)
Dr Zahirah Haron
(Universiti Teknologi MARA, Malaysia)
Dr Saiful Akram Che Cob
(Universiti Teknologi MARA, Malaysia)
Dr Issarezal Ismail
(Universiti Teknologi MARA, Malaysia)
Dr Shahrizum Sulaiman
(Universiti Teknologi MARA, Malaysia)
Dr Azwady Mustapha
(Universiti Teknologi MARA, Malaysia)
Dr Muhammad Fauzan Abu Bakar
(Universiti Teknologi MARA, Malaysia)
Dr Salwa Ayob
(Universiti Teknologi MARA, Malaysia)

Dr Noorlida Daud
(Universiti Teknologi MARA, Malaysia)
Ishak Ramli
(Universiti Teknologi MARA, Malaysia)
Nurul Shima Taharuddin
(Universiti Teknologi MARA, Malaysia)
Zahir Alauddin Abd Hamid
(Universiti Teknologi MARA, Malaysia)
Mohd Radzuan Mohd Rafee
(Universiti Teknologi MARA, Malaysia)
Wan Juliana Emeih Wahed
(Universiti Teknologi MARA, Malaysia)
Nizar Nazrin
(Universiti Teknologi MARA, Malaysia)

INDONESIA

Prof. Dr Anis Sujana
(Institut Seni Budaya Indonesia)
Dr Andang Iskandar
(Institut Seni Budaya Indonesia)
Dr Husein Hendriyana
(Institut Seni Budaya Indonesia)
Dr Supriatna
(Institut Seni Budaya Indonesia)
Dr Pandu Purwandaru
(Universitas 11 Maret, Indonesia)
Dr M. Zaini Alif
(Institut Seni Budaya Indonesia)
Drs Deden Maulana, M.Ds
(Institut Seni Budaya Indonesia)
Toufiq Panji Wisesa, S.Ds., M.Sn
(Institut Seni Budaya Indonesia)
Drs Syaiful Halim., M.I.Kom
(Institut Seni Budaya Indonesia)
Ratno Suprpto., M.Ds
(Institut Seni Budaya Indonesia)

SAUDI ARABIA

Assistant Prof. Dr. Abdul Jilil Nars Hazaea
(Effat University, Saudi Arabia)

Assistant Prof. Dr. Mueen Uddin
(Effat University, Saudi Arabia)
Assistant Prof. Dr. Shajid Khalifa
(Effat University, Saudi Arabia)

BANGLADESH

Mr Al-Monjur Elahi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Dr Sidhartha Dey
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)
Dr Sheikh Mehedi
(Jatiya Kabi Kazi Nazrul Islam University, Bangladesh)

PAKISTAN

Associate Professor Dr Sophiya Umar
(Bahauddin Zakariya University, Multan, Pakistan)
Masood Akhtar
(Bahauddin Zakariya University, Multan, Pakistan)
Shah Zaib Raza
(Bahauddin Zakariya University, Multan, Pakistan)

JAPAN

Professor Masahiro Suda
(Nagoya University of Art, Japan)
Ko Yamada
(Nagoya University of Art, Japan)

PHILIPPINES

Jeconiah Louis Dreisbach
(De La Salle University, Philippine)

Table of Content

EDITORIAL	
Introduction	iii
Editorial Board	iv
Panel of Reviewer	iv
Editorial Preface <i>Muhamad Abdul Aziz Ab Gani, Ishak Ramli</i>	vii
Editorial Foreword <i>Muhamad Abdul Aziz Ab Gani, Ishak Ramli, Mohammad Hafiz Yahaya, Nurul Shima Taharuddin, Haslinda Md Nazri, Muhammad Redza Rosman, Nizar Nazrin</i>	viii
ORIGINAL ARTICLE	
Adakah Reka Bentuk Emoji Senyum Dengan Pelbagai Tahap Realistik Pada Poster Bercetak Memberi Kesan Yang Signifikan Dalam Menstimulasi Kesedaran Pengguna? <i>Does Design of Smiley Emoji with Different Realistic Level in A Printed Poster Have Any Significant Effects on Stimulating User's Awareness</i> <i>Noorlida Daud, Ahmad Zamzuri Mohamad Ali</i>	1
Design for The Real World: The Case Study of Fish-Ball Seller Cart <i>Fitorio Bowo Leksono, Hari Nugraha</i>	21
Rural Life of Bangladesh Reflected in Hashem Khan's Painting <i>Mohammad Ferdous Khan Shawon</i>	28
Seni Kreatif Dengan Penggunaan Medium Sisa Dalam Era Norma Baharu <i>Creative Arts with the Use of Waste Medium in the New Norm</i> <i>Khairi Asyraf Abdul Karim</i>	35
Budaya Berhibur Menerusi Aplikasi Smule Dalam Karya Arca Instalasi <i>Entertainment Culture through Smule Application in Installation Sculpture</i> <i>Aznan Omar, Syed Alwi Syed Abu Bakar, Mahizan Hijaz Muhammad</i>	43
Metamorphosis <i>Muhammad Khalik Mustafa</i>	53
Perjalananku: Penggunaan Medium Elektronik (Cahaya) Dalam Karya Seni Arca <i>My Journey: The Use Of Electronic Medium (Light) In Sculpture Works</i> <i>Syed Alwi Syed Abu Bakar, Aznan Omar, Noor Enfendi Desa, Siti Humaini Said Ahmad@Syed Ahmad, Rosmidahanim Razali, Sharifah Nursahilah Syed Omar</i>	60

Rumah Kutai Perak in Watercolor Painting	67
<i>Siti Humaini Said Ahmad @ Syed Ahmad, Muhamad Rozali Othman, Issarezal Ismail, Syed Alwi Syed Abu Bakar</i>	
Understanding the Meaning and Symbols of Animals in Visual Artwork: A Case Study of Five Selected Works in the SI + SA 2020 Exhibition	78
<i>Rosmidahanim Razali, Ruzamira Abdul Razak, Mohd Nafis Saad, Nizar Nazrin, Ishak Ramli, Issarezal Ismail</i>	
Perception on Si + Sa as a Theme in a Work of Art Entitled “Free Memories”	91
<i>Noor Enfendi Desa, Noor A’yunni Muhamad, Syed Alwi Syed Abu Bakar, Azian Tahir</i>	
Translating Traditional Malay Pottery Motifs to Inspire Ceramic Surface Decoration Design	98
<i>Siti Maryam Ali Yasin, Hamdzun Haron, Zuliskandar Ramli, Suhaimi Tular, Mohd Shahrol Hanafi Mohd Raffie</i>	
REVIEW ARTICLE	
Contra Commodification of Audiences in Reporting 212 Brotherhood Reunion in Jakarta	104
<i>Syaiful Halim, Nuria Astagini</i>	
Conceptual Framework: The Determinant Factors of Intention to Use Interactive Kiosk Technology in The Museum	115
<i>Mohd Nasiruddin Abdul Aziz, Siti Norlizaiha Harun, Sharifah Raudzah S Mahadi, Mohd Hisham Johari, Muhammad Abdullah</i>	

Rumah Kutai Perak in Watercolor Painting

*Siti Humaini Said Ahmad @ Syed Ahmad¹, Muhamad Rozali Othman²,
Issarezal Ismail³, Syed Alwi Syed Abu Bakar⁴

^{1,2,3,4}Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, 32610 Seri Iskandar,
Perak, MALAYSIA

Email: ¹huemaini@uitm.edu.my, ²rozali719@uitm.edu.my, ³issarezal@uitm.edu.my,
⁴syeda214@uitm.edu.my

*Corresponding author

Received: 2 January 2021, Accepted: 22 March 2021, Published: 1 September 2021

ABSTRACT

This study is done to write an article related to the art exhibition for "Kami SI + SA" entitled Rumah Kutai Perak and identify the systematic process of artwork making. This artwork's process is based on the theory and practice of Ocvirk, Stinson, Wigg, Bone, Cayton (2009) who stated that an artwork contains three basic parts, namely subject, form and content. Subject refers to a person, a thing or an idea while form refers to elements and principles of design that produce equal unity. On the other hand, content is a message or emotion in work, statement, expression or feeling desired by the artist and read by the observer. As a result of Rumah Kutai Perak artwork, an "Artwork Making Process Flow" has been identified. The process flow begins with identifying the subject and idea, followed by capturing the subject through photography. Photography record involved four important factors, such as viewpoint, light and shadow, focal point, and photo quality. These four factors are important because they will affect the final work. The next process is to paint and draw. The elements such as technique identification, colour value application, medium choice and reference artists served as guides for the researcher throughout the artwork making process. After the work is completed, an artist statement was written to describe the artwork. This artist statement informs the message to be conveyed through the artwork, a brief description of the making process, the sources of ideas, and the elements and principals in the artwork's processing. It is hoped that this work process can be used as a reference for other artists to produce artwork in the same context.

Keywords: Rumah kutai Perak; watercolor painting; artwork making process; form and content.



eISSN: 2550-214X © 2021. The Authors. Published for Ideology Journal by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1. INTRODUCTION

Rumah Kutai Perak is essentially an artwork which carries a landscape theme that features a traditional Malay house as the main subject. An age-old traditional house, Rumah Kutai has become the source of inspiration. Pictures or images of the traditional house in this artwork were taken at Bota Kanan district in Perak. Owned by Puan Hajjah Habsah Binti Nordin, the house was previously declared as part of ITM Perak Campus' 'Rumah Angkat' program on November 15, 1997. Its distinctive features have contributed to an interesting perception and perspective, particularly when rays of sunshine touch the roof of this magnificent house: it is an enticing visual which exudes rustic charm and serenity. From the perspective of SISA, this Rumah Kutai is unoccupied. Based on research, Rumah Kutai itself is facing an impending ruin. Today, Rumah Kutai, the oldest Malay traditional heritage, is gradually disappearing from the local scene (Zahratulhayat Mat Arif, 2019).

Due to its rich historical background and elements of Perak, Malay tradition, Rumah Kutai is preserved as a monument and a source of reference for Malay architecture history that can be appreciated by researchers, traditional house enthusiasts and the general public. Rumah Kutai or also known as 'Kotai' has value and uniqueness. Kamarul Syahril (2007) stated that the distinctive features of Rumah Kutai could be found in its intricate carvings found on windows, doors, and walls along with various joints or 'tanggap'. Other unique features that differentiate this traditional house with others are the structure of its roof, floor arrangements and woven wall panels or 'tepas' which decorate the house.

Two influential factors in this artwork are the location and its surrounding area. Personally, the researcher is a member of UiTM Seri Iskandar Campus alumni who pursued her studies in bachelor's degree and masters in UiTM Shah Alam and returns to join the academic team. It is common knowledge that an individual's surrounding affects their artwork (Pallant House Gallery, 2020). Based on observation, the residential area in Bota Kanan, close to the researcher's area, has unique and priceless traditional Perak. According to Mohd Sabrizaa Abd Rashid (2019) from the latest findings, there are no less than 40 Rumah Kutai that is still sturdy along the Perak River especially in Kuala Kangsar, Bota, Lambor and Pasir Salak. He added that Rumah Kutai could be identified through several characteristics such as roof designs, architectural shape, interior spaces, construction technology, construction, decorative elements, and materials.

This *Rumah Kutai Perak* artwork is presented in the form of landscape painting with watercolor as the medium. Generally, landscape painting refers to artwork with visuals of sceneries. Landscape paintings portray images of nature such as the jungles, valleys, mountains, farms, beaches and human-made structures and humans (Blumberg, 2020). Rumah Kutai's artwork features a rustic rural landscape focusing on traditional Malay house as the main subject. Selection of good landscape artwork involves identifying a *focal point* in the painting as a visual attraction. A focal point is an important element in an artwork composition to draw the viewer's attention to one section of the painting (Lamp, 2020). In this artwork, Rumah Kutai, the main subject is the focal point. The researcher has focused on Rumah Kutai by applying various colors and giving it a realistic portrayal.

In terms of medium, this artwork uses watercolor paint which is water-based and translucent. Hence, if watercolor paint is applied thickly, it could produce an opaque effect. Watercolor paint contains pigments and binders such as soluble glue or gum arabic. In the past, artists added honey or sugar, which was mixed with the paint to dissolve it, and today, glycerine is used for the same purpose (Sanderson, 2017). Watercolor is an interesting material since it is easy to use and transparent. Its advantage is that watercolor paint produces unpredictable and unplanned effects. When watercolors are mixed, they produce captivating tones and texture.

2. ARTISTS OF REFERENCE

The researcher had chosen Haron Mokhtar as an artist of reference in creating this artwork. Selection of an artist as a reference in this artwork is done to obtain his valuable experiences in idea, theme, medium, technique, color, composition and others. Haron Mokhtar's artwork is used as a reference since he had used traditional house and composition as a subject in *Two Malay Girls* which was completed in 2005. In this artwork, Haron Mokhtar had portrayed his main subject, a traditional house that he painted in detail while the use of light and shadow had resulted in the principle of contrast. Based on the researcher's observation and analysis, the *Two Malay Girls* is a form of artwork that contains cultural and societal values. Like Haron Mokhtar who portrayed the visual of traditional Malay house in *Malay Girls*, the researcher would like to depict Rumah Kutai in an artwork entitled Rumah Kutai Perak by applying a realism approach with an emphasis on the structure of the house such as the windows, walls, and roofs.

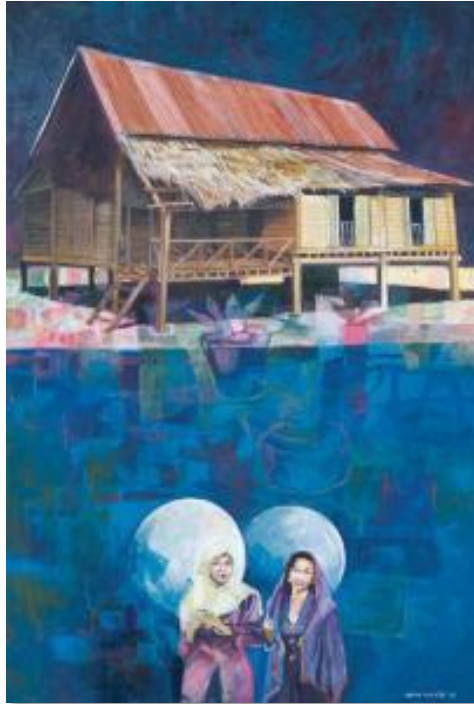


Figure 1: An artwork by Haron Mokhtar, *Two Malay Girls* (2005), Acrylic on canvas

In the aspect of watercolor technique and materials, the artist used as a reference is Thomas Wells Schaller, whose painting is entitled *Chesneys Bridge Northern Ireland*, painted in 2014. Thomas's artwork has its distinct values due to his emphasis on light and shadow effects. Thomas Wells Schaller focuses on interaction and tension between the sun and the shadow of an object or scenery. Subjects such as architecture, landscapes and bridges interact with the surroundings and nature, inspiring him to create a watercolor artwork. Thomas Wells Schaller's use of colors is mainly warm and cold hues by mixing primary and secondary colors to get the third color. The artist tends to apply the wash technique, wet-on-wet and wet-on-dry, all basic watercolor techniques.

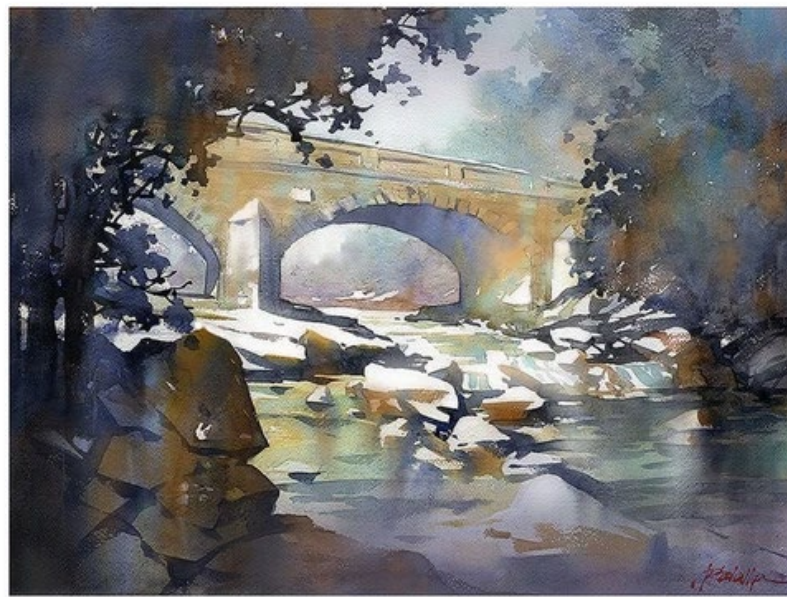


Figure 2: An artwork by Thomas Wells Schaller, *Chesneys Bridge Northern Ireland* (2014), Acrylic on canvas, 38 x 58 cm

3. METHODOLOGY

The watercolor artwork in this painting is based on theories and practices of Ocvirk, Stinson, Wigg, Bone dan Cayton (2009) who highlighted that artwork has three basic parts namely subject, form and content. According to the researchers, the subject refers to people, things, or idea. People and things are objective and tangible, while an idea is more subjective. Form refers to elements of art and principles of design. In an artwork, the artist will put together art elements such as lines, shape, value, texture, and color. In the principles of organization, harmony, variety, balance, proportion, dominance, movement, and economy create space and later, they obtain unity. Content is made of messages or emotions in an artwork, statements, expression, or feelings that the viewers read, hoping that the meaning is in line with the artists' needs (Ocvirk et al., 2009).

To look at a subject, form and content easier, Ocvirk et al. (2009) has produced a diagram which shows the interconnectivity among subject, form and content. The diagram is shown below:

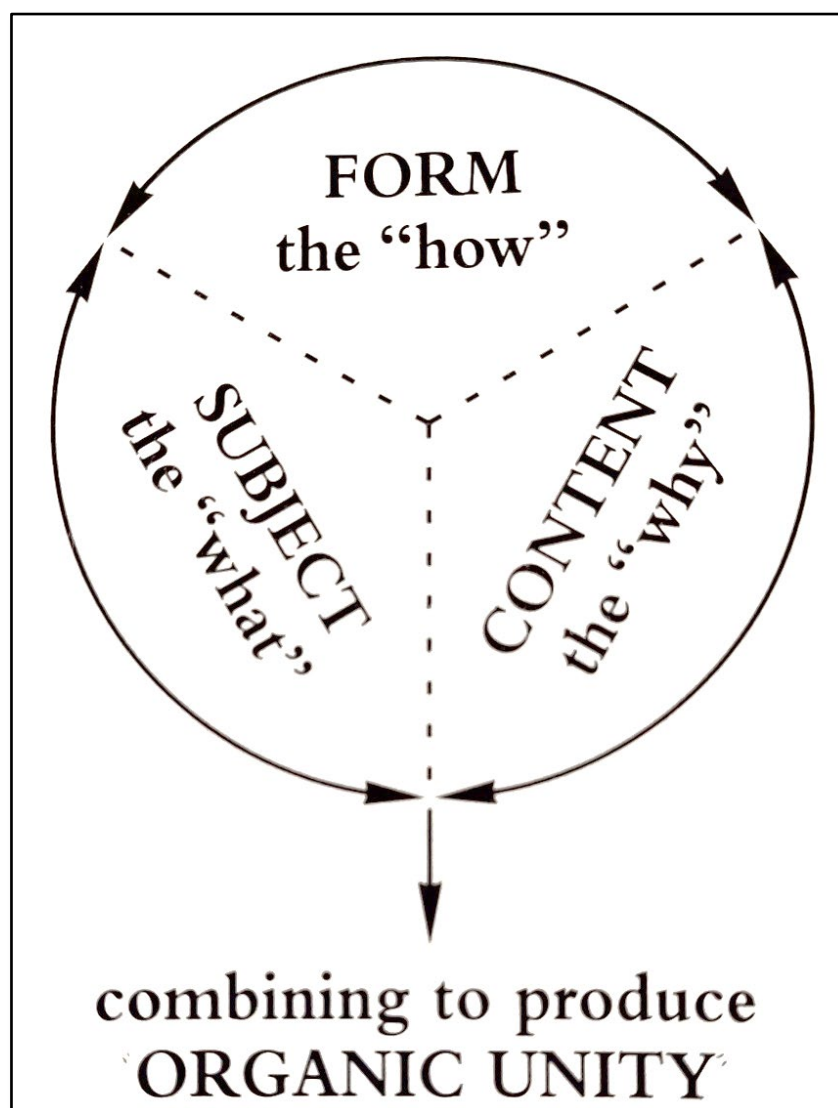


Figure 3: Diagram by Ocvirk, Stinson, Wigg, Bone, Cayton (2009) illustrates the interaction between subject, form and content.

4. ARTWORK MAKING PROCESS

To produce *Rumah Kutai Perak* artwork, the researcher has identified a workflow that begins from the first process generating ideas to write a statement on the artwork. In this artwork process flow, other than the identified elements that form the main process flow, the researcher has identified supporting factors contributing to the main processes.

The chart below presents the process flow for the artwork.

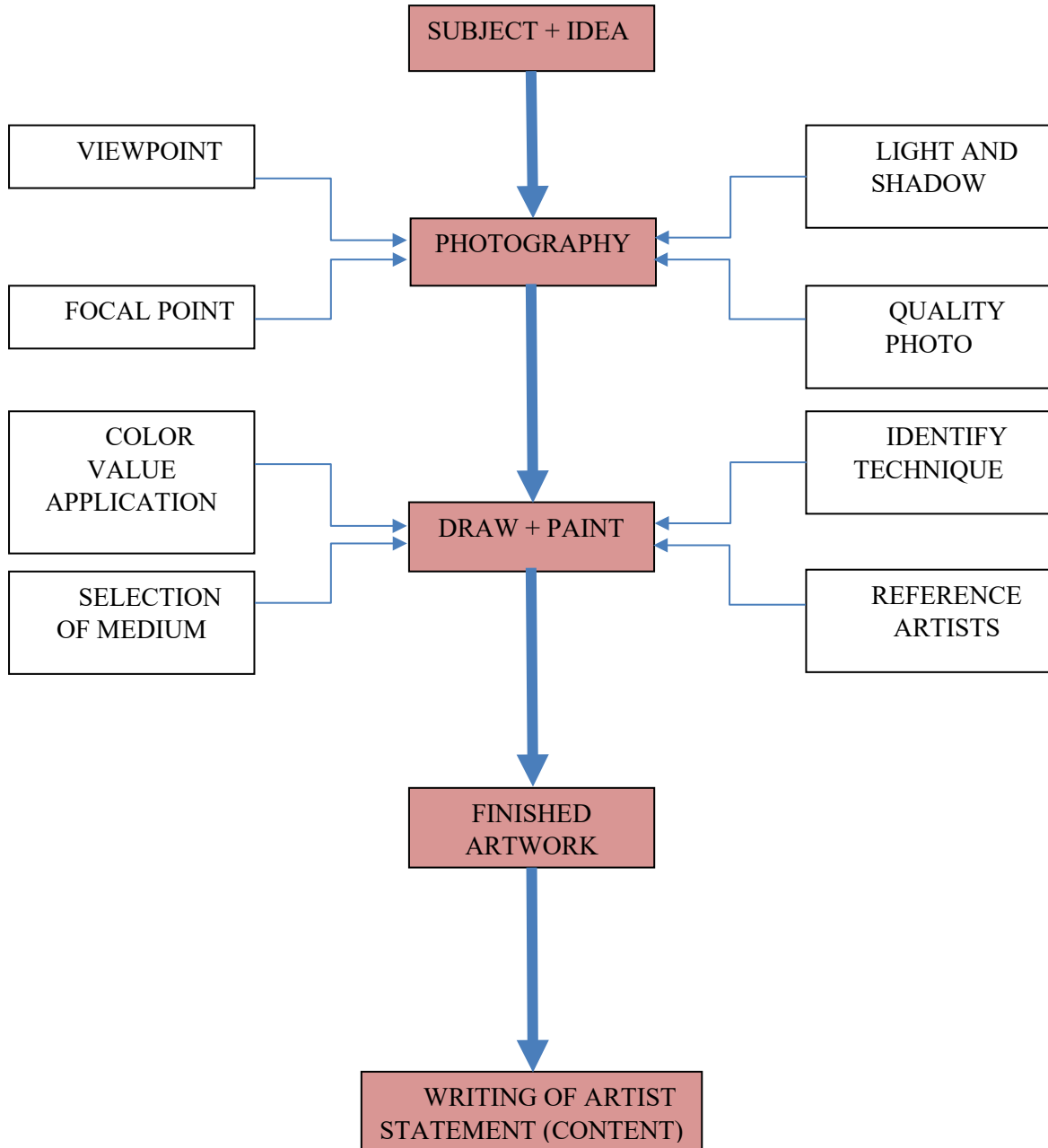


Figure 4: Artwork Making Process Flow

4.1 Subject Selection and Idea Generation

The source of inspiration in this artwork is the uniqueness of Rumah Kutai Perak. These traditional houses are only found in Perak, especially in the Hilir Perak District, Perak Tengah District and Kuala Kangsar. Rumah Kutai is a traditional house built by the locals and located on the Perak River banks. Rumah Kutai as featured in this artwork was shot at Perak Tengah. It belongs to Puan Hajjah Habsah Binti Nordin, and the house was declared as 'Rumah Angkat' by ITM Perak branch on November 15 1997. Making this artwork began by visiting the location to obtain the main data and observing Rumah Kutai as the main subject.

4.2 Photography

Photography is the simplest and fastest way to record visual data, and it enables the image for research subject to be captured in detail. According to Hodge (2008), photography is the best method to gather a lot of information quickly. He added that photography could assist in composition and focus on the research subject as required by the artist.

Several issues must be considered to get a high-quality photo to be used as references such as the photo's quality, focal point, space and lighting. Focus and resolution in a photo are crucial to ensure that each part of the house and details can be seen. In terms of space, the balance between positive and negative must also be considered. The researcher had taken different shots of Rumah Kutai from various angles by moving from one corner of the house to another to ensure all interesting angles and viewpoints were covered. Pictures of parts of the house, such as the door, stairs, and windows with intricate designs and landscapes, were taken with a close-up shot.

These are the pictures taken from the location, and they are chosen as they have interesting viewpoints:



Figure 5: Viewpoint 1



Figure 6: Viewpoint 2



Figure 7: Viewpoint 3



Figure 8: Viewpoint 4

4.3 Final Selection of Picture for the Artwork

From these four pictures, the visual from Viewpoint 4 was selected as a reference for the artwork. It was chosen because that picture fulfilled a good photograph's characteristics in terms of its quality, focal point, space, and lighting. Lighting plays an important role to produce an attractive, high-quality picture. Light and shadow effects contribute to the principles of contrast in a painting. Natural lighting is effective in illuminating enticing landscapes other subjects' colors in the same surroundings. The ideal time to take a picture of a landscape is at 10 am when the sunshine is at its best quality for such purpose. Morning light produces a balance between subjects and their shadows. Under this light, the shadow appears longer than the one at noon. Hence, it is not suitable to take a picture at noon when shadows are short since the sun is right above the head, and the brightness is too much.

4.4 Draw and Paint

Having chosen the best picture as a reference for this artwork, the researcher began with sketching. A pencil was used to create perspective and ratio. At the same time, some unnecessary elements were removed. In this artwork, the structure of the house was drawn to match the image in the photograph. Nevertheless, the background was given a touch of the researcher's imagination which came in the desired landscape. The researcher added several images of houses that appeared at a distant perspective to bring about deep space. Trees and clouds were also added in this artwork to portray a landscape element.

4.5 Color Value Study

A color value study is the amount of combination between colors to produce light and dark effects. Before applying the desired colors, the researcher had studied colors since they were crucial to an artwork's visual attraction. Therefore, color value research was conducted since the light, and dark contrast is the basis of good composition.

The image below indicated the color value study that the researcher carried out by using numerous types of colors from both categories of warm and cold colors.



Figure 9: The researcher produced this color value to examine the brightness or darkness of a color.

4.6 Completed Artwork

The image below is the completed artwork.



Figure 10: An Artwork by Siti Humaini Bt Said Ahmad, **Rumah Kutai Perak (2020)**
Watercolor on paper, 93 x 71cm

Rumah Kutai Perak artwork uses watercolor paint on paper. Watercolor paints are colors based on water, transparent and come in the form of tube and pans. In this artwork, the researcher applied watercolor paint in tubes. As for the paper, the material comes in varying thickness and texture. If the artist wishes to use *wash* technique, 300gsm paper and above is suitable for this task to ensure that water can be well-absorbed. For better details, an artist requires a paper with medium texture and slightly smooth surface. The researcher chose *cold press* paper with 300 gsm of weight and various sizes of brushes: more round brushes were used compared to the flat ones.

In terms of technique, the researcher applied wet-on-wet and wet-on-dry techniques. Wet-on-wet was used to depict the sky and clouds in this painting using *cobalt blue*, *ultramarine blue*, and *mineral violet*. Moreover, the wet-on-dry technique was mainly used on the main subject - the house. Warm color such as the mixture of *lemon yellow*, *deep yellow*, *vermillion red* dan *burnt sienna* were used on the sides touched by warm light. For the shaded area, colors such as *burnt umber*, *mineral violet*, *prussian blue*, *crimson lake* dan *cobalt blue* were applied. Subjects such as trees and grasses were given various green hues such as *sap green*, *yellow-green* and *viridian*.

5. ARTIST STATEMENT

Rumah Kutai Perak is an artwork which features a traditional Perak house that has rich historical and traditional values. From the perspective of SISA, it refers to something that is no longer in use and incomplete. In *Rumah Kutai* as a subject, it fits into that description since the house is unoccupied. This artwork is created based on the landscape painting category in which the focal point is the main subject – *Rumah Kutai*. Located in Bota Kanan, the house is featured in detail by emphasizing the house's structure, intricate wood carvings on windows and the effects of light and shadow. Watercolor and paper were selected as the medium, while both wet-on-wet and wet-on-dry techniques were applied. The color value was determined to achieve the bright and dark contrast that is the basis of any good painting.

For the researcher, this painting is a form of documentation: it recorded one of the historical traditional architectural heritage in Perak, known as *Rumah Kutai*. Based on research, *Rumah Kutai* is slowly diminishing from the local scenes. Hence, it is chosen as the subject to be featured in the form of a painting. Moreover, its unique architectural charm beckoned the researcher to choose the gradually forgotten treasure as a subject. Perak traditional house, *Rumah Kutai* is a testimony of a high degree of craftsmanship and carpentry skills among the Malays in the past (Muhammad Pauzi Abd Latif, 2019).

6. CONCLUSION

From this article, a complete document is produced through a scientific study and presented in detail, the process of creating an artwork entitled *Rumah Kutai Perak*. It is a scientific study which is based on a suitable methodology. Consequently, the study has successfully identified the artwork's process flow which is hoped to serve as a reference for other artists producing artwork in the same context.

There are several processes involved in creating *Rumah Kutai Perak* artwork: they began with choosing a subject and generating idea. The next step was to take photographs of the subject, and four main factors must be considered: viewpoint, lighting and shadow, focal point and photo quality. These four influential factors were crucial for the finished artwork.

After that, the process of draw and paint involved elements such as identifying the right technique, applying color value, selecting medium and reference artists. This particular process was the source of guidance throughout the whole process of the artwork. Upon completing the painting, the researcher wrote an artist statement that contained the intended message, brief making process, source of an idea, and elements and principles behind the artwork.

REFERENCES

- Arcadja Auctions Result (2020). *Artworks in Arcadja*. Retrieved December 15, 2020 from http://www.arcadja.com/auctions/en/mokhtar_haron/artist/537650/
- Blumberg, N. (2020). *Landscape painting*. Retrieved December 15, 2020 from <https://www.britannica.com/art/landscape-painting>
- Creative Catalyst (2015) *Conversation with Thomas Wells Schaller*. Retrieved December 16, 2020 from <https://ccpvideos.com/blogs/news/59571525-conversation-with-thomas-wells-schaller>
- Hodge, S. (2008). *The Complete Guide to Painting Pictures from Photos*. United Kingdom: A David & Charles Book.
- Kamarul Syahril Kamal (2007). *IRDC Research Documentation Project of Kutai House (Rumah Kutai), Bota, Perak, Malaysia*. Retrieved December 03, 2020 from http://buildingconservation.blogspot.com/2007/03/documentation-project-of-kutai-house_21.html
- Lamp, L. (2020) *Design in Art: Emphasis, Variety and Unity*. Retrieved December 16, 2020 from <https://www.sophia.org/tutorials/design-in-art-emphasis-variety-and-unity>
- Ocvirk, O. G., Stinson, R. E., Wigg, P. R., Bone, R. O., & Cayton, D. L. (2009). *Art Fundamentals Theory and Practice*. New York: McGrill-Hill Companies, Inc.
- Pallant House Gallery (2020). *How are artists inspired by their surroundings?* Retrieved December 02, 2020 from <https://pallant.org.uk/learn-with-us/creative-activities-at-home/>
- Sanderson, J. (2017). *A Beginner's Guide Watercolours*. China: Igloo Books Ltd.
- Zahratulhayat Mat Arif (2019). *Very few Rumah Kutai left* Retrieved November 28, 2020 from <https://www.nst.com.my/news/nation/2019/05/491677/very-few-rumah-kutai-left>