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IJAD serves as a nexus for researchers, fostering collaboration and knowledge exchange across diverse disciplinary boundaries. We welcome original research papers and state-of-the-art reviews that contribute to the evolving discourse in art and design.

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Recycling from SI+SA Exhibition in the Context of Visual Arts

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ABSTRACT

This study was conducted to discuss and identify the potential of discarded recycled materials from the daily use of society in Malaysia and turn them to produce creative artworks. The study was conducted based on the observations of the artworks exhibited during the SI+SA Exhibition at the Shah Alam Gallery, Selangor. This research focuses on the creation process, form and value of the creative artworks originating from recycled materials. The art study approach, where the foundations are derived from a qualitative approach that emphasises descriptive and holistic explanatory systems, has been used and linked through a conceptual framework developed by the relevant concepts as the frame of its analysis. Data was collected through primary methods such as interviews and observations and secondary sources such as books, journals, newspaper clippings and magazines. The results show that the works from the SI+SA Exhibition attempted to convey a message to address humanitarian problems such as responsibility, behaviour, awareness and sacrifice. The structure of the message conveys content that represents the meaning of the values of health, hygiene and creativity that ultimately encourages the community to play their respective roles in addressing the issue of waste management and recycling on a global scale. It is hoped that this research can show that using recycled materials as an alternative to producing creative artwork is a practical approach. Indirectly, raising awareness about recycling is no longer an option but rather an obligation to all levels of society to be cultured in daily life to ensure the environment's future is secure.

Keywords: *Recycle, Visual Arts, Recycled Arts, SI+SA Exhibition*

INTRODUCTION

Improper waste disposal has resulted in environmental pollution, which has affected the quality of human life. Undoubtedly, our society still is not fully aware of the importance of recycling. Assoc. Prof. Dr Haliza Abdul Rahman, in her position as a Senior Lecturer, Health Department of Universiti Putra Malaysia, has stated that Malaysians throw away recyclable garbage worth RM476 millions in 2018. Paper has been recorded as the highest waste production at 17 per cent or RM205 million, followed by plastics at 9 per cent or RM163 million.

A study in Malaysia has shown that 36 per cent of respondents admitted to having discarded plastic bags after being used once. On average, an individual put away almost eight plastic bags weekly despite the charges of RM0.20 per plastic bag. This charge has been implemented to encourage Malaysians to use fewer plastic bags (Muhammad Farid, 2020). Another developed country, such as France, has taken a more drastic approach to ban plastic bags altogether. The implementation of banning the usage of plastic bags urges individuals to use a recycling bag, but it also helps raise awareness on the importance of saving the earth.

Our government has initiated the implementation of recycling activity for some time. Recycling can reduce the need and lengthen the lifespan of a dumping ground. It can also reduce pollution and save excessive energy consumption. Recycle also is the cheaper option compared to the cost to maintain a landfill or other waste disposal systems. Most importantly, recycling can improve the quality of life of individuals as well as helping to build a country. The relationship between society and the environment can be harmonised through several approaches including by practising a sustainable lifestyle. Sustainable practices and lifestyles require that every member of society establish a harmonious relationship with the environment to avoid the emergence of various negative effects on the environment and health (Noor, 2017).

In a visual art context, the variety and the form of the resulting work are seen as a response or approach to recycling. However, artists also aspire to be equally involved in contributing the ideas, views and feelings that beset them. One of the programs that received much attention in the country's visual art industry is the SI + SA Exhibition at the Shah Alam Gallery. This exhibition displayed artworks by a group of lecturers from the Department of Fine Arts, UiTM Seri Iskandar, Perak. Besides being appreciated or entertained by the critics and observers, each beautiful artwork also designs to convey a meaningful message. There are also artists who have used surplus percha cloth and the cloth is recycled into a work of art, the surplus cloth is arranged in its color and finally it forms an interesting paint. The work reminds the author of the use of percha cloth as a ceiling to cover the zinc roof in a village house (Azizan Rahman, 2020). This exhibition is planned by Aznan Omar as the curator of Al-Birunni Gallery, together with representatives from all the departments in the Faculty of Arts and Design, UiTM Perak, Seri Iskandar campus.

Based on the statements above, this study will attempt to approach, understand and explain the context of recycling in the artworks displayed during the SI + SA Exhibition. The objectives of this study are in parallel with the research questions that will be addressed in this paper; (1) What are the process involved in producing artworks from recyclable material; (2) What is the form and outcome from the completed visual artwork; and (3) What is the value of the artwork.

This study is able to benefit and contribute to the academic and practical fields. Academically, this paper should expand the field of recycling knowledge (reuse, repurpose, reconstruct, recontextualize, and recontour) in the context of visual arts and works of art. While in practice, it can be used to guide people who want to understand in-depth any visual artworks and inspire other artists who prefer to adopt recycling themes in their artworks.

LITERATURE REVIEW

Recycle

According to Act 672, Solid Waste and Public Cleansing Management, recycling can be defined as collecting and separating to produce an output. Therefore, recycling occurs when a waste material is processed according to the recycling procedure and eventually produces the equivalent product. Recycling is converting residual waste materials into other materials with a particular value (Perbadanan Pengurusan Sisa Pepejal Dan Pembersihan Awam, 2013).

In other words, recycling can refer to (1) activities involving the modification, adaptation, and construction of materials to produce new supplies from the original material. This recycling activity is one of the initiatives to reduce solid waste and proves to be an efficient way to conserve the environment. However, this waste collection system for recycling poses some problems, especially in the implementation phase, where it requires high cost, massive space and confusion on the recycling system (Muhamad Azhar, 2013).

With this recycling activity, waste or used, old materials can produce something (2) that is useful and functional to be put forth as new items. It includes reusing the items as their original function or distributes them to much-needed parties. Recyclable items are papers, newspapers, magazines and books; materials made up of iron, metal, aluminium and cans; materials made up of boxes, glass, glass bottles and mirror containers and materials made up of plastic such as bottle and food packaging (Norsyazwani, 2009).

In addition, this recycling activity can also be referred to and viewed from the aspects of (3) moral and commercial values. This knowledge and activities of recycling and solid waste management have been incorporated into Malaysian's education system by introducing it in the 2019 new secondary school standard curriculum for the Form 3 Geography subject. The primary purpose of this plan is to produce human capital through the application of environmental values and cultivate recycling practices in each student while encouraging them to appreciate and love their environment. (Pelan Pembangunan Pendidikan Malaysia, 2013-2025).

From a different perspective, meaningful involvement in producing outputs from waste materials can also be a side-income source. Our society tends to show interest in items that look attractive due to the customisation of the used items. Recycling activities are increasingly shared by the community today through social media platforms and highlighting commercially produced materials. Society was also becoming wiser in evaluating second-hand goods and using their creativity to process them into an attractive and exclusive form. For example, used jeans can be transformed into bags and pencil cases. It will become more attractive by decorating it with simple accessories (Ahmad Ridzuan, 2018).

Visual Arts

Historical records show that visual art in Malaysia began in the 19th century where it was produced by European officials, immigrants, and travellers who came to Malaya to trade. Most of them were employees for a trading and shipping company; East India Company. The production of watercolours and paintings is seen as (1) an activity for them to unwind after daily dealing with trade and local people. Works depicting tropical landscapes and the emphasis on greenery have cultivated and nurtured the locals to love their nature and environment at that time (Zakaria Ali, 2015).

Consequently, in the early 20th century, there was a debate on the modern terminology and the pioneering figures in visual arts in Malaysia. Paintings are still too alien among the Malays as they were still known for weaving, carving, and wicker. Drawing using pencil and ink, using watercolour or oil paint on paper or canvas,

was rarely done. Among the factors that influence this are the beliefs of the surrounding community, cultural heritage, and the difficulty of obtaining materials. Awareness of the visual arts among the Malays began to be recognised by the publication of *Hikayat Abdullah* in 1849. This book is the first book that contains the illustrations of figures which had been published in Malaya (Ahmad Suhaimi, 2011).

In today's modern era, art can be seen as a creative and innovative field and can produce and create

(2) art forms that lead to aesthetic elements and functionality. The work of art is sourced from the absolute power of thought and art in the individual's mind and then translated into natural objects that can be seen with naked eyes. Therefore, art possesses uniqueness, ranging from the ordinary to the extraordinary. Sometimes, an artist only requires a limited space to an infinite space, from a small space to an ample space that is global. When these artworks are exhibited, they are more diverse and can have a conventional character such as painting, sculpture, printmaking, and non-conventional characters as mixtures of ideas, materials, techniques, and underlying themes. In other words, creating an artwork enables an individual to practise perceiving something with a broader perspective from the aesthetics or applied aspects (Mikke Susanto, 2004).

As a result, more researchers and visual art critics nowadays are more familiar with the new way of appreciating an artwork that involves characteristics that emphasise additional aesthetic elements in their critical appreciation. Terms such as ethnography, field study, observation, case study, symbolic interactions, phenomenology, historiography, and interview, which were initially the working procedure of studies in other fields, have become common in the visual art case study (Tjetjep Rohendi Rohidi, 2011).

By understanding the aspects above, artists are also seen appreciating culture or visual art heritage and practising it in their daily lives, especially in (3) enhancing their value of life. By considering art as a culture or cultural subsystem, its function can be identified in human life. Art is a way of life in society by conducting activities in which its essence is to formulate a model of cognition, a symbolic system, or the giving of holistically related meaning is historically interpreted symbols (Tjetjep Rohendi Rohidi, 2000). Indirectly, they can practice their understanding of visual art and increase their sensitivity to become a more rational artist and handle life by bringing along good values.

Recycled Art

Recycled art is an initiative of artists in (1) producing creative artworks using waste materials. As stated in the 4th Edition of *Kamus Dewan*, *the word residue means something left after use*. It also means surplus, remnant, waste, worthless trivial waste, something leftover or in excess. These recycled arts often refer to artwork that (2) symbolises the environment or has (3) the awareness and a feeling of love for nature. Waste materials, found and fibre waste act as alternative materials recycled in various mediums and formats to produce artworks based on nature (Azizan Rahman, 2020).

Referring to the theory of surrealism, any object found in an environment, such as shells, can be used in the process of producing artwork. These objects are technically given an artistic touch by an artist, including natural objects discarded or found, either by chance or unintentionally (Peter & Linda Murray, 1997). This recycled art occurs when there is an individual awareness of the responsibility to care for the environment.

This expression of recycled art is nothing new in the world of visual arts; we can see this art movement from the past. An example is a collage artwork produced by Pablo Picasso and George Braque that used old newspapers and magazines materials to create their artwork in the early 20th century, such as Pop Art, Trash Art and Drap Art. In 2002, William McDonough and Michael Braungart successfully defined a concept called *upcycle* in their book "*Cradle to Cradle: Remaking the Way We Make Things*". This approach can also be referred to as the *readymade* conceptual works introduced by Marcel Duchamp. The appropriation of art and the use of these discarded items is one of Duchamp's artistic strategies by way of borrowing, modifying subjects, objects or ideas (Muhd Syafiq, 2021).

Among the eco-artist from the western countries who are actively creating art in sculptures, lighting and even interior decoration products based on discarded materials is Sarah Turner. Her residential area was faced with the problem of a high volume of used waste production. Initially, Sarah viewed herself as someone who produced traditional craft arts and considered this activity merely a hobby. However, today, she is a successful entrepreneur who has inspired other entrepreneurs and small traders in Nottingham, UK. She also actively participates in prestigious art exhibitions such as in London, Milan, Paris and Los Angeles. She also establishes Contemporary Maker Movement, which brings together many craft professionals from all over the country.

The use of these discarded materials is also significant in Malaysia's artists, Nor Tijan Firdaus's artworks. Application from sources considered waste, recycled materials, and everyday object has redefined this type of artwork. Nor Tijan establishes identity by cultivating ideas from the sculpting tradition and assemblage art. The manipulation of used materials in his New Formal exhibition should be seen as a new understanding of artwork that bridges the gap between reality and art and offers ideas and re-questioning the actual function of art (Zena Khan, 2021).

RESEARCH METHODOLOGY

This study uses a qualitative method approach because this paper attempts to analyse a social science phenomenon. As depicted in other qualitative studies, the study of art involves efforts such as the researcher's in-depth and direct involvement in the field by conducting surveys through detailed observation, interviews and compiling relevant documents. Data is collected through the observation method without direct communication with the informant (Sabitha, 2006).

This method systematically interprets the events, behaviours, objects, artworks and the words used in the artworks. Current behaviours or issues are recorded by observing directly and applying knowledge, experience, and expertise to interpret what has been observed (Tjetjep Rohendi Rosidi, 2011).

The understanding attained from the concepts above can be summarised as the conceptual theory framework below. This framework can also be used to analyse the recycling concept in visual arts from the exhibited artworks in the SI + SA Exhibition in Shah Alam Gallery. It can be described that the recycled art from the SI + Sa Exhibition is positioned in the middle as the object of analysis of the study, which consists of the elements of art and design principles.

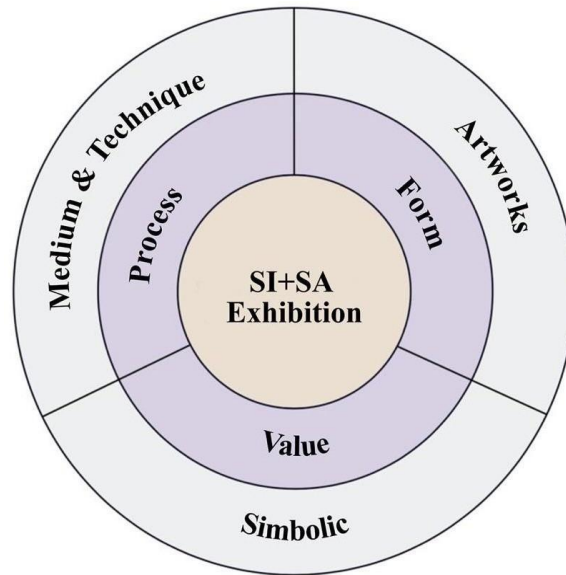


Figure 1. A recycling study model in the context of visual arts
Source: Changara (2007) and Sudjana and Rivai (2005)

Furthermore, the analysis is continued by identifying and explaining the processes, forms and values found at the studied recycling stage. The study at this stage emphasises how these recycling activities are implemented in creating new artworks that possess their functions and values. Thus, recycling is seen as having a direct relationship with the artists' intention to convey depending on the approach implemented.

Next, the study is unfolded by identifying the media and the techniques used to create an artwork. Then, the forms of visual artwork that exhibit the artistic value, aesthetics and symbolic values behind the creation of the artwork will be discussed in-depth. In interpreting the symbol and its meaning, its understanding or context may be associated with the aspects of experience, social and culture, knowledge of events, and history. Finally, the relationship between recycling activities and the creation of visual artwork can be determined and explained thoroughly through this method.

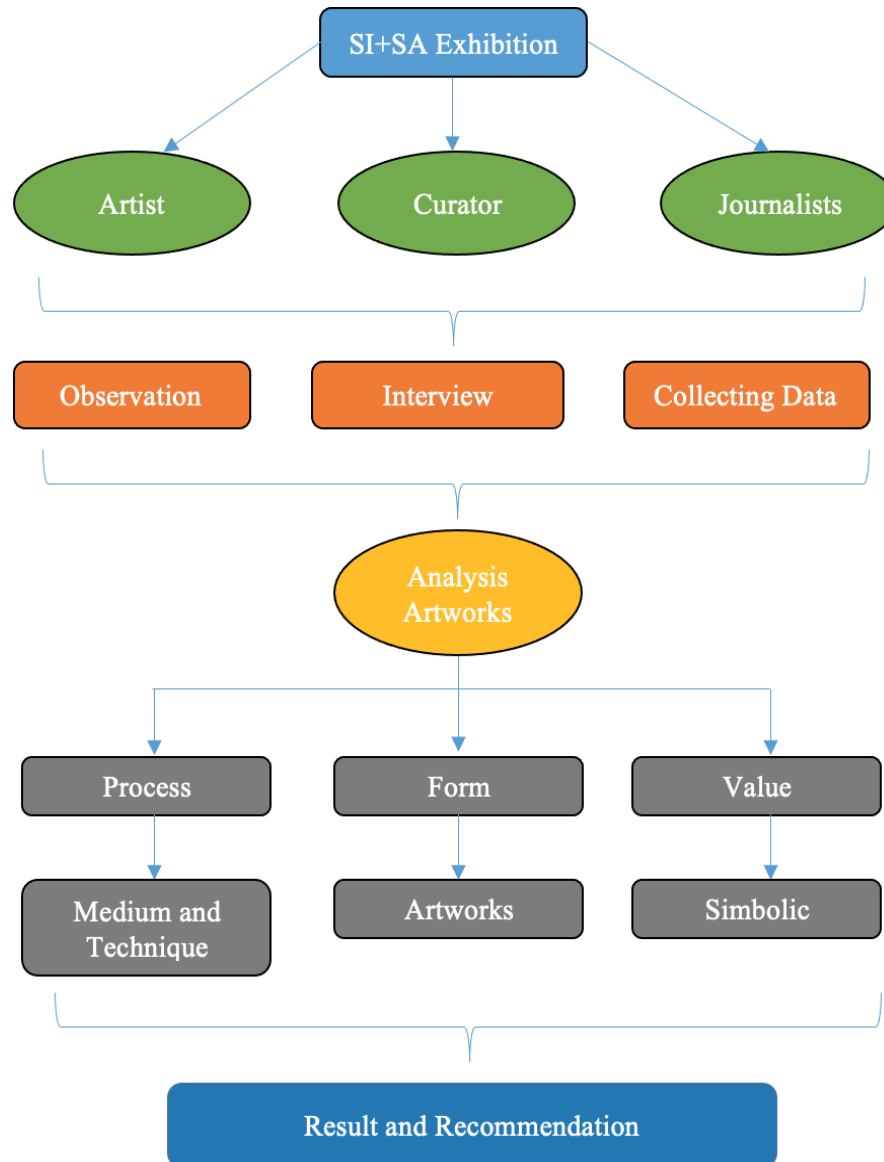


Figure 2: Flowchart of Research Process

FINDING

Table 1: Method Art Criticism (Title: Permukaan: Study 1) The Critical Process by Edmund Feldman


<p>Artworks 1</p>	<div style="text-align: center;">  <p>Artist: Hamidi Hadi Title: Permukaan; Study 1 Medium: Mixed Media on Cement Board Size: 52 X 51 cm Year: 2020</p> </div>
<p>Process</p>	<p>This artwork is made from recycled materials, which is coloured crushed papers and placed on a square cement surface. Materials such as used drawing papers are in abundance in the artist's environment in his position as a lecturer from the Department of Fine Arts, Faculty of Arts and Design. The cement is the remaining material from his house renovation project.</p>
<p>Form</p>	<p>The form that is to be expressed is challenging to be explained through the visual aspect. However, it is more of an abstract form that shows pieces of paper that focus on the crack surface resulting from the recycled materials. Scribble lines can be seen on the paper's surface produced from fine brush smears of various colours.</p>
<p>Value</p>	<p>The use of these recycled materials can provide the ability in publishing proposals of form, meaning and creation of aesthetic value. The use of this material also acts as an effort to manifest appreciation, experience, and immerse the memory of the material and its existence in the realm of man and nature. In other words, it is a reflection of nature and life.</p>

Table 2: Method Art Criticism (Title: Is + Sa = Keluar Masuk) The Critical Process by Edmund Feldman

Table 3: Method Art Criticism (Title: Simpang Kejayaan) The Critical Process by Edmund Feldman

<p>Artworks 3</p>	<div data-bbox="688 552 1130 1010" data-label="Image"> </div> <p data-bbox="560 1045 1411 1144">Artist: Norzaleha Zainun Title: Simpang Kejayaan Medium: Mix-media Size: 61 X 61 cm Year: 2020</p>
<p>Process</p>	<p>The artist is a lecturer from the Department of Fashion Arts, Faculty of Art & Design. Therefore, patchwork was chosen to be the recycled material used as the primary material in producing this artwork. Various patchwork materials are used in this artwork, such as piping, calico and satin, which are carefully stitched and sewn using fine threads. This meticulous and neat patchwork indirectly demonstrates her expertise in using good sewing techniques in line with her career as a fashion lecturer with approximately ten years of experience.</p>
<p>Form</p>	<p>Visually, various sizes of patchwork are cut into small pieces in geometric shapes. The patterns found on the patchwork pieces show a braided arrangement of various fabric sizes and the appearance of bright and harmonious colours. Some fabric patterns use subtle weave elements with softer colours. It is further emphasised by the thick gold-coloured braids found throughout this work</p>

Value	The arrangement of geometric-shaped patchwork symbolises a process towards success. Every success requires high sacrifice and struggle. The spirit of never giving up and <i>istiqomah</i> is the key behind every success that one wants to enjoy. This patchwork arrangement also reminds the author of patchwork used as a ceiling to cover the zinc roof in a village house once upon a time (Azizan Rahman Paiman, 2020). Indirectly restores the beautiful memories of childhood.
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CONCLUSION

The exhibited artworks at the SI + SA Exhibition are not just a combination of recycled materials and an exhibition of artwork creation techniques that possesses the aspects of beauty or entertainment alone. However, it is a tool or non-verbal communication medium produced by the artist to convey something in the form of reprimand or reminder related to human issues or problems such as behaviour, responsibility, awareness, love, and sacrifice. These are the fundamentals of human nature. This approach indirectly publicises the situation and encourages the surrounding community to change their behaviour and act better and rationally.

These artworks also serve as the artists' expressions or symbols about the value of an artwork produced from waste materials. These artworks also construct values such as health values, hygiene values, creativity values, and the values of awareness and responsibility, which ultimately invites the community to play their respective roles in addressing waste management and recycling on a global scale. In the longer run, it expects future generations to better understanding and implements recycling practices on an ongoing basis

Recycling art enthusiasts consider this type of artwork interesting, but they are also motivated by contributing to the well-being of the environment. This approach is also a fascinating educational method to raise recycling awareness in the local community, primarily to educate the children about the consequences of our actions on the environment and the importance of recycling practices in improving hygiene and having a better quality of life. Recycling is no longer an option but rather the duty of all groups of people to be practised in their daily life to ensure the environment's future is secure.

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A Study of Hybrid Art Practices Among the Artworks of Selected Malaysian Artists

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ABSTRACT

The revolution in art practices has led Malaysian artists to discover greater possibilities in art, especially in terms of media exploration. In this paper, the researchers conducted a study of hybrid art practices among the artworks of selected Malaysian artists. The research objective of this paper is to identify and trace, among the selected artworks, hybrid art practices as a way of creating hybrid artworks. The researchers applied direct observation and extracted the artists' statements for documentation. The results show that most of the artworks applied modern technology and have an element of interaction with the audience. In addition, media exploration has expanded to technological and scientific knowledge. In conclusion, the diversity of media and the discipline have enabled artists to explore more media when producing creative artworks. These collaborations have expanded to produce new findings and allow new perspectives on disciplines in art.

Keywords: *Hybrid Art, Hybrid Artworks, Hybrid Practices, Exploration, Collaboration in Art.*

INTRODUCTION

In the late 1980s, artists started to explore different types of media and challenged the strength of the media. The strength of the media is connected to understanding both the weakness and potential of the media. In response to contemporary art in the Malaysian art scene, the genre also became more diverse with the involvement of experimental forms of electronic media and art – science in artworks. The same was true with hybrid art, which involves experimental media and tools in the production of hybrid artwork. Furthermore, the process itself uses various styles and interdisciplinary combinations so, in this sense, it inspired artists to produce a varied presentation of hybrid artworks.

In Malaysia, the Faculty of Applied and Creative Arts at the Universiti Malaysia Sarawak also conducted hybrid art exhibitions called “D’NA → HYBRID from the Inside” in 2005 and “Hybrid + ISM” in 2007, held by Hybrid Art Group. Both exhibitions highlighted hybrid practices that consisted of various fields, including fine art, graphic design, textiles, fashion, photography and cinema. In the hybrid exhibitions, the artists experimented with sound, textile installation and digital painting combined with acrylic painting and many more. For example,

in the artwork “Midin Series in Hologram” by Khairul Aidil Azlin, he expands his exploration of the attraction of motion in the sudden character of the forms. The exciting part of this painting was the attraction of the optical illusion from the motion vector, when audiences viewed the virtual moving images wearing Chroma Depth Google spectacles in three-dimensional sight. Another artwork, “Virtual Reality: Logistic and Information” by Zulkalnain Zainal Abidin, takes the audience to a virtual artwork through the photography approach. These photographic angles feature virtual reality applications. The application of software and virtual reality has made the experience of viewing photography a different feeling. The capability of the software drives the limits of the photographic method.

The objective of this paper is to identify and trace hybrid art practices as a way of creating hybrid artworks among selected artists in the Malaysian art scene. Therefore, there is a need to identify suitable artworks that are relevant to hybrid art practices. These selected hybrid artworks might follow different approaches to western countries but the concept and idea of combining disciplines should be appreciated by the art community. The selections are based on the Hybridism Concept of Manifesto elements, which are focused on cross-disciplinary or multidisciplinary approaches and the convergence of media and technology. With all these elements, the way local artists are creating and producing hybrid artworks should be highlighted.

LITERATURE REVIEW

Based on Malaysian National Culture, the researcher selected two strategies: “To restore, conserve and develop the cores of National Culture towards strengthening National Identity through collaborations in cultural research, development, education, expansion and communication”; and “To improve the standard and quality of arts” (The National Department for Culture and Art, 2021). From this perspective, the expansion of art from traditional to modern technology should be applied and celebrated. This is due to the advancement of the Malaysian art scene and it also reflects the existence of the practice of hybrid art in the Malaysian art timeline. Malaysian artists should not focus only on the subject matter, art style, national histories and local identity. Besides that, their art should be based on variations in presence and uniqueness (Ong & Ahmad, 2015). Therefore, we should portray the uniqueness of local hybrid art practices.

In Malaysia, another initiative by Fadly Sabran who open an art space namely “Kapallorek Art Space” was formed in the year 2014. It is an independent art space that support the experimental art activity such as performing, exhibit, art talk and film screening (Kapallorek, 2017). The significance of providing this platform is to motivate young artists to share their ideas and thoughts about experimental art. It shows that he and other partners are concerned about hybrid practice types of art projects and providing an art space to artists. Besides, support from the art institution is highly important as art students can learn about the various media used in making artworks. One example is the Museum and Gallery of Tuanku Fauziah (MGTF) at the Universiti Sains Malaysia (USM), which has collected artworks from various fields such as fine art collections, video and media art, modern technologies, traditional art and technology (Muzium & Galeri Tengku Fauziah, 2021). This type of support could motivate a young artist to produce more collaborative art projects because this artist would be able to see the potential of hybrid practices artworks in the future. They can identify potential buyers, as well as support from the art institution and, therefore, the art community. Apart from that, another art institution also supports art-science artworks which is the Gallery Serdang, situated at the Universiti Putra Malaysia (UPM). This gallery has managed an art-science exhibition approach since 2012 and the gallery is displaying ‘NYAWA’ (Nature’s Yield and Wonder of Art) as the theme of the exhibition. This exhibition highlights the collaboration among artists and art practitioners from fields such as neuroanatomy, biomedical engineering, applied microbiology, visual epistemology and artificial intelligence. Their passion has led them to produce art projects from the scientific perspective. This shows that the exhibition welcomes other practitioners to join the art exhibition and encourages more art- science exhibitions in the Malaysian art scene.

In Austria, the Prix Ars Electronica (2021) was launched in 1987 by Ars Electronica co-founder Hannes Leopoldseder and there was a hybrid art category open to the artist and art practitioners. The hybrid art category was open to transdisciplinary projects and approaches to media art. In this category, the combination of different

boundaries between art and research, art and society and art and pop culture were highlighted. Thus, the artist and art practitioners could enter many categories, such as autonomous sculptures, performance and stage projects, media-based interventions in public space, annotation software tools, software art and many others. In Malaysia, the National Art Gallery had conducted 'Young Contemporary Competition' and the hybrid practices category was called 'Variable Dimension'.

In the Malaysian context, the direction of the art movement in the local art scene developed more than 20 years ago. The advancement of modern tools has also helped to develop artists' creativity in producing their artworks. Abdullah (2017) stated that the installation of art in Malaysia began in the early 1990s and has become relevant to local artists in portraying their concept, style and knowledge. Many young artists in the 1990s had the passion to explore new types of media and they installed these in creative ways. They were not dependent on the wall anymore. For example, in the early 1990s, a famous artwork was created by Hasnul Jamal Saidon entitled "Kdek, Kdek, Ong!" In this artwork, he portrays the idea of an animated frog as the subject. The concept of the 'frog' is trying to free itself from captivity. In the electronic installation, the artist applied electronic equipment, such as a television set and a videotape player, which was a metaphor for a Malay proverb: "Katak di bawah tempurung" (Piyadasa, 2001).

In discussing hybridity in art, Michael (2010) claimed that the model of hybrid art practice was developed from artistic diversity, art foundations and support and media innovation, which lent value to the artworks. Meanwhile, Faustini, Nicole, Hitzky and Sanchez (2018) stated that hybrid scientists can monitor aspects of empathy and make connections between different fields inspired by scholarly or technical requirements. They also embrace the development of hybridised new fields and such ways motivating artists and art practitioners intellectually. Meanwhile, Rahman and Michael (2008) described how hybrid art representing the knowledge from science and technology has extended to artistic practices without neglecting the elements and principles of art. These extensions have remained in the multidisciplinary work practices of some artists. Meskin (2009) stated that people who appreciate a hybrid must be knowledgeable in art foundations, from which follows an understanding of the combination in the hybrid itself. In this case, it does not mean that only technological artwork is categorised as hybrid artwork. The integration of art foundation with technology could produce a new effect on the artworks and it shows that the process of combining is part of the hybrid.

This collaboration between artists and specialists in science and technology makes a special contribution to artists in terms of sharing knowledge. Pietroni (2019) stated that the combination of science, art, technologies and media have great current potential in the field of cultural tradition. This is because they practise various ideas and methods that might create interactive experiences and exchange understanding in the gallery. Despite everyone living in the modern world, the hybrid approach allows the artist and art practitioner to explore more information about hybridising the idea, practices, disciplines and information. Without neglecting the old media but by upgrading the idea of production is the most crucial aspect in the process of making artwork. According to Balint and Pangaro (2017), the collaboration of art, science and engineering is able to gather knowledge and transfer it to other disciplines. Therefore, the language used between art and other disciplines could break the boundaries associated with producing hybrid artworks. In discussing the process of the hybrid practice, Li, Hsiao and Chen (2020) stated that new media artists and creators need to review and discuss their plans with a specialist from the technical disciplines so that the skills of the innovative process could be generated technologically and sustain the artistic aspect. Akpang (2013) mentioned that the concept of hybridism of cultures concerned the implementation of artistic techniques and a creative ideology of reform through upgrading the traditional material and recreating it in modern times. Nevertheless, this does not mean that hybrid art must be involved with high technology and science alone, but in combining high and low technology, and art foundation with high technology, artistic knowledge combines with other disciplines. These elements are generally accepted in hybrid art practices.

RESEARCH METHODOLOGY

The researchers reviewed artworks based on the Hybridism Concept of Manifesto (Figure 1). The artwork selection was based on the guidelines in the Hybridism Concept of Manifesto. In this manifesto, the highlighted criteria embrace cultures of origin and support the activity of combining, valued and creative minds, cross-disciplinary or multidisciplinary approaches, media and technology convergence, and unlimited process and experimentation (Rahman, 2007). The purpose was to identify the elements of hybrid art practices among the selected artworks.

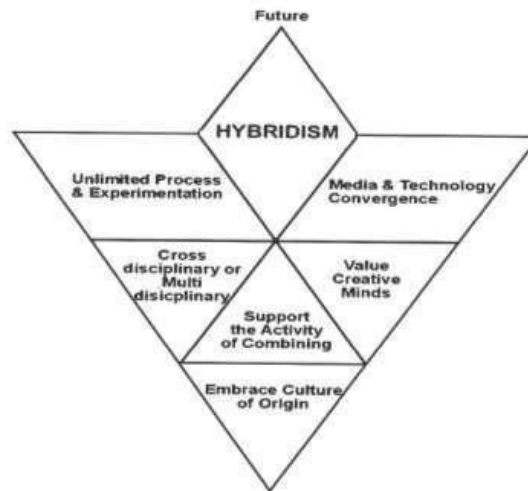


Figure 1. Hybridism Concept of Manifesto

During the visitation to the galleries, the researchers applied direct observation to the artworks and then documented artists' artwork images that were related to hybrid art practices. This was important as evidence. Besides that, some of the artwork selection was based on the accessibility of documents such as trusted websites, artwork descriptions from the published catalogues and images of artists' statements from art exhibitions. For the method of direct observation, the researchers visited the National Art Gallery (NAG) and Gallery Serdang, UPM. During these sessions, the researchers applied direct observation, took photos and noted the artists' statements about these artworks. Therefore, during the visitation to NAG, the researchers selected two artworks as samples: "Not Our Fight" and "Transcendence" (both were from the 'Young Contemporary Competition' 16). Meanwhile, at the exhibition in Gallery Serdang, UPM, the researchers selected "Visually Textual" and "Nasty Beauty". The artwork image samples were extracted from NYAWA '16: BRAIN catalogue. Then, the artworks extracted from websites were "Main Wayang" and "Bising- Bising" (YouTube).

FINDING

Firstly, the artwork by Muhammad Colmann entitled "Not Our Fight" (Figure 2) was an interactive animated artwork. This artwork allowed the audience to interact with the content on the TV screen. The concept was about delivering an interactive comic and the audience could self-control the motion by moving their fingers on the TV screen. Once they moved their fingers, the audience could see the animation in 3D (that is, the story's content). Again, the fascinating part was that they could control the depth of every animated scene by zooming in and out. In this sense, this interactive artwork performed the hybrid process by connecting the response of the audience to the animated 3D content. Besides, the artwork underlined the sensory organ, which is our touch. The excitement of participating in the interactive art game can create interaction between the audience and artwork. Moreover, it also creates communication among the audience members as they discuss the 3D content. As a result, this created hybrid surroundings in the gallery. In short, if no audience played with the interactive artwork,

it would make the artwork unfunctional because there would be no interactive activity with humans. Besides, the audience could leave their feedback and comment on the artwork.



Figure 2. Not our fight by Mohammad Colmann Abdullah. March 2017
(Source: Own photo)

A collaborative art project also can generate the elements of hybrid practice. For example, in the 2017 art project by Fairuz Sulaiman, Sudarshan Chandra Kumar and Ayam Fared, “Main Wayang” (Figure 3), a live art performance was conducted, which contained live visuals, video animation and performance. In this hybrid performance, there were combination methods from physical theatre concepts, shadow theatre, digital visual effects, puppetry and experimental soundscapes. They practised an interdisciplinary style by fusing performance, computer technology and sound in the hybrid performance. So, throughout the whole performance, the audience could appreciate and experience the hybrid environment in an art performance. The interesting part was that artists coming from different backgrounds - for example, there was a designer, sound artist and an art performer - collaborated to present a hybrid performance.



Figure 3. “Main Wayang” by Fairuz Sulaiman, Sudarshan Chandra Kumar and Ayam Fared

Another artwork was produced by Syafiq Abdul Samad in 2013 and entitled “Bising – Bising” (Figure 4). In this artwork, the webcam plays an important role in directing the artwork. In discussing the artwork, when the audience walked past the mirror, there was a webcam in it. During the process of passing by, the webcam directed the audience’s reflection onto another output, which was a colour effect. Specifically, the colours

projected to the wall were different. In addition, the artist also combined this with sound, so the combination of sound and colour made it seem like chaos.



Figure 4. “Bising-Bising” by Syafiq Abdul Samad

Ultimately, it created interaction and interdependence between each medium. Besides, the convergence between the audiences and the webcam was the central theme of the artwork. Technically, the purpose of the artwork was that the sound created light and the light was used to create sound. In short, both functions were interactive and communicative.



Figure 5. Transcendence by Fadly Sabran. March 2017.
(Source: Own photo)

Mohammad Fadly Sabran’s artwork entitled “Transcendence” was exhibited in 2017 (Figure 5) and was an artwork that applied a mixture of the elements of light, time, motion, sound and space. This artwork involved reactive holographic video installation. This artwork exhibited a creative style of motion, performance, creativity and revelation. The artist’s key point was to create an interactive experience in which the audience could experience the art space surrounding them. Technically, these artworks operated using the human senses to experience touch, hearing, and sight. Physically, the media applied were two channels of video projection, a mini-player and a fog machine. In short, the hybrid practices in this artwork applied the disciplines of art, technology and human science. In experiencing the hybrid environment, the smoke would automatically flow out around the art space and then the virtual images automatically projected on the wall. This process would occur when the audience passed the artwork space and the smoke would create interaction with the surroundings.

Another artwork that combines the practices of art and science was entitled “Nasty Beauty” (Figure 6). A group of art practitioners, namely Norhafizah Mohtarrudin, Fauziah Kassim, and Fatimah Ahmad Sharifuddin

produced this art-science artwork. In this artwork, the art practitioners highlighted a brain tumour, which is a disease that can attack the human brain.



Figure 6. Nasty Beauty by Norhafizah Mohtarrudin, Fauziah Kassim and Fatimah Ahmad Sharifuddin

In terms of equipment, they applied a microscope to view the tumours. From the perspective of art, the cells form heterogeneous forms and shapes, so the result was a range of extraordinary colours and designs (Mohtarrudin, Kassim & Sharifuddin, 2016). When the audience looked at the wall, the image of the cells was projected onto the wall. These cell forms looked like abstract digital paintings. In addition, the artwork also portrayed a hybrid environment as the collaboration of scientific experimentation with art style gave a new atmosphere to the gallery and, therefore, to the audience. In short, the audiences were able to learn what the science-art exhibition context in which would generate a new experience for them and also contribute to them gaining new information.



Figure 7. Visually Textual by Mohd Nasir Baharuddin, Mohd Shahrudin Abd Manan, Adam Salehuddin, Shureen Faris Abd Shukor and Shamsul Abu Bakar

Another example of art-science artwork is “Visually Textual” (Figure 7) by Mohd Nasir Baharuddin, Mohd Shahrudin Abd Manan, Adam Salehuddin, Shureen Faris Abd Shukor and Shamsul Abu Bakar. This video projection was presented in 2017 and involved the feeling between text and image. Thus, this video projection was about the impression between “text” and “image” and the image showed a psychological conflict. This conflict was portrayed by an illusion to the ‘eyes photoreception’ by embracing attacking light inside a direct sequence of physical experiences. The “text” portrayed an image that visually enhanced the existence of responsiveness by both changing and remaining static over the dimensional nature of an object. The changes of texts were portrayed through the video projection and the purpose was to clamp the brain and senses. The exciting aspects of this artwork were that the knowledge of another field could contribute to art knowledge and that finding the artwork would mean attracting larger audiences to appreciate this type of artwork.

DISCUSSION

The Hybridism Concept of Manifesto indicated that the selected artworks had supported the activity of combining and cross-disciplinary or multidisciplinary approaches (Rahman, 2007). This raises the idea of working with other media from the modern machines as a collaborator in terms of process and new findings. Modern technology has not only become a medium to help the artists creating the artworks, but the media from other fields become part of the artworks. Besides, the artworks merge the knowledge of life science and advanced technology. Thus, this has made it become hybridity in the hybrid art practices. For example, the artworks by Syafiq Abdul Samad (Figure 4) and Fadly Sabran (Figure 5) were applied modern technology as a medium to deliver their art knowledge and the media that they used were projector, webcam, sensor, and smoke machine. At this stage, with the support of modern media, the techniques of making artwork also have transformed. Furthermore, the combination of multi discipline has taken the lead to the new resolutions by radically raise mutation levels in art exploration. This had generated an advanced exploration and produced a new path in art creation. The media in the artwork entitled “Bising-bising” by Syafiq Abdul Samad (Figure 4) had used modern technology, however, the outcomes were still valuing the art foundation such as the lines and colours. Besides, art practitioners also can come together to participate in the art scene to create a new perspective of viewing art.

The Model of Hybrid Art Practice and the Hybridism Concept of the Manifesto also focused on the collaboration of media and technology where these generate artistic diversity in the artworks (Michael, 2010; Rahman, 2007). Coldwell (2015) mentioned that the evolution of technology has motivated the artist to accept creative ideas which could be generated to create a hybrid artwork. Moreover, artists have also built project-art science-based artworks such as “Nasty Beauty” as shown in Figure 6, which came from research into brain cells; however, they also viewed it from an artistic perspective. As a result, the artistic diversity has developed the relation in art knowledge by directing the art elements such as the fine form of brain cells that had created a unique form and diverse colours, composition, and repetition as the movement of the brain cell indirectly capture the audiences to sit down and view the content of the artwork. The art practitioners background in neuroanatomy has given the advantage to share their thought on viewing art in a science aspect. Thus, in “Nasty Beauty” (Figure 6), the art practitioners believe that a relation between this is the connection between the microscope and computer can also become a collaborator and recommendation factor fusion that has a high possibility in making hybrid art. In this case, the art practitioners had provided evolutionary techniques and combined effects of a different method in producing hybrid artwork. Today, the knowledge of art is expanding further in terms of understanding and contribution to hybrid art practices. In Malaysia, the art practitioners namely, Norhafizah Mohtarrudin, Fauziah Kassim, Fatimah Ahmad Sharifuddin, Fairuz Sulaiman, Sudarshan Chandra Kumar, Ayam Fared, Mohd Nasir Baharuddin, Mohd Shahrudin Abd Manan, Adam Salehuddin, Shureen Faris Abd Shukor and Shamsul Abu Bakar had given a great impact to the hybrid art practices. Once modern technology had joined the art mainstream, art production began to seek new possibilities in terms of manipulating the media and tools. In art, it is ingenious, an artist can alter the subject’s style and transform it into modernization (Galenson, 2018). Besides, without deserting art foundation knowledge, the presentation of the hybrid artworks has given advancement to the installation in art.

Another element in hybrid art practices is unlimited process and experimentation in making hybrid artwork (Michael, 2010; Rahman, 2007; Michael, Rahman, Shukor and Ali, 2020; Michael, Rahman, Shukor and Ali, 2020). Since the 1990s, the Malaysian art scene has been developed and ideas about making artworks have also changed. Artists need to update themselves with new knowledge to be able to deliver good information to the young generation. Serkova (2020) stated that an artist needs to expand their capability and build aesthetic abilities so that the education process could evolve. While artists are dynamic innovators, they are also inventing in interface research, which means they are ready with ideas and subject matter and then perform experiments with various media and tools. The same goes for artwork such as painting and sculpture, which is also highly multidisciplinary and gives a new approach to the art of representation. For example, painting combines with Augmented Reality and sculpture combines with a sensor. Hence, it shows a combination of knowledge from science, physics and mathematics during the process of making hybrid artwork. Apart from that, artists must recognize the consolidation of art and technology since they could access technology without limits. The audience's understanding is very important. Sometimes, the artists' explanation had helped the audiences to understand how the artwork signifies if there were interactive elements in it since the content of the exhibition could allow them to assess hybrid artworks.

The collaboration with the art-based such as art performance and culture have expanded the exploration in the art knowledge. Moreover, the artist can expand the creativity by combining the art practices with sound, animation, and digital images; for example, from the artwork "Main Wayang" as shown in Figure 3, the hybrid performance had celebrated the art in different disciplines. The artists started to combine art foundation knowledge and hybrid knowledge such as from modern technology, lab science, technical technology and artistic diversity, art foundations as well as support and media innovation. This is the case with the local (Malaysian) hybrid art practice: even though the context of hybrid artwork is different from that of western countries, the content and idea of hybrid practice should be acknowledged. These have become an eye-opener to the artist to contribute more to hybrid art practices. On the other hand, the art presentation also has evolved with more new equipment, the way the audience reviews the artwork is also different. As a result, the evolution in Malaysia art scene has progressed, the ideas on art innovation have interconnected with multidisciplinary from another field too. Therefore, the development of new kinds of exhibitions and the creation of new cultures and theories in art will be established.

CONCLUSION

In conclusion, with all the platforms and support provided by the gallery, a hybrid artist would be motivated to create more experimental work. This would also enhance the idea of making hybrid artworks. As hybrid art practices focus on art and research, the technical aspect also plays an important role while the artworks are displayed in the gallery. The support from the art community could lead to the organisation of a hybrid exhibition. In addition, the artist should work with art practitioners from other fields so that any technical issue or further discussion could generate collaboration in making art projects. Furthermore, today's artists have the passion to manipulate the new media and tools so, in this way, these forms of representation and artistic activities have become the identity of the artists. In addition, a positive art environment could maintain the hybrid art scene in the Malaysian art timeline.

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Batik Patterns in the South of Thailand

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ABSTRACT

“Batik” or “Pateh” is an important cloth in the south of Thailand. Its unique features such as pattern, colour, and production process make Batik different from other cloth in the other part of Thailand. Traditionally, Batik was originated in Indonesia and India where people used paraffin wax as a dye-resist paint. It was also reported that other Asian countries such as Japan and India made Batik fabric in their country. In Thailand, local people in the south made their clothes from Batik fabric and wore them in daily life or during special social events. They designed pattern and applied wax-resist dyeing by hand or blocks on the fabric to create colourful and creative designs. Batik is a cultural identity of the south of Thailand. The study found that the process of creating pattern and colour for Batik was used a long time ago. In the past, artisans primarily employed wooden moulds for blocks and wax to create patterns. Through the accumulation of knowledge and experience over time, the development of metal blocks makes Batik’s patterns more delicate and vivid. In addition, the research aimed to study about Batik pattern in the southern provinces of Thailand. It can be said that Batik is a uniquely beautiful fabric that should be collected as a national heritage and for the future study of this fabric. The study of Batik patterns in the south revealed that former patterns simply used basic geometric shapes such as lines, squares, and circles. Then, these patterns have been developed by integrating rhythms and spaces to create more distinctive and delicate designs. Moreover, the patterns of Batik in the south were inspired by nature, religious beliefs, and ways of life. Warm tone colours such as red, brown, yellow and cool tone colours such as blue and green were employed. It was also found that the materials used in the past were primarily from plants and nature. Nowadays, artificial colours are also used because they allow vivid and durable effects.

Keywords: *Batik patterns, South of Thailand*

INTRODUCTION

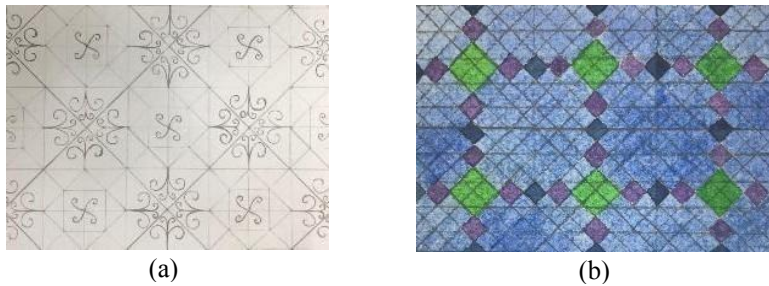
In Asia, India was the very first country who produced Batik from cotton. Due to bad weather conditions at that time, it was difficult for people to keep all Batik patterns remained the same. Therefore, many patterns faded away over time. The remaining patterns during that time simply portrayed the everyday life of the Indians. Later, when Batik was introduced into Indonesia, it became very popular, especially among ladies in the royal families. It was a marker of different classes and social status among people. Because of its great popularity, ordinary people started to make their Batik and it became Indonesian national costume.

In Thailand, Batik was initially made in the south. It started from in-house production where people adopted the techniques of using colours and patterns originally developed in Malaysia and Indonesia such as flora-fauna patterns. The new patterns were then developed as the people started to incorporate their identities and beliefs into their work. This beautiful work is considered important craftsmanship in the south of Thailand (Thongprayoon, 2003) and it, therefore, deserves more attention. This paper aimed to present the study of the artistic patterns of

Batik, especially those in the south. In what follows, I provide more details about the development of Batik patterns in the south of Thailand.

The development of Batik patterns

The key characteristic of Batik is its patterns. It is found that Batik in the south of Thailand is influenced by the patterns of flora and fauna that originated in Indonesia and Malaysia. The most popular ones, the flora pattern, are the chrysanthemum pattern and the national flower of Malaysia. This includes geometric patterns and Islamic patterns. Generally, there are two main types of Batik patterns in the south, namely geometric and natural patterns as presented in the Figures below.



Figures 1 (a-b). Geometric pattern

Source: Progress report research of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces. (Worasuda, 2020)



Figures 2 (a-b). Natural pattern

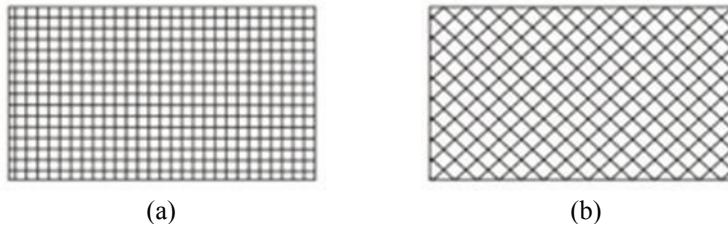
Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research (Worasuda, 2020)

Batik patterns in Thailand have evolved. Initially, the design was simple with the use of simple forms of geometric shapes such as straight lines as shown in Figures 3 (a-b) & Figure 4 (a-b).



Figures 3 (a-b). Patterns from geometric shapes: straight lines

Source: The creative patterns to value of batik in South of Thailand (Worasuda, 2018)



Figures 4 (a-b). Patterns from line intersection

Source: The creative patterns to value of batik in South of Thailand (Worasuda, 2018)

Later, the pattern became more complex when designers combined different patterns and created more tactics and stories. As a result, there were more varieties of distinctive and interesting patterns. They also used simple forms such as lines, curves, and dots to create the design. For example, the application of dots, lines, and nature lines (Figure 5), free lines (Figure 6), and an object from nature (Figure 7).

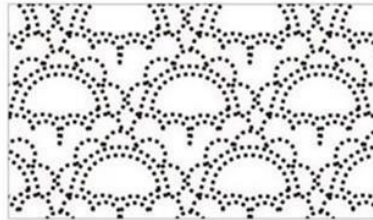


Figure 5. Patterns from the application of dots

Source: The creative patterns to value of batik in South of Thailand (Worasuda, 2018)



Figure 6. Patterns from the application of free line

Source: The creative patterns to value of batik in South of Thailand (Worasuda, 2018)

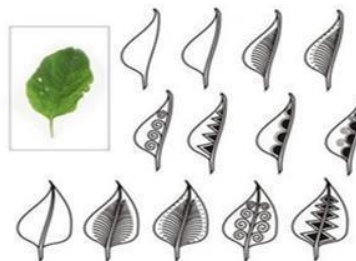


Figure 7. Patterns from the application of nature

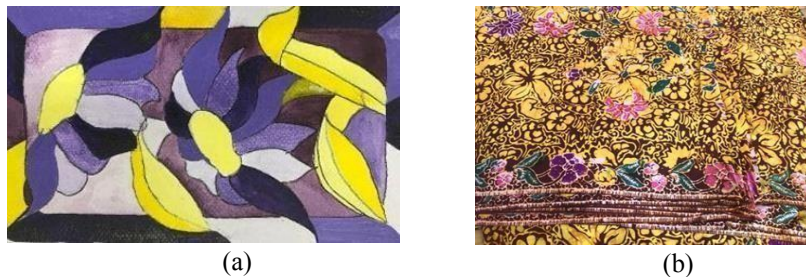
Source: The creative patterns to value of batik in South of Thailand (Worasuda, 2018)

The design of Batik patterns

During the process of making patterns, the designers must follow the two principles of design and decoration. That is, the design should be most appropriate for functioning and adorning purposes. As the design and decoration complement each other, it is the designers' job to integrate these elements effectively. This section presents the application of four elements in the designs of Batik patterns namely, real-world objects; geometric shapes and forms; thoughts or ideas, and abstract concepts.

1. Real-world objects

In this pattern, the designers used objects in the real world together with their imagination. For example, the following graphic design of roses consists of structural lines and petal lines.



Figures 8 (a-b). Patterns influenced by real-world objects

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)

2. Geometric shapes and forms

This design is motivated by geometric forms and shapes such as circles, ovals, and squares as shown below.



Figures 9 (a-b). Patterns from geometric shapes

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)

3. Thoughts or ideas

This design is influenced by concepts, imagination, environment, and beliefs.



(a)



(b)

Figures 10 (a-b). Patterns from thoughts or ideas

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)

4. Abstract concepts

This design is inspired by abstract concepts or feelings such as confusion or simplicity.



(a)



(b)

Figures 11 (a-b). Patterns from abstract concepts

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)

Batik patterns production process

Apart from the patterns that make Batik unique, the production procedures are also specific to Batik. As mentioned earlier, the Batik patterns in the south are unique because they are different from the other fabric in other regions. These patterns are created by specific techniques. That is, parts of the fabric are blocked from the colours by using melted wax or candle. In the old-time, boiled flour, mud, or clay were used to block the colour from accessing the fabric and bleaching the colour. Before presenting the methods of painting Batik, it is necessary to mention two kinds of blocks: metal blocks and wooden blocks.

1. Metal block

This type of block gives very fine lines. The design of this kind of block can be classified into 3 types: the line block, covered block, and background colouring block.



(a)

(b)

Figures 12 (a-b). Metal blocks

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research (Worasuda, 2020)

2. Wooden blocks

This type of block is made from wooden board. However, it does not give detailed patterns. It simply gives thick lines in white colour, which results from the candle-covered block on the colour-dyed background.



(a)

(b)

Figures 13 (a-b). Wooden blocks

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research (Worasuda, 2020)

According to the studies of Batik in the south of Thailand, there are six methods of painting Batik.

1. Block-printed Batik: Blocks made from metal, wood, or ropes are dipped into the hot melted candles. Then, they were immediately stamped on the fabric. The fabric is repeatedly dyed 3 to 4 times in cold dyeing.
2. Candle-drawing and Dyeing Batik: The designer draws on the fabric using a candle to block the colour. Canting is also used to draw lines and patterns. The fabric is dyed 1 to 2 times. As many colours can be used, the first colour is covered by a candle and another colour is used after that. The methods of re-drawing and re-dyeing can be used. Crackling can be made by knife-craping and crushing the candle-covered fabric and put it into cold water before drying and dyeing.
3. Hand-drawing and painting Batik: The designer uses a candle to draw lines and patterns and paints the whole cloth.
4. Candle-Blocked and Bleached Batik
5. Painted Batik: Traditionally, wax is mixed with candle and turpentine to paint on the fabric.
6. Mixed-method Batik

Another important and advanced technique in the production of the patterns involves handwriting (Batik Tulis) by using canting. (a tool used for drawing that looks like a pen). There is a spout at the end of the cone. The hot candle is drawn through canting on the fabric. The designer needs to draw the patterns while the candle is still warm. The part that is not covered by the candle will take up the dye. Then, the fabric is put into boiling water to remove the candle.

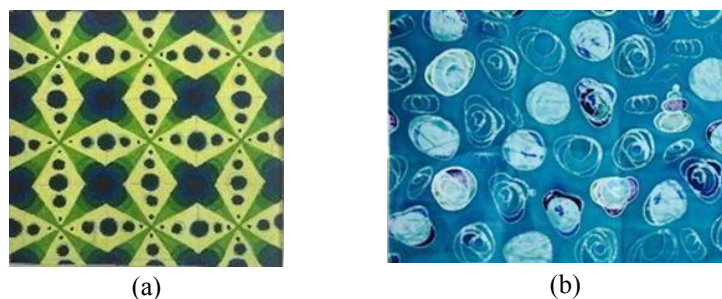
Batik pattern colours

In terms of colour, the early form of Batik used only blue and white. Until the discovery of new colours such as red, brown, yellow from plants and nature in the 17th century, colours on Batik became various. Nowadays, Batik dye uses synthetic colours from chemicals because they allow brightness and long-lasting effects. The theory of colour is important for designers. One way to choose a colour palette is to look at the tone of the fabrics. In general, warm colours are red, orange, and yellow, while cool colours are blue, purple, and green. In quilting fabrics, warm colours can be energetic and cool colours tend to be calming. Therefore, the use of one over the other will probably evoke a certain feeling to the fabric. Mixing warm and cool colours is a great way to choose a colour palette. The best way to make a warm tone colour and cool colour is by having 80 percent: 20 percent or 70 percent: 30 percent of warm or cool colour. For instance, the designer may choose one warm, one cool, and one neutral colour.



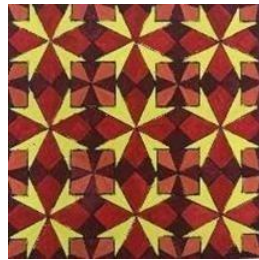
Figures 14 (a-b). Warm tone colours

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)



Figures 15 (a-b). Cool tone colours

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)



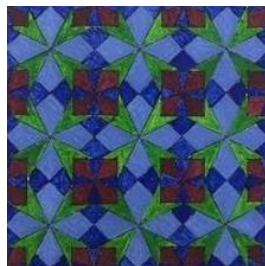
(a)



(b)

Figures 16 (a-b). Warm tone colour 80% and cool tone colour 20%

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)



(a)



(b)

Figures 17 (a-b). Cool tone colour 80% Warm tone colour 20%

Source: Progress report of Innovative 3D printing block for adding value of Batik fabric in the Southern Provinces Research(Worasuda, 2020)

All in all, the study of Batik patterns in the south of Thailand found four main types of patterns using wooden and metal blocks. They were:

1. a pattern using disconnected geometric forms;
2. a pattern using the repetition of geometric forms;
3. a pattern inspired by (disconnecting) forms in nature
4. a pattern inspired by (repeating) forms in nature

Regarding the use of colours, the application of pastel colours and tone colours becomes common in modern pattern design.

CONCLUSION

In conclusion, Batik in the southern provinces of Thailand is a uniquely beautiful fabric. Should be collected as a national heritage and for the future study of this fabric in terms of patterns, colour, and production. In addition, Batik in the south of Thailand nowadays has become more famous because of its attractive beauty and uniqueness. Modern Batik is more colourful and has a more useful function. It can be adapted to make other products such as handkerchiefs, scarves, hijabs, coats, etc. Therefore, the designers must continue developing more patterns and study further on effective techniques and methods of making distinctive Batik designs. With the creative use of different forms, patterns, and colours, batik makers will be able to create Batik patterns, designs, and products that are distinctively beautiful, useful, and meet consumers' needs.

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Virtual skin: Assessing Player Experience of Attractiveness with the User Experience Questionnaire (UEQ)

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ABSTRACT

There are numerous subfields within visual communication, one of which is new media, alongside conventional practices such as advertising, photography, the web, animation, and signage. Blogs, social media, video games, email and the pervasiveness of smartphones have all resulted in the emergence of new media that are inextricably linked to the internet and the online environment. Since the first mobile game, "Tetris", in 1994 and "Snakes" in 1997, the visual element in mobile games has evolved significantly, culminating in the modern-day mobile gaming world. These changes have involved progress from the black and white images of the early games to the variety of colours used in game visuals today and the creation of virtual goods in-app games. A skin is one of these virtual goods or items and is synonymous with a virtual appearance, outfit or cosmetic item that can be used to modify and enhance the appearance of a player's avatar. This is a cosmetic item and purely aesthetic in nature, serving no functional purpose. Among players, the desire for a skin is undeniable. Apart from the "beauty factor," another hidden value is inherent in players' perceptions of their interactions with purely aesthetic items. To determine the attractiveness of the skin in mobile games, preliminary research on skin evaluation was conducted to ascertain players' perceptions of recent virtual skins they had used in-game. The purpose of the study was to identify players' perceptions of the attractiveness of the skin they used. To conduct the research, the Standard User Experience Questionnaire (UEQ) was used to determine the attractiveness of the skin as a virtual product. The UEQ is composed of six scales and twenty-six items that assess attractiveness on a hedonic and pragmatic level. Thirty respondents were chosen, and data analysis was performed using UEQ Data Analysis Tools. The product's benchmark was divided into five UX quality categories: excellent, good, above average, below average, and bad. The results indicate that stimulation is an excellent proxy for the UX quality of skin and efficiency is above average; meanwhile, attractiveness, perspicuity, dependability, and novelty were below average.

Keywords: *Virtual Skin, Assessment, Player Experience, Attractiveness, UEQ.*

INTRODUCTION

A skin is a virtual in-game item with a monetary value in the real world, so it can be purchased with real money. It can be gained in-game by completing missions or by being given as a seasonal gift to players. It can also be purchased directly or through loot boxes or from different marketplaces, or by trading with other players (Macey, J.& Hamari, 2019; Grove, 2016; Martinelli, 2017) This skin is completely aesthetic and has no direct influence on gameplay, existing mostly as a decorative item (Macey, J.& Hamari, 2019; Martinelli, 2017).

Martinelli (2017) and Grove (2016) added that skins are virtual items created by video game companies that allow players to customise the appearance of their in-game avatars, weapons, and other equipment in a game world. A gun or knife with a brightly coloured design or camouflage finish would be similar to having a brightly coloured gun or knife in the real world. Although skins are purely aesthetically pleasing and have no direct impact on gameplay, they have arguably become a status symbol and are extremely valuable to the gaming community (Martinelli, 2017). The above-mentioned researchers were all referring to the skins in the game Counterstrike: Global Offensive (CS:GO), which can be played on a Steam account and cross-platforms such as Windows, Linux, Playstation3 and Xbox360. CS:GO is not the only game with skins; mobile games such as PlayerUnknown's Battleground and Mobile Legend include the skin concept. A meta-analysis study by Hamari and Keronen (2016) regarding player behaviour towards buying virtual goods or items found that this behaviour is based on experiences related to the use of the core service, the attractiveness of the item and the desire for self-representation in the game world. According to the meta-analysis study, an item's attractiveness is one factor that might explain why players buy virtual goods. Thus, the goal was to determine what attractiveness was, from the player's perception, and how it was affected by pragmatic and hedonic qualities upon viewing virtual skins. It is beneficial to identify the quality of attractiveness in specific virtual goods such as skins. Therefore, a study was conducted to find an assessment tool for this virtual product and to determine how the tool could be efficiently used to assess a player's experience.

In games, many tools and approaches can be used in assessing or evaluating player experience. Player experience is complex and varied; while some currently available scales focus on the aspect of an individual player's experience, others assess different aspects in combination. Some scales that can be used to evaluate games include the Game User Experience Satisfaction Scale (GUESS), the System Usability Scale (SUS), the immersive experience questionnaire (IEQ), the game engagement questionnaire (GEQ) and the player experience of need satisfaction (PENS). These, and other assessment tools, are utilised to measure different qualities and player experiences (Shelstad et al., 2019). Due to the variety of scales, these tools sometimes overlap but they are intended to measure different player experiences (Shelstad et al., 2019; Denisova et al., 2016).

According to Nordin et al. (2014), researchers face difficulties when determining the most appropriate questionnaire. It was recognised that among these are the ability to persuade participants to take the questionnaires seriously and the scale to which they respond. Additionally, it is critical to consider the wording of questions to ensure that the questionnaires retain their face validity. No specific study uses the Standard User Experience Questionnaire (UEQ) in measuring player experience in games because this approach was not developed for game evaluation. However, because the EQ can measure attractiveness in terms of hedonic and pragmatic quality, the researchers believe that it can be used in assessing skins in terms of players' experience because it was developed as a comprehensive user experience attribute (Shelstad et al., 2019; Laugwitz et al., 2008).

This analysis was restricted to players' experiences of skins they had recently used in-game. The challenging aspect of this study was that every respondent evaluated different skins base on their own skin preferences, regardless of the game they played. The objective is to identify how the UEQ can be used to measure player experience towards in-game visuals, specifically skins. Analysis will be performed on the five UX quality categories that are product benchmarks in the UEQ: excellent, good, above average, below average, and bad.

LITERATURE REVIEW

Skins: an in-depth description

The history of costume design in film dates to 1915, when Clare West, one of the industry's first studio designers, established the first costume office. By the 1920s, costume design had become established as a critical component of film production, with an expanding department and sizable budgets. However, in games, one of the earliest video game human characters with clearly designed clothing was Jumpman, later known as Super Mario. He appeared in the game Donkey Kong, developed by Shigeru Miyamoto in 1981 (Salomaa, 2018). It is perhaps not widely known that Jump man became the far more famous Super Mario and, intime, Super Mario has evolved since first being displayed using pixel graphics and a limited colour palette. Recent advancements in technology have enabled realistic depictions of game clothing, generating a need for knowledge of material- and cloth-behaviour, as well as the ability to create visual support for characters' personalities.

Costume design is a type of visual storytelling in which the character's past, age, social standing, and personality can all be identified with a single glance. A study by Salomaa (2018) explained the history and timeline of costume design from film to game, and how both professional character designers and costume designers must cooperate. Furthermore, character artists need some knowledge of costume design when focusing on producing realistic games. With the demand of modern gaming players for character customisation, this study was intended to meet the needs of creating and crafting creative outfits to support the contemporary requirements of players.

A skin is considered a virtual appearance for players in-game. Most modern mobile games are widely recognised as incorporating skins, such as Mobile Legends, Call of Duty, Fortnite, PUBG and Garena Free Fire. A recent study on skins used in Fortnite examined self-presentation and how it related to purchasing behaviour. In Avatar-based games, self-presentation is significant for player experience since players naturally pay more attention to their own "self" (Li et al., 2020). Li et al. (2020) also mentioned that self- presentation, in theory, encompasses both how one's identity is portrayed based on one's awareness of oneself and how one expects others to see him or her. This may require an appropriation and personalisation of the "self," resulting in more self-serving purchases. In practice, avatar design is a key priority in game development and the industry since associating with an avatar boosts a player's intrinsic drive and the players benefit from an increased attachment to avatars and engagement (Li et al., 2020). Though skins in Fortnite do not inherently offer a player an advantage in gameplay, they might give players a more attractive aesthetic experience (Li et al., 2020). Colour, uniqueness, and fashion sense comprise part of the criteria that players use when purchasing a skin. Furthermore, a skin may be an indicator of an experienced player because its use shows that the player has already played the game for a long time. Clearly, skin can display one's experience in gameplay though it has no direct function at all; however, the experience might differ between games, as skins themselves vary depending on the game developers.

The UEQ as a Tool

The User Experience Questionnaire (UEQ) is a tool for assessing the subjective experiences that users have with interactive products. Data analysis is based on an instrument developed by the UEQ creators, the UEQData Analysis Tool, while the questionnaire is assumed to be applicable to various products (Kadastik et al., 2018). A study by Kadastik et al. (2018) showed that the UEQ should be applicable in assessing different products. A skin is a digital or intangible product, but it can also be considered an interactive product, as the visual itself communicates with players in a unique way. Many assessment tools are available to investigate users' in-game experiences; however, to measure the level of attractiveness of a skin, the UEQ was found to be the most suitable tool for use in this study. A study of user experience assessment tools undertaken by Shelstad et al. (2019) found that the UEQ-S (the short version of the UEQ) consisted of hedonic and pragmatic qualities with which to measure

attractiveness, suggesting that it could be used for assessing game experience. However, this study only examined a specific in-game product, the skin. The UEQ-S was proven to contain the concept of in-game fun and enjoyment. Though this study used the UEQ with 26 scales, the subscales maintained the same hedonic and pragmatic qualities. Thus, it is beneficial to identify which quality was affected when assessing in-game visuals for user experience.

The six scales UEQ contain 26 items as follows (Schrepp et al., 2017):

- *Attractiveness: General impression of the product. Is it liked or disliked by users? Do they perceive it as attractive, enjoyable or pleasing? 6 items: annoying / enjoyable, good / bad, unlikable / pleasing, unpleasant / pleasant, attractive / unattractive, friendly / unfriendly.*
- *Perspiciuity: How easy is it to get to know the product? Can it be easily learnt and understood? Is it clear? 4 items: not understandable / understandable, easy to learn / difficult to learn, complicated / easy, clear / confusing.*
- *Efficiency: Do users have to make an effort to solve their tasks? How efficient and fast is the interaction? How immediate is the product's response to user input? 4 items: fast / slow, inefficient / efficient, impractical / practical, organized / cluttered.*
- *Dependability: Does the interaction allow the user to feel in control? Can the system's behaviour be predicted? Does working with the product make the user feel safe? 4 items: unpredictable / predictable, obstructive / supportive, secure / not secure, meets expectations / does not meet expectations.*
- *Stimulation: How exciting and motivating is it to use the product? Does the user have fun? 4 items: valuable / inferior, boring / exciting, not interesting / interesting, motivating / demotivating.*
- *Novelty: Is the product innovative and creative? Is the users' attention captured? 4 items: creative / dull, inventive / conventional, usual / leading- edge, conservative / innovative.*

According to Schrepp et al., 2017a, *Attractiveness* is the main variable and measuring emotional responses to the scale's pure acceptance or rejection. *Perspiciuity, Efficiency, and Dependability* are goal- directed and represent pragmatic quality, *Stimulation* and *Novelty* are hedonic qualities and not goal-directed (Kadastik et al., 2018). The assumed scale for determining attractiveness is depicted in (Figure 1) below. It is based on the impressions of these five scales, perceived *Perspiciuity, Efficiency, Dependability, Stimulation, and Novelty*, that contributed to the evaluation of attractiveness in user experience. The 26 items on the UEQ are graded on a -3 to +3 scale, with +3 indicating complete agreement with the negative term, which is -3. Following the random order, half of the items begin with a positive term and the other half with a negative term.

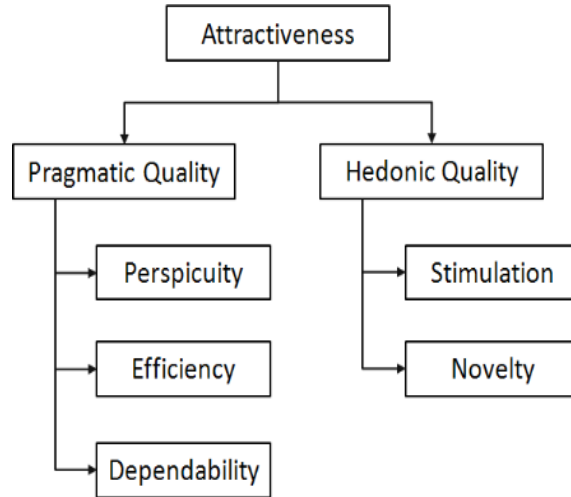


Figure 1: Assumed scale structure of the UEQ (Schrepp et al., 2017)

	1	2	3	4	5	6	7		
annoying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	enjoyable	1
not understandable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	understandable	2
creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	dull	3
easy to learn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	difficult to learn	4
valuable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	inferior	5
boring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	exciting	6
not interesting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	interesting	7
unpredictable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	predictable	8
fast	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	slow	9
inventive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	conventional	10
obstructive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	supportive	11
good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	bad	12
complicated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	easy	13
unlikable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	pleasing	14
usual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	leading edge	15
unpleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	pleasant	16
secure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	not secure	17
motivating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	demotivating	18
meets expectations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	does not meet expectations	19
inefficient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	efficient	20
clear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	confusing	21
impractical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	practical	22
organized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	cluttered	23
attractive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unattractive	24
friendly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unfriendly	25
conservative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	innovative	26

Figure 2: The English version of the UEQ Figure (Schrepp et al.,2017)

Applying the UEQ is simple, typically, it takes three to five minutes for a participant to read the instructions and complete the questionnaire. The UEQ can be completed on paper as part of a traditional usability test which, Schrepp et al. (2017b) mentioned, remains the most common application. However, in this study, the form attributes were set up using Google Forms online. The 26 items of the UEQ are listed in the above image (Figure 2). Each UEQ item comprises two terms with opposing meanings.

RESEARCH METHODOLOGY

The preliminary survey was conducted randomly among respondents who regularly engage in gaming activities. The questionnaires were distributed online via a Google Forms sheet to respondents (N=30). In the remote research area, an optimal number is enough to start a research based on population size (Hinton, P.R., et al., 2014). According to Sekaran, 2003, for most studies, sample sizes of greater than 30 but less than 500 are applicable for most research. Prior to completing the online questionnaire, respondents were briefed on the purpose of the survey and prompted to provide feedback on it. The questionnaire did not include a picture; instead, the evaluation was based on the players' experiences of selecting a virtual skin outfit. The UEQ was used to assess players' subjective perceptions of their recent use of a virtual skin. This questionnaire was intended to allow the user to express their immediate feelings and impressions about the product (Kadastik et al., 2018).

Respondents

The respondents were purposefully chosen from among individuals who play games and are familiar with the concept of a skin, regardless of the type of game they play. As mentioned previously, skin can be functional or purely aesthetic. This is the fundamental concept of skin that all respondents who responded to the questionnaire should understand. Those gamers who are unfamiliar with the concept of skin or who are unaware of its existence are ineligible to respond to the questionnaire. As a result, this study purposefully chose gamers who were aware of the skin. The goal of this research was to examine how the UEQ might be used to evaluate the attractiveness of a skin. As a result, this questionnaire could be utilised in the future to measure visual gaming experiences.

Thirty respondents were chosen using social media snowballing strategies and Google Forms was used to complete the questionnaire. According to Waters 2015, the researcher's ability to assemble a diverse snowball sample is almost entirely dependent on previous personal or professional contacts. Thus, this procedure starts with the personal contact of the researcher who is actively playing games and familiar with the skin in-game. The Exponential Non-Discriminative Snowball Sampling technique was used, in which the initial respondent was purposefully chosen to be someone who regularly plays games and is familiar with skin, and subsequent respondents were referred via the initial referral. However, not every gamer is familiar with the term "skin." The initial respondents provided contact information for other gamers they knew who were aware of skin, and the process was repeated until the sample size was reached. These strategies are effective because they targeted gamers who are already familiar with skins in-game.

First, Google Forms provided instructions on how players should assess their skin. Second, respondents were asked to rate the skin based on their recent in-game experience with it. This evaluation should be quick and not require extensive thought, as the initial thought is the purest response. As a result of their experience and skin selection, thirty respondents might have analysed various skin varieties. The current study, on the other hand, focuses solely on deploying the UEQ to analyse the overall perceptions of skin design among in-game skin users. Finally, respondents were asked whether they completely understood the items on the UEQ or whether they did not understand them at all.

Data Collection

This study utilised the English-language version of the UEQ, which was downloaded from <https://www.ueq-online.org/>. The data was analysed using the UEQ Data Analysis Tool Version 5. This collection of questionnaires and tools is available as a free download from the UEQ website and is available in 30 languages. Data was collected from respondents via Google Forms and then entered on a data worksheet. The UEQ tools automatically transformed the data and calculated the statistics required to create the UEQ diagram (Kadastik et al., 2018).

FINDING

All participants completed the UEQ in this study and no data errors were discovered. However, given that the English version was used, the responses might be misleading in terms of respondents' comprehension of the scales. The data in the Google Form was measured on a seven-point scale, so the closest number increased the value of the scale selection. For example, if the scale had been set to annoying to enjoyable, a higher point seven would indicate that the skin is more enjoyable than annoying. This data was then transferred to the UEQ Data Analysis Tools system, where the scale was transformed so that -3 indicated a negative response, 0 indicated a neutral response and +3 indicated the most positive response (Schrepp, 2019). No errors were found in the transferred data, indicating that all the respondents took the questions seriously.

Cronbach's Alpha coefficient

The Cronbach's Alpha values for attractiveness, perspicuity, efficiency, dependability, stimulation, and novelty were 0.52, 0.66, 0.65, 0.60, 0.75, and 0.17, respectively. Only one category, novelty, had a lower consistency value than the other five. This was linked to the decreasing value of the property in terms of skin users' experiences, as well as the possibility of item interpretation issues on the scale (Santoso et al., 2016; Kadastik et al., 2018). However, Santoso et al. (2016) and Kadastik et al. (2018) mentioned the lower value on the dependability scale and that the products evaluated were learning platforms and learning tools. On the other hand, this study is the first assessment to use the UEQ in evaluating interactive skin for games, which is a significant difference from the scopes of both these studies. Although, as both studies agreed, the scale value decreased, either this was unimportant in evaluating user experience for skins or may relate to the respondents' ability to comprehend the scales item. This could be a topic for future research.

The Benchmark

To create a benchmark for the UEQ, data from all available UEQ evaluations was compiled. This data was provided by researchers who shared their UEQ evaluations from previous years. This was only possible because of the large number of contributors who generously shared their UEQ evaluation studies. Most of the data was gathered through industry projects that incorporated the UEQ. These products span many different applications. The benchmark contains 100 complex business applications, development tools, web shops, social networks, mobile applications, household appliances and several other products. The benchmark contains 9,905 responses, with samples sizes ranging from extremely small to huge (1,390 respondents). On average, there were 40 respondents per study (Schrepp et al., 2017b).

Due to the restricted amount of evaluation findings in the benchmark dataset, it was decided to limit the feedback per scale to five categories:

- *Excellent: The evaluated product is among the best 10% of results.*
- *Good: 10% of the results in the benchmark are better than the evaluated product; 75% of the results*

are worse.

- *Above average: 25% of the results in the benchmark are better than the evaluated product; 50% of the results are worse.*
- *Below average: 50% of the results in the benchmark are better than the evaluated product; 25% of the results are worse.*
- *Bad: The evaluated product is among the worst 25% of results.*

(Schrepp et al., 2017b; Kadastik et al., 2018)

Figure 3 (below) explains the evaluation results for the virtual skins. The scale shows values above 0 to represent a positive evaluation of the aspect measure and below 0 to represent a negative evaluation. All six aspects in the UEQ received positive evaluations. The highest-ranked aspect was stimulation, followed by efficiency, attractiveness, perspicuity, dependability, and novelty. To evaluate the result as good or bad is almost impossible because virtual skins were evaluated for the first time by using the UEQ. However, these findings indicate that it is important to identify and compare the use of other skins in different games. This would enable more meaningful comparisons and establish other scores for different skins. This result, however, shows that the aspects measured received positive feedback from the respondents. (See Table 1 below for the UEQ scales and variance for the aspect measure.) The low evaluation result for dependability and novelty was based on the item subscale of the aspect measure. The lower evaluation affected subscale items for dependability (*unpredictable to predictable*, and *secure to not secure*) while for novelty the affected subscale items were *inventive to conventional* and *usual to leading edge*.

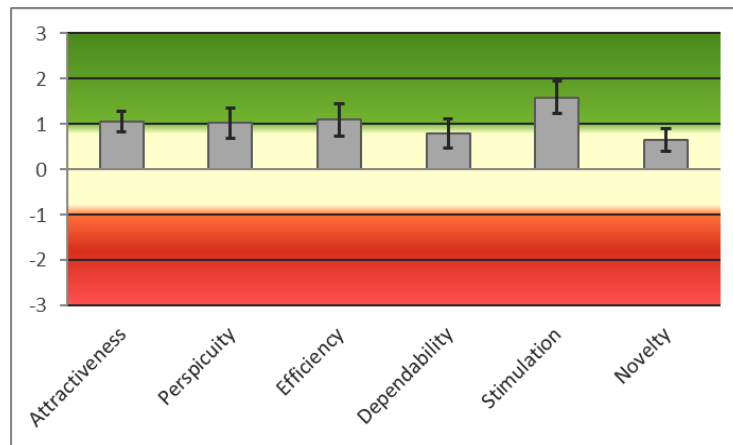


Figure 3: Evaluation of results showing scales, values and error bars of virtual

Table 1. UEQ Scales (means and variance)

Scales	Means	Variance
Attractiveness	1.06	0.43
Perspicuity	1.03	0.86
Efficiency	1.10	0.99
Dependability	0.79	0.78
Stimulation	1.59	0.94
Novelty	0.65	0.52

In Table 2, the UEQ scales are classified according to their pragmatic and hedonic qualities. This table demonstrates that respondents reacted more strongly to hedonic than to pragmatic qualities. Pragmatic qualities comprise Perspicuity, Efficiency and Dependability, while hedonic qualities are composed of Stimulation and Novelty. Novelty or originality displayed the lowest item scale value in this study, suggesting that the term "novelty" may have been interpreted incorrectly by respondents. The findings indicate that in terms of evaluating skins, respondents are more concerned with the hedonic aspect than with the pragmatic.

Table 2. UEQ Scales (Pragmatic and Hedonic Quality)

Scales	Means
Attractiveness	1.06
Pragmatic Quality	0.97
Hedonic Quality	1.12

Figure 3 (below) illustrates the benchmark of virtual skins. The development of the benchmark for the User Experience Questionnaire (UEQ) facilitates the interpretation of user experience (UX) evaluations of products (Schrepp et al., 2017b). Thus, this evaluation would interpret the players' experiences of virtual skins.

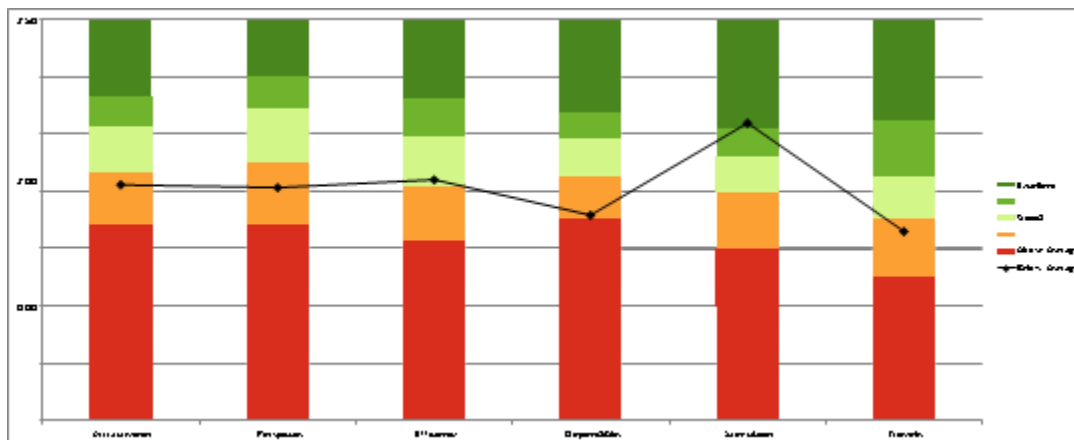


Figure 3: Visualisation of the benchmark of virtual skins

From the UEQ Excel data analysis sheet, the benchmark can be visualised, and the results of the evaluated product are represented by the line. The coloured bars indicate the ranges of the mean values of the scales. The primary goal of the UEQ questionnaire is to provide quick and direct results for user experiences (UX). Since the majority of the data in the benchmark came from business applications or websites, according to Schrepp et al. (2017b), applying it to specialised applications or products such as games, social networks or home appliances might be challenging. The benchmark, on the other hand, is useful when a product is evaluated using the UEQ for the first time, that is, when no previous evaluation results have been obtained (Schrepp et al., 2017b).

The benchmark interpretation of the evaluated skins is shown in Table 3. The benchmark may appear to have a negative value because the four scales are below average. This might be explained by established products being incompatible with games products. For these types of products, the quality expectations may simply differ greatly from those expressed in the benchmark. Furthermore, since the benchmark incorporates data from measurements of existing items but does not include games products, this might explain the lower benchmark quality of the evaluated product in this study.

The mean value for the UEQ benchmark dataset shows that the stimulation set an excellent benchmark for the evaluated product, the skins, though it mentioned that repeating this for products such as games would be challenging, based on the dataset in the benchmark. However, this study might be useful as the UEQ developers recognised the future necessity of developing distinct benchmarks for distinct product categories (Schrepp et al., 2017b).

Table 3. Scale and means comparison to benchmark

Scales	Means	Comparison	Interpretation benchmark
Attractiveness	1.06	Below average	50% of the results in the benchmark are better than the evaluated product; 25% of the results are worse.
Perspicuity	1.03	Below average	50% of the results in the benchmark are better than the evaluated product; 25% of the results are worse.
Efficiency	1.10	Above average	25% of the results in the benchmark are better than the evaluated product; 50% of the results are worse.
Dependability	0.79	Below average	50% of the results in the benchmark are better than the evaluated product; 25% of the results are worse.
Stimulation	1.59	Excellent	The evaluated product is among the best 10% of results.
Novelty	0.65	Below average	50% of the results in the benchmark are better than the evaluated product; 25% of the results are worse.

CONCLUSION

The goal of this research was to examine how the UEQ may be used to assess the use of skins by gamers. The outcome was positive, with the attractiveness of the skin being more essential in terms of hedonic than pragmatic quality. Stimulation was identified as the most important factor in the hedonic quality scale, while efficiency was the most important factor in terms of pragmatic quality. The results of the study show that the UEQ may be used to assess a player's experience of using skins in-game.

Apart from the benchmark, this research might be used as a future case study, given that the benchmark does not include data on products such as games. Only business applications or websites are used in the current benchmark. As a result, the quality expectation for skin examination may differ significantly from this benchmark.

The researchers aim to discover more about in-game user experiences of skins, utilising the UEQ with different categories of games in future research. This might provide completely new meanings of the various product categories in the UEQ data collection benchmark.

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Konsep Mimesis Dalam Seni Melayu

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ABSTRAK

Orang Melayu telah sekian lama menggunakan sumber alam bagi memenuhi keperluan asas seharian mereka. Selain menjadikan bahan pemakanan, perubatan, dan peralatan, alam turut dijadikan sumber atau asas inspirasi dalam memperkembangkan seni orang Melayu. Bermula dari pengamatan, penaakulan ditanggapi secara arif oleh orang Melayu. Oleh kerana kebanyakan mereka tinggal di kampung-kampung, justeru kehidupan sudah sehati dengan persekitaran desa seperti tumbuh-tumbuhan, dan elemen-elemen semula jadi yang pelbagai. Dipagari dengan konsep kampung halaman, mereka tidak menjadikan alam hanya sebagai memenuhi fungsi ekonomi dan sosial semata-mata tetapi turut mengisi ruang keseimbangan nilai etika, dan estetika bagi tujuan pembangunan seni budaya. Kertas kerja ini membicarakan mimesis atau konsep peniruan oleh para karyawan Melayu dalam penghasilan reka bentuk atau motif rekaan seni. Objektif kajian ini ialah untuk mendokumentasikan konsep mimesis ini dalam penghasilan motif-motif rekaan seni Melayu. Terdapat banyak reka bentuk seni dan motif-motif rekaan yang terhasil adalah bersumberkan alam semulajadi. Ia berlandaskan proses peniruan seperti yang terdapat pada motif-motif tenunan songket, anyaman, batik, ukiran kayu, telepuk dan lain-lain. Penelitian kajian ini adalah berlandaskan kepada kaedah obeservasi serta temubual dengan orang perseorangan dan tokoh-tokoh budayawan. Adalah diharapkan agar setiap penghasilan seni Melayu itu untuk terus dihayati, dan difahami sebagai seni warisan yang kaya dengan nilai dan falsafah tersendiri yang didukung masyarakat dan budayanya. Intisari metodologi atau tatacara menjadikan alam sebagai sumber aspirasi dan inspirasi adalah khazanah seni yang akan terus mewarnai keutuhan serta kegemilangan seni Melayu sejagat.

Kata Kunci: *Mimesis, Melayu, Alam, Pengamatan, Persekitaran Desa.*

Mimesis Concept in The Malay Art

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ABSTRACT

The Malays have long utilized natural resources to meet their daily basic needs. Natural resources serve as the basis not only in nutrition, medicine, and equipment but also the basis of inspiration in Malay art. It begins with careful observation and reasoning and then the natural resources are utilized wisely by the Malays. Since most of them live in villages, life is well integrated with the rural environment such as plants, and other various natural elements. With the concept of hometown, they make nature to fulfill their economic and social functions and, also to fill the gap between ethical and aesthetic values, for cultural development. This paper discusses the concept of mimesis or imitation by Malay artisans in the production of art and design motifs. The objective of this study was to document the concept of mimesis in the production of Malay art. There are many art and design motifs that are sourced from nature. It is based on the process of imitation and is found in songket weaving motifs, weaving, batik, wood carving, telepuk and others. The research of this study is based on observation methods and interviews with individuals and cultural expert figures. It is hoped that every Malay art will continue to be appreciated and understood as a rich artistic heritage with its values and philosophy that support the community and the culture. The essence of such methodology or procedure is to highlight nature as the source of aspiration and inspiration of art treasures that will ensure the greatness of Malay art universally.

Keywords: *Mimesis, Observation, Rural Environment*

PENGENALAN

Sejak zaman berzaman, orang Melayu sudah serasi atau sehati dengan kehidupan desa dengan suasana tenang permai sebagai tempat kediaman dari tanah pusaka yang diwarisi turun temurun. Justeru, orang Melayu telah sekian lama memanfaatkan sumber alam bagi memenuhi keperluan asas harian khususnya untuk memenuhi fungsi ekonomi dan sosial. Namun, apa yang lebih menarik, sumber alam juga berperanan penting untuk memperkembangkan kesenian orang Melayu. Dari alam, manusia memperoleh pelbagai prinsip atau asas kesenian (Zainal Abidin, 2006). Bersumberkan alam, sesuatu rekaan itu disusun, ditata hias dengan pelbagai keindahan. Dari situlah ia mendorong lalu mencetuskan kreativiti di kalangan karyawan Melayu untuk menghasilkan karya-karya yang unik dan bermakna. Dalam erti kata lain, para karyawan Melayu akan sentiasa membuka ruang penerokaan untuk menggarap idea-idea bagi sesuatu reka bentuk atau penciptaan motif-motif tertentu. Dalam konteks seni Melayu, setiap penciptaannya memperlihatkan proses pengaliran yang begitu terancang dan terurus. Bermula dengan pengamatan, penerokaan dan pencarian idea, penentuan konsep, penuluran imaginasi dan visualisasi, proses seterusnya diperkukuhkan lagi dari aspek teknikal seperti bahan, tatacara, peralatan dan teknologi.

Banyak daripada hasil kraftangan adalah merupakan ciptaan tulen orang-orang Melayu. Penghasilan kerja-kerja tangan serta kajian yang mendalam dan teliti terhadap unsur-unsur seni, ia menjadikan kedudukan seni dan budaya Melayu terus dipandang tinggi dan disanjung. Setiap penciptaan seni mempunyai rupa bentuk yang tersendiri yang berlainan antara satu sama lain sekali gus membezakan antara sebuah ciptaan dengan ciptaan yang lain. Seni itu adalah proses aktiviti fikiran dan perasaan yang diadun dengan menekankan aspek rupa, bentuk, corak, warna, garisan dan lain-lain elemen yang digunakan sebagai bahantara penyampaian yang diinginkan. Dari situ lahirlah corak atau reka bentuk yang dihasilkan bersesuaian dengan fungsinya serta mematuhi nilai dan falsafah masyarakat penciptanya. Keindahan yang digambarkan oleh orang Melayu ialah apa yang dialami melalui pengalaman dan pemerhatian pada alam sekeliling.

KAJIAN LITERATUR

Alam sebagai rujukan

Alam ciptaan Tuhan merupakan gedung atau khazanah ilmu yang terlalu banyak menyimpan dan memiliki rahsia yang sentiasa tersedia untuk diterokai. Kesegaran alam semulajadi yang asalnya belum tercemar atau terusik oleh kemajuan teknologi banyak memberi sumber pengetahuan atau keilmuan kepada ciptaan seni orang Melayu. Tidak dinafikan mereka mempunyai kepandaian atau kepakaran dalam bidang-bidang tertentu seperti ilmu alam atau geografi, geologi, botani, sains hayat, farmasi, kosmologi, ilmu kehewanan, dan lain- lain.

Sumber alam seperti sungai, tasik, gunung, bukit, sawah padi, laut, pohon kelapa serta kedudukan kosmos seperti bulan, bintang, matahari dan awan adalah elemen yang sering menjadi petikan dan panduan oleh orang Melayu. Juga diperhatikan terdapat banyak pengaruh alam yang turut dirujuk dan diadun di dalam peribahasa orang Melayu umpamanya seperti, “bagai langit dengan bumi”, “embun di hujung rumput”, “laut mana tidak bergelora”, “hujan berbalik ke langit”, “langit tidak selalunya cerah”, “lain padang lain belalangnya”, “siang berpanas malam berembun”, “setitik dijadikan laut, sekepal dijadikan gunung dan banyak lagi (12pt).

Peribahasa sedemikian diadun berdasarkan proses pemerhatian teliti khususnya dalam proses sosialisasi dalam kalangan masyarakat Melayu. Ahli masyarakat telah dididik dengan kepekaan terhadap nilai-nilai positif seperti merendah diri, berpendirian tegas, bersatu padu, tekad berusaha, rasa bersyukur dan tolong-menolong dalam kehidupan secara kolektif. Adakala juga ia berupa teguran atau peringatan disampaikan secara halus atau berkias. Pengajaran seperti ini dididik kepada anak-anak generasi muda melalui proses sosialisasi daripada satu generasi kepada generasi yang lain. Interaksi mereka dengan alam persekitaran telah melahirkan suatu budaya Melayu yang tersendiri sekali gus melambangkan identiti atau jati diri Melayu (Arba'iyah Ab. Aziz, 2018).

Dalam kehidupan orang Melayu, warna turut dikaitkan dengan alam di mana ia lahir dari proses pengamatan dengan persekitaran. Beraneka nama diberikan sejajar dengan rupa bentuk subjek seperti merah jambu, merah pulasan, merah mawar; kuning langsung, kuning air, kuning gading; hijau pucuk pisang, hijau kenanga dan hijau kepala itik; ungu lembayung, awan ungu (senja) dan biji ramunia; biru langit, biru laut dan biru nila; pinang masak, lemak ketam dan merah telur. Begitu juga terdapat gambaran jelas pada kain dan busana Melayu yang disebut dalam hikayat lama seperti warna kesumba atau merah kesumba (Azah Aziz, 2006).

Keintiman hubungan orang Melayu dengan tumbuh-tumbuhan adalah berperanan penting. Oleh yang demikian, alam semulajadi dihargai, dijagai dan dimanfaatkan sepenuhnya tanpa banyak mengubah atau mengganggu persekitaran asalnya. Bagi masyarakat Melayu tumbuh-tumbuhan boleh dibahagikan kepada empat kategori iaitu tumbuhan untuk perubatan, tumbuhan untuk makanan, tumbuhan untuk upacara,

tumbuhan untuk alatan dan tumbuhan untuk perhiasan atau kesenian (A.Aziz Bidin dan Aishah Hj. Muhammad, 1998). Justeru itu, banyak jenis tumbuh-tumbuhan ditanam di persekitaran kediaman orang Melayu bagi pelbagai tujuan dan fungsi.

Menurut Muhammad Haji Salleh, 2006, masyarakat Melayu sudah sebatih hidup di dalam 'ruang alam', seperti yang sering didengar, antaranya di seberang sungai, di tepi pantai, di bawah lembah, di hujung hutan, di pinggir paya dan sebagainya. Dalam usaha untuk mencari rezeki, mereka terlebih dahulu perlu mengenali setiap ruang alam di sekeliling dan selok-belok kawasan dengan arif. Di sinilah wujudnya nilai keakraban antara manusia dengan alam, lantaran dapat mempelajari sifat-sifat atau ciri-ciri terhadap alam tumbuhan.

Alam dan signifikannya dalam budaya Melayu

Pemilihan motif-motif pada seni Melayu menjadi lebih menarik untuk dikaji bagi melihat akan perkaitannya dengan kepentingan budaya dan penghidupan orang Melayu. Masyarakat Melayu tradisi sebenarnya percaya bahawa unsur-unsur alam dan tumbuhan mempunyai nilai falsafah tertentu dan tersendiri yang digambarkan sebagai simbol. Aspek familiariti, keunikan, kecantikan, khasiat dan keharuman bunga-bunga, misalnya adalah merupakan elemen yang ditentukan oleh para karyawan Melayu untuk dipilih menjadi motif ciptaan. Bunga melor, bunga kemuning, bunga cempaka, bunga anggerik, bunga kenanga, bunga kesidang, dan bunga tanjung adalah contoh pilihan. Ertinya, bunga merupakan sumber perhiasan yang penting dalam kehidupan masyarakat Melayu tradisional. Dalam hal ini seni estetika Melayu adalah berdasarkan makna kecantikan, keharuman, keistimewaan atau keunikan mengikut cita rasa dan pengalaman dari persekitaran sehingga melahirkan nilai estetika dalam konteks budayanya yang tersendiri.

Flora atau tumbuh-tumbuhan sebenarnya mudah dilihat di sesuatu daerah atau pada sesuatu masa (Haziyah Hussin, 2006). Secara tabiinya, tumbuh-tumbuhan dilihat sebagai faktor yang menentukan survival makhluk lain malah berperanan besar dalam mengisi penghidupan manusia. Antara lain, flora merupakan sumber penting dalam rekaan motif seni Melayu. Bunga-bunga sering dijadikan perhiasan dan diasosiasikan dengan simbol kecantikan wanita. Sebelum kedatangan Islam, orang Melayu sering menggunakan nama yang ada kaitan dengan buah-buahan, bunga-bunga dan warna seperti Kundur, Hitam untuk lelaki manakala untuk wanita pula diberi nama seperti Melati, Melur, Putih, Timun dan sebagainya (Wan Abdullah bin Hj. Wan Mahmood, 1997). Nama sedemikian adalah unik dan selalu wujud dalam cerita Melayu klasik sehinggalah kedatangan Islam.

Alam sering dijadikan sumber rujukan penting dalam penghasilan motif atau rekaan seni orang Melayu. Kebanyakan rekaan corak yang terhasil biasanya mencerminkan hubungan harmoni antara kehidupan mereka dengan alam sekeliling (Ku Zam Zam, 1984). Selain alam flora, pengalaman hidup masyarakat Melayu di zaman dahulu tentang kehidupan haiwan turut meninggalkan impak kepada masyarakat zaman kini. Hasil pengamatan dan tanggapan tentang hubungan manusia dengan haiwan diterjemahkan dalam bentuk motif-motif rekaan. Kearifan orang Melayu tentang ilmu kehewanan sama ada binatang liar atau haiwan peliharaan yang tinggal di daratan, di udara atau di dasar laut, telah menghasilkan reka bentuk yang bermotifkan pelbagai haiwan. Mereka meneliti dan mengamati setiap perlakuan atau tabiat haiwan tersebut dari segi positifnya untuk dijadikan teladan kepada manusia. Haiwan-haiwan seperti harimau (tapak), yu (gigi), tapak sulaiman, rama-rama, ayam, merak dan kala jengking adalah antara yang dijadikan motif dalam rekaan seni orang Melayu.

Alam kosmos juga merupakan salah satu aspek bertunjangkan kearifan orang Melayu berasaskan kepada pemerhatian mereka terhadap alam semesta. Dari segi rupa bentuk, kedudukan paksi, pergerakan tabii, ruang dan jarak telah menerbitkan pelbagai telaah untuk dikaitkan dengan penghidupan manusia. Alam semesta sangat luas dimensinya, iaitu mengandungi seribu satu kerahsiaan alam yang tersedia untuk diterokai. Bulan, bintang, matahari, lapisan langit dan awan adalah antara ciptaan Tuhan Pencipta alam yang kaya

dengan pemaknaan dan simbolisme tertentu. Jelasnya, semua yang terhasil adalah merupakan suatu manifestasi tentang kearifan, kepekaan dan pengamatan orang Melayu tentang alam.

Kearifan Karyawan Melayu

Penerokaan terhadap alam banyak bergantung kepada usaha dan minat seseorang mengenai sesuatu bidang tertentu. Bagi kehidupan orang Melayu terutamanya yang tinggal di desa, mereka lazimnya dipengaruhi faktor persekitaran dan kepercayaan lantaran menjadi begitu peka dan teliti terhadap segala sesuatu. Hasil observasi terhadap alam dan kebolehan mereka untuk meneliti, mengkaji, memilih, menganalisis, menyaring dan mengolah sesuatu rekaan adalah sesuatu yang amat mengagumkan. Kemesraan atau keakraban pada alam inilah yang mendekatkan orang Melayu kepada unsur-unsur alam, dan menjadi asas dalam menyuburkan fikiran, perasaan serta pandangan hidup mereka. Motif yang diadaptasikan daripada sumber tumbuh-tumbuhan memiliki sifat-sifat tersendiri dalam seni rupa Melayu yang diamati dan ditiru secara langsung atau yang bersifat mujarad (Ku Zam Zam, 1984). Di sinilah terletak kearifan dan kreativiti orang Melayu dalam menterjemahkan sumber alam kepada rekaan motif seni Melayu.

Kematangan orang Melayu dalam pemilihan sumber motif adalah ditentukan pada lambang kiasan yang dapat dikaitkan dengan kehidupan. Justeru, setiap motif adalah manifestasi hasil adunan kreativiti karyawan yang diolah sama ada secara imitasi, denaturalisasi, pengayaan, atau abstraksi. Flora misalnya adalah merupakan sumber tumbuhan yang sangat penting dalam rekaan motif kerana mempunyai kepentingannya yang tersendiri dalam kehidupan masyarakat Melayu tradisional di mana ia sering dikaitkan dengan simbol kehidupan.

METODOLOGI KAJIAN

Kaedah kualitatif digunakan dalam penyelidikan ini iaitu melibatkan kajian primer dan sekunder. Kajian primer adalah tertumpu kepada kaedah temu bual manakala kajian sekunder adalah tertumpu kepada kajian historikal dan filosofikal khususnya berkaitan dengan aspek pandangan dunia Melayu dan antropologi budaya. Beberapa informan telah ditemu bual bersandarkan kepada spesifikasi bidang dan kepakaran masing-masing. Kaedah kualitatif penting bagi merungkai sesuatu maklumat secara terperinci dalam sesuatu perkara. Justeru, penglibatan penyelidik secara langsung adalah bagi mewujudkan perhubungan secara peribadi dan terperinci tentang sesuatu perkara yang dikaji menerusi temu bual secara mendalam dan induktif sebagaimana yang disarankan oleh Bogdan dan Biklen (1992).

Sementara itu, kaedah historikal adalah melalui penceritaan langsung atau melalui sumber pembacaan mengenai dokumen-dokumen yang lepas seperti koleksi bersejarah daripada arkib, buku-buku, jurnal dan melalui sesi temuduga. Terdapat bahan, maklumat atau butiran sejarah masa lampau seperti kegemilangan warisan tamadun Melayu masih boleh dikaji melalui manuskrip, dokumen bertulis yang bersifat kebendaan, meliputi artifak, atau kesenian, falsafah dan pemikiran (Aziz Deraman, 2000).

Kaedah Temu Bual

Bagi mendapatkan sumber maklumat, penyelidik melakukan beberapa sesi temubual secara bersemuka dengan beberapa informan yang mempunyai pengalaman dan kepakaran bidang yang dikaji. Mereka adalah terdiri daripada adiguru (ukiran kayu dan telepek), penenun songket dan Pemegang Adat atau budayawan yang berpengetahuan luas berkaitan bidang masing-masing serta tahu mengenai aspek kajian ini. Perbincangan dan temu bual adalah berkisar kepada soalan-soalan jenis terbuka berkenaan seni Meayu secara

am, faktor- faktor yang mempengaruhi reka bentuk motif, hubungan karyawan dengan alam, ciri-ciri keunikan rekaan seni Melayu serta nilai falsafah dalam motif-motif seni Melayu. Bagi mendapat maklumat mengenai kaedah peniruan, bahan-bahan sampel daripada motif-motif songket Melayu dijadikan rujukan. Pengumpulan data daripada temu bual secara terus dapat menyumbang kepada huraian dan penjelasan yang lebih jelas dan menyeluruh.

Jadual 1 Informan Temu Bual

No	Nama	Alamat	Tarikh	Pekerjaan
1.	Drs. Dt. H.O.K. Nizami Jamil	Lembaga Warisan Budaya Melayu Riau, Jl. Lokomotif No. 15, Kec. Lima Puluh Pekanbaru Riau, Indonesia	17 Disember 2018	Ahli Lembaga Warisan Budaya Melayu Riau
2.	Norhaiza bin Noordin	79, Jalan Jerteh, Kampung Raja, Kuala Terengganu	21 Februari 2021	Adiguru, Pengukir kayu
3.	Siti Mariam binti Mamat	12100 E Kg. Raja Baran, Chendering, 21080 Kuala Terengganu	22 Januari 2019	Penenun songket

Kaedah Pemerhatian

Bagi mendapatkan gambaran yang lebih jelas dan konkrit mengenai bahan kajian, penyelidik melakukan beberapa lawatan dengan memerhati pelbagai rekaan motif di tempat-tempat seperti di Kampung Losong Datuk Amar dan Kuala Ibai di Terengganu. Kajian turut meliputi Muzium Negeri Terengganu Darul Iman, Kuala Terengganu, Pejabat MARDI di Sungai Petani, Kedah, Muzium Langkawi, FAMA, di Kuala Lumpur dan Jalan Persint 6, Putrajaya. Kaedah dokumentasi dilakukan dengan mengambil gambar atau fotografi terhadap sumber-sumber motif seperti gambar-gambar motif songket dan ukiran kayu, gambar-gambar motifsebenar dan motif-motif daripada sumber asal.

DAPATAN KAJIAN

Mimesis dalam rekaan motif seni Melayu.

Karyawan Melayu tidak melihat sesuatu sekadar dengan matanya tetapi mengamati dan menelaahnya menerusi akal minda dan hati nuraninya. Jelasnya, penelitian mereka lebih terarah kepada metodologi mimesis dalam penciptaan rekaan motif seni Melayu. Bagi memperjelaskan konsep mimesis ini, diambil beberapa contoh ciptaan rekaan motif atau reka bentuk yang berlandaskan konsep mimesis yang terdapat dalam seni Melayu.

Rumput Bebaling

Rumput bebaling ialah spesies yang biasanya dijumpai hidup di kawasan tanah yang berpasir khususnya di tepi-tepi pantai negeri Terengganu. Ia menyerupai sejenis haiwan laut iaitu 'sea urchins'. Rumput ini merupakan rumput yang tahan lasak terutama apabila ditiup angin yang membawa pasir ataupun cahaya matahari yang kuat. Warna rumput ini adalah seakan hijau kekuning-kuningan. Rumput ini tumbuh dalam rimbunan yang kecil-kecil. Walau bagaimanapun rumput bebaling ini boleh terbang pada jarak yang tertentu apabila ditiup angin yang kuat. Rumput ini mempunyai nilai-nilai estetika yang tersendiri. Apabila ditiup angin rumput ini juga akan berpusing dengan cantiknya. Ia merupakan salah satu daripada permainan kanak-kanak di Terengganu. Keunikan rumput ini ialah pada putarannya yang amat menarik.

Motif rumput bebaling diambil adalah kerana ia memberi lambang akan putaran hidup yang sentiasa bergerak di atas paksi pusingan dan peraturannya. Setiap manusia yang lahir ke dunia secara tabiinya akan menuruti setiap aturan tetap iaitu putarannya lahir menjadi muda, dewasa, tua dan akhirnya mati. Sepertimana konsep putaran Vasari, setiap pusingan adalah bersifat sementara dan tiada yang kekal abadi. Begitulah juga konsep kehidupan seseorang manusia itu di atas muka bumi ini. Dalam falsafah Melayu ada menyebut bahawa 'hidup diibarat roda' di mana ada ketikanya manusia akan berada di atas dan ada waktunya mengisi tempat untuk berada di bawah. Ia merupakan suatu siri kehidupan menuju suatu destinasi yang satu (Arba'iyah Ab. Aziz, 2018).

Secara khususnya, keseimbangan antara sifat-sifat berlawanan dalam kehidupan manusia merupakan intipati yang wajar dihayati dan difahami. Keadaan atau sifat-sifat kesementaraan kehidupan manusia mengutarakan falsafah jelas yang boleh diambil pengajarannya. Peringatan seperti sihat sebelum sakit, kaya sebelum miskin, tenang sebelum dilanda kesibukan atau hidup sebelum mati adalah antara intisari yang memperjelaskan tentang putaran hidup manusia. Impak kepada situasi itu, falsafah ini mengingatkan kepada orang Melayu supaya sentiasa menginsafi, bermuhasabah dan bijaksana dalam perencanaan sesebuah kehidupan terhadap konsep putaran atau pusingan hidup manusia. Segalanya perlu dilakukan demi mencari kebaikan dan kesejahteraan hidup yang hakiki meskipun dalam kehidupan ini banyak dipenuhi onak dan duri iaitu yang berupa cabaran dan halangan hidup.

Dalam konteks ini kekuatan akal budi perlu sentiasa berada di tempat yang tertinggi dalam diri manusia. Dengan kedudukan itu, manusia akan terdorong untuk berfikir, memerhati dan mengkaji segala sesuatu secara bijaksana. Melalui keistimewaan inilah manusia mampu melahirkan sifat-sifat hikmah yang akhirnya dapat membimbing mereka untuk mengenal hakikat Tuhan dan kehidupan.

Pucuk rebung

Pucuk rebung banyak terhasil dalam reka corak seni Melayu seperti tenunan, batik, ukiran dan barangan logam. Motif ini adalah dalam kategori pokok buluh yang masih di peringkat muda (rebung) iaitu berbentuk kun yang menarik sebelum menjadi aur atau rumpun buluh. Ia peringkat rebung, ia digunakan sebagai sayuran. Contohnya jenis 'bambusa vulgaris' (buluh gading dan buluh tutul) sengaja ditanam untuk diambil rebungnya.

Dari segi perlambangan atau kiasannya, rebung dari peringkat awal atau muda, lazimnya masih lembut dan mudah dilentur sebelum ia bertukar menjadi pohon aur. Aur berumpun yang matang sudah tentu akarnya menjadi semakin kuat dengan pucuk yang tinggi, untuk tidak mudah dimusnahkan meskipun oleh ribut yang kencang. Bererti, sebatang aur berumpun tetap teguh berdiri. Ia membawa maksud bersatu padu, cara hidup yang seimbang, adil, saksama, jernih lagi hening (Ghazali Shafie, 1997).

Demikian eratnya hubungan buluh dengan masyarakat Melayu, bermula sebagai makanan berupa sayur di peringkat rebung. Jika diamati ada pepatah yang berbunyi 'kalau hendak melentur buluh biarlah dari rebungnya' memberi suatu maksud tersirat yang begitu mendalam maknanya terutama dari segi ingatan,

teguran, teladan, dan sempadan terutama berkaitan dengan kemurnian falsafah pendidikan dan pengajaran. Dalam konteks ini, perangai dan sifat peribadi anak-anak yang selaras dengan peraturan kemasyarakatan, yang perlu dibentuk dan dicanai oleh ibu bapa semasa mereka masih lagi kecil. Anak-anak kecil diibarat sebagai “rebung” atau “buluh muda” yang masih boleh dilentur dengan mudah, tetapi jika sudah menjadi “aur” atau “buluh yang keras”, maka sukar sekali untuk dibentuk mengikut arah yang diinginkan.

Ayam

Ayam tergolong dalam kumpulan burung. Haiwan ini terdapat di kebanyakan tempat dan ditenak dengan meluas oleh masyarakat Melayu sebagai sumber keperluan makanan. Menurut Abdullah Mohamed (1990), motif haiwan telah dibuat dalam bentuk yang tidak lengkap malah kadang-kala ia kelihatan seperti bunga. Motif ayam dibahagikan kepada dua iaitu ayam betina dan ayam jantan. Motif ayam betina ialah melambangkan perlakuan seseorang di kampung yang cerdik, pandai menyesuaikan diri, bersopan santun serta mudah menyatukan orang ramai. Gambaran keramahan, bertegur sapa serta mudah bergaul adalah mencerminkan suasana riang, ceria dan pandai bermasyarakat. Di samping itu, motif ayam juga adalah gambaran tentang sifat haiwan tersebut yang sentiasa memberi perlindungan kepada ahli keluarganya. Ibu ayam dari peringkat mengeram lagi telah menunjukkan sifat-sifat penyayang serta sentiasa melindungi dan mempertahankan anak-anaknya daripada sebarang ancaman. Di samping itu, ibu ayam yang banyak bertelur dan sering menetas juga membawa pengertian akan kemurahan rezeki.

Motif ayam jantan pula ialah simbol kepahlawanan, iaitu mereka tidak mudah menyerah kalah, sifat keberanian dan memiliki semangat juang yang tinggi. Orang Melayu menjunjung tinggi nilai-nilai kepahlawanan sebagaimana dipahat dalam ungkapan “sekali masuk gelanggang, pantang berbalik belakang”. Ia membawa pengertian bahawa kecekalan dan semangat juang yang tinggi adalah teras jati diri orang Melayu. Kisah keberanian dan kepahlawanan orang Melayu juga pernah digambarkan dalam buku-buku Sejarah Melayu lama seperti kisah Hang Tuah lima bersaudara.

Kokokan ayam juga dipercayai dapat memberi petanda-petanda tertentu. Lazimnya kokokan ayam di dinihari yang disambut bersahut-sahutan adalah gambaran tentang semangat, aspirasi dan bersatu hati. Manakala kedengaran kokokan yang di luar waktu biasa seperti di tengah-tengah malam misalnya adalah dipercayai membawa alamat-alamat tertentu yang berupa peringatan, persediaan atau pengajaran.

Burung merak

Motif burung merak dipilih berdasarkan bentuk dan warna yang menarik. Merak ialah sejenis spesies burung. Merak adalah jenis burung yang mesra dan mudah bergaul malah sering mengembangkan bulunya di hadapan orang ramai terutama pada musim bunga. Merak jantan memiliki bulu penuh yang dikatakan paling cantik dan hebat serta sering memperagakan bulu ekornya sambil mengeluarkan bunyi kuat tetapi sesuatu yang menyeronokkan untuk didengar.

Motif burung merak adalah lambang kasih sayang, kesetiaan, perpaduan, kecantikan dan kesempurnaan. Konsep kasih sayang adalah dilihat dan dinilai dalam konteks masyarakat dan budaya Melayu itu sendiri. Kasih sayang adalah meliputi suatu ruang pencapaian yang ideal dan dihargai, disenangi yang akhirnya diberkati. Perpaduan pula merupakan suatu kekuatan yang tertakluk pada ikatan kekerabatan dan komuniti. Pertumbuhan masyarakat masa lalu adalah berdasarkan ikatan tradisi dan keadaan ini dapat melahirkan suatu bentuk masyarakat yang mempunyai pertalian perpaduan yang kuat (Arba'iyah Ab. Aziz, 2018).

Gerak merak mengigal merupakan unsur penting yang sering dikaitkan dengan konsep kecantikan, keindahan atau kesempurnaan dalam sastera Melayu lama. Kecantikan biasanya adalah menjadi daya tarikan

utama kepada manusia. Alangkah baik jika kecantikan yang dimiliki dapat menghiasi bukan sahaja pada perawakan dari sudut luaran tetapi paparan perwatakan dari sudut dalaman manusia. Dalam konteks ini di sebalik motif tersebut, aspek kecantikan dan rupa paras seseorang bukanlah sesuatu yang mutlak yakni yang bersifat kekal abadi. Bagi orang Melayu, cantik paras rupa akan lenyap ditelan masa, tetapi tidak kepada budi yang terletak pada aspek rohani yang dipancarkan dari sudut dalaman diri seseorang individu. Ertinya, sifat kesederhanaan dalam segala perbuatan amat penting dalam budaya Melayu. Oleh itu, ukuran cantik itu bersifat relatif, tidak hanya bergantung kepada satu faktor atau ukuran sahaja, sebaliknya melibatkan soal luaran dan dalaman di samping pandangan mata individu itu sendiri.

Matahari

Kosmos atau alam semesta seperti bulan, bintang, matahari dan awan turut menjadi pemerhatian dan sumber inspirasi untuk membentuk pelbagai penerokaan dari segi ilmu, fahaman dan kepercayaan di kalangan orang Melayu. Sumber kosmos ini merupakan sesuatu yang unik dan luar biasa sehinggakan ia menjadi satu ingatan (Haziyah Hussin, 2000).

Matahari ialah bintang yang terhampir dengan bumi. Cahayanya bersinar sejak beribu-ribu tahun yang lalu dan merupakan pusat kepada sistem suria kita. Ia mengawal pergerakan planet dan jasad lain yang terdapat dalam sistem itu. Semua jasad bergerak di atas paksi sambil mengelilingi matahari dalam laluan masing-masing. Semua pergerakan adalah dikawal oleh tarikan graviti antara jasad dan matahari. Di dalam Al-Quran ada dinyatakan:

“Maha Suci Allah yang menjadikan di langit gugusan-gugusan bintang dan
Dia menjadikan juga padanya matahari dan bulan yang bercahaya”.
(Surah Al-Furqaan, 25)

Terdapat pelbagai motif matahari terdapat pada reka bentuk seperti tebar layar rumah Melayu, ukiran-ukiran kayu, corak pada barangan tembaga dan tenunan songket. Matahari sering dikaitkan dengan simbol kuasa dan tenaga aktif. Ia juga menjadi simbol ilmu intuisi dan kosmik intelek. Oleh yang demikian, ia menjadi sangat penting dalam ilmu astrologi, kimia, fizik dan psikologi. Bagi orang Melayu kegiatan-kegiatan kehidupan adalah dirancang serta berpandukan pada perubahan tabii alam sekeliling. Sebagai contoh dalam masyarakat Melayu dahulu, matahari sering dijadikan sandaran dan rujukan utama ketika menentukan aktiviti harian. Sinar fajar di dini hari, adalah waktu mula bekerja, matahari tegak di atas kepala adalah waktu untuk berehat manakala lembayung senja di ufuk barat adalah waktu untuk pulang dan di waktu itu juga adalah peralihan antara waktu siang dan malam.

Walaupun pancaran matahari bersifat kesementaraan di waktu siang hari namun ia menjadi satu ketetapan. Maka di situ wujudnya suatu kesedaran kepada manusia bahawa kesementaraan itu yakni yang merujuk kepada aspek masa adalah sesuatu yang perlu dihargai oleh manusia untuk mengingatkan kita kepada Yang Abadi iaitu Allah Maha Pencipta. Manusia yang beroleh kejayaan ialah mereka yang sentiasa mengambil kesempatan untuk mengisi waktu dengan bijak dan penuh ketaqwaan.

Sebagai bintang yang paling hampir dengan bumi, matahari berupaya mengeluarkan sinar surianya secara stabil dan tanpa jejas meskipun sekian lama. Jelasnya, dari segi maknanya, motif matahari ialah lambang tenaga, keteguhan, kekuasaan, kelahiran semula, pelindung dan keabadian yang sentiasa menentukan suatu perjalanan hidup berdasarkan paksinya.

Bintang

Bintang terletak di luar daripada dunia ini dan merupakan satu bebola gas yang besar serta mengeluarkan cahaya hasil daripada tindak balas nuklear yang berlaku. Bintang bercahaya seperti matahari yang memberikan kepanasan, cahaya dan tenaga. Terdapat terlalu banyak bintang di dalam galaksi. Warna bintang bergantung pada usianya. Ada bintang yang berwarna merah, putih, kuning dan biru.

Motif bintang berkelipan di langit telah digambarkan oleh para karyawan khususnya penenun dengan gambaran motif yang tajam di hujung. Di bahagian sisi motif ini pula terdapat motif kecil sehinggakan gabungan motif ini dipanggil bunga bintang beralih. Bintang beralih bermaksud bintang kecil yang berada di luar dari bintang yang besar pada motif. Motif bintang beralih adalah lambang kearifan orang Melayu.

Apa yang menarik tentang bintang ialah walaupun terletak terlalu jauh dari bumi namun ia mengeluarkan cahayanya sendiri seperti matahari. Lebih menarik apabila kita dapat melihat pada waktu malam bintang-bintang bergemerlapan seumpama bintik-bintik kecil yang bercahaya. Walau bagaimanapun perumpamaan “bintang di langit dapat dibilang, arang di muka sendiri tiada sedar” perlu diberi perhatian. Motif ini juga melambangkan keperibadian seseorang yang mulia yang lahir dari tutur kata yang baik serta tahu bersyukur justeru akan dipandang mulia walau di mana-mana.

Terdapat pandangan yang mengatakan bahawa golongan nelayan sering menggunakan kedudukan bintang-bintang di langit sebagai panduan bagi menentukan kawasan tangkapan yang banyak manakala bagi petani boleh menentukan bila ketika untuk menanam atau penanda ketika pergi memburu. Bagi yang hendak memulakan penerokaan hutan dan yang hendak mendirikan rumah kedudukan bintang juga adalah elemen yang diambil kira. Justeru, motif bintang adalah fenomena kajian cakerawala bagi memperjelaskan tentang kuasa ghaib, inspirasi serta perlindungan daripada sebarang kuasa jahat yang mungkin mewujudkan ketidakseimbangan dalam sesuatu perkara.

KESIMPULAN

Alam ciptaan Tuhan merupakan gedung atau khazanah ilmu yang terlalu banyak menyimpan dan memiliki rahsia yang sentiasa tersedia untuk diterokai. Penerokaan terhadapnya adalah bergantung kepada usaha dan minat seseorang mengenai sesuatu bidang. Umumnya, kehidupan orang Melayu terutamanya yang tinggal di desa, banyak dipengaruhi oleh faktor persekitaran dan kepercayaan lantaran menjadikan mereka begitu peka dan teliti terhadap sumber alam. Tidak dinafikan, dalam kosmologi Melayu, alam tabii adalah dipenuhi unsur-unsur ghaib dan mistik tetapi tetap mempamerkan konsep rasional dan keintelektualannya.

Jelasnya, masyarakat Melayu tradisional melihat alam tabii serta objek-objek tertentu sebagai penuh makna dan simbolisme. Penghayatan mereka tidak sekali-kali terhad pada manifestasi alam kebendaan semata-mata tetapi juga bergantung pada dimensi hakikat dan roh yang maha seni. Jelasnya, ciri kehidupan orang Melayu tradisional adalah berteraskan prinsip harmoni dengan alam yang dihayati secara observasi dan manifestasi kebudayaan yang terus diwarisi secara turun-temurun.

Faktor kehidupan dan suasana alam sekitar juga merupakan sebahagian penghidupan orang Melayu turut menjadi landasan kajian. Keadaan alam semulajadi, sifat tumbuh-tumbuhan dan haiwan peliharaan yang menjadi sumber inspirasi orang Melayu untuk membentuk motif dan seterusnya dijadikan lambang kiasan dalam kehidupan adalah suatu aspek gabung jalinan kajian yang menarik. Pengalaman hidup yang lama orang Melayu dengan alam banyak mempengaruhi pemikiran dan pandangan dunia mereka tentang alam sekitar.

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Era Modernisme dan Pascamodernisme: Suatu Transformasi Seni Visual dalam Konteks Sosio-Budaya

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ABSTRAK

Kertas kerja ini menyoroti teori-teori pemikiran modernisme yang sudah lama wujud dalam masyarakat dan menyelusuri bagaimana pembentukan pasca modernisme mulai mengambil tempat dalam masyarakat khususnya melibatkan seni visual. Kehadiran pemikiran pasca modernisme dikatakan sebagai sikap anti modernism. Justeru, persoalannya adakah ia muncul sebagai suatu andaian atau berlakunya suatu anjakan atau transformasi dalam memacu pertumbuhan dan perkembangan seni dan budaya. Objektif kajian ini ialah untuk membicarakan akan trend perubahan pemikiran pendukung seni ke atas fenomena seni visual dan budaya sejak dari era modernism lagi. Namun, sejauh mana kehadiran pemikiran pasca modernisme yang dikatakan sebagai anti modernism benar-benar dipraktikkan atau pemikiran modernism sememangnya sudah mati? Kenyataan tersebut turut merungkai pelbagai tanggapan atau benarkah belum ada suatu tafsiran atau pengertian yang jitu dan jelas antara “seni modern” dan “seni pascamoden”? Hal tersebut turut ditandai dengan munculnya pelbagai tafsiran serta masih wujudnya polemik atau bahasan di kalangan para ilmuan khususnya dalam wacana seni budaya. Kajian ini adalah menggunakan penyelidikan sekunder dengan bersandarkan kepada pelbagai teori dari disiplin ilmu. Sementara itu temu bual turut dilakukan dengan sejarawan seni tanah air dalam merungkai persoalan ini. Meskipun wujud pelbagai keraguan dalam pemisahan antara “modernism” dan “postmodernisme” namun ia memberikan suatu input yang menarik sehingga sering dikaitkan dengan munculnya beberapa ciri-ciri pemikiran serta gaya era pascamoden yang berbeza dari segi idea, konsep, pendekatan, bahan, penampilan, persembahan, idea, tafsiran dan pemaknaannya yang menjurus kepada transformasi seni visual dalam konteks sosio-budaya masakini.

Kata Kunci: *Modernisme, Postmodernisme, Transformasi, Anjakan, Fenomena Seni*

The Era of Modernism and Postmodernism: A Transformation of Visual Art in A Socio-Cultural Context

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ABSTRACT

This paperwork discusses some theories between modernist and postmodernist thinking that have evolved in society. The presence of postmodernist thought is said to be anti-modernist. Thus, the question is whether it emerges as anticipation or the occurrence of a transformation shift at its pace in driving the development of art and culture. The objective of this study is to discuss the changing trends of art practitioners in the context of visual art and culture phenomenon today since the era of modernism. However, to what extent is the presence of postmodernist thinking that is said to be anti-modernism put into practice or is modernist thinking dead? The statement also dissects various notions or is it true that there is no precise and clear interpretation or understanding between "modern art" and "postmodern art"? This is also marked by the emergence of various interpretations and the existence of polemics or discussions among scholars, especially in the discourse of art and culture. This study is using secondary research based on various theories of disciplines and conducting an interview with art critics and art historians in resolving this question. Although there are various doubts in the separation between "modernism" and "postmodernism" but it provides an interesting input that is often associated with the emergence of some characteristics of the postmodern era thought and style that differs in terms of ideas, concepts, approaches, materials, appearance, presentation, ideas, interpretation and it is meaning that leads to the transformation of visual arts in the current socio-cultural context.

Keywords: *Modernism, Postmodernism, Transformation, Paradigm Shift, Art Phenomenon*

PENGENALAN

Umumnya, kita kini sudah pun melewati zaman yang ditakrifkan sebagai 'pascamodenisme'. Bersandarkan pandangan bagi kebanyakan sejarawan seni, kewujudan pascamodenisme dikatakan sudah pun bermula pada akhir abad ke-20 yakni sekitar tahun 1975 dan selepasnya. Memandangkan modenisme dikatakan sudah berlalu, bererti tumpuannya kini adalah untuk berhadapan suatu senario yang baharu. Kehadiran pascamodenisme di negara ini juga mulai memaparkan suatu fenomena yang relatif baharu. Jelasnya, bagi beberapa negara, era ini sudah lama mengambil alih lalu menggantikan era modenisme (Mohamad Kamal, 2016).

Modenisme sejak dari awal disebut sebagai era Pencerahan (*Enlightenment*) iaitu sekitar tahun 1687 hingga 1789. Ia merupakan suatu usaha untuk mengangkat potensi keilmuan sains ke tahap yang dapat dimanfaatkan dunia. Setiap perincian ilmu pada waktu itu adalah disusuli penyelidikan dan kajian-kajian keilmuan yang dihasilkan. Antara lain adalah saranan daripada pandangan-pandangan ahli falsafah seperti Rene

Descartes (1596-1650) dan Immanuel Kant (1724-1804). Antara intipati keserjanaan yang terhasil ialah bersandarkan kepada kekuatan sesuatu fakta yang beralasan lantaran menjadi asas kepada sesuatu kebenaran itu dinilai dan diterima seajagat.

Sejarah Barat bersama-sama pandangan dunia terhadap realiti kehidupan manusia semakin berkembang bermula seawal dekad pertama abad yang ke-20 lagi. Pendekatan Sigmund Freud dan pengenalan terhadap bidang ilmu psikologi telah memperkenalkan pendekatan psikoanalisis terhadap interpretasi mimpi sehingga melahirkan suatu gaya seni yang dikenali dengan Dadaisme dan Surrealisme dalam tahun 1930an. Penerokaan para pelukis ke alam tidak sedar atau alam bawah sedar bukan sahaja merakamkan alam imaginasi dan fantasi pelukis ke atas media visual bahkan telah merubah sekali citarasa dan pengolahan karya seni moden itu sendiri (James Strachey, 2010).

Di sini, apa yang menjadi tarikan utama ialah kemampuan untuk mencabar suatu konsep yang terbangkit dari satu kesedaran baharu tentang dunia seni. Ia akhirnya membentuk suatu revolusi pemikiran di mana akhirnya mampu mengubah persepsi manusia (Marcovitz, 2008). Sehubungan itu, setiap golongan masyarakat modernisme mulai mengadaptasikan suatu bentuk pemikiran yang meletakkan keupayaan alasan (*reason*) atau bersumberkan rasionalisme sebagai asas kemajuan dalam membentuk perubahan-perubahan sosial. Kesan daripada pendekatan tersebut telah melahirkan golongan '*egalitarianism*' iaitu suatu doktrin yang mengatakan semua orang mempunyai prinsip hak dan peluang yang sama rata. Walau bagaimanapun, fahaman tersebut diakhiri dengan teretusnya Revolusi Amerika dan Perancis, Perang Dunia Pertama, Perang Dunia Kedua serta Deklarasi Kemerdekaan. Akhirnya, dasar tersebut hanya menjadi slogan populis yang cuma berupa nukilan indah di atas kertas sahaja, namun bukan sesuatu yang bersifat hakiki (Marcovitz, 2008).

Kewujudan modernisme di tengah-tengah kancah sosial dan politik khususnya di Eropah telah mengubah landskap dan sistem budaya yang semakin urbanisasi sifatnya. Jelasnya, ia menjurus untuk menjadi lebih industri daripada pertanian sebagai sumber tumpuan utama. Dalam konteks ini, Malaysia juga turut mengalami era peralihan daripada sebuah negara berorientasikan pertanian, berubah menjadi negara perindustrian dan berteknologi tinggi dengan sandaran kepada keupayaan e-dagang dan e-ekonomi untuk menjana berpendapatan tinggi.

Di Barat, ikatan kepada pegangan beragama yang tersusun dalam kehidupan masyarakat sebelumnya menjadi semakin longgar dan tersasar. Ia terjadi disebabkan sekularisme dan materialisme hadir lalu memecahkan benteng tersebut dan mula bertapak kukuh. Perhatian utama dalam modernisasi adalah tumpuan kepada kapitalisme, industrialisasi, sains, perbandaran, demokrasi, penyatuan dan kebebasan individu. Steven Best dan Douglas Keller (2001), merupakan sarjana pascamodernisme, menjelaskan istilah modernisme membawa konotasi proses sekularisme, komodifikasi, birokrasi, rasionalisasi dan perbezaan budaya yang telah menubuhkan suatu fenomena dunia moden.

Namun, bagaimana perhubungan dunia realiti dengan falsafah kehidupan yang dihuni mereka? Bagaimana bentuk penerimaan masyarakat terhadap kesan pemikiran dalam konteks kehidupan masa kini secara kolektifnya? Apakah wujudnya batas-batas atau saringan-saringan tertentu dalam menangani isu-isu seni dan budaya sesuatu tempat dan masyarakatnya? Demikian persoalan-persoalan yang menjurus kepada penerimaan mahupun penolakan tentang sesuatu yang wajar untuk dipraktikkan ataupun sebaliknya. Ataupun, mahu atau tidak mahu, ia adalah merupakan suatu proses transisi seni budaya yang sememangnya bersifat dinamik yang pasti mengalami perubahan dari satu tahap ke satu tahap yang lain apabila tiba masanya.

KAJIAN LITERATUR

Senario Seni Lukis

Sejak abad ke-19 dan ke-20, perkembangan seni moden di Barat mulai dan terus berkembang selaras dengan kepesatan teknologi kejenteraan bagi menggantikan penggunaan atau pergantungan sepenuhnya kepada tenaga buruh. Wujud persaingan ketara antara negara-negara di Eropah semasa Revolusi Perindustrian. Pengaplikasian terhadap pendekatan yang baharu ketika itu lebih terarah untuk mengubah ciri-ciri pemikiran, pelan tindak tanduk dan aktiviti masyarakat terhadap norma yang diungkapkan sebagai lebih wajar dan saintifik. Wujud pergerakan atau mobiliti sosial khususnya di kalangan kelas-kelas pertengahan untuk mendominasi kesenangan dan kemewahan yang berasaskan sumber dagangan, perbankan dan industri. Senario tersebut secara perlahan-lahan turut berlaku dalam merubah suasana politik bagi menggantikan golongan aristokrat.

Pembentukan ideologi atau gagasan sedemikian diukur lebih berkemampuan untuk mempertingkatkan penggunaan, keupayaan dan penguasaan kuasa pemikiran manusia secara lebih spesifik. Di samping itu, maka lahir para cendekiawan yang kritis tentang modeniti. Mereka lalu bangun bagi membangkitkan kisah-kisah penderitaan dan kesengsaraan golongan petani yang berada di bawah kuasa monarki serta penindasan para pekerja di bawah cengkaman kapitalis industri termasuk dasar koloni di seberang laut serta penghakisan orang-orang asli atau rakyat asal. Pelukis-pelukis realis mulai muncul dengan karya-karya bersifat sinikal dan ironinya mengetengahkan isu-isu masyarakat golongan proletariat mendepani kehidupan yang perit di bawah cengkaman penindasan golongan bourgeoisie.

Bersandarkan pendapat bagi sesetengah pengkritik ilmu sosial, modenisme dikatakan terarah kepada praktik-praktik sosial dan institusi yang walaupun diiktiraf sah dan berhak namun wujud satu bentuk pendominasian atau penguasaan daripada mereka yang minoriti terhadap golongan majoriti tetapi lemah. Golongan minoriti ini adalah mereka yang mempunyai kekuatan material dari segi aset dan modal manakala golongan majoriti pula adalah mereka yang hanya mampu menyumbang dari segi perkhidmatan semata-mata. Walhal modenisme seperti yang disuarakan menjanjikan dasar pelonggaran dan keadilan untuk semua. Justeru, kesemua prinsip dan kepercayaan adalah lebih menjurus kepada aspek keadilan, kebebasan, serta kemahuan sendiri untuk terus berada dan dinaungi sesuatu ideologi, sekularisme dan demokrasi (Lamoureux, 2006).

Oleh itu, setiap tafsiran mengenai paparan-paparan imej dapat memperjelaskan tentang nilai dan falsafah masyarakat, persekitaran tempat serta waktu yang terus menghiasi latar, gambaran atau identiti kepada pengkaryaan seni. Ia akhirnya mampu membangunkan kerangka intelektual serta membentuk budaya kefahaman tentang masyarakat. Ertinya sudah wujud suara penentangan yang terbit daripada arus pemikiran masyarakat semasa yang kritis (Robert Williams, 2009)

Reaksi tersebut telah memberi laluan penting penerokaan alam baharu seni lukis moden. Pelukis diberi kebebasan di mana pengkaryaan mereka tidak lagi terbatasi atau terikat mengikut kemahuan- kemahuan penaung seperti golongan bangsawan, aristokrat, saudagar kaya mahupun bank ataupun agama tetapi bersifat terbuka kepada sistem penaungan baharu di bawah undang-undang kapitalisme. seperti galeri- galeri komersial, persendirian, korporat dan muzium. Apabila sistem atau amalan penaungan seni lama sudah berada ke penghujungnya, para pelukis pula bebas untuk memilih kandungan sendiri. Seni tidak lagi digunakan untuk memayungi akan kemewahan individu ataupun institusi berautoriti yang beragama seperti kegerejaan dan kuasa negeri yang secara tradisinya menaungi bagi kebanyakan karya catan dan arca. Walaupun sebelum ini seni hanya bertujuan untuk memakmurkan pasaran seni kapitalisme, namun pelukis mulai menggunakan kebebasan mereka untuk mengetengahkan aspek-aspek seni yang lebih bersifat peribadi. Bererti, paparan seni untuk seni adalah lebih menepati atau bersesuaian dengan kemahuan atau tuntutan masyarakat pada ketika itu (Robert Williams, 2009).

Modenisme menumpukan perhatian kepada konsep '*avant-garde*' iaitu suatu pendekatan yang dinamik, apabila aspek pemikiran mereka melangkaui jangkauan masa dan pensejarahan. Bagi pelukis *avant-garde*, mereka menolak sekatan-sekatan oleh golongan pelukis sebelumnya yang mendominasi *art salon* serta dari kalangan juri-juri konservatif. Mereka terus meneliti terhadap status quo malah acapkali mencabar ketetapan yang diajukan oleh golongan kelas pertengahan. Meskipun demikian, pada awal abad ke- 20, teori modenisme

mulai mendapat tempat dengan penampilan dua orang pengkritik seni Inggeris iatu Roger Fry dan Clive Bell, yang memperkenalkan teori seni yang dikenali sebagai formalisme. Mereka mengutarakan bahawa pengalaman estetik seseorang tidak ditentukan oleh konteks sejarah atau gerak hati tetapi atas kemampuan pelukis itu untuk menggunakan pautan emosi pada elemen-elemen formal yang seimbang dan menyenangkan. Dalam konteks ini, modernisme dan formalisme seperti tidak dapat dipisahkan walaupun formalisme adalah cabang kepada yang lain (Lamoureux, 2006).

Sementara itu, kehadiran tokoh-tokoh terkenal seperti T.S Eliot, I.A Richards dan lain-lain dalam menghasilkan 'Kritikan Baharu' turut menyemarakkan lagi suasana formalisme. Pendekatan formalis dalam kritikan kesusasteraan ini mempunyai adunan yang serupa dengan seni visual di mana pengkhususannya adalah pada hasil karya itu sendiri. Suatu pembaharuan cuba dilakukan bagi menggantikan penekanan yang lebih kepada aspek di luar karya. Namun, susulan selepas tahun 1945, formalisme terus kukuh di Amerika Syarikat terutama di atas sumbangan dan pengaruh pengkritik seninya, Clement Greenberg. Bergerak di atas prinsip-prinsip formalis, beliau terus mengangkat gaya ekspresionisme abstrak dengan memaparkan karya-karya seperti Jackson Pollock, Mark Rothko dan Willem De Kooning. Suasana kemeriahan seni visual terus berkembang apabila berlakunya perpindahan pusat kesenian dunia dari kota Paris ke New York. Apa yang menarik, ialah pengaruh aliran ekspresionisme abstrak ini mula diperkenalkan di Malaysia pada era 50an yang dipelopori pelukis Syed Ahmad Jamal dan menjadi titik tolak kepada perkembangan seni moden di Malaysia.

Bersandarkan pendapat Arthur Danto (1964), beliau menjelaskan bahawa sejarah modernisme sudah bertapak lama dari segi konsep dan masa. Menurutnya, penonjolan bagi keseluruhan konsep seni untuk tidak meletakkan aspek kecantikan terus menghiasi pada pengolahan subjek bergambar (*pictorial*) dari sentuhan pelukis. Sebenarnya, mereka menidakkan konsep estetik sebagai seni yang ideal. Ia memaparkan suatu sikap yang jelas bahawa aspek idea itu adalah lebih jitu berbanding hasil kerja seni yang siap. Kritikan baharu oleh Howard Smagula turut mempamerkan pembaharuan dan anjakan. Bagi pelukis, mereka boleh mengambil bahagian sama ada dalam suasana baharu seni konseptual atau menurut keilmuan beralasan yang hadir dalam dunia seni. Dalam hal ini, Danto menjelaskan pengakhiran seni itu sebagai suatu kebebasan. Ia dibuktikan dengan penampilan karya-karya seni visual yang menarik, seakan meraikan pembebasan dan pemberontakan terhadap aturan dan ketentuan dalam pilihan bahantara seni serta kaedah yang menjadi unsur-unsur penting seni konvensional. Apabila dikatakan seni sudah berakhir justeru, seseorang itu boleh menjadi pelukis naturalis atau realis, abstrak, surealis, pop, dekoratif, landskap atau metafizik. Segalanya memungkinkan apabila tiada yang memperolehi mandat sejarah (Arthur Danto, 1964).

Oleh sebab itu, Arthur Danto beranggapan sebagai titik atau tanda akan 'kematian seni' (*death of the arts*). Ramai berpandangan bahawa pernyataan sebegitu adalah keterlaluan dan tidak berapa tepat. Kemungkinan Danto berpendirian bahawa seni visual kontemporari Barat sudah lama kehilangan nilai disebabkan arus kemajuan sains dan teknologi. Meskipun modernisme dikatakan sudah berada di ambang pengakhirannya namun tradisinya dalam hubungan jaringan produksi dan perlambangan seni visualnya telah bertapak kukuh. Namun, timbul suatu persoalan tentang gagasan modernisme itu, apakah ternyata sudah mati? Apapun penyataannya, dalam perkara ini seni itu tidak pernah mati selagi manusia menghargai idea-idea kreatif dan menyantuni kreativiti, maka selagi itulah ia akan hidup dan terus berkembang (Mohamad Kamal, 2016).

METODOLOGI KAJIAN

Kajian ini adalah menggunakan kaedah kualitatif dengan huraian secara deskriptif dan interpretif. Penyelidik memperolehi sumber maklumat menerusi kajian perpustakaan dan kaedah temu bual. Kajian ini adalah tertumpu kepada kajian historikal kerana ia mempunyai hubungan antara masyarakat, seni dan budaya sebagai asas kemajuan dan pembentukan pembangunan sesuatu gagasan. Memandangkan asas seni visual mula bertapak dan berkembang pesat di Barat, maka aspek perbincangan adalah berkisar kepada prinsip dan teori seni, sosiologi dan anthropologi budaya. Oleh itu, penyelidik turut menemu bual pengkritik seni dan sejarawan seni tanah air bagi memperolehi pandangan, pendapat, pendedahan serta keilmuan mengenai bidang yang dikaji bagi mendapatkan tafsiran dan perspektif yang lebih luas dan menyeluruh. Perolehan maklumat tentang kajian ini

akan dapat menyumbang kepada huraian dan penjelasan yang dapat memberikan sesuatu signifikan tertentu dari aspek historikal dan dari sudut sosio- budaya.

Kaedah Temu Bual/Interview

Bagi memperolehi maklumat, penyelidik menemu bual dua (2) orang informan. bersandarkan kepada aspek keilmuan, kepakaran, dan pengalaman dalam bidang yang dikaji. Kaedah temu bual secara 'one-to-one' menyumbang kepada maklumat berkaitan. Mereka adalah terdiri daripada sejarawan seni, pengkritik dan ahli akademik yang mempunyai pengetahuan luas berlatar belakangkan sejarah seni dan kritikan seni.

Perbincaraan meliputi soalan-soalan terbuka bagi mendapatkan tafsiran dan perspektif yang lebih luas dan jelas mengenai aspek dan perkembangan seni visual dunia dan juga seni lukis tempatan serta mendapatkan pandangan menyeluruh tentang kajian ini. Soalan-soalan adalah ditandai dengan soalan umum, soalan yang khusus dan soalan berbentuk pandangan perbadi. Setiap penjelasan, penghuraian, pentafsiran mahupun penilaian seni itu adalah dibuat secara objektif, relatif dan subjektif. Perolehan maklumat tentang subjek akan dapat menyumbang kepada huraian dan penjelasan yang lebih menyeluruh.

Senarai nama Informan yang ditemu bual

Jadual 1. Nama informan yang ditemu bual

Bil.	Nama Pengkritik	Profesion
1	Prof . Dr. D'zul Haimi Mohd Zin	Sejarawan Seni, Ahli Akademik dan Pengkritik
2	Prof. Dr. Mulyadi Mahamood	Sejarawan Seni, Ahli Akademik dan Pengkritik

DAPATAN KAJIAN

Walaupun masyarakat menerima dan mewarisi gagasan modernisme itu sebagai sangat berpengaruh tetapi terbatas. Masih terdapat pandangan-pandangan yang positif mengenai ciri-ciri modernisme seperti antara lain; kreativiti individu, ketulenan, keunggulan artistik (*genius*), menghargai keaslian (*authentic*) serta kualiti hasil karya sebagai asas manifestasi budaya. Di samping itu, terbentuk sikap menghargai kepada kaedah persembahan abstrak melebihi penceritaan (*narrative*), isi kandungan berunsur politik, signifikan dari sudut historikal, meremeh produk seni yang dianggap kurang berguna dalam masyarakat serta memandang rendah terhadap kelas pertengahan yang tidak peka terhadap nilai pasaran seni.

Walau apapun, menurut pendapat sejarawan seni, era modernisme adalah sudah berakhir. Mulai tahun 1975, masyarakat bersedia untuk bergerak bagi menghadapi era baharu yang disebut sebagai pascamodernisme. Namun, di Malaysia, titik mula perubahan tersebut berlaku agak lewat sedikit iaitu sekitar 1985 dan berikutnya. Dalam pada itu, wujud berbagai-bagai tafsiran tentang pengistilahan pascamodernisme yang kadangkala mengelirukan. Ada yang menegaskan, ia membawa maksud anti- moden malahan ada yang mengatakan ia suatu misi penyemakan atau penyusunan semula ke atas modernisme. Terbitnya sikap anti- moden bersandarkan kepada penolakan terhadap prinsip-prinsip moden. Bagi pendukung pascamodernisme, mereka mula tampil memperagakan dunia seni dengan konsep dan nilai estetik yang berpecah daripada modernisme. Bermakna, sikap dan komitmen mereka sudah menampakkan bibit-bibit perubahan. Namun, tidak kesemua ahli teoritis mengakui dan menerima kenyataan bahawa seni moden itu sudah mati, ataupun sudah ketinggalan

zaman meskipun bilangan yang mempercayainya adalah ramai. Jikalau benar modernisme sememangnya sudah tamat, bererti masyarakat sedang menuju ataupun sudah berada pada era yang baharu. Apa pun tafsirannya, isu atau polemik ini menimbulkan pelbagai perbincangan yang kadangkala wujud perdebatan berpanjangan. Umumnya, anti-modern adalah penolakan terhadap kanun-kanun modernisme, antara lain doktrin terhadap kekuasaan beralasan (*reasoning*), anggapan kebenaran, kepercayaan terhadap kesempurnaan manusia dan penciptaan idea yang lebih baik jika tidak sempurna.

Disebabkan impak terhadap sistem pasaran dan konsumerisme, justeru diperlihatkan akan pengaruh seni pascamodern itu turut mengalami kurangnya kekuatan untuk bersuara. Situasi tersebut meletakkan seni visual itu hanya sebagai bahan hiburan atau hiasan semata-mata. Bagi sesetengah sarjana, mereka melihat perbincangan seni visual pascamodernisme ini ke dalam ruang dimensi yang terasing serta terpisah daripada ruang lingkup masyarakat. Berikutan itu, golongan kapitalis berkepentingan mulai menggunakan seni visual untuk tujuan memantapkan hegemoni masing-masing yang bersifat ekonomistik dan menjadikan seni itu sebagai alat menjana pendapatan.

Walau bagaimanapun pasca modernisme bukan hanya gaya artistik tetapi lebih kepada tatacara kehidupan media perkampungan global. Keadaan ini adalah selaras dengan perubahan kelas dan budaya terutama dalam masyarakat industri. Ini memberikan suatu cabaran besar kepada cara berfikir tentang dunia yang mempunyai asas dan teori-teori pembangunan dan kemajuan manusia. Lyotard dan Habermas menyarankan kajian terhadap seni budaya sebagai suatu proses yang menekankan konteks sosial. Yang paling penting di sini ialah aspek pembentukan budaya dan masyarakatnya. Pascamodernisme menolak idea bahawa tradisi Eropah seperti sudah menetapkan standard universal untuk menilai kebenaran sejarah budaya atau politik. Sememangnya, tidak ada tradisi yang benar-benar dapat berbicara dengan autoriti dan kepastian untuk seluruh manusia. Sebaliknya, sebilangan besar tradisi dapat dinilai berdasarkan cara-cara tertentu untuk melihat dan mendekati seni.

Derrida pula menambah, semua penerangan mengenai dunia, termasuk fakta-fakta saintifik hanyalah cerita atau hujahan yang direka-reka oleh manusia. Menurutnya, tiada apa yang dikatakan sebagai kebenaran tetapi cuma perbincangan. Walau bagaimanapun, adalah sesuatu yang menyakinkan untuk ditakrifkan sebagai satu pendekatan perubahan gaya atau aturan membabitkan sejumlah besar ruang dalam seni yang sudah melebihi satu abad.

Bagi golongan pascamodernisme hasrat mereka adalah mahu menafikan segala kepentingan bagi memperjelaskan mengenai pandangan dunia (*world-view*) terhadap diri sendiri, dunia realiti, permaknaan dan kebenaran meliputi aspek ketuhanan. Pandangan sebegini adalah dikenali sebagai pascamodernisasi dekonstruktif. Aliran ini disebut sebagai '*nihilistic*' yang mentakrifkan bahawa segala nilai itu adalah tidak berasas, tiada bermakna mahupun dikomunikasikan. Selain itu, terdapat satu kefahaman pilihan lain yang mahu mengambil sebahagiannya dengan merujuk kembali kepada premis modernisme yang disebut sebagai pascamodernisme konstruktif.

Bagi pascamodernisme konstruktif, golongan ini tidak menolak modernisme tetapi cuba membuat penelitian dan tinjauan semula tentang konsep dan prinsip asas sebelumnya. Mereka mendukung suatu bentuk kesatuan baharu tentang nilai estetik, etika, keagamaan dan saintifik. Jelasnya, perkara yang dinafikan di sini tentunya bukan sains tetapi pendekatan saintifiknya. Ia tertakluk kepada perolehan data-data sains semula jadi untuk wewujudkan pandangan dunia. Mereka juga membuka ruang untuk meneliti semua fahaman pramodern bagi mengupas persepsi realiti tentang ketuhanan, memperhalusi pengertian kosmologi serta memajukan persona alam semula jadi. Pendirian mereka adalah untuk menggantikan modernisme yang menurut hemat mereka sebagai mengganggu atau merencatkan perjalanan arah tuju kesenian di era ini. Berikutan itu, gerakan pascamodernisme konstruktif ini terus berkembang dan dikenali sebagai gerakan "Era Pemikiran Baharu" (Zoya Kocur and Simon Leung, 2005).

Memandangkan konsep dan hubungan kepelbagaian objek seni serta huraiannya, ia menjadi lebih sukar untuk dibincangkan terutama dalam menilai seni baharu ini. Walau bagaimanapun ia harus ditafsirkan, dihujahkan dalam menentukan setiap pilihan kriteria untuk menilai seni. Oleh itu, piawaian dan kriterianya tidak dianggap sebagai mutlak, jelas dan universal seperti yang dilakukan oleh pengkritik-pengkritik moden.

Ini telah dilihat sebagai salah satu masalah pascamodernisme, yang dihadapi pengkritik pascamodernisme itu sendiri. Greenberg sendiri menyiratkan bahawa pascamodernisme adalah pengenduran standard modernisme. Namun, walaupun terdapat permasalahan semasa dalam menghadapi kepelbagaian dan menetapkan standard, konsep pada zaman pascamodern terus menjadi semakin penting. Objek dilihat sebagai tidak stabil, di mana ia tertakluk kepada pelbagai kemungkinan penafsiran, tulisan seni yang menjadi semakin kritis dan penting. Bererti, objek seni bukan lagi sekadar objek, melainkan menjadi acara atau peristiwa di mana ia berada.

KESIMPULAN

Jelasnya, modernisme dan pascamodernisme adalah gagasan berbeza tetapi saling bergantung. Skop tumpuan salah satu daripadanya mampu mengupas intipati kajian yang lain. Justeru, masih wujud kecenderungan daripada para pelukis mahupun pengkritik seni untuk meneruskan dimensi modernis. Meskipun ramai beranggapan bahawa modernisme kini sudah berada di penghujung atau pengakhirannya, namun, apa yang pasti zaman tersebut pernah mengalami pembaharuan dan dinamik. Ia merupakan suatu fenomena yang pernah bergerak maju untuk mengenyahkan persepsi dan dogma yang bersifat tradisional serta kepatuhan kepada sistem hirarki yang rigid dan kaku. Apa yang jelas, nilai-nilai konvensional disaingi dengan pembentukan pendekatan baharu yang menjurus kepada perubahan sekali gus meninggalkan pengaruh, gagasan dan impak yang bukan sedikit kepada masyarakat dan budayanya. Di Malaysia, perkembangan seni visual kita berada di landasan yang sejajar dengan pergerakan seni visual global. Ia merupakan suatu transformasi atau anjakan seni yang mulai berlaku di awal era 70'an, di mana seni visual sudah menerokai suatu dimensi baharu dengan idea-idea yang bersifat analitikal dan filosofikal. Meskipun, ia berupa suatu kejutan, namun ia telah menyediakan suatu ruang penerokaan dan perbicaraan yang memacukan pergerakan seni yang berdaya saing di pentas global selepas pertengahan tahun 1980'an. Walau bagaimanapun, di samping menekankan aspek percambahan idea yang jitu, penekanan juga dilihat dari segi persembahan, pengaplikasian bahantara serta penilaian estetik. Di samping peranan yang dibawa oleh para pelukis, penerimaan masyarakat juga perlu setara supaya ia dapat membentuk suatu budaya pemikiran yang selari dengan perkembangan dan pencapaian semasa.

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Utilizing and Evaluating of Virtual Tours in Art Exhibition Amidst Global Pandemic

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ABSTRACT

Covid-19 has sojourned the world as we know then into a cessation. It affects various disciplinary fields to a standstill which includes art and tourism. In Malaysia, to adapt to the global pandemic; new opportunities have emerged and dealt with it no longer becomes optional but rather a solution. Therefore, this research is mainly focused on implementing virtual tours to cope with the new norms; and evaluates its implication specifically in showcasing art exhibitions. The researcher uses the concept of Google Street View to capture virtual spaces; combining with Pano2Vr software as constructing tools; for audiences to interact and discusses its usefulness based on their ease of accessibility. Through the usage of this software, the researcher was able to reconstruct the actual gallery into series of interconnected images that trajectories within a web hosting server which are accessible over various platforms. The researcher purposely uses 360 panoramic images to maintain the ingenuity and actuality of the exhibition surroundings; due to most audiences are more complacent to the practicality compared to 3D digital replication. The advantages and disadvantages of this particular application of Virtual Tours (VTs) are then assessed through data collected based on the accessed devices, accessed locations, and total participation to see whether this concept can be used as a new alternative tool in showcasing art exhibitions in the effort of avoiding the pandemic widespread while still keeping the art activity at a sensible pace.

Keywords: *Virtual Tours, Art Exhibition, Pandemic*

INTRODUCTION

Art Exhibition, a rather familiar word to most local art enthusiasts, artists, and art collectors; known as a stage for displaying visual creativity through a wide range of ideas and implementations. It has become a norm of attraction, especially to those who appreciate it. Amidst the global pandemic of Covid-19 that spreads within our country; the government implements restrictions, lockdowns, and closure of borders (Osman & Heba, 2021). Hence, utilizing it physically has proven to be a challenge. As the world strives to find a cure, new

opportunities emerge; the opportunity to assimilate with changes without abandoning the usual practices. Thus, this research purposely tries to implement that opportunity in the form of Virtual Tours; as a means to substitute the physicality into virtuality that allows audiences to experience the gallery in the safety of their own home. Derived from Virtual Reality (VR), Virtual Tours (VTs) are by no means new to the world. The term has been coined back in 1994 from a 3-Dimensional 'walk-through' reconstruction of Dudley Castle of England as it was in 1550 (Lukesh, 1995). Tejal and Pharande (2019) state that the concept of touring in virtual spaces has already expanded as a marketing tool; shown in the Real Estate field through the usage of in-house technology presentation of selected properties as early as 2017. In general, VTs are defined as the reproduction of existing sites through composing videos or sequences of still images. This shows that VRs and VTs are long-existed before the pandemic, but their purpose is questionable especially in art showcases; due to audiences are much fond of being in the actual art spaces. The idea is to bring that environment into an interactive platform; a platform that allows anyone to engage at any time from anywhere.

Henceforth, utilizing the concept of Virtual Tours in a small-scale space is achievable, and it would be a waste if it is not been introduced to audiences. Referring to the current situation, its function without a doubt can ancillary the system that we used to know. The concept is applied in an actual Art Exhibition; a Solo Exhibition by Rozarina Johari entitled '(+)mind.time.lines' organized by Galeri Al Biruni, UiTM Perak, Kampus Seri Iskandar. This exhibition is the most appropriate route as it checks all the criteria in applying this concept; by introducing an indoor version of virtual tours that can suffice the intention of the actual art exhibition pragmatism.

LITERATURE REVIEW

Though the idea of virtual tours has taken the world by storm and has found its place among the trends amidst the pandemic; the market has already become packed and saturated. There are so many ways to utilize it in full-fledged. This research is to organize a combination of tools, software, and platforms suitable for making Virtual Tours specifically for Art exhibitions through 'Capture' and 'Construct'. The author hopes that through using these amalgamations of tools, new information; if not new gaps can be put into the limelight and the possibility of improvements can be made in the future.

Capture

To create images that can bring about the actual surroundings into a virtual world requires a tool that is capable of doing such a task. According to Wu et al. (2005), creating VT-capable images requires either three known steps; converting the environment into electric models, photo-stitching multiple pictures into a virtual format, or a mixture of both methods by conjoining 3d models with photographs. From hereafter, the process of selecting the tool has been prone to Google Street View (GSV) because of its suitability. It uses the concept of photo-stitching multiple captured images into a virtual environment; the most appropriate for producing indoor images. Curtis et al. (2013) describe Google Street View (GSV) as an observatory system that captures the environment through constructing photos remotely. It has the aptitude to entice its users to share their images globally; as it is user-friendly, cost-efficient, and easy to access. Considering the main focus is to 'capture' and 'construct'; this tool fits the main purpose of producing 360 panoramic photos into a universal format that can be uploaded instantly. Moreover, GSV's main purpose is to build an environmental audit; a virtual instrument that collects data specifically for outdoor sites that enables the viewer to access from any part of the world (Clarke et al., 2010).

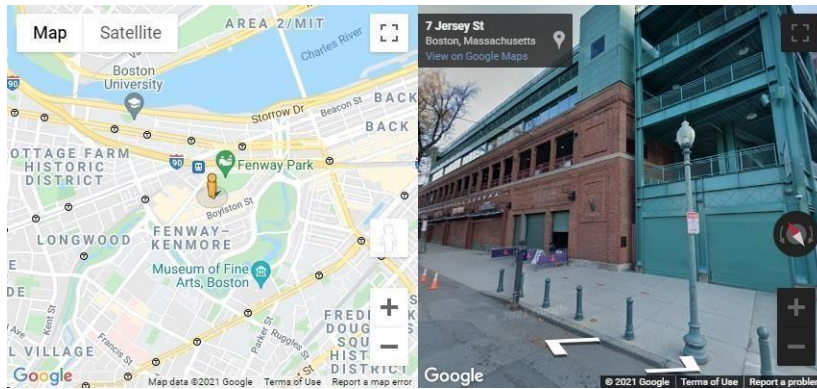


Figure 1. Street View side-by-side location

Figure 1 above shows a brief look at Street View features as seen in Google Maps. It shows the outdoor panoramic images at a pinned location as viewed by the public in the actual street. The researcher identifies GSV as a mechanism of capturing surroundings that can be used as data that are reachable wherever. Also, the app is available on most mobile devices without having to spend extensively. Therefore, the tool was identified as the most suitable 'capture' software because of its availability and the software are manageable. The only different take is to use GSV to capture indoor panoramic images.

Construct

Developing VTs that are interactable requires platforms that allow the host to construct all the collected resources into a single open channel. Generally, the idea is to connect each image, info, notes, and photo into one virtual space. Chen (1995) listed the requirements in making virtual tours are as such; photo stitching, node selection, hotspot marking, linking process, and dicing and compression. He explained that through the combinations of these five steps, VTs can be produced. In the market, this process can be accomplished by using Virtual Tour Software that is available in free or paid products. After a thorough inspection, a software called Pano2Vr had been selected; because the process of learning the software has proven to be undemanding. Pano2Vr was built to convert 360 or panoramic photos or videos into interactive virtual experiences. The software assists the user in constructing immersive virtual experiences which are integrated freely for a self-hosted website that can be viewed from multiple devices. Its outputs are in HTML-5 format for users to upload to a WordPress-supported website.



Figure 2. Pano2Vr Default Interface

Related Projects

In Malaysia, there are several projects inspired by VTs that have already been realized. These projects were jet-propelled after the country was struck by the pandemic outbreaks as individuals and companies searched for alternatives to virtualize Malaysia's favorite hotspot. Puvaneswary (2021) states that the nationwide lockdown sets him on a voyage of domestic sightseeing through a virtual heritage walk organized by Jane Rai. The projects purposely intended to draw-out locals into a journey that dubs as Old Kuala Lumpur East-West Connection. It brings out the old mining past of the 19th Century that referred to early settlements that converge between two rivers. Moreover, a company like LokaLocal has even used the Travel tech platform to unveil the new age of tourism by providing plentiful destinations for globetrotters to access around the world to encourage them to visit Malaysia after the restrictions are lifted (Bansal, 2020). Hence, VTs have become one of the trends during the outbreak as people gasp for more, companies are struggling to keep filling on such demands.



Figure 3. 40 Years of Yusof Ghani VTs

With most of the peoples' idle time spent sitting around in their homes, these projects show that landmarks, cities, local hotspots still can be relished through VTs. Simulating the actual locations whilst keeping everyone yearning for travel employed. Though most tours are constructed outdoors, some companies even operate it indoors. For instance, '40 Year of Yusof Ghani' (Figure 3), a virtual tour created by Plush Global Media; a sales tool for virtual property. The tours take art lovers into an expedition inside TAPAK from the main gallery, collection room, studio alley, and the owner's house itself. Audiences can venture inside as they would do in the actual gallery, they can even access the displayed artworks' information through nodes. The VTs concept in TAPAK is a tour of the property rather than an art exhibition; the artworks displayed are pre-existed and had been exhibited before. From here, the researcher was inspired to do a similar concept of gallery tour; whereas applied it into an actual art exhibition.

RESEARCH METHODOLOGY

This study utilized the experimental methodology by hosting an online virtual tour for anyone to participate. The participants are then observed through their activities and involvement. The duration of the researches is based on the full duration of the art exhibition. This is to find whether audiences are partaking in the VTs during the exhibition. The results are then analyzed to identify whether VTs can be used as an alternative to physical attendee depending on the collected data statistics.

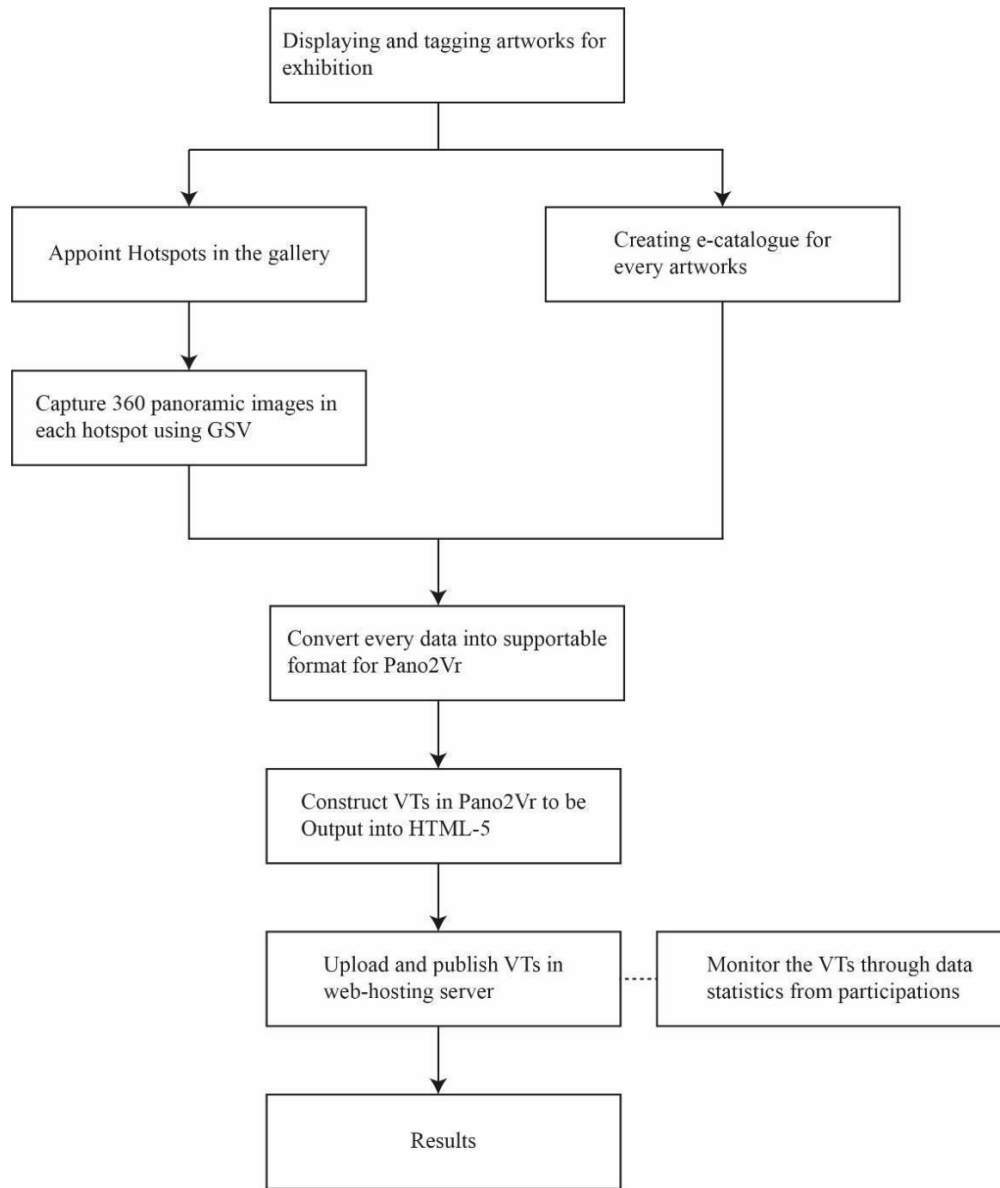


Figure 4. Flowchart of the Research

Figure 4 shows the flowchart process for this particular research. It starts with displaying and tagging artworks for exhibitions. This process involves site planning and organizing artworks for presentation. Next, is to produce an e-catalog for every artwork and appoint a hotspot in the gallery. Then, 360 panoramic images are taken on each hotspot appointed using GSV and supported mobile devices. The method used for capturing panoramic images using GSV is photo-stitching.

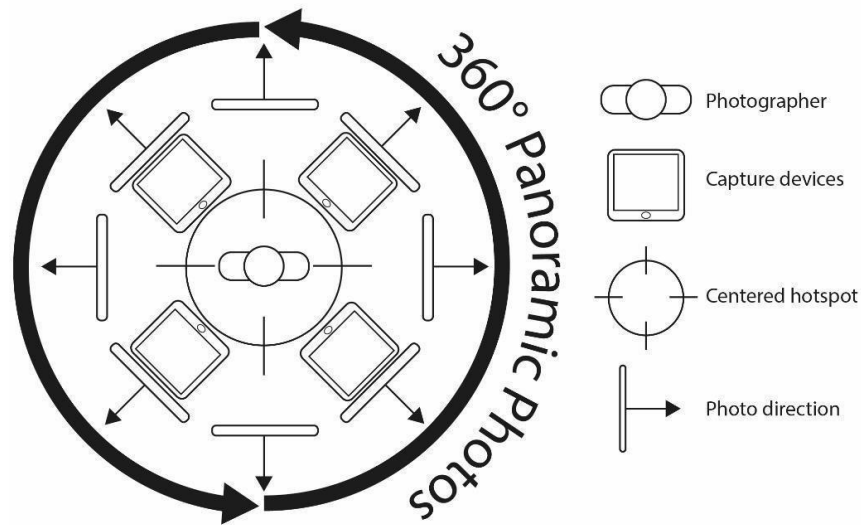


Figure 5. GSV 360 Panoramic Image Capture

Figure 5 above shows the diagram of the GSV software usage mechanism. It captures a single photo on a centered hotspot and revolves around every photo direction. The multiple photos are then stitched to complete one 360-compatible panoramic photo.

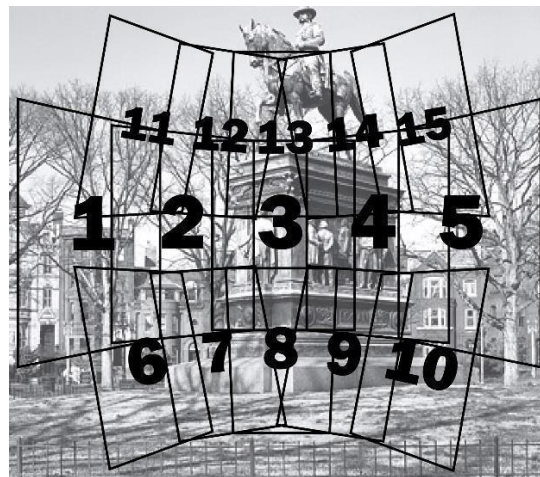


Figure 6. Photo-stitching of single photos

Figure 6 shows the mechanism of photo-stitching; it utilizes every single photo that was captured and stitched together to form 360 panoramic images. This concept is pre-applied into GSV and it operates in such a way to ensure the viewer can experience a full view of the surroundings it was used on. After that, every data is converted into Pano2Vr to be constructed into VTs. Pano2Vr uses an HTML-05 output format that is capable of being presented on the World Wide Web.



Figure 7. (+) *mind.time.lines* VT in web-hosting server

The completed VT project is then uploaded to the web hosting server (Figure 7). The data of participation is then monitored by third-party websites for the full duration of the exhibition. The monitoring websites are mainly to safely keep the results for analysis.

FINDING



Figure 8. (+) *mind.time.lines* VT access link poster

The overall outcome of this research is analyzed through several results that were collected after the duration of the exhibition was concluded. The access link (Figure 8) was delivered to multiple platforms on 4th April 2021 for audiences to participate. The results were then collected on 23rd April 2021 to be analyzed. The analyzed results will mainly be focused on total participants, accessed devices, accessed platforms, and geo accessed points.

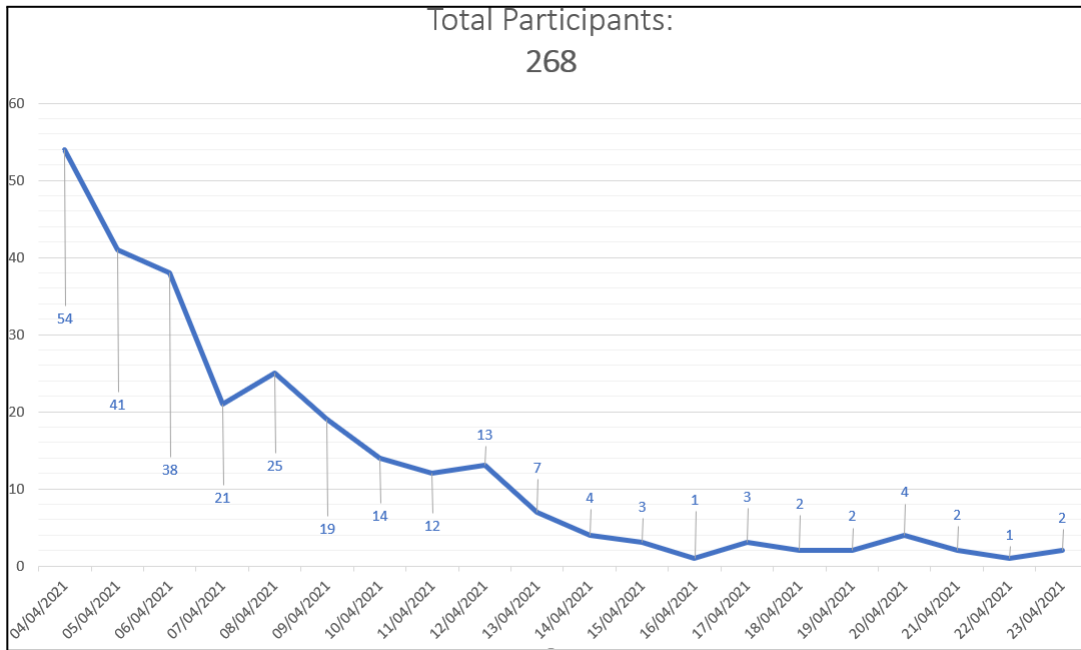


Figure 9. Total Participants

Figure 9 above shows the total number of participants per click daily. The statistics show how many participants accessed the VT from the date it was launched (4th April 2021) until the date it was closed (23rd April 2021). Referred to the data, 268 total unique participants have accessed the VT. The numbers start high and slowly drop by the end of the exhibitions. The results reflect the actual physical art exhibition in which audiences are usually utmost at the moment it was launched and degraded over time.

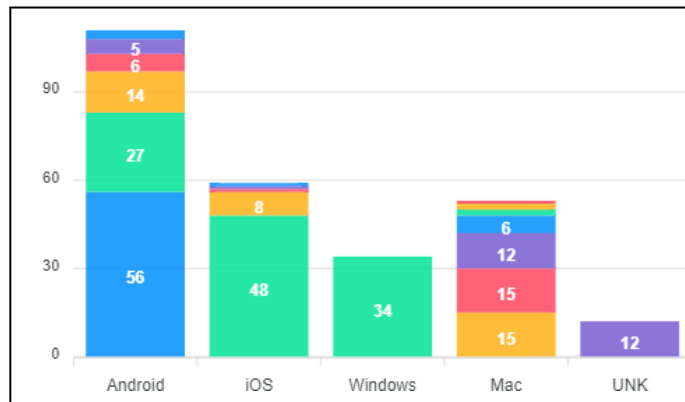


Figure 10. Accessed devices ratings

The figure above (Figure 10) displays the total participants based on the system types it was accessed on. There are 170 total audiences accessed from mobile devices (Androids and IOS), and 98 audiences accessed from computers (Windows, Mac, UNK). This data indicates that audiences are inclined to use mobile devices as their way of accessing this exhibition.

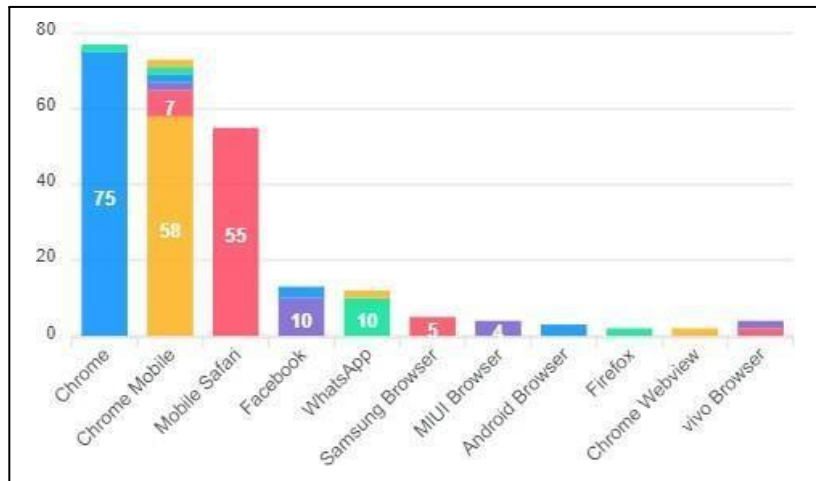


Figure 11. Accessed platforms ratings

The figure above (Figure 11) shows the platforms that the audiences use to access the VT. From the results, it can be seen that Chrome browsers are the most used platforms compared to others.

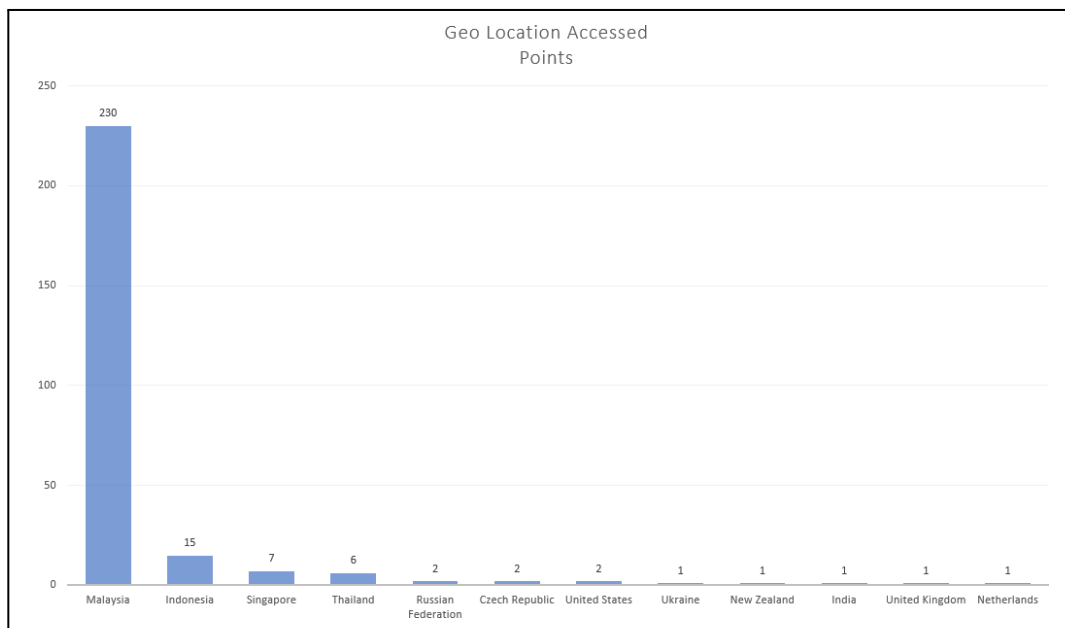


Figure 12. Geo accessed points graphs

There is a total of 12 participants accessed from different geolocation throughout the exhibition (Figure 12). The results show that 230 audiences are from Malaysia, 15 are from Indonesia, 7 are from Singapore, 6 are from Thailand, 2 are from Russian Federations, Czech Republic, and the United States respectively; and 1 are from Ukraine, New Zealand, India, United Kingdom, and the Netherlands respectively.

CONCLUSION

Based on the results (Figure 9), 268 total participants have accessed the VT during the first 20 days of its launch. This number is higher compared to a physical attendee of Galeri Al-Biruni before the covid-19 pandemic which averages 150 total participants. Other than that, most participants preferred mobile devices as their way of accessing the VT (Figure 10). It suggests that they consider portability when discoursing ways to view the web-hosted VT. Also, most participants chose Chrome browsers as their platforms for accessing the VT exhibition (Figure 11). The results prove that chrome is the most common web browser uses by participants due to its ease to use and user-friendly. Lastly, 12 countries have been detected as the geo accessed points of all the total participants (Figure 12). Considering the exhibition was conducted locally; the results are intriguing as it shows the possibility of expanding our art exhibition globally. This is only achievable through VTs because physical exhibition usually gathers only local participants whereas virtual can gather participants from a different part of the world. In conclusion, the data results show that virtual tours can be used as alternatives to physical art exhibitions amidst the global pandemic. Moreover, the opportunities to expand it to the global market can even be accomplished if it were to be promoted in such ways. Hopefully, the results can open up space for improvements on this topic in the future.

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