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IDEALOGY JOURNAL

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

Published by:
©UiTM Press

e-ISSN 2550-214X

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PUBLICATION HISTORY

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

PUBLICATION FREQUENCY

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

e-ISSN

2550-214X

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Editorial Preface

Idealogy Journal: Vol. 6, No. 2, September 2021

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Published: 1 September 2021

We would like to present, with great pleasure, the third volume of a scholarly journal, journal of arts and social Science. This journal is devoted to the gamut of arts and social science issues, from theoretical aspects to application-dependent studies and the validation of emerging technologies in arts. This journal was envisioned and founded to represent the growing needs of arts and social science as an emerging and increasingly vital field, Its mission is to become a voice of the arts and social science community, addressing researchers and practitioners in areas ranging from arts to applied arts, from design to technology in design, from humanity to social science, presenting verifiable arts methods, findings, and solutions.

Transactions on arts focuses on original high-quality research in the realm of social science in parallel and distributed environments, encompassing facilitation of the theoretical foundations and the applications of arts to massive daily life. The Journal is intended as a forum for practitioners and researchers to share arts techniques and solutions in the area, to identify new issues and to shape future directions for research. In this issue, most of the articles are discussing on the topic of arts and the social science. In social science it is very important to have a combination of different discipline to ensure the survival of knowledge. By combining knowledge from different fields, it could produce new innovation that could lead to solutions to many important problems or issues. Hence Idealogy Journal of Arts and Social Sciences is a platform for many fields of knowledge to share research findings as well as literatures.

Associate Professor Dr Muhamad Abdul Aziz Ab Gani

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Editorial Foreword

Idealogy Journal: Vol. 6, No. 2, September 2021

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Published: 1 September 2021

We are very pleased that IDEALOGY JOURNAL, Journal of Arts and Social Science is presenting its 6th volume and 2nd issue. We are also very excited that the journal has been attracting papers from a variety of advanced and emerging countries such as Indonesia, Pakistan, Saudi Arabia, Bangladesh, etc. The variety of submissions from such countries will help the aimed global initiatives of the journal.

We are also delighted that the researchers from the Arts and Social Science fields demonstrate an interest to share their research with the readers of this journal. This issue of Journal of Arts and Social Science contains five outstanding articles which shed light on contemporary research questions in arts and social science fields.

All the 13 papers of this issue studies the are discussing about culture, art, design, technology, creativity and art & design innovation. There is also discussion about art, design and culture in various area. In this issue, most of the articles are discussing on the topic of arts and the social science. In social science it is very important to have a combination of different discipline to ensure the survival of knowledge. By combining knowledge from different fields, it could produce new innovation that could lead to solutions to many important problems or issues. Hence Idealogy Journal of Arts and Social Sciences is a platform for many fields of knowledge to share research findings as well as literatures.

As we were aware at the first issue, a journal needs commitment, not only from editors but also from editorial boards and the contributors. Without the support of our editorial board, we would not dare to start and continue. Special thanks, also, go to the contributors of the journal for their trust, patience and timely revisions. We continue welcome article submissions in all fields of arts and social sciences

Adakah Reka Bentuk Emoji Senyum Dengan Pelbagai Tahap Realistik Pada Poster Bercetak Memberi Kesan Yang Signifikan Dalam Menstimulasi Kesedaran Pengguna?

Does Design of Smiley Emoji with Different Realistic Level in A Printed Poster Have Any Significant Effects on Stimulating User's Awareness?

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Received: 10 July 2021, Accepted: 10 August 2021, Published: 1 September 2021

ABSTRAK

Penyelidikan ini bertujuan untuk mengkaji kesan penggunaan emoji senyum reka bentuk flat dan skeuomorphism pada poster bercetak dalam aspek menstimulasi kesedaran pengguna. Sebanyak enam buah poster kesedaran keselamatan yang terdiri daripada enam reka bentuk emoji senyum yang berbeza, iaitu emoji garis, emoji garis berwarna, emoji vektor, emoji garis dan bayang, emoji tiga dimensi (3D) dan emoji realistik dibangunkan dan diuji. Reka bentuk eksperimen kuasi telah digunakan bagi menjawab persoalan kajian dan data yang diperolehi dianalisis dengan menggunakan analisis statistik one-way ANOVA serta ujian post hoc. Seramai 700 orang pelajar Tahun 1 dalam bidang kejuruteraan di Universiti Teknologi MARA (UiTM) terlibat sebagai sampel kajian. Setiap poster kesedaran dinilai oleh 100 orang pelajar termasuk sebuah poster teks tanpa emoji sebagai kumpulan kawalan. Skala stimulasi bagi instrumen User Experience Questionnaire (UEQ) digunakan bagi mendapatkan maklum balas dari responden. Secara kesimpulannya, dapatan kajian ini menunjukkan bahawa penggunaan emoji senyum dalam poster bercetak adalah lebih berkesan berbanding poster dengan teks semata-mata bagi tujuan menstimulasi kesedaran pengguna. Namun, aspek reka bentuk emoji senyum di dapati turut memberi kesan terhadap stimulasi kesedaran pengguna. Sehubungan dengan itu, kajian ini mengesyorkan reka bentuk emoji garis berwarna, emoji vektor, emoji garis dan bayang serta emoji 3D lebih sesuai dijadikan pilihan bagi menghasilkan poster kesedaran bercetak.

Kata kunci: Emoji; flat; poster; stimulasi; skeuomorphism.

ABSTRACT

This research was aimed to study the effects of smiley emoji in printed poster with flat and skeuomorphism design approach in stimulating user's awareness. Six safety awareness posters with six different smiley emoji designs have been developed and tested, i.e. line emoji, coloured line emoji, vector emoji, line and shadow emoji, three-dimensional (3D) emoji and realistic emoji. The quasi-experimental design was applied in answering the research question derived and the data obtained was analysed using one-way ANOVA and post hoc test. 700 first year engineering students from Universiti Teknologi Mara (UiTM) were involved as the research sample. Each awareness poster was evaluated by 100 students including a text only poster, i.e. without emoji, as the control group. User Experience Questionnaire (UEQ), specifically stimulation scale, was utilised in obtaining feedback from respondents. In conclusion, this study indicated that the use of smiley emoji in an awareness poster was

more effective than poster with text alone. However, the design aspects of the smiley emoji are found to have an impact on users. Therefore, this study recommends coloured line emoji, vector emoji, line and shadow emoji and 3D emoji to be the better design choice for awareness poster in printed form.

Keywords: *Emoji; flat; poster; stimulation; skeuomorphism.*







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1. PENDAHULUAN

Emoji merupakan ikon yang dapat menggambarkan emosi dan fikiran seseorang, ia dapat menambah baik komunikasi teks yang tidak berupaya menggambarkan ekspresi emosi dengan tepat (Golden, 2015). Selain itu, emoji turut digunakan untuk membantu komunikasi dalam talian dan dianggap sebagai medium baharu dalam komunikasi tidak bersemuka (Lu, Ai, Liu, Li, Wang, Huang & Mei, 2016). Sepertimana melihat wajah manusia sebenar tersenyum, emoji dengan ekspresi senyum yang terdapat pada komunikasi dalam talian dapat memberikan kesan yang sama terhadap struktur otak manusia (Churches, Nicholls, Thiessen, Kohler & Keage, 2014).

Emoji pertama telah dibangunkan oleh Shigetaka Kurita, merupakan seorang pereka emoji dari negara Jepun (Blagdon, 2013). Oleh itu, perkataan emoji berasal daripada bahasa Jepun iaitu 絵 (e mewakili gambar), 文 (mo mewakili tulisan) dan 字 (ji mewakili karakter) (Danesi, 2017; Davis & Edberg, 2016; Skiba, 2016). Daripada aspek sejarah perkembangan, emoji merupakan *emoticon* generasi baru yang telah disesuaikan dengan peranti pintar. Ia berfungsi sebagai isyarat pelengkap kepada mesej teks, khususnya bagi menggambarkan ekspresi wajah manusia (Davis & Edberg, 2016; Stapa & Shaari, 2012). *Emoticon* sebenarnya telah pun mula digunakan sejak akhir tahun 1990-an dan secara rasminya ia telah wujud dalam bentuk *Unicode Standard* pada tahun 2009 (Davis & Edberg, 2016). Oleh sebab itu, *emoticon* mempunyai fungsi yang hampir sama dengan emoji iaitu menggambarkan emosi, cuma bezanya ialah reka bentuk *emoticon* direka dengan menggunakan gabungan huruf dan tanda baca yang terdapat pada papan kekunci (Crystal, 2001; Extejt, 1998). Contoh *emoticon* yang telah diubahsuai kepada emoji adalah seperti Jadual 1.

Jadual 1: Contoh simbol emoticon dan emoji

Maksud Simbol	Senyum	Sedap (Makanan)	Sedih	Menangis
Emoticon	:D	:P	:(:'(
Emoji				

Sumber: Aplikasi WhatsApp Messenger versi 2.17.82

1.1 Peranan Emoji

Emoji berperanan untuk mewakili ekspresi wajah tertentu secara lebih terperinci dalam komunikasi tidak bersemuka, contohnya seperti senyum, marah, gembira dan sebagainya (Walther & D'Addario, 2001). Tujuan utama emoji dibangunkan adalah untuk menambah baik komunikasi teks yang tidak berupaya menggambarkan ekspresi emosi (Golden, 2015). Emoji juga mampu menjelaskan dan

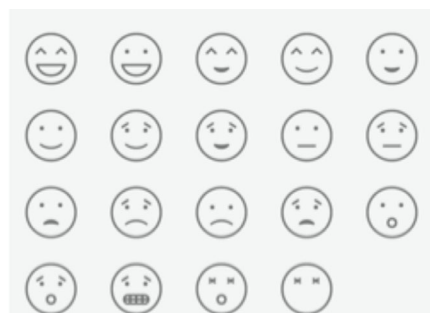
memperbaiki kefahaman maksud sesebuah mesej teks serra dapat mengelakkan salah faham dalam komunikasi tidak bersemuka (Tigwell & Flatla, 2016; Walter & D'Addario, 2001; Lo, 2008). Selain itu, emoji juga boleh memainkan peranan lain dalam komunikasi yang berasaskan teks semata-mata, iaitu mengekalkan perbualan serta menggalakkan perbualan yang tidak terlalu serius dan menjadikan komunikasi diselangi dengan jenaka (Kelly & Watts, 2015). Kesannya, emoji berupaya mencipta ruang untuk penghantar dan penerima mesej berkongsi maklumat dan rahsia (Kelley & Watts, 2015).

Penggunaan emoji dalam mesej teks dapat menjimatkan masa pengguna apabila mereka tidak perlu membaca keseluruhan mesej yang dihantar kerana maklumat yang diterima adalah lebih lengkap dan lebih mudah difahami kerana emoji bertindak sebagai ejen pertuturan dalam mesej tersebut (Stapa & Shaari, 2012). Begitu juga kesannya apabila emoji diletakkan pada akhir mesej teks pada ruangan komen di media sosial, ia dapat menjimatkan masa pengguna untuk menaip mesej (Boia, Faltings, Musat & Pu, 2013; Derks, Bos & von Grumbkow, 2008). Penggunaan emoji menjadi satu budaya baharu apabila ia sering digunakan dalam komunikasi dalam talian seperti *tweets*, blog dan Facebook (Boia, Faltings, Musat & Pu, 2013), malah popular dalam kalangan pengguna mesej ringkas untuk platform seperti *WhatsApps*, *We Chat*, Telegram dan mesej e-mel (Provine, Spencer, & Mandell, 2007; Markman & Oshima, 2007; Huffaker & Calvert, 2005; Baron, 2004; Merchant, 2001; Utz, 2000). Ini secara tidak langsung menunjukkan emoji membantu dalam komunikasi tidak bersemuka dengan menjadikannya lebih cekap, berkesan, jelas dan menyeronokkan (Yuizono, Qi & Munemori, 2012; Varnhagen et al., 2010; Huang, Yen & Zhang, 2008; Kindred & Roper, 2004).

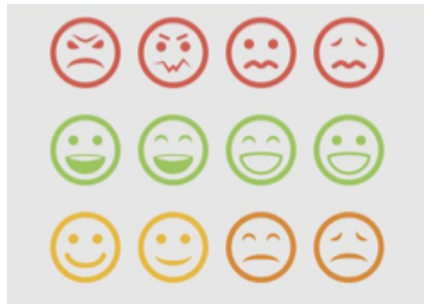
Selain digunakan secara meluas untuk komunikasi dalam talian, simbol emoji seperti senyum turut dicetak pada cawan, alat tulis, pelekat kereta, gelang malah emoji senyum pernah juga dicetak pada setem di Amerika Syarikat (Ibrahim, 2014). Simbol-simbol emoji juga pernah digunakan bagi mengukur tahap emosi kepuasan pekerja sama ada mereka berasa sangat berpuas hati atau sebaliknya (Suryani, 2011). Ini menunjukkan bahawa emoji tidak hanya digunakan secara meluas dalam medium digital, malah turut memberi impak yang besar apabila digunakan pada medium bercetak.

1.2 Pendekatan Reka Bentuk Emoji

Secara asasnya bagi aspek reka bentuk, terdapat dua jenis pendekatan reka bentuk bagi emoji yang terdapat pada paparan digital dan bercetak. Reka bentuk pertama ialah reka bentuk flat dan kedua ialah reka bentuk skeuomorphism. Reka bentuk flat merupakan paparan 2 Dimensi (2D) yang mana reka bentuknya tidak menyerupai objek dalam dunia sebenar seperti tidak mempunyai elemen bayang-bayang, tekstur atau gradien (Banga & Weinhold, 2014). Reka bentuk ini mempunyai ciri-ciri minimalisme, oleh itu ia berupaya menunjukkan tujuan sebenar reka bentuk dalam interaksi antara muka pengguna (UI) (Hooten, Hayes & Adams, 2013). Antara contoh emoji dengan reka bentuk flat seperti di Rajah 1, Rajah 2 dan Rajah 3.



Rajah 1: Emoji untuk Reka bentuk Flat (Garis)
Sumber: <http://dribbble.com/shots/1894984-Emoji-icons>



Rajah 2: Emoji untuk Reka bentuk Flat (Garis berwarna)

Sumber: <http://www.interaction design.org/literature/article/flat-design-an-introduction?>



Rajah 3: Emoji untuk Reka bentuk Flat (vektor)

Sumber: <http://www.freepik.com/free-photos-vectors/emoticon>

Emoji dengan reka bentuk skeuomorphism pula merupakan reka bentuk yang realistik dan mempunyai kebolegunaan yang tinggi serta berupaya mewujudkan emosi positif dalam kalangan pengguna (Downer, 2012). Ini kerana, kesan 3 Dimensi (3D) pada reka bentuk skeuomorphism membuatkan pengguna lebih mudah untuk berinteraksi dengan aplikasi-aplikasi yang dihasilkan (Sanchez, 2012). Selain itu, reka bentuk skeuomorphism juga mempunyai ciri-ciri yang hampir sama dengan ciri-ciri objek asal namun tidak mempunyai fungsi seperti objek asal (Grief, 2013; Greif, 2012b). Ironinya, reka bentuk skeuomorphism hanyalah ditiru daripada objek asal dalam dunia sebenar dan hanya cenderung untuk menyerupai objek sebenar sahaja (Wu et al., 2015; Cyr, Head & Larios, 2010).

Walaupun bagaimanapun, reka bentuk skeuomorphism dikatakan dapat menarik minat serta berupaya mewujudkan emosi positif dalam kalangan pengguna dalam komunikasi tidak bersemuka (Downer, 2012). Namun, reka bentuk skeuomorphism yang mempunyai tahap realistik yang terlalu tinggi seperti contoh emoji yang menyerupai wajah manusia sebenar berpotensi menyebabkan emosi pengguna terganggu. Reka bentuk paparan wajah yang mempunyai tahap realistik yang tidak tepat sebenarnya boleh menyebabkan emosi pengguna terganggu kerana ia mendatangkan rasa kurang selesa, terutamanya jika mempunyai ciri-ciri reka bentuk yang sangat mirip dengan wajah manusia sebenar (Piwek, McKay & Pollick, 2014; Kaba, 2013; Yamada, Kawabe & Ihaya, 2013; Tinwell, Grismhaw & William, 2010). Reka bentuk skeuomorphism seperti ini secara tidak langsung mendatangkan rasa kurang selesa kepada pengguna. Namun, masalah ketidakselesaan ini boleh dikawal dengan mengurangkan tahap realistik pada paparan 3D tersebut (Ventrella, 2011). Rajah 4, Rajah 5 dan Rajah 6 merupakan contoh-contoh reka bentuk emoji skeuomorphism.

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Does Design of Smiley Emoji with Different Realistic Level in A Printed Poster Have Any Significant Effects on Stimulating User's Awareness



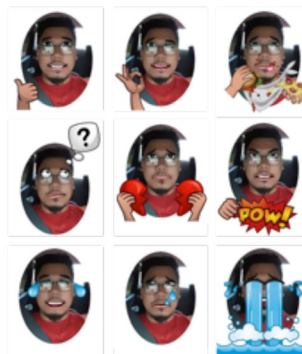
Rajah 4: Emoji untuk Reka bentuk Skeuomorphism (garis dan bayang)

Sumber: <http://m.zerohora.com.br/291/tecnologia/4635856/aprenda-a-habilitar-o-teclado-de-carinhas-em-seu-celular>



Rajah 5: Emoji untuk Reka bentuk Skeuomorphism (3 Dimensi)

Sumber: <http://www.cgtrader.com/3d-models/character/fantasy/emoji-pack-printable>



Rajah 6: Emoji untuk Reka bentuk Skeuomorphism (Realistik)

Sumber: Aplikasi Emojiface 1.0

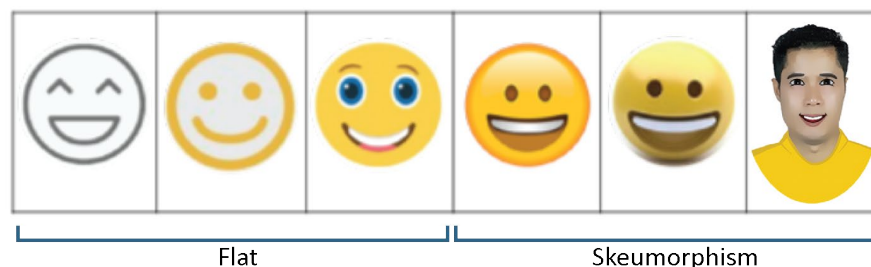
Kajian-kajian lampau yang berkaitan dengan emoji sebenarnya banyak berfokus dalam bidang komunikasi maya dan emosi sahaja, masih kurang kajian yang dijalankan mengenai pendekatan jenis reka bentuk emoji yang digunakan amnya dan dalam media bercetak khususnya. Sebagai contoh, kebanyakan kajian sedia ada lebih fokus untuk memahami tingkah laku pengguna semasa menggunakan emoji di dalam aplikasi-aplikasi dalam talian (Tauch & Kanjo, 2016), fokus pada penggunaan emoji apabila merentasi platform berbeza (Miller, Thebault-Spieker, Chang, Johnson, Terveen & Hecht, 2016), fokus pada penggunaan emoji merentasi negara dan budaya (Lu et al., 2016; Park, Fink, Barash & Cha, 2013) serta fokus pada semiotik emoji dalam komunikasi maya (Chen, Lu, Shen, Ai, Liu & Mei, 2017). Sehubungan dengan itu, kajian ini bertujuan untuk mengkaji dan melihat kesan apabila pelbagai jenis pendekatan reka bentuk emoji digunakan dan kesannya terhadap aspek stimulasi kesedaran pengguna terutamanya di dalam media komunikasi seperti poster kesedaran bercetak.

1.3 Emoji Dalam Poster Bercetak

Umum telah didedahkan dengan penggunaan emoji, oleh itu emoji kini telah digunakan secara meluas di dalam pelbagai medium seperti poster, brosur, iklan, filem dan sebagainya bagi membantu menyampaikan mesej. Antara contoh penggunaan emoji pada poster bercetak yang telah dilaksanakan ialah poster promosi jualan sayur-sayuran dan susu putih bebas lemak di kafeteria sekolah awam di Cincinnati, Amerika Syarikat. Kajian penggunaan poster bercetak dengan gabungan emoji ini di jalankan terhadap kanak-kanak yang berusia enam tahun, kesannya ia mampu meningkatkan hasil jualan barangan yang dipaparkan (Siegel et al., 2015). Dapatan Kajian ini selari dengan Sodikin et al. (2016) dan Gallo (2016) yang menyatakan bahawa poster kempen yang menggunakan simbol emoji berupaya memberi kesan emosi positif kepada pengguna dalam membuat pertimbangan bermakna. Sebagai contoh, simbol emoji yang diubah suai dan digunakan dalam sistem trafik menjadi satu pendekatan yang inovatif dalam komunikasi berbentuk arahan dan amaran, terutamanya terhadap pemandu yang mempunyai situasi semasa yang sama dengan paparan emoji yang dilihat sewaktu itu (Sodikin et al., 2016).

Secara kesimpulan, penggunaan emoji dalam poster bercetak dilihat memberi kesan dalam menstimulasi kesedaran pengguna untuk membuat pilihan yang lebih baik. Emoji yang terdapat pada poster berupaya mempengaruhi pendirian pengguna dalam membuat keputusan. Hal ini dapat dilihat dari dapatan kajian Siegel et al. (2015), Sodikin et al. (2016) dan Gallo (2016) seperti yang telah dilaporkan. Walaubagaimana pun, kajian-kajian ini hanya terbatas dalam melihat kesan pengaruh penggunaan emoji terhadap keputusan pengguna sahaja. Kajian-kajian ini tidak melihat secara terperinci aspek jenis reka bentuk emoji yang digunakan. Oleh itu, timbul persoalan adakah poster kesedaran dengan gabungan reka bentuk emoji yang berbeza tahap realistik mencetuskan kesan stimulasi yang sama atau sebaliknya?

Pendekatan reka bentuk emoji yang berbeza dalam poster juga penting dikaji, terutamanya pada kesan yang diakibatkan oleh tahap realistik emoji yang digunakan. Ini kerana, fenomena *Uncanny Valley* menyatakan bahawa tahap realistik sesuatu reka bentuk yang tidak sesuai boleh mewujudkan perasaan tidak selesa dalam kalangan pengguna (Mori, 2012). Perasaan tidak selesa ini mungkin turut memberi kesan terhadap aspek stimulasi pengguna. Oleh itu, kajian ini adalah bertujuan untuk melihat kesan stimulasi pengguna terhadap poster kesedaran dengan gabungan emoji pelbagai tahap realistik. Kajian ini tidak akan melihat aspek lain seperti penetapan keputusan pengguna, sebaliknya ia akan dilihat di dalam kajian lain. Rajah 7 di bawah adalah merupakan contoh-contoh emoji yang telah ditetapkan berdasarkan tahap realistik. Ia dimulai dengan reka bentuk flat yang paling ringkas sehingga reka bentuk flat yang lebih realistik dan diikuti dengan reka bentuk skeuomorphism yang ringkas sehingga reka bentuk skeuomorphism paling realistik. Emoji-emoji ini digabungkan pada poster kesedaran yang dibangunkan bagi tujuan kajian ini.



Rajah 7: Reka bentuk emoji dengan tahap realistik berbeza

2. METODOLOGI

2.1 Objektif Kajian

Kajian ini adalah bertujuan untuk melihat kesan terhadap aspek stimulasi pengguna setelah melihat poster kesedaran yang mengandungi reka bentuk emoji dengan tahap realistik yang berbeza. Secara khususnya, persoalan kajian yang ingin dijawab adalah seperti berikut:

Adakah poster kesedaran bercetak dengan paparan emoji pelbagai tahap realistik memberi kesan yang signifikan dalam menstimulasi kesedaran pengguna?

2.2 Pembangunan Poster Kesedaran

Proses membangunkan poster kesedaran dengan sokongan emoji dalam kajian ini menggunakan *Design Thinking Framework*. Kerangka ini merujuk kepada kaedah dan pendekatan yang diperlukan oleh pereka untuk menyelesaikan masalah dalam reka bentuk (Gestwicki & McNely, 2012). Oleh itu, poster bagi kajian ini dibangunkan dengan berpandukan kepada lima fasa dalam *Design Thinking Framework*. Gambaran aliran bagi kelima-lima fasa adalah seperti Rajah 8.



Rajah 8: *Design Thinking Framework*

a. Berempati

Berdasarkan kajian lapangan dan tinjauan literatur yang dijalankan, peta empati yang dihasilkan pada Rajah 9 menggambarkan ciri-ciri pengguna sasaran iaitu pelajar jurusan kejuruteraan. Dapat dilihat, pelajar dari bidang kejuruteraan kebiasaannya kurang tertarik dengan paparan poster peraturan keselamatan yang terlalu sarat dengan teks serta berbentuk arahan.



Rajah 9: Peta empati

Berdasarkan peta empati, dapat disimpulkan bahawa penggunaan teks yang terlalu banyak boleh menyebabkan pengguna cepat bosan dan malas untuk membaca keseluruhan teks. Pengguna yang merupakan pelajar dari bidang kejuruteraan lebih meminati visual berbanding teks, ketiadaan visual boleh menyebabkan mereka mudah terlupa akan maklumat yang telah dibaca. Ini secara tidak langsung menyebabkan mereka mudah terlupa peraturan serta peringatan yang dibaca tanpa visual yang diakui lebih dekat dengan emosi mereka. Manakala dari segi emosi pula, pendekatan yang berbentuk arahan menyebabkan pengguna merasakan diri mereka tidak dihargai walau pun telah mematuhi peraturan serta larangan di bengkel. Oleh itu, pendekatan yang berbentuk memujuk adalah lebih mesra pengguna berbanding dengan pendekatan yang berbentuk arahan yang lebih konvensional.

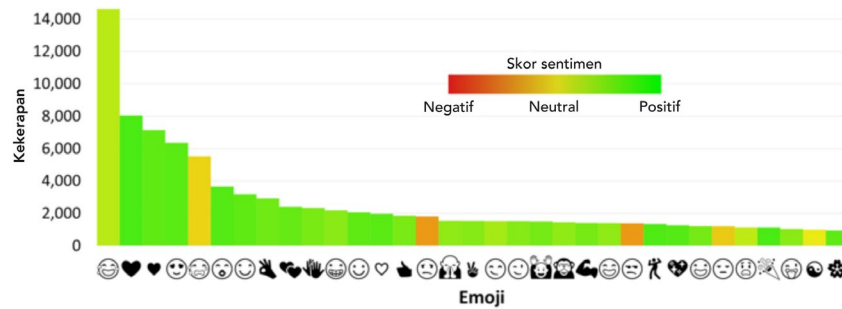
b. Definisi

Aspek yang ditentukan pada fasa ini ialah merumuskan pendekatan reka bentuk poster kesedaran keselamatan dalam bengkel agar sesuai dengan ciri-ciri pengguna yang dikenal pasti pada fasa berempati. Oleh kerana peringatan secara teks dan verbal kurang memberi kesan kepada pengguna, maka konsep poster yang sesuai ialah dengan menggabungkan elemen visual dan teks peraturan bengkel. Elemen visual yang berupaya menyampaikan ekspresi emosi dan paling dekat dengan pelajar ialah emoji, ini dapat dilihat apabila kebanyakan ayat-ayat dalam mesej teks pelajar kolej yang berumur dari 18 sehingga 24 tahun kebiasaannya mempunyai emoji (Stapa & Shaari, 2012; Krohn, 2004). Daripada segi kriteria utama pemilihan emoji pula, ia mestilah menyampaikan emosi positif agar pengguna turut sama menjiwai ekspresi emoji yang dilihat. Maka, emoji yang mempunyai ekspresi positif seperti senyum sahaja yang digunakan untuk digabungkan pada paparan poster kesedaran keselamatan. Oleh kerana pengguna sering terlupa dengan peringatan yang terdapat dalam bengkel, emoji senyum telah ditetapkan kepada saiz dominan berbanding teks agar pandangan mata pengguna sentiasa menangkap imej emoji ini dan seterusnya membaca keseluruhan teks. Ditambah pula dengan warna kuning emoji yang menonjol, ini menjadikan paparan sentiasa menarik perhatian pengguna untuk dilihat.

Penambahbaikan seperti ini membuatkan pengguna tidak mudah berasa jemu kerana emoji dengan ekspresi senyum berupaya mengurangkan rasa bosan mereka apabila melihat paparan poster. Selain itu, penggunaan emoji positif yang tepat pada paparan poster turut membantu menyampaikan mesej dengan lebih lengkap serta dapat mengurangkan masa pengguna untuk membaca keseluruhan teks pada paparan (Stapa & Shaari, 2012). Selain itu, elemen visual seperti emoji turut menjadikan pengguna tidak mudah lupa akan peraturan malah lebih peka dengan peraturan bengkel.

Pendekatan seperti kaedah memujuk dilihat dapat merangsang pengguna untuk lebih peka kepada persekitaran kerja berbanding arahan dan peringatan. Sehubungan dengan itu, reka bentuk poster kesedaran keselamatan dengan menggunakan gabungan konsep visual emoji senyum bersama *tag line* memujuk adalah lebih sesuai untuk pengguna dari kalangan pelajar kejuruteraan berbanding dengan poster konvensional. Emoji senyum dengan kombinasi *tag line* memujuk dilihat sangat sesuai bagi membuatkan pengguna berasa lebih dihargai setelah mematuhi peraturan. Ini kerana emoji dengan ekspresi senyum yang dilihat dapat membantu pengguna untuk mempunyai perasaan dan pengalaman yang sama seperti visual yang dilihat (Keen, 2007; Davis, 1996; Levenson & Ruef, 1992; Eisenberg & Strayer, 1987). Rajah 10 menunjukkan 33 emoji yang terdiri daripada emoji positif dan emoji negatif dalam statistik kajian Novak et al. (2015). Berdasarkan kedudukan skor tertinggi (berwarna hijau terang), emoji positif dengan ekspresi senyum telah dipilih.

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Rajah 10: 33 jenis emoji yang kerap digunakan
 Sumber: Novak, Smailović, Sluban & Mozetič, 2015

Setelah melalui beberapa siri ujian, 6 reka bentuk akhir emoji yang dipilih sebagai elemen visual bagi poster kesedaran keselamatan adalah seperti Rajah 11. Setiap ekspresi yang dipilih mewakili setiap tahap realistik emoji bermula dari emoji flat ringkas sehingga emoji skeuomorphism yang realistik.

Set	1	2	3	4	5	6
Reka bentuk Emoji						

Rajah 11: Reka bentuk emoji akhir yang telah dipilih

Dapat disimpulkan bahawa pengguna yang merupakan pelajar dari bidang kejuruteraan lebih menyukai visual, oleh itu peringatan secara teks dan verbal kurang memberi kesan kepada mereka. Maka, reka bentuk poster yang dihasilkan perlulah menggabungkan elemen teks dan visual bagi menarik minat pengguna. Ini kerana, tujuan sebenar poster kesedaran keselamatan adalah untuk membina hubungan dan kesan stimulasi melalui penggunaan emoji.

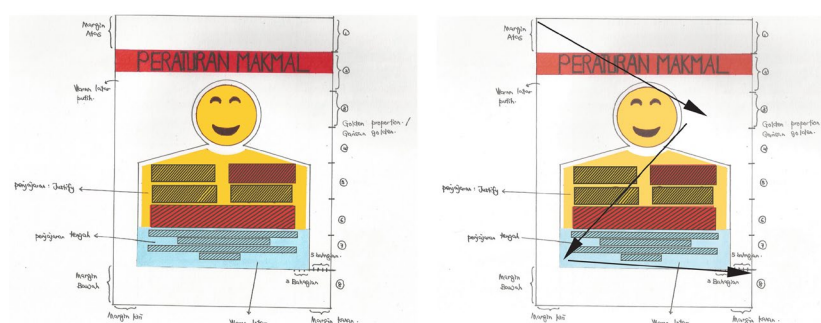
c. Membentuk idea

Pada fasa ini saiz paparan poster kesedaran keselamatan ditetapkan. Melalui pemerhatian yang dijalankan, poster dengan saiz skala besar perlu dihasilkan iaitu A1 (59.4cm X 84.1cm). Poster ini akan ditampal pada dinding bengkel yang mempunyai keluasan seperti bilik darjah. Lakaran idea poster kesedaran keselamatan dimulai dengan *thumbnail layout*, *rough layout* dan diakhiri dengan *comprehensive layout*. Oleh sebab titik fokus poster kesedaran keselamatan ini adalah emoji, maka imej emoji digunakan bagi menggantikan teks yang seharusnya berada pada garisan *golden proportion* pada reka bentuk poster. Pada peringkat awal, sebanyak 45 idea *thumbnail layout* reka bentuk poster kesedaran keselamatan telah dihasilkan seperti Rajah 12.



Rajah 12: 45 idea awal peringkat *thumbnail layout*

Setelah itu, hanya idea ke-44 pada *thumbnail layout* sahaja telah dipilih untuk dikembangkan di peringkat lakaran *rough layout*. Pemilihan ini dilakukan berdasarkan kepada dapatan daripada temubual bersama pakar dan juga pelajar. Di peringkat ini, kedudukan susun atur bagi setiap elemen diperincikan. Rajah 13 menunjukkan lakaran *rough layout* bagi susun atur slogan poster kesedaran keselamatan. Berdasarkan Rajah 13 juga, arah pergerakan anak panah menunjukkan imej emoji yang berada pada garis *golden proportion* menjadi fokus utama apabila pembaca melihat poster ini. Kebiasaannya, setelah pembaca melihat imej visual, fokus mereka akan terus beralih kepada tajuk utama dan seterusnya membaca teks maklumat pada poster. Bagi memastikan teks-teks tertentu kelihatan lebih menonjol berbanding yang lain, prinsip kontras pada fon digunakan agar bahagian teks tersebut kelihatan lebih dominan. Oleh itu, kedudukan teks slogan (memuji/memujuk) diletakkan selepas imej emoji yang berwarna kuning manakala senarai peraturan bengkel diletakkan pada ruang paling bawah yang berwarna biru firus.



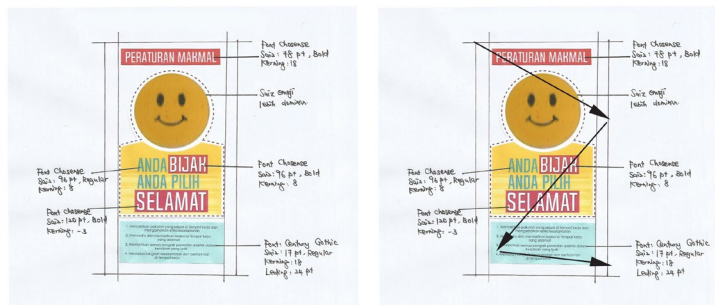
Rajah 13: Lakaran *rough layout* bagi susun atur slogan poster kesedaran keselamatan

Bagi mendapatkan margin yang seimbang dan selesa untuk dibaca, keluasan margin kiri dan kanan ditetapkan pada nisbah yang sama, margin atas pula lebih besar berbanding kiri dan kanan, manakala margin bawah adalah paling besar. Daripada segi peletakan dan susun atur item, ia perlu memberi keselesaan kepada sudut pandangan mata pembaca sepanjang proses pembacaan. Daripada segi penggunaan warna, poster kesedaran ini menggabungkan warna panas seperti merah dan kuning untuk memberi rasa hebat dan ceria kepada pembaca (Ocvirk, Stinson, Wigg, Bone & Cayton, 2013; Birren, 2007; Pamuk & Gökner, 2002, Wright, 1998). Manakala, warna sejuk seperti hijau-biru pula bagi membuatkan pembaca merasakan diri mereka dihargai dan dimuliakan (Ocvirk, Stinson, Wigg, Bone & Cayton, 2013; Itten, 1973; Wright, 1998).

Pada peringkat terakhir iaitu lakaran *comprehensive layout*, susun atur reka bentuk dihasilkan dalam bentuk semi-komputer. Sehubungan dengan itu, berdasarkan kepada contoh-contoh lakaran idea awal dan berpandukan aspek yang telah dibincangkan, susun atur akhir bagi reka bentuk poster kesedaran keselamatan bengkel dihasilkan. Selain daripada tajuk dan peraturan-peraturan bengkel, idea-idea yang lebih kreatif dijana agar mesej menjaga keselamatan berjaya disampaikan dengan berkesan. Melalui input dalam temu bual bersama pelajar dan pensyarah, slogan 'Anda bijak! Anda pilih selamat!' telah dipilih. Reka bentuk poster direka dengan tidak terlalu sarat dan latar belakang dengan warna putih digunakan untuk poster agar item-item seperti imej dan teks kelihatan lebih menonjol. Antara tujuan lain latar putih digunakan ialah supaya tidak mengganggu emosi pembaca dan fokus dapat diberikan kepada elemen visual dan teks sahaja.

Rajah 14 menunjukkan secara terperinci mengenai pemilihan saiz dan jenis fon, slogan yang telah dimuktamadkan, gabungan warna, penjajaran, *kerning* dan *leading* bagi setiap teks. Oleh sebab emoji yang dihasilkan pada peringkat *rough layout* kelihatan kurang menonjol kerana bersaiz kecil, maka saiz emoji dibesarkan agar kelihatan lebih dominan.

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Rajah 14: Lakaran comprehensive sketches poster kesedaran keselamatan

Hasil lakaran akhir menunjukkan slogan dan tajuk poster menggunakan fon yang sama iaitu Chosense, manakala senarai peraturan bengkel pula menggunakan fon Century Gothic. Kedua-dua jenis fon ini merupakan muka taip *Sans Serif* yang kelihatan moden dan mudah dibaca. Lakaran yang dihasilkan ini merupakan susun atur yang paling hampir dengan prinsip-prinsip yang dipilih. Oleh itu, secara tidak langsung ia dapat menjadikan *comprehensive layout* yang telah siap hampir menyamai reka bentuk akhir poster kesedaran keselamatan bengkel. Selain itu, lakaran akhir ini turut memudahkan poster sebenar dibangunkan.

d. Prototaip

Fasa keempat dalam *Design Thinking Framework* ialah prototaip. Pada fasa ini, reka bentuk poster dihasilkan dengan menggunakan perisian Adobe Illustrator. Setelah fail baharu dan *mode* warna ditetapkan, reka bentuk poster kesedaran dibangunkan berpandukan kepada idea akhir yang dipilih. Pada peringkat awal, warna keseluruhan poster masih belum dimasukkan bagi memberi fokus kepada susun atur dan keseimbangan poster terlebih dahulu. Setelah susun atur dan gabungan imej dengan tipografi kelihatan seimbang, pemilihan gabungan warna diteliti. Pakar rujuk telah mencadangkan warna kuning dan biru firus dengan ton warna yang lebih ketara perbezaannya digunakan bagi mendapatkan keharmonian warna. Selain itu, gabungan warna bagi tajuk 'Peraturan Bengkel' dan slogan memujuk juga dikembangkan kepada beberapa idea. Berdasarkan komen pakar rujuk, penggunaan fon bagi 'Senarai peraturan bengkel' perlu ditukar kepada fon yang lebih mudah untuk dibaca. Oleh itu, penggunaan fon *Arial* digantikan dengan fon *Century Gothic* yang lebih ringkas dan mempunyai karakter huruf yang jelas.

Kelainan penggunaan warna untuk perkataan 'BIJAK' dan 'SELAMAT' pada slogan dihasilkan, iaitu dengan menggunakan warna merah sebagai warna latar. Penggunaan warna merah ini bagi menjadikan kedua-dua kata kunci slogan lebih menonjol. Setelah cadangan reka bentuk poster siap, ia perlu melalui sesi penilaian oleh pakar rujuk yang mahir dalam bidang berkaitan sebelum boleh digunakan dalam kajian. Rajah 15 menunjukkan enam reka bentuk poster yang telah dibangunkan.



Rajah 15: Reka bentuk poster kesedaran keselamatan yang telah dibangunkan

e. Menguji

Bagi mendapatkan kesahan reka bentuk dan kandungan, pandangan dari pakar rujuk mengenai kesesuaian keseluruhan susun atur dan kandungan poster kesedaran keselamatan telah diperolehi. Berdasarkan pandangan pakar, penambahbaikan bagi ketepatan susun atur poster telah dilakukan. Selain pakar, wakil populasi yang disasarkan bagi penilaian kesahan kandungan ialah 30 orang pelajar kejuruteraan di peringkat diploma di Universiti Teknologi MARA (UiTM) Pulau Pinang. Tujuan utama kedua-dua pakar dan wakil populasi ini dirujuk adalah bagi menjadikan penilaian terhadap reka bentuk poster kesedaran keselamatan lebih tepat dan hasil akhir turut mempertimbangkan keselesaan responden yang disasarkan.

Setelah melalui fasa penilaian kesahan reka bentuk dan kandungan oleh pakar rujuk dan wakil populasi yang relevan, reka bentuk poster telah ditambah baik berdasarkan komen serta cadangan yang diberi. Antara penambahan yang dilakukan ialah saiz teks tajuk poster telah dibesarkan serta ditebalkan, penjajaran *justify* digunakan pada slogan memujuk, penambahan jarak pada *leading* slogan, penambahan visual untuk setiap senarai peraturan bengkel serta perubahan penjajaran *justify* pada senarai peraturan bengkel. Selain itu, antara penambahbaikan lain ialah penambahan jarak *Kerning* pada teks tajuk utama poster agar kelihatan menonjol, penggunaan istilah Bahasa Inggeris dalam kurungan, penggunaan warna hitam dan putih sahaja pada semua visual peraturan bengkel agar lebih seragam serta penjajaran peraturan bengkel diubah kepada penjajaran *left alignment* agar kelihatan selesa ketika dibaca. Melalui proses penilaian dan penambahbaikan yang panjang, reka bentuk yang dihasilkan akhirnya berjaya mencapai piawaian poster kesedaran sedia ada. Rajah 16 menunjukkan reka bentuk akhir poster kesedaran keselamatan yang telah dimuktamadkan manakala Rajah 17 merupakan poster teks semata-mata untuk kumpulan kawalan.



Rajah 16: Reka bentuk akhir poster kesedaran keselamatan yang telah dimuktamadkan



Rajah 17: Reka bentuk poster kumpulan kawalan

2.3 Sampel Kajian

Sampel untuk kajian ini terdiri daripada pelajar semester satu program Diploma Kejuruteraan dari dua buah kampus Universiti Teknologi MARA (UiTM). Sebanyak tujuh buah kelas di setiap kampus cawangan dijadikan sampel kajian seperti yang ditetapkan oleh pihak pengurusan UiTM cawangan berkenaan. Ini menjadikan 14 buah kelas secara keseluruhan dari kedua-dua kampus. Enam kelas di setiap kampus dijadikan sebagai kumpulan rawatan dan satu kelas dijadikan sebagai kumpulan kawalan. Setiap kelas ini terdiri dari 50 orang pelajar, ini menjadikan jumlah keseluruhan sampel seramai 700 orang.

2.4 Prosedur Kajian

Bagi melengkapkan kajian ini, kaedah eksperimen kuasi dipilih dan dijalankan di dua buah kampus Universiti Teknologi MARA (UiTM). Dua cawangan UiTM yang dipilih ialah UiTM cawangan Pulau Pinang dan UiTM cawangan Terengganu. Kedua-dua cawangan ini menawarkan kursus Diploma Kejuruteraan. Kaedah pensampelan yang digunakan bagi kajian ini ialah pensampelan berperingkat dan sampel kajian terdiri daripada pelajar-pelajar semester satu program Diploma Kejuruteraan dari setiap cawangan UiTM yang dipilih. Sebanyak tujuh buah kelas dari program Diploma Kejuruteraan semester satu dipilih dari setiap cawangan UiTM. Satu daripada tujuh buah kelas ini merupakan kelas bagi kumpulan kawalan, dan ini secara tidak langsung menjadikan 14 buah kelas secara keseluruhan di kedua-dua kampus.

Setiap kelas terdiri dari 50 orang pelajar, ini menjadikan jumlah keseluruhan sampel seramai 700 orang. Bagi penentuan kelas, ia telah ditetapkan oleh pihak pengurusan UiTM cawangan masing-masing. Tidak terdapat sebarang ujian atau penilaian tertentu yang dilakukan bagi memilih responden di kedua-dua cawangan UiTM. Responden kajian juga telah diberi taklimat terlebih dahulu sebelum soal selidik mula diedarkan. Jadual 2 menunjukkan pengelasan kumpulan pelajar di kedua-dua cawangan UiTM.

Kumpulan olahan eksperimen diberi taklimat terlebih dahulu, kemudian sesi penilaian ujian dijalankan. Setiap kumpulan responden diberi masa selama 3 minit untuk melihat poster kesedaran dengan gabungan reka bentuk emoji yang mempunyai tahap realistik yang berbeza. Setelah itu, borang soal selidik *User Experience Questionnaire* (UEQ) diedarkan kepada responden dan responden diminta untuk menilai emosi mereka berdasarkan poster yang dilihat. Responden hanya memberi maklum balas pada skala stimulasi UEQ Sahaja. Masa yang diperuntukkan untuk responden memberi maklum balas bagi soal selidik ini juga ialah 3 minit. Berdasarkan kepada kajian rintis, tempoh masa 3 minit adalah memadai untuk responden melihat poster kesedaran dengan gabungan emoji serta menjawab soal selidik UEQ.

Jadual 2: Pengelasan kumpulan kajian di kedua-dua cawangan UiTM

Kumpulan	Jenis Olahan	Jumlah pelajar
Kumpulan 1 UiTM Pulau Pinang – 50 orang UiTM Dungun – 50 orang	Poster Flat dengan reka bentuk Emoji Garis (PFEG)	100
Kumpulan 2 UiTM Pulau Pinang – 50 orang UiTM Dungun – 50 orang	Poster Flat dengan reka bentuk Emoji Garis Berwarna (PFEGB)	100
Kumpulan 3 UiTM Pulau Pinang – 50 orang UiTM Dungun – 50 orang	Poster Flat dengan reka bentuk Emoji Vektor (PFEV)	100
Kumpulan 4 UiTM Pulau Pinang – 50 orang UiTM Dungun – 50 orang	Poster Skeumorphism dengan reka bentuk Emoji Garis dan Bayang (PSEGB)	100
Kumpulan 5 UiTM Pulau Pinang – 50 orang UiTM Dungun – 50 orang	Poster Skeumorphism dengan reka bentuk Emoji 3Dimensi (PSE3D)	100
Kumpulan 6 UiTM Pulau Pinang – 50 orang UiTM Dungun – 50 orang	Poster Skeumorphism dengan reka bentuk Emoji Realistik (PSER)	100
Kumpulan Kawalan UiTM Pulau Pinang – 50 orang UiTM Dungun – 50 orang	Poster kesedaran makmal tanpa emoji	100
	Jumlah	700

2.5 Instrumen Kajian

Secara terperinci instrumen yang digunakan untuk kajian ini ialah *User Experience Questionnaire* (UEQ). UEQ memudahkan pengguna untuk menunjukkan perasaan, tanggapan dan sikap yang wujud serta dialami semasa menggunakan produk dengan cara yang sangat cepat dan mudah. Antara faktor soal selidik UEQ dipilih ialah kerana ia telah diringkaskan sehingga menjadikannya lebih mudah untuk dijawab oleh responden (Schrepp et al., 2017). Kebiasaannya, kadar masa yang diambil oleh responden untuk menjawab soal selidik UEQ hanyalah tiga sehingga lima minit sahaja (Schrepp et al., 2017).

Soal selidik UEQ pada asasnya mempunyai enam skala dan terdiri daripada 26 item. Namun begitu, kajian ini hanya melihat skala stimulasi yang merupakan aspek kualiti hedonik yang tidak berorientasikan matlamat. Skala stimulasi ini adalah bertujuan untuk menilai tahap keterujaan dan motivasi pengguna terhadap produk. Secara khususnya skala stimulasi mempunyai empat item, iaitu kurang bernilai / bernilai, membosankan / mengujakan, tidak menarik minat / menarik minat dan tidak memotivasikan / memotivasikan. Rajah 18 merupakan item-item bagi skala stimulasi.

(<i>inferior</i>) tidak bernilai	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	bernilai (<i>valuable</i>)
(<i>boring</i>) membosankan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	mengujakan (<i>exciting</i>)
(<i>not interesting</i>) tidak menarik minat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	menarik minat (<i>interesting</i>)
(<i>demotivating</i>) tidak memotivasikan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	memotivasikan (<i>motivating</i>)

Rajah 18: Maklum balas item dalam skala stimulasi UEQ

Sumber: Schrepp et al. (2017); Schrepp (2015)

Berdasarkan pilihan maklum balas dalam Rajah 18, responden dapat melihat bahawa setiap item dalam soal selidik mewakili dua item yang mempunyai maksud yang berbeza. Skala item ini bermula dari -3 yang merupakan jawapan yang paling negatif manakala +3 yang merupakan jawapan yang paling positif. Daripada segi skala, item ini mempunyai tujuh pilihan jawapan di mana jawapan yang berada di bahagian tengah atau pun jawapan keempat dari kedua-dua arah merupakan jawapan yang berbentuk neutral, iaitu 0 (Schrepp et al., 2017). Markah untuk soal selidik UEQ diperolehi dengan mengambil nilai min atau purata bagi keseluruhan item stimulasi yang telah dijawab oleh setiap responden. Setelah responden menjawab soal selidik UEQ, keempat-empat skor yang telah dinilai bagi item stimulasi dicampur dan dibahagikan dengan empat bagi mendapatkan purata markah setiap responden.

3. ANALISIS DATA

Analisis *one-way* ANOVA telah digunakan untuk menguji sama ada poster berkonsepkan kesedaran dengan paparan emoji pelbagai tahap realistik memberi kesan perbezaan yang signifikan dalam menstimulasi kesedaran pengguna. Terlebih dahulu, kesetaraan varians dipastikan dipenuhi agar data yang diperolehi dapat digunakan untuk menjawab persoalan kajian. Hasil dapatan analisis menunjukkan terdapat perbezaan yang signifikan pada penggunaan poster berkonsepkan kesedaran dengan gabungan paparan emoji pelbagai tahap realistik terhadap stimulasi, $F(6,693) = 5.62$, nilai $p < 0.05$ manakala $partial\ eta\ square = 0.05$ iaitu berada dalam julat kesan saiz sederhana mengikut Cohen 1988 (Pallant, 2007). Jadual 3 menunjukkan ujian *one-way* ANOVA bagi skor min stimulasi.

Jadual 3: Ujian one-way ANOVA bagi skor min stimulasi

Sumber	Jumlah Kuasa		Min Kuasa		Eta Kuasa	
	Dua Jenis III	df	Dua	F	Sig.	Dua Separa
Corrected Model	43.15 ^a	6	7.19	5.62	0.00	0.05
Intercept	746.24	1	746.24	583.57	0.00	0.46
KUMPULAN	43.15	6	7.19	5.62	0.00	0.05
Error	886.17	693	1.28			
Total	1675.56	700				
Corrected Total	929.32	699				

a. R Kuasa Dua = 0.05 (R Kuasa Dua Selepas Pelarasan = 0.04)

Manakala, bagi mengenalpasti pasangan strategik yang manakah menunjukkan perbezaan yang signifikan, ujian perbandingan *post-hoc* Tukey telah dijalankan. Perincian statistik deskriptif pada Jadual 4 menunjukkan skor min stimuli paling rendah pada Kumpulan 7 (poster kesedaran teks semata-mata) iaitu kumpulan kawalan ($M=0.63$, $SP=1.03$, $n=100$), diikuti Kumpulan 6 (poster kesedaran dengan emoji realistik) ($M=0.76$, $SP=1.38$, $n=100$), Kumpulan 1 (poster kesedaran dengan emoji garis) ($M=0.96$, $SP=1.06$, $n=100$), Kumpulan 3 (poster kesedaran dengan emoji vektor) ($M=1.10$, $SP=1.10$, $n=100$), Kumpulan 2 (poster kesedaran dengan emoji garis berwarna) ($M=1.14$, $SP=1.20$, $n=100$), Kumpulan 4 (poster kesedaran dengan emoji garis dan bayang) ($M=1.26$, $SP=1.02$, $n=100$) dan Kumpulan 5 (poster kesedaran dengan emoji 3D) ($M=1.38$, $SP=1.09$, $n=100$)

Jadual 4: Statistik deskriptif

KUMPULAN	Min	Sisihan Piawai	N
5	1.38	1.38	100
4	1.26	1.02	100
2	1.14	1.20	100
3	1.10	1.10	100
1	0.96	1.06	100
6	0.76	1.38	100
7	0.63	1.03	100
Jumlah	1.03	1.15	700

Dapatan analisis Ujian *Post-Hoc* Tukey pula menunjukkan bahawa Kumpulan 7 (poster kesedaran teks semata-mata) berbeza secara signifikan dengan Kumpulan 1 (poster kesedaran dengan emoji garis), Kumpulan 2 (poster kesedaran dengan emoji garis berwarna), Kumpulan 3 (poster kesedaran dengan emoji vektor), Kumpulan 4 (poster kesedaran dengan emoji garis dan bayang) dan Kumpulan 5 (poster kesedaran dengan emoji 3D). Skor min Kumpulan 7 juga lebih rendah berbanding skor min Kumpulan 6 (poster kesedaran dengan emoji realistik). Ini jelas menunjukkan bahawa poster teks semata-mata tanpa gabungan emoji dalam Kumpulan 7 dilihat memberi kesan stimuli paling rendah berbanding kumpulan-kumpulan lain. Manakala, skor min stimuli pelajar adalah paling tinggi pada poster kesedaran Kumpulan 5 (poster kesedaran dengan emoji 3D). Daripada sudut signifikan dan juga skor min, Kumpulan 1 (poster kesedaran dengan emoji garis), Kumpulan 2 (poster kesedaran dengan emoji garis berwarna), Kumpulan 3 (poster kesedaran dengan emoji vektor), Kumpulan 4 (poster kesedaran dengan emoji garis dan bayang) dan Kumpulan 5 (poster kesedaran dengan emoji 3D) adalah tidak berbeza secara signifikan. Seterusnya, skor min kesemua reka bentuk berada dalam julat positif, kecuali poster kesedaran dengan teks semata-mata dan poster dengan gabungan emoji realistik berada pada julat neutral.

Sehubungan dengan itu, dapat disimpulkan bahawa poster kesedaran dengan emoji adalah lebih berkesan dalam menstimulasi kesedaran pelajar berbanding teks semata-mata. Manakala poster kesedaran dengan emoji garis berwarna, emoji vektor, emoji garis dan bayang serta emoji 3D seperti Rajah 19 adalah disyorkan oleh kajian ini untuk dijadikan pilihan gabungan paparan poster yang

berkonsepkan kesedaran. Emoji realistik dan emoji garis pula sebaiknya dielakkan atau dijadikan sebagai pilihan terakhir untuk digabungkan pada paparan poster kesedaran.



Rajah 19: Reka bentuk poster kesedaran dan emoji yang disyorkan

4. PERBINCANGAN DAN KESIMPULAN

Penggunaan elemen visual seperti emoji senyum pada poster kesedaran merupakan satu konsep simulasi bagi menstimuli empati positif pengguna sepertimana kesan senyum dalam komunikasi bersemuka. Melalui emoji senyum yang terdapat pada paparan poster kesedaran, seseorang individu akan melalui proses stimulasi dan membina imej visual positif dalam minda berpandukan kepada maklumat yang sedia ada (Shanton & Goldman, 2010). Kesan keseronokan positif yang dibina melalui mekanisme kognitif ini cenderung mencetuskan emosi positif seseorang individu setelah melihat poster kesedaran keselamatan dengan gabungan emoji senyum. Ini kerana, seseorang individu secara dasarnya akan meletakkan diri mereka dalam situasi yang telah dilihat dan berpura-pura berada dalam keadaan tersebut malah mencipta perasaan sama seperti visual yang dilihat (Shanton & Goldman, 2010; Goldman, 1989). Dapatan kajian ini hampir selari dengan kajian Privitera et al. (2014) yang menyatakan bahawa penggunaan emoji pada poster berupaya menstimuli kesan emosi positif. Sehubungan dengan itu, penggunaan emoji dengan ekspresi senyum pada poster kesedaran dilihat berpotensi menstimuli empati seronok yang diharapkan.

Emoji garis dan emoji realistik paling kurang berpotensi membina empati positif apabila digabungkan di dalam poster, malah skor minnya juga turut menghampiri neutral. Ini menunjukkan kesan stimulasi positif terhadap poster kesedaran mempunyai hubungan dengan emosi seronok kesan dari penggunaan reka bentuk emoji yang berbeza tahap realistik. Selain itu, aspek reka bentuk keseluruhan poster kesedaran turut memainkan peranan terhadap stimulasi positif seperti seronok ini. Dapat dilihat dari skor min kualiti keseronokan yang diperolehi iaitu kumpulan poster kesedaran dengan gabungan emoji garis berwarna, emoji garis dan bayang, emoji vektor dan emoji 3D memperoleh skor min positif untuk kualiti keseronokan.

Hasil dapatan yang diperolehi dalam kajian ini memberi panduan kepada pelbagai pihak dalam menghasilkan susun atur terbaik paparan poster kesedaran bagi memaksimumkan kesan stimulasi terhadap pengguna sasaran. Semua pihak dari pelbagai bidang berpeluang mengaplikasikan pemilihan reka bentuk emoji yang berupaya mendatangkan kesan empati positif dalam kalangan pengguna. Terdapat empat jenis reka bentuk emoji yang disarankan untuk digabungkan bersama dengan paparan poster kesedaran iaitu emoji garis berwarna, emoji vektor, emoji garis dan bayang serta emoji 3D. Hanya empat jenis reka bentuk emoji ini sahaja yang berpotensi membantu memaksimumkan kesan stimulasi pengguna. Manakala terdapat dua jenis reka bentuk emoji yang seharusnya dielakkan dalam penghasilan paparan poster kesedaran iaitu emoji garis dan emoji realistik, malah poster teks tanpa sebarang gabungan elemen visual juga seharusnya dielakkan.

Kajian ini telah mendapati bahawa penggunaan reka bentuk emoji senyum yang positif mempunyai peranan dalam menstimuli emosi keseronokan positif seseorang individu sama ada pada pendekatan reka bentuk flat mahu pun reka bentuk skeuomorphism. Oleh itu, kajian lanjutan yang dicadangkan

ialah kajian yang berbentuk eksperimen bagi melihat kesan perbandingan apabila pelbagai ekspresi wajah emoji positif, neutral dan negatif digunakan. Dengan itu, ekspresi wajah seperti senyum, neutral, serius dan lain-lain boleh digunakan untuk digabungkan dengan poster kesedaran yang bakal dibina.

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Design for The Real World: The Case Study of Fish-Ball Seller Cart

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Received: 28 April 2021, Accepted: 7 May 2021, Published: 1 September 2021

ABSTRACT

Design has been known for its potential to solve problem outside of design industries, and one of them is the lack of competitiveness of micro businesses in Indonesia. This project will serve as the example on how design, through Design Thinking method could increase the competitiveness through adding value of the business in the form of well design bike cart. The micro business that become the object of this project is a fish ball street vendor in Bekasi town, Indonesia. The outcome of this project is the prototype of the cart that will be used by the user on his daily selling activity.

Keywords: design; real world; fish-ball seller cart.



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1. BACKGROUND

Micro-business and SME in Indonesia play a significant role in the country economy, since it supplies 99,7% of the nation's employment (Ridwan Maksum et al., 2020). Most of the businesses are still untouchable by design, this quite unfortunate because design can add a value that could become their value proposition and lead to increase their competitiveness.

The role of design in social context is not a new thing. Most noticeably the integration of design to overcome social challenges by the governments in UK, Denmark, Finland and USA (Bason, 2013) (Durose & Richardson, 2015). Design is also known to be implemented into public health sector that aim to reducing health inequalities and enhancing health and well-being (Docherty, 2017). Victor Papanek said in his book *Design for The Real World* that only small part of designer's responsibility lies in the area of aesthetic (Papanek, 1985). Unfortunately, especially in the country like Indonesia, the idea of the implementation Design beyond premium consumer products are limited, especially for micro-business. This is such an unfortunate, because Design can play an important role to add value to it, which in turn could increase the revenue of the micro-business. SME are suffering from limited resources, and a lack of structured innovation processes (Gallanis, 2020). Unfortunately, SME have been rarely considered for studies on Design implementation (Gallanis, 2020).

A designer responsibility can direct support to the micro-business and SME that can significantly impact the community's income (Nugraha et al., 2020). There are various types in Indonesia. In this project, we discuss micro-businesses in food peddler. Which are alternative food sources, particularly consumption by low-income communities (Lucan et al., 2013).

A case study taken is the Fish-ball stall owned by Mr. Agus from a town called Bekasi. Fish-ball is one of the Indonesian street foods that can be found in many places, especially in the Jakarta and nearby cities. This is a preliminary study for design development through traditional selling by involving

innovation to generate competitive advantage and improve SME sales performance. (Alfiero et al., 2017).

The objective of this project is to explore the implementation of Design Thinking in the field that rarely touched by design, in this case is redesigning fish-ball seller cart. Hence, it could increase the revenue of the seller.

2. METHODOLOGY

This project using Design Thinking approach from D School Stanford University (Dorst, 2015) which emphasize on the empathic study in order to understand the need of the user. This methodology based on 5 steps: (1) Empathize, (2) Define, (3) Ideation (4) Prototyping and (5) Evaluate. As can be seen in Figure 1, stage (1) Empathize, here is the stage where the designer must understand the needs and perspectives of users. This process has been carried out in the form of the interview mentioned above. (2) Define, here is the stage where the problem boundary is determined which the result of the interview analysis is. (3) Ideation, here is the stage where an idea search process is carried out which can be a solution to the problems that have been obtained from the previous stages. This study uses the sketch technique in finding ideas (Figure 7). (4) Prototyping, here is the stage where the selected sketch results are realized in 3-dimensional form and 1: 1 size. This dimensional study will later be transformed into a finished product or prototype, but it cannot be presented in this progress report. (5) Evaluate; here is the evaluation stage when the prototype results are used by the user and an evaluation analysis is carried out for further improvement and development.

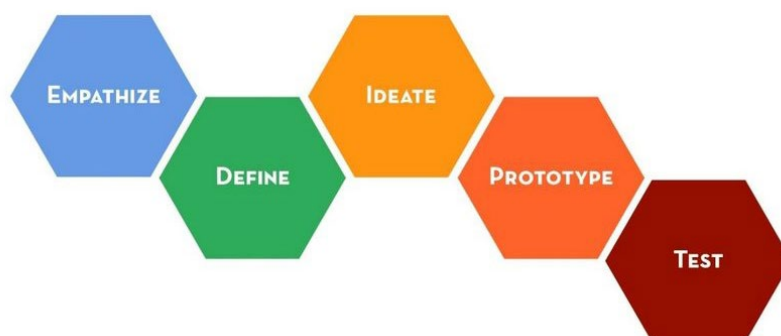


Figure 1: Design Thinking
(Source: D School, Stanford University)

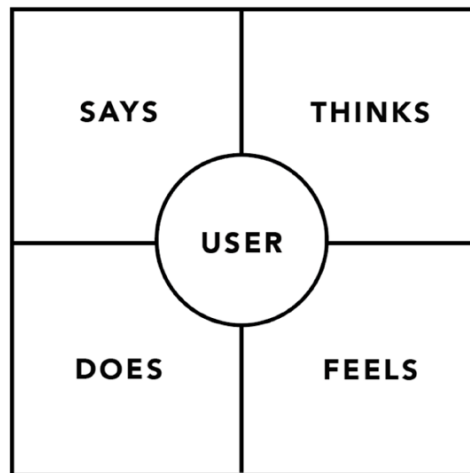
4. RESULT & DISCUSSIONS

4.1. Empathize

Just like what has been explained above, this project started with empathic study. Empathic study was conducted through qualitative approach in the form of depth interview with the user itself Mr. Agus in November 2020. The interview was through phone platform due to the health protocol during Covid-19 pandemic.

The questions were aimed to understand his daily routines in relation with selling the fish ball, such as what time he went to the spot, how many portions that he sold on a single day, the food preparation steps, the serving method, and the customer segment. All the answers then analyzed using Empathy Map from Nielsen and Norman.

EMPATHY MAP



NNGROUP.COM NN/g

Figure 2: Empathy Map
(Source: Norman & Nielsen)

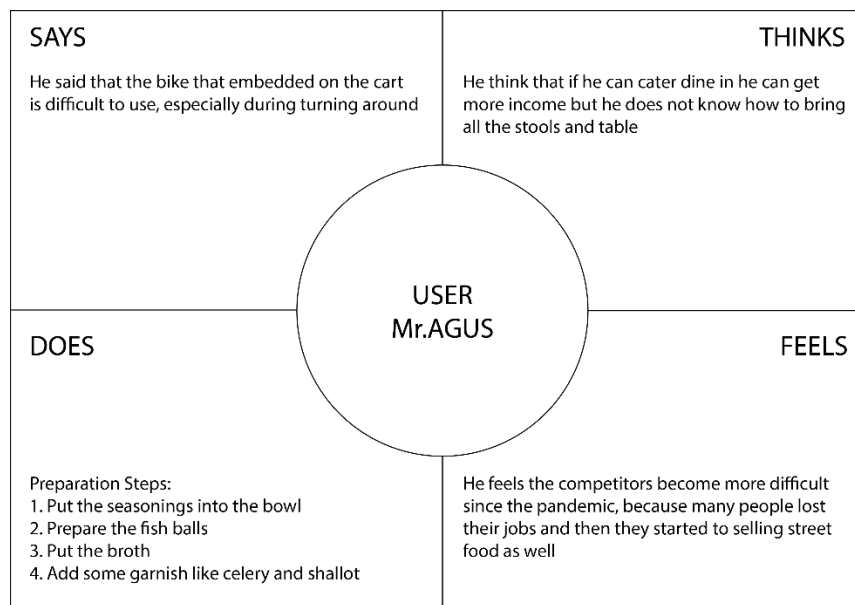


Figure 3: Empathy Map
(Source: Norman & Nielsen)

4.2. Define

Based on the findings on the previous phase, we decided to analyze the data using traditional problem formulation approach by Kees Dorst [8].

What + ? = Outcome

Figure 4: Traditional Problem Formulation.
(Source: Kees Dorst, 2015)

The variable of (What) will be replaced with the object of the research which is Fish-ball cart, while the (Outcome) will be replaced with the increase revenue and sales of Mr. Agus business.

Fish-ball Cart + ? = Revenue increased

Figure 5. Traditional Problem Formulation.
(Source: Author)

4.3. Ideation

The ideation process developed based on the needs of the user, such as the possibility for dine in, more hygiene preparation area, and the repairmen of the bike itself. Based on this, we decided to explore the possibility for dine in by adding a folding table. In addition, in order to get more hygiene area, the preparation surface should be easy to clean and easy to maintain, stainless steel is the perfect material for this.

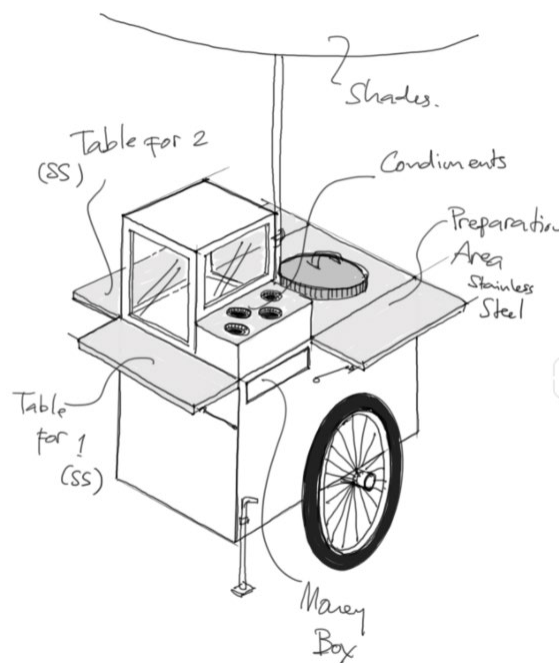


Figure 6: The sketch of the cart
(Source: Author)

4.4. Prototype

The final sketch then implemented by disassembling the existing cart. We kept the main wooden structure of the cart because it is still in a good condition. The existing bike was replaced with electric bike. In addition, whole surface of the tabletop covered with stainless steel plate to ensure easy maintenance.



Figure 7: The existing condition of the cart
(Source: Author)



Figure 8: Disassembly the existing of the cart
(Source: Author)



Figure 9: Upgrading process of the cart
(Source: Author)

4.5. Evaluate

The testing and evaluate process was conducted directly by the user Mr. Agus himself. He tried to assemble and disassemble the stools. He tried to ride the cart as well with electric bike that made his travel from his house to his usual spot become more convenient.



Figure 10: Testing and evaluate of the cart
(Source: Author)

5. CONCLUSION & RECOMMENDATION

This project showed that with proper empathic study approach, Design Thinking could be implemented on SME and micro business. Through good empathic study and observation, traditional fish-ball cart could be turned into a modern fish-ball cart that will increase efficiency and will attract more customers.

Based on this project, there are so many loop holes and opportunities for design to solve the problem in micro businesses, especially in street vendors. Design could help to added value in order to increase the competitiveness of micro businesses especially during pandemic era. Hopefully this could encourage any future designers to collaborate more with them in order to see how design could give impact on people daily life.

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Rural Life of Bangladesh Reflected in Hashem Khan's Painting

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Received: 28 February 2021, Accepted: 24 March 2021, Published: 1 September 2021

ABSTRACT

Hashem Khan is considered as one of the key figures in Bangladesh art scenario. Born in Chandpur, Hashem Khan was graduated from the Faculty of Fine Art, Dhaka University in 1961. He was a Professor at the Faculty of Fine Art, University of Dhaka with 44-year experience and retired in the year 2007. He has achieved Ekushey Padak and Independence Day Award (The highest civilian award in Bangladesh) for his significant contributions in art and culture. Rural lifestyle is very unique in Bangladesh. Many poets, musicians, visual artists have taken inspiration from rural culture and life style of Bangladesh. His works reproduce the natural beauty of the village, rural life, and plenty of other things. He has used traditional folk colours like yellow, orange and green in his paintings and used folk motifs. Hashem Khan has done semi-realistic style of narration to communicate to the common people and also used vibrant colours in his paintings. The researcher here has selected the works of the artist for discussion and analysis from the exhibitions which were held from 1980 to 2018 in different art galleries in Dhaka, the capital of Bangladesh and also from two catalogues, which articulate 143 plates. The researcher has analysed his contents of the paintings. Besides the researcher also closely analysed the colours, composition and forms of the painting.

Keywords: Painting; rural life; Bangladesh; Hashem Khan; art.



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1. INTRODUCTION

Hashem Khan is considered as one of the key figures in Bangladesh art scenario. He was one of the closest associates of Zainul Abedin, who was regarded as the pioneer of Bangladesh art education. He has achieved *Ekushey Padak* and Independence Day Award (The highest civilian award in Bangladesh) for his significant contributions in art and culture. In many of his art works, we can see the ambience of rural life. Hashem Khan is considered as a multi-dimensional art personality in Bangladesh, as he does book illustration, book design, illustration, painting, writing and teaching. This research paper will employ the analysis of rural life of Bangladesh which is reflected in the art of Hashem Khan.

2. BACKGROUND OF THE RESEARCH

Rural lifestyle is very unique in Bangladesh. Many poets, musicians, visual artists have taken inspiration from rural culture and life style of Bangladesh. Bangladesh is a densely populated country. Around 90 percent of its people live in villages. Villagers in Bangladesh have built up an agrarian society. There are higher growth rate of population and lower literacy rate in rural areas of Bangladesh, compared to urban areas. In post-independence Bangladesh, the villages in the country are mostly

underdeveloped in terms of infrastructure and economic activities. Traditional manual process-driven agriculture has been the predominant economic activity.

3. OBJECTIVE OF THE RESEARCH

The researcher will identify the elements of rural life and culture reflected in Hashem Khan's paintings through review, discussion, close observation and analysis.

4. METHODOLOGY

Information and data have been collected from different books, journals, catalogues of exhibition, reviews from different newspaper and websites. The researcher has applied qualitative methods to conduct this research. Besides the researcher's personal visit to the artist's studio were considered in this regard. A total of around 50 paintings are kept in the artist Hashem Khan's studio. Besides many of his art works are displayed in the National Museum, Shilpokala Academy, different art galleries and many private collections in Dhaka. Due to the Covid-19 pandemic, the researcher could not visit these galleries to collect information or capture the images of the painting. The researcher only sheds lights to his personal visit in artist's residence and gallery. Keen observation has been applied to analyse his works. The researcher here has selected the works of the artist for discussion and analysis from the exhibitions which were held from 1980 to 2018 in different art galleries in Dhaka, the capital of Bangladesh. The researcher here has carefully analysed his contents of the paintings. Besides the researcher here also closely analysed the colours, composition, forms of the painting. The researcher has taken help from the catalogues of the exhibition to review his works which features 143 plates. The researcher has engaged photographic research to interpret his art work. Each data or information was checked several times to meet the authenticity.

5. LITERATURE REVIEW

Born in Chandpur, Hashem Khan was graduated from the Faculty of Fine Art, Dhaka University in 1961. He was a Professor at the Faculty of Fine Art, University of Dhaka with 44-year experience and retired in 2007. As he was born and grew up in a village, his works reproduce the natural beauty of the village, rural life, and plenty of other things. His drawing style is fashionable and has manifested a key contribution within the book covers and illustrations. This artist has been practising art regularly since 1956 and appeared many solo and group exhibitions home and abroad (Daily Sun, 2020).

Hashem Khan said about his themes in painting, "I have created my very own words of expression by uniting the streams of life and sweetness of the village I grew up in. I feel I have incorporated through my brushing the *bhatiali* songs as well as *Ranbindra Sangeet*. I sometimes depict the songs of the luxurious green fields. I try and capture glimpses of the last days of winter (Daily Sun, 2020)."

He told about his childhood memories, "As I grew up in village, so I used to be really keen on playing within the field. Approximately 100% people were peasants in my village. A number of them belonged to the wealthy -class and merely two or three families would be found to be in the government service. Still, I can remember they accustomed to go offices by cycles and wore hats as sun protectors so that they can save themselves against the sun's damaging rays (The Design Magazine, 2019, p.18)." Susan Lager's view that "Art is the creation of forms symbolic of human feelings" implies a framework of artist (one who creates) and a specific kind of subject matter (human feelings) (Dickie, 1997, p.88).

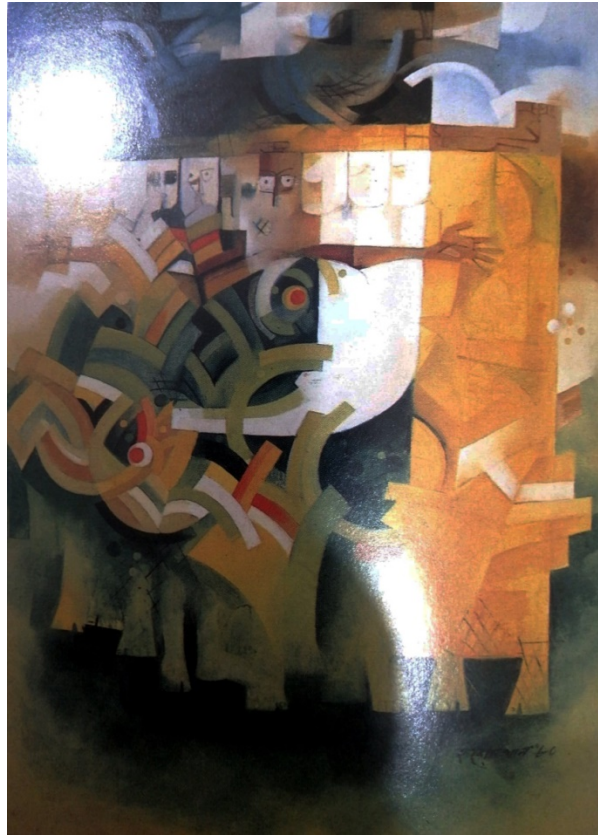


Plate 1: Rickshaw-8, Oil on Canvas, 120 cm x90 cm, 1981
From *Hashem Khan, Contemporary Art Series of Bangladesh-4*. (1992) Dhaka:
Bangladesh Shilpokala Academy.

In 70s and 80s, Khan did a series on plate, rickshaw, fish etc. These are considered so common objects that no painter ever thought of them as proper objects to paint. They are not merely insignificant objects, for there are political perceptions on them. In his childhood, he saw poor villagers and hungry people whose only dream is to have three-time meal. Thus, a plate is not only a mere container to him, but it is the dream of voluminous starving people (Mamoon, 2000, p. 121).

The 4th solo painting show of Hashem Khan was held in Bengal Shilpalaya, Dhaka in 2005. The title of the exhibition was 'Sweet and Sublime'. There were 80 hand-painted paintings for the exhibition. Most of the paintings were finished in oil colour. He has composed women with pitchers, village girls, river, country-boats in his paintings. His predominately figurative canvases sometimes give way to non-objective and semi-realistic composition with chunky paint strokes (Khan, 2005, p.13).



Plate 2: Boats and River, Water Colour, 110x90cm, 1998
From <https://archive.thedailystar.net/magazine/2010/12/01/art.htm>

Country boat is one in all of the commonly used water transportations in inland water transport, and fishes were another source of income for people in Bangladesh, Hashem Khan has reconstructed boats and fishes in his canvases. He was also the follower of folk art in Bangladesh. He has reconstructed the varieties of bird in folk motifs (Osman, 2000, p.113).



Plate: 3 From <https://www.listal.com/viewimage/6259727>

Surviving a great onslaught from the mechanized or speed boat and trawlers, different types of country boats still move about in Bangladesh. The small boat which is found all over Bangladesh is *Kosha*. This particular easily maneuverable boat is omnipresent mainly in the monsoon flood-hit areas. Besides, people in the relatively elevated areas also use this boat in the years of severe flooding. Completely separate from all these boats once were the fishermen's sleek, long boats.

Boats and rivers occupy a dominant place in the country's folk culture. Hundreds of songs, lore, poretas etc. have been composed in the river-filled Bangladesh since time immemorial (Sarkar, 2019).

6. OBSERVATION AND ANALYSIS



Plate 4: From <https://www.dhakatribune.com/bangladesh/rules-and-regulations/2019/09/08/22-day-ban-on-ilish-fishing-from-october-9>

Bangladesh, with its rich inland waters and river systems, has significant fishery and aquaculture potential. The favorable geographic position of Bangladesh comes with a large number of aquatic species and provides plenty of resources to support fisheries potential. Fish is a popular complement to rice in the national diet, giving rise to the adage *Maache-Bhate Bangali* (“a Bengali is made of fish and rice”) (Shamsuzzaman et al., 2017).



Plate 5: Fishermen with Net, Oil Colour, 112 cm x 90 cm, 1999
From Mamoon, M. (ED.), (2000) *Hashem Khan*, Dhaka: Bangladesh Shilpokala Academy.

Fishermen in rural Bangladesh usually live a community life in neighbourhoods or villages around the water bodies. The above is the painting of a fishermen family in Bangladesh. In deem light, the fisherman along with his wife is repairing the fishing net in his small hut. Besides we can see their little baby. The wife of the fisherman is also helping her husband. There is a small traditional pot beside them. It is painted with folk motifs and colours. In the background, we can see the long fishing boats. The boatmen are carrying the fishermen with the oars and logs to move on the boats. On the top, we can see four fishes. Those fishes are symbolic and flying high but painted in semi-realistic style. We can see the poor lifestyle of fisherman in this painting.

Symbolism is a means of conveying meaning and it can be done well or clumsily. Symbolism can be tastefully and economically employed, but it can be overdone and heavy-handed. Symbolism can enhance a work of art, or it can be a burden (Dickie, 1997, 106).

In this painting, Khan has used modest usages of symbolism. The painted pot is a traditional symbol for Bengali. The fishes and net are depicted as the prosperous and simplified lifestyle of common Bangladeshi people.



Plate 6: Acrylic on Paper, 61cm x61 cm, 2012

From Mamoon, M. (ED.), (2000) *Hashem Khan*, Dhaka: Bangladesh Shilpokala Academy.

This is the figure of a traditional musician who is called as *baul*. The Bauls are mystic musicians living in rural Bangladesh and West Bengal, India. They are called as the folk singers in Bangladesh. The background of the painting was created with the mixes violet white and yellow. This painting was done in semi realistic way. He has applied different lines in white for ornamentation. The musical instrument of baul was ornamented with folk motifs in yellow and red.

7. CONCLUSION

After analysing 143 plates from the different catalogues, it is observed here that Hashem Khan has painted in different styles like Cubism, semi-realistic, abstract and others. But his subject matters are very easy to understand. He has painted his experience of time and his native country. We find the ambience of rural life reflected in Hashem Khan's paintings. He has used traditional folk colours like yellow, orange and green in his paintings and used folk motifs successfully. He also used the farmer, fishermen, folk singer as predominant subjects. Besides he has depicted river, fishes, plates etc. in his paintings. He has used very modest usages of symbolism in his work of art. Hashem Khan has basically done semi-realistic style of narration to communicate to the common people and also used vibrant colours in his paintings. We can see the common and simplified lifestyle of Bangladeshi people in his art works. The contribution of Hashem Khan in Bangladesh art is very astounding, as he does painting, book illustration, book design, ceramics and other graphic design work. Many Bangladeshi young artists have taken Hashem Khan as their inspiration. Therefore, more research work should be conducted on his work of art.

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Seni Kreatif Dengan Penggunaan Medium Sisa Dalam Era Norma Baharu

Creative Arts with the Use of Waste Medium in the New Norm

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Received: 31 December 2020, Accepted: 22 March 2021, Published: 1 September 2021

ABSTRAK

Kreativiti merupakan suatu kemahiran berfikir yang dilakukan untuk menyampaikan suatu idea sementara itu, pemikiran kritis pula merupakan kemahiran untuk menilai suatu idea yang terhasil daripada kreativiti. Terminologi yang sering kali digunakan untuk menggambarkan pemikiran kreatif ialah berfikir diluar kotak. Menjadikan kreativiti sebagai membangunkan idea tidak membataskan pekerjaan kepada suatu latar belakang yang statik adalah senario yang biasa dilihat kini. Melalui idea kreatif, karya seni boleh terhasil walaupun kekangan semasa negara dilanda pandemik yang menyaranakan perintah berkurung dan membataskan pergerakan untuk mencari material untuk berkarya. Keunikan dalam proses menghasilkan karya ini adalah dengan menggantikan kanvas, warna akrilik atau cat air dan alat-alat melukis dengan bahan yang lain. Perintah Kawalan Pergerakan (PKP/MCO) yang dikuatkuasakan oleh kerajaan menyebabkan kesukaran untuk mendapatkan bekalan alatan seni. Senario semasa yang dihadapi kini membangunkan persoalan yang menjerumus kepada perkembangan idea itu sendiri. Apakah perlu untuk mencari idea? Apakah kesannya apabila bahan-bahan yang sedia ada digunakan untuk dijadikan bahan atau media? Pernahkah sesiapa terfikir untuk berbuat demikian dalam situasi yang dihadapi kini? Inikah yang dikatakan sebagai kreativiti? Mungkinkah ini realiti yang berlaku untuk berkarya dalam norma baru? Karya seni ini menggunakan konsep asas sesuai dengan norma baru seperti barunya bayi yang hendak belajar tentang kehidupan. Lukisan abstrak yang dihasilkan menggunakan bentuk-bentuk asas yang boleh dilihat dalam kehidupan harian. Bentuk-bentuk bujur dan bentuk asas seperti kotak digunakan pada lukisan ini. Bentuk-bentuk ini dipilih kerana ia merupakan konsep asas dalam mempelajari lukisan. Situasi inilah yang perlu dipraktikkan dalam menghadapi norma baru dengan memulakan karya menggunakan teknik asas lukisan. Semua ini bukan hanya sebuah seni tetapi kreativiti memainkan peranan penting dalam pembangunan karya.

Kata kunci: kreatif; kreativiti; bahan buangan; kitar semula; norma baharu.

ABSTRACT

Creativity involves thinking skills and thinking that conveys ideas, while critical thinking is thinking that assesses ideas. Creative thinking terminology also carries the meaning of thinking outside the box. The current scenario does not limit us to work, but rather become more creative in thinking of an idea. The creative idea in this artwork arose when a situation asked us to always stay at home, and barred us from going out looking for the material. The uniqueness in its process is the use of materials that replace canvas, acrylic or watercolor, and drawing tools. This is due to the difficulty in obtaining art supply sources due to the Movement Control Order (MCO/PKP) which is still in force. Referring to the scenario, why don't we look around to get an idea? What is the impact if we use existing materials around to be used as a medium? Have we ever considered taking such action when faced with this situation? Isn't that called creativity? Could this be what the New Norm means? This artwork has a back to the basic concept. When the new norm takes place, it is like a baby who needs to learn the

norms of life. The abstract paintings created feature basic shapes such as squares and oval that we often see everywhere in our day. It describes the basic concepts as we begin to learn to draw. This is very much related to the new norm that we need to get used to and start from the basics. It's not just about art, it's about creativity

Keywords: Creative; Creativity; Waste Material; Recycling; New Norms.



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1. PENGENALAN

SI dan SA merujuk kepada dua lokasi yang berkaitan dengan perkembangan seni tampak tempatan iaitu Seri Iskandar (SI) di Perak dan Shah Alam (SA) di Selangor. Secara lahiriah, jarak yang jauh memisahkan kedua-duanya namun secara maknawi, kedua-duanya sering berkait rapat kerana sekolah seni reka yang telah bertapak di Seri Iskandar sejak 1997 ini pada dasarnya merupakan kesinambungan daripada tenaga pengajar seni yang pernah mengajar atau belajar di Fakulti Seni Lukis dan Seni Reka (FSSR) Shah Alam.

Banyak peristiwa pahit dan manis yang menggamit selama menceburkan diri dalam bidang seni. Sebagai pelajar tentunya kenangan bersama rakan-rakan dan tenaga pensyarah serta pengalaman menyiapkan kerja kursus dan projek-projek seni sentiasa menjadi cerita gurauan dan nasihat untuk anak-anak didiknya kini. Bagi yang pernah mengajar pula, pengalaman di Shah Alam banyak mencorakkan kaedah pengajaran dan proses penyampaian masing-masing. Setiap perjalanan yang memabitkan kedua-dua lokasi ini akan menjadi sebahagian kisah hidup individu dalam meneruskan hidup bersama sisa kenangan yang lalu.



Figure 1: Pameran KAMI 8: SI + SA (Galeri Shah Alam, 2020)

Dari perspektif yang lain pula, ianya juga merujuk kepada pengertian sisa di dalam kehidupan. Hasilan daripada sesuatu yang diusahakan. Bahan lebihan yang tinggal setelah empulurnya diekstrak untuk sesuatu kegunaan. Jika dirujuk di dalam Kamus Dewan Edisi Ke-4 ada menjelaskan bahawa perkataan sisa merujuk kepada apa-apa yang tertinggal. Ianya bermaksud lebihan sesuatu, reja, bahan buangan, remeh sisa yang tiada berharga, sesuatu yang berbaki atau berlebih. Ianya jika ditafsirkan

mungkin merujuk kepada sesuatu yang berbaki atau perkara yang berlaku dan menjadi hasil dari lebih sesuatu perkara.

Dari segi teknikal dalam penghasilan bahan ataupun aplikasi dalam proses penghasilan karya sisa yang mungkin merujuk kepada karya yang mempunyai latar belakang kajian alam semulajadi atau dihasilkan dari bahan alami atau yang telah dikitar semula. Karya-karya ini selalunya menjadi rujukan sebagai karya seni yang berbentuk environmentalist atau mempunyai nilai kesedaran dan sifat mencintai alam semulajadi. Sisa bahan buangan, sisa jumpaan atau sisa serat sebagai bahan alternatif yang akan diolah semula dalam pelbagai medium dan format untuk menghasilkan karya yang berteraskan alam semulajadi.

Penularan wabak Covid-19 menjadi pencetus utama kepada penghargaan alam sekitar. Menurut kajian ketika tempoh pandemik, alam sekitar di beberapa lokasi yang menunjukkan penambahbaikan eko sistem dan kebanyakan sungai menunjukkan penurunan kesan pencemaran dan terzahir lebih bersih selain peningkatan populasi haiwan dan serangga kerana kekurangan aktiviti manusia terhadap alam sekitar. Sepanjang tempoh tersebut, kebanyakan pengkarya telah berkarya secara improvise atau melihat kepada keperluan dan keadaan memandangkan berlaku sekatan dan penjarakan PKP. Oleh itu terlahirlah ilham dan karya dari bahan jumpaan atau sisa bahan yang diolah semula sebagai suatu objek seni. Aktiviti ini memerlukan sensitiviti dan olahan kreativiti yang tuntas bagi melancarkan kelansungan artis untuk berkarya di tempat masing-masing. Penerokaan pengkarya terhadap bahan jumpaan dan sisa buangan melahirkan karya-karya baru yang berupaya menerujakan penghayat. Sesuatu yang perlu difikirkan sebagai sebahagian unsur kehidupan di atas muka bumi. Tanggungjawab memelihara alam dan komitmen menjaga pembuangan sisa adalah perlu untuk memastikan kelestarian alam berterusan. Petikan ini diambil dari e-katalog Pameran KAMI 8: SI + SA.

1.1 Pengaruh Artis

Pelbagai karya seni yang senantiasa menjadi rujukan kepada para pengkarya lebih-lebih lagi karya seni yang menggunakan medium baharu dalam menampilkan eksplorasi bahan seperti kitar semula, sisa buangan mahupun barangan terpakai. Ianya merupakan sebuah perkongsian yang unik oleh pengkarya kepada para penonton. Karya-Karya ini selalunya menjadi rujukan sebagai karya seni yang mempunyai nilai kesedaran terhadap alam semulajadi.



Figure 2: Vik Muniz (The Art Story, 2019).

Vik Muniz, di dalam ‘Marat (Sebastião)’ (2008), menjelaskan seperti berikut: “I’m at this point in my career where I’m trying to step away from the realm of fine arts because I think it’s a very exclusive, very restrictive place to be. What I want to be able to do is to change the lives of people with the same materials they deal with every day.” Peranan seniman sebagaimana yang dijelaskan oleh Muniz bahawa seniman perlu berusaha untuk menjauh dari dunia seni rupa kerana ia adalah tempat yang sangat eksklusif, dan mengubah kehidupan masyarakat dengan bahan yang sama yang mereka hadapi setiap hari.



Figure 3: Marat (Sebastião) (Vik Muniz, 2008).

Artis Brazil yang bernama Vik Muniz ini adalah pengkarya yang memperjuangkan pergerakan seni dari bahan kitar semula. Beliau pakar dalam menghasilkan semula karya dengan bahan kitar semula dan bahannya terdiri dari sampah, majalah, wayar, potongan teka-teki dan juga habuk. Filem, *Waste Land* adalah sebuah dokumentari mengenai projek Muniz, yang berlangsung selama tiga tahun di gurun paling besar di dunia iaitu Jardim Gramacho di Rio de Janeiro. Dalam projek ini, Muniz bekerjasama dengan seorang pemungut yang mengumpulkan sampah untuk artis. Pada akhir projek, artis menjual semua gambar semasa acara lelong, dan menyumbangkan hasilnya kepada pemungut yang mengambil bahagian dalam projek tersebut.

Seniman dapat mencari inspirasi dalam bahan apa pun, bahkan objek atau barang yang masyarakat anggap sebagai sampah. Masyarakat sedia maklum bahawa setiap individu seharusnya mengurangkan, menggunakan dan mengitar semula setiap barangan yang ada, tetapi bagi seniman, penggunaan semula atau kitar semula mempunyai makna yang sama sekali dalam membuat sampah menjadi khazanah seni.

2. METODOLOGI

Teknik yang digunapakai dalam mencipta karya ini berlandaskan buangan sisa yang tidak digunakan lagi dan telah tamat tempoh sebagai medium utama. Penghasilannya menggunakan teknik kolaj dan lakaran seni bersahaja yang berbentuk abstrak atau geometri. Kanvas yang digunakan juga adalah dari bahan buangan dan karya ini tidak memerlukan sebarang kos untuk menciptanya.

Ini melambangkan gambaran polos kepada sesuatu gambaran baharu. Ia berkait kepada perubahan yang berlaku dan memberi impak positif mahupun negatif. Sama seperti mesej yang ingin disampaikan dalam karya ini bahawa perubahan boleh berlaku jika masyarakat yang mengubahnya.

Karya ini tercetus memberi gambaran seni yang berwarna-warni dan pembentukan lakaran pada kanvas melambangkan situasi dunia kini. Ia berkonsepkan natural art iaitu seni bersahaja yang sepenuhnya menggunakan bahan buangan yang tidak digunakan lagi (sudah tamat tempoh). Keunikan dalam penghasilannya adalah penggunaan bahan yang menggantikan cat minyak atau cat air.

Lukisan abstrak dan geometri yang mewarnai keseluruhan kanvas ini menampilkan rupa bentuk segi empat dan bujur yang melambangkan petikan back to basic. Perbezaan warna pula menonjolkan beberapa lapisan di antara warna demi warna. Pada masa yang sama, karya ini memberi gambaran dasar terhadap sisa yang dibuang terutama makanan, minuman dan tekstil seperti kanvas yang mengambil masa selama 30-40 tahun untuk lupus.

Dengan penggunaan semula tekstil, ia dapat mengelakkan pencemaran dan pengeluaran pakaian baru yang intensif tenaga. Selain itu, sisa makanan dan minuman yang sudah tamat tempoh boleh dijadikan medium dalam berkarya. Pakaian atau tekstil yang tidak dapat digunakan kembali dapat diubah menjadi produk seperti kain buruk atau dikitar semula menjadi kain atau bahan lain untuk diproses ulang dengan pelbagai idea kreatif.

3. PENYELIDIKAN & ANALISIS STUDIO

Proses untuk melaksanakan karya ini bermula dengan idea yang melibatkan tema yang telah diberikan oleh Pameran KAMI 8 yang bertajuk SISA. Maksud yang ingin disampaikan juga berkait rapat dengan situasi kini yang melanda dunia. Memandangkan keadaan yang tidak mengizinkan masyarakat untuk keluar, jadi idea untuk berkarya bermula disini.

Bingkai kanvas yang digunakan untuk karya ini adalah kanvas yang tersedia ada dan telah lama disimpan serta tidak digunakan lagi. Bingkai kanvas ini sebenarnya mempunyai gambaran di atas permukaannya yang digunakan sebagai hiasan dinding di rumah. Kini, gambarannya itu telah luntur kerana lama terpakai.

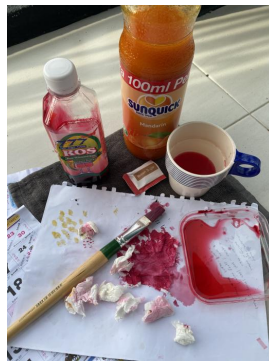


Figure 4: Bahan-bahan yang digunakan (Khairi Karim, 2020)

Jadi, dengan penggunaan semula barangan terpakai, ia dapat menjimatkan kos malah mencipta sesuatu hasil baru dalam berkarya. Sebelum menggunakan bingkai kanvas ini, ia perlu dibersihkan terdahulu dengan tisu basah bagi menghilangkan gambar yang ada pada permukaan tersebut sehingga kanvas menjadi polos.

Kemudian, selepas kanvas menjadi polos dan bersih. Kini ia boleh digunakan semula seperti kanvas baharu dengan memulakan penggunaan bahan cecair di atas permukaan kanvas dan diikuti dengan bahan-bahan yang lain.

Bahan yang digunakan dalam karya ini adalah pati sirap ros dan pati oren yang telah tamat tempoh. Selain itu, kalendar kuda dan gula perang yang tidak digunakan lagi. Bahan-bahan yang tersedia ini mudah diperolehi di rumah untuk dijadikan medium utama semasa berkarya.

3.1 Penerangan Karya

'20' melibatkan tahun 2020 yang memberi makna kehidupan dalam norma baharu dan pasca pandemik yang berlaku kini seperti memberi 'Petanda' buat individu, sama ada ia kearah positif ataupun negatif.

Dalam situasi ini, ada yang hidup mewah menjalani kehidupan sederhana, ada yang bersederhana menjalani kehidupan senang atas dasar pintu rezeki yang terbuka semasa pasca ini berlaku, seperti berniaga dalam talian mahupun melakukan khidmat penghantaran, dan ada juga yang hidup susah, kini dapat bernafas lega kerana banyak kemudahan yang disalurkan seperti bantuan kewangan, barangan, makanan, dan minuman.

Di sini, tuhan seolah-olah menguji manusia untuk merasa kehidupan orang sekeliling dan mengajar manusia untuk sentiasa melihat persekitaran bahwa langit tidak selalunya cerah dan beringatlah setiap apa yang dilakukan.



Figure 5: Proses pembuatan (Khairi Karim, 2020)

Menjelaskan hubungan bentuk dan makna dalam karya ini, pembentukan tidak seimbang yang melambangkan pasca gelombang kehidupan tahun 2020, segala pancaroba serta pasang surut kehidupan yang memberi kesan positif mahupun negatif.

Lukisan kolaj yang berbentuk geometri ini menampilkan rupa bentuk segi empat dan bujur yang sering dilihat di sekitar dan kini berubah sekelip mata seperti gambaran perubahan norma kehidupan.

Warna pada karya ini memainkan peranan makna iaitu merah yang melambangkan kematian pemangsa Coronavirus, kuning pula melambangkan individu yang sedang berlawan menentang virus ini, gula perang melambangkan ubat-ubatan yang menggantikan vaksin kepada pemangsa dan kalendar kuda yang menjadi saksi sejarah tarikh dan hari demi hari dalam tahun 2020 ini.

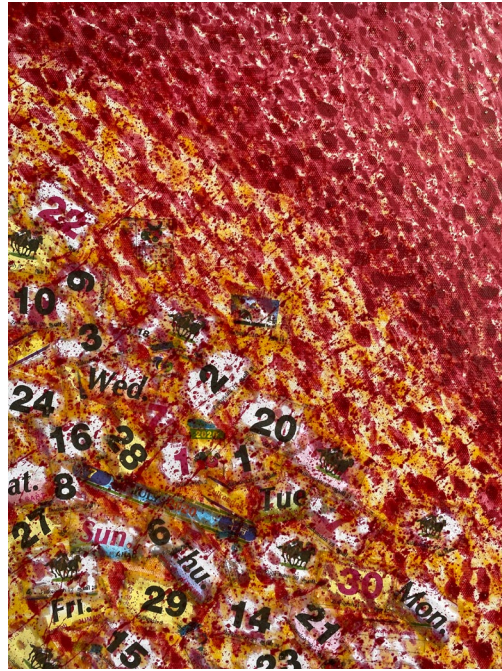


Figure 6: Petanda 20 (Khairi Karim, 2020)

Karya seni ini menunjukkan bahwa ‘KAMI’ sebenarnya berdiri sama tinggi, duduk sama rendah yang tidak membezakan antara satu sama lain serta mengajak manusia untuk bersatu tidak kira agama, bangsa, keturunan mahupun pangkat dalam menangani hal dunia kini.

‘SISA-SISA’ hari dan masa yang akan dilalui pada tahun 2020 ini dalam memutuskan rangkaian virus dan membawa semula senario kehidupan sediakala.

4. KESIMPULAN

Pelaksanaan Perintah Kawalan Pergerakan (PKP) yang diumumkan kerajaan sejak Mac 2020 lalu memberi kesan besar terutama kepada para peniaga sehingga ada sesetengah hilang punca rezeki. Bagaimanapun, ada juga yang tidak menyangka bahawa pelaksanaan PKP ini bertukar menjadi satu peluang dalam menjana pendapatan dari pelbagai idea kreatif.

Dikeranakan semua kerja perlu dibuat daripada rumah, rakyat Malaysia tidak duduk sahaja, malah mengambil peluang dengan mengasah bakat dalam memasak, berniaga dalam talian serta berseni yang mendatangkan kreativiti secara semulajadi.

Sebagai artis seni lukisan, situasi yang berlaku ini tidak membataskan pengkarya untuk berkarya, malah menjadi lebih kreatif dalam memikirkan sesuatu idea. Sepanjang PKP ini dilaksanakan, ia menyekat pengkarya untuk keluar mencari bahan. Akan tetapi dengan penggunaan media sedia ada atau bahan terpakai yang dapat menggantikan kanvas, akrilik atau cat air, dan alatan melukis, ia mungkin menjadi medium dalam norma baharu yang boleh dipraktikkan.

Realitinya, tidak ramai yang boleh memahami sesuatu seni lukisan dan sesetengah harga lukisan sangat mahal untuk dibeli. Jadi, senario ini boleh digunapakai untuk menghasilkan seni lukisan yang lebih mampu milik dengan penggunaan bahan sedia ada atau terpakai dalam menjana perniagaan berkaitan seni sepanjang tahun yang semakin mencabar ini terutama bagi usahawan pelukis.

Lukisan abstrak dan kolaj yang telah ditunjukkan adalah salah satu contoh lukisan yang menggunakan bahan terpakai seperti kain kanvas terpakai, pati sirap ros, pati oren, kalendar kuda dan gula perang dalam penghasilannya.

Karya ini berkonsepkan back to basic, ia menggambarkan konsep asas sepertimana kita mula belajar melukis. Ini amat berkait rapat dengan norma

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Budaya Berhibur Menerusi Aplikasi Smule Dalam Karya Arca Instalasi

Entertainment Culture through the Smule Application in Installation Sculpture

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Received: 31 December 2020, Accepted: 22 March 2021, Published: 1 September 2021

ABSTRAK

Projek penyelidikan ini merupakan interpretasi semula fenomena masyarakat tentang budaya berhibur menerusi aplikasi hiburan tentang tingkah laku dan obsesi terhadap hiburan atas talian di media sosial menerusi fabrikasi karya arca instalasi. Penerokaan idea terhadap aspek hiburan digital diinspirasikan dari karya rujukan iaitu Scott Snibbe. Rujukan menitikberatkan aspek amalan hiburan masyarakat pengguna menerusi interaksi dan perkongsian sosial menerusi media digital. Kaedah penyelidikan praktik studio digunakan menerusi pendekatan refleksi sendiri secara kritikal, eksperimentasi studio dan ulasan kontekstual menerusi sesi kritik. Projek penyelidikan ini memberi sumbangan dalam bidang Seni Halus melahirkan himpunan koleksi simbolik visual dan perkaitan isu-isu kolektif budaya berhibur dalam konteks gaya hidup popular masyarakat digital masa kini. Projek penyelidikan ini memberi impak dalam penjana pemahaman terhadap trend dan amalan hiburan digital yang begitu digemari yang bersifat variasi, sentiasa berubah-ubah dan membentuk budaya popular menerusi semangat dan tingkah laku, keinginan dan kepuasan serta ekspresi masyarakat pengguna.

Kata Kunci: Budaya Berhibur; Aplikasi Hiburan Mudah Alih; Seni Arca Instalasi.

ABSTRACT

This research project is an interpretation of a societal phenomenon in terms of the culture of using digital application for leisure and entertainment especially regarding the human behaviour and its obsession of using these applications in the social media platforms. This idea was translated by using the idea of an installation of a fabricated sculpture. The idea of how the digital media plays a major role for leisure and its obsession was inspired by the artist Scott Snibbe. This reference includes on how netizens utilize and share their interests and interactions with these digital media, games and other kinds of digital media entertainments. The method used for this practical studio research are through self critical evaluation, studio experimentation and contextual reviews. This research project was intended to contribute to the field of fine arts in terms of collecting symbolic visual narratives and its issues of the collective culture in regarding of leisure and entertainment and its popularity as a life style today. With hope this research project will give a major impact in terms of understanding towards its trend and the digital entertainment itself. The variation, the ever changing content of its application has impacted the popular culture itself through its spirit and behaviour, the wants and needs projected by the new expression of consumerism.

Keywords: *Culture And Entertainment; Mobile Entertainment; Sculpture.*



1. PENGENALAN

Teknologi masa kini membolehkan pengguna akses pada berbagai-bagai aplikasi yang berupaya memenuhi keperluan kehidupan. Tambahan pula apabila dunia kini diancam pandemik dan manusia terpaksa menjalani kehidupan secara norma baharu yang mana banyak urusan dilakukan secara atas talian. Telefon pintar adalah antara alat teknologi yang sangat penting dan berperanan membantu manusia melakukan tugas harian. Selain dari komunikasi dan pencarian maklumat, aplikasi hiburan mudah alih amat relaven kerana ia begitu mudah, cepat dan boleh dilakukan pada bila-bila masa. Menurut Aguado dan Martínez (2014) aplikasi hiburan telah membentuk budaya popular masyarakat dan telah menjadi gaya hidup digital masyarakat masa kini.

1.1 Garis Panduan Projek

Projek penyelidikan ini menjurus kepada penerokaan aspek hiburan menerusi ekspresi sendiri oleh individu dalam masyarakat menerusi pemerhatian di dalam aplikasi 'smule' di media sosial. Imagan yang dikongsikan oleh pengguna di Instagram dan Facebook yang berkaitan aktiviti 'smule' akan diguna pakai sebagai subjek kajian di dalam febrikasi karya arca instalasi. Penghasilan karya adalah refleksi visual bagi menjelaskan budaya berhibur yang melibatkan hiburan digital sedang dibudayakan oleh masyarakat masa kini.

2. KONTEKS

2.1 Budaya Berhibur: Hiburan Mudah Alih

Budaya berhibur masa kini tidak sama macam dahulu lagi. Masyarakat masa kini sangat terdedah dengan teknologi sehinggakan hampir semua perkara harian dalam kehidupan akan melibatkan telefon pintar. Berhibur cara baharu menyentuh gaya hidup digital menerusi hiburan digital mudah alih yang melibatkan interaksi di media sosial. Seperti yang dinyatakan oleh Ictech dan Bradley;

Telefon pintar tidak hanya digunakan untuk komunikasi atau mencari maklumat sahaja tetapi ia juga boleh memberikan hiburan tanpa henti. Permainan di telefon pintar berlaku apabila pengguna berkongsi maklumat di telefon pintar atau akses kepada beberapa kapasiti untuk hiburan dan keseronokan.

(Ictech dan Bradley, 2014)

Moore dan Rutter (2004) telah mentakrifkan bahawa hiburan digital mudah alih sebagai 'aktiviti riadah' yang dilakukan menerusi interaksi dengan alat teknologi peribadi yang melibatkan pemindahan data termasuk suara, bunyi dan imej pada bila-bila masa dan di mana sahaja. Kemajuan teknologi telefon mudah alih yang menyediakan berbagai-bagai aplikasi hiburan sebagai tambahan kepada keperluan pengguna menyebabkan keseronokan beraktiviti dengan alat tersebut. Berbagai-bagai bentuk hiburan menerusi teknologi mudah alih menjadi sebahagian dari aktiviti untuk pengguna mengisi masa lapang mereka.

Aplikasi hiburan seperti aplikasi Tik Tok dan Smule adalah antara yang popular dan semakin mendapat tempat di hati pengguna telefon pintar. Menurut Khoiriyah, et al. (2019) 'Smule' menjadi tarikan kepada peminat-peminat karaoke kerana aplikasi ini membolehkan pengguna bernyanyi bersama penyanyi pujaan mereka secara langsung di atas talian. Disamping dapat menonjolkan bakat, mereka juga berupaya mencipta muzik bersama dan berkongsi minat bersama komuniti pencinta muzik, rakan, kenalan dan penyertaan dari seluruh dunia yang tanpa sempadan.

Kegilaan 'Smule' telah menarik minat penyanyi-penyanyi ternama tempatan dan antarabangsa untuk ikut serta secara 'video live' di atas talian. Mereka menawarkan karaoke secara berduet bersama peminat-peminat mereka bagi menghargai sokongan peminat selama ini. Semasa bersiaran, pengguna dapat melihat wajah dan gelagat rakan penyanyi mereka antara satu sama lain seolah-olah sedang beraksi di atas satu pentas. Ia juga menawarkan akses pada lagu yang sedang hit dan popular masa kini. Tidak kurang juga penyanyi amatir yang membunyai bakat besar dapat mengintai peluang untuk dipancing oleh komposer sebagai penyanyi sebenar.



Gambar 1: Imajan aktiviti Smule yang terdapat di Facebook dan Instagram pengguna

Namun ramai yang menyanyi tanpa mengira tahap kemahiran mereka. Ini kerana aktiviti ini sangat menyeronokkan yang membolehkan pengguna menyatakan emosi dan ekspresi mereka dengan cara yang kreatif. Kesan pengubahan audio dan peningkatan teknologi bunyi banyak membantu untuk memberi galakan kepada penyanyi baharu supaya beraksi tanpa rasa malu (Damayanti, 2019). 'Smule' membuka peluang untuk peserta menyanyikan lagu-lagu kegemaran sambil membayangkan bahawa mereka sedang beraksi di atas pentas dihadapan penonton dalam sesebuah konsert sebenar. Penyanyi yang dilebelkan 'Famous' akan mudah mendapat 'Like' atau 'Love' dari peminat mereka yang mana lebih dari 50 juta pengguna smule (Musically .com, 2019). Setiap peserta akan memiliki 'Homepage', 'Channel' dan 'Playlist' secara peribadi mereka sendiri. Ini akan membolehkan rakaman secara langsung dapat tersebar dan dikongsi di khalayak ramai. Manakala pautan menerusi akaun Facebook dan Instagram sentiasa akan mengemaskini aktiviti terbaharu dari pengguna untuk rakan-rakan mereka supaya dapat mendengar secara rakaman. Ini secara tidak langsung persahabatan akan terjalin dengan mudah dan boleh menambah rakan baharu dengan menyatakan komen 'Like' dan 'Love' di media sosial.

2.2 Artis Rujukan: Scott Snibbe

Scott Snibbe merupakan artis rujukan yang banyak membicarakan isu sosiologi masyarakat, pendidikan dan kebudayaan melibatkan hiburan digital. Beliau juga adalah seorang pengarah filem yang menggunakan medium multimedia, teknologi mudah alih, alat elektronik dan teknologi perfileman dalam penghasilan karya seni visual beliau. Karya-karya beliau yang bersifat media baru banyak terpengaruh dengan animasi tanpa suara dan filem realiti yang sering melibatkan penglibatan penonton secara langsung dan interaktif.

Merujuk pada karyanya yang bertajuk 'Deepwalls' (2002) yang memaparkan skrin kabinet yang memberi refleksi kepada tindak balas perlakuan manusia di hadapan skrin kamera. Kamera projektor yang dipasang akan merakam tindak balas seseorang yang berjalan melintasi lensa kamera sehingga orang terakhir berlalu melepasi bingkai, maka imej yang dirakam akan dimainkan semula melalui salah satu daripada 16 ruang kabinet skrin segi empat tepat kecil. Setiap pergerakan yang dirakam akan diterjemahkan dalam bentuk siluet atau bayang-bayang hitam. aktiviti yang direkod pada setiap saat akan terpancar di hadapan layar skrin kabinet secara *delay* bagi menghasilkan kesan urutan plot cerita pada setiap ruang kabinet. Ini membolehkan orang yang imejnya dirakam dapat melihat kembali kelibatnya pada skrin kecil di kabinet. Imej yang dirakam akan di ulang tayang secara berterusan. Ia merupakan proses yang dikenali sebagai 'Memori Cinematic'. Snibbe membuka peluang untuk penghayat dapat berinteraksi, kolaborasi, dan bermain dengan rakaman imej perwakilan mereka sendiri (Fornari, 2013).



Gambar 2: 'Deepwalls' (2002) dan detil bayang siluet yang tertera pada 16 skrin

Kaedah ini juga dikenali sebagai filem strukturalisme yang mana imej rakaman yang berulang-ulang di representasi pergerakan dan aktiviti secara berterusan. Kesan ini juga dapat dilihat pada karyanya yang bertajuk 'YOU!'. Karya ini mepamerkan unsur-unsur pergerakan menerusi elemen pengulangan dan pertindihan objek yang terhasil dari kesan khas teknologi digital. Beliau cenderung melibatkan masyarakat bersama melalui penggunaan teknologi digital di dalam karya ini. Snibbe menekankan kaedah interaktif dan interaksi sosial di dalam penghasilan karya beliau bagi menjelaskan pemahaman bahawa kehidupan manusia adalah saling bergantung dengan persekitaran. Menurut Snibbe (2002), '*manusia atau mana-mana fenomena adalah saling berinteraksi dan berhubungan di dalam dunia realiti*' Fokus utamanya adalah perhubungan atau *networking* yang merupakan sebahagian dari rangkaian kehidupan yang terdiri dari perkongsian di dunia maya dan realiti.



Gambar 3: 'YOU!' (2002), penghayat berinteraksi dengan karya

Aspek yang dilihat dari karya rujukan merangkumi interaksi, gaya hidup dan tingkah laku pengguna di dalam jaringan maya. Kita dapat melihat pelbagai ragam individu yang berhibur dan ekspresi perasaan secara terbuka dan dikongsi bersama di atas talian. Subjek gaya hidup

dan tingkah laku ini diinterpretasikan semula menerusi penghasilan karya arca instalasi berdasarkan isu budaya berhibur atas talian.

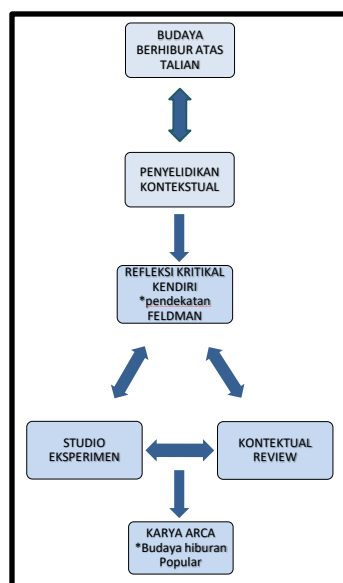
3. PENYELIDIKAN STUDIO DAN ANALISIS

3.1 Metodologi

Metodologi dan analisis dilaksanakan mengikut kaedah penyelidikan studio praktis. Penyelidikan ini terhasil melibatkan dua bahagian iaitu;

1. Penyelidikan kontekstual iaitu kajian prima, kajian lapangan dan kajian visual.
2. Studio analisis adalah analisis berdasarkan tiga kaedah utama iaitu;
 - I. Refleksi sendiri secara kritikal (Critical Self-Reflection) berpandukan pendekatan seni oleh Feldman di dalam 'Method Of Art Criticism' (1994) yang menggariskan empat pendekatan iaitu;
 - a. Penerangan (Description)
 - b. Analisis (analysis)
 - c. Interpretasi (interpretation)
 - d. Penilaian (judgement)
 - II. Kajian bahan dan teknik melalui eksperimentasi studio.
 - III. Sesi kritik melibatkan di antara pengkarya dengan rakan-rakan artis untuk mendapatkan pandangan umum mengenai hasil kerja dan juga pandangan atau cadangan serta idea-idea baharu yang boleh digunakan sebagai penambahbaikan dalam penghasilan karya seni.

Fabrikasi karya pula menitik beratkan proses interpretasi semula yang dilakukan untuk mendapatkan hasil baharu pada penerokaan kepada permasalahan isu yang dipersembahkan melalui kaedah visual seni arca. Pendekatan yang digunakan adalah melalui eksploitasi imej digital dan eksplorasi medium seni arca dan kajian akan bertumpu kepada penggunaan bahan bagi pembinaan bentuk. Medium arca yang digunakan adalah representasi isu-isu yang diketengahkan melalui proses pembinaan yang dirancang.

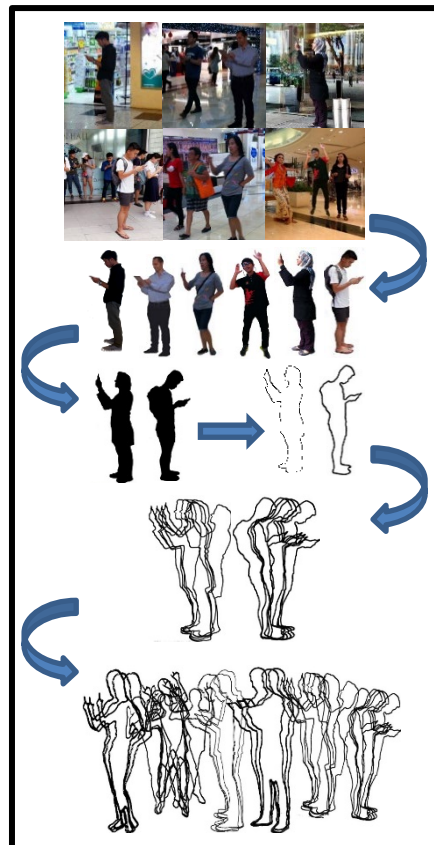


Carta 1: Kerangka Penyelidikan

3.2 Analisis Studio

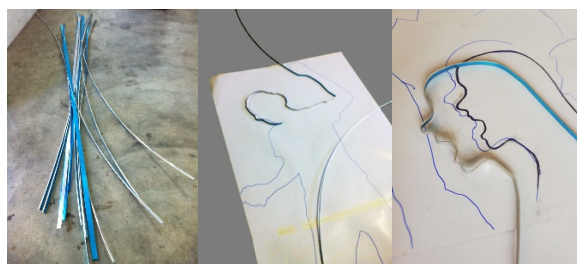
Kajian lapangan di pusat membeli belah secara observasi dilakukan bagi mendapatkan maklumat tentang tingkah laku pengguna ketika menggunakan alat teknologi mudah alih. Hasil tinjauan mendapati pengguna sentiasa aktif dan sering akses pada gajet mereka pada bila-bila masa tanpa kira waktu. Bertepatan dengan pendapat Sliwinski et al. (2015) yang menyatakan bahawa interaksi pengguna dengan telefon bimbit boleh melekakan mereka tentang masa. Manakala kajian visual pula dilakukan menerusi media sosial seperti di Instagram dan Facebook untuk melihat imej perkongsian budaya berhibur dalam konteks hiburan digital dilakukan. Hasil kajian di media sosial mendapati masyarakat masa kini cenderung pada aktiviti hiburan digital disebabkan ia mudah dan menyeronokkan. Terdapat banyak gambar dan video Smule yang dikongsi di media sosial menerusi aplikasi Youtube. Hauben dan Back (1997) menyatakan bahawa netizen sentiasa peduli dan terlalu mengambil berat tentang Internet terutama yang melibatkan hiburan. Jadi tidak hairanlah, apabila sesuatu status menjadi tular, netizen akan memberi respon, menonton dan memberi komen terhadap isu-isu yang sedang hangat dibicarakan.

Penyelidikan studio dijalankan dengan memanipulasi imej-imej yang telah dipilih dari kajian lapangan dan kajian visual. Imajan figura dimujaratkan kepada bentuk siluet untuk dijadikan templat dan diwarnakan dengan warna hitam sebagai penafian bentuk 3D. Seterusnya siluet ditukar kepada bentuk figura bersifat kegarisan. Perkembangan idea dilakukan menerusi pengolahan imej secara berulang-ulang. Penerapan teknik pertindihan yang digunakan secara berulang kali sangat berkesan bagi mendapatkan unsur-unsur pergerakan dalam karya. Kesan pertindihan imej ini berupaya melahirkan imej baharu dengan kuantiti yang banyak. Secara Kontektual, menandakan bilangan ramai orang atau pengguna boleh terlibat untuk melayan hiburan digital menerusi teknologi mudah alih. Unsur-unsur pergerakan ini pula menggambarkan aktiviti dilakukan berulang kali pada setiap masa.



Carta 2: Proses pengkaryaan: tranformasi imej kepada bentuk kegarisan

Kepingan aluminium dipilih berdasarkan sifatnya yang ringan dan mudah untuk dibentuk. Kepingan aluminium ini dipotong nipis mengikut ukuran setengah inci lebar bagi memudahkan lagi proses penghasilan siluet figura. Proses membentuk arca figura dilakukan secara manual dan sangat terkawal. Templat yang sama digunakan, namun sedikit perubahan dilakukan terutama pada bahagian tangan dan kaki bagi menampakan ada unsur pergerakan terjadi. Proses ini dilakukan berulang-ulang kali secara mass produk pada setiap templat bagi mendapatkan jumlah figura yang banyak untuk diolah dalam komposisi karya arca instalasi.



Gambar 4: Teknik: potongan aluminium 1cm, dibentuk mengikut templat

Figura berbentuk garisan yang terhasil secara berulang-ulang dari penggunaan templat yang sama ini adalah representasi interaktiviti pengguna yang melakukan aktiviti hiburan secara berulang-ulang kali. Visual yang terhasil dari gabungan imej figura menunjukkan bahawa amalan dan tingkah laku melayan gajet memberi kesan keseronokan dan kepuasan kepada pengguna dalam menikmati bentuk hiburan digital. Bakardjieva (2011) berpendapat, disamping menjalankan tugas-tugas harian seperti bekerja dan aktiviti fizikal disekeliling individu, interaksi sosial dan berhibur di media teknologi telah menjadi keperluan pada masa kini.



Gambar 5: Karya: Aznan Omar, 'Gerak Layan', aluminium, pelbagai saiz, (2018)

3.3 Keterangan Karya

'Gerak Layan' menampilkan karya arca instalasi yang memaparkan unsur-unsur kegarisan yang membentuk siluet sekumpulan figura sedang berinteraktiviti berhibur menggunakan alat teknologi mudah alih. Karya ini menekankan isu utama yang berkaitan dengan amalan dan tingkah laku pengguna melibatkan hiburan digital yang dilakukan menerusi aplikasi Smule. Penglibatan masyarakat pengguna yang sentiasa aktif dan sensitif dengan aktiviti perkongsian dan sentiasa update kepada status terkini telah menyebabkan budaya ini menjadi popular dan sangat seronok untuk dilayan. Pernyataan serta maklumat yang berkaitan dengan elemen pergerakan menjadi keutamaan di dalam karya ini. Karya yang bersifat 'mobile' ini, mampu digerakkan menerusi tiupan angin dan bergeseran sesama sendiri hingga mengeluarkan bunyi yang unik. Sifat figura yang sentiasa bergerak-gerak menunjukkan bahawa aktiviti sedang dilakukan dan interaksi terjadi secara berulang kali. Komposisi figura yang disusun secara berulang-ulang menandakan individu yang sama terlibat dan kekerapan aktiviti itu dilakukan pada setiap masa. Imej figura yang berganda ini juga menunjukkan bahawa perbuatan atau amalan yang dilakukan sangatlah menyeronokkan dan mengasyikkan. Ini memberi gambaran bahawa aktiviti berhibur menerusi teknologi digital telah dibudayakan dan amat digemari oleh masyarakat masa kini.

4. KESIMPULAN

Kesimpulannya, masyarakat masa kini lebih cenderung terlibat dengan hiburan digital di media sosial berbanding penglibatan secara fizikal. Aktiviti berhibur menerusi aplikasi Smule merupakan satu gaya hidup baru yang mendapat tempat dihati masyarakat pengguna masa kini. Keadaan ini dipengaruhi oleh aplikasi tersebut yang mampu menyajikan hiburan yang melebihi batas kebiasaan dan sangat menarik minat pengguna untuk terus cenderung menggunakannya. Manakala kemampuan teknologi itu sendiri yang mesra pengguna dan membenarkan berbagai-bagai perkara dilakukan dalam satu masa serta mudah untuk akses pada bila-bila masa. Dari sudut pengolahan idea dan rekaan menunjukkan karya yang dihasilkan menerapkan konsep pergerakan dan menjadi simbolik ke arah menggambarkan amalan dan tingkah laku pengguna dalam konteks hiburan digital. Sebagai representasi kepada kesemua faktor hiburan yang dikaji, sebuah karya arca instalasi telah dihasilkan. Karya yang diberi tajuk 'Gerak Layan' ini adalah sebagai refleksi kepada gaya hidup melibatkan budaya berhibur digital yang semakin popular masa kini.

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Metamorphosis

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

ABSTRACT

The word metamorphosis representing the meaning the process of transformation, alteration, change and rebirth. Metamorphosis is an idea inspired from the adaptation of traditional Malay male attire which is transformed into a more casual and fashionable attire as well as wearable for any occasions. This contemporary design of traditional Malay male attire provides a phenomenon as it goes together with the current fashion development in the world of globalization. The main aim of this study is to explore, examine and analyze the nature of Malay clothes. This study also describes the existence of type of dresses, the way they are used and sensitivity to clothes received as a heritage of Malay culture. As stated by Siti Zainon Ismail (2004) since the 15th century AD, there is the concept of clothing, "wearing the Malay way" recorded in old Malay literary texts in "Hikayat Hang Tuah". The writing is viewed as a cultural record of clothing, how it is used and elements of traditional values and norms in the Malay culture. Objective for this product is to transform the traditional style of Malay male attire to a "new look" by following the current fashion trend. Every piece of the design plays with the characters and the uniqueness of this traditional attire which is persistently inscribed in the Malay history books such as kekek, pesak, cekak musang, tulang belut and many more. The wearing of traditional Malay male attire can be seen nowadays only in certain events and occasions. Among the attire studied here are baju Kurung teluk belanga, baju sikap, baju kehormatan Barat, baju takwa, and baju kurung cekak musang. These original designs are given a new twist or in other word, new fashion trends. The usage of stripes and checker patterns gives life and reminisce the memory the once loved age-old patterns. The softer denim fabric is used to give it a trendier effect instead of the usually used fabrics. It can be concluded that what modernization have done on this traditional attire to be as a casual wear for Malaysian men is acceptable.

Keywords: Traditional Malay Male Attire; transform; fashion trend; casual wear.



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1. INTRODUCTION

The history of clothing can be considered as in connection with the beginning of the history of human civilization. Originally, clothing can be defined as something that is wrapped around the body to protect humans from various elements including weather factors, insects, comfort and personal safety of human beings. From time to time, human beings go through wisdom and ingenuity in exploiting the natural resources found around them to become something that can envelop the body. From the beginning by using foliage and bark as basic materials in application. Then, turn to animal skins and animal fur to wrap the human body. This is clear in the visuals and western studies in human civilization. Technology and transformation inspire human beings to be more advanced in the process and innovation in changing the way humans dress, that is, from natural raw materials that are shredded and woven from banana stalks, hemp stems, jute, flax and pineapple leaves, resulting in textiles used by humans so today.

2. LITERATURE REVIEW

Baju Kurung is an ancient garment designed to cover the entire body. It is quoted in the book "Busana Melayu" which is said to have similarities with Arabic clothes. However, there are those who note that this Baju Kurung has existed in the state of Johor approximately 200 years ago (Zubaidah Sual, 1994). In fact, this dress is very popular in the state of Johor since the reign of Sultan Abu Bakar in Teluk Belanga, Singapore and Baju kurung is also the official dress of the people of Johor until now.

In 1866 Sultan Abu Bakar inspired the design of Baju Kurung Teluk Belanga and the name given was Teluk Belanga itself was the center of government of Johor before moving to Johor Bahru. Transformation Baju Kurung suffered some changes, in the book "Busana Melayu" said Sultan Abu Bakar wearing Baju Kurung trailing up to the knees, berpesak, berkekek, handkerchiefs and clothes with no pockets. The sleeves are large and long and the details on the Baju Kurung are more like stitching on the neck of the shirt, that is, with hand embroidery stitches "mata kia" or "tulang perangi". This is different from the time of Sultan Ibrahim (1873-1959) when the Menteri Besar of Johor, Dato 'Jaafar Bin Muhammad has changed by raising the original hem which was previously knee length to hips level and added 3 pockets on the body of the Baju Kurung.

Apart from baju Kurung Teluk Belanga there is another name which is Baju Kurung Cekak Musang and was first introduced in 1930 -1940. In the book "Pakai Patut Melayu" by Major Dato 'Haji Mohd Said bin Haji Sulaiman, explained regarding Baju Kurung Cekak Musang. The difference is in the design of the neck of this baju kurung which is the design of the neck is high. Baju Kurung Cekak Musang is also known as Baju Wan which means cousin to the Sultan at that time. This is related to Tuan Busu and the title Tuan is an abbreviation for "Wan". Its history when Tuan Busu was present in a ceremony by wearing the dress. Baju Kurung cekak Musang is also known as Baju Teluk Belanga Leher Benea and there is a pocket on the left side of the shirt. While in Serawak Baju Kurung was introduces as Baju Melayu Berkerang Benang or Berkerawang. Still retains the original features of the baju kurung berkekek, berpesak but without any pockets.



Picture 1: The research of Baju Kurung from the old's picture

2.1 Fashion and Historical

“It was interesting to explore historical clothes and to think about those texture, those embroideries, those materials and then to interpret them for a woman today, not as costume, but as wardrobe”

Nicolas Ghesquiere at Balenciaga

Historical adaptation in clothing design is also an interesting study that can cover all parts. As stated by Nicolas Ghesquiere a French designer who once served with the international brand Balenciaga and he is now a Designer for the Louis Vuitton brand. The thinking process in terms of history inspire can be studied in various fields it includes texture, embroidery and there are also designers who inspire from their design of historical and cultural such as historical buildings, costume, traditional games and more directly or indirectly in the process of designing a garment. There is also inspiration from international designers to make history or culture as a source of inspiration in their fashion collection. Historical influences may be found in any design discipline from any culture. For example, tiles on the Islamic walls of the mosque shown that arabesque pattern, as well as the greatness of art in previous era such as Egypt for the amazing civilization, Japanese design on clothing as well as detail in various aspects of the samurai warrior.

2.2 Artist References



Picture 2: Cristian Dior Haute Couture by John Galliano 2007 Collection

John Charles Galliano or better known by the commercial name as John Galliano is a British fashion designer. Born in November 1960 and educated in Central Saint Martins, John Galliano worked with fashion designer who was the head designer one of French fashion company brands such as Givenchy in 1995 and in 1996 switched to the famous Haute Couture Fashion House Christian Dior. Galliano now serves as creative director for fashion house Maison Margiela. Galliano achievements has been named awarded the British Fashion Designer of The Year four times. In a 2004 British Broadcasting cooperation (BBC), he was named the fifth most influential person in British culture.

While Galliano served at Christian Dior, various of ideas and preparations in each of his designs line were characterized by culture. Asian is also one of Galliano’s choices in his artwork, there is inspiration that sees Chinese and Japanese culture. In 2007 Christian Dior unveiled a collection of haute couture for spring 2007. Through excerpts from the Vouge Runway blog by Sarah Mower, she was attracted the inspiration in fashion runway by the models in Dior Spring 2007 Haute Couture collection. The inspiration idea from Pinkertons’ Cio-Cio San, Madame Butterfly. Each collection of clothing on display emphasizes Galliano's talent in the development of ideas in every design that evokes beauty, sensitivity, narrative and emotion in every detail of clothing and even the atmosphere of the fashion show. Inspiration from Kimono, obis and geisha turned into a subtle translation of New Look peplum dress and also not denied also aspects around Japan such as plants and geography are also one of the inspirations translated. Folding origami and geometry are also adapted in designs such as flowers and

even birds made from origami. Each design on display has its own character and even the details of paintings from Japanese painters are also drawn and detailed with embroidery and also Japanese handicrafts such as straw hay are also applied in the design of Christian Dior Spring 2007.



Picture 3: Gucci Collection Spring Summer Collection 2005

The designer John Ray originally from Scotland, worked with Katharine Hamnett, and with Gucci for a decade and now as creative director at Dunhill. Educated in men's clothing at Central Saint Martins before pursuing a master's degree at the Royal College of Art. The name of John Ray was said in fashion industries when his career in replacing Tom Ford at Gucci as the creative director of men's fashion. John Ray, the creative director of Gucci menswear has produced a collection 2005 inspired by Hippies cultural in that era. The Gucci Spring Summer 2005 men's clothing collection focuses more on the hippies' style in a new breath by John Ray with more luxurious details, rich-hippie look, but Ray added a moneyed and also aristocratic edge in men's design collection. Apart from that, the print technique is also produced with a butterfly pattern design and heavily embroidered tops that opened the show were bedecked with beads and coins, so on to further strengthen the design haute bohemians produced. There is also a djellbas design made from chiffon fabric and brocades amplified that theme to produce from the culture of hippies John Ray emphasized the clothing pieces of the time. To complete the look of each design, complete with shoes and also a beautiful Gucci croc loafers and totes.

3. METHODOLOGY

Fashion design is a process of investigating, researching and constantly questioning on what the design process doing and why. Successful design is about thinking and commutating the thoughts, on paper, or wherever and realizing them through prototyping, solving any problem along the way. There will never be substitute for good ideas and these must be the focus of problem solving. John Galiano a creative director of Dior was said that "Creative research is the secret or trick which underlines all original design" (Research and Design, 2007). Research is vital to any design process; it is initial trawl and collection of design idea. It's should be experimental process, an investigation to support or find out about particular subject. Research is an essential tool in the creative process and will provided inspiration, information and creative direction, as well as a narrative to a collection.

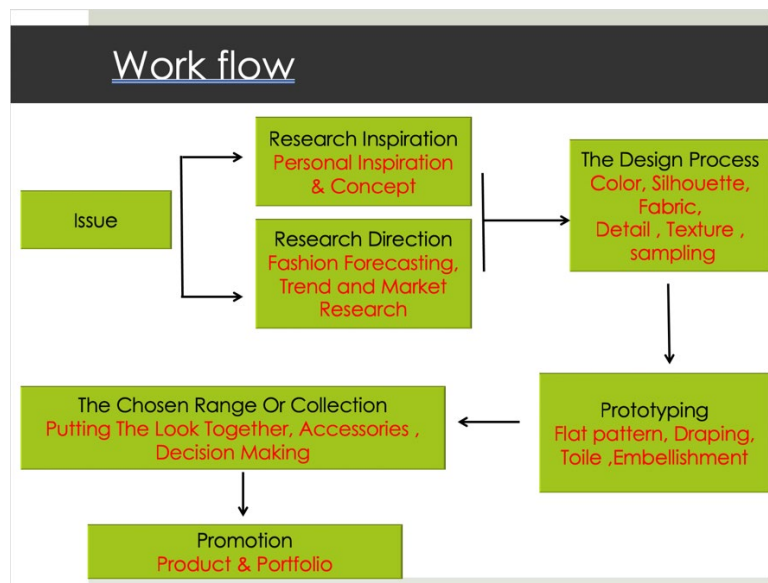
3.1 Research and Inspiration

"Research is what I'm doing when I don't know what I'm doing"

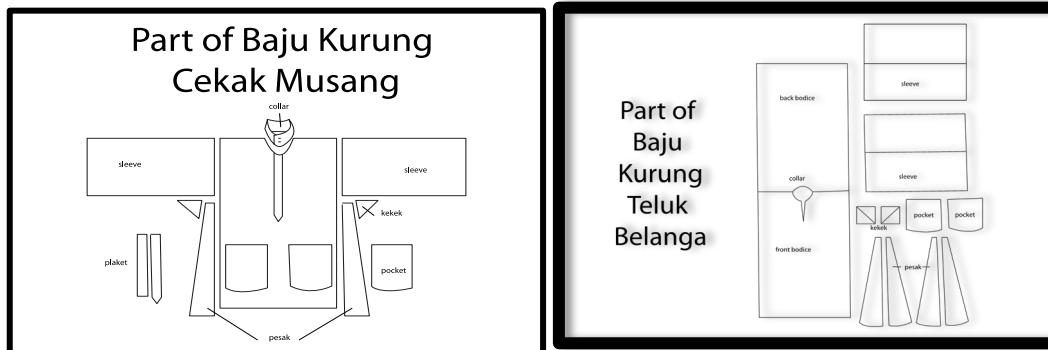
(Wernher Von Braun, aerospace engineer and space architect)

Research is about creative investigation; it is about recording information for use now or in the future. As state by Simon Seivewright (2007), Designer are constantly looking for new ideas, fashion by its very nature is always changing and reinventing itself. Research is vital to any design process, it

is the initial trawl and collection of ideas prior to design. It should be an experimental process, an investigation to support or find out about a particular subject (Seivewright, 2007). From the statement research is an essential tool in the creative process and will provide inspiration, information and creative direction, as well as a narrative to a collection. According to book *Research and Design* the meaning of research is about a journey that can often take weeks or even months to collate and process (Seivewright, 2007).



Picture 4: Workflow of design process.



Picture 5: Technical drawing and part of Baju Kurung

According to Zubaidah Sual (1994), the design and cutting of 'Baju kurung telok Belanga' are the same for men and women. Both dresses consist of body, arm, kekek and the pesak. The only difference is the length of the dress where length of the ladies is much long than the men. For the female, the length is up to the knee whereas for men, it is below the hip. The bottom lines of the dress are cutting straight but curved little bit towards the center. Formerly, Baju Kurung Telok Belanga has no pocket, but for the wearer's convenience, one pocket can be pasted either on the left side of the dress just above the waistline or at the left 'pesak' of the dress. The use of the pocket is one of the influences from Indian community that migrated to Malaya. The cutting of the neck is circular (shape of a full moon) with a slit about 12 centimeters or 5 inches long.

Baju Kurung Cekak Musang has the same cut as Baju Kurung Telok Belanga. The difference is only a high collar and plaket placed in front of the shirt. The collar at the top has two button items while in the chest, three button details. This shirt has three pockets in the body shirt by application "*Berdagang*

Luar". In 1960 this shirt changed when the collar has influence from the Chinese dress with mandarin collar. At the end of 1950, this shirt started appealing to the Malay community, but Baju Kurung Telok Belanga is still a choice of Malay men at that time (Azah Aziz, 2004).

3.2 Artist Statement



Picture 6: A Collection Metamorphosis

Metamorphosis symbolizes the new birth of new design inspired by traditional Malay attire for men and garments. The research and idea are focusing more on the design of Baju Kurung Teluk Belanga and Baju Kurung Cekak Musang. The special features of this attire are in the form of a dress that has a pesak, kekek, neck shape and a rectangular shirt cut. The features of this attire are retained in every design. There are traditional ways of how this Baju Kurung for men attire dresses up such as on certain occasions, Hari Raya Festivals, to the mosque including Friday prayer, weddings and formal occasions. However, Metamorphosis in this attire is designed to be a suitable outfit for everyday wear. Based on prior history, traditional Malay male attire specifically made for formal attire and daily attire for the Malay population in Malay Archipelago. A complete attire comprises of wearing it with sampang, sarong and also head decorations such as tengkolok, destar and more. The attire is also completed with accessories such as keris, dokoh and so on. For the new look of metamorphosis, it is more casual and urban suitable for young generation who loves fashion and style.

In this new idea of designing, experimentation on the fabric as one of the research studies was done to explore with functional and market trend in a new look of traditional Malay male attire. If in ancient times, the types of fabrics that are often used are calico, songket, brocade, synthetic fabric and even cotton. With Malaysian weather being hot and humid all year round, the selection of synthetic fabric, a type of fabric that does not absorb sweat compared to cotton fabric, which makes it less suitable. It is clearly visible in the way of fashion and style today, fashion category for casual wear clothes is focused on cotton material with the usage of cotton knitted material that are often worn by the Malaysian community. The design idea for this collection is highlighted using cotton drill such as the fabric used in prototype is an option for experimentation. This material was chosen because cotton drill or jeans emphasize the urban and trendy fashion features. In the history of clothing, it is also seen that Levi's brand is the beginning for workers' work attire in the mines sector but now it is a trendy when every society today has a jeans pants and is used as daily clothing and no longer for workers in the mine sector

only. The collection of this attire also chooses a denim fabric that is suitable to be worn on the body which is using a thin and soft cotton drill fabric.

The color theme for this design collection is dark blue and light blue, which are the colours of denim material. The colours stand out more for casual looks and they are so relaxing and urban for fashion forecast. The details highlighted in each design are focused on the stitching on the design attire. By using jeans thread as a detailing, the sample applied for this design are top stitch, double top stitch and felt seam methods. These details give this design a more masculine look as design touch up and hemming. This idea is still retaining the characteristics of traditional Malay men's attire that is by maintaining the details on the design of the neckline of the shirt. The source of inspiration from the Cekak Musang collar is similar to placket collar on the neckline and also the collar stand was designed and applied in each design. And also, the design still maintains Decorated with five or seven buttons but using a more casual button. Some of ejection to the design to be more acceptable for this design are western elements such as the sleeves of the shirt that have a cuff to more wearable looks and that shown similar a men shirt.

CONCLUSION

This transformation is one of the efforts for a new generation to accept or approach more on the wearing of traditional clothing. Not immersed in the era with clothing designs influenced from the outside. Do not disagreement with international brands such as H&M, Zara, Uniqlo, Cotton On and others who rush to produce designs to world fashion lovers. In fact, there are some of traditional clothes from other countries that are still worn or accepted by modernization from a design point of view. Examples such as kimonos that are designed in various designs and acceptable by all communities and even the world wear them with news transformation of designing. The other example, like the traditional African shirt who's the Muse is Bob Marley with a design transition in the hippie's era and is still worn by certain groups. The Malay traditional men attire should not design just for a Malay man, but it must also give some transformation and innovation in terms of designing for other race or culture to accept this attire. On the other hand, from traditional look to a modern look that is important to consumer to feel more comfortable to wear. Because through our clothes we can reflect the identity of the nation and country, namely Malaysia.

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Perjalananku: Penggunaan Medium Elektronik (Cahaya) Dalam Karya Seni Arca

My Journey: The Use Of Electronic Medium (Light) In Sculpture Works

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Received: 31 December 2020, Accepted: 22 March 2021, Published: 1 September 2021

ABSTRAK

Penyelidikan ini adalah representasi masa menggunakan medium elektronik melalui seni arca. Media elektronik (cahaya) merupakan satu medium baru dalam dunia seni visual di Malaysia. Penggunaan medium elektronik cahaya telah memecahkan dan mencambahkan penggunaan media dalam dunia seni visual. Penerokaan medium ini mendapat ilham dari karya artis rujukan Dan Flavin. Rujukan merangkumi penggunaan unsur cahaya dengan perkongsian sosial. Kaedah penyelidikan praktik studio diterap melalui teori Wallas, proses penghasilan karya. Penyelidikan projek ini memberi manfaat kepada masyarakat dan dunia seni visual untuk meneroka medium baru dalam proses penghasilan karya seni. Gabungan antara medium elektronik (cahaya) dengan medium konvensional lain telah mencambahkan penggunaan medium dalam penghasilan karya seni visual.

Kata kunci: Masa; Elektronik (Cahaya); Arca dan Konvensional.

ABSTRACT

This research represents time using electronic medium through sculpture. An electronic media (light) is one of new medium in Malaysian visual arts. The use of electronic (light) as a medium, does bloom up medias in Malaysian visual arts. The exploration of this new medium, was inspired by Dan Flavin. The research includes element of light and social sharing. This research method practiced the studio base based on Wallas' theory. This research project would benefit the societies, at the same time it would contribute to a process of creating an art works. The combination between electronic (light) and conventional medium will diverse the use of medium in producing art works.

Keywords: Time; Electronic (Light); Sculpture and Conventional.



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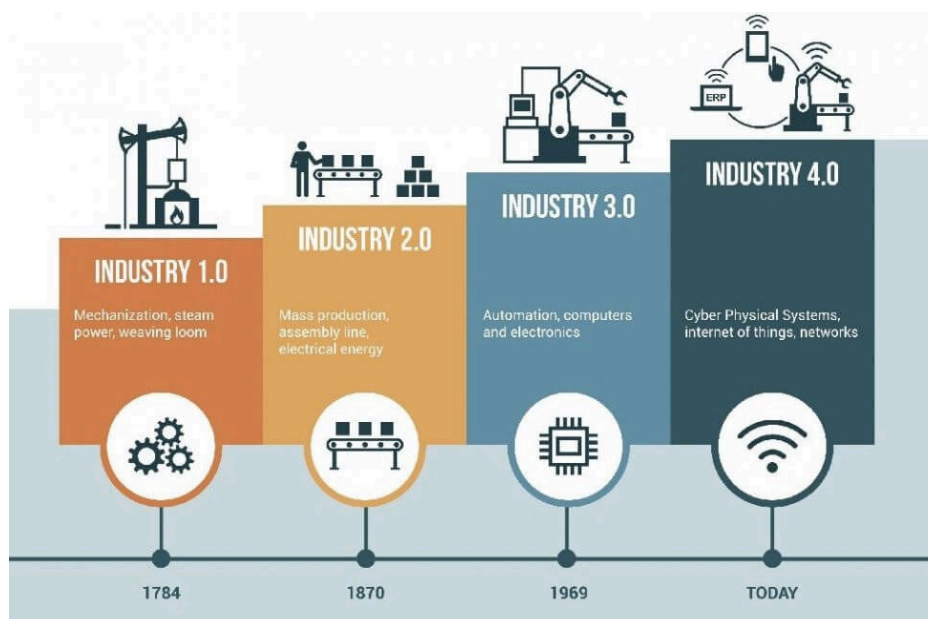
1. PENGENALAN

Pertukaran siang dan malam merupakan satu peringatan kepada manusia tentang kewujudan masa dan putaran ini akan terus kekal sehingga dunia kiamat. Manusia seharusnya menghargai masa yang

telah dikurniakan kepada mereka dengan menguruskannya dengan baik. Iman Hassan Al-Banna berkata:

“Sesiapa yang tahu nilai sebenar masa akan tahu tentang kehidupan itu sendiri kerana masa adalah kehidupan”.

Masa dan teknologi tidak dapat dipisahkan kerana teknologi telah mempercepatkan pergerakan masa. Teknologi bukan hanya perkakasan untuk industri atau hiburan semata-mata sebaliknya ia merupakan satu keperluan. Masyarakat menggunakan teknologi untuk membantu memudahkan urusan seharian. Perkembangan teknologi yang begitu pesat dengan kepelbagaian fungsi telah memecahkan pelbagai tradisi yang mana telah mengubah cara hidup manusia. Teknologi kini telah dilengkapi dengan pelbagai aplikasi ini telah mendorong masyarakat untuk menggunapaknya dalam urusan seharian. Ledakan “*Industrial Revolution 4.0*” (IR4.0) telah merancakkan lagi industri teknologi.



Gambar 1: *Teknologi Revolusi Industri*

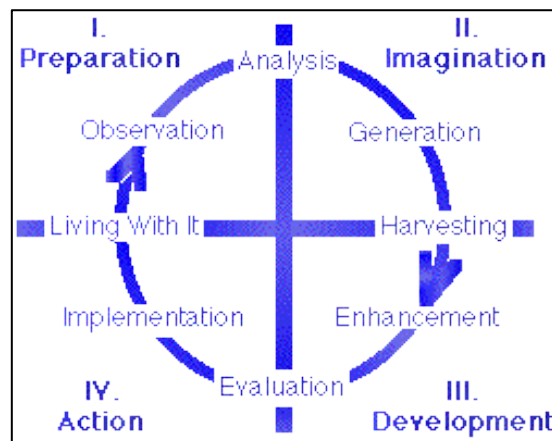
Seni elektronik dalam seni tampak yang dihasilkan menggunakan perkakasan elektronik sebagai medium dalam penghasilan karya seni. Menurut Hasnul Jamal Saidon (2003), seni elektronik merupakan gabungan seni halus, media elektronik dan teknologi komputer yang hadir dalam bentuk seni cahaya, seni video dan seni komputer. Kehadiran media elektronik dalam dunia seni visual telah mengubah, mencambahkan dan mempelbagaikan penggunaan medium dalam penghasilan karya seni. Namun begitu bagi menghasilkan karya seni elektronik, kemahiran atau pengalaman dalam bidang elektronik dan elektrik sangat-sangat membantu.

Penghasilan karya elektronik tidak bermakna menolak sepenuhnya seni konvensional. Seni elektronik adalah cabang atau perkembangan dari seni konvensional. Gabungan antara seni konvensional dan seni elektronik akan melahirkan idea yang lebih dinamik. Seni elektronik dan konvensional akan memperoleh perkembangan yang lebih baik sekiranya kedua-duanya disatukan dan saling mempelajari antara satu sama lain (Du, Li, & Gao, 2010).

Penggunaan teknologi dalam pengkaryaan dilihat sebagai satu anjakan dari tradisi kepada moden. Sikap atau budaya meneroka yang wujud dalam dunia seni telah membenarkan seni elektronik menyerap masuk kedalam dunia seni visual.

2. METODOLOGI

Penyelidikan ini menggunakan kaedah penyelidikan studio praktik yang akan membincangkan perkara pokok utama berdasarkan kepada teori proses kreatif Wallas (1926), proses penghasilan karya kreatif empat peringkat iaitu persediaan, imaginasi, perkembangan dan tindakan. Kitaran Kreatif Terarah merupakan satu cara proses penghasilan karya seni. Mengikut Wallas ianya terbahagi kepada empat peringkat iaitu bermula dengan persediaan iaitu dengan melihat dan menganalisis isu atau tema yang hendak diketengahkan. Seterusnya adalah imaginasi di mana proses ini adalah satu proses di mana individu perlu berimaginasi untuk menjana bagi mendapatkan idea yang hendak dihasilkan. Bagi peringkat ketiga pula adalah perkembangan yang mana ianya satu proses untuk memantapkan atau mempelbagaikan idea yang hendak dihasilkan sebelum ke peringkat seterusnya iaitu tindakan. Tindakan merupakan satu proses penghasilan idea akhir atau pembinaan/pembuatan karya.



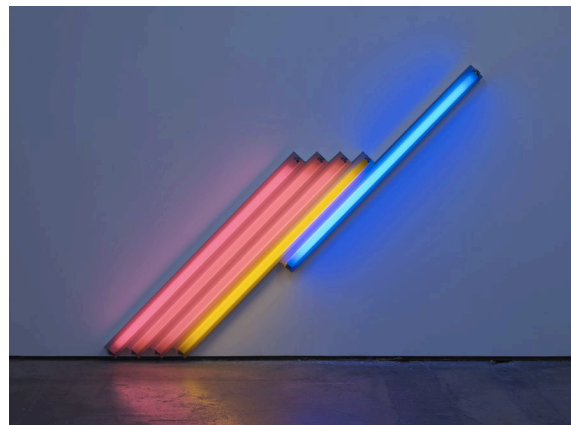
Carta 1: Kerangka Kajian, Kitaran Kreatif Terarah

3. ARTIS RUJUKAN

Dalam penemuan ini penyelidik telah menemui beberapa karya yang telah menerapkan elemen-elemen elektronik sebagai medium dalam penghasilan karya mereka. Antaranya Dan Flavin, artis Amerika yang dikenali dengan karya instalasi arca yang menggunakan medium lampu pendarfluor sekitar tahun 1960an. Karya elektroniknya bermula dari lakaran awal yang dibuat semasa beliau bekerja di sebuah Muzium Sejarah di New York. Hasil daripada lakaran yang dihasilkan beliau telah bereksperimen dengan lampu pendarfluor dalam satu siri yang diberi tajuk "Icon". Terdapat sebanyak lapan karya segiempat digantung di dinding yang berukuran sederhana dan ringan. Bermula tahun 1963 beliau mula serius dengan menggunakan lampu pendarfluor sebagai medium utama dalam menghasilkan karya beliau.



Gambar 2: Dan Flavin, Icon VI



Gambar 3: Dan Flavin, Untitled 3 (1987)

Dengan menggunakan cahaya lampu sebagai medium utama dalam menghasilkan karya, beliau menegaskan yang karyanya tidak membawa apa-apa maksud sebaliknya hanyalah menyatakan apa yang dilihat itulah yang ada, tidak ada lebihnya. Namun begitu dari segi konteksnya dapatlah dilihat ianya memberi tindak balas kepada persekitaran senibina ataupun hiasan dalaman tertentu. Walaupun begitu dalam penghasilan karya “Perjalananku”, konteks masa diterapkan dengan penggunaan lampu LED dan wayar sebagai perlambangan kepada perjalanan hidup manusia.

Impak yang diperolehi dari artis rujukan ini adalah penggunaan cahaya dari sumber elektrik yang menghidupkan karya serta persekitaran. Selain daripada itu penggunaan media elektrik juga menjadi sumber inspirasi kepada pengkarya untuk meneruskan dan meneroka media baru dalam penghasilan karya arca seni cahaya. Pengkarya menggunakan lampu LED, wayar dan litar elektronik sebagai subjek utama bagi melahirkan cahaya dalam menyampaikan maksud karya kepada penghayat.

4. PENYELIDIKAN DAN ANALISA STUDIO

Dalam penghasilan karya “Perjalananku”, konteks masa telah diterapkan bagi menggambarkan perjalanan dan pengalaman dalam kehidupan seharian. Penyelidikan ini dibuat melalui penemuan dari kritikan sosial yang merangkumi penghasilan karya yang menggunakan medium elektronik dalam penghasilan karya. Menurut Hasnul Jamal Saidon (2020), seni elektronik merujuk kepada penggunaan media elektronik dan teknologi komputer yang hadir dalam bentuk seni cahaya, seni video dan seni komputer.

Pendekatan dalam menghasilkan karya elektronik merupakan satu pendorongan kepada penghasilan karya yang berlainan dari kebiasaan atau konvensional. Eksperimentasi yang dilakukan oleh seniman juga adalah untuk meneroka sesuatu yang baru serta cuba untuk keluar dari cara konvensional (Baadrulhisham Mohd Tahir, 2010). Namun begitu, eksperimentasi yang dilakukan bukan sekadar medium semata-mata malah ianya adalah secara menyeluruh. Pandangan yang kritikal merangkumi anjakan paradigma menerusi penggunaan media, bahasa serta konteks persekitaran (Nasir Baharuddin, 2006).

Tema sosial dipilih sebagai tema untuk menghasilkan karya “Perjalananku” berdasarkan budaya rakyat Malaysia yang kurang mengambil berat tentang kepentingan menepati masa. Surah Al-‘Asr, ayat 1 hingga 3 yang bermaksud;

“Demi masa. Sesungguhnya manusia itu dalam kerugian. Kecuali orang-orang yang beriman dan beramal soleh, dan mereka pula berpesan-pesan dengan kebenaran serta berpesan-pesan dengan kesabaran”.

Fokus utama dalam penghasilan karya ini adalah berkaitan dengan perjalanan masa yang merangkumi setiap individu bagi mewujudkan kesedaran berkaitan kepentingan menepati masa. Penggunaan medium elektronik dengan lampu LED dipilih dan dikembangkan bagi mewujudkan satu karya seni elektronik kinetik (cahaya).



Gambar 4: Karya Arca Perjalananku, 2020

Berdasarkan surah Al-Israa ayat ke 12 yang menyatakan,

“Dan Kami jadikan malam dan siang itu dua tanda (yang membuktikan kekuasaan kami), maka Kami hapuskan tanda malam itu (sehingga menjadi gelap-gelita), dan Kami jadikan tanda siang itu terang-benderang supaya kamu mudah mencari rezeki dari limpah kurnia Tuhan kamu, dan supaya kamu mengetahui bilangan tahun dan hitungan hisab (bulan dan hari); dan (ingatlah) tiap-tiap sesuatu (yang kamu perlukan untuk dunia dan agama kamu), Kami telah menerangkannya satu persatu (dalam Al-Quran) dengan sejelas-jelasnya”.

Bagi menghasilkan karya yang mempunyai sifat atau sesuatu yang berkaitan dengan masa, pergerakan secara berterusan telah dipilih sebagai imej utama dalam penghasilan karya ini. Lampu LED yang bergerak secara berturutan mewakili masa yang bergerak tanpa berhenti sebagai imej utama. Namun begitu penggunaan LED sahaja tidak mencukupi kerana ia tidak boleh berdiri secara bersendirian. Hasil daripada kajian dan kesesuaian penggunaan bahan struktur besi telah dipilih bagi menyokong lampu LED dan wayar. Bagi menambah nilai estetik pada karya tersebut pemilihan bongkah kayu telah digabungkan dengan struktur besi.

Pengolahan karya seni dilakukan dengan sokongan dari elemen garisan, bentuk, cahaya dan pergerakan. Unsur pengulangan yang terdapat pada wayar menunjukkan kepelbagaian dalam rencam kehidupan harian disokong dengan warna yang kontras antara wayar. Kontra dari segi pemilihan bahan juga meningkatkan lagi nilai estetika pada karya yang dihasilkan.

Proses seterusnya adalah penyambung wayar kepada LED mengikut aturan agar cahaya yang bakal dihasilkan melalui LED bergerak mengikut arah jam. Setelah selesai menyambungkan semua wayar dengan LED, wayar-wayar disambung pula dengan papan litar yang menjadi minda kepada pergerakan lampu LED. Penyambungan ini memerlukan ketelitian agar tidak berlaku kesilapan kerana ia boleh menyebabkan litar pintas serta merosakkan litar dan lampu LED.

Proses menghasilkan struktur sokongan pula dilakukan dengan mematerikan besi dengan menghasilkan bentuk segi empat sama. Gabungan besi tersebut seterusnya dibuat kemas, dibersihkan dan dicat dengan warna putih yang mana akan menonjolkan cahaya lampu LED yang berwarna merah.

Proses pemilihan bongkah kayu dibuat dengan teliti agar karya yang dihasilkan mempunyai nilai estetik. Bongkah kayu sedikit bengkok dipilih bagi mewujudkan unsur rentak selain dari rentak yang wujud dari cahaya lampu LED. Bongkah kayu dibuang kulitnya, dibersihkan serta disemburkan dengan warna lutsinar agar dikekalkan sifat kayu. Ia mewujudkan warna konta antara kayu, besi,

wayar dan lampu. Seterusnya bongkah kayu tersebut dipotong membentuk longkang bagi meletakkan besi yang tersedia untuk digabungkan.

Proses terakhir dalam menyiapkan karya adalah dengan menggabungkan ketiga-tiga medium tersebut. Ia sekali lagi memerlukan ketelitian bagi memastikan kekemasan dan keselamatan. Sebelum meletakkan medium utama iaitu wayar dengan LED, kayu dan besi perlu dicantumkan terlebih dahulu dengan menggunakan skru. Setelah selesai gabungan kayu dan besi, proses memasang wayar dan LED dilakukan. LED diletakkan pada bahagian dalam besi agar ianya nampak terkawal. Kontra antara besi dan cahaya LED juga akan nampak lebih jelas. Namun begitu sebelum dicantumkan LED ke bahagian besi penebat diletakkan agar tidak berlaku litar pintas pada komponen elektronik yang digunakan. Wayar-wayar dan lampu LED diikat dengan kabel plastik pada besi bagi menaikkan nilai estetika pada karya ini. Kabel plastik dibiarkan tanpa dikemaskan, namun perletakkannya dikawal bagi mewujudkan unsur pengulangan dan rentak pada karya “Perjalananku”.

Unsur pergerakan cahaya yang terdapat pada karya ini menggambarkan bagaimana pergerakan masa yang tidak pernah berhenti dalam kehidupan seharian. Ia merangkumi aktiviti masyarakat dengan realiti kehidupan yang memerlukan perancangan dalam menguruskan masa dengan betul.

5. PENYATAAN ARTIS

“Perjalananku” merupakan sebuah karya arca elektronik kinetik cahaya yang dihasilkan dengan medium wayar, LED, besi, pengikat plastik dan bongkah kayu. Karya ini memperlihatkan perjalanan hidup manusia yang mempunyai pelbagai ragam dan tersendiri.

Ciri pergerakan cahaya yang terdapat pada karya ini mewakili pergerakan masa yang mana ianya sentiasa bergerak mengelilingi struktur besi. Aliran arus dalam wayar menggambarkan perjalanan kehidupan manusia yang mana hanya difahami individu yang melaluinya. Pengurusan kehidupan memerlukan perancangan yang baik dan teratur sepertimana teraturnya lampu LED.

Gabungan antara medium elektronik (cahaya) dan medium konvensional telah meningkatkan lagi nilai estetika yang terdapat pada karya ini. Ditambah dengan elemen dan prinsip rekaan seperti garisan, bentuk, jalinan, pengulangan, harmoni, kontra, pergerakan, kesatuan dan kepelbagaian menjadikan karya ini lebih dinamik.

Penerapan elemen teknologi elektronik (cahaya) dalam pendekatan berkarya merupakan satu pendekatan yang telah diaplikasikan oleh pengkarya semenjak tahun 1995 lagi. Ianya bagi mencari pembaharuan dalam penghasilan karya seni arca. Ekperimen ini sewajarnya meningkatkan penerimaan bukan hanya di kalangan akademik malah di peringkat nasional. Ini juga bagi membuka mata pengkritik yang melihat karya ekperimen sebagai karya yang tidak mempunyai masa depan. Kepelbagaian medium dan teknik dalam berkarya perlu diraikan agar ianya memeriahkan lagi dunia seni visual tanahair. Sikap tidak ambil peduli terhadap pembangunan seni elektronik sebagai wadah dalam penghasilan karya seni adalah amat mengecewakan sedangkan seni elektronik di negara ini telah bertapak lebih 20 tahun (Hasnul Jamal Saidon, 2003).

Dapatan dari isu yang diketengahkan dalam karya seni elektronik cahaya ini adalah berkaitan perjalanan kehidupan manusia. Penggunaan teknologi baru seperti lampu LED telah memberi kebebasan kepada pengkarya untuk mengekspresikan dengan cara yang unik. Penggunaan LED sebagai medium utama telah memberi kebebasan kepada pengkarya untuk membentuk, menjelajah dan mempersembahkan karya dengan cara yang tersendiri. Masa adalah nyawa yang mana sekiranya terlepas tidak mungkin kita akan memperolehnya semula.

6. KESIMPULAN

Karya “Perjalananku” merupakan gabungan medium elektronik (cahaya) dan medium konvensional. Penggunaan medium elektronik merupakan medium baru manakala medium besi dan

bongkah kayu merupakan medium konvensional. Penggunaan media elektronik cahaya dalam penghasilan karya arca ini memperlihatkan konteks masa bila lampu LED dihidupkan. Ia juga mewujudkan unsur pergerakan pada karya ini. Karya yang membawa konteks sosial berkaitan dengan perjalanan kehidupan manusia yang mempunyai pelbagai cabaran dan rintangan telah diterapkan dengan penggunaan medium LED dan wayar di mana arus elektrikanya bergerak. Walaupun terdapat pelbagai cabaran dan rintangan keperluan merancang dan menguruskan masa adalah sangat dituntut agar kehidupan dapat diteruskan.

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Rumah Kutai Perak in Watercolor Painting

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

ABSTRACT

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

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



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1. INTRODUCTION

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

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

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

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

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

2. ARTISTS OF REFERENCE

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

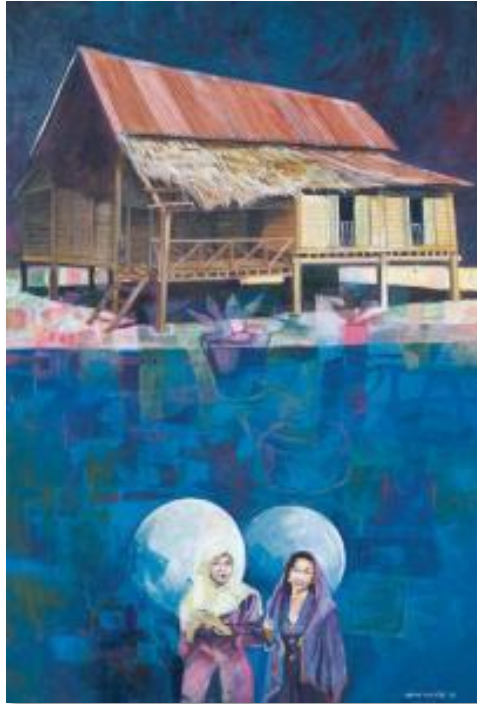


Figure 1: An artwork by Haron Mokhtar, *Two Malay Girls* (2005), Acrylic on canvas

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

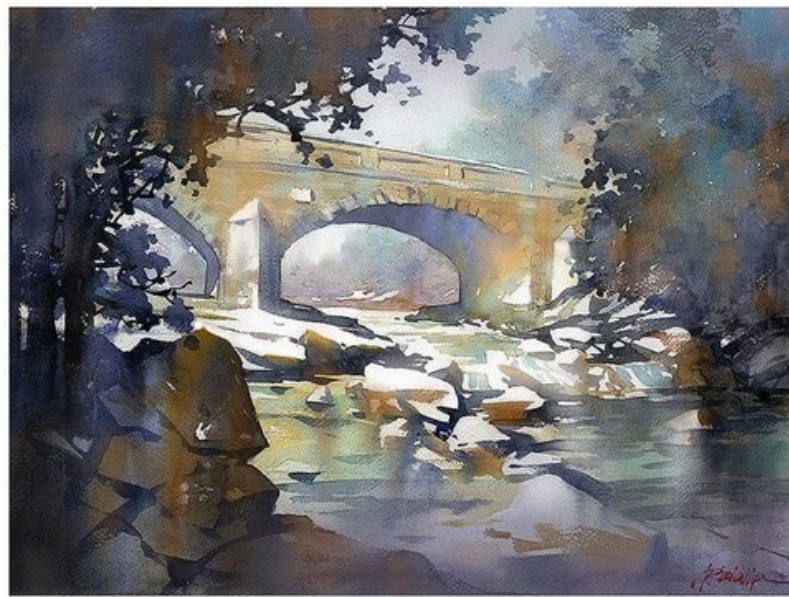


Figure 2: An artwork by Thomas Wells Schaller, *Chesneys Bridge Northern Ireland* (2014), Acrylic on canvas, 38 x 58 cm

3. METHODOLOGY

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

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

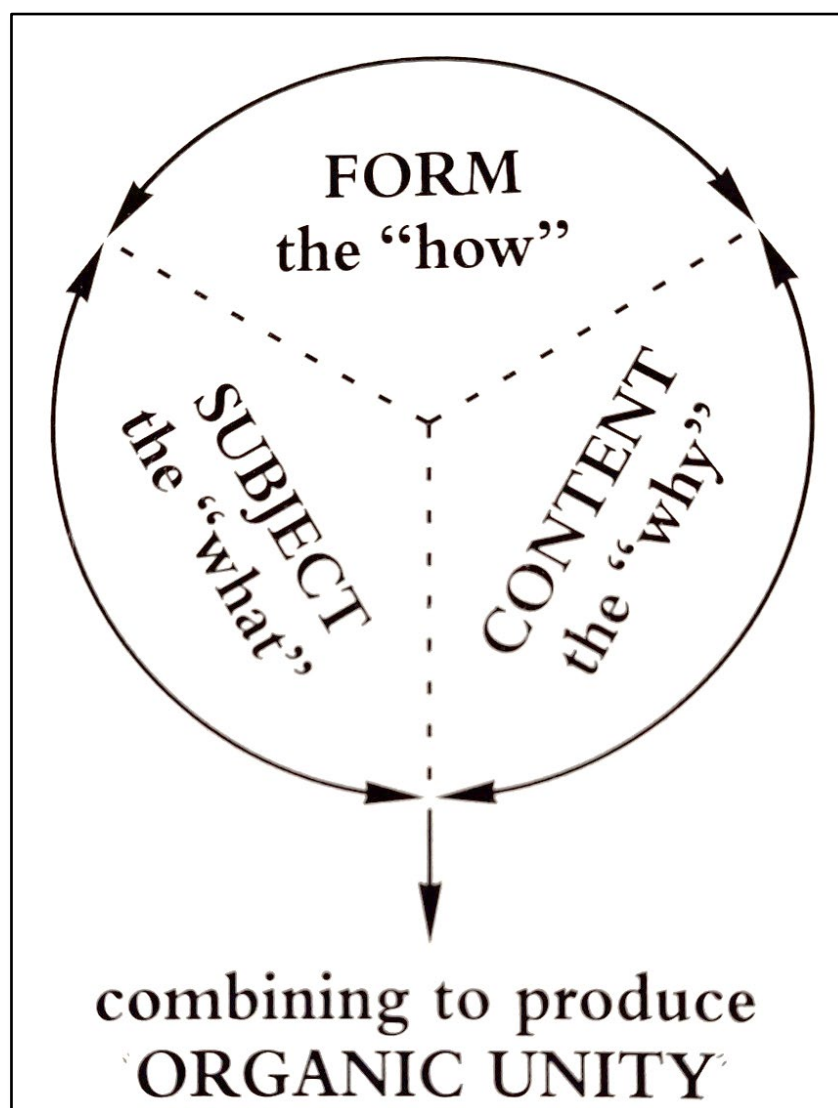


Figure 3: Diagram by Ocvirk, Stinson, Wigg, Bone, Cayton (2009) illustrates the interaction between subject, form and content.

4. ARTWORK MAKING PROCESS

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

The chart below presents the process flow for the artwork.

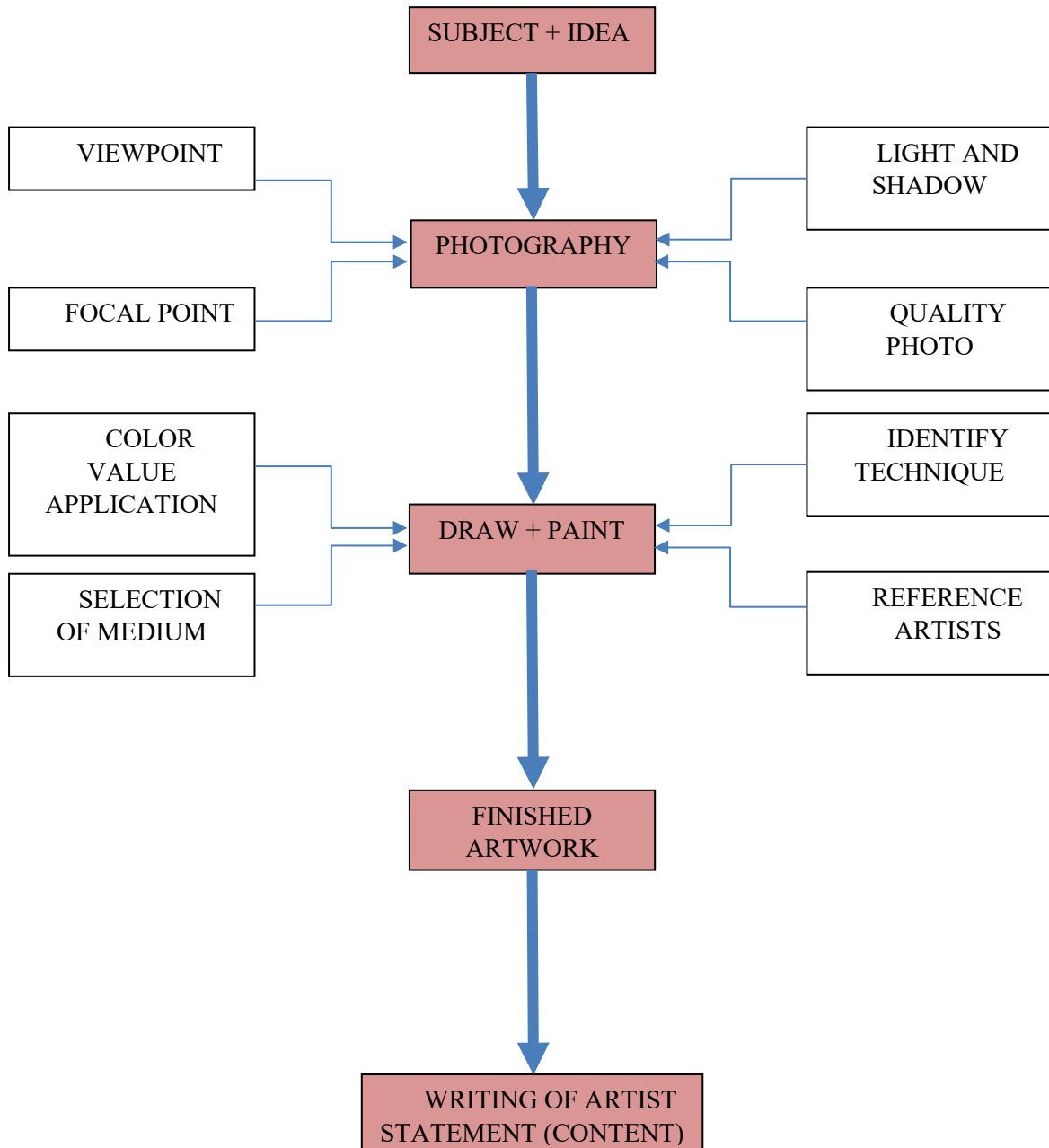


Figure 4: Artwork Making Process Flow

4.1 Subject Selection and Idea Generation

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

4.2 Photography

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

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

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



Figure 5: Viewpoint 1



Figure 6: Viewpoint 2



Figure 7: Viewpoint 3



Figure 8: Viewpoint 4

4.3 Final Selection of Picture for the Artwork

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

4.4 Draw and Paint

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

4.5 Color Value Study

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

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



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

4.6 Completed Artwork

The image below is the completed artwork.



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

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

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

5. ARTIST STATEMENT

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

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

6. CONCLUSION

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

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

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

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Understanding the Meaning and Symbols of Animals in Visual Artwork: A Case Study of Five Selected Works in the SI + SA 2020 Exhibition

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

ABSTRACT

Visual artwork is a platform to convey the meaning of the theme chosen in producing the work. However, it is difficult to understand the meaning through the symbols highlighted by the artist. Based on that situation the objective of this study is to collect information on visual artworks that apply animal symbols in the SI + SA 2020 exhibition. Five artists have been identified using animal symbols in the production of their artwork. This study is based on qualitative research approach using four types of data; namely the study of literature that explains the meaning and symbol of animals from the point of view of previous scientific writing. The second method is based on information obtained from the artist statement in the SI + SA 2020 Exhibition catalogue. The third method, the researcher interviewed (partially structured) five artists who have been selected using animal symbols in their artwork. The fourth method is to use the theory of Edmund Burke Feldman (1994) which has four stages in the theory, namely description, analysis, interpretation and evaluation. Triangulation (qualitative) studies are conducted to obtain more data and the validity of the findings obtained. The result shows an understanding of the meaning and symbol varies according to the needs of the individual or society. Some artists associate symbols in the context of personal experiences or observations of an event. Symbols can also carry meaning in the context of social sciences. In the production of their artworks, the use of symbols is a method to convey a message and an easier way to communicate. Conclusion clearly shows that the meaning of these animal symbols depends on different personal perceptions - different from the references studied. It can reveal to the general public that the use of animal symbols applied in the work can carry various meanings. Researchers suggest for future studies to conduct comprehensive research on the use of symbols in contemporary visual arts Malaysia.

Keywords: Work; Symbol; Meaning; Animal; Triangulation Data.



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1. INTRODUCTION

Art has existed since prehistoric times. It is based on the discovery of objects in the form of prehistoric artefacts from primitive society groups as well as the discovery of paintings produced on cave walls. The rational of society in the past was so creative and subtle exposed to its creations. These factors are due to the influence of the universe and inspire the ancient society in creating and creating art products.

According to Dewan Bahasa dan Pustaka (DBP), art means a work created with full talent or efficiency and the result of a creation such as paintings, poems, music, sculptures and others. Visual, on the other hand, means visible, that is, something that can be seen with the senses. According to Liza, Hamdzuan, Abdul, Ahmad & Jasni (2015), human beings create art as one of the necessities in daily life and are also used as a method of communication by producing visual art symbols based on experience, feelings and observations. According to Clive Bell the artwork produced is an expression of the inner soul of the artist. From the process of the work of art he tries to stimulate the observer to evaluate, feel the artist's emotions and aesthetics resulting in his work. Observer of a work is evaluated based on three characteristics, namely ideas, materialized form and content. These three features are a union to represent the symbol of art. (Liza, Hamdzuan, Abdul, Ahmad & Jasni, 2015)

As an observer in appreciating a visual artwork apart from the value of beauty seen, the use of symbols also plays an important role in conveying the meaning to be expressed either indirect or covertly. According to Izzah, Tengku & Salina (2015) each selection of images or symbols used to represent a real meaning or idea, it is not taken at will, but chosen based on the suitability of the idea, even for some individuals it is used as a metaphor full of symbolic elements. Eizah (2019) also shared her view stating that ambiguity is a symbol because it can be explained more than one meaning and not bound. Symbols also change from time to time according to the circumstances and goals of the community.

In the context of art, artists such as painters, sculptors and printers make art to express their feelings. Symbols from nature such as plants, animals and the universe become an inspiration to artists in the search for ideas and then adapted according to the will felt. This shows that human life is so close to the universe. The use of animal symbols is also widely used by the world community. In Malaysia, animal symbols are widely used in proverbs, poems, spell bound, visual artwork and more. According to Susanne Langer animal life is represented by feelings while humans are represented by concepts, symbols and language. Animals give signals in the form of signs, but humans need more than just signs which need a symbol that is "an instrument of thought". From the point of view of meaning Langer sees it as a complex relationship between symbols, objects and meanings involving logical and psychological aspects. (Shukur, Iskandar & Cut, 2017). Therefore, the use of animal symbols or any type of symbol applied can be interpreted in various meanings.

2. RESEARCH OBJECTIVE

The objective of this research is to collect visual artwork that showcases animal imagery as a symbol and to analyse the meaning of animals that exist in the five visual artworks selected in the SI + SA 2020 Exhibition.

3. RESEARCH METHOD

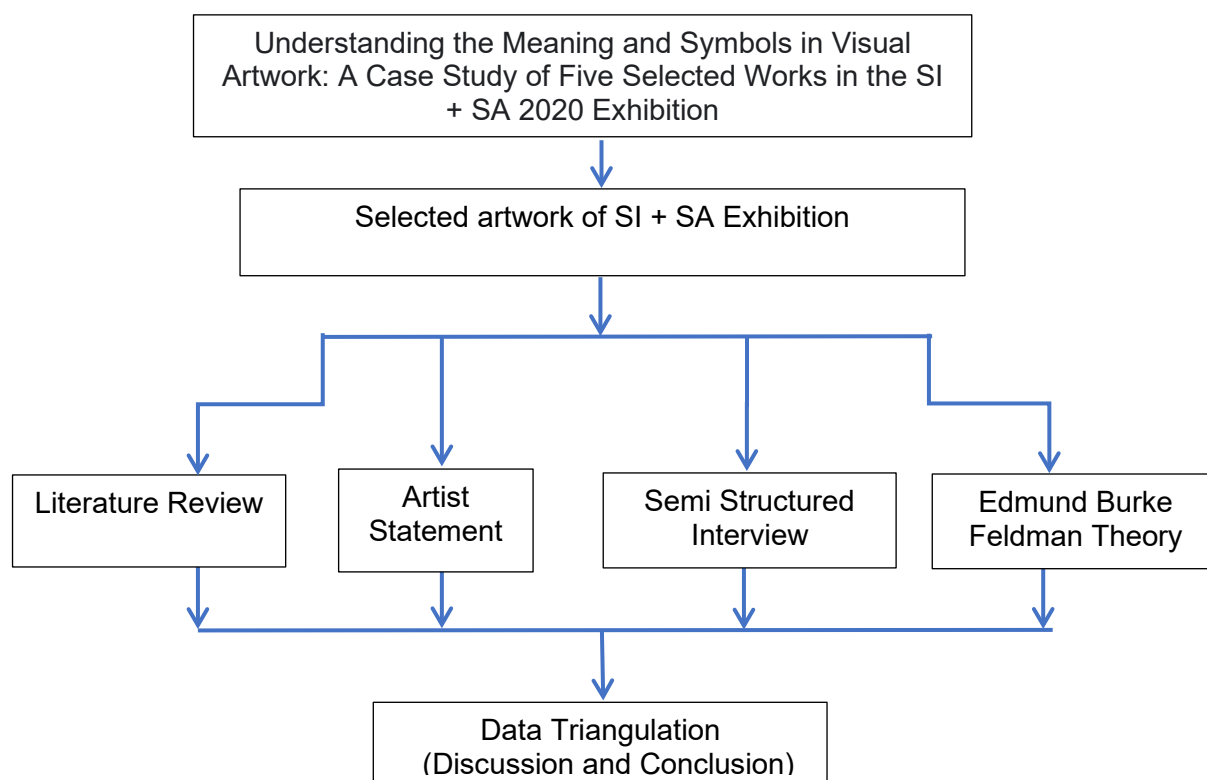


Figure 1: Research Method flow chart

The method of this study is more on case study of selected artworks in the exhibition SI + SA 2020. There are five artworks have been identified using animal imagery as a symbol. This study uses the first four methods by doing a literature review to get the meaning of each animal symbol used in the work. The second method is based on the description given by the artist. The third method is to conduct a semi-structured interview with each selected artist. The fourth method uses the theory of Edmund Burke Feldman (1994) through four steps of description, analysis, interpretation and evaluation. The descriptive process refers to the materials and subjects exposed to the work. The analysis explains the design elements and principles. Interpretation, on the other hand, describes the meaning of the work and evaluation is a method of evaluating the artist's work whether successful or not referring to ideas, materialized form and content. Critique of this art to help analyze the work more accurately on the meaning and processing in the work. By using this method, the author can analyze the symbols and meanings contained in the work. As a result of the findings from the information obtained, qualitative triangulation studies were conducted to obtain more than one piece of data and the validity of the findings obtained.

4. ANIMAL AS SYMBOL

The use of animal as subject matter in artwork especially visual artwork has spread widely. Referring to Ernst Cassirer (1929), human beings are basically seen as "symbolic animals", by understanding the signs and arrangement of expressions between them and everyday life. In seeing the symbol as a function of human thought and letting it overcome the same linear logic scheme, it seems to go beyond the rational view of human nature thus describing the human nature as an animal. This can be seen the use of this animal subject is also raised as the primary subject in the work. Among the painters who raised the use of animal subjects in visual artwork such as Jalaini Abu Hassan in his artwork entitled "Babi Harus" (Pig Definitely), the artwork of Samsudin Wahab entitled "Manusia Setengah Dewa" (Half God Man) and Ahmad Zakii Anwar entitled "Kerbau" (Buffalo).

Literature review is one of the approaches to obtain meaning in search for information in works that use animal symbols. Here are five animal symbols studied in terms of meaning that are closely related in the work of SI + SA 2020 Exhibition.

4.1.1 Rat

Rats are closely related to the culture of a nation or society. According to Isabelle Leong (2020), she states in Chinese society, rats are raised as a symbol of perseverance and wisdom. It is very significant because in 2020, the rat zodiac is a new beginning in the cycle of 12 Chinese astrological animals. Meanwhile, according to the statement of Saidatul & Rasdi (2013), the rats are considered as lower-class castes or groups dominated by superpowers. It can be seen here how the rat is symbolized according to different points of view that are built from the results of important events that occur in a group of people of that nation.

4.1.2 Rooster

From the point of view of Tri, Monika & Rizki (2019), the history of the starting point in the use of this symbol of rooster is triggered when there is a process of domestication or taming process. In this socio-cultural context, this rooster is introduced as an image that symbolizes power, greatness and strength. In addition, this chicken is also described as strong, masculine and brave. Meanwhile, when viewed from the perspective of totemism, this rooster from the mythical realm is seen as an animal that brings blessings, an indication of the presence of angels or a sign of the end of the dark age.

Adri (2018) gives a view that is personal semiotics, despite the human nature which is categorized as a perfect creature, human beings have a nature that is similar to the nature of chickens. This is because, the nature of the rooster that is not enough or satisfied in finding a life partner which is not faithful to one. This is related to the process of raising his offspring and giving birth to a new offspring, the nature of this rooster that the intention himself will not stop looking for a new heir. It is clear that, this rooster is only known in the breeding of his offspring but has no responsibility in the outcome of his behavior. The meaning of the symbol of the rooster can be seen in the researcher's observation of the relationship between the behavior of the animal itself. It is symbolized as a way to show strength and power but the side of the divergence does not have a responsible nature.

4.1.3 Cat

According to Saidatul & Rasdi (2013), a cat is a symbol to the figure of a leader, principal or an influential fortress. From the point of view of Febi & Diella (n.d.) states that cats especially black cats are one of the superstitious symbols that symbolize bad things in certain countries. Both authors' point of view shows that there are differences in meaning referring to the use of cat symbols. Although cats are seen close to the human heart and always give a good perception for individuals, a society or a nation. Some portray the cat as a symbol of the leader who leads while others also symbolize it as a symbol to the supernatural and terrifying.


4.1.4 Hen

In contrast, hens are considered responsible and independent animals. Hen are fully responsible for the process of caring for offspring, the process of laying eggs, finding food for their young, and teaching their offspring in the process of self-defense and the struggle to find food sources. At the same time, these hens have the patience to wait for the incubation process and wait for the process of hatching their eggs to turn into chicks (Adri Fernandes, 2018). In this context, hens are symbolized by a positive, pure character, providing protection to children. This statement is supported by Wan, Abdul & Nazri (2016) who stated that animals have some similarities with human behavior.

4.1.5 Fish

According to the Kamus Pelajar Edisi Kedua defines fish as living creatures in cold-blooded water that uses gills to breathe and fins to swim. In the cultural life of the community of Malay History often observe the reaction of the fish prior to catch it and make the fish behavior as the subject to Malay daily life. Regardless mean to benchmark good or vice versa (Junaini, Nor Hasimah & Wan Nurasikin, 2015). While, according to Sunaryo (2009) on the other hand, the image of fish carved in the traditional house of the Nias community; symbolized as dexterity, intelligence and livelihood. In socio-culture, fish is a symbol of sustenance. Indirectly, it is a source of livelihood and economy of a society and a country.

5. THE MEANING OF ANIMAL SUBJECTS BASED ON THE ARTIST INTERVIEW SESSION

Subjects
 <p style="text-align: center;">Plate 1</p> <p style="text-align: center;">Title: IS+SA = Keluar Masuk Name: Issarezal Bin Ismail Medium: Acrylic on paper box Size: 48cm x 96cm Year: 2020</p>
Artist Statement
<p>This work is a response to the theme of SISA which consciously or does not contain a summary of the letters that form part of the sentence from my own name if re-composed which is ISSA. I processed it in a simple way by utilizing the surface of the box material (recycled material) as a symbol of the personal life cycle that has been completely rotated when I returned to the place where I studied a while ago even now as a teacher. From the visual aspect, the autobiographical experience of going back and forth I drew through the image of a rat coming in and out through the middle field of the perforated box surface. I deliberately took the laboratory rat as a subject where it could at least represent the challenges, trials or tests that I would travel as an academic at this time as I had previously tested as one of the students of this faculty once upon a time.</p>
Artist Interview
<p>The artist states that in the process of creative output, the rat symbol is used on the basis of his experience which is quite financially limited. He had to move to the Peninsula from Sabah and rent with his partner in a shophouse that was only presented with a rubber mat. The incomplete atmosphere of the house and the many rats roaming around his house has been his inspiration in the use of the animal symbol. In addition, artists feel laboratory mice or test mice have similarities to it. Based on his interpretation, the rat was his representative who entered or was accepted to study at UiTM Perak and then left as a former student. However, after leaving UiTM Perak for many years, he is now appointed as an instructor. In the minutes of life on earth facing the COVID-19 Pandemic issue, the artist was also impressed with the aspect of financial income for three months. Judging from the artist's understanding, he symbolizes that the rat resembles himself who survives and struggles to survive by selling some of his personal belongings. At the same time, the artist also stated that these mice when viewed from a cultural context, are labelled as a dirty, disgusting and fond of stealing food. Meanwhile, he thinks that if these rats are seen from a political point of view, these rats are considered as politicians who like to eat corruption.</p>

Subjects



Plate 2

Title: Hero Kampung
Name: Mohd Fawazie Bin Arshad
Medium: Aquatint
Size: 25cm x 25cm
Year: 2020

Artist Statement

The theme of SISA (Seri Iskandar, Shah Alam) has inspired artists to produce a work entitled 'Hero Kampung'; which is a conventional aquatint print technique represent the migration of artists who are in the academic world back to their hometowns. In this work, the use of Rooster is a symbol to academicians at the same time as an artist. While the stairs of an old house or wood symbolize the hometown (seri iskandar) for someone who has migrated. The conventional use of color in aquatint for this subject shows the freshness and the artists who are active in art making even though they are far from the art centre.

Artist Interview

The artist chose the image of a rooster because he considered the character of this rooster to be a powerful figure and he said that this rooster is a champion. In the meantime, the artist manifests himself as a rooster. This is due to, his childhood growing up in the countryside while facing the challenges of life during his youth in the big city. In essence, he returned to the countryside and continued his life as an educator. The artist also knows the meaning behind the selection of the image of the rooster which represent prowess, adventure, strength, and abstinence challenged.

Subjects



Plate 3

Name: Syahrul Nizam Shaari
Title: 'Looking Forward'
Medium: Acrylic on Canvas
Size: 122cm x 91cm
Year: 2020

Artist Statement

Seri Iskandar, 2020 + Shah Alam, 1993 ... (SI + SA) tells my artistic and career journey. This is where it all started, where I gained knowledge, honed my talents and sought experience. After I gained everything here, I shared all my knowledge and experience with my students in Seri Iskandar. Now (2020) I am returning to Shah Alam with 3 latest works (SI + SA). It is impossible for me to be able to fulfil all this without being educated by my teachers in Shah Alam. Thank you Tajali teacher, Prof Dr Muliyadi, Khalil Amran, Pn Jahani, Wan Ahmad, Hj Yusof Ghani, Shukri, Nur Hanim, Suzlee, Suhaimi Tular, Nazri, Prof Dato 'Raja Zahabuddin, PM Aris, PM Mazlan Said, Prof Dr Ruslan , Dr Kamy, Shahrul Azman Shahbudin, Che Mat Azhar, Ali Mohd, Prof. Dr. Syukor Hashim & PM Dato 'Shariff Mustapha ... thank you thank you.

Artist Interview

For the prospect of the artist, the selection of cat subjects is due to the environment and the main contributing factor is his family members. The artist makes cats as companions and entertainers. From this interview, the artist produces symbol of the cat does not see the meaning of the Malay perspective.

Subjects



Plate 4

Name: Nurul Syifa @ Siti Aishah Binti Ahmarofi
Title: Rezeki
Medium: Acrylic on plywood
Size: 2ft x 1.5ft
Year: 2020

Artist Statement

"REZEKI" is my memory while continuing my studies at UiTM Shah Alam at the undergraduate level around 2009 to 2011. It is one of the sketches of my ideas on the issues I brought during my studies there. However, now this work has been processed with more relaxed issue and not the same as the issue I brought while at UiTM before. Nevertheless, I still retain the composition and some subjects in this work. "REZEKI" records a scene of life seeking and enjoying sustenance together. Each of us has already written his fortune and all of us whether human or animal, all of the creature try to find "REZEKI" and get it for survival.

Artist Interview

The artist feels that the selection of hen symbols is based on her experience while studying in higher education institutions. In addition, in the process of producing her work does not put any meaning but she thinks that the subject of hens shows the responsibility of a mother who seeks sustenance for her children.

Subjects



Plate 5

Name: Mohd Nafis Bin Saad
Title: Spreading Cluster
Medium: Linocut
Size: 12 Inchi X 7.5 Inchi
Year: 2020

Artist Statement

My work is more about to visualize the COVID-19 Pandemic spreading in Malaysia. The images and symbol that I create in the artwork reflected based on the social media and news during outbreak recovery. Most of the images that I find for the artwork are projected from my observation. The objects such the COVID-19 wristbands, a fish, the hand, dandelion seeds were symbolize as an issue that people always discuss in social media. Construction and arrangement images are intended to bring visual interest through interaction. By working with printmaking techniques which is linocut allows me to construct and connect the images using various shape and lines to show up interaction between these subjects. The result from this process, suggest a passage of time and recollection of Malaysian Pandemic memory.

Artist Interview

From the artist dimension, the use of fish symbols in works is related to his life. Therefore, his life routine that often goes to the market and has the opportunity to observe various types of fish and has an interest in defending pet fish; Gapi fish. Thus, the artist relationship with the fish is so close and the beauty of the fish scales as well as the agile character of the fish in the water is observed as a result of his observations on the animal. Meanwhile, the symbol of the animal when viewed from environmental factors is also relevant due to his childhood experiences of frequent fishing in the village. Indirectly, the activity of playing with siblings in the same area gives a special feeling toward the fish. In comparison, the artist thinks his feelings may be more or less the same as anyone who loves cats.

6. THE MEANING OF THE SUBJECT BASED ON THE RESEARCHER PERSONAL VIEW

Subject	Personal View (Edmund Bulke Feldman Theory)
Rat	<p>Based on picture 2, this work produced in 2020 entitled IS + SA = 'Keluar Masuk' was painted by Issarezal Bin Ismail. He uses paper box material as well as acrylic media in his paintings. The size of this work is 48 centimeters wide and 96 centimeters high which is produced in two dimensional shapes. These two works are arranged in adjacent positions. In this work there are two mice that come in and going out from the hole.</p> <p>From the picture 2, the line and texture elements that are displayed a scratch effect on the surface of the box to show a straight line on the inside of the box.</p> <p>Geometric shapes such as rectangles are arranged in the middle of the work as well as organic shapes such as torn paper on the surface of the box visualized in this artwork. The balance of composition occurs when the artist places the subject of the rat in and out of the hole in the middle of the work. The artist adds elements of light and shadow in the painting to show the position of the mice moving in and out of the perforated place.</p> <p>The artist uses the subject of mice as a symbol to be visualized in this Si + Sa exhibition. This mammal class is a smart, fast animal and likes to live in dark areas. In addition, the subject of rats is also used in the Malaysian calendar. Based on Chinese beliefs, rats carry positive meanings and symbols to fertility. The selection of white mice subjects was chosen as the content framework for the storytelling of the work. Usually, these white mice are used as experimental animals or laboratory animals.</p> <p>The researcher's view argues that rat subjects are presented as metaphors; the narrative is related to the survival of the living in an unexpected situation. Perhaps in an urgent situation, the rat is looking for a potential space to be used as a gateway to a place that he feels is safe from the complicated exterior.</p>
Rooster	<p>Based on picture 3, this work was produced in 2020 and entitled Hero Kampung was drawn by Mohd Fawazie Arshad. He produced printed works using aquatint techniques. In this work, it is depicted a rooster standing on the stairs in a residence while looking to the right of the work. In addition, this work is produced in two dimensions with a size; 25 centimetres wide and 25 centimetres high.</p> <p>Elements of line such as horizontal, vertical, diagonal are seen on the stairs, pillars and walls of the house. While organic lines can be seen on the subject of rooster. This work is dominated by black and white compared to the colors found on the neck and feathers of the rooster which is red and yellow. Perhaps with this black and white color selection, the artist tries to tell the story of his childhood. Aquatint technique also helps in the production of three-dimensional visual effects through the effects of black and white tones.</p> <p>The use of a rooster in this work may symbolize this animal as a symbol of a man growing up. It is further strengthened by the composition of the combination with other subjects such as standing on a wooden ladder while facing the door of the village house. The position of this rooster looking to the right, may tell of a hope for the future.</p> <p>This work recalled a nostalgic narrative between the rooster and the atmosphere of the village environment through the preparation of appropriate composition. It is because the visual succeeds in making the researcher memory regarding the story in the village. Therefore, the symbolized of animals in this work can be seen as a journey of life who has long left his hometown.</p>

Cat	<p>Based on picture 4, the artist uses the image of a cat that has a spoiled and cute character. The subject is sketched on the surface of the canvas using only black and white acrylic colors. Clearly exposed, this work provides a central focus on the eyes of these tame animals. The application of dark and light shades on the eyes of these spoiled animals managed to make the pair of eyes as a focal point. In addition, the artist managed to illustrate the spoiled mimicry of this cat by placing the subject at close range. The subject looks like an artist's own pet. In the researcher's view, through the paintings produced, the artist is a loving and loyal person. The nature of a cat that is agile, cute, spoiled and at the same time able to highlight the fierce character that indirectly reflects the personality of the artist.</p>
Hen	<p>Based on picture 5, Rezeki is the title for the work of Nurul Syifa @ Siti Aishah. She uses an acrylic medium on a wood surface that looks calm in terms of color application. But at the same time, the artist is able to prioritize the subject of a group of hens as the main focus in the work. This is because, the artist is ingenious in using fine and soft lines to put the subject in front of the work. In addition, the artist embodies an element of texture that looks as if it is ground as a background and the texture dominates the whole work. Researchers' views of hens drawn in groups with chicks such as looking for food may want to be described by the artist about female characters. Each hen is coloured in a different color each may convey a different side of life. The use of color on hens in the work symbolizes emotional and spiritual. The artist composes the composition by including side images such as a wire fence and a rooster that help to create a storytelling in the work. Therefore, the researcher perspective that the narrative in this work revolves around individuals, especially women, who are also able to be independent without relying on men.</p>
Gold Fish	<p>Based on picture 6, From the researcher's point of view, this work reflects the goldfish as the dominant subject in the middle part of the work. However, goldfish appear to be semi-natural due to the relatively overly eye-catching rate of ordinary goldfish. The concept of the work that uses the Linocut technique only shows neutral colors namely black, grey and white. In addition, there are side subjects in the top position of the work that is thick and fine wavy hands and lines. Meanwhile, the dashed lines that form the background of the work depict the character of calm water. If interpreted from the aspect of interpretation, this work may be described in the dream world or the subconscious world. The subject of the fish looked like scared and wanted to escape being caught by the foreign hand. Most likely, the fish will be eaten as a meal. Recently, the world is facing a COVID-19 Pandemic to some extent affecting the economic sector. The justification, maybe the owner of the fish had to sacrifice his pet fish and used as a source of food to continue daily life.</p>

7. TRIANGULATION DATA

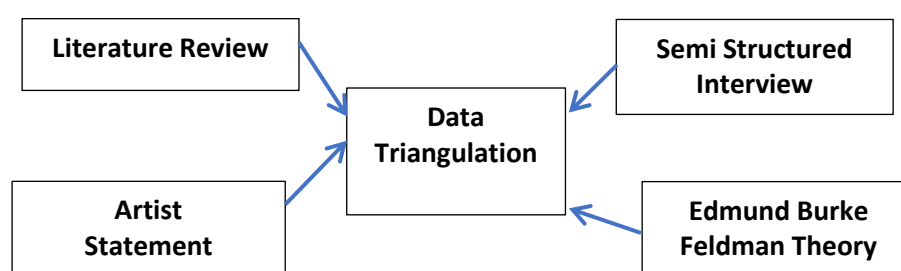


Figure 2: Triangulation Data

7. 1 Triangulation Data About Symbols

Table 1: Triangulation of Data Regarding Symbols

Subjects	Literature Review	Artist Statement	Artist Interview	Researcher's Personal View
Rat	Subordinate class caste	Nil	bribe, impurities	Life sustainability
Rooster	Strong, strong, masculine, brave	Hero kampung,	Mighty, great	Jaguh kampung
Cat	Leader	Nil	Spoiled, life companion	Spoiled, agile, cute
Hen	Responsible, independent	sustenance	Responsible	About women, Independent
Gold Fish	Agility, ingenuity	Nil	wealth	Spoiled, lively

7.2 Symbols in Artist's Work According to Personal Perspective Or Universal

Table 2: Symbols in Artist's Work According to Personal Or Universal Perspective

Subject	Personal	Universal
Rat	✓	
Rooster	✓	
Cat		✓
Hen		✓
Gold Fish	✓	

7.3 Symbols Relation in the Social Science Category

Table 3: Relation of symbols in the Social Science category

Subject	Social Science
Rat	economy
Rooster	sociology
Cat	sociology
Hen	economy
Gold Fish	sociology

8. DISCUSSION AND CONCLUSION

In this case study, the findings from literature review, artist statements, semi-structured interviews and interpretations from the art of theoretical critique of Edmund Burke Feldman (1994) can be concluded that symbols are not rigid in one meaning. It can vary according to the wishes of the individual or society that evaluates the symbol. The results of the triangulation of data collected from the four methods found that the symbols and meanings in the five works of the SI + SA 2020 exhibition are related in the field of social sciences which includes eight categories namely anthropology, economics, linguistics, etymology, sociology, psychology, education and communication. From the findings obtained based on the five selected works there are two categories namely sociology and economics. In conclusion, the animal symbol used in the narrative processing of the work is a self-reflection on the understanding and experience of the artist. Researchers suggest for future studies to conduct comprehensive research on the use of symbols in contemporary visual arts Malaysia.

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Perception on Si + Sa as a Theme in a Work of Art Entitled “Free Memories”

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Received: 31 December 2020, Accepted: 22 March 2021, Published: 1 September 2021

ABSTRACT

The effects from thinking will result in the production of perception. This perception exists in both positive and negative situations. It focuses on the cognitive that explains how human brain responds to the perceptions received from their respective methods of understanding. The exhibition of “Kami 8: SI + SA” has managed to exhibit creative artwork produced by academic staffs from the Faculty of Art and Design UiTM Perak, with the appreciation of the theme “SI + SA” will change the way of delivery or meaning, according to the circumstances and methods of individual personal perception. The research design is based on J.J. Winklemann in producing art works. Data collection consisting of sampling and equipment based on ideal imagery observation methods. Also, samples and equipment were analyzed based on the production of the proposed artwork based on the studio-based research. The artwork “free memories” is produced based on perception and understanding by the author translating in visual form.

Keywords: Perception; Theme; Artwork.



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1. INTRODUCTION

This study begins with a tendency towards observations on the theme of KAMI 8 exhibition which is SI + SA. The appreciation of a given theme has become a question to the author. Various perceptions exist in mind, what we understand with the definition of waste and how to adapt it into an artwork. According to the Kamus Dewan 4th Edition, waste is anything that is being left over (after being eaten, worn, etc.), leftovers, or excess. In general, the definition of waste makes us think about garbage. This interpretation of waste is a general and uncontextualised interpretation, as well as being commonly understood by people. The artwork produced are based on the reflection and perception of the given theme which is “SI + SA”.

According to Noor Azizan Paiman (2020), “after receiving an explanation from the organiser pertaining to the title of the exhibition, based on the author’s opinion, the term SI + SA originated from word “*sisas*”. However, the function of this word has been destabilized from the original word through the breakdown of two parts namely ‘SI’ and ‘SA’ and the addition of a symbol ‘+’ that has been used as an intermediary to connect both ‘SI’ and ‘SA’. Through this merging, a rather unique concept is formed which is the concept of ‘SI + SA’. I believe that the term was not generated easily, it is based on a thorough observation of what is happening around us where the waste leaves a deep impression on the artist”.

“ ‘SI + SA’ was uplifted as the narrative mover of this exhibition because its meaning is pertaining to the discovery of two locations in different states, namely Seri Iskandar in Perak and Shah Alam in Selangor . The narrative was built based on reflective experience that has been or is being experienced by the artist as a student and an instructor in Shah Alam or in Seri Iskandar. The term “*Sisa*” brings the definition to life that is ‘tangible’ and ‘intangible’ in nature. The Covid-19 pandemic experiences have awakened and open our eyes on looking at how nature recovers on its own from human waste. Artwork definition interpretation and media from natural resources and waste. With background understanding regarding to artworks which contributes to the environmental rehabilitation awareness.”

(Excerpts from exhibition catalogue KAMI 8-SI+SA: Mahizan Hijaz, 2020)

Creative artworks produced by the Academic Staff from the Faculty of Art & Design UiTM Perak Branch have projected the staffs’ individual personal responses and perceptions on the issue. “SI + SA” can be defined according to the understanding, perception and interpretation of the respective individual.

“...individuals (Academic Staff) that have characteristics, personality as well as the ability to think for the purpose of knowledge contribution (through teaching and learning system); it is obtained through interactions to cure the soul ...”

(Excerpts from exhibition catalogue KAMI 8-SI+SA: A. Paiman, 2020,)

According to Noor Azizan Paiman, the creative artworks produced can be presented in various forms, characteristics, or styles of presentation according to the adaptation of their perceptions and personal individual thoughts. In the process of producing their creative artworks artists need to carry out the process of collecting and analyzing relevant data in order to respond to perceptions of the theme of SI + SA successfully in the production of the artworks.

Perception is a subjective element and matter which will be shaped according to an individual’s way of thinking. Perception can be interpreted positively if it is cognitively processed positive and acts negatively when processed the other way around. The Theory of Perception was introduced by Max Wertheimer from Germany (1912) and it is known as Gestalt theory. According to a study conducted by Gestalt scholars, it focuses on revealing cognitively on how the human brain reacts to perception obtained from human vision.

In this matter, the theme "SI + SA" can be interpreted through perception by the artists according to the way they think and the way they react to the theme. There is no specific correct or incorrect answer for perception interpretation. Appreciation of "SI + SA" theme will change in term of its delivery or meaning according to the circumstances and methods of perception of the individuals.

2. REFERENCE WORKS

Past studies are vital to be studied in terms of their similarities or gaps in the production of artworks. The author referred to and redefined the artworks of the reference artist. The author focuses on detailed emphasis on artists and referred artworks. In this write-up, author has chosen Ay Tjoe Christine's work, "*Let Me Come Out # 403*" as a reference work.



Figure 1: Ay Tjoe Christine, *Let Me Come Out #403*, 2008, *Etching, drypoint*, atas Kertas, 80cm x 60cm.

Source: C Arts – Asian Contemporary Art and Culture, Vol.9: Indonesian women Artist Coming into Their Own. (2009) p.38-42.

The selection of this artwork as a reference work for the author is used to refer to the style of presentation that is highlighted. This artwork shows a style of surrealism with a rather confusing presentation of images. The author is interested in the use of line quality variations which are produced casually but they produce an interesting impact on the image of the artwork. A figure can be seen where the character is trying to dig through the wall to find a way out. Referring to the title, the title "*Let Me Come Out # 403*" clearly depicts the meaning of the story of the drawn image which is presented. The author finds the use of the "mark-making" technique as a background for the artwork. The understated mark-making is clearly visible without adding other images.

3. METHODOLOGY

In the methodological phase, the author determined the method and procedure to be used in the production of the artwork. At this stage, the method of observation is done towards the *style, ideas* and *context*.

According to Gray and Malins, 2004, this visual search method is a model known as 'research practitioners. Therefore, it can be said that all fields in the study, such as physical and natural sciences, social sciences, humanities, and creative arts and use visual methods in their research.

This visual approach method is used in all the fields mentioned above because it has five functions, the first of which is to collect or form ideas. Second, collect, analyze, and translate ideas. Third, to explain or give the understanding a picture of the situation. The fourth is the process of evaluating, analyzing, and elaborating. Finally, to resolve, and discuss the findings of the study.

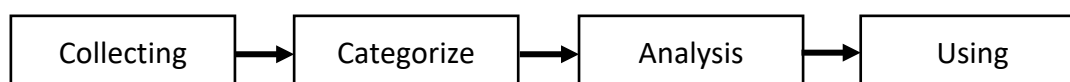


Figure 2: The research design is based on J.J. Winkleman in producing art works.

Figure 2 shows a flow chart of the initial work of the data collection process consisting of sampling and equipment based on the ideal picture observation method introduced by J.J. Wincklemann. Once the data collection process is done, the process of categorizing the data is created in detail, the data are described based on their respective functions. While the data analysis also consists of sampling and actual equipment based on the proposed work based on the studio study. Complete data will be used in the process of producing the work.

3.1 Style

The term style actually originates from the Latin word: Stylos or Stylus which refers to an individual's writing style. This interpretation of style is then translated as one's writing qualifications. Kamus Dewan Fourth Edition (2007) defines style as a way of an individual write or speak, a way of crafting something, especially one that give the characterizes of an era or a person. Styles also can be defined as special meaning and forms in artworks. This is a way to identify the place of evolution of visual artworks. Therefore, style has its own place and an artwork itself is comprehensive by showing "style" which is used. Style is also defined as an approach to a particular art creation technique.

According to Muliyadi (2004), an art style has a wide range of recognition from naturalistic, realistic, semi-abstract as well as being fully abstract. This indicates that a style is dependent on how an artist visualises his/her work. Thus, a style of an artwork can be interpreted by anyone through his/her beliefs but the real meaning of the artwork remains with the artist himself.

3.2 Idea

Idea is a manifestation of the abilities of human mind. A normal human being with thinking abilities will naturally acquire the abilities to generate ideas. Ideas cannot be seen, held, felt, or even touched - it is abstract in nature. Many forms of artworks can be interpreted and produced with ideas. Stout and Baldwin (1901) stated that an idea is a reproduction of objects that are not really present to human senses.

Ideas also come with three types of idea reproduction namely main idea, abstract idea and complex idea. Main ideas are produced directly based on general thought, abstract ideas are reproduced indirectly based on visual experience, and complex ideas are reproduced through combination of various objects. In art, it is known as the approach or "*ism*" of art used by the artist himself. According to Moholy-Nagy (1926), "*ism*" is an attempt to overcome a design that serves to explain the basic way of expressing ideas. Based on his statement, the ideas shown through "*ism*" can formulate a visual that expresses a link to the feelings sealed within oneself. The author believes that "*ism*" is the principle of an idea that artists use to create their feelings in visual form.

3.3 Contexts

Context brings the definition of a sentence that determines or indicates the meaning of the words contained in it or the whole of a particular situation or background that is related or can be related to something (Kamus Dewan Edisi Keempat, 2007). In other words, context is the condition that forms the setting for an event, statement, or idea, and in terms of definition of term, it can be fully understood. Thus, basically, context in general is the condition of an event, idea or statement depending on the surrounding words or circumstances.

According to Robert J. Belton (1996), he found that the context in art means a varied situation in which works of art are (or have been) produced and or interpreted. This means that it is assumed that the context in art is dependent on the elements of the time, place and space in which a particular work of art is produced. Dey (1998) argued that a context is the emotional state of the user, the focus of attention, location and orientation, date and time, objects, and people in the user environment.

Finally, a context in art is dependent on the element of the environment, time, place, and space in which a particular work of art is produced. Context may also become a variable on the content of how the artist describes his/her artwork based on the setting or idea they want to display. Therefore, there are two types of contexts to interpret the artwork which are; the reason it is produced and the content of the work. However, in artwork particular, a context plays a role in interpreting artworks that are mostly based on the content itself.

3.4 Studio Study

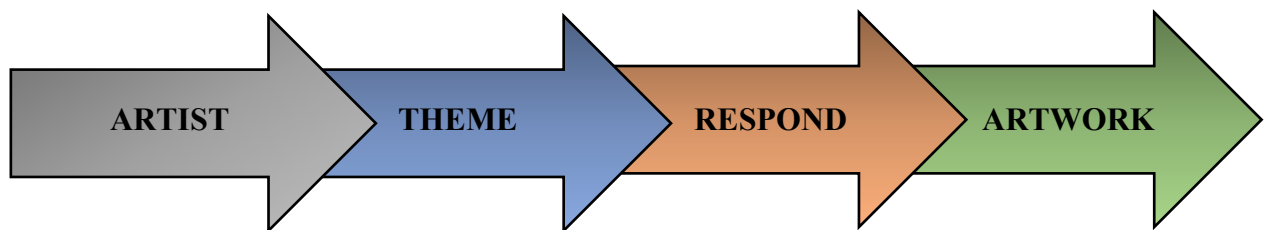


Figure 3: Flowchart in the production of artwork.

Figure 2 shows the flow of a flow chart in the production of an artwork based on a given theme. When the theme and basic details are given, the writer acts as an artist, will think about how to respond to the needs of the theme. At this point, the author refers to the theory of perception that has been described by Gestalt theory. Some possibilities are considered to elicit a response to the theme through visuals. Reference artworks also play an important role in the production of artworks. Through reference work as well, the author can find similarities or gaps in the production of the work. Similarities can be defined either through technique, use of materials, or the delivery theme.

The author used industrial paints as the background of the work. Paints were applied to the entire canvas surface. To get the texture effect on the paint surface, the author sprinkled water on the surface of the canvas that was not dry at the time. The water effect will naturally produce wrinkles on the surface of industrial paints when they dry. Once the paint surface has dried, the author used a mixture of media to produce the "mark-making" effect.

"Mark-making" is a technique used in producing different lines, dots, marks, patterns and textures in the drawing of an artwork. It is produced with a variety of materials. Its production is simple and expressive but controlled and neat at the same time. The result is depending on the choice of media, tools and techniques which are used.



Figure 4: Detail of artwork “*Free Memories*”
Source: Own collection.

The blue color was placed in an "asymmetrical balance" to demonstrate the contrast on the white background. Hot colors such as red and yellow were used to indicate emphasis. Lines were inserted randomly but in a controlled manner. The image of the cocoon cycle was also included in the production of the artwork.



Figure 5: “*Free Memories*”, Mixed Media on Canvas, 2020, 79cm X 94cm
Source: Own collection.

This work was entitled "Free Memories", in which the author produced in responding to the meaning of the theme "SI + SA". Based on the author's perception, there is a need to be sensitive to the meaning of the theme with by understanding of the term. "SI" refers to Seri Iskandar while "SA" refers to Shah Alam. The author used an approach by reminiscing of what he once went through back in these two places. The writer studied at Seri Iskandar Diploma level, and continued his Bachelor's degree in Shah Alam. In definite, many moments are left in the memory.

The content on memories which have been explained earlier were visualized through brushstrokes, color experimentation, and spontaneous effects of using materials such as watercolors and acrylic to produce an expression based on the experience at SI (Seri Iskandar) and SA Shah Alam. This processing of expression is a subjective translation and more geared towards personal memories that are trying to be shared with the audience. The visuals described are more 'amorphous' or in simple language 'vague' and 'unclear' depicting the author's direction which is less certain about the purpose and journey of life at the time. Starting from Shah Alam to Seri Iskandar, it has been an unforgettable experience since it is a journey in all aspects.

4. ARTWORK STATEMENT

The artwork "Free Memories" is a story about recalling those memories that were created when the artist was studying in UiTM Shah Alam. We are free to reminisce about our past, in which at the time I felt as if I was like a butterfly waiting to come out of a cocoon. I wondered what the rest (SISA) of my life was after graduation. This inspiration arose when I imagined about these memories.

5. CONCLUSION

From the findings of this writing, it is found that one of the most important elements is an understanding of the theme that has been allocated. The ideas for producing the work are based on the issues highlighted and are subject to a theme. By using the research design introduced by J.J Winckelmann as a guide to obtain and collect data, categorize, and analyze the data, and subsequently use the data to produce the work. It is hoped that this writing can contribute to the world of academic writing as well as be used as a reference in the scholarly writing of the production of works in the future.

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Translating Traditional Malay Pottery Motifs to Inspire Ceramic Surface Decoration Design

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Received: 30 July 2021, Accepted: 20 August 2021, Published: 1 September 2021

ABSTRACT

A particular ceramic product offered by the designers and manufacturers is measured based on its appearance and performance from aesthetic value, design and craftsmanship quality. Products in our daily life play an essential role in bringing us happiness, comfort, convenience and satisfaction to the consumers and buyers. In a Malay community in Malaysia, the Malay Traditional Pottery is one of the Malay arts heritages. Its products used to have a high demand among the locals as well as people from abroad. However, today, demand for Malay Traditional Pottery from the locals has declined significantly. Hence, to improve the product appearance, this study highlights one of the essential factors in ceramic design features, namely surface decoration, by using motifs derived from the Malay Traditional Pottery onto the new contemporary design of the local ceramic products. The surface decoration consists of motifs, patterns, colours, techniques and materials. Surface decoration study would give designers and local ceramic entrepreneurs the product appearance improvement. With such improvements, local ceramic products would become a preferred choice for the consumer's daily use. This study also aimed to entice the designer to be involved in pattern design and ceramic product surfaces.

Keywords: Surface decoration; Ceramic product; motif; Pattern; Malay Traditional Pottery.



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1. INTRODUCTION

Pottery and ceramic with the meaning of ceramic extensively to include engineering and material technology. Archaeological findings of pottery and ceramic artefacts in the country and overseas have shown the importance of consumption and trade in this product. Based on these findings, the subject study of ceramic is undoubtedly essential in tracking a race social civilisation. The study of ceramic had begun in the late nineteenth century in Europe (Hamer, 1996). Today, the usage of ceramic refers to the technology, manufacturing skills and designing skills of pottery and ceramic products.

In Malaysia, the Malay Traditional Pottery making uses traditional techniques, and the pottery craft products make every day utensils for foods and water storage. The State of Perak, Pahang and Kelantan are the states that produced Malay Traditional Pottery (Hamdzun, 2013). However, the commercial development of Malay Traditional Pottery shows less than encouraging based on its sales revenue

(Malaysian Cultural Congress 2017). A business strategy proposal that the Malay entrepreneurs must acquire and master the know-how of the business and constantly be innovative in their product creation. In addition, the entrepreneur must adopt a continuous product improvement culture in their business.

This study attempts to discuss one of the essential factors in ceramic design features: surface decoration based on the inspirational motif on the surface of Malay Traditional pottery, which can adapt to local contemporary ceramic products. The introduction of local ceramic tableware is one of the efforts to promote and develop the local ceramic industry based on product categories in the daily community life and its potential based on the interviews with local ceramic designers and people in business (Radzi & Rozana, 2016). Thus, this paper discussed surface decoration's design features, which consists of motifs, patterns, colours, techniques, and materials (Charanya & Nopadon, 2012; Yagmur & Yesilyurt, 2012). The study of surface decoration intends to inspire designers and entrepreneurs in ceramic to be competitive in promoting their innovative heritage products, and Malaysia would be one of the nations with a rich local heritage.

2. MALAY TRADITIONAL POTTERY

Pottery is an object created from clay that has gone through a systematic stage of processes (Mohd Khairi, 2021) and techniques with medium water for pottery formation. Then it is thoroughly dried before it flares in a designated place at a specific temperature. Such pottery items have existed as early as human beings in which the primitive community utilized caves as a dwelling place.

Moreover, Malay Pottery has a distinctive value without an external influence (Syed Ahmad, 1994). At that time, The Malay community accepts unglazed Pottery, appreciative of the elegant form while retaining its originality. The art of traditional Malay Pottery has existed in line with the Malay culture and living milieu. The source of inspiration and references in the making of Pottery comes from nature and the Malay culture itself, which embodies the customs, beliefs and religion of Islam.



Figure 1: Malay traditional pottery *Mambong* (personel collection, 2010)

3. MOTIF

A motif is one of the main elements in decorating a particular product or artwork. It has been defined as an image or look which forms a pattern when repeated (Ocvirk et al., 2002). In Malay handicraft, motif acts as a medium of communication between the maker and the designer to the Malay community in which meaning, usefulness, and philosophy are imparting. It represents the Malay community's betterment, exhortation, and reminder (Hamdzun & Narimah, 2015). Motifs used in the Malay Traditional Pottery are derived from observing natural objects such as flowers, leaves, sprouts, fruits, seeds, *sulur* and *tampuk*. Motifs used on the surface of traditional pottery are 1) flowers (orchid, rose, hibiscus, clove, anise and flowers cape); 2) Leaves (slip palm and spinach) 3) calyx (mangosteen); *sulur* (*bakung and bayung*); 4) sprouts (bamboo shoot); 5) fruits or seeds (rice) and geometrical motifs (Hamdzun & Narimah, 2015). These motifs as an inspiration in decorating the surface of the ceramic tableware. By arranging this motif, a new pattern can be created. In addition, the employment of colours chosen from a spectrum of available ceramic colours, ceramic techniques and the usage of ceramic materials can create a contemporary effect on the finished product.



Figure 2: Traditional Malay Pottery Motif of *Labu Sayong* Pottery (Perbadanan Kemajuan Kraf tangan Malaysia, 2010)

4. PATTERN

Patterns provide us with a glimpse of the history and culture of a race and community. The pattern is unique, which allows us to trace back the activities of a particular race or community in a bygone era to track their civilization. Patterns are composed of motifs that interrelate as repeated, varied, altering, symmetrical or asymmetrical shapes that are integral with the objects they decorate (Newall & Unwin, 2011). Moreover, a pattern is a concept that may be considered within the discussion of repetition (Ocvirk et al., 2002). Repetition is a way of arrangement of motifs composition in developing an idea of pattern creation. A pattern can be produced in seven ways of design composition, namely 1) multidirectional; 2) block repeat; 3) half drop; 4) brick repeat; 5) turnover repeat; 6) mirror repeat and 7) spot repeat (Goode, 2013). A motif derived from Malay traditional pottery can be adapted onto the surface ceramic tableware by adopting the inspiration from the textile design pattern. A motif is planned and arranged with several compositions to create a fresh, new, and contemporary decorative pattern.



Figure 3: Block repeat *Bunga Tanjung*

5. COLOUR

From the perspective of human psychology, the colour gives a value of beauty to a product, elicits emotional effect, attracts attention, and influences the action and desires of consumers (Taylor & Doody, 2014). In the product creation, colour accentuates a particular product design features in yielding unity, emphasis, balance, contrast and harmony (Taylor & Doody, 2014). Zahra (2014) also has found that colour has a strong connection with the buyer's psychology. An understanding of colour application theory is a basic knowledge that is needed in product creation. It includes the designer's thoroughness and knowledge of the application of colour onto the product surface decoration through colour theory, namely hue – orange, red and purple, tone – the lightness and darkness of a colour and saturation – a gauge of how pure a hue is, appeal rate and colour combination (Russell, 2011). Malay traditional pottery, which is unglazed, offers motif patterns onto a burnished surface. In enhancing and giving a new value to the surface decorations of local ceramic tableware, motifs of traditional pottery can be coloured by using decorative techniques with colour spectrum such as cobalt-blue, copper-green, chromium-green and brown, red iron-red, rutile-yellow, manganese-brown, nickel-purple as well as the application of lustre. The use of lustre, for example, gold and silver, on the ceramic product decoration brought splendour and uniqueness and showed softness and balance.

6. TECHNIQUE

Clay is a versatile material. It is malleable, easy to be engraved and able to withstand high temperatures. In addition, clay possesses the trait of high plasticity, which designers and makers can take full advantage of experimenting with ideas for a new invention. In order to give new innovative ideas, the ceramic technique is employed in which motif of traditional pottery is chosen according to the stages of the clay surface condition. The said stage surface conditions are 1) wet clay, 2) leather hard and 3) bisque ware (Hopper, 2004). The existing Malay traditional pottery has employed carve, scratch, cut and stamping when the clay is in the stage of leather hard. In the innovation, traditional motif pottery can be created on the wet clay stage using slips or engobes. Engobes placed in a bottle or

tube are utilised to create a decorative motif on wet clay, known as the slip trailing technique. A motif can also be created through the coloured clay technique wherein coloured stained ceramic is added into the clay. Then the clay is kneaded to get balls of coloured clay. The coloured clay block is then used to design the product based on the motif chosen. This technique is known as the agateware technique. A motif can also be drawn and printed onto decal paper and pasted on the surface of the glazed product. The accentuation of the motif on the product surface will be more attractive and unique when several combinations of techniques are employed on the product.

7. MATERIAL

Usage of materials in the production of ceramic products is vital in creating a beautiful, exquisite, unique and quality surface decoration appearance. Motif, colour and pattern on ceramic product surface resulted from primary materials: clay, metallic oxides, stain colourants, lustre, and glaze. Malay Traditional Pottery making is by using clays found in their surrounding settlement area. In order to achieve an innovative impact on ceramic tableware, usage of ceramic colour is introduced with a metallic oxide such as chrome oxide – green; cobalt oxide – blue; copper oxide – green and red; iron oxide – red and brown; manganese oxide – dark brown to black; nickel oxide – greys, smoky blue and pink and rutile – cream, yellow, orange and brown (Taylor & Doody, 2014). Metallic oxide is mixed into slip or engobe and a glaze to create ceramic colour. For example, use of lustre, gold and silver is widely employed by designers and artists in Japan, Korea, the USA, England, and some other countries. Also, gold and silver colours can be derived from ceramic gold materials or silver leaf, gold or gold dust. Ceramic pencil, crayon pencil, and ceramic wax are also materials that give distinct effects compared to glaze.

8. DISCUSSION AND CONCLUSION

Malay traditional pottery possesses its beauty. Its decorative motifs, inspired by nature surrounding the Malay settlement, showed the Malay community's culture, thoroughness and gratitude to Allah, the cherisher and sustainer of the world. This inspiration should guide the next generation of Malays in continuing the heritage of traditional pottery with a new innovative concept. The innovation would be more attractive in line with the acceptance and current trend of the various layers of society without having to leave one's cultural heritage. The concept of surface decoration features has been highlighted to attract the attention and interest towards ceramic tableware produced by the local Malay designers. Henceforth, this study can also be expanded, not just focused on plant motifs already stylized, but also to include pictures or drawings of natural plants on the product surface to show the beauty of Malaysian flora. With its natural mineral resources, Malaysia can be used as potential local materials to produce ceramic products.

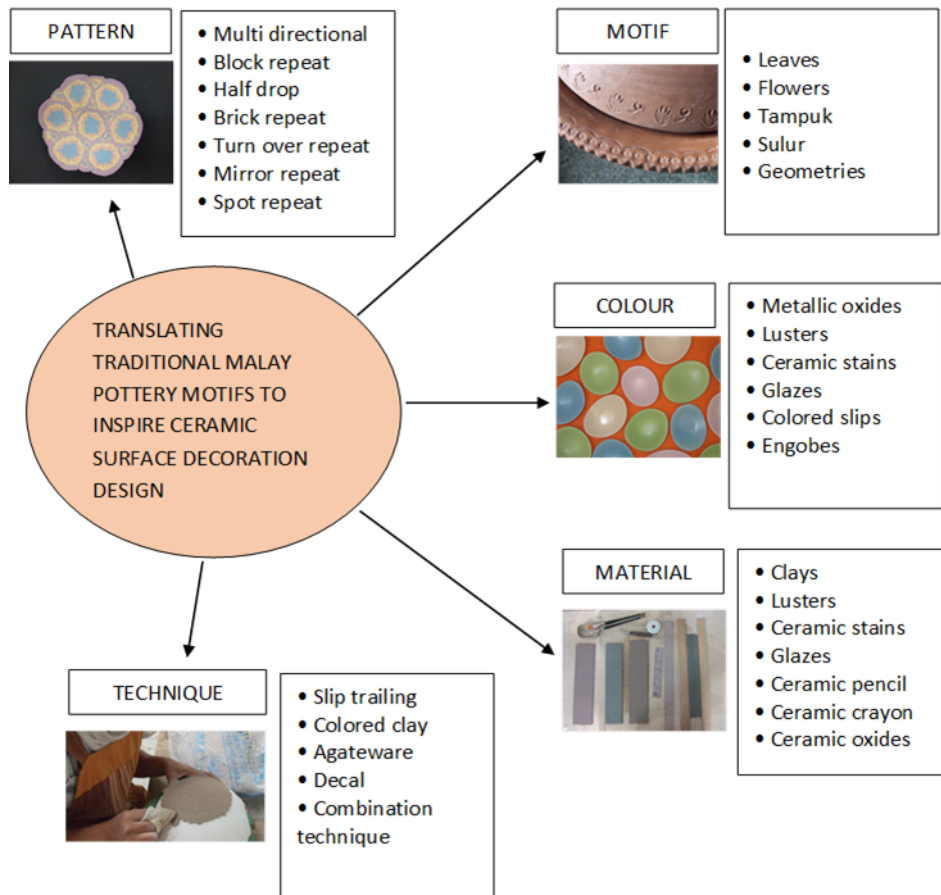


Figure 4: Surface Decoration Design Inspiration

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Contra Commodification of Audiences in Reporting 212 Brotherhood Reunion in Jakarta

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Received: 21 May 2021, Accepted: 27 July 2021, Published: 1 September 2021

ABSTRACT

On December 2, 2018 there was an event involving a mass of around five million people in the name of 212 Alumni Brotherhood Reunion. We observed broadcasts conducted by a number of televisions on December 2, 2018 as research instruments. The results showed that some television stations broadcast the reunion event live, while a number of television stations did not do live broadcast of the reunion event. According to the television journalistic perspective, the non-involvement of some television stations in 212 Alumni Brotherhood Reunion in Jakarta on December 2, 2018; the same as post-terror contra by television media. On this situation, the television stations managers neglecting their important role in disseminating information to the whole world; become an intermediary to set the agenda and tell important things for people, also then becomes a channel of interaction for all communication activities. In the end, television media managers became unnecessary to design and produce messages as desired by the public. Meanwhile, according to the commodification perspective, as its nature as a profit search engine, television media is obliged to treat messages as commodities that can please the public, invite advertisers, and extend media business. Profit is the "ideology" behind the production and distribution of media messages. In this context, the audience is treated as a commodity that must be offered to advertisers, by placing it in the segmentation, target, and positioning of a marketing activity, as well as market assets that can absorb advertised products.

Keywords: contra commodification of audiences; televisions; new media.



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1. INTRODUCTION

In Basics of Television Journalism (Halim, *Dasar-dasar Jurnalistik Televisi: Panduan Praktis Memahami Teknik-teknis Reportase dan menulis Naskah Berita untuk Media Televisi*, 2015), we presented a number of illustrations of the extra-ordinarity of television as a mass media. When the twin towers of the World Trade Center (WTC) in New York City, United States, were hit by planes controlled by people who were labelled by the western media as terrorists; the world immediately witnessed a horrifying and embarrassing drama for the Land of Superpower. At that time, audiences around the world witnessed every second of the tragedy. The plane approached the building, and crashed into the building. The building exploded and destroyed, and the mass were panicked. President George Walter Bush pretending to be calm while reading a story in front of students in a school (we got this reality from Michael Moore's *Fahrenheit 9/11* documentary, and various other dramas). The time span between events and the distribution of information about the events from the media to the audiences is no longer within hours or days, but minutes, even seconds.

This is the meaning of actuality for television as a mass media. The presence of images and sounds containing reality being broadcast as quickly as possible, as soon as possible, and the count is no longer days or hours, but minutes, even seconds. In fact, the follow-up events will be broadcast directly or live. It means, audiences in every part of the world can witness an event that occurred in a distant place within seconds.

"The power of television lies in massively, contemporaneous, enchanting imagery and broad broadcast range. Compared to other media, television is easier to consume/watch, because by simply pressing the button and selecting a channel, it can immediately be present into a house and enjoyed by Indonesian families," said Idi Subandi Ibrahim; which connects the power of television technology with the ability to reach people in this country (Ibrahim, 2011).

The latest communication technology has created what Emil Dovifat calls the "public world" or "weltoffenheit" (Rakhmat, 2005). Since 1964, mass communication has reached the public world directly and simultaneously. Through communication satellites, humans are able to show one image or play one sound to three billion people worldwide simultaneously. Communicators only need to connect the transmitter and millions of people just have to set up the receiver.

Back to the elucidation of the 9/11 events. That in the end the speed and accuracy shown by these sound and images were also witnessed by hundreds of millions of viewers around the world, including in Indonesia; while instilling an image of terror which caused all the effects of damage, panic and tension. "Media globalization has made various acts of terror as a global spectacle, which shapes global thoughts, perceptions and consciousness," said Yasraf Amir Piliang, to define an understanding of the extraordinary "terror" that delivered by the media (Piliang, 2010).

In other words, eventually this terror was transmitted by western media to television stations in Indonesia, while at the same time penetrate the United States nightmare about terrorism and spread fears. The government and society in Indonesia are also required to be aware of the movements of suspected terrorists who are usually very latent. Also raises suspicion for terrorist movements that are feared has reached numerous cities. The security officers in the crowd centres set up equipment and special officers, to inquire these fears. In the end, every one of us, who is actually far from the scene in New York City, United States, also being affected. We become scared and worried about the presence of the terrorists!

Suspicion of certain group who has characteristics similar to suspected terrorists is becoming inevitable. Indonesian television stations are no less paranoid and tacky in sniffing the movements of suspected terrorists (which is actually the result of events framed by the western media). This is shown in the form of news reporting or questions submitted by the news presenter or news anchor in a number of Indonesia television stations to informants in exclusive interviews, both taping and live broadcast.

In other form, we simplify this idea in Post Terror through Television Model - observe Image- 1.2 (Halim, *Dasar-dasar Jurnalistik Televisi: Panduan Praktis Memahami Teknik-teknis Reportase dan menulis Naskah Berita untuk Media Televisi*, 2015).

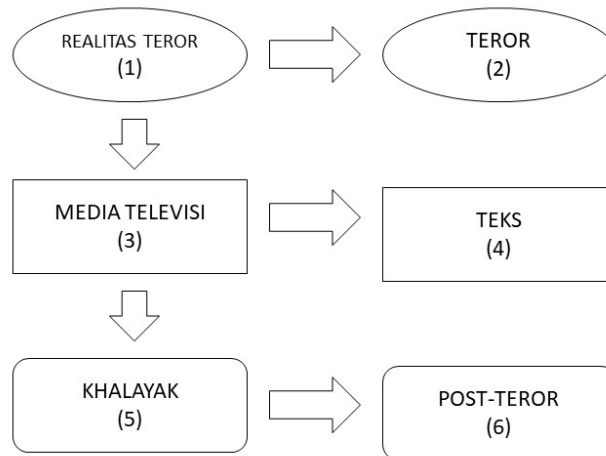


Figure 1.1 Post-Terror through Television Model

The description of the above model starts from the reality of terror (*realitas terror*) (1) causing the effects of damage, panic, and tension for residents at the scene of the incident called *terror* (2). Reality of terror (*realitas terror*) were constructed and distributed by television stations media (*media televisi*) (3) into text (*teks*) (4) in the form of sound and images (audio-video) to the audiences (*khalayak*) (5). At the same time, media globalization especially television, gives damaging effect, panic and tension for residents at the scene of the incident and broadcasts it to the audiences around the world as a post terror (*post-terror*) (6), or aftershock terror which gives more powerful effect than the terror at the scene of the incident. This situation occurred because the power of sound and images (audio-video) that were owned by television stations media, as an "official broadcaster" of this reality of terror.

French philosopher Jean Baudrillard (Baudrillard, *The Transparency of Evil*, 1993) ridiculed it as a Simulation or Simulacrum era — adopted the term introduced by Plato hundreds of years ago about relationship between the real and the artificial (the copy) (Cavallaro, 2004). Baudrillard satire is always used by critical theory scientists as a representation of the imitation of a reality in a new form over another reality. Especially regarding post-terror, Baudrillard clearly emphasizes that contemporary violence, the violence produced by our hyper-modernity, is terror. "Violence simulacrum, which arise from behind the scene rather than deep desire: violence in imaginary universe" said Baudrillard (Piliang, 2010).

The story of the incredible of television stations media with its distribution and immeasurable influence becomes a tantalizing story for the managers of television stations in Indonesia. Live report resemblance the terror tragedy at the WTC building in New York City, United States, on September 11 was also celebrated with joy in the form of: riot between Pamong Praja Security Official with residents guarding the tomb of Mbah Priok in Tanjung Priok area, North Jakarta Utara: which was a bloody clash (2013); an ambushed by Densus 88 team to suspected terrorists, complete with scenes of shootouts and reports from the reporters who incline knowledgeably, at Jalan Lawu Timur, Mojosongo, Jebres, Solo (2012); up to clashes between mass who against fuel price increases and the police in front of the MPR / DPR building in the Senayan area, Central Jakarta(2013). These realities become extra ordinary because the audiences can witnessed live the hottest and uncensored "reality show" program with a long duration.

The ability of journalists who are reliable in selecting and presenting news framing has been displaced by the richness of sounds and images. In this section, we also have to understand that information is perpetuating the myth that television is a spectacle. Ignoring completely considerations of audience segmentation, and the psychological impact that can occur on children' audiences.

Terror raised by these television station media can proceed and flourish all the damaging effect, because the global village audiences really comprehend that the television is not only provide knowledge and insight; but also, has become "soulmate" and guidance for deciding their social attitude and behaviour. The global village audiences also greatly believe that the human "brain" requires sufficient supply of energy; to maintain the fitness of his entire life. Surviving by relying solely on food, drinks, clothing and shelters has become an ancient formulation of life and must be disregarded. The real life is when humans incorporate an element of dependence on imported large-scale technology products from developed countries called television.

Therefore, since the eyelids are open and the other senses are awakened from sleep, individual consciousness immediately reaching for media that serves a variety of messages and communication symbols. This principle of the need for television media that makes media managers, especially television stations, always spur their ideas to present millions of the latest programs. Both in the form of news programs and entertainment programs. Or also, marriage-faced news and entertainment programs are known as infotainment (information and entertainment).

Furthermore, the global village audiences also make televisions as a scriptural guide, with "religious leaders" who diligently preach in it - shifting from the myth that "television is a spectacle" but seems to bring up a new myth that "television is a guide" - but with quotation marks on the word "guidance".

McLuhan emphasized, the media is like an extension of our sensory, organ, and nerve systems, which in turn makes the world feel narrower. "More than that, the power of mass media has become like 'religion' and 'God' secular, in the sense that people's behaviour is no longer determined by traditional religions, but we are unknowingly regulated by the mass media, such as television programs," he said (Piliang, 2010).

Thus, it can be concluded, the rapidly developing social reality as it is today allowing television to have the greatest role. Television is not only a channel that disseminates information to all parts of the world, but is also an intermediary to arrange agendas and tell important things, and becomes a channel of interaction for all communication activities.

This assumption of vital needs is also the basic capital of managers in television media when starting journalistic activities (as a press institution). The television media managers always convey this perspective repeatedly on various occasions, so that all the crew in this media design and produce messages as desired by viewers. Media exists because it is needed by the public. The most important thing is just to present what the audience wants because the audience will still devour it. The assumption of "the viewer's desires" and "what is needed by the audience" is disguising the "ideology" of the media manager, which is actually an extension of the media owner.

In this context, McLuhan's assumption that what is important for mass communication is the media itself (Littlejohn, 2005), is very acceptable. Media messages are identical to the media that broadcast them. Suddenly the viewer becomes like a prisoner who is ready to receive any injection into his body, provided he can stay healthy. The truth of hypodermic theory or the theory of stimuli has proved to be still relevant in this century. The assumption is that audiences never question the noble values of media messages or objective objectivity. This situation is very possible to occur along with the soaring changes in lifestyle from the modern to the direction that exceeds the criteria of modern, say hedonism.

The latest situation that must be conveyed is the "aggressiveness" of new media with its social media excellence. This media continues to strengthen the robustness of its hegemony and seems impatient to replace the heyday of television media. In this context, we must consider the continuity of the post-terror model through television media. That the power of social media has changed audiences who originally sat passively receiving any message from the sender of the message (say television media) became an aggressive message sender to record, construct, and distribute messages through a medium called smartphone.

If we look again at Image 1.1, the audience (khalayak) (5) position can switch to media (3) because they also "report" the incident, constructing text (teks) (4B), and distributed it to the audience (khalayak) (5B), and automatically disseminate post-terror (post-terror) (6B). Addition of character "B" in each element as a signifier that shows differences in media distributing the message: 4A is the text produced by televisions and 4B is the text produced by new media; 5A is audience who consumed text from televisions and 5B is audience who consumed text from the new media; and 6A is the post-terror effect by the television, while 6B is the post-terror effect caused by new media. It is possible that 6B is a part of 6A, or 6B could be separated from 6A; because not all audiences of new media consume televisions.

Thus, the existence of new media, with the excellence of social media and the ease of the technology of message distribution which is limited to this smartphone, has changed the role of audiences into new "mass media"; sending terror reality with new "text"; come to new "audiences"; and bring in new "post-terror" too. That is, at the same time, audiences will be treated to two post-terrors with different flavors!

This is the result when we simplified in the form of a model, — observe Image 1.2 (Halim, Reportase: Panduan Praktis Reportase untuk Media Televisi, 2019).

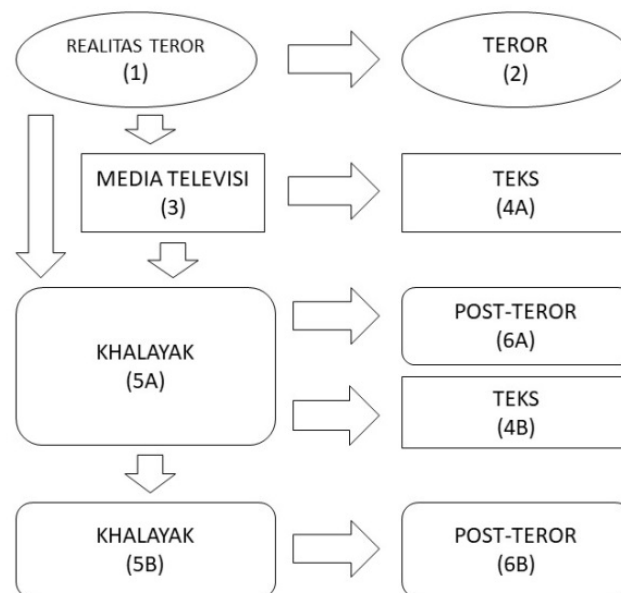


Figure 1.2 Post-Terror through Television and New Media Model

Thorough description and analysis of Post-Terror through Television and New Media; it is increasingly apparent that the globalization of new media is carrying out the effects of damage, panic and tension from the resident at the scene of the incident to every location and in every part of the world as a post-terror or aftershock terror, with more powerful impact compared to the actual terror, also perfecting post-terror by television media (6A) and becoming post-terror by new media (6B). This situation occurs because of the multimedia (as a form of new media text) which is owned by new media—which has also declared as “media partner” for terror reality.

At this stage, suddenly we also have to consider the argument above when connected to the event of 212 Brotherhood Reunion which was held at Jakarta on December 2, 2018. In fact, this event was just a reminiscence for the Muslims as a reaction for blasphemy case involving former DKI Jakarta Governor Basuki Tjahaja Purnama (Halim, Commodification of Religious Defamation Case by BTP in Television Broadcasting Stations in Indonesia, 2018). What made this event noticed, because this event involving five million Muslims (there are no exact number for participants involving the event, and often become never ending debate). Because the majority of the population of Indonesia is Muslims; so, the politic year situations cannot be separated from this event. Based on this assumption, this event is considered important and has high news value.

However, the reaction shown by a number of mass media, especially television media, was very surprising. In contrast to the actions of 212 two years ago which received a large portion of news and live shows, the opposite situation occurred this time. Only TVone television station which organizes live broadcasts and provides a long slot for this event. While a number of other television stations choose differently from their competitor; that is, did not provide a slot for the reunion event of the 212 Alumni Brotherhood Reunion.

2. LITERATURE REVIEW

Commodification is a key word that Karl Marx stated as an “ideology” that lies behind the media. He said that word could be interpreted as an effort to prioritize profit gains over other goals (Burton, 2008). “In media studies, economic determination manifest in perspective which observed the media only as a capitalist venture. Ideological functions behind its operational routine only seen as secondary factor,” said Oscar H. Gandy Jr (Gandy Jr, 2003).

In explaining with reference to political economic (communication), Mosco align commodification with spatialization and structuration. Commodification interpreted as a process transforming usability value to exchange value. “Commodification is the process of transforming things valued for their use into marketable products that are valued for what they can bring in exchange”, he explained (Mosco, 2009). “Spatialization is the process by which mass media and communication technolog overcome the constrains of geographical space (Mosco, 2009). Structuration is the process of creating social relations, mainly those organized around social class, gender, and race (Mosco, 2009).”

If spatialization leads to the issue of technology as infrastructure to overcome geographical obstacles, then structuration confirmed the existence of a social relations process between social class, gender and race. In this study our only focus is the commodification problems; as of spatialization and structuration aspects not to be discussed.

“Commodity fetishism allows social relations to be concealed, as the fetish ‘attaches itself to the products of labour, so soon as they from the production of commodities’”. Thus, the commodification process defines the process of transforming use values—the practical value of something in one's life—into exchange values, the dollar value of a product. By ‘transforming products whose value is determined by their ability to meet individual and social needs into products whose value is set by what they can bring in the marketplace’, commodification removes products from a more meaningful social context into one that primarily benefits businesses and the ideology of ‘free market’ values,” explained Baran and Davis (Baran, 2009).

Commodity fetishism or commodity adoration—term stated by Karl Marx—showed linkage of labour products with commodity products. Commodification process defined as a transformation process using live value used by human—to value that exchangeable, like exchange value of Dollar currency. Product value transformation determined by its ability in fulfill individual and social needs. Commodification eliminating product from meaningful social concept become something that more beneficial in business aspect and "free market" ideological value.

Previously, Georg Lukács (1885-1971) explained that capitalism rules all dimension of people's lives, so interaction in people's lives is always characterized by impoverishment of the meaning of authentic life. Freedom to actualize the human dimension in society as an authentic feature of people's lives that is able to interpret their freedom is then replaced by the existence of an exchange of value activities that objectively lead to alienation of life. This process is called commodification (Lukacs, 1971).

Lukács, Baran and Davis, even Mosco, jointly emphasized the conversion of usability value to exchange value. In fact, Lukács, also Baran and Davis, identify the existence of commodification as a commodity production and distribution activity that weighs more attractiveness, so that people can

worship as much as possible. In fact, the practice does not require any consideration of the social context, other than actualization without stopping in the free market area. In other words, commodification estuary is business benefit.

In the context of the communications industry, Mosco shows three aspects as the concentration of commodification, namely the contents of the media, audiences, and workers. “When it has treated the commodity, political economy has tended to concentrate on media content and, to a lesser extent, on media audience. It has paid considerably less attention to the commodification of labour in the communication industries,” he said (Mosco, 2009).

In our opinion, the three aspects offered by Mosco are "vehicles" to approach and understand the commodification perspective in the media industry—observe Image 1.3 (Halim, *Postkomodifikasi Media: Analisis Media Televisi dengan Teori Kritis dan Cultural Studies*, 2013).

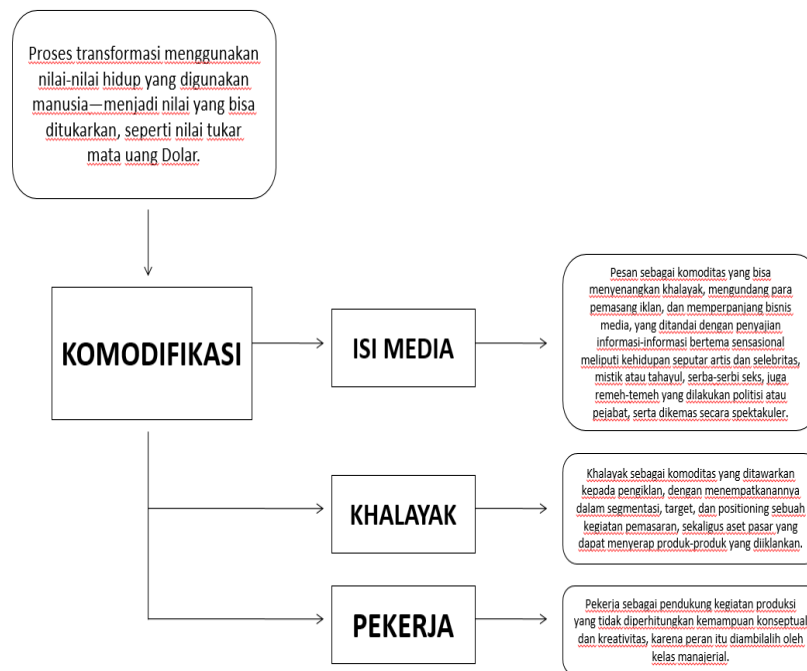


Figure 1.3 Media Commodification Model

Message transformation into a market-acceptable product is a key concept for Mosco. In simpler languages, the key concept can be interpreted as the treatment of media messages as a commodity that the market can accept. Graeme Burton interpreting the interaction of media and audiences as the relationship between traders and buyers (Burton, 2008, pp. 58, 95-97). Media are traders who also produce and distribute products called messages, while audiences are buyers and connoisseurs of products.

John Fiske also has the same note about the commodification of media content, “Capitalism is a system, which above all others, produces various commodities, thus making commodities as if they were natural at the heart of most of their ideological practices. We learn to understand our desires in terms of commodities produced to fulfil that desire; we learn to think about our problems in terms of commodities used to overcome these problems (Fiske, 2010, pp. 251-203).”

All of these criticisms come from one problem, the message is transformed as a commodity or product. In fact, the message must be able to fulfil the desire and overcome the problem of the "buyer". And, that is the essence of commodities in the media industry which has become a market instrument. In such conditions, the logic of short-term thinking becomes a reference. “The ideal new capitalist culture is to be rich with short-term thinking. Economy become episteme, that is the dominant meaning

structure today. Then institutions tend to adjust to pressures that refer to the economy, especially technology, politics, culture, including education,” said R. Sennet (Sennett, 2006, p. 7) in *Domination Full of Deception: Roots of Violence and Discrimination* (Haryatmoko, 2010, p. 216).

In fact, Idi Subandi Ibrahim ensured that the logic of commercialism and commodification had become the way of thinking of the press managers in their journalistic activities. “The press is directed as a money printing machine, advertising supplier, and rating hunter. In this cultural logic it is clearly difficult for us to place the public interest above or equal to the interests of capital and power,” he complained (Ibrahim, 2011, pp. 2-3).

It is now become clearer that the message produced and distributed by the media, even in the form of news programs, is nothing but a product that is expected to deliver the greatest possible profit to the capital owners. Thus, commodification can be interpreted as the activity of media managers in treating messages as commodities that can please the public, invite advertisers, and extend media business. Profit is the "ideology" behind the production and distribution of media messages. We will focus more on the discussion of the commodification of audiences.

Regarding the commodification of audiences, Mosco base it on testing conducted by Nicholas Garnham on the principle of commodification of media, namely the direct production of media products and the use of media to perfect the commodification process. From a different direction, Dallas Smythe (1977) adopted the boundary to show that audiences were the main commodity of mass media (Mosco, 2009, pp. 136-137). “The mass media are constituted out of a process which see media companies producing audiences and delivering them to advertisers. Media programming is used to attract audiences; it was little more than the “free lunch” that bars once used to entice customers to drink. From this vantage point, audience labor or its labor power is the chief product of the mass media,” said Smythe (Mosco, 2009, pp. 136-137).

Mass media is part of a process that sees media companies producing audiences to be delivered to advertisers. Program designers in the media make interesting programs to attract audiences. According to Smythe, it is more than just a "free lunch". Because in essence, programmers bind the audience to survive in the television channel while enjoying the advertisements that are served. In the end, the presence of the audience became a commodity offered to advertisers. Because the presence of the audience shows segmentation, target, and positioning of a marketing activity. And advertisers buy and fill advertising breaks with product advertisements based on the calculation of segmentation, target, and marketing positioning. Based on this assumption, in fact the audience is also a "worker" and their work is part of the "production" of media content. The audience is always positioned to be a part of commodity media, because they determine the birth of ratings and shares for television.

In such conditions, according to Philip Smith, audience—Karl Marx called it society—is no longer seen as living together with social characteristic, but seen solely as business capital, namely market assets that can absorb products produced by their industries (Saptawasana, 2005). And this situation is very possible, because according to Baudrillard, we live in an era where society is no longer based on the exchange of useful material goods (like Marxism Model), but on commodities as signs and symbols whose meanings are arbitrary and depends on the agreement (conventional) in what he calls "code" (the code) (Baudrillard, *The Consumer Society: Myths and Structures*, 1998, p. 220).

In conclusion, the commodification of audiences is the activity of media managers in treating audiences as commodities offered to advertisers, by placing it in the segmentation, target, and positioning of a marketing activity, as well as market assets that can absorb the products advertised.

3. RESULTS AND DISCUSSION

To elaborate complicated problem regarding non-involvement of a number of a mass media in the event of 212 Alumni Brotherhood Reunion in Jakarta at December 2, 2018; we set the 212 Brotherhood Reunion event which was centered at Monumen Nasional area, Jakarta Pusat as a starting point of the study. That on December 2, 2018 there was an event involving a mass of around five million people in the name of the Brotherhood reunion 212. The number 212 refer to the event on December 2, 2016 when around five million people participating and demanding justice in blasphemy case involving former DKI Jakarta Governor, Basuki Tjahaja Purnama. At that time, all mass media especially televisions provide a lot time to report it.

Next, we also observe broadcast run by a number of television stations media on December 2, 2018 as a research instrument. The result showed that there was some television station that broadcast the 212 Alumni Brotherhood Reunion event by live, while a number of television stations (including those known as news television stations) did not do live broadcast of the reunion event. Furthermore, these television stations did not report it in their terrestrial news program.

Based on research on events and texts raised by television media that are the object of research, we relate them to the descriptions in the Introduction and Literature Review sub-sections.

Thus, explanation on Post-Terror through Television Media Model, depicted that terror reality caused damaging effect, panic and tension for the residents at the scene of the event called terror. Reality of terror was being constructed and distributed by television media into a text with audio-video form to the audience. In the same time, television media also bring damaging effect, panic and tension from the residents at the scene of the event to all audiences around the world as a post-terror or aftershock terror with more powerful impact than terror at the actual scene of the event. This situation occurs because of the power of pictures and sound (audio-video) which is owned by television media—official broadcaster of reality of terror.

So, when a number of television stations decided not to broadcast and did not report on the reunion of the 212 Alumni Brotherhood; it is synonymous with effort from each television media for not construct the post-terror impact for the 212 Alumni Brotherhood Reunion event. We are certain that television stations are fully aware of the extraordinary and the impact that will arise if they give a lot of duration for this event. We also certain that the collective" awareness from a number of these television stations, will raises many assumptions, allegations, even suspicion. Moreover, this attitude is carried out at the moment of the political year, which places television stations on certain sides (this assumption has become an open secret).

Thus, according to the television journalistic perspective, the non-involvement of some television stations in 212 Alumni Brotherhood Reunion in Jakarta at December 2, 2018; the same as post-terror contra by television media. On this situation, the television stations managers neglecting their important role in disseminating information to the whole world; become an intermediary to set the agenda and tell important things for people, also then becomes a channel of interaction for all communication activities. In the end, television media managers became unnecessary to design and produce messages as desired by the public.

Policies that rely on a media political economy perspective that are more inclined to this political vision are actually not very effective either. Because at the same time, it turns out there are still other television stations that consistently broadcast and report on the reunion of the 212 Alumni Brotherhood. In addition, as explained above, do not exclude the presence of new media, with the extra ordinary of social media and the ease of technology in distributing messages which only needs smartphones. That this situation has changed the role of the audience into a new "mass media"; sending reality of terror with new "text"; approached new "audiences"; also incurred news "post-terror", including proclaiming it as a reality of terror - "media partner".

This means that again, the non-involvement of a number of television stations during the reunion of the 212 Alumni Brotherhood in Jakarta on December 2, 2018 is tantamount to contra-terrorism by television and new media. In this situation, the managers at the television station neglected the "aggressiveness" of the new media with its social media extraordinary; which continues to strengthen hegemony robustness and try to replace the power of television media. When referring to the political economy of the media, it must also be understood that many mainstream media cannot maintain their survival, went bankrupt, and finally closed, because it eroded the presence of new media.

Meanwhile according to the commodification perspective, as its nature as a profit search engine, television media is obliged to treat messages as commodities that can please the public, invite advertisers, and extend media business. Profit is the "ideology" behind the production and distribution of media messages. In this context, the audience is treated as a commodity that must be offered to advertisers, by placing it in the segmentation, target, and positioning of a marketing activity, as well as market assets that can absorb advertised products.

Furthermore, television media must also produce audiences to be delivered to advertisers. Program designers in the media make interesting programs to attract audiences. Programmers bind the audience to stay on the television station channel while enjoying the advertisements that are served. In the end, the presence of the audience became a commodity offered to advertisers.

Thus, the non-involvement of a number of television stations in the reunion of the 212 Alumni Brotherhood in Jakarta on December 2, 2018 is tantamount to contra-commodification of audiences. In this situation, television media managers no longer treat audiences as commodities offered to advertisers, by placing them in the segmentation, target, and positioning of a marketing activity, as well as market assets that can absorb the advertised products.

So, among the excellence of television media with its post-terror magic, threat of aggressiveness in new media post-terror, and the excitement of television media in making maximum profits by always pampering the public (while peddling it as a commodity), the non-involvement of a number of television stations during the reunion of the 212 Alumni Brotherhood in Jakarta on December 2, 2018 was a contra post-terror error through television media, contra post-terror through television and new media, as well as contra-commodification of audiences.

In the end, with the extraordinary capital of post-terror, the threat of aggressiveness in new media post-terror, and freedom to play with the commodification strategy, it still needs to be questioned the reasons for the number of television media that have decided to gamble by running contra-commodification strategies for audiences. Again, the competition for advertising is becoming increasingly prevalent and the presence of social media with the excellence of post-terror cannot be underestimated. With choosing this step, it is not impossible, the destruction of television media in this country is just a matter of time. This happens because they gamble with contra - commodification strategies of audiences

4. CONCLUSION

The non-involvement of a number of television stations during the reunion of the 212 Alumni Brotherhood in Jakarta on December 2, 2018 is tantamount to contra-post terror by television media. Managers at television stations do not need to design and produce messages as desired by the public.

The non-involvement of a number of television stations during the reunion of the 212 Alumni Brotherhood in Jakarta on December 2, 2018 is tantamount to contra post-terror by television media and new media. Managers at the television station do not need to take into account the "aggressiveness" of new media with the excellence of social media.

The non-involvement of a number of television stations in the reunion of the 212 Alumni Brotherhood in Jakarta on December 2, 2018 is tantamount to contra-commodification of audiences. Television media managers no longer treat audiences as commodities offered to advertisers, by placing them in the segmentation, target, and positioning of a marketing activity, as well as market assets that can absorb advertised products.

With post-terror extravagance, the threat of post-terror aggressiveness in new media, and the freedom to play with the commodification strategy, it is still questionable why some television media decide to gamble by running contra-commodification strategies for audiences. With choosing this step, it is not impossible, the destruction of television media in this country is just a matter of time.

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Conceptual Framework: The Determinant Factors of Intention to Use Interactive Kiosk Technology in The Museum

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Received: 24 July 2021, Accepted: 15 August 2021, Published: 1 September 2021

ABSTRACT

Interactive kiosk technology (IKT) has become one of the most popular learning tools in the museum sectors because of the effectiveness to increase the level of experience and cognitive engagement among the visitors. However, not all the visitors are interested to use the IKT provided caused by several factors that have been revealed by the previous studies. Based on the content analysis from an extensive literature review of Technology Acceptance Model (TAM) studies, this paper proposes a conceptual framework with highlighting the relationship between the belief factors (perceived usefulness, perceived ease of use) and design factors (system support, user interface design, navigation, accessibility, and comfortability) towards the intention to use the IKT in the museum. Theoretically, this paper contributes to the new perspective and understanding of the technology adoption study in the museum setting for further research.

Keywords: interactive kiosk; technology adoption; museum; design; conceptual framework.



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1. INTRODUCTION

The Industrial Revolution 4.0 (IR4.0) agenda in Malaysian government policy emphasised the importance of the digital approach for formal and informal educational institutions (Robandi, Kurniati, & Puspita Sari, 2019). Realised on the importance of interactive technology for museum institutions, The Minister of Culture, Arts, and Heritage of Malaysia has challenged Malaysia's museums to comply and stand with another museum in the world (Saidin, Alwi, & Shaari, 2018). Thus, the idea of using IKT has been brought into Malaysian museums, which offer a different set of applications such as games, multimedia presentations, and interactive books (Nizar, Rahmat, Nabihah, & Nizar, 2018). The IKT was implemented in the Malaysian museum as an active and supportive learning tool to enhance the visitors' learning experiences.

The IKT was selected to be the focus technology device in this research because of the enormous investment was made by the Malaysian government (Jabatan Muzium Malaysia, 2018), the high impact of the implementations on museum learning (Burmistrov, 2015; Kidd, Ntalla, & Lyons, 2011; Saidin et al., 2018), the potentials to be developed (Saidin et al., 2018), and the limited of local studies on the related topic.

There is no doubt that the use of IKT in the museum effectively increases the level of experience and cognitive engagement among the visitors (Pallud, 2017). The effectiveness of IKT usage also has been confirmed in many places of implementations: shopping mall (Rajendran, 2018); retail business activities (H. J. Lee, Fairhurst, & Cho, 2013); health services and hospitality (Abraham, Patel, & Feathers, 2018; Kim & Qu, 2014; Ujang et al., 2016), and; museum exhibition (Burmistrov, 2015; Gonçalves, Campos, & Sousa, 2012; Johari, Roni, Ahmad, & Hasim, 2010; Lo, Tsai, Chen, & Hung, 2004).

However, the problem is aroused when not all visitors are interested in adopting the IKT provided in the museum (Burmistrov, 2015). The rejection to use IKT is a big challenge for Malaysian museum authorities in ensuring the IKT provided is fully utilised by their visitors. Moreover, there is a lack of established research regarding this issue in the local context. The museum sector is expected to maximise technology's full potentials in embracing the IR4.0 and Sustainable Development Goals (SDGs). Unfortunately, the study on technology adoption for the museum sector in Malaysia seems to be marginalised recently. The latest reviews for technology adoption in Malaysian museum only resulting in a paper for the late three years ago in the Google Scholar database (Nizar et al., 2018). Thus, new research is needed to help the Malaysian museum sectors in understanding how the IKT can be adopted by the visitors from a new perspective.

2. LITERATURE REVIEW

2.1 Technology Acceptance Model (TAM)

TAM model has been used widely applied to a diverse set of technologies in various research disciplines from 1986 until today because the theoretical relationship is simple and easy to understand (Dugar, 2018; King & He, 2006). Moreover, TAM has been mostly used amongst all models and theories related to technology acceptance because of its consistency and validity in explaining the usage behaviour in different contexts (Liu & Yu, 2017). Based on the extensive literature review, a new conceptual framework is proposed, which is an extension of the TAM model, subsequently provides a better explanation for the hypotheses proposition of this research.

2.2 User belief factors on the Technology Usage Intention

The individual differences in beliefs are a critical assumption on technology usage. The empirical evidence on the belief impact has been reported by numerous researchers in technology adoption studies (Hill, Fishbein, & Ajzen, 1977; Hsu & Lu, 2004; B. C. Lee, Yoon, & Lee, 2009; Mc Knight, Choudhury, & Kacmar, 2002; Porter & Donthu, 2006; Scherer, Siddiq, & Tondeur, 2019). Certain studies also focus on the extension of the belief factors because of the high significance of technology acceptance (Hsu & Lu, 2004).

Generally, the belief factors of Perceived Usefulness (PU) and Perceived Ease of Use (PEOU) may increase the technology use because of the impacts on job productivity, performance, effectiveness, profitability, save time and money, and eventually enhance living quality (Davis, 1989). This prediction theory has been confirmed by Ying Chieh et al. (2012) towards the IKT devices as the self-service technology. However, PU and PEOU need to be replicated and reconfirmed for different research models. Therefore, the belief factors were adopted and discussed in the conceptual framework of this research

2.3 Design Factors on the Technology Usage Intention

Design in this research context is referring to the technical “design and functionality” of IKT in the museums (Chin, 2016; Chin & Ahmad, 2015; Szymanski & Hise, 2000). Davis (1989) has indicated that the design features have an impact to perceived ease of use and perceived usefulness of technology, subsequently increasing the technology acceptance. Other researches also have proved that design values make the user enjoy using the interactive technology because of the benefits to the ease of use and usefulness (Chin, 2014; Lin & Hsieh, 2006). For example, Szymanski and Hise (2000) had found that the easier design features increase the attraction of consumers to use the online shopping system. In similar findings, the online shopping site's design significantly influences the consumers' intention to use the system rapidly (Belanger, Hiller, & Smith, 2002; Mc Knight et al., 2002). Design features were also confirmed to directly affect behavioural intentions in other technology adoption studies (Fikri & Ramadhan, 2011).

3. CONCEPTUAL FRAMEWORK

The researcher proposes a conceptual framework as shown in Figure 1 to visualize how this study's ideas are interrelated with each other within the theory understanding. TAM was adopted with a general understanding that the belief factor and design factor significantly affected the usage intention in the technology adoption phenomenon. After an extensive literature review been conducted, the researcher proposes seven determinant factors that potentially affect to the IKT usage intention in the museum: (1) perceived usefulness; (2) perceived ease of use; (3) system support; (4) user interface design; (5) navigation; (6) accessibility, and; (7) comfortability.

TAM originally has attitude variable as a mediator between the belief constructs and intention to use. However, the attitude was excluded by Venkatesh and Davis (1996, 2000) in the final version of TAM and TAM2 because of the weak role as mediator, subsequently theorized a direct relationship between the determinant factor and usage intention (Yi et al., 2006). Some of the studies also modified and used TAM without positioning the belief factors; perceived usefulness (PU) and perceived ease of use (PEOU) as the moderating effects between the external factors towards usage intention (Kamal et al., 2020; Shahbaz, Gao, Zhai, Shahzad, & Hu, 2019; Ying Chieh et al., 2012). Although this relationship format is not the original format in TAM, it has been employed in recent studies and capable of providing a new perspective for prediction compared to the TAM's traditional way. Hence, this study adopts the TAM model without attitude towards use, actual usage, and moderating effects between the determinant factors and usage intention. All factors are linked for a direct relationship toward usage intention, except the PEOU.

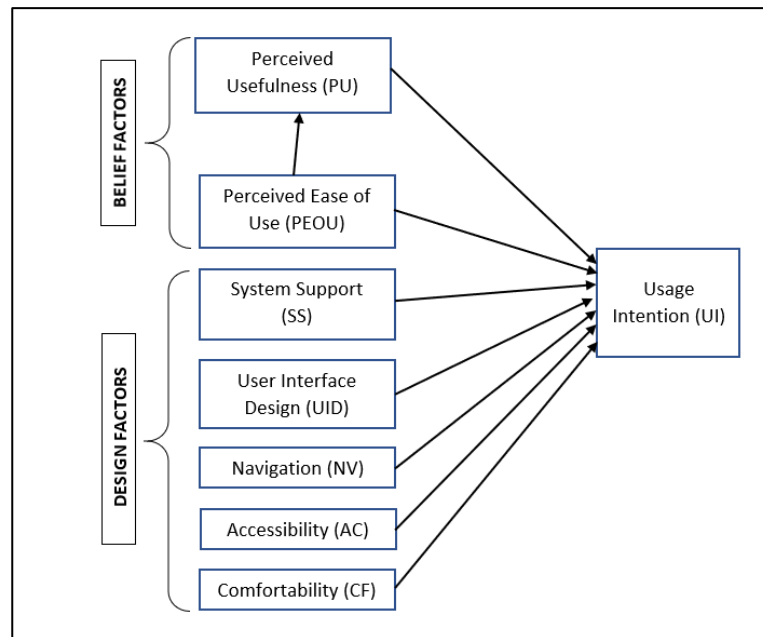


Figure 1: Conceptual Framework

3.1 Usage Intention (UI)

Behavioural intention is directly associated with technology usage (Davis, 1989) because it is the main predictor of behaviour (Marangunić & Granić, 2015). Johari et al. (2010) recommend that the researchers study behavioural intention to translate the actual use of technology. Parallel opinion with Ayala and Henderson (1995), it is essential to understand the behaviour and attitude towards using to understand the acceptance or rejection better to use the IKT technology.

The constructs of behavioural intentions originally come from the Theory of Reasoned Action (TRA) (Ajzen & Fishbein, 1969). The construct was adopted into TAM and extended by many researchers until it became an important dependent variable in a technology adoption study. There are several terms been used for the same construct meaning in various technology adoption studies: behavioural intention (Prieto, Migueláñez, & García-Peñalvo, 2014; Tsai, Chang, Chen, & Chang, 2017); behavioural intention to use (Shahbaz, Gao, Zhai, Shahzad, & Hu, 2019); intention to use (Davis, Bagozzi, & Warshaw, 1989; Ying Chieh et al., 2012); purchase intentions (Belanger et al., 2002); consumer's intention to use (Tan, 2019); intention to continue purchase (Boakye, McGinnis, & Prybutok, 2014), and; usage intention (Kamal, Shafiq, & Kakria, 2020). Usage intention or intention to use can be interpreted as user willingness to use the technology or system (Mardiana, Tjakraatmadja, & Aprianingsih, 2015). Thus, the researcher adopts the terms "usage intention" from the latest study (Kamal et al., 2020) as the dependent variable in this conceptual framework.

3.2 Perceive Usefulness (PU)

According to TAM's founder, PU is the degree to which a user believes that using technology would enhance their job performance (Davis et al., 1989). In this research, the visitors form intention toward using the IKT based on their cognitive judgement of how the IKT will improve their learning performance in the museum setting.

The museum can be defined as a storehouse of knowledge (Bello, Rotimi-williams; Mohamed, 2018). Therefore, the use of technology is useful as the supportive learning tools and facilitates the museums' tour activities. Interactive technology is useful for knowledge transmission and increasing the multi-level performance in museum exploration (Allen & Lupo, 2012). Various innovative technological learning aids in museums are useful for museum learning in enhancing visitors' visiting experiences (Pop & Borza, 2016).

3.3 System Support (SS)

There are several definitions been given on the system support factor from previous studies. System support was defined as the perceived effectiveness of system support for a system (Cho, Cheng, & Lai, 2009). Similarly, system support is also referred to as the technical and customized support to access the needed information without difficulties (Wilkinson, Forbes, Bloomfield, & Fincham Gee, 2004). This research adopts the definitions summarized by Tsai et al. (2017), where the system support was well-defined as “the perceived effectiveness of system support at avoiding and recovering from errors”. This factor explains that a good system support of the user interface helps users avoid making errors when operating the IKT and consequently enhance the usage intention.

3.4 User Interface Design (UID)

The user interface design (UID) is related to the visual appearance of the system and menu design features such as layout arrangement, icons, colour schemes, buttons, fonts, control bar, and screen design (Eraslan Yalcin & Kutlu, 2019; Graham, Hannigan, & Curran, 2005). Numerous researchers had found that the usability of UID is one of the factors that affect end-user satisfaction (Gupta, Priyadarshini, Massoud, & Agrawal, 2004; Matolcsy, Booth, & Wieder, 2005; Park & Hwan Lim, 1999). Subsequently, the usability of the UID also increased users' intentions towards a technology (Scholtz, Mahmud, & Ramayah, 2016). Therefore, the researcher defines the UID as the degree of the beneficial and usefulness feeling of users towards the technological characteristics in the visual appearance and menu design features of the system (Eraslan Yalcin & Kutlu, 2019; Mouakket & Bettayeb, 2015).

3.5 Navigation (NV)

Several studies reported that a complex navigation system is the main cause of disorientation feeling, which subsequently increases the users' cognitive load (Dillon, 2000; Marchionini, Plaisant, & Komlodi, 1998). Supported by a finding from Tsai et al. (2017), the navigation features in UID have a high positive effect on the usage intention via the belief factors. Thus, this research predicts a direct effect between the navigation towards the usage intention without the belief factors as the moderation effects. Adapted and modified from Tsai et al. (2017), the navigation factor is defined as the easiness level of navigation features to access the information from the UID.

3.6 Accessibility (AC)

Several technology adoption studies used the accessibility factor to measure the systems' effects on the attitude and usage intention (Karkonasasi, Yu-N, & Mousavi, 2018; Saenphon, 2017). As mentioned by Moore and Benbasat (1991), accessibility means the user's capability to access a system through a communication network or without being restricted by space or time. The definition same goes for Saenphon (2017), the accessibility refers to the degree of ease, which a user can access and use the system as an organizational factor.

3.7 Comfortability (CF)

Typically visitors spend less than 20 minutes for certain museum exhibitions depending on topic and size (Serrell, 1997) and spend less than 10 minutes using a multimedia program in a public gallery (Economou, 2008). However, the period of interaction might increase if the visitors attracted to the topic given. Several studies have found that certain failure on the physical design of interactive technologies has caused body discomfort and physical loads to the users if the interaction occurs over a long period (Kang & Shin, 2014; Parikh & Esposito, 2012; Shin & Zhu, 2011). A recent study has empirically proved that an ergonomic and comfort design significantly affects the intention to use a technology (Turja et al., 2020). Therefore, the user needs to feel easy and comfortable to use the technology. As mentioned by Pujol-Tost (2011), comfortability is the most important factors to understand the physical design for specific users.

4. CONCLUSION

Previous studies have showed that the relationship of variables in TAM can be different depending on the technology devices and research field. The inconsistency of TAM findings makes it reasonable to be replicated and reconfirmed for different research contexts. Based on the literature review, it was found that the belief factor and design factor are significant towards intention to use a technology device. Therefore, this paper has proposed a conceptual framework to help the future researcher to understand the research phenomenon, exploring the research problems, identify the specific direction to take, and test the new format of relationships between the variables for the interactive kiosk technology in the museum. The conceptual framework explained that the adoption of interactive kiosk technology in the museum could be interpreted by the usage intention behaviour. Whereas the usage intention is driven by seven determinant factors that derived from belief and design dimensions: (1) perceived usefulness; (2) perceived ease of use; (3) system support; (4) user interface design; (5) navigation; (6) accessibility; and (7) comfortability.

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