



**MEE 2.0: ICLT2022**  
International Virtual Colloquium on Multi-Disciplinary Research Impact (3rd Series)  
**International Conference of Logistics and Transportation**  
Best Western i-City Shah Alam, Selangor, Malaysia, 05-06 Oct2022



**Art in the Electronic Age:  
Process of assimilation**

**Muhammad Sukor Romat<sup>1</sup>, Ramlan@Razlan Abdullah<sup>1</sup>, Noor Azzanny Jamaludin<sup>2</sup>**

<sup>1</sup> College of Creative Arts, Universiti Teknologi MARA, 40450, Shah Alam, Malaysia

<sup>2</sup> Faculty of Education and Liberal Arts, INTI International University, Nilai, Malaysia

sukorromat@uitm.edu.my, lansculp07@gmail.com, noorazzanny.jmludin@s.newinti.edu.my  
Tel: + 6 0123464852

---

**Abstract**

The modern world could not exist without cell phones. This fundamental technology is commonly utilised on a daily basis. Using technology makes life simpler. It is currently impossible to conceive a world without technology. The electrical technology of a nation advances in tandem with its economy. E-waste is detrimental to both individuals and the environment. The assimilation of the modern way of life as a result of socio-cultural change affects the receipt of elements such as internal and external terms of assimilation, acculturation, and diffusion that are attained and conditioned by a complex source of globalisation.

Keywords: Electronic; E-Waste; Assimilation.

*eISSN: 2398-4287 © 2022. The Authors. Published for AMER ABRA cE-Bs by E-International Publishing House, Ltd., UK. This is an open-access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>). Peer-review under responsibility of AMER (Association of Malaysian Environment-Behavior Researchers), ABRA (Association of Behavioral Researchers on Asians), and cE-Bs (Centre for Environment-Behavior Studies), Faculty of Architecture, Planning & Surveying, Universiti Teknologi MARA, Malaysia.  
DOI: <https://doi.org/10.21834/ebpj.v7iS19.3933>*

---

**1.0 Introduction**

The role of studio is when the creativity and ideas come from, while the artist focuses more on tangible elements. Practice in the studio combines theory and practice, harmoniously blending contextual meaning and technique. It has a sense of balance and stability because of the various processes required; from data collection, whether primary or secondary research, visualized in the studio, to the specialization required to produce artwork. This process, by the way, guides me and shows me the right way to go about certain aspects of research. The researcher was fascinated by discarded technology and recycled equipment. Because e-waste consists of electronic components that can be displayed and represented as esthetic meanings, responses to different technological eras in history, and unique stories, its use is significant. This is because certain technologies were developed specifically to meet consumer needs. This study reflects the life of the researcher in many aspects. It is a modern theme that highlights the issue, as it reflects an era when technology and devices are virtually fully developed. Since then, new, and contemporary technologies have proliferated and evolved.

In this study, the researcher rejects any technical development. However, the researcher likes the aesthetics of a simpler lifestyle. The researcher has gone through a wandering upbringing as a "kampong boy." This statement is not meant to imply that the researcher is

---

*eISSN: 2398-4287 © 2022. The Authors. Published for AMER ABRA CE-Bs by E-International Publishing House, Ltd., UK. This is an open-access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>). Peer-review under responsibility of AMER (Association of Malaysian Environment-Behavior Researchers), ABRA (Association of Behavioral Researchers on Asians), and cE-Bs (Centre for Environment-Behavior Studies), Faculty of Architecture, Planning & Surveying, Universiti Teknologi MARA, Malaysia.  
DOI: <https://doi.org/10.21834/ebpj.v7iS19.3933>*

selfish and against urbanisation and our developing nation; rather, it is meant to explain where the researcher is coming from and to show a vision for the future, even though the researcher is not what most people would call "modern" and "stylish".

According to the researcher, our country is modernizing rapidly, so due to the rapid development of technology, people are replacing outdated components with newer, more sophisticated models. The main goal of the researcher was to learn more about the dangers of technological waste and to use it as a medium for creating works of art.

*"The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel"*

(Andy Warhol, 1975)

## 2.0 Literature Review

Unused technology is referred to as electronic waste (or e-waste) and is typically generated in industry, small and large businesses, organisations, the public sector, and households. Televisions, cell phones, computers, printers, refrigerators, air conditioners, radios, laptops, washing machines and other products are just a few examples. We depend on them for everyday use. As the number of electronic devices in households increases, the evolution of their use changes daily. Since some technologies have a short lifespan, either due to trends or because the intended use has worn out, the devices are inevitably discarded or put into storage without use. Thus, newer, and more advanced technologies are being developed every day, and the resulting goods are usually better than those of the past and cost far less. The old devices are inevitably abandoned in favour of the new, improved ones, increasing the amount of e-waste.

Despite the recent history of electronic media use, Shanken finds it fascinating how technology is becoming more integrated into many facets of life. A series of unusual materials and seven organising themes move the technical equipment into the background and the genre into the foreground to order the progression of nearly a century. The goal is to understand and appreciate the rich history of art and electronic media in the 20th century, both literally and figuratively, as essential to the development of visual culture (Shanken, 2009).

This brief history only scratches the surface of the sophisticated technology that has encouraged artists to anticipate the present and imagine and create the future. Indeed, artists are accustomed to designing and producing electronic media in ways that delight the senses, confound the mind, and provide a deep understanding of the ramifications of technoculture, both positive and negative. Artists continue to recognise the value of poetry, if not magic, even though electricity has become so ubiquitous that it is considered normal. In this way, one simultaneously connects culture and mythology, changes the alchemy of art, and stimulates the mind (Shanken, 2009).

The study is essential because it captures current events. The researcher collects electronic waste that shows how Malaysians view it as little more than a hollow object. The researcher's connection to e-waste and the challenges they have experienced is reflected in the development of the home, fashion, social activities, lifestyle, and knowledge, among other things. Many recent films, such as Wall-E, The Surrogates, The Terminator, Tron, Real Steel, and others, can be considered utopian. As a theory, these films make predictions as this can be interpreted by the researcher as cynical or even a warning.

### CHRONOLOGICAL ANALYSIS OF MY HISTORICAL LIVING



Figure 1: The Chorological Analysis of My History in Living Places.

Considering the background of the researcher as an artist in Meru, Klang, who uses nature as a theme and inspiration because he is so fond of green, the concept of this issue is extremely curious. The researcher is from Damansara, Petaling Jaya, a big city, and he moved to the suburbs, even to the rural areas of Ijok, Kuala Selangor, where he enjoyed a rural lifestyle. The researcher's transition to

adulthood brought him to Meru, where the greenery and natural environment he valued were no longer present. The researcher also observes continuity in the inevitability of change as it affects all facets of the researcher's home.



Figure 2: Examples of Kris Kuksi's Work.  
(Source: Muhammad Sukor Romat)

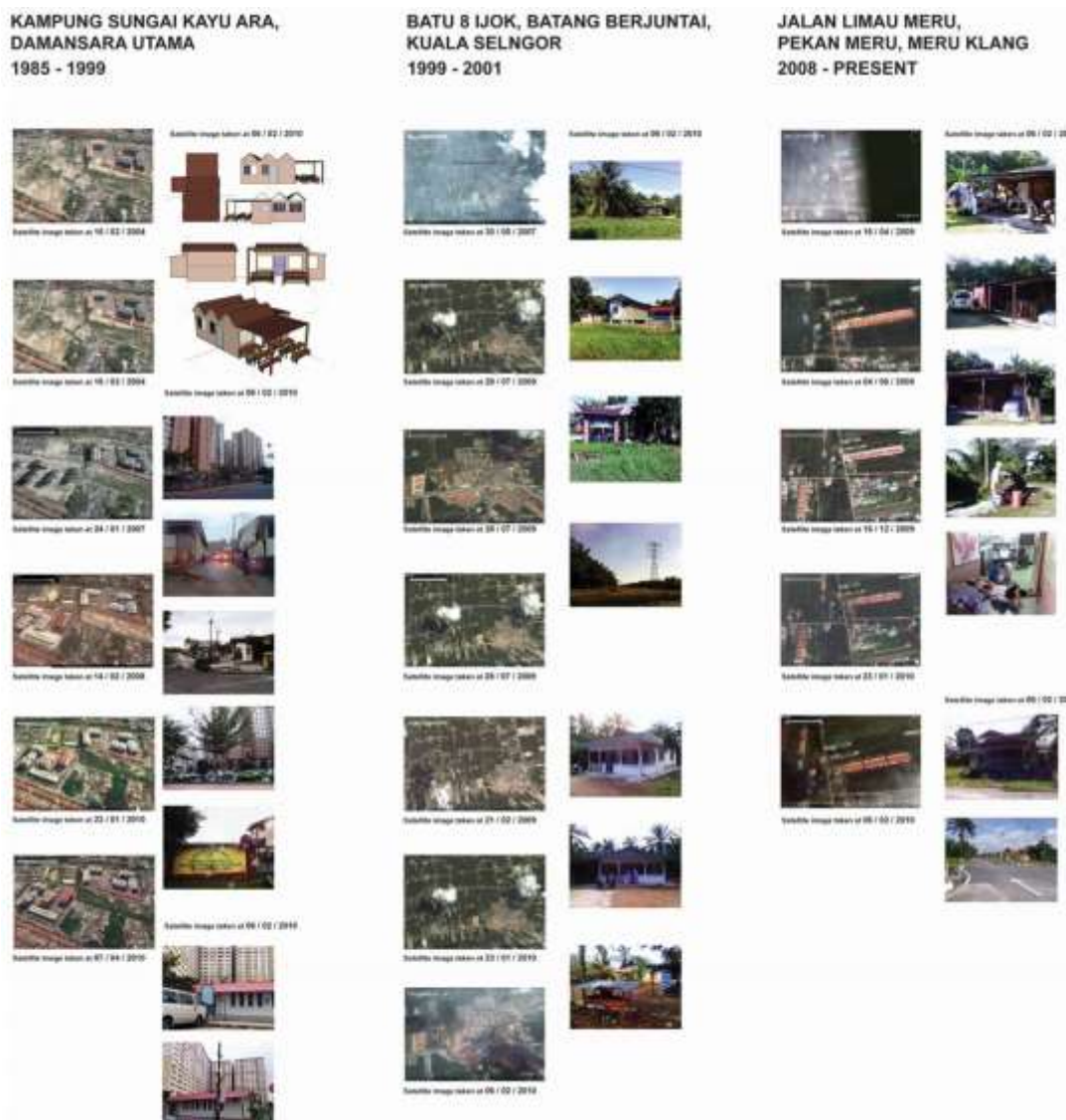


Figure 3: Timeline of the Places I Once Lived.  
(Source: Muhammad Sukor Romat)

Every piece of electronic debris gathered by the researcher reflects the researcher's feelings toward nature and the natural environment. Geographic memories and experiences of Selangor were gathered in each district where the researcher stayed and explored. Clearly, the level of modernity varies by region. With larger cities, electricity, and pipes, one is reminded of Krik Kuksi's artwork, which is filled with machinery, pipe networks, wire networks, factories, and so on. The researcher is also experimenting with what humans have built and designed for our benefit, while using man-made materials to critique goods that are dear to our hearts.

*"It was the perfect time to think silver, silver was the future, it was spacy, astronaut wore silver suits, and their equipment was silver too, and silver was also the past, silver screen, Hollywood actresses photograph on silver sets, and maybe more than anything else, silver was narcissism, nearest my back was silver"*  
 (Burns, 2006)

Development and modernisation, as well as a revolution against the old, are sought after by today's consumers. Technology has never been more accessible to the community. The researcher is motivated to contribute in any way possible to the advancement of art and society because they are artists. The advancement of technology reflects changes in a person's way of life. Thus, in this study, the researcher attempts to convey through drawings, sketches, and other visual art that people are becoming increasingly cyberized.



Figure 4: The Process from Data Collection To The Artwork.  
 (Source: Muhammad Sukor Romat)

The researcher also believes that e-waste has a promising function and another conventional medium to represent modern issues using various technological wastes. The researcher considers electronics as a form of art rather than just a device with software and multiple uses. He also considers the aesthetic value of hardware- a place where all the tiny parts come together and rely on each other to function. The researcher also experiments with all the devices and equipment that have been discarded. Drawings and artwork would thus transform conventions into something admirable and valuable to inspire feelings of sympathy, like how Gina Gibney felt when she was inspired to create her art. Relativity was also used by the researcher to illustrate how electronics and motion interact.



Figure 5: The Hierarchy of Civilization  
 (Source: Muhammad Sukor Romat)

One of the unexpected discoveries made by the researcher was the history of electronic items, where each chip board generated has a history and a civilisation. Early electronics parts are somewhat large when contrasted to more modern technology, which are more compact and intricate.

The researcher uses scale model figures to illustrate a situation where history and its meaning are compared in a two-dimensional way. Small aspects and the simplicity of science are incorporated into the works to demonstrate the relationship between cause and effect, while showing the fusion of technology and art and celebrating them more in Malaysia. Originally, the researcher only collected electronic waste and tried to use it in a similar way as Kuksi. However, the researcher was more interested in electronic media. While Kuksi uses stories and Greek gods with organised iconography to critique spiritual construction, modernization, and divinity, the researcher chose to critique the rapid expansion of electronic media. The researcher succeeds in evading the stylization of the creator by the modern work. The use of e-waste, which is almost ubiquitous in modern society, creates a sense of reverence and commitment to the work.

The magnetism and the connection of the audience with the works are important for this investigation. Inside and outside the field, the philosophical and knowledge-producing role of the creative arts must be recognised (Estelle Barrett, Barbara Bolt, 2007). By relating the audience to the researcher's materials, a better understanding can be achieved. As everyone uses the technology, the ability to generate personally situated knowledge is acknowledged while revealing philosophical, social, and cultural contexts for critical action. By engaging audiences, it invites them to unknowingly participate in the creation of art. Identifying the audience's relationship is critical

#### 4.0 Findings

Modernization started with a mission to spread civilization around the world. This was called a "civilising mission," and it was a response to European imperialism, which was called "the white burdens." During the modernization era, the Malay community was split indirectly by the temptations of secularism, which made people forget about God and turn to Humanism, which is based on self-interest and greed (Zainal Kling, 2009). European modernization as a strategy of resistance and colonisation by building a scientific system of nature-physical, social, and spiritual in the logical sense, not by faith, and there are hundreds of years be replaced by the revolution in communications technology world of relationships | global political actions, economic, social, and religious can be shared and seen around the world (Gott & Robertson, 2001).

The globe has at the end of this period, the globe is approaching the final phase of the third wave of the explosion of information technology and communications in the 1950s, in which ideology, socio-cultural, and ideas can be exchanged and cemented through extensive communication, practises, and activities. As a result, the abuse of technology growth and development strategies and an effective system of social control are not developed, impacting / influencing not only the family institution but the entire society.

The current period of globalisation, which has made the world a one global society in which distance, space, and time are virtual and short, fast-dimensional, and close, has a profound effect on human culture and civilization. Actual electronic components are utilised to display historical, aesthetic, and technological timeframes. Indirectly, secularism's attractions throughout the modernising era led to divide the Malay community. They discarded religion and chose humanism, which is based on self-interest and the nature of greed (Zainal Kling, 2009).

Based on the survey, analysis, and plans from the 1920s (Geddes, 1968), it is evident that colonial positivist methodology-based notions have persisted in Malaysia since the British colonial era through both rural and urban planning graphs (Jalaluddin Abdul Malek, 2005).



Figure 6: Under of Integrated Structure Plans  
(Source: Muhammad Sukor Romat)

According to the researcher, when implementing the notion of comprehensive planning (such as planning integrated structural plans and local plans), the interests of marginalized social, ethnographic, and other groups were taken into consideration. Creating both planned communities that are equal to balance out socioeconomic status. This method's drawback is that it simply considers and focuses on the objective question without subjecting preference to the issue (Popper, 1979). Since the colonial era of the industrial revolution, positivism has historically been the dominant school of thought in Malaysia when it comes to urban planning. The 19th-century town planning in England served as a source of information and a point of reference for the history of town planning in the colonial era and modernity (Goh Ban Lee, 1991).



Figure 7: Under of Integrated Structure Plans Comprehensive Development Plan  
(Source: Muhammad Sukor Romat)

The researcher defines the smart urban planning here since it tries to connect the system communication network between urban populations and other locations and adopts a post positivist perspective to ICT applications. In other words, a city's intelligent information infrastructure comprises measures to consolidate and promote the resulting public information flow. (Jalaluddin Abdul & Mohammed Arif, 1995) Post-positivism is the outcome of taking into consideration the subjective and crucially important source of ICT information, which is thought and rationality, in order to appreciate the significance of contemporary progress. According to the researcher, these pieces of art have a strong connection to both the aesthetics based on the current fashion as well as the historical and cultural planning of this nation. We need to consider not only the issues that may arise in the technological age, but also how our cities and buildings will be planned for a future population.

### 5.0 Discussion

Malaysians have enjoyed simplicity and ease, especially those ascribed to life's conveniences and joys. With the use of art and science, the role of delivering extensive work as a combination of art and science has spread quickly among humans at this time. The role of delivering extensive work as a combination of art and science has spread quickly among humans at this time with the use of art and science. In addition to what Zakaria Ali sees as a more scientific subject, we are directly accepted without question because art is not a natural result but the work of human hands through human thought, whether it is an imagined reality or an absolute requirement thereof.

### 6.0 Conclusion & Recommendations

Artists can learn both in theory and practice from this discovery. Zakaria Ali says that in the beginning, people will put themselves in the face of environmental consciousness, which is theoretical thinking, and the human awareness of artistic fantasy is excellent thought imagination. To avoid creating a sense of pleasure without getting bored, the process used would have to drive toward objective beauty. Using natural forms as a starting point, artistic skills can be combined with logic that can make sense of facts (Zakaria Ali, 2012).

This research will assist other academics in analysing the lifestyles of the past and recording the lifestyles of the present in order to share the future of a world without borders. When philosophy is brought to us, there will be both resistance and acceptance; this may be thought of as something of a renaissance that has enabled us to build a more scientific aesthetic consciousness that floats above the art itself.

### Acknowledgement

The author would like to thank Assoc. Prof. Ramlan Abdullah and all the instructors for their assistance. His positive comments and ideas aided the success of this investigation. This work would not have been possible without the help and encouragement of UiTM Shah Alam's academics and administration.

The authors would also like to thank the College of Creative Arts, Universiti Teknologi MARA (UiTM) Shah Alam, Malaysia, for the funding and support for the writing workshop and ReNeU UiTM, for the publication incentive provided through Program MEE 2.0.

## References

- Goh Ban Lee. (1991). *Urban planning in Malaysia: History, assumption and issues*. Petaling Jaya, Selangor: Tempo Publishing (M) Sdn. Bhd.
- Jalaluddin Abdul Malek. (2005). Cabaran dan Dilema Pendekatan Pasca Positivisme Dalam Perancangan Bandar Pintar di Malaysia. *Jurnal Pengajian Umum Asia Tenggara*, bil. 6, pp. 109-138.
- Clark, A. (2003). *Natural Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence*. Oxford University Press.
- Cooper, T. (2000). Weee, Weee, Weee, Weee, All the Way Home? An Evaluation of Proposed Electrical and Electronic Waste Legislation. *European Environment*, 121-130.
- Geddes, P. (1968). *Cities in evolution: An introduction to the town planning movement and the study of civics*. London: Ernest Benn.
- Gott, R., & Robertson, R. (2001). *The Three Waves of Globalisation*. London: Zed Books.
- Hine, C. (2000). *Virtual ethnography*. London: Sage.
- Jeremy Adam Smith, & Jason Marsh. (n.d.). *The Greater Good Science Center*. Retrieved January 6, 2012, from The Greater Good The Science of a Meaningful Life: [http://greatergood.berkeley.edu/article/item/why\\_we\\_make\\_art/](http://greatergood.berkeley.edu/article/item/why_we_make_art/)
- Popper, K. R. (1979). *Objective knowledge: An evolutionary approach*. Oxford: Clarendon Press.
- Shanken, E. A. (2009). *Art and Electronic Media*. London: Phaidon Press Limited.
- Zainal Kling. (2009). ISLAM DAN KEBUDAYAAN ALAM MELAYU. In A. Publications, *Malaysia: Transformasi & Perubahan*. Kuala Lumpur: Arah Publications.
- Zakaria Ali. (2012). *Teori-teori seni: bacaan pilihan*. Selangor: Univison Press Sdn Bhd.