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Sulapan Urung Taka: Installation art changes the perception of space by instilling artistic community

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Abstract

Collective artists are bound together by shared ideologies, aesthetics, and/or beliefs. SULAPAN URUNG TAKA aims to highlight the art community's environment by showcasing young artists' creativity. It is a way to celebrate the creativity of artists through their individual pieces, and the installation is also a creative celebration and an introduction to the audience, where they can experience the structure firsthand. The rooftop of the NafaSyahdu Art Studio was chosen for a permanent installation that is thought of as a collaborative piece of art and can be used by the community and the general public as a place to meet.

Keywords: Sulapan Urung Taka; Installation Art; Perception of Space; Artistic Community

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1.0 Introduction

In the modern world, where so many different art forms have been born, developed, explored, and even forgotten over time, almost no other manifestation of art is as impressive and instantly mesmerising as installation art (Lansroth, 2016). Installation art offers so much more than traditional painting, sculpture, or any other kind of creativity would. Engaging on multiple levels activates the viewer's senses to experience art in a new way; size, touch, sound, smell, and vision are explored to convey the artistry of installations. The main focus is centred on the idea and the impact of it, rather than the quality of a finished product. Installation art outperforms not only its purely temporary or permanent counterparts, but also its impact, message, and underlying concept, which lasts forever. Within its fascinating, engaging, and bewildering art form embodied, the potential of installation presented in a specific location not only seduces the viewers but also develops public questions with its artistic intention and perhaps public interaction of notions around it, the world, and the artist itself, by appreciating art collectively in certain locations.

Before the beginning of installation art as an update, Site-Specific Art is a term used, particularly since the 1960s, for art made with a specific location in mind, whether inside or outside. The work may be done at that location or made for it. With the intervention in a specific place, environment, or landscape (National Galleries of Scotland), creative people have started to see how the public can interact more with their creative artwork rather than stay temporarily in a gallery. By seeing how the public reacts, some artists feel more supported in their serious goals, and their creative ideas become a focal point for developing an open mind to show how important and useful their creativity can be as a way to learn about the world.

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2.0 Literature Review

Like most movements of art, installation art exhibits an interest in innovating. With its avant-garde movement, paying particular attention to the ways in which it creatively engages audiences and manufactures new experiences makes it special. Though similar to sculpture and related to a range of recent artistic genres, immersive practise offers a unique way to experience art. From its distinctive qualities to its artistic influences, it is characterised by immersive, larger-than-life works of art for specific locations, enabling them to expertly transform any space into a customized, interactive environment. The elements that are typical of installation art are listed below.

a) Immersive: A key attribute of installation art is its ability to physically interact with viewers. While all artistic mediums could engage individuals, most do not completely immerse them in interactive experiences. In addition to facilitating dialogues between the public and works of art, these unique characteristic invites individuals to view art from new and different perspectives.

b) Large-Scale: Given their interactive nature, most works of installation art are large in scale. Their sizable stature enables viewers to become completely immersed in each larger-than-life environment. In many cases, they can even sit, stand, or walk through it, which is something that isn't often possible with more traditional art.

c) Site-Specific: Installations are typically planned with specific locations in mind, from rooms in galleries and museums to outdoor spaces, in contrast to sculptures, paintings, and comparable works. Site-specific works of art ensure a unique aesthetic and experience due to the strategic nature of their designs and the uniqueness of their surroundings.

2.1 Art and Community

"Art Community" is a term for creative activities involving dialogue or community interaction. Professional artists often work with people who wouldn't normally be interested in the arts. It has a lot to do with people and asks them to be the medium or material of the work. It brings people together by using art to spark debate, collaboration, or social interaction. Art community is often as important as or less important than the process of making it. It is linked to activism because it tries to meet social needs. It is also close to politics and civic engagement. Art Community means that it helps a group of people work together toward a common goal, raises awareness, and encourages conversation, understanding, and creative action.

2.2 Collaborative Practices

The most recognised three types of collaborative art, which are used in different ways, are: the first kind is driven by the artist. In it, artists use their work, which is influenced by a community, to make a social statement. This makes the artists the ones who change society. The second type leads artists to get involved with communities and make art together using a special technique that they came up with and made with the help of people from the community. Then, most of the time, they put their art on display in a public place so that people in the community can see it and talk about it. In the third type of collaborative art practise, called the dialogic model, artists talk with a group to make art that addresses problems in the community. When art is used as a tool for problem-solving, group empowerment, or therapy, it can lead to works that aren't meant to be seen by people outside of the group. Art for social transformation is a type of cultural democracy. It facilitates public discourse. Community art is a concept and practise that has been adored for these reasons and more.

3.0 Methodology

Collective artists are bound together by shared ideologies, aesthetics, and political beliefs. There were roughly two types of art collectives in the early modern period. Those who, like futurists, seek to bring about social change through cultural means. Others represented the psychological consequences of the loss of a pre-modern existence and reflected that in their art, while others looked to the future and envisioned a completely new way of life (TATE). Art collectives now have an extraordinary global reach thanks to social media, giving them the power to effect change through direct action. Today's art collectives are concerned with the present, with how they can educate and change society in the present. Malaysian young artists had begun to discover how the goal of an art collective was growing their intuition in terms of creative development as well as a support system for making a living as full-time artists. The struggle of artists, particularly the young, to cope with daily activities as well as creativity is incomparable due to the current condition of the COVID-19 pandemic. As a result, the installation project's goal is to bring people together in Batu Belah Meru, Klang, to demonstrate their individual creativity while also honoring their own practise. The way the process is developed, which is influenced by the architecture of indigenous Murut long houses, exemplifies unity. Due to the enormous number of individuals living under one roof, each man is in charge of the construction process, from material selection to maintaining each main pillar as a personal space. From this perspective, it's easy to see how this direction might be recast as a topic in which artists collaborate to achieve success. Each artist is given one pillar in which to demonstrate their expertise and creativity.



Figure 1: Participating Artists



Figure 2: Art Community Logo

The participation among the group of young are Nafas Syahdu Art Studio, Lakar Layang Art Studio and Empati Art Studio. The establishment of Nafas Syahdu Art Group in 2015 consist of six members, Lakar Layang Art Studio in 2019 consist of sixmembers, and Empati Art Studio consist of nine members become a participant for the installation art in total of twenty. List as below:

Bil	Name	Expertise
1	Hafizzudin A.Jaidin	Sculpture/Installation Art
2	Syed Zamzur Akasah Bin Syed Ahmed Jalaluddin	Ceramic Art / Sculpture
3	Zul Fadzly Bin Mohd Salleh	Architecture/Design
4	Burhanuddin Bin Bakri	Sculpture
5	Faiz Yunus	Sculpture
6	Noorfuji Anggara Bin Masyudi	Painting/ Mural
7	Raden Hisbullah	Painting/ Mural
8	M.Shahnaz Azlin Bin Abdul Mutalib	Painting/ Mural
9	Daniel Ashraf Shamsul Aizat	Sculpture
10	M.Daniel Bin Zulkefli	Sculpture
11	Abdul Hakim Bin Zulkifli	Painting/ Mural/Carpenter
12	Ahmad Amirul Bin Muhammad Noor	Painting/ Mural
13	Mohd Kamarul Nizam Bin Zamani	Sculpture
14	Muhammad Badruzaman Bin Abu	Painting/ Mural
15	Mohd Azmi Bin Mohd Amran	Sculpture
16	Firdaus Bin Yusof	Painting/ Mural
17	Hari Hilmi Hasram	Painting/ Mural
18	Mohd. Aidil Hanafi Bin Abdul Halim	Sculpture
19	Dhia Afq Aiman Bin Hamran	Painting/ Mural
20	Muhammad Izwan Bin Rahimi	Sculpture/ Mural

3.1 Idea and Material Exploration.

In exploring the origins of architecture, the idea explores the anthropological relationship between humans and the natural environment as the fundamental basis for the creation of architecture. The idea of the primitive hut affirms that the ideal architectural form embodies what is natural and intrinsic. The Hut as an architectural theory was brought to life from the mid-1700s till the mid-1800s, theorised in detail by Abbé Marc-Antoine Laugier. In An Essay on Architecture, Laugier provided an allegory of a man in nature and his need for shelter that formed an underlying structure and approach to architecture and its practice. This method has been explored in architectural theory to speculate on a possible destination for architecture as a discipline. The Essay on Architecture tells a story of man in his primitive state to explain how the creation of the "primitive man's" house is instinctively based on man's need to shelter himself from nature. Laugier concluded that the model of the primitive man's hut provided the ideal principles for architecture or any structure. It was from this view that Laugier formed his general principles of architecture, in which he outlined the standard form of architecture and what he believed was fundamental to all architecture. To Laugier, the general principles of architecture were found in what was natural, intrinsic, and part of natural processes. Laugier theorises that man wants nothing but shade from the sun and shelter from storms—similar needs to those of a more primitive human. "The man is willing to construct an abode that will cover but not bury him," Laugier writes. Pieces of wood raised perpendicularly give us the idea of columns. The horizontal pieces that are laid upon them, afford us the idea of entablatures." Branches form a slope that can be covered with leaves and moss, "so that neither the sun nor the rain can penetrate therein; and now the man is lodged.

3.2 Bamboo as Medium

With its multitude of species, perhaps even more in Japan, which is home to over 600 of them, this plant is officially a subfamily of grasses and is equipped with a woody stem and the ability to lift something heavier than its own weight. Integrated deeply into Japanese people's lives and depicted in some of the country's most famous literature classics, bamboo has become a staple of its own art through generations, be it as a motif or as a material. Its ability to bend without losing its original shape also made it a cultural symbol. In Asia and South America, bamboo grows natively and is used as a primary building material in homes. Particularly in rural areas. When it comes to building modern homes, bamboo has been replaced by timber, concrete, and steel, and it's not usually the first choice. But as one alternative to green-building solutions, bamboo is a good example of a sustainable building material and is very useful for many things, including flooring, structural support, and even scaffolding. (Smith, 2017). It has a number of properties that make it an ideal building material, such as being fast-growing (a full harvest can be obtained after one to two years once maturity is reached), strong (with higher tensile strength than steel), elasticity, which makes it a good building material in earthquake-prone areas, and lightweight, which makes shipping inexpensive and construction easier. In order to withstand rot and infestation, ecologically sound treatment processes such as a borax coating help preserve the bamboo. There is also engineered bamboo, which refers to natural bamboo that has been cut into thin strips and glued back together to form wide panels. It is mostly used for flooring since its main characteristics are durability, resilience, and (depending on the manufacturing process) hardness. It is therefore harder than many hardwoods (N.A., 2015).

3.3 Bamboo in Art and Craft

Closely related to the Japanese landscape and craft items inspired by bamboo, bamboo is one of the oldest technical skills developed in Japan. Suited to functionality as well as artistic applications, bamboo shows superiority in lightness, strength, flexibility, and cylindrical

structure, which also makes this plant a material suited to creating houses, furniture, artisan's tools, kitchen utensils, fencing, fishing and animal traps, children's toys, and even musical instruments. It was even implemented in Buddhist rituals, tea ceremonies, flower arranging, and, in recent times, contemporary works of art and design. Bamboo: Tradition in Contemporary Form is an exhibition that celebrates the creativity of Japanese bamboo artists who have contributed many types of traditional baskets and contemporary sculptural bamboo art.

4.0 Finding



Figure 3 (a) & (b): The location of Installation,



Figure 4 (a), (b) & (c): Dynamic wall where consist of installation sketches, drawings and mock-up development,

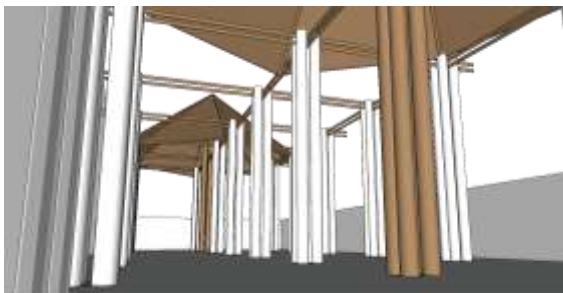


Figure 5: The installation impression



Figure 6: Impression with the arts



Figure 7 (a), (b) & (c): The installation development

In particular, the overall shape and the interesting element of the rooftop stand out. A dome-shaped rooftop is what is being considered for the final work form, but we have to take into account the factor of stability, so the idea was not accepted. There is the consideration of layering the structure, but that would involve weight issues. Consider the following factors:

1. Overall, shape should be similar to the original subject matter.
2. Weight distribution
3. Stability and safety (Initially, the final artwork is meant to be able to hold all the pillars and safe while public entering the structure).

5.0 Result: The Installation Art

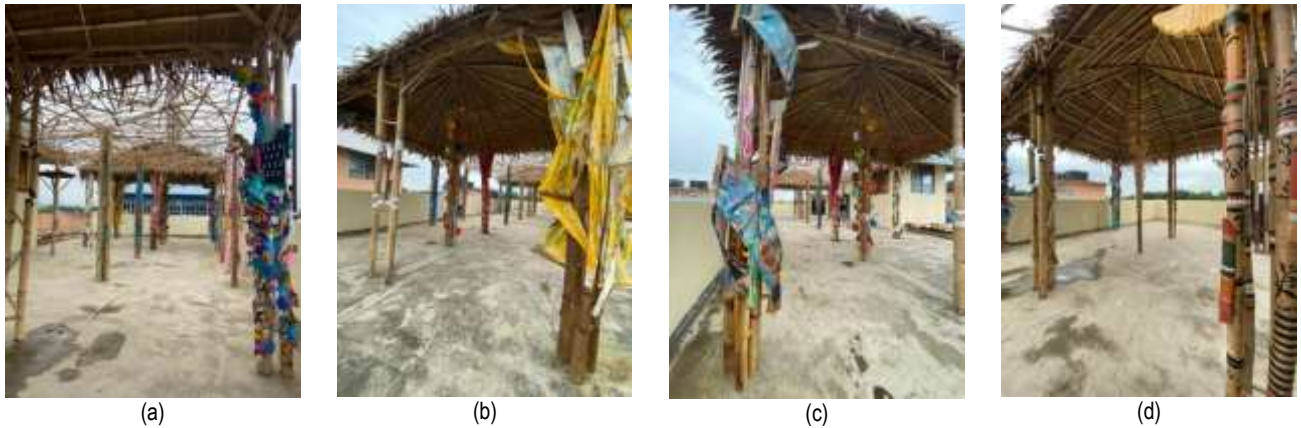


Figure 8 (a), (b), (c) & (d): The installation view; SULAPAN URUNG TAKA is a Sabahan Murut tribe language as meaning to 'The community shelter'



Figure 9: Top view, Bamboo Installation and Mix Media in Size of 60x20x15(h)ft

Collective artists are united by shared ideologies, aesthetics, and/or convictions. The purpose of SULAPAN URUNG TAKA is to highlight the art community's environment by showcasing the creativity and spirituality of young artists in a comprehensive exhibition. By living communally in three major art studios (NafaSyahdu, Lakar Layang, and Empati) in Batu Belah Meru, Klang, this initiative seeks to celebrate the diversity and skill of twenty installation artists as a visual representation of architectural structures inspired by the Murut Long House concept. As a result of the COVID-19 pandemic, it has been envisioned that the studios' cohesion will take precedence. It is a way to celebrate the creativity of artists through their unique interpretations and to demonstrate how the personal creative process can be a therapeutic element for those impacted by the ever-changing environment. It was intended to be a form of expression that would allow not only artists but also the general public to enjoy the creative energy that had been exhibited under one roof. The installation, on the other hand, is accessible and open to all, regardless of background. It was a creative celebration and introduction to the audience, who could not only view the structure visually but also walk around it and experience it directly. The rooftop of the NafaSyahdu Art Studio was selected for a permanent installation that is considered a collaborative artwork and can be used as a gathering spot for the community and the general public.

6.0 Conclusion

To sum up, the participating artists have recognised the significant differences in their creativity, and these intentions can provide an interaction with the audience through their participation after the installation is complete. The diversity of creativity is thought to be a source of community understanding and unity. It was intended to be a form of expression that would allow not only them to enjoy themselves, but also the general public to watch the creative energy that had been displayed under one roof. The installation, on the other hand, is open and available to anybody, regardless of background or origin. It was intended to be a creative celebration and to introduce this feature to a wider audience, which is why people could not only see it but also walk around it and experience the structure firsthand. Due to information and experience gained during the construction process, it was understood how convenient the material (bamboo) is because it is the

primary building material. Bamboo is also environmentally friendly since, unlike cement or plaster, it can be reused when the construction is completed, and the process does not create pollution. Bamboo's high accessibility speeds up building, which is supported by its geographical position, which is bamboo friendly.

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