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Environmental Influence on Sustaining Recycled Materials in the Creative Works of Nor Tijan Firdaus in Contemporary Malaysian Art

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Abstract

This study investigates how environmental pollution issues and sustainability influence contemporary Malaysian art through the artwork of Nor Tijan Firdaus. Using recycled electronic waste, her art reflects personal and societal concerns about environmental degradation and sustainable material use. Through a qualitative approach involving observation, interviews, and documentation, this research investigates the creative process of Nor Tijan Firdaus, positioning her within the context of Malaysian contemporary women artists, materials, visual symbolic and the meanings embedded in her artworks. Her consistent use of recycled materials highlights a systematic framework driven by environmental awareness. The study emphasizes the role of contemporary art in promoting sustainability and enhancing public understanding of the ecological, social, and cultural value of recycled materials in visual expression.

Keywords: Environment, Recycle Material, E-waste, Contemporary Art

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1.0 Introduction

The impact of environmental pollution issues on the sustainability of recycled materials has significantly influenced individuals in raising awareness and adopting alternative methods (Ismail & Zakaria, 2021). One such approach is exemplified by Nor Tijan Firdaus, who uses electronic waste as a sustainable material in visual art (Taki, 2018). Recognized as one of Malaysia's pioneering contemporary women artists engaging with recycled electronic waste, Nor Tijan Firdaus's practice reflects a wider international movement toward visual art (Romat et al., 2021; Salehudin, 2018). Through her work, she demonstrates how issues of environmental degradation, technological excess, and sustainability awareness shape the materiality and thematic discourse of Malaysian contemporary art (Loh, 2018). This concept highlights the idea that art serves as a form of human expression embedded in environmental contexts (Rohidi & Husain, 2021). Consequently, the sustainability of recycled materials is closely linked to the artist's outlook in assigning ideas, depending on the approach employed.

This study tries to show how artistic materials and techniques may help produce not only aesthetic and symbolic value, but also environmental ones, going beyond just the problem of improper waste disposal, which is still one of the major causes of pollution and loss of resources (Cheku, Mamat, & Ibrahim, 2014). With the rapid pace of technological growth, electronic waste has also continued to

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rise (Wallace, 2021). Poor waste management, which is often shaped by public attitudes, is still seen as a major contributing factor to pollution (Merman et al., 2021; Merman et al., 2023). In this context, art is often used as a platform to express such environmental concerns (Rohidi & Husain, 2021).

With Nor Tijan Firdaus as the main focus, this paper attempts to look at how environmental issues have played a part in inspiring her use of recycled electronic waste in her art practice. Her approach brings together sustainable materials and creative methods in order to respond to the growing concern over global waste, especially through visual expression (Blanc & Benish, 2017). The findings seem to show a structured artistic process that is deeply shaped by environmental awareness. Nor Tijan Firdaus's work can be seen as an example of how today's artists try to promote sustainability and raise social awareness by using visual storytelling that carries emotional and symbolic meaning (Ismail & Zakaria, 2021).

2.0 Literature Review

2.1 *The Influence of the Environment and the Sustainability of E-Waste Recycling in Contemporary Art*

According to Bernama (2022), it was reported by Dr. Haliza Abdul Rahman of Universiti Putra Malaysia that Malaysia's solid waste is expected to reach about 40,000 tons per day, with a significant 95% of that waste still ending up in landfills. Ramli (2010) pointed out that recycling continues to be important in efforts to support environmental sustainability. These environmental problems have, over time, inspired artists to think more creatively about how they can reuse or repurpose materials in their artwork (Hjorth, Pink, Sharp, & Williams, 2016). This creative shift shows the relationship between individuals, society, and a shared responsibility toward the environment, supported through more sustainable lifestyle habits (Cheku, Mamat, & Ibrahim, 2014). In general, sustainability tends to be shaped by ideologies that promote environmental care and consciousness (Crouch, Kaye, & Crouch, 2015).

Recycling has also been noted as a more affordable approach when compared to the costs of maintaining landfills (Ramli, 2010). Raising public awareness about recycling plays an essential role in addressing pollution and reducing the burden on landfills (Cheku et al., 2014). Wallace (2021) observed that the quick replacement of electronic devices adds to the growing problem of e-waste. Items such as phones, televisions, and laptops can often be reused or given new value when transformed into works of art (Romat et al., 2022). The use of e-waste in contemporary art is not only about aesthetic or symbolic improvement (Rohidi & Husain, 2021), but it also helps to promote sustainable ideas by turning environmental problems into powerful visual messages (Romat et al., 2022).

2.2 *Contemporary Art: The Influence of the Environment in Creating Meaningful Art Through Visual Context*

Contemporary art provides a platform for artists to express ideas and address narratives, environmental concerns, social issues, and cultural themes through visual language (Stallabrass, 2020; Ismail & Jusilin, 2020; Barret, 2017; Esanu, 2012). Research on material use in contemporary art and sustainability highlights its potential to raise environmental awareness (Kindvall, 2019). Environmentally driven thought processes enable artists to express meaning symbolically, using the creative process to reflect deeper values through visual forms (W. Mohd Apandi et al., 2023; Rohidi & Husain, 2021).

Environmental sensitivity has, over time, influenced artists to express their ideas using materials and symbols that align with the messages they hope to convey (Ismail, Merman, Razak, & Zakaria, 2022). In the context of contemporary art, symbols are often used to reflect the artist's personal self-expression, thoughts, emotions, and lived experiences, especially in response to pressing environmental concerns (Ismail & Jusilin, 2019; Dilliston, 2002; Canggara, 2007). The meaning found in visual art is generally shaped by how closely the materials and imagery relate to the themes or ideologies being explored (Abdullah, 2023). When art is created with environmental awareness in mind, it usually delivers its message through symbolic visuals, where expression plays an important role in how the work communicates visually (Rohidi & Husain, 2021).

Although previous studies have examined the use of recycled materials in contemporary art and highlighted the growing importance of environmental sustainability, there remains a lack of focused research on how Malaysian artists specifically engage with e-waste pollution through material selection and creative processes (Kindvall, 2019; Hjorth et al., 2016). This gap limits our understanding of how Malaysian contemporary artists such as Nor Tijan Firdaus utilize discarded technological waste not only as a visual medium but also as a form of environmental commentary that reflects local social realities (Romat et al., 2022; Merman et al., 2023). Therefore, this study addresses the specific issue of how environmental concerns, particularly electronic waste pollution, influence the sustainability of recycled materials in Malaysian contemporary art, and how these concerns manifest through the artistic methods, symbolism, and conceptual frameworks employed by Nor Tijan Firdaus (Romat et al., 2022).

3.0 Methodology

This study adopted a qualitative research methodology to investigate how natural and socio-environmental issues inform and shape Nor Tijan Firdaus's incorporation of recycled electronic waste within her visual art practice (Creswell & Poth, 2018). As illustrated in Figure 1, the research design commenced with the identification of the broader ecological problem of environmental pollution, which provided the conceptual foundation for narrowing the inquiry toward electronic waste as a material and symbolic concern (Patton, 2015). Building on this foundation, three artworks were purposefully selected based on their prominent and substantive use of discarded electronic components, ensuring that the cases examined offered rich, information-dense examples of e-waste representation in Malaysian contemporary art (Rohidi & Husain, 2021; Creswell & Poth, 2018).

Data collection was conducted through multiple qualitative strategies, including systematic direct observation of the artworks, semi-structured interviews with the artist, and the review of documentary materials such as exhibition catalogues, curatorial essays, and artist statements (Patton, 2015). This triangulation of data sources enabled a comprehensive and nuanced understanding of the artist's creative motivations, material engagements, and conceptual intentions (Creswell & Poth, 2018). The selected artworks were subsequently analyzed through a visual and thematic interpretive framework, focusing on formal qualities, materiality, symbolic motifs, and the articulation of environmental meaning. This analysis was further supported by contextual and semiotic readings to trace how the artworks communicate broader commentaries on ecological degradation, technological excess, and sustainability discourse within the Malaysian socio-cultural environment (Rohidi & Husain, 2021).

Finally, the findings were synthesized to evaluate the extent to which environmental concerns particularly the escalating crisis of electronic waste pollution influence the sustainability and artistic relevance of recycled materials in Malaysian contemporary art (Creswell & Poth, 2018; Patton, 2015; Canggara, 2007). The limitation in this study lies in the selection of only three artworks, which were chosen because they offer the most compelling examples of Nor Tijan Firdaus's engagement with recycled e-waste. Each piece articulates strong ecological narratives related to sustainability, pollution, and material recovery, while also demonstrating the artist's critical engagement with the socio-environmental realities of technological consumption. These works are among her most thoroughly documented, frequently exhibited, and critically reviewed creations, providing a reliable basis for rigorous visual and contextual analysis (Reis, 2018). Their varied approaches to recycled materials render them exemplary case studies that illuminate key questions of environmental concern, material selection, visual symbolism, and creative agency within the broader field of contemporary Malaysian art (Romat et al., 2022; Blanc & Benish, 2017).

Figure 2 presents the conceptual framework that guided the analytical process, foregrounding key elements such as artwork form, creative processes, material selection, technical approaches, and symbolic structures (Rohidi & Husain, 2021; Canggara, 2007). Within this framework, the study specifically examined Nor Tijan Firdaus's engagement with electronic waste, exploring how environmental concerns particularly issues surrounding e-waste pollution influenced her creative decision-making and material experimentation. The integration of these analytical components allowed the model to support a coherent and systematic interpretation of Nor Tijan Firdaus's sustainable art practice, situating her work within broader discourses on ecological awareness and material recovery in contemporary art (Rohidi & Husain, 2021).

The findings and subsequent discussion were grounded in the artist's consistent use of sustainable, repurposed materials, with conclusions drawn from recurring values, themes, and symbolic meanings identified across the selected artworks. Through the application of visual semiotic analysis, the study reveals that her works transform discarded technological components into potent visual symbols that communicate layered issues such as digital dependency, national identity, and ecological responsibility (Romat et al., 2022; Wallace, 2021). These symbolic transformations underscore how electronic waste, when recontextualized through artistic practice, becomes a critical medium for addressing environmental degradation and societal relationships with technology in the Malaysian context (Rohidi & Husain, 2021).

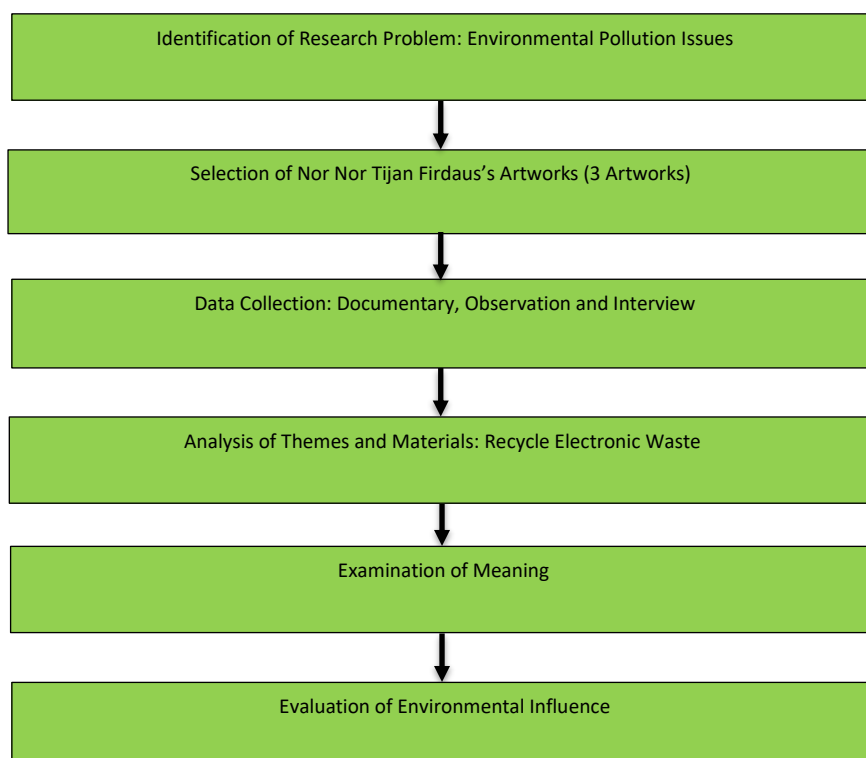


Fig. 1. The Process of Qualitative Research

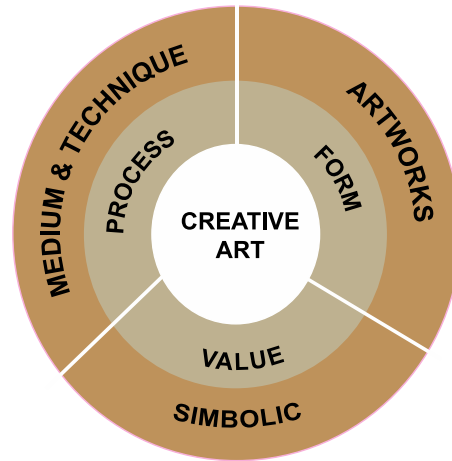


Fig. 2. Conceptual Framework: Study Model in the Context of Visual Arts.
Source: Adaptation from Rohidi & Husain (2021) and Canggara (2007)

4.0 Initial Findings

4.1 The Creative Process in Contemporary Art

The environment serves as a key source of inspiration for the artist, encouraging self-awareness and commitment to using recycled materials in the creative process. Through a systematic and detail-oriented approach, the artist explores the meaning behind each work, using self-expression to reflect sensitivity to societal and environmental issues (Kindvall, 2019). The choice of recycled materials particularly electronic waste not only reduces pollution and conserves raw resources but also conveys meaningful value through visual art (Romat, Abdullah, Ahmad, & Jamaludin, 2022).

This study examines the artistic process of contemporary artist Nor Tijan Firdaus Abu Bakar, whose commitment to sustainability is rooted in environmental consciousness and a deep sense of social responsibility. Her practice demonstrates how recycled materials can function not only as a medium but also as a powerful vehicle for meaning.

Guided by the Conceptual Framework (Figure 2), the study analyzes how Nor Tijan Firdaus transforms environmental concerns into creative expression. Her art reveals the appealing and symbolic power of sustainability, translating ecological awareness into impactful contemporary visual art

Artwork 1



Fig.3. Nor Tijan Firdaus, Alpha Gen, Discarded E-Waste on Wood Panel with Matte 2k Epoxy Resin, 123 cm x 92 cm, 2021
Source: IMMATERIAL A Compilation of The Unconventional (Taki, 2018)

Table 1. Analysis Artwork (Figure 3) Nor Tijan Firdaus Based on The Conceptual Framework: A Study Model In The Context of Visual Arts.

Artwork Process	Nor Tijan Firdaus Abu Bakar uses upcycled e-waste components as the primary medium in her contemporary art. Her inspiration stems from the tons of discarded electronics in daily life and a growing awareness of environmental issues, especially the excess waste in her surroundings. By using these materials, she reveals meaning and value within the context of contemporary visual art. The creative process starts with planning the materials and developing a narrative (Taki, 2018). The initial idea shapes the structure of the artwork, including its subject, form, and content. The subject defines what is portrayed, the form relates to how it is made, and the content conveys the intended message to the audience (Rohidi & Husain, 2021). Nor Tijan Firdaus's art shows not only creative expression but also a strong message on environmental sustainability, encouraging the public to reflect on waste issues through meaningful visual narratives.
Material and technique	The incorporation of electronic waste in artistic practise Nor Tijan Firdaus's art reflects a creative fusion of recycled materials and media exploration in contemporary Malaysian art. Her artworks use components from discarded technological devices such as phones, computers, and televisions. Using techniques like collage and assemblage, she repurpose these materials into visually outstanding works. This innovative approach not only reveals artistic creativity but also highlights the meaningful transformation of technology-based waste into powerful visual statements within the contemporary art context.
Form	This artwork features strong aesthetic and formal elements, especially in its visual portrait of a child's face. Constructed through the artistic arrangement of the e-waste components, the portrait is placed on a panel using a colour, board technique sourced from the materials themselves. The large-scale composition focuses the child's face, with carefully selected colours that focuses on tonal values, light, and shadow to create depth. This enhance the artwork's dimensionality and emotional expression. The detail and texture achieved through e-waste gives the piece a distinct visual impact, highlighting both its artistic quality and underlying environmental message.
Context of Art	This artwork explores the relationship between material and message, focusing on the challenges faced by Generation Alpha in a technology-driven world. Artist Nor Tijan Firdaus uses discarded repurposed electronic components to express personal experiences within a broader social context, aligning the medium closely with the narrative of her work (Taki, 2018). Generation Alpha, born into rapid technological advancement, faces unique developmental challenges (Katyusha, 2023). Nor Tijan Firdaus's choice of e-waste components incredibly reflects these realities. The medium enhances the message, reinforcing its relationship within the visual art context (Taki, 2018). Through this, the artwork becomes a remindful commentary on how technology shapes the lives of emerging generations, using e-waste as both a literal material and a metaphorical tool for reflection.
Symbolic	The artist presents a symbolic portrait of a child's face to represent Generation Alpha, born between 2010 and 2025 (Katyusha, 2023). This generation is immersed in a technology-driven world shaped by social media, digital communication, education, entertainment, and internet access. While these advancements offer opportunities, they also create pressure and challenges. The portrait resemble Generation Alpha's potential to survive in the digital age, while also highlighting how constant exposure to technology influences their ethics, character, and development. The artwork captures this duality, presenting both the promise and the complexity of growing up in a fast-paced, digital environment.
Value (Meaning)	The artist uses reused e-waste materials as a medium, reflecting a disciplined and creative approach to art-making. The portrait of a child symbolizes the struggles of Generation Alpha, who grow up drowned in globalized digital environments. Known as the "digital generation," their lives are shaped by technology in communication, education, and entertainment (Reis, 2018). This constant exposure intensify their cognitive, linguistic, and social skills (Reis, 2018). By using e-waste, the artist emphasize both the benefits and challenges of digital life, offering a powerful commentary on Generation Alpha's evolving identity in a world surrounded with technology.

Artwork 2



Fig. 4. Nor Tijan Firdaus, 1981-2003 (Leaders of National Series), 126 cm x 100 cm, E-waste on Jute, Coated Finished with 2 Layer Resin, 2018.

Source: Y Canvas (Loh, 2018)

Table 2. Analysis Artwork (Figure 4) Nor Tijan Firdaus Based On The Conceptual Framework: A Study Model In The Context of Visual Arts

Artwork Process	Nor Tijan Firdaus Abu Bakar's artistic process reflects a comprehensive approach to self-expression through material sustainability. Her work, grounded in environmental awareness and recycled materials, signals a shift in contemporary art, moving beyond aesthetics to address deeper personal and societal concerns. This development prioritizes ideas, techniques, and materials that reflect individual experiences and social issues. By integrating these elements, Nor Tijan Firdaus contributes to a growing dialogue in contemporary art, where visual appeal exist together with meaningful engagement in environmental and social narratives.
Material and technique	The artist's incorporation of recycled materials exemplifies a strong personal commitment to environmental preservation and addressing waste accumulation. Discarded electronic components such as resistors, capacitors, PCB boards, wires, and LEDs are creatively arranged on canvas panels using collage and assemblage techniques (Loh, 2018). This method highlights both the artist's environmental sensitivity and her innovative use of unconventional materials. The result is a series of impactful contemporary artworks that combines sustainability with meaningful visual expression.
Form	The arrangement of discarded electronic components are meticulously structured to follow the portrait's tonal values, creating harmony through light and shadow. This deliberate composition highlights key formalistic elements and principles of art. The artist's attention to colour and placement enhances the aesthetic quality of the piece, demonstrating her skill in transforming unconventional materials into a cohesive and visually intriguing artwork.
Context of Art	The Leaders of National Series artwork highlights the relationship between artistic materials and the socio-political context of Malaysian leadership. It traces the history, timeline, and key events of each Prime Minister's tenure, using their image as a symbol of national identity and progress. By presenting these leaders visually, the artwork emphasizes their role in shaping Malaysia's development. The use of materials further strengthens the story, linking the medium to the historical and political significance of each leader.
Symbolic	This visual portrait symbolizes Malaysia's national leadership through the depiction of Prime Minister Tun Mahathir Mohamad, known as the "Father of Modernization" for his role in national development. Created using e-waste components, the portrait reflects both his historical significance and the democratic process through which leaders are elected (Loh, 2018). The artwork highlights responsible governance and the people's role in leadership selection. It also emphasizes the importance of visionary leadership in shaping Malaysia's identity and advancing the nation on the global stage.
Value (Meaning)	Tun Mahathir Mohamad earned the title "Father of Modernization" for his impactful leadership as Malaysia's Prime Minister. His "Look East Policy" played a key role in shaping national development by promoting discipline, strong work ethics, and quality standards (Endut & Amin, 2019). His administration focused on economic growth, education, politics, and trade to elevate Malaysia's global standing. The visual artwork, designed using recovered electronic waste materials, reflects the historical significance of his leadership from 1981 to 2003. It commemorates his role in transforming Malaysia into a respected industrial nation, with the recycled materials symbolizing his modernization agenda and its lasting impact (Endut & Amin, 2019).

Artwork 3



Fig. 5. Nor Tijan Firdaus, Pond of Water Lilies, After Claude Monet, 137 cm x 107 cm, E-waste & Discarded Materials on Panel Finished With Epoxy Clear Rasin & 2k Matte Resin, Coated Finished with 2 Layer Resin, 2018.

Source: Apresiasi: Duo by Aely Manaf & Nor Tijan Firdaus (Salehudin, 2018)

Table 3. Analysis Artwork (Figure 5) Nor Tijan Firdaus Based on The Conceptual Framework: A Study Model In The Context of Visual Arts

Artwork Process	The artist shows strong environmental awareness by incorporating electronic materials into her artwork, emphasizing sustainability throughout her creative process. Inspired by environmental issues, her self-expression is guided by the goal of delivering meaningful messages to society. In this work, she reinterprets Claude Monet's painting style originally created with oil paint, by using electronic waste instead. This modern modification blends material, subject, form, and content, adding new value to the visual art context. The arrangement of e-waste elements not only honors classical art but also produce a contemporary, eco-conscious message (Taki, 2018).
Material and technique	Nor Tijan Firdaus reinterprets Claude Monet's Japanese Footbridge using a contemporary approach and recycled materials. Her use of recycled electronic components such as wires and circuit boards demonstrate how sustainable media can be used creatively to raise awareness about environmental issues. Through collage and assemblage techniques, she replicates the colour and structure of the original piece, despite using unconventional materials (Salehudin, 2018). While Monet used oil paint, Nor Tijan Firdaus's version is a wall-mounted artwork that resembles her style through material innovation. This reinterpretation not only honors the original design but also promotes sustainability by combining classical aesthetics with modern, eco-awareness practices.
Form	The artist skilfully applies formalistic elements and principles of art, with a strong focus on line and unity. Wires and electronic boards form varied lines that define the landscape's structure, including the bridge and surrounding foliage. These repurpose electronic materials are arranged to create a reliable and dynamic composition. The interplay of materials highlights the artwork's visual impact while emphasizing the artist's innovative approach to reinterpreting traditional landscapes. By using sustainable materials, the piece not only offers aesthetic value but also reveals a deeper message about environmental responsibility and contemporary artistic expression.
Context of Art	This artwork highlights the use of upcycled electronic waste in creative production, emphasizing sustainability within the visual art context. By reinterpreting Claude Monet's original work using unconventional materials, the artist pays homage while introducing innovation. The shift from oil paint to e-waste challenges traditional artistic methods and showcases material experimentation. Presented as a contemporary wall piece, the work preserves the spirit of the original while offering a modern, eco-conscious perspective, demonstrating the artist's ability to merge classical inspiration with sustainable, contemporary practices.
Symbolic	This artwork honors Claude Monet and his iconic Japanese Footbridge, reflecting Nor Tijan Firdaus's admiration for the Impressionist master (Salehudin, 2018). By reinterpreting the original through a contemporary lens using recycled electronic components, the artist pays symbolic tribute while promoting sustainability. The piece preserves the essence of Monet's style but introduces a fresh dimension through the use of unconventional materials. This adaptation expresses both gratitude and innovation, blending artistic homage with environmentally conscious creativity.
Value (Meaning)	The value of this artwork lies in its meaningful reinterpretation of the original piece. The artist carefully preserves key details while skilfully adapting the work using different materials and techniques. This attention to detail reflects a deep respect for the original, alongside a commitment to creative innovation. The result is a thoughtful message that honors the original artwork while presenting the artist's ability to reimagine it through a contemporary and sustainable medium.

5.0 Discussion and Implication

The creative process illustrated in Figure 6 follows a linear sequence, as each stage builds conceptually and technically upon the preceding one. The process begins with environmental awareness, which sparks the artist's self-expression and ideation, consistent with studies indicating that ecological concerns often shape artistic intention (Rohidi & Husain, 2021). Material-related steps, such as selecting, sorting, categorizing, and preparing e-waste, naturally follow, as sustainable artworks require deliberate decisions regarding medium suitability and symbolic potential (Romat et al., 2022). These material preparations then progress into compositional development, during which the artist arranges forms, colors, and shapes before finalizing the work through collage, assemblage, and resin finishing. This linear connection reflects Nor Tijan Firdaus's actual working pattern, where conceptual intention, material preparation, and aesthetic construction occur in an integrated, sequential manner, transforming environmental issues into meaningful visual narratives (Kindvall, 2019).

Comparative analysis of the three selected artworks reveals how Nor Tijan Firdaus negotiates environmental issues through distinct yet interconnected aesthetic strategies. While all three pieces employ discarded electronic waste as the primary medium, each foregrounds a different thematic concern: childhood digital immersion (Alpha Gen), national identity and historical memory (1981–2003), and eco-reinterpretations of Western art traditions (Pond of Water Lilies). These variations demonstrate that her use of e-waste functions not merely as a symbol of sustainability but also as a conceptual device that interrogates technological dependence, societal values, and cultural continuity within Malaysian contemporary art (Romat et al., 2022; Kindvall, 2019).

Examining the artist's choices in materials provides insight into the cognitive and conceptual processes underlying her practice. Nor Tijan's selection, collection, and repurposing of e-waste reflect a cognitive transformation in which environmental anxiety and socio-cultural observation are translated into visual narrative. This aligns with research suggesting that sustainable art emerges from an artist's psychological engagement with ecological issues (Blanc & Benish, 2017; Hjorth et al., 2016). The artworks indicate deliberate intention to encourage viewers to confront the consequences of digital excess, suggesting that her creative motivation extends beyond environmental consciousness to critical storytelling about society's relationship with technology.

Each stage within her creative process follows a logical, linear progression: environmental observation motivates material engagement, which in turn informs ideation and formal arrangement, ultimately generating symbolic meaning. This structured sequence

supports the proposition that artistic processes grounded in sustainability require systematic decision-making at every stage, wherein technique, material behavior, and thematic intention operate in a coordinated but distinct manner (Rohidi & Husaini, 2021). The implications of this study suggest that, Nor Tijan Firdaus's practice provides a replicable model for Malaysian artists seeking to integrate sustainability into their work, demonstrating how recycled materials can support not only ecological value but also cultural and intellectual discourse.

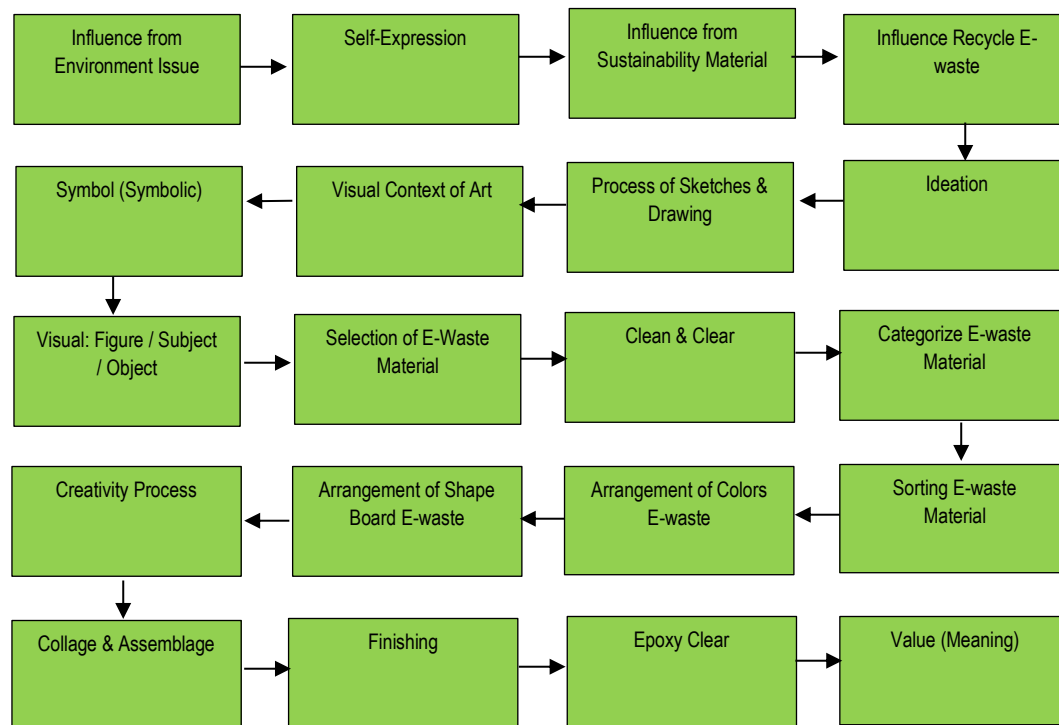


Fig. 6. Framework Process of Artwork Making Sustainability Material E-waste by Nor Tijan Firdaus

6.0 Conclusion & Recommendations

In conclusion, environmental issues have influenced societal attitudes toward sustainable art practices, especially using recycled materials. Malaysian contemporary artists like Nor Tijan Firdaus demonstrate how pollution concerns can inspire meaningful creative work that supports environmental preservation. The continued use of electronic waste as an artistic medium reflects the artist's expression to promote sustainability. This practice should be able to raise awareness and encourages society to embrace recycled materials in visual expression. Future studies should take a broader, comparative approach to investigate sustainability-oriented art, examining how different artists utilize a variety of recycled materials and techniques. Such research could provide a richer understanding of the ways in which art communicates environmental and social concerns across diverse contexts. This study recognizes certain limitations, most notably its focus on a single artist and three artworks, which limits the extent to which the findings can be generalized.

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Interview:

Nor Tijan Firdaus. 38 years old. Bandar Seri Iskandar, Perak. Pelukis. Interview pada 8 June 2024.