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LAMAN ARCA: CONNECTING THE PUBLIC SCULPTURE EXPERIENCE THROUGH A CLOUD-BASED SYSTEM

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ABSTRACT

Experiencing public sculpture can be highly individualistic for each participating audience. The experience only lasts for as long as they are on the site. Without any extensive interactive element besides taking photographs and observing, it is safe to say that lacking thereof is shown in a static environment. This research aims to create a platform that connects visitors' experiences into one collective hive by expanding it through the artworks' captions. Laman Arca; is a series of public sculptures on specific sites that allow visitors to use the implemented cloud-based system to harness their creative needs. This implementation improves visitors' ways of interacting with the sculptures by adding a platform to discourse them, exponentially improving their appreciative experiences. The system has several sections; artwork description, artist's biography, essential information, and live-site projects. The platform is retroactive, which means new visitors can assess previous audiences' experiences and provide new ones. This study will examine the shared experiences' responses and how they use the system to validate its effectiveness.

Keywords: Public sculptures, experience, connecting, cloud-based, system

INTRODUCTION

Around the globe, people often consider the outdoors an open space to expand their view of the natural world. The outdoors entices a wide range of experiences depending on its surrounding environment, including nature, urban, rural, and more. Open spaces relate to the public in several ways: physical features, size, form, shape, and function (Hanzl, 2013). In short, public spaces reflects our values, beliefs, and culture (Francis, 1988). Collectively, people design their public spaces based on the structured behaviours of the community. The design is usually balanced between nature and a modern landscape that fits the need for that geometrical composition and natural greeneries.

Today, public spaces have gone beyond the consensus two, as art was introduced. According to Liu et al (2021), Art has irreplaceable social, cultural, and anthropological significance for promoting the comprehensive and healthy development of people. Familiar to the public, sculptural art can be seen throughout masses of the environment ranging from the memorial grounds, commercial yards, industrial spaces, and public parks. The work of art known as a public sculpture is now commonly placed within

public spaces that feast the eyes of any passer-by. According to McCarthy (2006), Public art offers a broad array of visual expressions for individuals, groups, or communities to be seen by the general populace. Furthermore, the public sculpture is also overlooked as a medium for creating and developing a sense of connectedness and shared ideals within a community (Hall & Robertson, 2001). Thus, the public sculpture could connect our artistic minds in the form of experiences but is only kept as a self-transitorily moment instead of a voice to be heard. For instances, the first is the historical experience of Hong Kong and Taiwan in absorbing the growth of international public art and creating autonomous institutions to support the development of urban public art (Li, 2022). This shows that public art could improve the progress of a society. Therefore, this study is to uplift those experiences by providing a platform using a cloud-based system for the public to share their involvement and possibly more. This suggests improving each audience's sense of connectedness with the public art.

According to Han (2021), The rapid growth of digital information technology has brought intensive development opportunities to the traditional sculpture industry. Technology can be defined as application of scientific knowledge for practical purposes (Oxford English Dictionary, 2022). The idea of sharing experiences came from the technology of networking. A cloud-based system; is a system that involves delivering, sharing, and keeping data that is hosted via the internet (Collins English Dictionary, 1994). Henceforth, the sole objectives of this research are divided into 2; 1) To construct a cloud-based platform that allows users to receive and share information, and 2) To improve the interactivity between public sculpture and its audiences.

Laman Arca: Connectivity by Prof. Ramlan Abdullah

To fully utilize this idea, the researcher grasps the opportunity to execute the concept in an actual public sculpture exhibition. Connectivity by Prof. Ramlan Abdullah is a solo exhibition that breaks the indoor boundaries by bringing the artworks out to the public. Repute as one of the pioneering sculptors in Malaysia, Prof. Ramlan uses his ability to communicate with the public through his artwork in the form of public sculptures. The exhibition encompasses five unique sculptures with a story of their own. The show is officiated in UiTM Seri Iskandar as the central part of the Laman Arca event, which includes workshops and professional talks.

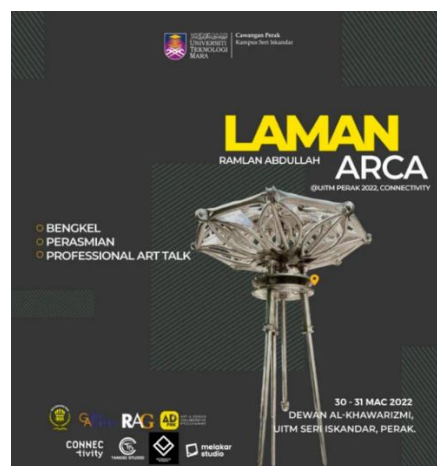


Figure 1. Laman Arca official poster. (Source: Galeri Al-Biruni)

Laman Arca (*Figure 1*) invites people from various backgrounds to join the event. This event encourages interactions from audiences in public spaces as if it was displayed in museum. According to Pons et al (2021), when installed in public space, art encounters a whole new environment in which conventional museum procedures and attitudes are no longer applicable. With this, it is assumed that

every participant's feedback is varied, and it is essential for each to connect their response properly, inclusively with the displayed artworks. Therefore, each sculpture has a unique plaque linked to a built-in cloud-based system. This system provides all the necessary elements to improve the sculptures' shared experience. Those elements include artwork details, the artist's bio, essential sculpture information, and live site projects.

METHODOLOGY

This research will implement a qualitative research method through the process of observation. The study requires an actual interaction between the implemented systems and the participants. According to McLeod (2017), Natural statements are derived from the covert word where the observed was not informed before the study. The recorded data will occur based on spontaneous behaviour that happened naturally. Therefore, this method is of the utmost suitability for this particular research. Due to it being secretive, the amount of interaction could come out either positively or negatively. Since the system is based on interaction values, the resulting data only matters when there are audience responses and feedback. This means that if there is no participation, then the research can be considered a failure in achieving its objectives. To ensure the research is conducted smoothly, a visual framework has been organized to understand the entirety of the process.

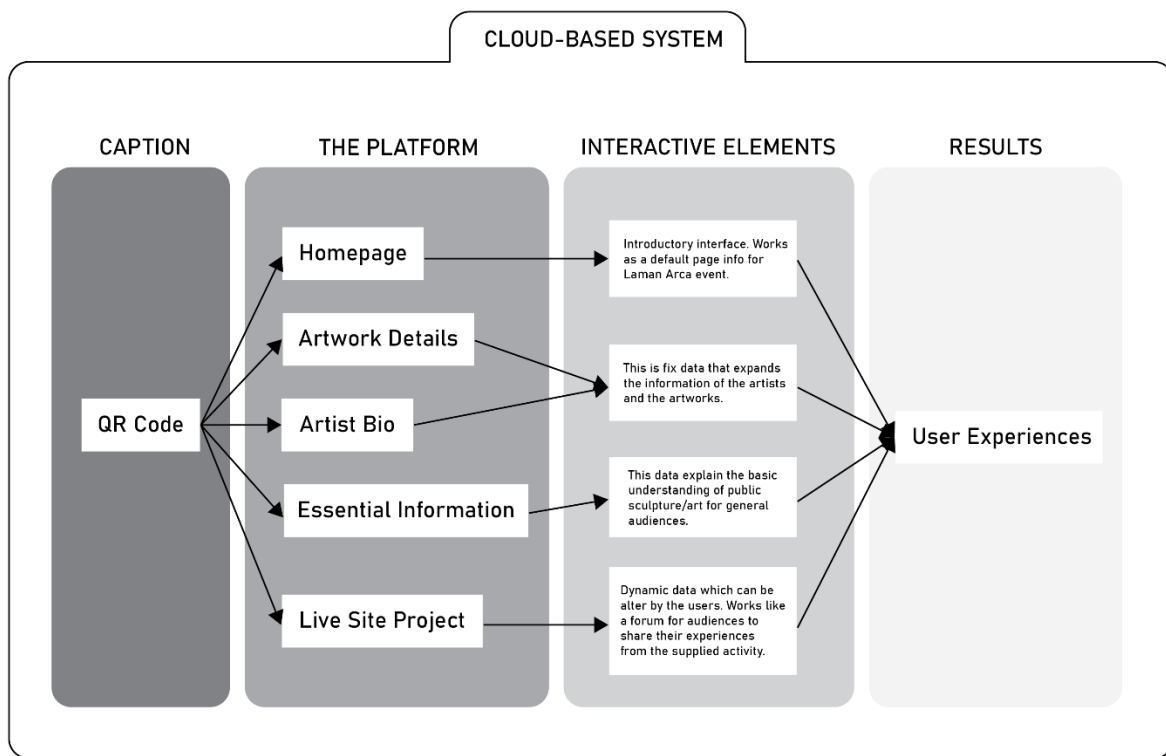


Figure 2. Cloud-based system framework. (Source: Author's arrangement)

Based on the figure above (*Figure 2*), the takeaway of the framework is to create a cloud-based system that reflects each section of the research onto a working system. Those sections are caption, which will be a QR Code for audiences to access; platform, which will be the website that stores every data; and interactive elements, which is the system's share-ability that allows audiences contributions. All in all, the results will reflect the user experience regarding their participation.

RESULTS AND ANALYSIS

The research aims to build a cloud-based system that could improve the interactivity between audiences and public sculpture by allowing them to share their experiences and provide essential information suitable for general viewers. The results will be separated into three (3) sections, as mentioned in the previous topic. Each section discusses 1) the caption, 2) the platform, and 3) the user's experience within the built system and identifies its effectiveness based on the user's feedback, response, and experiences through analysis.

The Caption

The caption is each artwork's description installed on the site for every one of the artworks. The captions are individualistic and unique to each sculpture. Quick Response (QR) codes have been identified as essential in promoting and distributing learning (Abdul et al., 2019). Therefore, to improve the experience, each caption comes with QR Code that links within the built system. Though each QR Code is unique and different from one another, it still connects among the sculptures accessible within the platform. This means audiences do not have to traverse the grounds to receive every detail of the artwork since the caption connects all.



Figure 3. Connectivity caption design. (Source: Galeri Al-Biruni)

The design used a modular concept for all the caption (Figure 3). The only changes are the artwork details and the QR Code. Referring to the objectives, the QR Code is an addition to this research as it brings the audiences into the implemented cloud-based system. These QR Codes are retroactive and interlink among all artworks, as mentioned earlier. Moreover, the digital description is an expanded version of the physical details. Also, it improves the readability for the audiences as they perceive it without the need to hunch over the physical caption. The concept can be seen in the diagram below.



Figure 4. Display grounds of the public sculpture with the placement of every caption
(Source: Author's arrangement)

Based on the figure above (*Figure 4*), every caption is interlinked within the cloud-based network, spread throughout the display grounds. The benefit of linking every caption in the cloud is the ease of post-editing and data statistics monitoring. Therefore, making the platform far more manageable.

The Platform

The platform is the web-hosting server that stores all data ranging from artwork details, artist bio, essential information, and interactive projects. The platform for this research is through using websites. Websites have become a medium of information that offers a variety of ease (Hasugian, 2018). Thus, websites are the most flexible method in building the addressed platform. This subtopic will discuss the interface and its linkage between each section of the built system. As shown in the topic earlier, the platform only consists of five (5) areas accessed through the QR captions. Since the captions are the only means of accessing the system, audiences can still access it by using the URL afterward, which brings them to the homepage without scanning beforehand.



Figure 5. Laman Arca: Connectivity homepage.
(Source: <https://connectivity.lakar.site/>)

The figure above (Figure 5) shows the platform’s homepage in desktop mode. The webpage is also available in a mobile mode which is more practical for people on the go. There are no ways to access the homepage unless it is scanned through the QR code, which brings them to details of the artwork. Then, the users can interact freely within the platform intended to be as user-friendly as possible and provide all the necessary information to learn about public sculpture. The linkage flow of the website is shown in the visual diagram below.

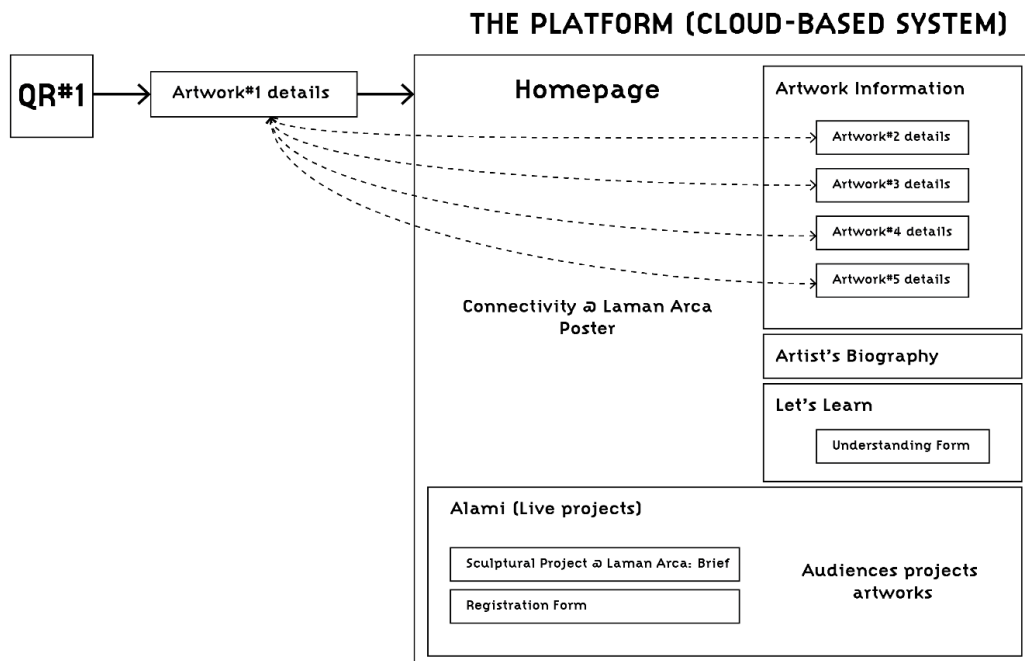


Figure 6. Linkage operation of the platform.
(Source: Author’s arrangement)

The diagram above (*Figure 6*) shows the linkage operation of the platform. The platform is unique only to the public sculptures in Laman Arca; thus, the domain is small and light, suitable for only the necessary elements to improve the audience's experiences. As shown above, each QR forwards the details to its designated artworks; however, once the audience has access to the platform, how they will use it is entirely up to them. The main intention of the forum is to inform and provide knowledge to the user and encourage creative interactions among themselves. As mentioned earlier, the platform only matters if the interaction feedback is shown through Alami (a live project).

The Users' Experiences

The analysis of this research is done by observing the audiences' feedback within the platform. According to Cobb et al. (2020), people share location-based check-ins to achieve their social aims. Hence, the statistics show interactions occasionally happen as visitors participate in Alami on-site. First, Alami is a project designed for audiences to share their understanding of public sculpture by enquiring them to produce their piece on-site or off-site spontaneously and share their results back into the platform.

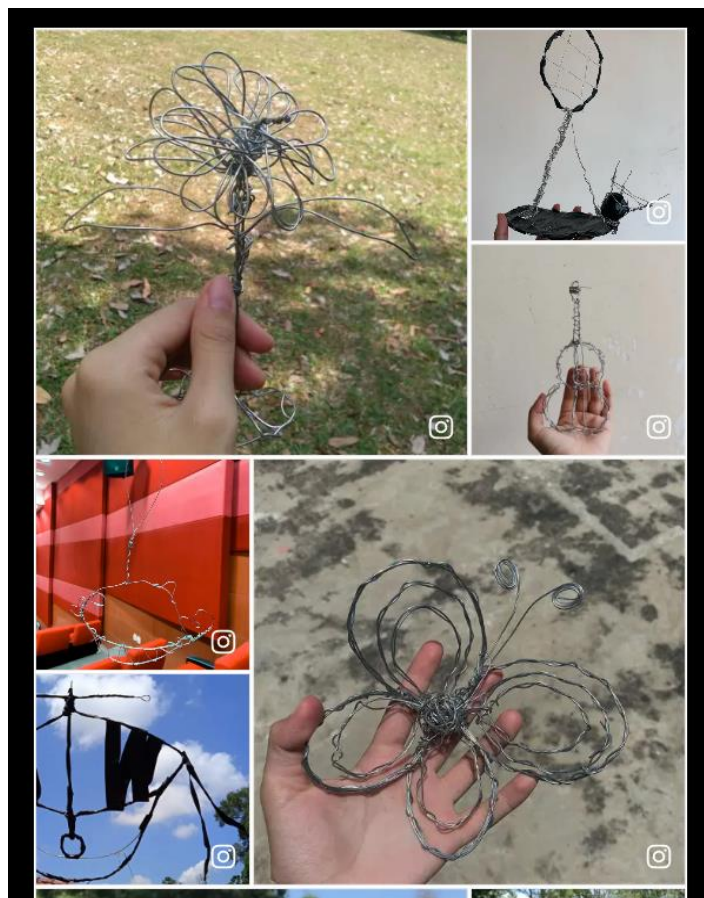


Figure 7. Audiences take on sculpture projects.
(Source: <https://connectivity.lakar.site/>)

The figure above (*Figure 7*) is some of the artworks produced and uploaded by the audiences as part of their experiences interacting with the public sculpture. According to Goffman (1949), people seek to manage in-person impressions based on context and audience through online platforms. The artworks are linked personally to their Instagram account with their interpretations. Instagram is part of a renowned

social network that many people use worldwide; through this shareability, Laman Arca can receive the opportunity to be acknowledged by each individual's followers, hence improving its presence. Other than that, the interactivity of the public shows that their experiences can indeed be captured and shared with the available system. Moving forward, the cloud-based system is dynamic for any passer-by to scan. They could view previous audience experiences and provide new ones of their own. All in all, the idea of expanding captions using the cloud-based system is not to nullify the physical experiences but actually to provide a platform that connects every occasion digitally.

CONCLUSION

Mitrašinović (2021) states that the way to achieve such an objective in public discourse is either by building or by reinforcing social consensus, sometimes through compulsion. Also, society needs art, and artists not only for enriching its culture, but also for the very development of humankind (Varshney, 2021). Thus, Laman Arca was organised to achieve exactly just that. In implementing a cloud-based system within public sculptures in Laman Arca: Connectivity by Prof Ramlan Abdullah, society have that opportunity to immerse into art even further. As shown by the results, the number of participants using the platform goes above the desired margin. With the system at hand, Achieving that connectedness is possible because the environment has become more dynamic in the virtual platform. To understand public art is to understand the culture of the public; with so many individuals with different backgrounds, more connectivity can indeed be seen when audiences have a saying in what they are experiencing.

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