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INTRANS: AN EMERGING DESIGN OF MALAYSIAN NATIONAL IDENTITY IN TRANSFORMING SCULPTURE

Azwan Abdul Karim[1], Nik Zulkarnaen Khidzir[2], Zukeri Ibrahim[3], Abdul Aziz Zalay @ Zali[4*]

[1] FakultiTeknologi Kreatif dan Warisan, Universiti Malaysia Kelantan, Kelantan, Malaysia
Email: azwan.ak@umk.edu.my
[2] FakultiTeknologi Kreatif dan Warisan, Universiti Malaysia Kelantan, Kelantan, Malaysia
Email: zulkarnaen.k@umk.edu.my
[3] FakultiTeknologi Kreatif dan Warisan, Universiti Malaysia Kelantan, Kelantan, Malaysia
Email: zukeri@umk.edu.my
[4] Fakulti Seni, Komputeran dan Industri Kreatif, Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak, Malaysia
Email: abdul.aziz@fskik.upsi.edu.my
[*] Corresponding Author

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Abstract:

The first transforming sculpture was introduced in Japan by Tomoo Yamaji in the year 2000, and he became one of the artists who popularized this style. Since then, many artists have attempted to replicate this transforming style; however, they have not reached the same standard or style as Yamaji's sculptures. Additionally, there are very few adaptations of this style or concept worldwide, especially in Malaysia. Therefore, we aim to adapt this concept from Malaysia's perspective, incorporating both 2-dimensional and 3-dimensional design elements through the Interactive Transforming Sculpture (INTRANS) branding to showcase national identity on a global scale. To realize this innovative INTRANS concept, we need to investigate the appropriate processes and requirements. This involves examining materials and techniques through observation and analysis of previous artworks by various artists, which could help design a sculpture that embodies Malaysian national identity and assist Malaysian sculptors in embracing this identity. Literature indicates that there is a very limited number of fine artists interested in applying this kind of sculpture technique, primarily due to a lack of knowledge about transforming mechanisms and a lack of passion. The adaptation of this concept could lead to further research and development in INTRANS creative innovation.

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Keywords:

INTRANS, National Identity, Transforming Sculpture.

Introduction

INTRANS aims to establish itself as a new branding style in the field of Fine Arts. Although sculpture has undergone numerous changes in form, medium, and technology (Browne, 2022; Herbert, 1964; Rosenberg, 2023), the concept of branding has not yet been clearly defined or proven in this context. While artists such as Lee Hong Bo from China and David Černý from the Czech Republic have created similar styles, the term "transforming style" in sculpture has not been widely recognized, often being referred to instead as "New Style Alternative Sculpture." It is possible that previous studies have explored the concept of transforming sculpture (Ewing, 2022; Khan Academy, 2018; Roberts, 2023). One artist, Tomoo Yamaji from Japan, has notable experience with the INTRANS style, having begun to create transforming sculptures in 2009.

The purpose of this research is to develop a new style of sculpture that nearly achieves a single, cohesive appearance (Harris, 2022; Lee, 2023; Paula Murphy, 2014). Consequently, the study aims to explore techniques and methods for creating transformative sculptures capable of changing shape or form. The proposed materials for this sculpture include high-impact plastic, ABS plastic, Pla-plate, primer putty, and potentially mechatronic tools. The suggested techniques involve scratch building, airbrushing, reshelling, molding, and using a vacuum chamber. Additionally, this process may incorporate motors and engines from existing materials.

Objectives

The research aims to scientifically explore the techniques and materials necessary for producing national INTRANS sculptures. To achieve this objective, the recommended materials for sculpting include high-impact plastics, acrylonitrile butadiene styrene (ABS) plastic, Pla-plate, primer putty, and potentially mechatronic tools. The recommended techniques for the production process involve scratch building, airbrushing, reshelling, molding, and using a vacuum chamber. Additionally, incorporating motors and engines from existing materials may be considered.

The diverse array of shapes created is expected to enhance the "wow" factor and avant-garde aesthetics of the sculptures, increasing their appeal and value to enthusiasts and collectors of contemporary art. The objectives of this research are as follows:

i) To investigate and identify the range of materials, shapes, and techniques applicable to the production of INTRANS sculptures.
ii) To experiment with combining basic aesthetic forms and national themes, exploring the relationship between aesthetics and national identity.
iii) To produce an INTRANS sculpture featuring a Malaysian national motif, ensuring the artwork holds significant aesthetic value.

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Literature Reviews

The concept of INTRANS sculpture might remind some people of shape-shifting games. Therefore, the researcher aims to emphasize that this shape-changing sculpture is a unique piece of art. However, there are individuals or groups who overlook the significance of form and meaning in artwork, arguing that sculptures do not need to be interactive and can simply be displayed.

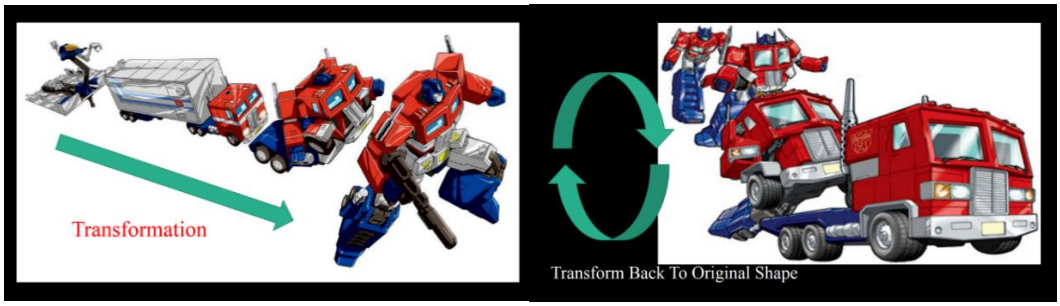

Figure 1: Transformations of Optimus Prime in the Transformers franchise.

Challenging this superficial perspective, the researcher seeks to demonstrate that sculptures can be interactive and play a crucial role in branding this new artistic movement.

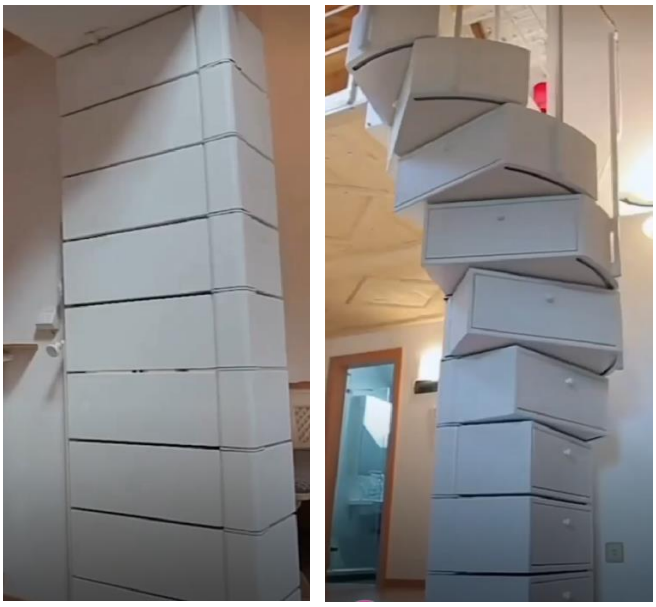

Figure 2: Transformations Of Concept Furniture. Retrived From Tiktok On 23 March 2022

Theoretical Idea

Building on the concept of transformative sculpture introduced by Tomoo Yamaji from Japan, the researcher aims to create a unique and innovative sculpture. It is worth noting the existing popular interest in the Transformers toyline and transformable items within pop culture.

The suggestion is to incorporate this type of transformation into the realm of Fine Art, creating sculptures that resonate with this fascination and appeal to a broader audience. By sculpting

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transformable artworks, the researcher seeks to bridge the gap between Fine Art and popular culture, adding a fresh and engaging dimension to the field.

Practical Art

The transformative nature of this art form holds practical appeal for individuals who appreciate dynamic sculptures. The concept involves combining two distinct sculptures into a single piece, allowing enthusiasts to showcase their artwork in either configuration A or B. This approach provides flexibility and caters to diverse artistic tastes, offering a dynamic and interactive experience for viewers and collectors alike.

Experimental Research Studio

The next crucial step involves constructing studio work and exploring the theoretical concepts that underpin reflective practice. These theoretical foundations will inform and shape the experimental style of studio research. The Experimental Research Studio has been used by many to produce this style of sculpture, starting from sketches.

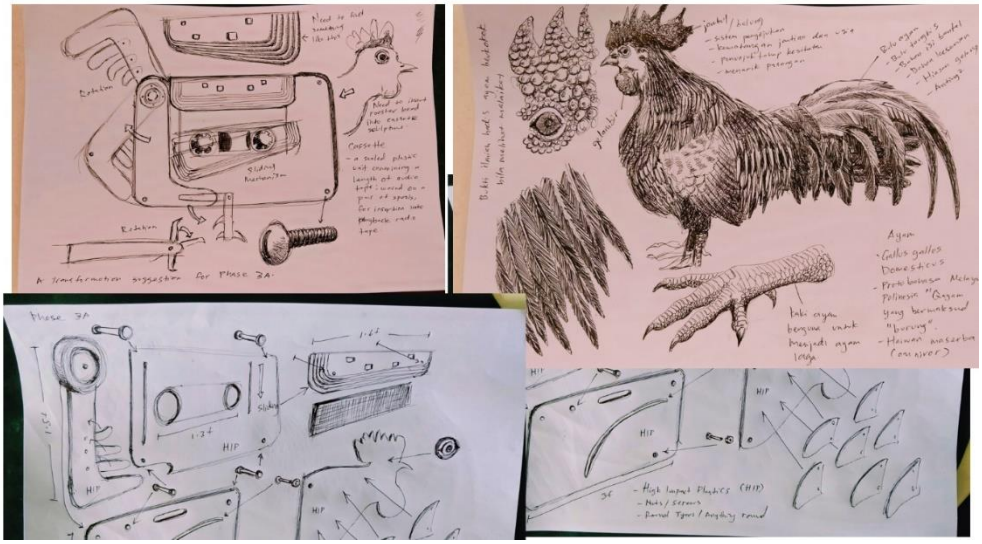

Figure 3: Example Of Sketches Used In INTRANS Concept.

In the contemporary sculpture world, the predominant focus is on sculptures that are either static or kinetic, each adhering to a single basic form (Paula Murphy, 2014). The researcher's objective is to establish a term for this shape-shifting sculpture, but it has been found that no such term officially exists in art dictionaries worldwide. Consequently, there is a need to conduct studio studies and experiments to explore the possibilities of creating sculptures that embody two distinct basic forms. By relying on empirical data and a rigorous artistic approach, the researcher aims to push the boundaries of sculpture, introducing a new artistic concept that challenges traditional norms and expands the realm of creative expression.

Indeed, it appears that the term "transforming sculpture" is not commonly used or recognized in available online sources, including scientific books, Scopus, ISI journals, mass media, and websites. Searches for this term primarily yield articles or discussions about how sculptures are produced or transformed through various artistic processes. These references do not

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specifically address sculptures that change form or possess two forms simultaneously (i.e., two in one).

This reinforces the notion that the concept of transformative sculptures, as described in this research, is relatively novel and not widely acknowledged within existing artistic terminology. Therefore, the researcher's work in exploring and developing this concept contributes to expanding the artistic vocabulary and conceptual framework surrounding sculpture. By creating transformative sculptures that exhibit the ability to change form or contain multiple forms, the researcher aims to introduce a distinct and innovative artistic language into the field of sculpture.

The industry needs to deeply understand and distinguish this new style of thinking from existing types of sculpture, such as Kinetic Sculpture. When defining any sculpture or kinetic sculpture, the idea of an image modeled from a certain material, often in the form of movement, comes to mind. However, the movement pattern in kinetic sculptures is characterized by a static representation lacking actual movement.

In contrast, kinetic energy refers to the energy of objects in motion. Combining these two conditions results in a fascinating synthesis: something initially perceived as immobile yet paradoxically in motion, known as kinetic sculpture. Kinetic sculpture serves as an artistic representation of objects imbued with a sense of movement. Movement in sculpture can manifest in two distinct ways: apparent movement, which involves optical illusions depicting activity, swinging motions, or transformations, and real movement, which includes figures that consistently change direction. However, it is important to note that in both forms of kinetic sculpture, the emphasis is on the dynamic state rather than transformation.

All kinetic sculptures relate to the idea of movement in some way. Observers are confronted with something unusual, as the sculpture transitions from a state of rest to motion. This aspect generates specialization, as the appearance of the work may need to move to capture its reality, with each visual perspective offering different information.

To achieve the captivating effect of movement, artists have a wide range of technical resources at their disposal. These include incorporating motors into the sculpture, utilizing magnets and electromagnetic mechanisms, harnessing the natural effects of wind, playing with changes in lighting, and employing pendulum movements, among others. Kinetic sculpture is an integral part of the broader artistic concept known as kinetic art, which emerged as a prominent movement in the 20th century.

While both kinetic and transformative sculptures embody movement, kinetic sculpture focuses on the dynamic qualities and kinetic energy of the artwork, while transformative sculpture delves into the concept of shape-shifting or transformative elements.

Methodology

In the Research Methodology chapter, the researcher will employ three main frameworks: Critical Self-Reflection, Studio Experimentation, and Contextual Studies. Utilizing these frameworks will provide a comprehensive approach to the research. Additionally, the researcher will conduct Studio Investigation in three distinct phases.

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These phases will facilitate a thorough exploration and analysis of the subject matter. By combining these frameworks and investigative phases, the researcher aims to achieve a holistic understanding of the topic and obtain meaningful and reliable research outcomes.

The research involves three distinct phases in the creation of the sculpture:

First Phase/3A - Basic Shape Transformation Sculpture: This phase focuses on developing a basic shape transformation sculpture using manual transformation techniques. The emphasis will be on mastering fundamental techniques that can be manipulated manually.

Second Phase/3B - Medium Complex Shape Transformation Sculpture: In this phase, the research advances to creating a medium-complex shape transformation sculpture. Similar to the previous phase, manual transformation techniques will be employed, but with more intricate and challenging transformations.

Third Phase/3C - Complex Transformation Sculpture: The third phase involves producing a complex transformation sculpture using semi-manual techniques, specifically electronic, mechanical, or mechatronic methods. These advanced techniques will enable more intricate and sophisticated transformations, incorporating elements of technology and automation.

By progressing through these phases, the research aims to explore and develop expertise in various transformation techniques, culminating in the creation of a complex sculpture that demonstrates a higher level of intricacy and technical skill. Each sculpture production process will follow the steps of traditional and contemporary sculpture production, including ideation, sketches, mock-ups, manufacturing processes, and final production.

Self-Critical Reflection

The description of the researcher's transformation sculpture works is based on Edmund Burke Feldman’s theory (Feldman, 1982). Feldman proposed four main theories that will be applied to this research.

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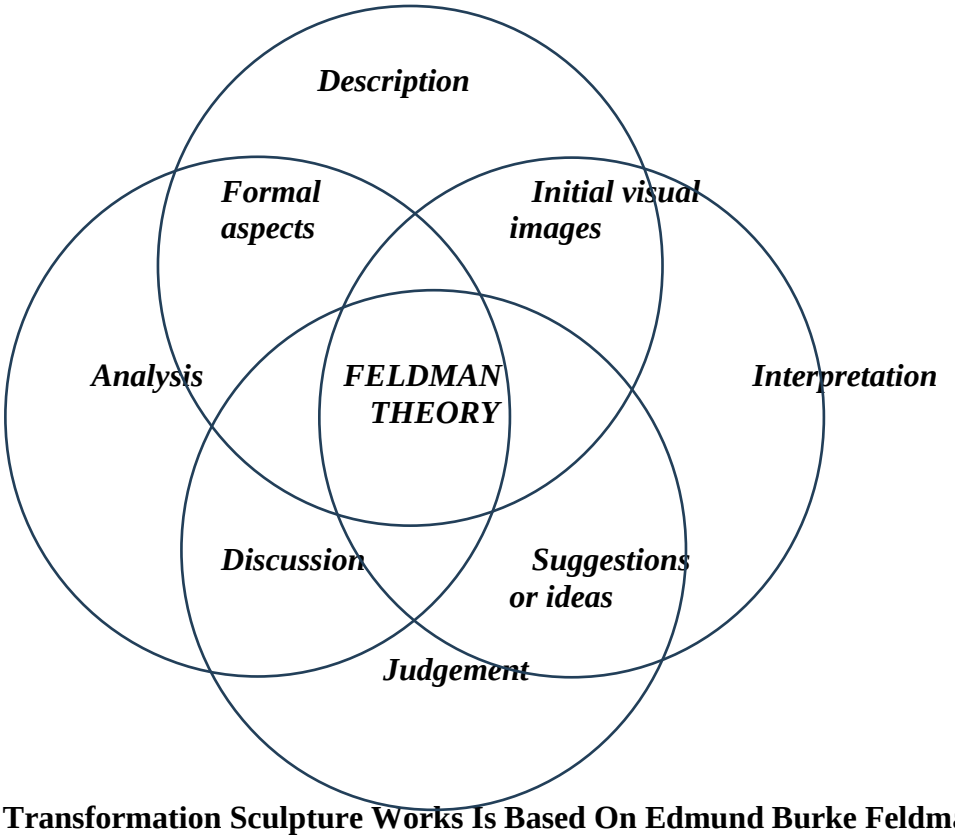

Figure 4: Transformation Sculpture Works Is Based On Edmund Burke Feldman's Theory

Description: *The initial visual impression of a work refers to what is clearly and immediately perceptible.*

Analysis: *Focus on the formal elements of art and the principles of design.*

Interpretation: *Provide suggestions or ideas about the meaning of the work, supported by evidence.*

Judgment: *A discussion of the work as a whole.*

Studio Experimentation

The focus then shifts to the construction of studio work and the application of the theoretical concept of reflective practice within the research. The researcher aims to deepen their understanding of the theoretical framework and use it to refine the structure for future studies involving studio work. Through reflective practice, the researcher will critically analyze their artistic process and the outcomes of the studio work.

This reflective approach will help uncover insights, identify areas for improvement, and refine the theoretical framework. In the context of scientific research methodology, appropriate instrumentation plays a crucial role in enhancing the study's value, particularly in scholarly studio practice, where high-quality and rigorous research is essential.

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Contextual Studies

The use of this art research methodology is crucial as it aims to contribute to the development of relevant and appropriate research methods in the field. By exploring new approaches and techniques, this research seeks to generate innovative instrumentation that can be applied to artistic inquiries. This innovation has the potential to advance research methods in the field of art and open new avenues for investigation.

Additionally, the practical context of the study's results and findings is highly valuable. The scientific information derived from this research is expected to provide meaningful insights to the broader community of fine arts practitioners. By sharing these findings, artists, scholars, and professionals can benefit from the new knowledge and apply it to their own artistic practices.

The findings from this study will play a crucial role in expanding access to information on modern sculpture in Malaysia for galleries, universities, and art institutions. By providing valuable insights and new perspectives, this research will contribute to the knowledge base surrounding modern sculpture in the country. The dissemination of this research has the potential to enrich the collective understanding and growth of the fine arts community, thereby enhancing the field as a whole.

Preparation of Proposal/Idea

In the initial phase, ideas are documented in paper format for the first presentation session. The Mileage Chart sets a maximum timeframe of one year, equivalent to two semesters, for completion.

Identifying and Analyzing Literature Research Data

In this phase, the proposal paper is presented, focusing on the idea's motive, argumentation, response, and aesthetic impact. This phase is divided into two sub-phases: the Theoretical Context of the Idea, which explores the motive, argumentation, and response, as well as the aesthetic impact; and the Practical Context of Art, which encompasses Studio Experimentation Research and a survey of works by reference artists Tomoo Yamaji, David Černý, and Li Hongbo.

Form, Technique, and Material Experimentation

Phase 3 marks the initiation of active experimentation for the Transformation Sculpture. It consists of three primary phases, each involving the production of two transformative sculptures.

Phase 4/Final

The final phase of the project is the Exhibition and VIVA phase, where the outcomes of all experimentation are presented to the judging panel. This phase serves as a platform to showcase the results and findings derived from the various stages of experimentation. The judging panel evaluates the work and engages in discussions, leading to conclusions based on the presented evidence and artistic exploration.

Process Design and Transformation Concept

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After implementing a series of processes across several phases, the researcher introduces the INTRANS sculpture, incorporating elements of local heritage to portray the national identity of Malaysia in a piece called INTRANS-Negaraku, 2020. The sculpture produced in Phase 3A serves as the initial proposal for the INTRANS brand. The researcher aims to introduce a new technique in contemporary sculpture, specifically focusing on the development of a national-shaped transformation sculpture.

This endeavor is pioneering, as no contemporary artist has officially explored this type of sculpture before. By undertaking this work, the researcher seeks to contribute to the evolution of contemporary sculpture and pave the way for new artistic expressions within a national context.

The process of bringing this idea to fruition takes approximately one week. The sculpture incorporates shapes such as cassettes and chickens, creating a visual composition that blends two distinct forms within a single artwork. The transformation from the cassette shape to the chicken shape, and vice versa, is intentionally left open to interpretation by the audience.

Sketches

Once the idea is finalized, the next step involves sketching. A pen and A4 paper are used for this purpose, as the researcher is familiar and comfortable with this medium. The sketching process typically spans one week. Below are examples of the sketches produced during this phase.

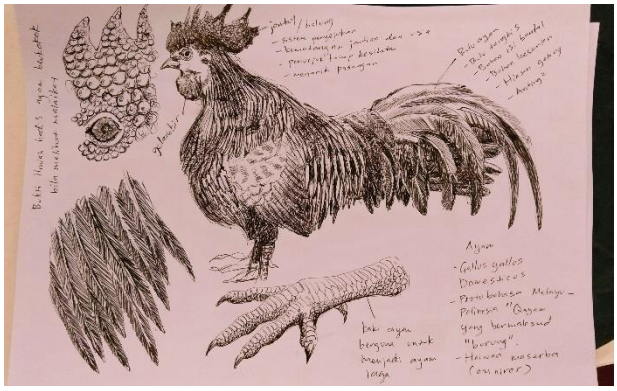

Figure 5: Sketches of Subject Matter (Malaysian Rooster)

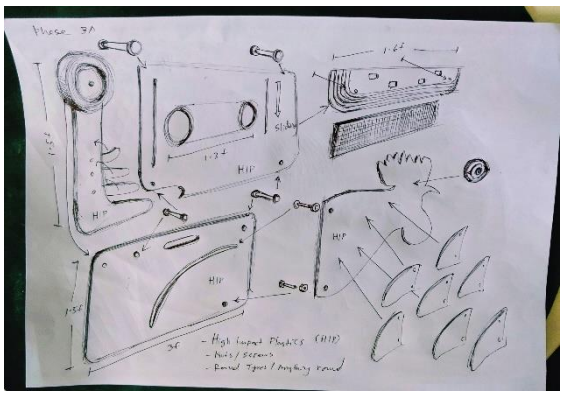

Figure 6: Sketches of Phase by Phase Installations

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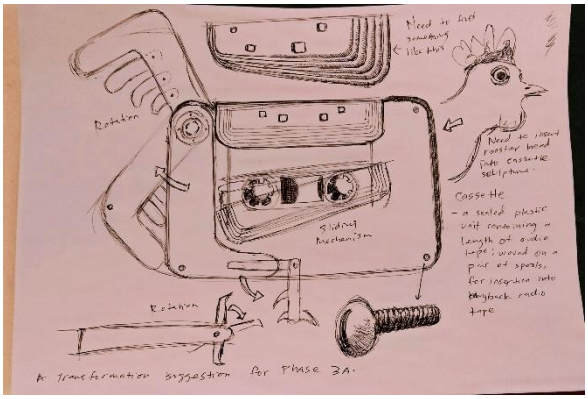

Figure 7: Sketches Of Sculpture Transformations.

Mock-ups

This process are essential in the pre-production phase of various artworks, particularly sculptures. They enable artists to visually assess and evaluate the effectiveness, accuracy, and clarity of the intended sculpture. Once the initial sketches are deemed suitable, the chosen design is transformed into a mock-up, representing the desired form.

For the 3A sculpture mock-up, thick paper is used, and colored pencils are employed to reflect the intended material for the final artwork, High Impact Plastics. The production of the mock-up typically takes about one week. The resulting mock-up appears as follows:

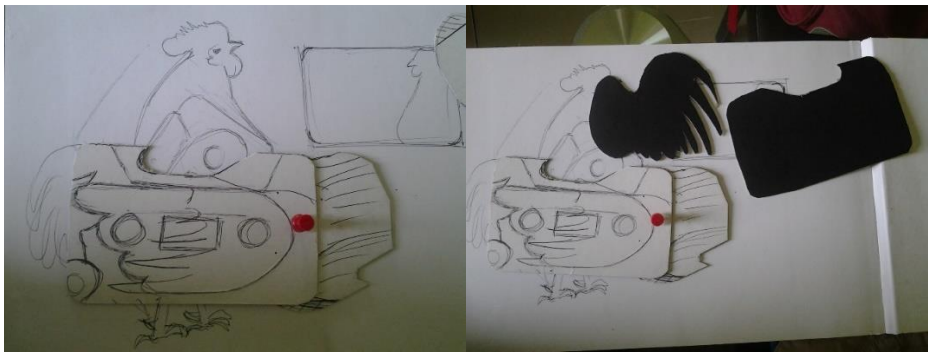

Figure 8: Prototype Mock-up 3A(1)

Artwork Production Process

The process begins with ideation sketching on a two-dimensional surface, such as paper. The selection of chickens and cassettes is based on the cultural significance of chickens, which are commonly raised by the Malay community, the majority of the Bumiputera population in Malaysia. Additionally, farm animals are easily accessible in Malaysia, which further justifies their inclusion in the artwork concept.

“Negaraku” (pronounced [nəgaraku]; English: "My Country") is the national anthem of Malaysia. It was adopted as the national anthem at the time of the Federation of Malaya's independence from the United Kingdom in 1957 (Wikipedia Negaraku, 2023). The inclusion of a rooster in the artwork concept is inspired by its natural habit of crowing in the morning, aligning with the fact that Negaraku is commonly sung in the morning. The choice of a cassette

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is driven by its box-like shape, which meets the fundamental shape requirements of the Phase 3A study. Moreover, the cassette symbolizes the song Negaraku and incorporates colors reminiscent of the Malaysian flag, representing the Jalur Gemilang.

Rather than creating a plain square-shaped box, the researcher chose the cassette shape to capture attention. This decision was made with the belief that a cassette shape would be more visually appealing. Additionally, the choice holds personal significance for the researcher, a music enthusiast who has been collecting cassettes since the 1980s.

Mock-ups are crucial for verifying the feasibility of transforming the proposed ideation into a tangible artwork. The focus is on accurately translating the concept into the final piece rather than enhancing the aesthetic appeal of the mock-up itself. Therefore, the researcher does not allocate time to beautify or perfect the mock-up. The primary objective of the mock-up is to serve as a tool for visualizing and confirming that the initial idea can be effectively realized in future artwork.

After sketching and creating a mock-up, the first step in the sculpture's development involves selecting suitable material, aligning with Objective One in Sub-topic 1.4. At the outset of Chapter 1, the researcher indicated a preference for materials like High Impact Plastics, making it the logical choice for this phase due to prior experimental testing.

The material for the sculpture comes in various thicknesses, with the selected options being 1 cm and 0.2 cm. The thinner 0.2 cm thickness is intended for the front, while the thicker 1 cm thickness is used for the back. This section of the sculpture consists of multiple segmented parts that require precise cutting to enable the desired transformation.

The artist considered several materials for the production of the INTRANS sculpture, including wood, plywood, iron plate, High Impact Plastics, recycled plastic, and perspex. While wood, marble, clay, and metal have traditionally been the preferred materials for carving sculptures, the artist is exploring alternative options to evoke a sense of innovation and experimentation in the creation of the INTRANS sculpture.

Unlike traditional sculpture, contemporary sculpture allows artists to use a wide range of materials, including plastic and found objects. Additionally, modern and contemporary artists have the freedom to incorporate various technologies such as lights, projections, music, and other innovative elements into their sculptures. A growing trend in modern sculpture is the use of 3D printing, which allows artists to create intricate and unique pieces with great precision.

After considering the various materials and undergoing cutting tests, the researcher ultimately chose High Impact Plastics for the sculpture. This material was selected due to its exceptional durability and resistance to breakage. Its robustness is essential for tasks like cutting, creating holes, and other necessary work during the sculpture's production. Compared to other materials, High Impact Plastics exhibit superior cohesion and durability, making them well-suited for the creation of sculpture 3A(1).

The specific qualities of cohesion and durability for the other materials considered are outlined in the following table:

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Table 1: Types Of Materials That Go Through The Screening Process In Making Sculptures 3A(1).

No	Medium	Strength /10	Strength/Weakness	Suitability
1.	Original woods	Intermediate strength 5/10	Has wood grain that splits when bent, carved. Cannot be exposed to water for a long period of time.	Not recommended
2.	Plywoods	Intermediate strength 5/10	Dusty and breaks thin if dried in the sun. Can't get in contact with water.	Not recommended
3.	Steel Plates	Very durable and strong 9.8/10	Affordable price. Rusted over a long period of time. Not suitable for many punching processes.	Not recommended
4.	Recycle Plastics	Various levels of strength 3-7/10 Easy to get.	Not of good quality and some cannot be sprayed with spray paint.	Recommended for building but not for the painting process
5.	Perspeks	Fair 3/10	Expensive. Breaks when punched	Not recommended
6.	High Impact Plastics	Strong 9/10	Affordable price. Withstands the manufacturing process and can be spray painted. Long-term does not rust.	Wise choice

The cutting process is carried out using tools such as the Proxxon Universal Drill, saws, and knives. After the parts have been sorted, the next step involves assembling them. This joining process uses materials like various types of Phillips screws and nuts in different sizes and lengths, which are drilled and fastened using a screwdriver. It's important to note that this process is time-consuming, typically taking approximately two weeks to complete.

Once all the parts have been successfully connected, the next crucial step is sanding. This is an essential preparatory process to ensure the smooth execution of the subsequent airbrushing or dyeing. Sanding is done with sandpaper of varying grits. For very rough parts, sandpaper with grades 40 to 80 is used. For less rough parts, grades 100 to 150 are employed, while slightly finer parts require grades 180 to 200.

For the fine parts, sandpaper with grades 240 to 400 is used. To achieve a super fine finish, the researcher uses sandpaper with grades 800 to 1200. This meticulous sanding process is essential to achieve the desired level of finishing, adhering to industry standards. On average, this sanding process takes about three days to complete.

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Result of Phase 3A(1)

Here are the results after a process lasting two and a half months.

Figure 9: Azwan Abdul Karim, INTRANS No. 1 Transalive Cassette Siries (3.2f' x 2.5f) Besi, High Impact Plastics, Screws, Airbrush, 2020

Data Analysis

The researcher's transforming sculpture works are influenced by Feldman's theory, which comprises four main elements (Feldman, 1994). The following insights were gained from the process of creating this sculpture:

Description: According to the Phase 3A plan, this sculpture is composed of basic shapes such as spheres, boxes, and pyramids, and is manually transformed. The initial visual representation or perception of this work features the rectangular geometric shape of a cassette, which then transforms into the basic organic shape of a rooster. Both forms are distinctly visible. The cassette shape is used due to its square design, chosen as the basic shape for the first process of Phase 3A. The rooster shape represents the transformation into a form that symbolizes the dominant animal in the national values of Malaysian society.

Analysis: This section focuses on the formal aspects of art elements and design principles. The dominant artistic element is the square shape of the cassette. The sculpture includes lines resembling the broken segments of the transformation. The colors used on the cassette are black, heart red, and navy blue, with gradients from dark to light creating patterns on the fronds. In terms of art principles, the cassette shape harmonizes with fresh patterns, and there is a parallel balance, as both cassette holes are symmetrically placed. When transformed into a rooster, the dominant artistic element is the rooster standing at a 45-degree angle, which emphasizes its appearance.

Interpretation: This sculpture represents a dual form. According to Feldman's theory, interpretation involves suggesting or proposing ideas about the meaning of the work, supported by evidence (Feldman, 1970). The rooster features lines on its wings, which result from the base material used. The colors—black, heart red, and navy blue—are consistent with those on the cassette. Notable changes include special patterns on the rooster's eyes, bones, and beak. Similar to the cassette, there are gradients of color creating patterns on the rooster's feathers, wings, tail, and neck. The rooster also exhibits harmonious patterns, and the contrasting geometric (cassette) and organic (rooster) forms align with principles of art.

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Judgment: This transforming sculpture is dynamic rather than static. Traditional sculpture is static, with fixed parts. INTRANS, however, is a non-static, two-in-one sculpture. One intriguing aspect is its dynamic nature, which contrasts with the static nature of traditional sculptures. The INTRANS work evokes the form of the renowned Transformers franchise, suggesting movement and transformation. When static, the sculpture can appear familiar and unchanging, potentially lacking a sense of artistic renewal or new dimensionality.

Suggestions

Significant improvements in technique and practice could enhance the value of fine art masterpieces. Recommendations include:

- Infographic Manual: Prepare an infographic manual to accompany the sculpture, aiding the audience in understanding how to interact with the work.
- Lubrication: If using iron gears, apply a small amount of lubricating oil to prevent rapid wear.
- Augmented Reality (AR): Incorporate AR to add an additional dimension of transformability and enhance the visual experience.
- Future Proposals: Consider producing abstract sculptures to free the audience from objective forms. Explore minimalist color schemes, such as blue and white. Collaborate with vehicle engineers to create automotive transformation sculptures, though this requires substantial time and funding. Investigate the possibility of patenting the transformation sculpture, which will require further research and approaches.

Conclusions

In conclusion, the innovative concept of the INTRANS Sculpture Transformation offers several advantages for future development in the fine arts industry. This transformation sculpture is dynamic and non-static. Traditionally, sculpture is a static art form, with individual parts remaining immobile (Dickie, 1971). Traditional sculptures are typically single, stable, and motionless, often designed to be heavy and unchangeable, like idols that cannot be touched or moved arbitrarily.

In contrast, the INTRANS sculpture is a non-static, two-in-one piece. One of its most interesting aspects is its dynamic nature, with movement suggested through the transformation from one form to another, potentially even multiple forms. The INTRANS work embodies the essence of the famous Transformers franchise, reflecting a cultural phenomenon popular since the 1980s in Japan and still evolving through various products and media. This transformation concept is relatively new in fine art, both locally and internationally, with few similar works in galleries and museums in Malaysia.

The futuristic value of this type of sculpture is evident in its form and mechanical style, highlighting its uniqueness and potential. However, there are challenges and limitations to consider when adopting this concept for fine art masterpieces. Some common challenges include:

- Audience Interaction: The sculpture may be damaged if the audience is not familiar with how to interact with it. Regular use of gears or mechanical components may lead to wear and tear.

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- Size and Handling: Dimensional transformation sculptures can be more challenging to apply than free-standing sculptures, especially if they are large. The audience needs to handle the sculpture carefully to facilitate transformation.

Addressing these challenges is crucial for creating impactful fine art masterpieces that offer significant value to artists and the community. The INTRANS sculpture may also appeal to those interested in shapeshifting concepts. The researcher aims to highlight that this shape-changing sculpture is an exclusive piece of art, challenging the notion that sculptures should remain untouched and merely displayed.

The researcher seeks to redefine sculpture as an interactive medium, branding this new definition as INTRANS. Significant improvements in technique and practice could enhance the value of fine art masterpieces. The research underscores the impact of this innovative approach on industry players and fine art designers. Future trends may see the INTRANS Sculpture Transformation concept gaining traction among fine art designers and artists globally.

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