

Relief Sculpture and the extent of its use in solving spatial spaces problems

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Research Summary

• Preface

The technological development in the late twentieth century was rapid and tremendous, which affected the artist's style and his creative thought. The creative artist is the one who continues, through experiment, to go beyond the inherited traditions and create new creative formulas in his artistic works to conform these new formulas with the demands of society and then a new artistic style has appeared by a group of factors that helped the development of the relief style of sculpture, represented in the emancipation of the art of relief sculpture from the restrictions and ideological thought, then the philosophical thought of the society of the twentieth century and the beginning of the twenty-first century, then the spirit of the age and individual freedom and finally the technological data and the emergence of the modern machine.

All these factors helped in development of the style of relief sculpture, which contributes to highlighting the aesthetic and functional values of relief sculpture works to clarify the extent of its use in producing artworks suitable for setting up in the open air in different spatial spaces. The researcher believes that it is necessary to clarify what is meant by spatial spaces in the title of the research, it is any space, whether it is external, such as squares, parks, gardens, streets, road junctions and parking lots in open or closed public places such as railway stations, metros, villas, palaces, internal courtyards ... etc. Spatial spaces are intended by any space, whether external or internal, a three-dimensional work can be established through the relief sculpture style.

Hence the idea of the search under the title of "Relief sculpture and the extent of its use in solving spatial spaces problems".

Research Problem:

The problem of the research is summarized and resided in:

- 1- Can a relief sculpture artist make a revolution on the wall and come up with works of art executed in the style of relief sculpture to be displayed in the external space instead of being an art linked to the wall since its inception?
- 2- Can relief sculpture have a role in solving spatial spaces problems?

• Research hypotheses

The Researcher hypothesizes that:

- 1- Relief sculpture and its ability to express through its subjects can be used in a work suitable for its establishment in the open air, spaces and squares.
- 2- The third dimension can be added to the prominent art of sculpture and make it an art with three dimensions.
- 3- Exiting the works related to the wall of the various spatial spaces.

• Research aims

- 1- The research aims at finding plastic solutions and treatments for the style of relief sculpture and to add the third dimension instead of being an art with two dimensions.
- 2- Presenting visions of plastic ideas based on experimental method to exit works to open air while preserving the features and methods of relief sculpture.
- 3- Finding suggested solutions that take advantage of it in solving spatial spaces problems.

• Research importance

- 1- Knowing the extent of possibility of executing works in the style of relief sculpture that can be used in solving spatial spaces problems.
- 2- Adding the third dimension to the art of relief sculpture and trying it out into the open air.
- 3- Presenting new visions and ideas via style and what is provided by method and experimental thought in an attempt to present a highly valued, authentic, national Egyptian art.

• Research postulates:

Experimentation and what it provides to the artist through thought, technology and methods have many benefits that can be used in providing innovative and new visual insights and treatments that may add another aesthetic value to the work as well as fixed aesthetic values.

• Research Methodology

The researcher follows the experimental approach and method by presenting new visions, ideas, methods and techniques.

Research contents

The research included seven works executed in the three-dimensional relief sculpture with different heights and different artistic techniques to take advantage of them and employ them in solving space problems, as follows:

The first work : (**Supplication for forgiveness**) was carried out with a material of fiberglass and iron, the dimensions of the work are 3 m x 160 cm x 50 cm, produced in 2018, the idea of work came in the form of creating an outlet in the style of relief sculpture in an attempt to bring it to public places to benefit from it as a solution for Spatial spaces problems after adding the third dimension to the mural paintings that carry the text of the Quranic verse " I said (to them): 'Ask forgiveness from your Lord, verily, He is Oft-Forgiving; 11. 'He will send rain to you in abundance, 12. 'And give you increase in wealth and children, and bestow on you gardens and bestow on you rivers'".



The second work: “**Adoration of the soul**” was executed with stainless steel and polyester materials. The dimensions of the work were 1 m x 70 cm x 25 cm, produced in 2018. The idea of the work is based on a composition containing two blocks with a stainless steel plate linking the two blocks. The writing of a part of a poem that reads (If you are absent from my eyes, you will not be from my (heart) in an innovative free formative style for Arabic writing.



The third work: (contradict) was carried out using fiberglass and stainless steel, working dimensions 80 cm x 60 cm x 17 cm, produced in 2018, the researcher relied in this work on the idea of negative and positive through two different materials in all the physical, visual characteristics . This difference and contrast strengthens the meaning and clarifies it. The majesty of "fiberglass" in black and "stainless steel" in silver creates a color contrast, and the concave, convex, flat and hollow surface, all these relationships are a group of antagonists that confirm the idea of negative and positive in action, shape and shadow.



The fourth work: (Containment) was executed with fiberglass material, the dimensions of the work are 120 cm x 80 cm x 30 cm, produced in 2018, the group of works carried out by the researcher during the last three years is the beginning of a broader and welcome launch in the world of relief sculpture, where we see the researcher was keen on this exhibition through the group of works to have an architectural character characterized by mass and coexistence with the space surrounding the work and not in the painting itself, and thus he takes it out of the traditional world of the art of relief sculpture and enters a wider range in the world of relief sculpture taking into account the mass and the void, shadow, light and equilibrium ... etc. are among the plastic elements that the researcher has taken care to achieve through his artistic experience in the recent period, we see in this work that the researcher used



some verses from Surat (Al-Dhariyat) and formulated them in his own artistic style and he is distinguished from those who preceded him in dealing with the element of writing " Verily, Allah is the All-Provider, Owner of Power, the Most Strong".

The fifth work: "Mercy" was executed using fiberglass and stainless steel, the dimensions of the work were 150 cm x 90 cm x 30 cm, produced in 2018, the work includes a visual composition of the text of the noble verse from Surat Al-Kahf ". And your Lord is Most Forgiving, Owner of Mercy". In an innovative artistic style by employing the shape to serve the content of the artistic work, the main circular shape contributed to this artistic work, drawing the composition and the general structure of that experience, the researcher's philosophy in his approach to the general framework which represents the circle is that it is the visual vision to attract the eye of the recipient or the viewer, as that circle expresses within it what resembles a scene of the universe represented by the globe in which we live from a deeper perspective that the mercy of God Almighty expanded the universe. And that Allah is Forgiving and Merciful to every being on the back of the earth; hence the idea of the work appeared.



The sixth work: It is (The Compeller - The Greatest) was executed with fiberglass and iron, the dimensions of the work are 130 cm x 55 cm x 20 cm, produced in 2018, this artwork represents a composition using a rectangular geometric shape in the relationship between shape and space through which we see that the researcher here has been interested in building the composition and its various elements, which contain formative relations using the Arabic letter in an artistic formation in the style of relief sculpture, which is a group of the names of God, which is (The Compeller - The Greatest), using the method of template and copy or negative and positive in making sculptural formations suitable for public places, squares and green spaces in the open air in order to solve spatial spaces problems.



The seventh work: (The Most Beautiful Names of God - Interactive Sculpture) was executed with fiberglass, iron and copper material, the dimensions of the work are 62 cm x 30 cm x 25 cm, produced in 2018, this work represents another artistic method that the researcher addressed, which is the audience's participation with the artist in the creative process by interacting and choosing a viewing angle for the artwork. This work contains a group of the names of God (Al-Haqq) (Al-Wakeel) (Al-Qawi) (Al-Strong) (Al-Matin) in an artistic style different from what the researcher produced in previous works, which are moving the carved shape and the outer universe separately according to the viewer's vision or by the air currents that move it in a random way, changing the shape and angle of the action each time.



Conclusion

From the foregoing it is clear that the style of relief sculpture to be placed in the external space in public places in the open air differs from the works associated with the wall, whether internal or external, according to a group of technical factors and a study of the nature of the materials and their suitability in the surrounding environment, climate, various environmental factors, culture, the availability of local materials and human factors, that make the sculptural style differs from the work of an outlet attached to the wall from the work that will take place in the open air in public places and green spaces according to the nature of each place.

Also, taking into account the functional and aesthetic role of relief sculpture is important to highlight the value of the functional aspect of the place for which it will be placed, due to the ability of relief sculpture to express the content of the place in which it will be placed, which distinguishes it from the art of field sculpture, and the activity of the place where the work is performed in the style of three-dimensional relief in addition to giving it an aesthetic value that affects the place to be beautified by placing a relief three-dimensional sculptural work and thus the art of relief sculpture in public places in the open air has an important role in expressing the nature of the place in which it was placed. Through his association with the environment and the surrounding environment and his suitability to natural factors as well as the aesthetic role and addressing the problems of spatial spaces to become an art freed from the walls and the architectural spaces that the architectural artist makes available to become a visual art which interacts with the environment, the surrounding environment and natural factors and increases his audience and interact with him through his stay in public places in the open air .

• Results

Through the previous study of the research topic, which is "relief sculpture and the extent of its use in solving spatial spaces problems, we can conclude the following results:

The art of relief sculpture has remained since its inception linked to the walls, whether internal or external in architectural buildings, and what the architectural artist provides to

relief sculpture artist of spaces on which to place his mural paintings, and it is always treated as the art of mural painting, which called for the researcher's thought to go to the topic of his research in an attempt to find an answer to questions which occurred in his mind and formed a research problem, which is that can the relief sculpture artist come out with works executed in the style of relief sculpture of the outdoor space in the open air in public places and in the streets and green spaces, and can the art of relief sculpture solve the problems of spatial spaces that are not suitable for placing a statue? After adding the third dimension of the work executed in the style of relief sculpture to become a three-dimensional art that can be used to solve the problems of spatial spaces and come out with it in public places in the open air.

In light of what the researcher presented through his scientific research to prove the validity of the hypotheses contained in the research, it is found out that the first hypothesis is correct, **which is that:**

Relief sculpture and its ability to express through its subjects can be used in a work suitable for its establishment in the open air in public places and green spaces through the works carried out in the style of relief sculpture and the development of the necessary treatment to become an art with three dimensions, and works were displayed in the open air in green spaces in public places, to prove the correctness of the first hypothesis.

Second: The researcher undertook a plastic treatment of the relief paintings that added a third dimension to the works, which made them an art that can be used in solving spatial spaces problems as proof of the validity of the second hypothesis of the research presented.

Third: Exiting works and displaying them in public places and their interaction with nature, the surrounding environment and various environmental and climatic factors have proven the third hypothesis that it is possible to exit the works related to the wall to the external space and the various spatial spaces.

• Recommendations:

- 1- The researcher recommends the necessity of employing the art of prominent sculpture to benefit from it in solving various spatial problems through its themes and plastic solutions.
- 2- The necessity of training students and researchers from specialized technical colleges to make treatments for wall paintings so that they can be seen from multiple angles, after adding the third dimension of the work carried out with prominent sculpture
- 3- The necessity to activate the prominent functional and aesthetic role of sculpture in making use of it in field works suitable for its establishment in the open air and green spaces.
- 4- Considering the methods of planning in urban communities, which have become repulsive to field sculpture work due to the lack of space in squares and public spaces, which are crowded with cars and multiple means of transport that do not allow the establishment of field work, as there must be an intellectual meeting between the planning department in urban cities and the prominent sculptor artist in finding innovative solutions for unsuitable places to establish huge field works that impede the flow of traffic in crowded places by placing three-dimensional works executed in the style of relief sculpture that can be seen from multiple directions.

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