

Plant waste and using it as a creative medium in making contemporary sculptures

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Introduction: -

All efforts in recent times are seeking to preserve the environment with its contents of organisms and plants through sustainable design to activate the positive impact of the environment on human well-being and health, through the study of natural systems and their impact, to advance the concept of green design and its recycled materials from natural resources towards human values. Essential to the creative system that reshapes the contemporary design map and curricula in a way that is compatible with global ecosystems, confirms Richard Wilson, founder of the Kolab Library, which is one of the most important institutions which aims to review the latest sustainable materials in the field of design and their environmentally friendly sources, that modern technical developments have touched the subject of production and manufacture of materials and their ability to simulate the structural and formal characteristics of natural materials, but often exceeded them to more effective characteristics that are compatible with human health and the environment, especially with “Nano” technologies, which provided us with completely new materials with unique and strange properties, which opened the door recently for the entry of such technologies in the field of reproducing and creating more effective and more sustainable industrial materials (Al-Moneim 2020).

The sculptor has always been in keeping with the spirit of the times, using technology according to the requirements of each stage in which he lives. It was necessary for him/her to be the first to be interested in preserving the environment and using those environmentally friendly materials, which had a clear impact on the designs of his sculptural works, as the design differed from one work to another according to the idea and the “mediator” material that is intended to crystallize the idea through it.

Research problem:

Does the use of plant waste as a formative medium affect the affirmation of the aesthetic values of contemporary sculptural works?

Research importance: -

- 1- Emphasis on the importance of the material in showing the plastic elements in the sculptural work.
- 2- The necessity of the sculptor’s interest in experimenting and using different materials and showing the potential of each material.
- 3- Emphasis on the sculptor’s benefit from the materials available in the surrounding environment.

Research objective: -

- 1- Shed light on the possibility of utilizing plant waste in sculptural works.

Force search: -

2- The research assumes the possibility of making use of plants as natural assets in contemporary sculptural works.

Search limits: -

The researcher takes examples of works in the twentieth and twenty-first centuries, for example, but not limited to some countries of the world.

The modern era in which we live needs a person who is able to adapt his circumstances and needs to the rapid changes that occur in his environment, so that he can be able to present the new and unique in his field. Therefore, today's world requires a high level of creative thinking for individuals to be able to understand and develop this world (Ali 2019 AD).

Waste, in the general sense of the word, is all that remains from any activity that has no primary or secondary use at the source, although it may have value if found elsewhere where better conditions exist for its better use.

Aesthetic Values

Everything that is valuable has value in a variety of ways. Art objects often have sentimental value, historical value, or monetary value. Wilderness can have economic value as well as recreational value, but great works of art are believed to have a distinct kind of value other than machines and equipment made for various purposes.

The term "aesthetic" (derived from the Greek word "aesthesis" meaning sensory perception) gained philosophical spread only in the eighteenth century after British Enlightenment theorists, such as Shaftesbury (1711), Hutcheson (1725) and Hume (1757), influential theories of the sense of beauty and the queen of taste - abilities that allegedly enable us to make judgments about beauty or ugliness. Baumgarten (1750) emphasized introducing the term "aesthetics" to the sensual, not the intellectual nature.

The researcher presents a model of the artistic works that were implemented from rural agricultural waste, which is the result of human activities in the countryside and agricultural waste such as tree trunks, rice straws and others.

Sculptures made from rice straw waste

Rice straw animal group sculptures - Warra Art Festival 2017,

Niigata Prefecture in northern Japan is famous for its paddy fields and rice production, and harvesting rice has become a big deal, as do tons of rice straw, or wara, that is, leftovers. It can be plowed as a soil conditioner, fed to livestock, or even sewn into a decorative trim.



Figure (1) Crocodile thatched in Wasikigata Park 2006

Giant rice straw sculptures in Thailand



Figure (2) Gorilla - rice straw - amusement park Thailand - year 2020

Collection and plant waste

The researcher presents a model of the sculptures made of rice straw and other materials such as fabrics, wood and plastics. It is worth mentioning that these sculptures, which bear the name “Fazzaa”, have their origins in what was known in the past to the peasants as “Khayal Al-Maqata” as shown in Figure (3,4).)



Figure (4) Silhouette of dried plants, children's clothes and sack clippings in tropical forests



Figure (3) The Egyptian heritage silhouette of sticks and cloth robes in the Egyptian countryside

After the researcher presented models of sculptures and models that simulate an ancient heritage and others.

Including that the artist used the new materials in addition to the raw material of straw, which has been used since ancient times. It is noted that the sculptor achieved the aesthetic values in his models, as he achieved unity in the design and selection of its plastic elements, and also created diversity in the selection of materials and colors according to the goal of the model, and despite the fact that the sculptor executed many models of the scarecrow or what was known in the past as the imagination of the warriors, but he maintained the proportion and ratios between the figures, and despite using the method of simplification and reduction in the details of the works, he preserved the identity of the works, as he carried them with an expressive content that fulfilled the purpose for which those sculptures were implemented.

2- Plant waste from wood 2014 has been a very busy year for Miklos Gabor Zuke and to date, he is one of the most famous contemporary Hungarian artists, who recently exhibited his artwork ("Chinese Dragon") at Kazenbarsica.



Figure (5) The Chinese Dragon in Kazenbarsica

There are also many works of the artist Ferencvaros in many countries of the world, for example, the figure (6) represents the tiger in Hogren, which is famous for its natural landscapes, the artist's sculptures are made of reused and environmentally friendly waste wood.



Figure (6) A model representing a tiger from reused and environmentally friendly waste wood

Shaped into (7) "fish", it is completely handmade from Bali driftwood and small white pebbles. They are figurines that are perfectly and safely used in children's room, also in the living room or bathroom as natural decorative elements and are environmentally friendly. (*)

And in the form of (8) a horse figure, it was executed from tree branches, in Kraft Candy, Pennsylvania in 2012.



Figure (8) horse sculpture made of branches in a park in Reading, Pennsylvania



Figure (7) Fish - wood - gravel and wood carving

Results: -

1. The material has several natural properties that help the sculptor to crystallize his ideas.
2. Plant waste, like many other materials, can be used to make artistic sculptures.
3. Every artwork has aesthetic values that depend on idea, design, material, methods and means of implementation.

Recommendations: -

1. Directing scientific research in the field of arts in general and sculpture in particular to pay attention to the use of waste and its re-formation in artistic works.
2. Concluding a work protocol between technical institutions, the Ministry of Environment, and institutions that would preserve the environment.

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