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**Unleashing Potentials
Shaping the Future**

CONTENTS

01 Contents

02 Preface

03 Welcome remarks

04 Exhibition layout

05 Event programme

06 List of entries

**07 Poster category: Academician &
Professionals**

08 Poster category: Postgraduate

09 Poster category: Undergraduate

10 Appreciation

Public Abstract Sculpture in the Park: From Abundance to Environmental Importance

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INTRODUCTION

This project aims to develop a public sculpture made of wood, the formation of which will be stylized after the form of a four-legged animal. The characteristics of the animals were selected and used as a metaphor for a situation that responds to the actual habits of humans in organising vegetation management in a specific location, such as a highway and byway road site. The metaphor was chosen because the animal character features respond to the actual habits of humans. The process method began with the reacting process of observation, then the process of manipulating and creating was developed through sketches and drawings, and finally, through drawing, a scale model was formed from the material wood collected from the real location in the Shah Alam area. In the workshop, the process of manufacturing with the appropriate tool and constructing with a joiner wooden technique that supports accessories such as screws and nails is carried out. Before the sculpture was activated or relocated to the real location using the artist's impression technique, the finishing and cleaning were delivered, and the wood stain was used to preserve the wooden material. Additionally, enamel paint was used for artistic purposes. The project was established as a series called "running the forest." This project was symbolic in nature, and we chose an artistic approach to deliver the message to the community congenially.

PROBLEM STATEMENT

The pleasantness of the natural scene is diminished by public sculpture, but the pleasantness of the urban scene is not affected by the sculpture. The aesthetic value of public art had a greater impact on the surrounding landscapes than the degree to which it was harmonious with the surroundings. The ratings for pleasantness and the visual properties related to pleasantness legibility ranged from artwork to artwork in public spaces (Motoyama & Hanyu, 2014). The majority of contemporary public sculpture, beginning with Rodin, is founded on the strongly held personal values of the artists, which frequently clash with the values of the public that the artists choose not to celebrate. Rather than depicting the values essential to progressive modern societies, modern sculptors have actually put those values into action. One example is how the modern use of freedom of expression should be disciplined and constructive. The battle artists have fought to persuade the general public of the validity of their principles and ideals is still ongoing (Elsen, 1989). In a few different situations, the question of public sculpture's legal standing and preservation comes up. In November 2012, the Draped Seated Woman by Henry Moore, created between 1957 and 1958, was purchased by the London Borough of Tower Hamlets. Moore made the deal in the 1960s to sell the bronze cast to the predecessor of the London authority, which is now known as Tower Hamlets, with the "understanding" that it would be installed in East London (Lydiate, 2012). Richard Serra is regarded as the most influential sculptor of the 20th century. He is well-known for developing innovative sculptures (abstract sculpture compositions existed before him, having been opened by the constructivist vanguard at the beginning of the 20th century). Henry Moore, Vladimir Tatlin, and Osip Tsakkin were artists who worked before Richard Serra. Serra is famous for his ability to translate the accents of his works from the works as they are to the environments in which they are placed. He claimed that the sculpture assisted him in better understanding urban space. His rusted metal sheets and profiles, which can be rectangular or curved, approach architectural design. Richard Serra positioned them next to architectural constructions as an intermediary scale checkpoint between street furniture (lampposts, booths, fountains, and seats) and buildings, especially modern ones. In particular, Serra was interested in the relationship between the scale of street furniture and the scale of buildings (Rappaport, 2007). Context and the social ramifications of an artist's work are two factors that influence whether an artist's work is considered "political" or "single-minded" or "marginal." The issues of gender, ethnicity, socioeconomic status, and the environment can be linked to political art on a variety of scales, including the personal, the local, the regional, the state, and the global. The author of this study uses a public art and sculpture project supported by memory and geography to re-contextualize one of the largest industrial disputes that have ever occurred in Australia. Workers who fought for union members' rights and working conditions are recognized and honoured by the monument. The open-ended design brings the combination of the psychological and the social, resulting in a hybrid piece of work. In this study, memories and occurrences from that era are re-examined, and the authors argue that political art can enhance the creative process and give prolonged cultural meaning by recalling, discussing, and acting upon historical events (Wollmering, 2012). Therefore, the whole idea and the concept of making are derived and paradigm through the real project, which is associated with public sculpture, and the place that will be located or intended is a park in any suitable places in Shah Alam.

OBJECTIVES

The objective of this project is to utilise an abundance of tree trunks for the creativity of abstract sculpture construction in the park.

METHODOLOGY

The artistic research process guides the methodology (Balkema & Slager, 2004; Hannula, Suoranta, & Vadén, 2014). As a result of the recent review of the artistic approach, the proper direction must be followed and reflected in practice. The visit and observation process was managed several times. I went to a specific location where the tree had been cut, and the tree trunk was plentiful. I approached the worker (wood-cutter worker) and requested permission to obtain the abundant tree trunk in order to use and construct it as the main material in my sculpture studio. The process of developing a method from sketches and improving it through drawing and small-scale models. The work was made from collected wood, which was formed according to the abstract character to be formed. Making with the appropriate tool and constructing with a joiner wooden technique that supports with accessories such as screws and nails in the studio. The finishing and cleaning were completed, and the wood stain was used to preserve the wooden material, and enamel paint was used for artistic purposes before the sculpture was stimulated or relocated at the real location using the artist's impression technique, and the project was named the "running forest" series.

FINDINGS

The "running the forest" project that is depicted in Figure 1 is an actual piece of artwork that is going to be installed in a particular location in Shah Alam. Artwork that the green movement of the 21st century has never been so passionate about before, especially in light of the growing media coverage of global warming and the devastating effects that it has had on this planet in recent years. As an artist whose primary medium is wood and timber, one of nature's precious resources, I have expressed my reaction to such situations that are happening right now in my most recent design for a sculpture that will be entered into this competition. The title "Running the Forest" sculptures give the impression that the natural world is in motion right from the start. I interpret it as a collection of five animal-like wooden sculptures arranged to give the impression of a gathering. The natural quality of these semi-abstract works is highlighted and embellished with body stripes and spots, anatomical characteristics inherent to the animal kingdom. They range in size and personality, with the largest being 150 centimetres in eight, but they all have the characteristic of being creatures with four legs. Their demeanour gives off the impression of being calm and composed while also being on high alert and prepared to flee at the first hint of danger, which may come from humans, urbanisation, or deforestation.

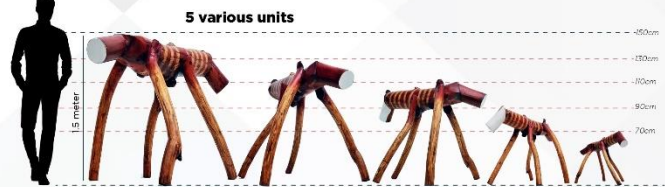


Figure 1: The "Running Forest", Variable Size, Wood, Bitumen, Wood Stain and Wax, 2008.

NOVELTY

The interaction with the public abstract sculpture and the coordinated change with the environment is more important in public environmental art abstract sculpture. The sculpture is one of the elements that embody and express the connotation of works as an affiliate of environmental elements to the community. This project explores the relationship between abstract sculpture and the environment through an examination of space environment characteristics.

CONCLUSION

To sum up, this project's response to the management of the vegetation within the city limit is connected to this project in some way. The characteristics of the animal were selected and used as a metaphor for a situation that responds to the actual habits of humans in organising vegetation management in a specific location, such as a highway or byway road site. This metaphor was chosen because the animal character features respond to the actual habits of humans. Wood was gathered from the actual site in the Shah Alam region so that it could be used in the creation of the sculpture.

COMMERCIALIZATION

Artists and their unique creative perspectives are invited to participate in the city's decision-making process thanks to public art. A non-sanctioned work may be the result of an artist-initiated project, an invitation from an official entity, or no official involvement at all. The presentation of alternative viewpoints through public art has the potential to challenge preconceived notions, hold beliefs, and core community values.

RECOGNITIONS

Public abstract sculpture adds value to cities on multiple fronts, including the cultural, social, and economic spheres. The addition of artwork to public areas brings a sense of humanity to the surroundings and revitalises public places. It creates a point of connection between the past, the present, and the future, as well as between different fields of study and ideas. Our culture is reflected and revealed through public abstract sculpture art, reflecting and revealing our culture.

CONFERENCES & PUBLICATION

Conference: International Conference on Wood and Eco-Products 2022 (ICWEP 2022).
Publication: Special Issue ICWEP 2022, Environmental Behaviour Proceeding Journal (EBPJ).

