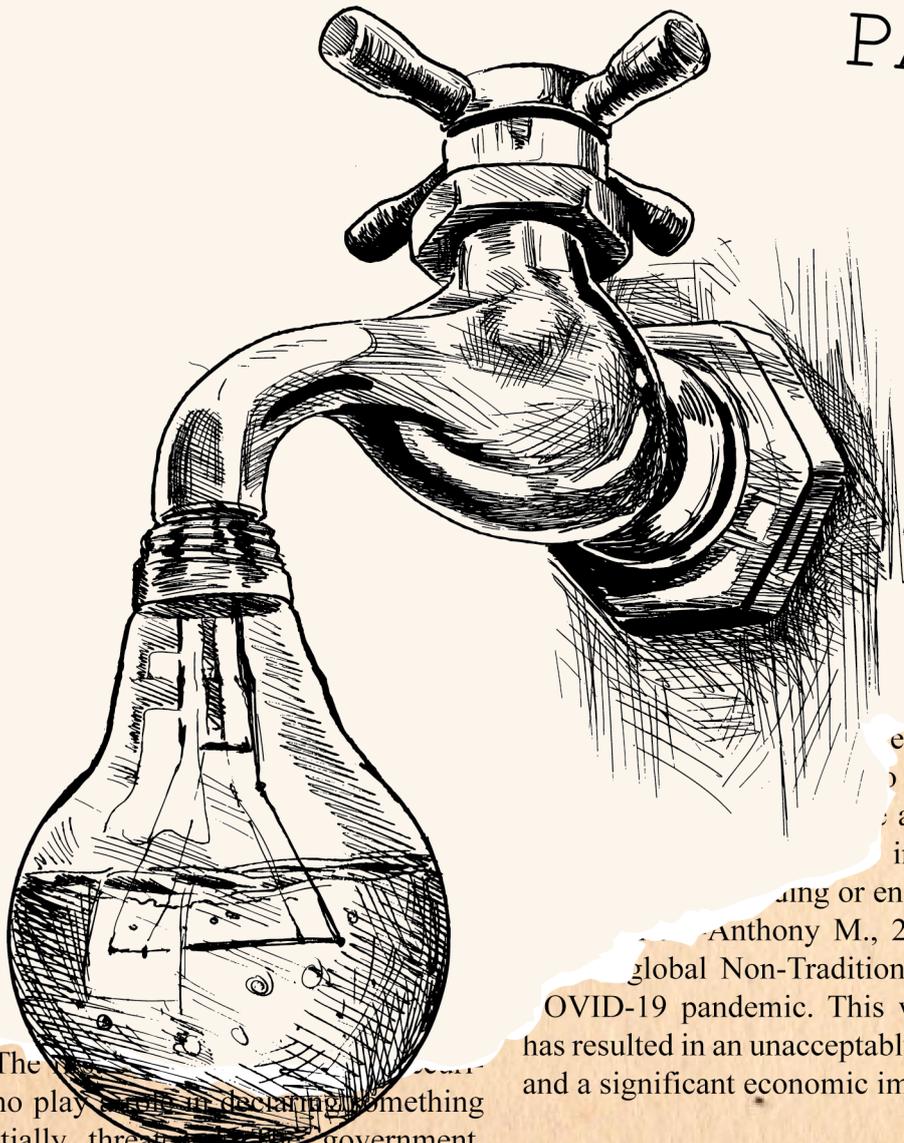


A R T /

I N N O V A T I O N

PART I



... issue. The
... actors who play a role in declaring something
... that is existentially threatening to the government,
... represented by high-ranking officials, lobbyists, and
... even pressure from a group are all examples of securitizing
... tizing actors. Next is the issue or threat that potentially
... brings harmful effects towards peace and stability of
... of the country and lastly is the reference object or who
... needs the security. This is how actors secure the

ec
... that those mo
... actors, political
... individuals can h
... ing or ensuring their own se
... Anthony M., 2018). One of the m
... global Non-Traditional Security risks is the
... COVID-19 pandemic. This worldwide health crisis
... has resulted in an unacceptably high number of deaths
... and a significant economic impact.

Securitization theory, which is employed as a frame-
work analysis, is the basic theory that underpins the
analysis in this study. Securitization developed from
Copenhagen School (COPRI – Copenhagen Peace
Research Institute) of security studies pioneered by
Barry Buzan, Ole Weaver and Jaap De Wilde (1998),

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3-D ABSTRACT SCULPTURE AS AN ARTISTIC ENDEAVOUR TOWARD INNOVATIVE LANDSCAPE ARCHITECTURAL DESIGN

a chapter by

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Preamble

Art allows people to express their uniqueness and stimulate reflection on the world around them. In the landscape of the professional field, there is a large amount of different knowledge that must be mastered by the students before graduating as a landscape architect (Karl B. Lohmann, B.S., 1963). One of the fundamental knowledge that needs to be learned is related to the combination of artistic intuition and creativity to produce quality graphic expression in design with systematic scientific analytical thinking (Gazvoda, 2002). Incorporating artistic practices into the landscape design process will increase overall knowledge generation, leading to better results. Students who are trained in the arts are better able to create innovative and inspiring environments and ways of looking at them (Todorovi et al., 2011). Art contributes more than just aesthetic values to the landscape; it also serves as the concept's driving force, guiding the development process from the beginning of the site investigation all the way to the landscape design's solution. While the arts are certainly important, innovation and creativity are keystones of all architecturally-related disciplines and educational activities as the creative process is essential for making sense of learning experiences. This article introduces the use of art in the classroom project as a means of fostering creative and original thinking. The project was designed by undergraduate students in the first-semester landscape architecture studio course from Universiti Teknologi MARA, Puncak Alam, Selangor. The objective of this project is to give students the opportunity to understand art as a design idea of innovation in spatial space.

Innovation idea from art and design principles

Visual and experiential appreciation is important to stretch students' aesthetic and artistic potential and develop their values and attitudes, thus empowering them to be better prepared in the advanced design process. When defining the visual arts, it is important to keep in mind that many other artistic fields also incorporate visual elements in their work. Most importantly, these works of art are made to evoke people's emotions through visual experience. When we take a look at these works of art, we are bound to experience some sort of emotion, be it positive or negative. Exposure to elements and principles of art and design, ranging from two-dimensional (2-D) to three-dimensional (3-D) experimental work on a small scale, relates to our visual perceptions that can be observed in the landscape spaces that we encounter on a daily basis (Duzenli et al., 2017). Line, area, form, colour, and texture are just some of the design elements that make up our landscapes (Ni, 2021). Most of these design elements are arranged according to a certain manner or order known as "design principles" such as balance (symmetrical or asymmetrical balance), unity, variety, proportion, pattern, movement, and emphasis. Thus, to encourage innovation and creativity, the tasks require students to make a 3-D sculpture or abstract artwork using nature as subject matter to be a source of ideas. The forms that are observed in nature serve as a starting point for a kind of creative play and the end products may bear little or no resemblance to their original source.

Design process

The students began the process of designing this 3-D sculpture after they had completed a series of smaller assignments that were geared toward teaching them the fundamental principles of art and design. The 3-D sculpture must exceed the size of 1.5m x 1.5m x 1.0m; using any recyclable /reusable/ natural materials easily obtainable, though the sculpture must be stable and sturdy enough to be temporarily displayed outdoors. The sculpture's theme is "Knowledge," and it must be suitable for display in the courtyard and green area that connects the College of Built Environment and the College of Creative Art. It is intended to serve as a welcoming or entrance piece where the sculpture is to be placed. They were given two weeks to develop the idea by following the standard design process procedure, which included brainstorming, critique sessions, and finalizing the design (Isa et al., 2021). Students were encouraged to discover and articulate their own unique creativity throughout the process of creating the entire artwork by having them refer to relevant references.

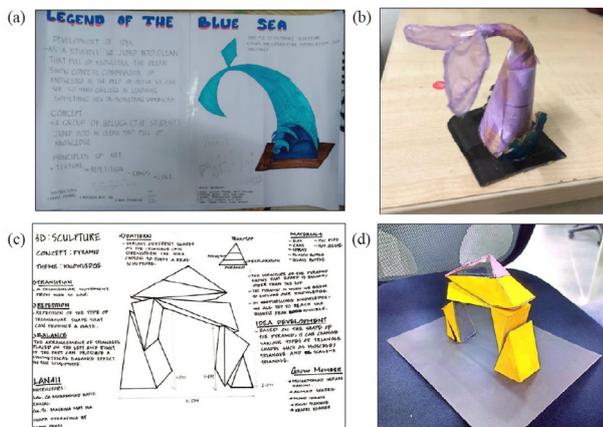


Figure 1 (a): Drawing idea from Team A; (b) Mock-up model by Team A; (c) Drawing idea from Team B; and (d) Mock-up model by Team B

In this article, we present examples of work from two groups of students composed entirely of females (Team A) and males (Team B), respectively, in order to highlight the diversity, similarities, and differences of the works that have been produced from drawing ideas to making mock-up models (Figure 1 a-d) until the design outcome. The sculptures that Team A and Team B constructed out of the materials that they chose themselves are depicted in Figure 2 (a) and

(b), respectively. Both teams displayed the same level of meticulous craftsmanship throughout the construction of their sculptures. They utilized their drawings and the mock-up models as references in order to determine the appropriate measurements for the sculptures and to make any necessary adjustments to its finishing. Some ideas were revised due to the limitations imposed by the materials that could be used.



Figure 2 (a): The making process from Team A; and (b) Team B

Design outcome

To ensure not to burden the students with unnecessary additional costs, the materials used in the work were not meant to be permanent or weather resistant, partly to enhance their analytical thinking skills to creatively maximize the use of recycled and natural materials. The completed sculptures were put on display and exhibited for a total of two hours as part of the evaluation process. The instructors delivered their criticisms to the students with the intention of challenging them to consider how conceptual their ideas were generated and how art is translated into objects. Students were asked to reflect on how their own artistic practice can inform their understanding of art theory, and vice versa. Team A's sculpture ideas were inspired by enormous sea creatures constructed from recycled cardboards, plastic bottles, newspapers, polystyrene, boxes and galvanized mild steel wire for the frames (Figure 3 a). During the idea development, the group came out with the concept of "Legend of the Blue Sea". According to them, this is analogous to students jumping into an ocean; an area full of knowledge, where the ocean demonstrates a complete combination of knowledge that is full of challenges, similar to what they experienced while learning. Team B on the other hand, was inspired by the shape of a triangle as in Figure 3 (b) and (c). Each side of the sculpture was made from recycled boxes and pipes and had

two different colour schemes. In their opinion, a person's pre-education worldview is represented by the black side of the sculpture, while the golden side represented education-related endeavours, where one's perspective on the world shifts for the better and one ultimately attains great success. The top of the triangle represented the highest level of understanding, which everyone should strive for.

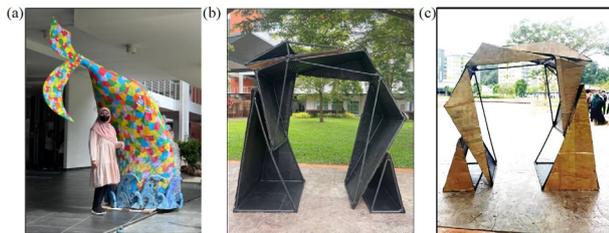


Figure 3 (a) shows the 3-D sculpture by Team A; (b) the black colour side of sculpture by Team B; and (c) the gold colour side of sculpture by Team B

Regardless of the meanings that the students intended to convey with their products, the goal here is not only to test the students' abilities to explain and interpret, but also to observe how they performed in terms of developing their soft skills through group work and producing engaging results within the allotted time frame. On top of that, they have had the opportunity to reflect on the importance of each member's contribution to the group's credibility in terms of ideation and the use of creative talent in making their work or ideas visible. Within the broad parameters of the assigned themes, students were free to choose any subject matter they wished. When comparing the two groups, it was evident that female students were more likely to choose living organisms with a life cycle as their conceptual object of choice, while male students were more likely to choose inanimate objects. Comparing these 3D sculpture products of female and male students revealed gender differences in colour and subject matter preferences. It can be determined that the origin of these biases lied in the fact that people have ascribed meanings to colours based on their social contexts (Eagly & Revelle, 2022). Team A, comprised entirely of female students, and Team B, comprised entirely of male students, not only displayed striking differences in their final products of sculpture but also in their posters, with Team A opting for bright colours and Team B opting for darker colours and simplicity as

displayed in Figure 4 (a) and (b). One of the most pervasive types of stereotyping is the one that links specific colours to particular genders (De Medeiros Dantas et al., 2021).



Figure 4 (a) The explanation of the design on the Team A poster; and (b) Team B poster

Conclusion

Despite the diversity of the work of all the students for the semester, this article summarizes two different groups that have managed to display the best results, which match the general standards of the rubrics specified. The most important thing is that every student appears determined to exhibit their skills, many of which involves engaging in crafting activities. By analysing the differences between the outcomes achieved by male and female students, this article concludes that gender plays a role in the development of these 3D sculptures. Sexism in art has always existed; expressive qualities and unique characteristics of the female groups have always been associated with femininity (symbol of life) rather than being approached as simply an "artist" like the male

group (Nuno, 2017). On the other hand, just like the function of sculpture, the aesthetic value can be perceived differently by different people, which can elicit a wide variety of responses and reactions.

The creation of this 3-D sculpture is meant to help the students develop the interdisciplinary skill sets necessary for success in the field of landscape architecture. This article proposes a new way of looking at art in the field of education, which incorporates visual art as an additional dimension into the process of defining and understanding efforts in producing projects from various disciplines. Many works that are the result of a synthesis of different artistic practices have gained popularity in the landscape architecture industry in recent years. This is due to the fact that a great deal of modern urban sculpture draws inspiration from both fine art and other forms of art, including music, painting, architecture, or media art. As currently understood, innovation is the introduction and diffusion of new and or improved products, processes, systems, and devices into the commercial market. Therefore, educational institutions need to move in tandem towards artistic research and aesthetic innovation, with collaboration and merging of their respective expertise so that visual arts and architecture can continue to progress in the expected way. It is hoped that the cultivation of artistic skills can be seen as knowledge representation, knowledge production, and knowledge creation, all of which open the door to fresh perspectives and original ideas.

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