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Manifesting of Sundial Concept into Commission Public Sculpture

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Abstract

This project aims to profile the categorisation in how manifesting of the idea developed through the commission of public sculpture. The artistic research process will begin by compiling the previous and recent projects. The motivation process of creativity will match related literature, related visual artwork from previous practice, formulation ideas, materials, and installation. Therefore, these thoughtful compilation projects will be discovered and highlight the strength of every public sculpture project that forms the base from the collaboration and negotiation within the client's requirements. Indeed, the classification from the selected public sculpture projects will deliberate more according to the manifestation of the idea accordingly.

Keywords: Commission; Creativity; Idea; Public Sculpture

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1.0 Introduction

The process of making public sculpture in this country developed over time to become linked with form and purpose, as well as the method in which it ties to the materialisation of an idea during the creation process. Sculpture that is considered to be public is characterised by the fact that it is both clearly and physically accessible to members of the public, and it is typically shown in a public location or outside. It is obvious that this project will be improved to profile the entire involvement of commission public sculpture, which has been going on from the time of my participation up until the present time. Since I am a sculptor and am involved in a variety of projects, it is clear that this project will be improved to profile the entire involvement of commission public sculpture. The compilation of a map of the formulation procedure is the next phase in the process. This map, which should include the embodiment of concept collaboration between the client and the artist, is the next step in the process. This procedure's goal is to synchronise and classify the subject matter of each public sculpture that was built over the course of the commission projects. This will allow for a more coherent viewing experience.

2.0 Related Literature Review

The review of the relevant literature covered a number of different aspects, beginning with the most recent relevant literature and also including artworks that linked the ideation process. As can be seen from the review of related studies that were done earlier, there are a variety of different and comprehensive considerations that were highlighted about public sculpture, the majority of which come from other developing countries. In terms of the context, that deals with the form (Benton, 2017; Kelly, 2018), the sculpture project that collaborated with sound (Sullivan, 2019), high demand project that deals with public art on campus (Zebracki et al., 2017), and of course from the recent collection on public art, where contemporary artists and curators are working together with the city and public. The commission of public

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sculptures derived from huge reflection and shows their diversity aspect in terms of the context that deals with the form (Lovell, 2020). Sculptors in other developing nations are engaged with the city, more responsible for regenerating it, and present in ways protected by planning regulations. Because of this, the gap that we discovered in the nature of the art that we create presents an opportunity for us to profile the public sculpture commission that we choose for this project.

The procedure of materialising an idea is an essential step in the production of many different kinds of art, including sculpture. Jiao (2020) recently stated that about the relationship between Chinese urban sculpture, which not only inherits the ancient sculpture tradition and artwork includes the local artistic language, focusing on the connection with the traditional context, and at the same time reflecting the contemporary intellectuals' keen attention to the social humanity. Jiao stated that the relationship between Chinese urban sculpture, which not only inherits the ancient sculpture tradition, and artwork includes the local artistic language. On the other hand, the expression concept of movement through the composite of Henri Bergson's conception was merged and created a workflow for the creation of stacked glass mixed media sculptures (Tegin, 2020). The extension project that included sculpture included many aspects, such as the material, the function, the installation, and the application, all of which contributed to the overall impact or value. The degree to which an item of public art integrates with the surroundings is another factor to consider. A festival that shared iconic beach landscapes was organised as part of the initiative through sculpture by the sea (Maxwell & Ellison, 2020).

The role of government-sponsored commissions for public monuments to national heroes, architectural sculpture, and the rise of the public park, city square, and garden cemetery as sites for politically charged public sculpture are all examples of public sculptures that link with site and placement (Pierre, 2018). The sculptures that could be found in the cemetery, the garden, and the street were not limited to private homes; rather, they had the ability to reach a large and diverse audience. Public sculptural programmes were essential to the process of building a national identity, and they were used to educate and edify the mass public. This included the rapid development of public sculpture production and sculpture making. The investigation into the spatial relationship between architectural positioning and sculptural positioning, with a focus on the specific factors that influenced the size of the artwork, its form, and its function. According to what was discussed in the earlier reviews, the sculptor and the architect should have a collaborative working relationship right from the beginning of any project (Brenner, 1971; Semper, 1989; Sewing & Wegerhoff, 2004). In addition, an example project from China demonstrates how to realise and harmonise the relationship between sculpture and the environment, making this a crucial topic for urban planners, sculpture designers, and manufacturers to attend to and investigate (Aiping, 2003). It would be interesting to talk about this topic, where the early study was also concerned about sculpture that was located in an urban setting. In point of fact, "since sculpture makes an important contribution to the character of cities, it seems worthwhile making an examination of the functions of public sculpture and our success or failure in taking advantage of them," as stated in the aforementioned article (Parr, 1963, p. 182). On the other hand, the neighbouring country like Singapore, Public Parks, which refer to the Singapore playground, is a network of parks of varying sizes linked by park connectors and themed differently. The system's conceptualisation has shifted from a postmodern emphasis on aesthetics and placemaking to an ecologically-based approach that addresses contemporary environmental challenges (Sini, 2022). The Singapore Municipality and Singapore Botanic Gardens planted roadside trees and recreational spaces under British colonial control. In 1967, the government introduced a Garden City concept and began large-scale roadside tree planting. In the mid-1970s, parks were built to suit the leisure requirements of an increasingly affluent populace. By 2010, Singapore has over 300 parks and one million trees. A "City in a Garden" concept has begun greening metropolitan Singapore (Seng, 2018).

3.0 Studio Process

The concept of a traditional sundial, which is concerned with the qualities of light and shadow, served as a reaction to the visual research that was conducted for this project. The drawing that technically reforms proportion and is associated with its function and shared structural aesthetic can be seen in Figures 1 and 2. For instance, the concept is similar to the sundial inspiration, reflected in early studies from other countries. The study of the symbols on a Bronze Age slab called the "Sun stone" was found at the foot of Maja e Can in Volunscica massif (Prokletije National Park, Montenegro). Studies have shown that the stone is an analemmatic sundial (Petricevic & Vodolazhskaya, 2022). The installation method is also involved with experiments in building and design. Architects realised that when a garden with a sundial, the function is close and reminds us of the connection between time and shared; the magic of this installation was its ability to manifest light (Bonnemaison & Eisenbach, 2009). The consideration in making artwork has also been associated with the concern stated by Chęć-Małyszek (2021), and I admired where the public space of a city is the place where people live, work, play and express themselves in a variety of ways. It is a combination of an idea and a technique, which for centuries has reflected the changes taking place in people's social and cultural life.

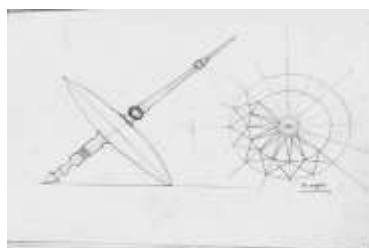


Fig. 1: Early development of drawing (Source: Ramlan Abdullah, 2022)



Fig. 2: The model was built before being constructed and instal (Source: Ramlan Abdullah, 2022)

4.0 Results

A device known as a sundial is one that measures the passage of time by observing the shadows that are cast on the ground. The complicated design and high level of complexity of the primary circular disc were both made utilising several grades of stainless steel lines along the lines, which were then fastened with rust-resistant bolts and nuts sourced from the industrial sector. The sculpture takes on the look of being strong and masculine. The major axis extends in a forward direction. It would be helpful if the arrow to read started in the middle and pointed up toward the ceiling. The length of the shadow that is cast can be used to estimate the time of day on days when the sky is clear, and the sun is shining. It was conceived of and accomplished with components that took their cue from something else derived from the traditional architectural form of Malay and the carvings of Malay instruments. This cue was taken from something else derived from the traditional architectural form of Malay. A structure that is analogous to that of an umbrella may also be seen reflected in the form. It is probable that this will cause the surrounding region to become more shaded. Therefore this project was able to establish and relate where sundials have been closely in line with astronomical elements since prehistoric origin. When time is displayed on a sundial or a clockface, for example, additional dimensions are typically a part of what is referred to as the "added value" of the external representation (Levinson, 2020).



Fig. 3: Sundial, Stainless Steel, 350cm x 490cm x 320cm, 2021 (Source: Ramlan Abdullah, 2022).

5.0 Conclusions

In conclusion, the goal of this project is to create a profile that categorises the various ways in which the concept materialised itself through the commission of public artwork. The first step of the artistic research process will be to compile all of the finished projects from the past as well as more recent ones. The formulation of thoughts, the choosing of materials, and the installation are all components of the creative process that are motivated by connected literature, similar visual artwork from previous practise, and related visual artwork. Therefore, these considerate compilation projects will be found, and the strengths of every public sculpture project that form the base from the collaboration and negotiation within the client needs will be presented in a way that brings these strengths to the forefront of the discussion in a manner that brings these strengths to the forefront of the discussion. The execution of the concept will be given increased weight in the evaluation process used to choose designs for works of public art.

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