



## Comprehensive Art Module of Waste to Wealth Management through Online Environment Learning

Rina Abd Shukor\*, Khairul Azuwan Ishak, Nor Aziyana Abd Rahman, Aiqa Afiqah Isnin, Xia Jie

\*Corresponding Author

Faculty of Communication, Visual Art and Computing, Universiti Selangor,  
Jalan Timur Tambahan, 45600, Bestari Jaya, Selangor

[rinashukor@unisel.edu.my](mailto:rinashukor@unisel.edu.my), [azie@unisel.edu.my](mailto:azie@unisel.edu.my), [khairul.a@unisel.edu.my](mailto:khairul.a@unisel.edu.my), [aiqaafiqah@unisel.edu.my](mailto:aiqaafiqah@unisel.edu.my), 15221926513@163.com  
Tel of 1<sup>st</sup> Author: 0129757150

### Abstract

This paper elaborates on the recycling and upcycling application associated with collecting and selecting discarded materials to bring new value to discarded materials. This model broadens the curriculum concept of recycling and upcycling waste materials, facilitating knowledge, a practical and cognitive skill applied during production. The module applies technical, practical, and innovative processes of the 'Scavenging method' (waste hunting or collecting) implemented into the home learning curriculum. In conclusion, this module enables us to understand creative conversion practice through Art. The assembled scraps as functional products contribute to a new hybrid ideology of form following function in an online learning environment.

Keywords: Scavenging method, Interpretivism, Online environment learning, recycling, and upcycling.

eISSN: 2398-4287 © 2023. The Authors. Published for AMER & cE-Bs by e-International Publishing House, Ltd., UK. This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>). Peer-review under responsibility of AMER (Association of Malaysian Environment-Behaviour Researchers), and cE-Bs (Centre for Environment-Behaviour Studies), College of Built Environment, Universiti Teknologi MARA, Malaysia.  
DOI: <https://doi.org/10.21834/e-bpj.v8iSI16.5226>

### 1.0 Introduction

This project was indicated on the outcome, where the module was developed via a specific range of processes and within the timeline given. This project reacts to the availability of waste items that are easily accessible within our environment. Therefore, the initiative was proposed, purposely with the experiment with the scavenging method in investigating discarded materials functions. The exploration will discard waste materials systems using discursive and experimental design theories and design a comprehensive form, following functional online home educational learning modules through creative art practice.

Discarding waste materials and disposing of abandoned scrap objects are permanent human behavioural patterns in a particular society where waste is insufficiently reused. They are defined as less durable to be reused again. However, mass production of discarded objects and scraps widespread acceptance of transforming materials into a new function. This phenomenon has promoted awareness towards society in creating upcycled product designs. Mass production of creative built product design gains great diversity of discarded waste and offers a new functional alternative. Therefore, new guided craftwork influenced architecture, painting, furniture design, product design, and more through effective design. As a result, the 'Form Follow Function' approach embraces modern technologies to promote success in a contemporary environment and encourage artistry from production and transformation across all medium design theories.

eISSN: 2398-4287 © 2023. The Authors. Published for AMER & cE-Bs by e-International Publishing House, Ltd., UK. This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>). Peer-review under responsibility of AMER (Association of Malaysian Environment-Behaviour Researchers), and cE-Bs (Centre for Environment-Behaviour Studies), College of Built Environment, Universiti Teknologi MARA, Malaysia.  
DOI: <https://doi.org/10.21834/e-bpj.v8iSI16.5226>

## 2.0 Literature Review

Art results from an artist or designer's creative experience producing beautiful works for end-users (Dewey J., 1932). Artists and designers who can transform discarded materials into valuable art pieces have enhanced their skills and can create art that meets societal needs (Olukanni D. et al., 2018). Therefore, an effective waste management system in our built environment should consider creating functional public art pieces, reconstructed furniture, and functional products made from recycled waste to improve the environment. This innovative approach, implemented through an online home-school learning environment, also benefits cognitive functionality by helping students understand material restoration and preservation (Hausman R., 2000). In addition to providing a comprehensive learning module, this method encourages fine artists, designers, planners, engineers, elected officials, childhood education practitioners, and the community to experiment with artistic development using new technologies (200). The creative development of these works has encouraged social interaction in daily life and helped reconstruct ideas (Hadid Z., 2019).

The proposed research framework suggests an approach that involves experimental art-based research and action research for sustainable community development. This approach is adaptable to changing conditions, public needs, and practical realities in the field. The framework comprehensively emphasizes the concept of recycling and upcycling waste, known as "New-Old" or "New New." Transforming waste involves combining art and environmental skills to reduce unwanted items. This helps to preserve resources and promote creativity by transforming used, disposed of, and abandoned materials. The research approach is not meant to be prescriptive as it can be applied flexibly to different contexts. This approach promotes recycling and upcycling materials to attract art workspace and represents a social interaction experience with a breakthrough in environmental problem-solving. It uses a method or theory-based evaluation approach with specific sets of art products. (Kayode, F. 2006; Milton & Ridgers R., 2013; Collins H., 2010).

Kayode, 2006, identified a method and framework for scavenging waste material to develop a grounded theory related to regenerative Art (Camic, P., 2010). This method and framework have benefitted appropriate processes in enhancing aesthetic value, functionality content, and artistic contemporary concepts into sustainable development that improves a sustainable future. However, through education, the scavenging method improves visual understanding and emphasises transformation. This process has coherently merged Art, Science, and Technology with multiple cross-disciplinary contexts and methods. These multiple artistic forms began during Dadaism, Deconstructivism, and postmodernism, which metamorphoses design practice into a discursive approach to communicating cultural fame, Arnall T., & Martinussen S. (2010). Arnall Martinussen further interpreted the merging of discarded materials as a reflected communicative art form that resulted in newfound societal relation. Thus, product artist has combined strategies into a new interpretation of form following the function of the traditional process. However, traditional processes and new everyday practices innovate adequate culture waste with characterisation. The new aesthetic qualities of design have injected a new Ideology of Instrumentalism where images convey functional influence toward society.

On top of that, a functional influence feasibly introduced during the 19<sup>th</sup> and 20<sup>th</sup> centuries, Bauhaus interprets subjects of emotion and feelings towards a Discursive design approach. Fortunately, reference practices during the Bauhaus era focused on basic design principles of craftsmanship, colour theory coordination, and productivity for design purposes. Additionally, design students aim to communicate debatable issues of psychological experience and sociological and ideological sequence raised in their research process. According to Tharp M. & Tharp S (2013), discursive design products must be more visible in the industry. In contrast, idea development and emotional engagement will produce the critical design.

As stated the contrary, Dunne emphasizes traditional art application teaching, the Art fundamental skills, aesthetic theory of Art, Art history civilization, and critical philosophy to sustain authentic design essential skills. Thereby, there is the need to combine broader alternative technological practices, yet Art's fundamental provides an integral authority in engaging Discursive design ideas. More comprehensive alternative specialized methods suppress the Art and design's originality and desolate the intermediate process of technical experiential skills. The experiential skills process characterizes an ironical and playful fragmented subject that is aesthetically original and emphasizes the new product image. (Zebra, 2018). However, Leo Tolstoy (1935) coined art as a motion of human behavior towards art viewing that is consciously a symbol of feelings, emotion, and the process of contentment (Rhuberg, 2000). It requires a diversion of sensitivity to the relationship with the audience. Audiences and viewers can form the beauty aesthetic to depict the new innovative objects that benefit from the systematic waste management model.

A well-managed waste system not only helps keep the environment clean but also has the potential to generate functional art products. By reducing the amount of waste in the surroundings and adopting a new design philosophy, waste can be upcycled and recycled to create art products with functional properties. This approach helps in waste management and provides a scientific and social framework. Recycling and upcycling are essential to reduce pollution and divert waste into valuable products. Tudor H. (2016) has developed a framework for increasing recycling awareness through home-school education. This framework includes showcasing how recycled materials can be transformed into functional products, highlighting the benefits and opportunities of recycling, and educating people on the importance of waste management.

### 2.1 Modern distance Creative art therapy environment-based learning.

A safe and welcoming Online environment learning was created to offer online video Visual Art activity outcomes with an ambience of personal video blogging to enhance interpersonal skills. Avenue of online studio platform has brought the space to be felt safe by the clients. The online art therapy module equips references, syllabi, and upcycling methods that transform one's personal experience into reality subjects. The online art therapy activity conducted through the digital platform broadly participates in the new learning environment with a hybrid method and approach.

Societal users have projected gregarious expression in their skills, whereby some developed sensitivity towards the art production itself. Researchers have exemplified a module and approach that is proven effective for autistic children to overcome depression, tantrums, and anxiety in helping to improve their domain.

A creative art activity caters to art-making through therapeutic accessibility to everyone in a unique creative environment. The art activities online learning base facilitates Art therapy strategy, activities, outcomes, and a virtual gallery displaying and exhibiting artworks provided by clients. A credentialed art lesson has headed the centre with Art therapy, Art Education, and Fine Arts background with the qualification and equivalent field. Online Art activity learning serves a more extensive and diverse population needing creative therapy services. The extraordinary healing effects of art therapy are required today in our community.

### 3.0 Methodology

#### 3.1 Experimental Action research

This innovative approach employs art and action-based research to foster community development that flexibly responds to evolving conditions and public needs. The research methodology adheres to a pragmatic framework while utilising a unique experimental action research technique known as 'Scavenging', first introduced by Kayode F. in 2006. This methodology emphasizes waste collection, developing a systematic approach for processing, assessing density and value, and transforming the waste into public sculptures or product designs. Recently, this approach has been refined to cater to the educational needs of young adults between the ages of 17 and 21.

#### 3.2 Phenomenological Practical work

Recycling and upcycling waste transforms used, disposed of, and abandoned materials into valued "New-Old" or "New New" items. This process reduces unwanted items and involves art and environmental skills to meet creative ends. The project implemented was a studio project where students applied empirical thought in an art project for six weeks. They were assigned to work on several varieties of different follow-function product designs, which involved research about the use of recycling materials sorted using the "scavenging method," collecting waste material, cleaning and designing work, assembling product design, process and manual documentation, and checking the standard of quality. The final product was presented during a critique session to improve further production.

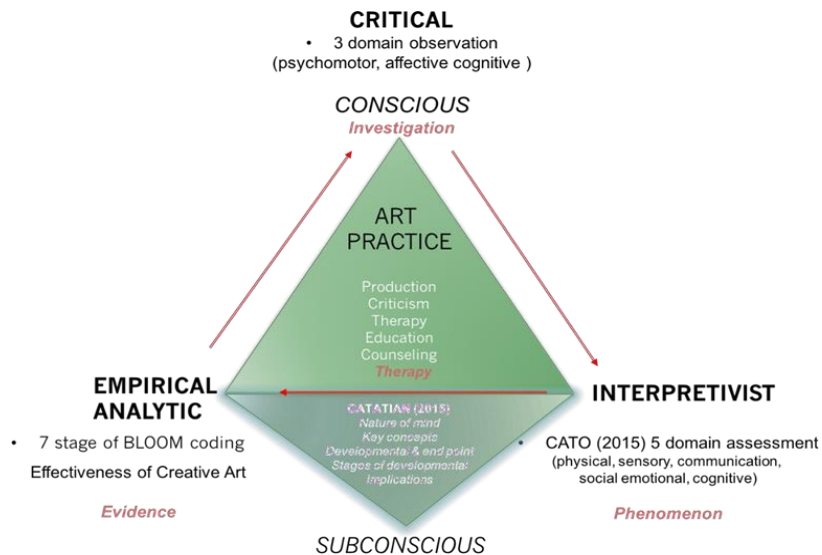


Illustration 1: Formal Element Analysis theoretical framework revised from Terry Barrett's Principles of Interpreting Art (Shukor H., 2018 & Rina S., 2019)

A phenomenological art approach explores human experience that encompasses the clients' physical, sensory, communication, social-emotional, and cognitive skills through creative visual art activities. The psychomotor domain, affective domain, and cognitive domain provided improvement through creative arts. The application of creative arts in visual art facilitates participants' mental and artistic skills and social interaction. Creativity using imagination and experience creates vibrant visuals through art activity processes. Data interpretation of coded behaviors has proven that art activities develop pragmatic visuals that address behavior modification and cognitive ability.

A comprehensive Creative Visual Art module designed using the CATATIAN & CATO syllabus catering to the improvement of the psychomotor domain (behavior), affective domain (Feelings), cognitive domain (thinking) and particular deficits. CATATIAN & CATO, or the Creative Art Therapy Centre combined with the Creative Art Therapy Model, enables the method, approach, and assessment

for clients to help develop areas of social-emotional cognitive skills. Therefore, this Art activity model has improved the client's cognitive domain

### 4.0 Result

The result is from the student's point of view since it promotes amenities for the community and area by developing a sense of pride and ownership. It also contributes to the waste material solution, improving quality and creating vitality within their surroundings. The dynamism of the upcycled product emphasizes its role in meeting community perception toward home environment function. The module activity will be applied closely to users' surroundings and radius area. This is to encourage social interaction experience in their community daily lives during the engagement of the production process. In accommodating innovative ideas, the audience and creators will achieve the aspect of society and human interaction with the Art of subconscious experience. The purposes above of the waste management system will vastly solve waste materials in reusable art products through upcycling Discursive design modules through online home education.

Developing a hybrid community accessible based research focused on creating knowledge as a foundation understanding of the meaning in reality, interplayed and metaphoric. Using multiple methods that form post-positivism in meeting a hybrid learning environment, the Visual journaling approach has been narrated. Ontological realities were intangible and beyond the meaning of visuals. Visual attention through journaling emphasizes the importance of communicating feelings through ethereal mental images

A specific outcome from pilot testing is that clients similarly developed knowledge of Art and understanding based on the CATO (2015) assessment; 87.5% demonstrated excellent development in organizing thoughts and expressing meta-cognitive solving images. For instance, clients could develop human figurative ideas assembled using waste materials and applying elements of Art using the collage technique. Collaging explores psychomotor skills improvement such as body tempos movement stimulates mental stimulation that forms creativity and innovative subjects. However, 85% of participants' projected issues that impose the meaning of experience are interpreted in different languages to define reality using Formal element methods such as natural shapes. Likewise, the post-structural method constructs to cater to the interest of other discourses gives a metaphoric meaning whereby the Relativism approach applies to the non-existent visual reality. Therefore, the Art activity approach could not be planned or scoped; graphical images presented an emotional connection to improve knowledge experience scores further with detailed art practice

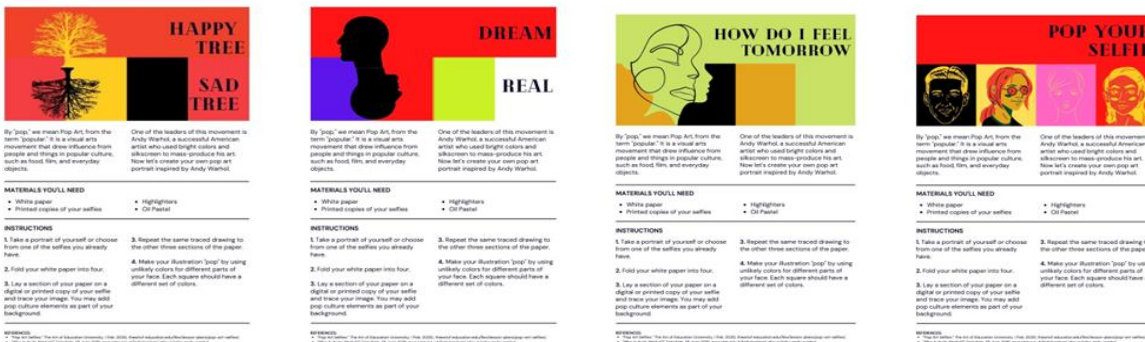


Illustration 2: Template and art activity brief on Visual calendar Journaling method



Illustration 3: Formal Art elements and principal outcome skills and techniques



Meanwhile, participants' creative skills in producing visual journaling outcomes were composed and created into a Digital video presentation. Therefore, specific invention skills, such as presenting art production through video, relate to recorded feelings. Through experimental art directions, participants construct design principles, understanding harmony, rhythm, and movement. Firstly, the design principles achieved contrary to the elements of art measure critical criteria of translated psychomotor skills domain. The second attribute interprets understanding of principle design skills that project Affective, interpersonal value. Thirdly, the vital stage is where clients' transferrable skills are evaluated interpretively by constructing the cognitive experience.

## 5.0 Conclusion

Art has the power to reveal our innermost thoughts, and this research explores how different art techniques can be used to uncover clients' experiences. The study found that some clients express their personal experiences using design principles. In contrast, others use materials and mediums to deconstruct symbols or metaphors of their internal and external realities. By using art to understand and explore their emotions, clients can better understand their personalities and experiences. Moreover, the study found that transforming waste materials into valuable resources is essential to waste management. We must properly manage hazardous materials like plastic, glass, paper, metal, wood, and chemicals. Traditional waste management methods can help mitigate the harmful effects of these substances on the environment, but upcycling them into new products is even more beneficial. This not only reduces litter but also creates aesthetically pleasing and functional items.

Innovation and creativity play a crucial role in waste management. Educating people, especially children, on the importance of proper waste management can help shift the mindset towards waste disposal. Creating artistic forms from waste materials can be influential in this regard. We can merge aesthetic value and functionality by transforming waste materials into new art forms to encourage creative production activities. Artists and designers can contribute to restructuring innovative ideas in conventional art forms. Therefore, it is crucial to implement a waste management framework strategy through the curriculum as a new teaching method to create new artistic products. This can contribute to a cleaner environment, reduce littering, and beautify our surroundings. Developing innovative ideas and technology in waste management aligns with a forward-thinking postmodern art that conveys a sense of ownership and awareness toward the environment. Art can inspire us to create a better world, and we must use it to its full potential.

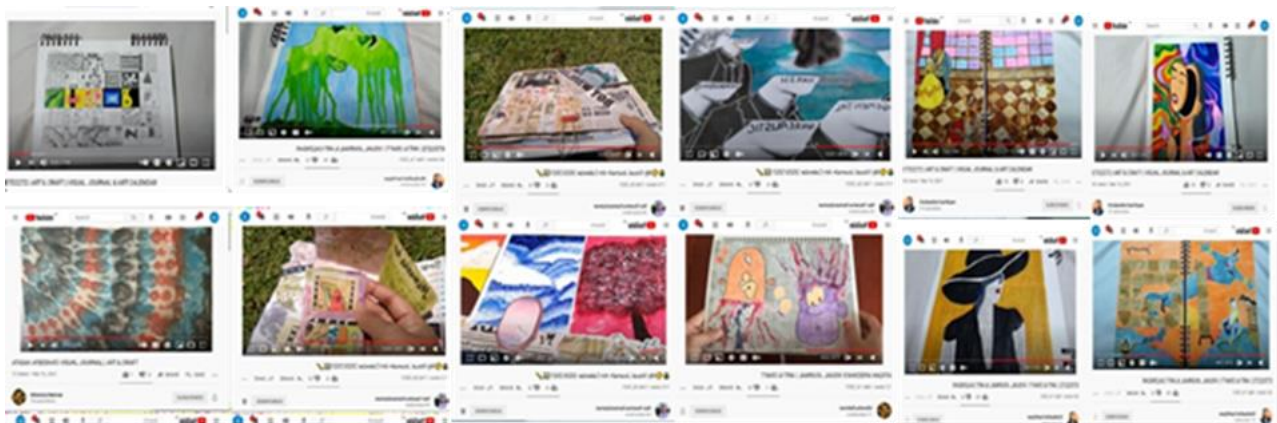


Illustration 4: Outcome of innovative skills. Digital video visual journaling experience through Calendar visual Journaling Art therapy project.

## References

- Appignanesi R., et.al (2004 & 2018) ed. *Introducing Postmodernism*. Singapore and United Kingdom: Tien Wah Press Ltd.
- Arnall, T. (2009a, 12. October). *Materials: the ghost in the field*. Retrieved December 8, 2009, from <http://www.nearfield.org/2009/10/immaterials-the-ghost-in-the-field>
- Burt H., & Schaverien J. (2012). *Art Therapy and Postmodernism: Creative Healing Through a Prism*. London and Philadelphia: Jessica Kingsley Publisher
- Carlos Torres (2014) *An Artful Afterthought: Post-structuralism Meets Art and Narrative Therapies*, *Journal of Constructivist Psychology*, 27:2, 147149, DOI: [10.1080/10720537.2013.792023](https://doi.org/10.1080/10720537.2013.792023)
- Cahoone L. (2003) *From Modernism to Postmodernism, An Anthology*. Australia: Blackwell Publishing.
- Camic, P. M. (2010). From trashed to treasured: A grounded theory analysis of the found object. *Psychology of Aesthetics, Creativity, and the Arts*, 4 (2), 81.
- Crayola (2007). *Creating an experience for children with special needs* <http://www.crayola.com>
- Dunne, A. (2005). *Hertzian tales: Electronic products, aesthetic experience, and critical design* (2nd edition). Cambridge, MA: The MIT Press.

Dunne, A. & Raby, F. (2007). Critical Design FAQ. Retrieved November 23, 2009, from <http://www.dunneandraby.co.uk/content/bydandr/13/0>

Freud S. (1990; 1995). The Interpretation of Dreams, Stanford ed. Vol 4-5 London: Hogarth

Freud S., (1923). The Ego and id. London: Hogarth

Kayode, F.,(2006). From 'waste to want': Regenerating Art from discarded objects. Zalaya B., (2003). A Study of traditional and modern content. Academia press.

Lusebrink, V. (2004). Art therapy, and The brain. An Attempt to Understand the underlying processes of Art expression in treatment. Art therapy: Journal of The American Art Therapy Association,21(3)pp, 125 – 135.

Malchiodi, C. (2007). Art therapy Sourcebook, McGraw Hill Malchiodi, C. A (2005) Expressive Theories History, Theory & Practice New York: Guilford

Moon, C. (2010). Material & Media in Art therapy " Critical understandings of divers artistic vocabulary New York: Routledge

Rubin J.A (2005). Approaches to Art therapy, 2<sup>nd</sup> ed. New York: Routledge

Taşdemir, V.N. (2010). Attitudes of the primary education class teaching department students to the visual Arts Education Course, *Procedia Soc Behavior Sci*, 2, 2572- 2576.

Tudor, H., (2016). Raising recycling awareness through public Art: Using public Art as a catalyst to rethink downtown Kansas City recycling. Vol.1 (p45.)