

Local Waste Management as an Effort Increasing the Productivity of Fine Art Works

Osberth Sinaga¹⁾, Azmi Azmi²⁾, Dionisius Sihombing³⁾

¹⁾ Jurusan Seni Rupa, Fakultas Bahasa dan Seni, Universitas Negeri Medan, Indonesia

²⁾ Jurusan Seni Rupa, Fakultas Bahasa dan Seni, Universitas Negeri Medan, Indonesia

³⁾ Jurusan Manajemen, Fakultas Ekonomi, Universitas Negeri Medan, Indonesia

*Corresponding Author

Email : osberthsinaga@unimed.ac.id

How to cite: Sinaga, O., Azmi, A. & Sihombing, D. (2022). Local Waste Management as an Effort Increasing the Productivity of Fine Art Works. *Gondang: Jurnal Seni dan Budaya*, 6 (2): 283-291.

Article History : Received: Oct 15, 2022. Revised: Nov 09, 2022. Accepted: Dec 6, 2022

ABSTRACT

This research wants to examine how the management of the creation of works of art made from organic waste (wood and marine biota) in Jaring Halus Village, North Sumatra. The method used in this study was the method of creation with an experimental model by utilizing waste as a model for creating works of art. The research was conducted in Jaring Halus Village, Langkat, North Sumatra. The stages in this research begin with identifying internal and external potentials. The internal potential is the location and organic waste such as waste wood and marine biota and the like. Furthermore, the external potential was the community's ability to explore the aesthetic power of waste to become an expression of works of art; in this case, presentations and design workshops are held through design simulations and references. The next step was selecting the quality of the waste wood, which includes elements of shape, structure, texture, and size. Based on the results of the research conducted, it can be concluded that some of the research findings are as follows: 1) the steps taken include: Planning, Mapping of waste locations, Mapping types of waste in categories, Understanding design as a material for creating works of art, Process of assembling forms works of art, the process of refining, the Process of presenting works of art. 2). In managing the creation of works of art by utilizing organic waste (wood and marine biota), we have produced several new prototypes of works of art made from organic waste. 3) Using creative methods based on adaptive and connotative patterns greatly encourages the creation of more significant and productive works of art.

KEYWORDS

Management,
Creation, Art,
Organic Waste

This is an open
access article under
the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/)
license



INTRODUCTION

Waste is unused waste material which have a negative impact on society if not managed properly. Industrial and household (domestic) waste water if not managed properly will have a negative impact on health. Waste is a substance produced from a production process, both industrial and domestic (household). Waste can be in the form of garbage, toilet water, and waste water from various other domestic activities. Waste must be managed properly so as not to have a negative impact on the environment. According to Marliani (2014:124), increasing the volume of waste requires serious handling of waste management. Waste management that does not use waste management methods and techniques environmentally friendly besides being able to have a negative impact on health will also greatly interfere with the preservation of environmental functions both residential, forests, fields, rivers and oceans. One form of waste is household waste stairs in the form of inorganic waste. This waste is very dangerous for the environment and health because this inorganic waste is made from natural sources that cannot be refurbished and contain chemicals, but its existence is

only glimpsed next door eye. there needs to be good waste management by making it a work that can be produced. Management functions to plan, implement, and monitor evaluation (Tobing, 2018:58).

This study wants to examine how the management of the creation of works of art made from organic waste (wood and marine biota) in Jaring Halus Village, North Sumatra. Jaring Halus Village is topographically located in the province of North Sumatra. In this village, much organic waste is left unattended. according to Fuad et al (2017:39), organic waste is a fairly serious environmental problem that is still being faced by the community. This situation can be used as a source of media for creating creative works that have economic value. Many creative things can be done if we are able to explore a large amount of organic waste, such as wood or marine biota, which is neglected and cannot be utilized by the community. Based on the results of observations and discussions conducted by the research team, it is important to take action to utilize and manage these wastes as a source of media in increasing the productivity of works of art for the perpetrators.

Based on the results of observations and discussions conducted by the research team, art academics, and local artisans, found several facts and data that productivity in doing works of art, especially fine arts, has decreased in terms of creativity. This is caused by several things, including the lack of utilization of easily available sources of art media such as organic waste and many more. Declining public interest in appreciating works of art decreases the productivity of artists in creating works of art by utilizing media sources that are easy to find. Thus it is highly recommended to provide a way out of how artists or artisans can remain creative and exist and increase the productivity of works of art that have economic value and can be appreciated by the wider community.

Innovative works of art will be born from creative artists, fine art products are the interaction of all aesthetic experiences that are formed from visual experiences and are integrated from the taste. How can we do the best management of the existing waste to increase artists' productivity in creating art. Based on the background described above, this research focuses on examining two things that are considered essential, namely (1) How to manage organic waste management as an effort to increase the productivity of works of art. The objectives of this study are (1) to be able to manage organic waste management as an increase in the productivity of works of art, especially in North Sumatra.

METHOD

The method used in this study was the method of creation with an experimental model by utilizing waste as a model for creating works of art in the form of souvenirs. The research was conducted in Jaring Halus Village, Langkat, North Sumatra, with a population of 10 artisans as a sample (random sampling). The stages in this research began with identifying internal and external potentials. The internal potential was the presence of waste wood and other organic wastes such as marine biota waste, shellfish shells, crab shells, shrimp shells and its kind. Furthermore, the external potential was the community's ability to explore the aesthetic power of wood and other organic waste to become an expression of works of art; in this case, presentations and design workshops are held through design simulations and references. The next step was selecting the waste wood's quality, including elements of shape, structure, texture and size. The waste were then cleaned by conventional rinsings, such as rinsing with washing detergent and chemical elements, especially for cleaning marine biota waste, which uses liquid chlorine as a bleach.

The selected wastes were then constructed according to design expressions as works of art which include the principles and principles of design in the creation of works of art consisting of harmony, harmony, unity, aspects of balance, and textural structures as the power of aesthetic sensation in work. The model for the embodiment of the work here is pursued by an adaptive model, namely following the model and pattern of the elements of the waste itself, as well as the assembling model, namely by carrying out construction engineering based on the iconic design of marine souvenirs, such as the shape of ships, boats, fish, shrimp and so on. Thus the resulting work can be in realist and abstract forms. The final stage was the finishing stage which includes refining, coloring and coating such as coating.

RESULT AND DISCUSSION

Management of the creation of works of art by utilizing organic waste in Jaring Halus village, North Sumatra

Management is the ability to direct and achieve desired results with the aim of human efforts and other resources. More explicitly, management can be interpreted as well-planned activities from planning to monitoring and evaluation. Related to this, organic waste, such as wood and marine biota in the village of Jaring Delilah, North Sumatra, was used to increase productivity in creating fine arts. A method that was considered appropriate will be designed to manage this activity. Based on the results of the discussion and design carried out by the research team, the steps taken include:

1. Planning and preparation of activities
2. Mapping of waste locations
3. Mapping the types of waste in categories
4. Understanding of design is considered appropriate as a material for creating works of art (souvenirs).
5. The Process of assembling the form of a work of art
6. Finishing process
7. The Process of presenting works of art.

To start the Process of creating works of art made from organic waste such as wood, shells or other biota waste, planning and preparation of activities is carried out initially. In terms of preparation, forming a team and preparing all forms of needs such as submitting research planning proposals and correspondence as well as permits for conducting research activities. Then the second step was to review the location and mapping of the presence of waste that was widespread in the Wampu and Bahorok rivers. Bahorok is a hilly plain like a delta flanked by the river, so many types and varieties of waste wood are found.

The third step was to identify the type of waste wood based on the long and short dimensions of the wood, the type of hard or soft wood, curved or straight anatomical structures to its natural characteristics such as hollow textures, lines, depressions and other effects. Apart from being based on the character and structure of the wood, it was also based on the orientation of its resemblance to realist objects, such as the resemblance to living things, to the point where it was completely abstract. The third step was then the wood is categorized based on its dimensions and size and based on the orientation of its realist and abstract shapes.

The fourth step was understanding the design through understanding references and simulations. The understanding of design begins with seeing several similar works that are

generally found on websites so that they can stimulate creative ideas and ideas. Before arriving at a copyright on the waste wood media, a simulation must be conducted by compiling each element of the existing waste wood according to their needs. Compilation simulations are carried out in an instant and temporary or flexible manner so that it was possible to develop creative ideas into other forms. The concept of creative ideas was not bound by normative conventions but is relative, connotative, symbolic and expressive. Concepts and approaches like this allow the birth of creative works with their idioms and uniqueness, which then become a visual sensation as well as an attraction to the work. In accordance with their form, these works can lead to the form of souvenir works and works of pure, abstraction and contemporary art.

The fifth step was assembling consisting of two types of motifs, namely realist and abstract motifs. Assembling on realist motifs was to determine the primary elements of wooden forms, such as animal shapes or other creatures, then it was done by completing other elements, such as fish fins, fish teeth and many more. The assembly process was carried out using a good gluing model with wooden pens, nails or adhesive glue. There were three types of glue used, namely faster or instant glue (Shetan brand). This type of glue has a very fast adhesive reaction in just seconds and can be used on all types of media. The next glue was in the medium glue category, such as the goat glue brand. Goat glue has a balanced adhesiveness, that was, on both sides of the elements to be joined, so both surfaces are equally glued first, and it took a relatively short time between 1 - to 15 minutes. This glue was used to glue surfaces that are wider than 2 cm. The next glue is the massive category of slow (Low) glue, namely PVC glue, known as Rakol glue or the Fox brand; this glue was white-like paste that was very suitable for wood or paper glue. This type of massive glue took a long time to dry, so to secure each glued joint, it must be protected by tying the objects being glued together until the glue was completely dry. Under normal temperature conditions, such as indoors, this type of PVC glue requires a drying time of up to 6 hours at a glue thickness of 03 – 1.0 mm.

The sixth step was the process of refining both the wood surface and each joint. The refining Process requires a high level of patience; the finer the work, the better. The refining stage was to use a polishing tool, either using a grinder or sandpaper or sand paper. For refining that takes a long time, a mini grinder was used, which was a type of flexible hand grinder equipped with a rotating rope, making it easier to rub finely on complex and small surfaces or surfaces. Small grinders used for grinding and refining small anisd complex surfaces have a polishing rotor with a diameter of between 3 and 20 mm in either a cylindrical or spherical, or oval shape. For refining on wide areas and rough surfaces, sandpaper is used, namely sandpaper with a surface size of 0 - 3 as a measure of smoothness and roughness. Sandpaper scrubbing was done by hand repeatedly as desired. After this stage, the next stage was coloring and coating. This stage was done in two ways, namely spraying (brushing) using a clear spray and painting with a brush. Staining of waste wood was not done with impasto paint which was covering but was done with a transparent layer that was adaptive such as impra brand polytur. This type of varnish has characteristic colors of wood such as brown and maroon, ocher in color, as well as the coating using pixative clear from the Pylox brand, which was transparent and water repellent, as well as coating or coating of varnish.

The seventh step was the final stage, namely, presentation or presentation based on the motive of his work. For key chain souvenirs, a metal ring was given as a hanger, and for

works of art, realist and abstract motifs were countered with iron or other metal elements such as wire and bedstal as mini bearings for the product.

The experimental cycle of innovation in the creation of works of art made from waste wood and marine biota waste was as follows:

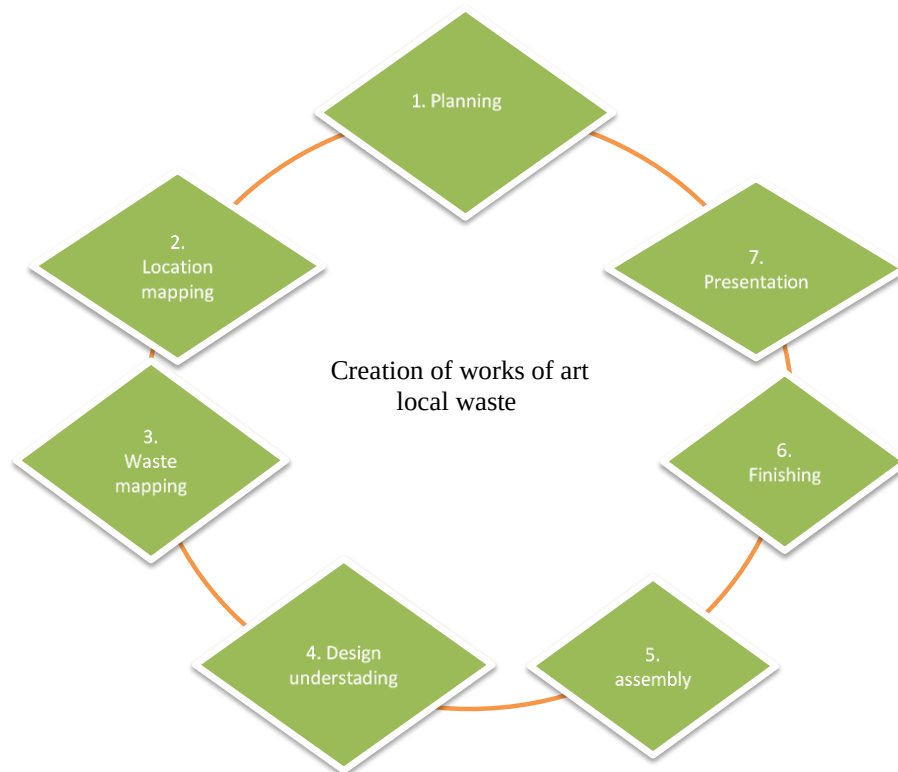


Figure 1. Management scheme for the creation of works of art Made from local waste

The results achieved in this study consist of the process of creating works of art as shown in the following table:

Table 1. Innovation Experiment Process and Achievement

No	Stages	Picture	Annotation
1	Selection of Waste Wood		The selection of waste wood is based on the existing potential in the Wampu river area, including from the upper reaches of Bahorok to the estuary in Jaring Halus village, Langkat

2	Selection of marine biota waste		The full potential of marine biota comes from Jaring Halus Village as a Fisherman's Village. The potential for existing marine biota includes many types of clams, crabs, or the like (chiting).
3	Design Introduction	 	Realist and Abstract design Realist object as a free idiom in the form of marine creatures and land animals. Design reference is carried out by presenting sample prototypes to stimulate ideas and creative ideas

4	Pattern Formation	 	Replication of the prototype based on the shape and motif of naturally found waste wood. The motifs found in waste wood can be in the form of realist or non-realist motifs. Pattern formation is influenced by the creator's level of sensitivity to the waste wood object.
	Pattern Manipulation	 	Forming motifs or patterns with artistic innovation is done by cutting, combining, punching holes, whittling, gouging. Glue Tie Give effect with chemical elements such as politur, varnish and burn effect (<i>Burning</i>)

	Refinement		Rubbing, sanding with sand paper, grinding. Refinement of marine biota waste is done by rinsing and drying.
	Finishing and serving	 	This stage is carried out by giving varnish or varnish coloring until the coating is in the form of <i>coating acrylic</i> , <i>coating synthetic</i>



CONCLUSIONS

Based on the description that has been explained, several conclusions can be drawn as follows:

1. Based on the results of the discussion and design carried out by the research team, the steps taken include 1) Planning and preparation of activities. 2) Mapping of waste locations. 3) Mapping of types of waste in categories. 4) Understanding of design was considered appropriate as a material for creating works of art (souvenirs). 5) The process of assembling the form of a work of art. 5) Refining process. 7) The Process of presenting works of art.
2. In managing the creation of works of art by utilizing organic waste (wood and marine biota), we have been able to produce several new prototypes of works of art made from organic waste.
3. Using creative methods based on adaptive and connotative patterns greatly encourages the creation of larger and more productive works of art.

REFERENCES

- Atmojo, W. T. (2011). Penciptaan karya seni kerajinan cenderamata sebagai seni wisata berbasis seni etnik batak guna mendukung kepariwisataan di Sumatera Utara.
- Dharsono, S. K. (2016). Kreasi Artistik. *Karang Anyar: LPKBN-Citra Sains*.
- Hidayat, J. W., Muhammad, F., & Wiryani, E. (2017). Pembuatan Biogas Sebagai Energi Alternatif Dari Limbah Organik Berbasis Peternakan Terpadu dan Berkelanjutan di Ungaran, Kab. Semarang. *Jurnal Abdi Insani*, 4(1), 39-43.
- Marliani, N. (2015). Pemanfaatan limbah rumah tangga (sampah anorganik) sebagai bentuk implementasi dari pendidikan lingkungan hidup. *Formatif: Jurnal Ilmiah Pendidikan MIPA*, 4(2).
- Routledge, W. G. (1926). *The art of thought*. London, UK: C.A. Watts & Co.
- Sachari, A. (2007). *Budaya Visual Indonesia: membaca makna perkembangan gaya visual karya desain di Indonesia abad ke-20*. Erlangga.
- Sari, I. N., Lestari, L. P., Kusuma, D. W., Mafulah, S., Brata, D. P. N., Iffah, J. D. N., ... & Sulistiana, D. (2022). *Metode Penelitian Kualitatif*. UNISMA PRESS.
- Sinaga, O. (2022). Studi Efektivitas Model Manajemen Pendidikan Seni Rupa. *Gondang: Jurnal Seni dan Budaya*, 6(1), 129-135.
- Tobing, O. (2018). Manajemen Paduan Suara Consolatio Universitas Sumatera Utara. *Gondang: Jurnal Seni dan Budaya*, 2 (2): 57-65.