

Innovation of Fine Arts As An Effort to Increase The Productivity of Creation of Fine Arts Local Waste Based

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Abstract. This applied research on art creation aims to produce fine art innovations as an effort to increase the productivity of art creation based on North Sumatra Waste Media. The presence of technology that presents a variety of instant works of art has neglected the potential for waste to become works of art. If left unchecked, motivation and innovation in developing the power of creativity in the creation of art will be further away from the values of local wisdom. The objectives of this research consist of: 1) finding innovative methods for creating works of art based on organic waste 2) finding methods for utilizing organic waste into works of art. The method used in this research is a qualitative approach. The process of searching for data and information was carried out using interviews and field observations by documenting audio-visual recordings. The research process consists of the preparation stage, the data collection stage, the data analysis stage, the production stage, to the stage of concluding the results and making reports on research findings. All stages of this research work starting from the pre-production to post-production process will involve students. The output of this activity is in the form of fine art products in the form of mixed media art prototypes containing local materials derived from organic waste, methods of creating and packaging fine arts mixed media containing North Sumatran organic waste materials, articles published in online Proceedings at national seminars, and intellectual property rights. and Patents. This research can be a finding that contributes to the development of science and the creation of works of art in the Unimed art education study program, especially in the creation of designs and fine art products. Furthermore, this research contributes to maintaining environmental balance due to the impact of uncontrolled waste..

Keywords: Fine arts, innovation.

1 Introduction

The creation of works of art in the era of technology is growing and innovative. The development of non-physical art almost exceeds the quantity of visible, palpable (tangible) art products. The phenomenon of art creation in the digital trend is increasingly spoiling the eyes with instant angles and imaginations. Various elements of art works in virtual and ready-to-serve presentations. On the other hand, the result is the neglect of environmental and natural waste without utilization through innovation in the creation of works of art that present both aesthetic and economic value. Among the values of local wisdom in the creation of works of art is the use of organic waste in coastal communities. These wastes are quite abundant,

especially for coastal residential community groups who mainly work as fishermen in Jaring Halus Village. This village is located in Secanggang District, Langkat Regency, North Sumatra. The village area is 20 hectares on 200 hectares of land right on the edge of the sea. coastal community who migrated from Kedah, Malaysia since 103 years ago. To go to Jaring Halus Village, people use water transportation with a travel time of 1 hour by boat from Pematang Buluh.

The geographical location at the confluence of the river downstream with the shoreline as an estuary is a dense area of environmental waste in the form of wood, bamboo which is carried away by the river currents to the sea, and coupled with marine product waste in the form of shells, crab shells and the like. This kind of waste is actually a great potential in producing works of art in the form of souvenirs and souvenirs. On the other hand, if this potential is not utilized, these wastes will melt with nature in an unpredictable time. Exploration carried out by humans, both illegal logging, as well as erosion and taking marine products without consideration of ecology and ecosystems or marine habitat chains, creates environmental gaps and has a negative impact on the human environment.

2 Research Method

The research uses a creation method with an experimental model by utilizing waste wood as a model for creating works of art in the form of souvenirs. The research was carried out in Jaring Halus Village, Langkat, North Sumatra with a population of 10 craftsmen, but it was found that 5 people were productive in their work as samples (random sampling). The stages in this research begin with identifying internal and external potentials. Internal potential is the presence of waste wood and other organic wastes such as marine biota waste, shells, crab shells, shrimp shells and the like. Furthermore, the external potential is the ability of the community to explore the aesthetic power of wood and other organic waste into artistic expressions, in this case, presentations and design workshops are carried out through simulations and design references. The next step is the selection of the quality of waste wood which includes elements of form, structure, texture and size. The waste is then cleaned by conventional rinsing such as rinsing with washing detergent and chemical elements, especially for cleaning marine biota waste, namely using chlorine as a bleach.

The selected waste is then constructed according to the design expression as a work of art which includes the principles and principles of design in the creation of a work of art consisting of harmony, harmony, unity, balance aspect, and texture structure as the power of aesthetic sensation in the work. The model of the embodiment of the work here is adopted by an adaptive model that follows the model and pattern of the waste elements themselves, as well as an assembling model, namely by carrying out construction engineering based on iconic designs of marine souvenirs, such as the shape of ships, boats, fish, shrimp and so on. Thus the work produced can be in the form of realist and abstract forms. The final stage is the finishing stage which includes smoothing, coloring and coating such as coating.

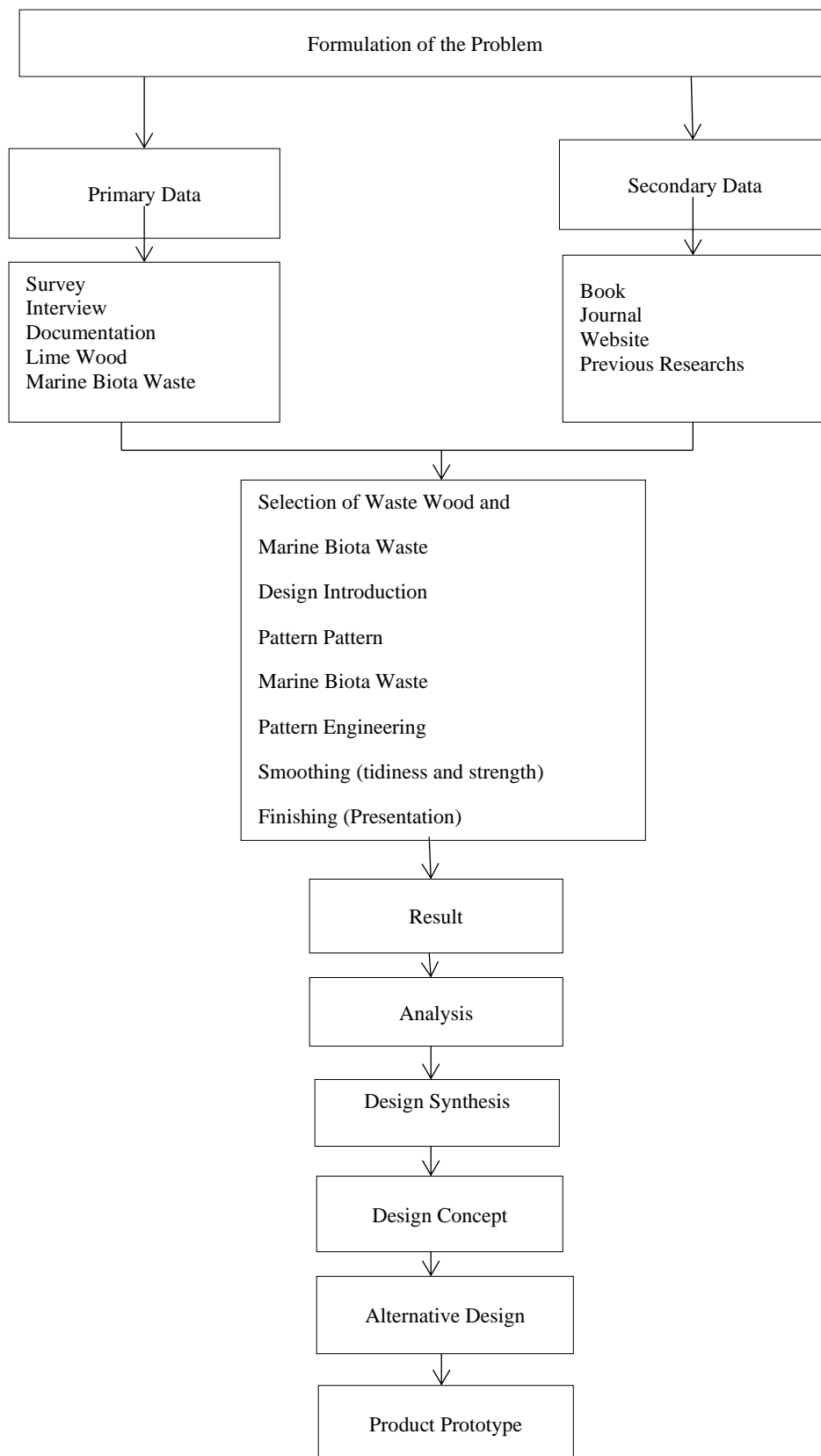


Fig. 1. Methodology design.

3 Theory

3.1 Fine Arts and Media

Artworks are born from creative artists, such art products are an interaction of all the senses possessed by the artist, aesthetic sensitivity is formed from an integrated sense relationship starting from taste (taste) accumulated from a number of visual (empirical) experiences, knowledge about the creation of a work of art that includes knowledge of media and their applications. The concept of creating works of art is inseparable from a number of integrated components, namely themes, forms and contents [1]. In the terminology of integrated component, the placement of media concepts becomes the basis for a work of art in representation which includes themes, forms and contents.

The creation of works of art is inseparable from the media used. Usually the mainstream media in every work such as paintings on canvas, paper, wood, glass, bamboo in its twodimensional form. Likewise, in the form of sculptures, monuments, and souvenirs in threedimensional form.

The embodiment of three-dimensional works has a very diverse source of material as a medium, both derived from non-organic materials such as gypsum, plastic, fiberglass, resin, cement, and metal, which are common materials and are widely used by artists or creators in producing fine art products. Likewise, materials derived from organic content, namely materials that can dissolve naturally with natural recycling processes such as wood, bamboo, leaves, marine habitats such as shells, crabs, shrimp shells and the like.

Organic waste art work is a product of adaptive creativity to all physical components based on the physical characteristics of the material such as color, texture, shape, and structure.

Adaptation of all these components by applying the composition of all principles of balance, unity, proportion, and rhythm. The adaptive concept is a pattern of creating traditional art that contains local wisdom norms both in expression and local philosophy. Wood as a medium has a symbolic representation in the perception of local culture. The traditional view of the philosophical values of the tree element is rooted in Indonesian society, both cultivators and fishermen. Likewise other waste such as bamboo which has natural resistance

Due to the relatively flexible physical structure of bamboo, it makes bamboo stronger and more flexible. Bamboo occupies a parallel with wood, so these two types of organic materials are widely available in traditional societies as products of local culture.

In the aesthetic dimension, both wood and bamboo have the same function as decoration and iconic markers in the form of souvenirs. Almost all tribal communities around the world use wood and bamboo as cultural representations with diverse artistic creativity. In addition to knowledge of the essence of organic materials into works of art, knowledge of processing and presentation is also required which is based on the method of creation from design, production and finishing.

Globally, several nations in the world such as in Asia, Europe, America and Africa always have the advantage in creating organic goods into works of art with high economic and aesthetic value.



3.2 The Concept of Creating Souvenir Artworks



In relation to the position of the media and the form of the work of art, it is explained that there are two categories of forms that arise from a work of art, namely, the first is the visual form, the physical form of a work of art or an integral part of its supporting elements. The two special forms are aspired to because of the reciprocal relationship between the values emitted by the phenomena of their physical form and the response to their emotional awareness, Sony [1]. Media forms that are naturally attached to waste objects, be it the structure and anatomy of wood, texture and weathering, anatomical structure and natural color changes in bamboo, coconut fiber, coconut shells, to shells or shells, shrimp and the like are visual phenomena. which becomes the basic form to be responded to with a number of knowledge, media technology and emotional responses. Thus, the model for creating such works of art is a compilation of various physical elements and is harmonized with emotional responses.

It can be concluded that the process of the presence of a work of art starts from two dimensions, namely the internal dimension and the external dimension. Internal dimensions as conventional basic art that applies mainstream elements such as painting on canvas, or paper.

While the external dimension can be referred to as the concept of adaptive art by synergizing conditions visual and physical with the aesthetic perception of the artist himself, to give birth to a work of art called installation art media.

Table 1. Some of the fine art products found in Jaring Halus Village, Langkat Regency, North Sumatra Province

| Product Type | Image | Description |
|--------------|--|--|
| Patio Chair |  | Single Terrace Chair made of wood roots |
| Waste Wood |  | Long Chair for terrace combination of root wood and waste logs |

| | | |
|----------------|--|--|
| Table wood |  | Terrace table from pieces of waste wood and from the roots of waste wood |
| Waste Wood |  | Long Chair for terrace combination of root wood and waste logs |
| Wood Not Waste |  | Ship replica made of wood not waste |
| Wood Not Waste |  | Ship replica made of wood not waste |
| Wood Not Waste |  | Ship replica made of wood not waste |

In the process of creating souvenirs, there is a limited creativity phase with the volume of media. As in the utilization of wood waste, bamboo, paper, coconut fiber, coconut shells, marine animal skins, shrimp shells, shells and the like tend to be limited to physical volume. Utilization of the condition of waste materials is a challenge in itself both knowledge, empirical experience, and skills to present waste in its embodiment as a work of art, which in terms of these limitations is categorized as a souvenir.

Exploration and innovation in the use of waste is needed as the initial basis for establishing prototypes of fine art products, especially souvenirs. Availability of raw materials

is the foundation in making artwork in the form of souvenirs, and has a representation as revealed by Wahyu Triatmojo [2] which includes 1) imitation of the original 2) small in shape 3) full of variety, innovation, creativity, 4) abandoned magical values, sacred, symbolic 5) it's already cheap.

These characteristics can be fulfilled by utilizing organic waste that is available in the community or the artist who produces it. In order to enrich creative expression, an innovative approach is needed by revitalizing all the components contained. In a brief conception of the creation of organic waste-based artwork, quoting from Sony Kartika, the art of revitalization is vitally still referring to traditional art as the main reference. So the strategy of creation as a creative concept is to use the concept of conservation or preservation by means of *mutrani* (*nunggak semi*), namely imitating according to the standard, but processing techniques and materials according to current needs [1].

The concept of creating works of art based on organic waste into art products in the form of souvenirs is an adaptation to the media in terms of structure, anatomy and texture. Next is the expression needed in accordance with the environment, socio-cultural community that represents local cultural idioms and icons.

4 Result and Discussion

This research focuses on the potential of local waste consisting of waste wood and marine biota waste in Jaring Halus Village as an innovation in the creation of local waste-based fine arts. The waste wood in Jaring Halus Village is the wood that drifts from the Wampu river to the sea. Geographically, Jaring Halus village as a delta is mediated by a river so that the waste wood is stranded around village settlements, especially when the tide is low. The process carried out in this study begins with the selection of the type of waste, the selection of patterns, the engineering of the pattern is carried out by cutting, merging, smoothing, coloring, to coating.

Waste selection by considering the condition of the waste structure which includes: The structure of shapes and motifs, wood grain, wood grooves and threads, wood texture, weathering or decay. Pattern selection by considering and determining the shape or structure of the wood (oriented form) based on the power of abstract and realist imagination. Innovation and engineering of patterns or shapes based on fantasy power to create iconic souvenirs such as boats, as well as iconic marine biota. Engineering components and product innovation use additional elements or materials such as iron, PVC glue, synthetic glue, rope, nails and other metal elements by cutting, rubbing, gouging, punching holes with a drill, binding, knitting to gluing. At the finishing stage, it includes smoothing using fine and coarse sand paper to present an artistic effect. The final stage is coloring and coating.

To start the process of creating a work of art made from waste wood, it begins with a regional survey and determines the geographical area where the most waste wood accumulates or lies on the river bank. Waste wood often overlaps on the banks of rivers which have rocks and the function of rocks that are many on the banks of the river serves as a barrier for the wood to pile up. Among the rivers, the most commonly found waste wood is around the Wampu River and the Bahorok River in the Bahorok sub-district, Langkat Regency, North Sumatra. Bahorok hilly plains like a delta flanked by the river so that quite a lot of types and varieties of waste wood are found.

The second step, is to identify the wood based on the dimensions of the length and shortness of the wood, the type of hard or soft wood, the curved or straight anatomical structure to its natural character such as the texture of holes, stripes, hollows and other effects. Besides being based on the character and structure of the wood, it is also based on the orientation of its resemblance to realist objects such as resemblance to living things, until it is completely abstract. The next third step, the woods are categorized based on their dimensions and sizes and based on the orientation of realist and abstract shapes.

The next fourth step is understanding the design through understanding references and simulations. Understanding of design begins by looking at a number of similar works that are generally found on websites so that they can stimulate creative ideas and ideas. Before arriving at the copyright in the waste wood media, is to do a simulation by compiling each element of the existing waste wood according to their needs. The compilation simulation is carried out in an instant and temporary or flexible way so that it is possible to develop creative ideas into other forms. The concept of creative ideas is not bound by the conventions of normative forms, but is relative, connotative, symbolic and expressive. Concepts and approaches like this allow the birth of creative works with their own idioms and uniqueness, this which then becomes a visual sensation as well as the attraction of the work. In accordance with their form, these works can lead to the form of souvenirs and works of pure, abstract and contemporary art.

The fifth step, is a good assembly consisting of two types of motifs, namely realist and abstract motifs. Assembling the realist motif is to determine the primary elements of the wood form such as the shape of an animal or other creature, then it is done by completing other elements such as fish fins, fish teeth and so on. This assembly process is carried out with a gluing model either with wooden pens, nails or adhesive glue. There are three types of glue used, namely faster or instant glue (the Shetan Brand). This type of glue reacts very quickly in just seconds and can be used on all types of media. The next glue is the medium glue category, such as the goat glue brand. Goat glue has a balanced adhesive that is on both sides of the elements to be joined, so both surfaces are glued together first and require a relatively short time between 1 to 15 minutes. This glue is used to glue the surface of the field with a width of more than 2 cm.

The next glue is the slow category glue (Low) which is massive, namely PVC glue known as Rakol glue or Fox brand, this glue is white like a paste which is very suitable for wood and paper glue. This type of massive glue takes a long time to dry, so to secure each glued joint it must be protected by binding between the glued objects until the glue is completely dry. Under normal temperature conditions such as indoor PVC glue requires a drying time of up to 6 hours at a glue thickness of 0.3 – 1.0 mm.


Furthermore, the sixth step is the level of finishing. At this stage is the process of smoothing both the surface of the wood and each connection. The refining process requires a high level of patience, the finer the work the better. At the smoothing stage is to use a scouring tool using either a grinder or sandpaper or sand paper. For smoothing that takes a long time, a mini grinder is used, which is a flexible type of hand grinder equipped with a rotating rope to make it easier to rub smoothly on small and complex surfaces or surfaces. Small grinders used for scrubbing and smoothing small and complex areas have a grinding rotor with a diameter between 3 to 20 mm in either a cylindrical or spherical or oval shape. For smoothing on wide areas and rough surfaces, a sandpaper scouring tool is used, namely sand paper with a size of 0 - 3 as a measure of smoothness and roughness. Sandpaper rubbing is done by hand repeatedly as desired. After this stage, the next stage is the colouring and


coating. This stage is carried out in two ways, namely by spraying (brushing) using a spray clear and painting with a brush.


Staining on waste wood is not done with impasto paint which is closed but is done with an adaptive transparent layer such as impra brand polish. This type of polish has characteristic wood colors such as brown and maroon, ochre colours, as well as the coating using clear pixative from the Pylox brand which is transparent and water-repellent, as well as coating or coating from varnish.


The seventh stage is the final stage, namely the presentation or presentation based on the motif of his work. For key chain souvenirs, a metal ring is attached to it, and for works of realist and abstract motifs, they are supported with iron or other metal elements such as wires and pedestal as mini bearings for the product.

Table 2. Innovation experiment process table.



| No | Stage | Image | Description |
|----|----------------------|--|--|
| 1 | Waste Wood Selection |  | The selection of waste wood is based on the potential that exists in the Wampu river area including from the upper Bahorok to the estuary in Jaring Halus village, Langkat |


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|---|---------------------------------|--|--|
| 2 | Selection of Marine Biota Waste |  | <p>The full potential of marine life comes from Jaring Halus Village as a Fisherman's Village. The potential for marine biota that is abundant and easy to find is the type of shellfish, crabs, or the like</p> |
| | | | |

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|---|------------------------|--|--|
| 3 | Design Introduction |  <p>The top image shows a flat, layered fish sculpture made of wood or stone, with a textured, scale-like surface. The bottom image shows a fish-shaped sculpture on a pedestal, also made of wood or stone, with a textured, scale-like surface. The sculpture is mounted on a dark, cylindrical base against a brick wall background.</p> | Realistic and Abstract Design Realist objects are free idioms in the form of marine biota and land animals. Design reference is done by presenting prototype samples to stimulate ideas and creative ideas |
|---|------------------------|--|--|

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|---|-------------------|--|---|
| 4 | Pattern Formation |  | <p>Prototype replication based on the shapes and motifs of waste wood found naturally. The motifs found from waste wood can be in the form of realist motifs or non-realist motifs. Pattern formation is influenced by the creator's level of sensitivity to the waste wood object.</p> |
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|--|----------------------------|--|---|
| | <p>Pattern Engineering</p> |  | <p>Forming a motif or pattern with artistic innovation is done by cutting, combining, perforating, sharpening, gouging Glue Tie Give effect with chemical elements such as polish, varnish and burn effect (Burning)</p> |
| | <p>Smoothing</p> |  | <p>Scrubbing, sanding with sand paper, grinding. Refining of marine biota waste is done by rinsing, drying.</p> |
| | <p>Finishing</p> | | <p>This stage is carried out by</p> |

| | | | |
|--|--|---|---|
| | |  <p>The top photograph shows a necklace made of several strands of small, light-colored shells and red beads, hanging against a white background. The middle photograph shows a dark, abstract sculpture with a complex, organic form, mounted on a small wooden block against a brick wall. The bottom photograph shows a dark, fish-shaped sculpture mounted on a black rectangular base with three thin vertical supports, set against a pink wall.</p> | <p>giving polish or varnish coloring to coating in the form of acrylic coating, synthetic coating</p> |
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The following is the experimental cycle of innovation in the creation of works of art made from waste wood and marine biota waste as follows:

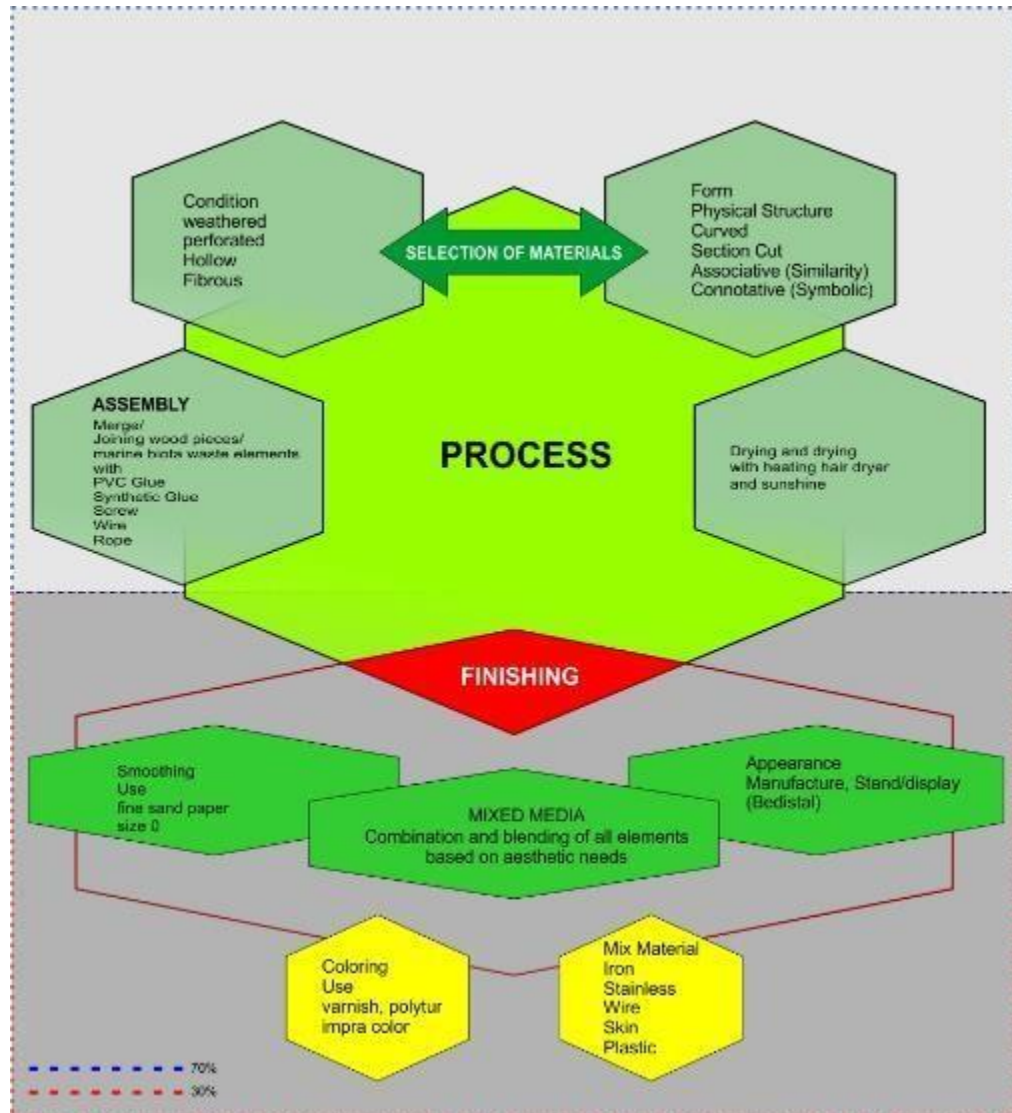


Fig. 2. Schematic of the innovation process for the creation of fine arts waste wood

4.1 Product Innovation Results

The innovation process of creating works of art made from waste wood starts from the selection of waste wood, selection of marine biota waste, design recognition, pattern

formation, pattern engineering, to smoothing and finishing. A very relevant design concept from the use of waste wood is in the form of ships, animal figures, abstract figures, while from the use of marine life there are souvenir models from shell waste into souvenir products, especially shell accessories, key chains and wall decorations, room interiors and room decorations. .

From the innovation process, 10 types of design concepts were obtained that could be developed freely based on the structure of waste wood and marine biota waste. The model of souvenir products made from waste wood is a representation of local characteristics in the form of miniature canoes and boats. Utilization of waste wood based on its natural structure presents a work of art that looks simple but does not reduce its local icon.

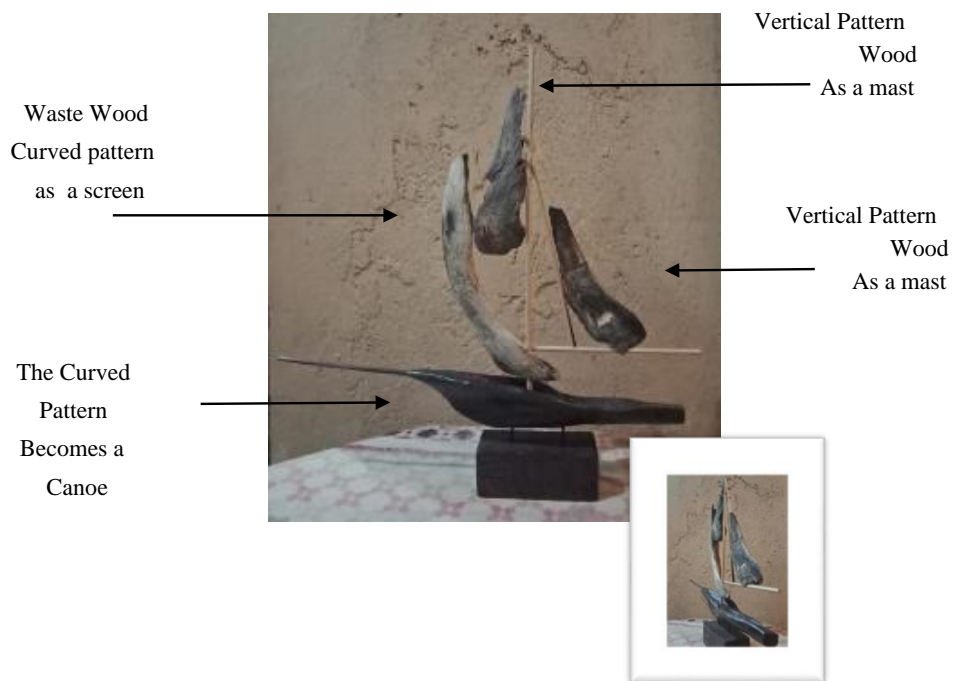


Fig. 3. Product 1: Sailboat motif iron mixed waste wood material size (longest side) height 40 cm, width 40 cm



Fig. 4. Product 2: Standing woman figure pattern
Iron mixed waste wood material
Size (longest side) height 40 cm, width 15 cm

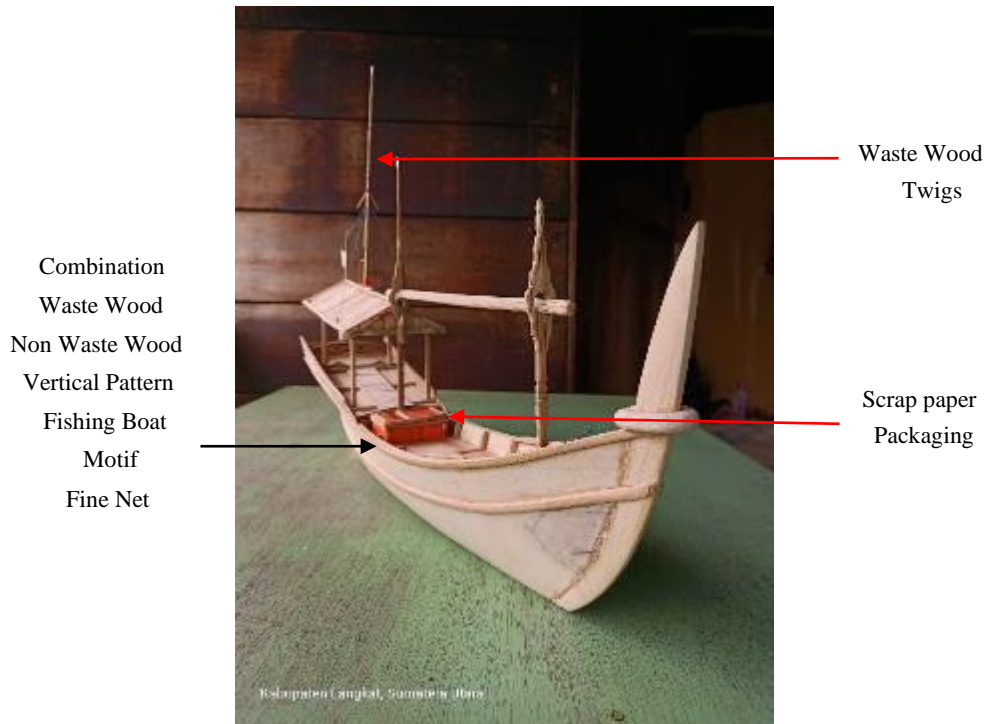


Fig. 5. Product 2: Jaring Halus Fishing Boat Motif
Wood Material Combination of Waste and Non Waste
Size (Longest Side) Height 60 cm, Width 15 cm



Fig. 6. Product 2: Fish motif iron mixed waste wood material size (longest side) height 30 cm, width 15 cm.



Fig. 7. Product 2: Abstract motif iron mixed waste wood material size (longest side) height 30 cm, width 15 cm.



Fig. 8. Product 2: Abstract motif iron mixed waste wood material size (longest side) height 30 cm, width 10 cm.

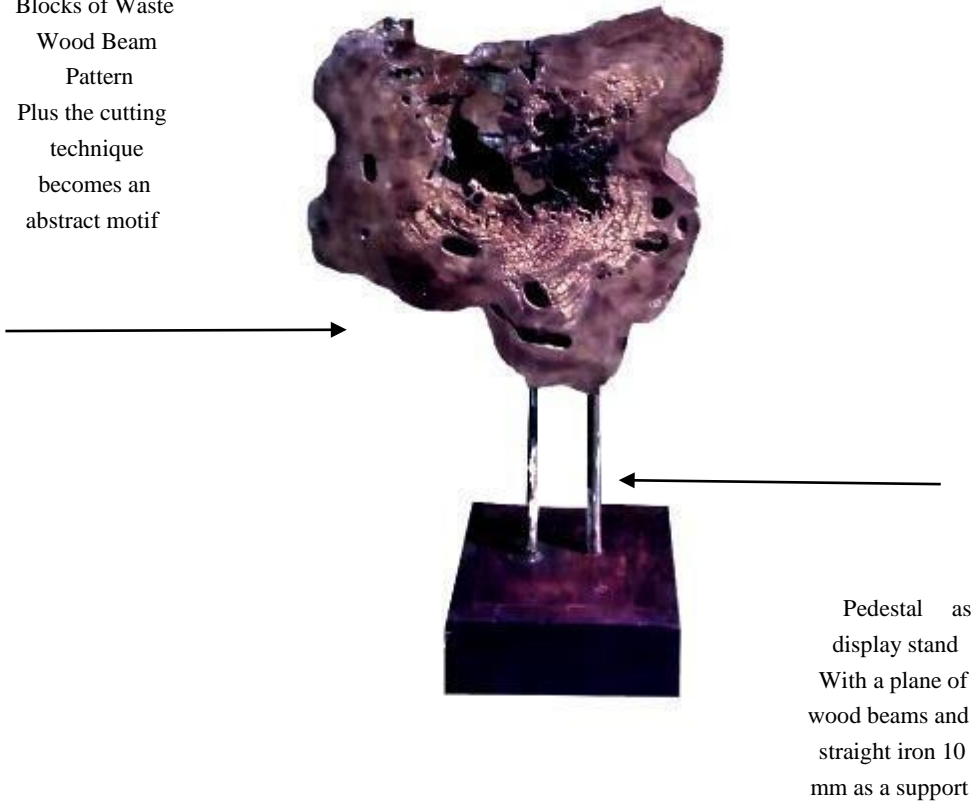


Blocks of Waste
Wood Beam
Pattern
Plus the cutting
technique
becomes an
abstract motif

Pedestal as
display stand
With a plane of
wood beams and
straight iron 10
mm as a support

Fig. 9. Product 2: Abstract motif iron mixed waste wood material size (longest side) height 35 cm, width 20 cm

Blocks of Waste
Wood Beam
Pattern
Plus the cutting
technique
becomes an
abstract motif



Pedestal as
display stand
With a plane of
wood beams and
straight iron 10
mm as a support

Fig. 10. Produk 8

5 Conclusion

From the results of this study, it was concluded that the innovation process of creating works of art made from waste wood provides considerable opportunities and challenges in the creation of unlimited works of art. The opportunity is that the creation of these works of art does not require expensive production costs. This is due to the abundance of waste wood as a local potential in the area that is the subject of research. Works of art can be created with the expression of both patterns and motifs that are very relative, especially the motifs presented are not purely engineering skills, such as starting from scratch, designing, sharpening, assembling, cutting, and so on. Meanwhile, the challenge is how far the ability of the creator's fantasy power to interpret associatively from the objects or waste materials found. This fantasy power greatly affects the creativity space so that the potential and availability of waste is not wasted.

The results of the products born from this research are influenced by two factors, first, namely the natural abilities (talents) empirically possessed by the creators, and secondly, the stimulation of training in the development of design knowledge, design applications and production. From the results of this study obtained as many as 8 (eight) works of art that vary from patterns and motifs. A total of 5 works (62.5%) have realistic motifs, namely boat, fish, and human motifs, and 37.5% (3 works) have non-realist forms. The number of interest from a population of 20 people is only 1 person or 0.5% who consistently innovate the creation of works of art, namely Amsyar (45 years old), and as many as 2 people (10%) choose to make works of art with varied materials, namely wood. waste and non-waste with modern ship motifs, such as tankers built by Rahmad (50 years old) and waste wood furniture made by Nopijal (45 years old). The artistic quality of the innovation in the creation of works of art based on the principles and principles of creating works of art has two dimensions, first, the dimensions of the suitability of size, proportion and the exoticism of realistic objects by 80% provide aesthetic harmony and function, especially in the function of souvenirs as a product of memories for the fans to collect. . The two dimensions of the motif that have locality characteristics are boat and fish motifs, while the human figure motif is only 1 of the eight works.

Considering the natural climate of the coast which is very hot, production activities should be carried out at night, besides that, art creators also have a main job as fishermen, so that every morning to evening they still take care of their catch and sell it. Furthermore, the role of the Jaring Halus Village Head must be more proactive in encouraging the community, especially the younger generation, to take advantage of any training program related to the utilization and development of local waste as an art product or souvenir craft product so that it increases the creativity and productivity of the community further

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