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Assemblage Art's Visual Stimulators Based on the Recycling of Musical Instruments as an Experimental Approach to Design

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Abstract: Assemblage, doubtlessly, is a special form of art that still holds a culture of rapid age which shows a big change in an artist's attitude towards the society he lives in, as well as his persistent desire to change and experiment. It was started when *Schwitters* added discarded objects to his "Merz" series manifesting reality to his artistic plain. Meanwhile, *Picasso* was taken by deconstructing shapes and re-embodying them in cardboard. Perhaps the visual appeal motive of recycling used materials has a lot of passion and joy unexpectedly resulting each time a new life is given to throwaway objects. According to the Art Education culture and its dedicated objectives of recycling and achieving sustainable development of artwork, in addition to the fact that Design is a fertile field to employ many types of art, this paper and research utilized used and damaged musical instruments as creative inputs and starting points to Artwork Design Composition.

Keywords: Assemblage art, Design values, Recycling, Sustainable development, Visual art

Introduction

Design in the context of artwork represents its visual formula, or it's the special formulation of points of interest in the sum of its components of shapes, colors, lines and all other appealing physical presence of materials forming it. An artwork could take a flat or sculptural form for which the elements composed on its surfaces are represented, thus creating spatial and cognitive contradictions either imaginary or real, which precondition our acceptance of the visual stimuli available in it. Assemblage art is characterized as a turning point in the history of arts by addressing the raw material on the painting's surface, which according to the point of view of the designer, adheres to compositional or formative relationships.

Those relationships relate to the frequency of the surface that combine the values of design with the aesthetics of other artistic fields such as painting, sculpture or many others. This led to the emergence of works of art loaded with characteristics of other art forms where each art form enriches the elements of the others. Although each art form has its own specific language, the arts in general share the same characteristics and artistic principles so that no work of art will lack rhythm, unity or balance. Art forms may differ in their way of addressing senses, especially after the emergence of many hybrid works of art under the definition of "Visual Arts", as it's the most accurate term to describe the artistic achievements which combined Plastic Arts with all its applications, Applied Arts, Musical Arts, Theatre, Media Arts and others.

The term "Visual Arts" isn't new. As the relationship which units Art and Music for example; is demonstrated by the pioneer of abstraction "*Wassily Kandinsky*" (1866-1944), who went further in his vision beyond the relationship of shape to color. He wanted to recall sound through the sense of sight and then find an artistic equivalent to a symphony that would not only excite the eye, but also the ear. Like many artists who later followed Kandinsky, searching for that relationship that units Art with Music, this applied study is seeking in its collective assembled artworks which were exhibited in a solo exhibition under the title "*In the presence of a tune*", to discover the visual stimuli in Assemblage art and what resulted from it in terms of design values that brings the senses closer to feeling music through recycling components of some ruined musical instruments.

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Method

Design is the process of translating an idea into an art (fact) ,” in its broadest sense, design is preparing for action: planning and organizing.” (Pipes, 2008).The artist/designer has the skill of thought and visual planning, as well as the ability to reformulate the components and parts of his artwork to achieve the goal of his design which in turn, makes the role of the designer and the design process, of great importance in the creation of any work of art whether it’s related to painting, sculpture, architecture, or other art forms.

Many artistic movements such as “Arts & Crafts”, “Art D’eco” and “The Bauhaus School”, agreed on the importance of the functional aspect of design and on the need to link art forms to each other. In addition, a great deal of attention was paid to the deployment of material in the artwork which later led to the introduction of the term “Visual Arts” that combined plastic arts with applied arts, so that the boundaries between the artistic fields become more flexible. By doing so, it became possible to describe a work of art combining Design with Music, or Painting with Theater Arts, or Sculpture with Environmental Art, among others.

The reciprocal relationship between the visual arts of all kinds has been, and continues to be, a fertile field for artistic creativity.” As in the relationship between visual arts and music, there are also common terms such as composition, rhythm and range in relation to design and music.” (Olgen, 2019). This study is based on the employment of common visual values between design and music as a basis for creation of the assemblage panels. The author’s vision here is represented in employing the art of assemblage based on recycling of musical instruments, as an experimental approach to design. This study is also relying on a conceptual premise that corresponds with the artistic achievements of assemblage artists in search of what effect, viewing a musical instrument in assemblage artwork, has in terms of meanings, memories, and feelings associated with sound and melody in the collective memory of individuals.

My hypothesis here can be summarized as follows:

- The emergence of Assemblage art is due to the clear shift in artists’ attitude towards the society’s developments and daily life events.
- The established relationship between Art and Music in some artistic movements, attests to the portrayal of a musical instrument in different assembled styles.
- Assemblage art is the first nucleus of “Recycling” in art.
- An experimental approach to design can achieve sustainability for used materials and produce creative artworks.

The Art of Assemblage between Technique, Material, and Semantic Links

Technique has a fundamental role and a direct effect in any artwork as it represents the artist’s ability to adapt his material and implement his ideas. Technique is a complex process which requires the artist to visualize the aesthetic beauty of his creative idea, to make some decisions relating to a diverse selection of materials and techniques, then, adapting them to his stylistic imprint in an artistic product characterized by independence and individuality.

Materials of all kinds are the physical medium through which the elements of an artwork are organized. Depending on the extent to which the artist is successful in employing materials to serve form and content, the aesthetic value of an artwork is achieved. Materials have sensory and compositional properties that serve as creative stimuli which constitute a visual attraction factor that is free from common formative molds. The internal energy of the material which relates to its density and qualitative weight, emphasizes its formative abilities. The artist relies on those abilities to determine which structural preferences to use for his compositions based on what a certain material would give him versus another.

The broad artistic achievements of Modern Art from the late nineties and early twentieth century, are a clear testimony to what’s mentioned above concerning the emergence of raw materials and unfamiliar techniques which coincided with the industrial revolution accompanying the emergence of many scientific discoveries and philosophical theories that came as a result of WWI and WWII. Research and discovery in a variety of materials and technical practices became a method of experimentation suitable with contemporary intellectual dimensions. While keeping in line with the cultural age of freedom and advances in many art fields to the degree which it was described as the age of rebellion over traditional inherited ideas, or the age of raw material conquest over a painting’s surface. This conquest of material over a painting’s surface appeared with the beginning of Cubism

when *George Braque* and *Pablo Picasso* used layers of newspaper, magazines and wallpaper combined with “Collage” techniques, to stay in contact with the rapid transformations in art, science, and the ensuing social, political, and economical changes.

The law inherent in “Cut & Paste” style of objects as a visual language summarizing abstract shapes through stylistic methods, opened up a broad scope for experimenting. This was characterized by a deconstructive vision of elements with cubists. Paper Collage or Photography Collage which was known as the “Photomontage” technique, continued to express the actual existence of objects, and images that transform its meaning to another meaning through Juxtaposition. “In which an image is placed in one context with adjacent images to form the idea of an artwork, or placing an idea in the context of another idea to form a topic.” (Ragheb, 2017).

Collage as such took a conceptual form that developed concretely with the works of Dada artists, with the likes of *Hana Hoch* and *Raoul Housman*, when its was used as a way to portray or to oppose certain policies and critical issues in their societies. However, with the development of the concept of “Pasting” into the assembly of stereoscopic and protruding materials, the allegorical capacity of glued materials increased. *Fergonzi* states, “That collected and reused objects with an inherit potential for expression, worked on the extremely subtle borderline between iconoclasm and the re-semanticisation of form” (Fergonzi, 2007). Therefore, the responsibility of delivering the intellectual content or philosophy of an artwork as a whole, lies with the use of raw materials on a painting’s surface.

Collage evolved into a three-dimensional form with Assemblage Art, with which the artist got rid of the restrictive concepts of art. Collage served as a new variable that expresses the clear shift in a liberated artist’s position to express his artistic message. Thus, creating a language of dialogue that deliberately represents the exact reality by adding what it represents of materials and ready-made objects on the surface of the painting.

Object art or the assembly art was known as “Assemblage Art” by *Peter Selz* and *William Seitz*, when the latter defined it according to the works exhibited at a gallery held in 1961.” It was defined as; firstly, compositional works uncolored, not drawn nor framed, nor decorated. Secondly, its compositional elements are either wholly or partially composed of natural material and/or manufactured pre-formed material, or parts of an entire object which were not intended to be artistic materials.” (Soliman, 2021). “Using societal Costoffs in the Assemblage art has a long history in works by Dada artists like *Marcel Duchamp* and *Kurt Schwitters* and later in the early 1940s by *Joseph Cornell*, whose boxed assemblages creates a new way to present the art. (Maurer-Mathison, 2007).

The technical diversity of the assembled use of objects, and the rejection of the aesthetic concept of artists at that time, was based on rebellion not against form, but against traditional ideas in the expression of society in addition to focusing on chance as a factor, with its positive connotations in representing reality. A reality associated with spontaneity or absurdity of the elements captured from it in its raw form, and used against its connotations. Surrealist *Daniel Spoerri* used tableware to record a moment of human daily life in his collection of assemblage works known as ‘Trap’ or ‘Snare’ Pictures. “In which he fixes the chance arrangement of mobile domestic situations, especially meals, and then tips them through 90 degrees to transform a quotidian surface into a pictorial thing”. (Taylor, 2006). At the same time, *Max Ernst*’s works combined oil painting on the painting’s surface with the assembly of some stereoscopic elements added to its surface to give a surreal tint to the drama of the scene. From it, we gained a tangible sense of the taste and texture of the material in its symbolic connotations. The idea of assemblage adopted many artistic movements that emerged in the mid-twentieth century and that in one way or another, suited the social changes and consumer culture. It also expanded the use of discarded or thrown-away objects with “PopArt” artists and the emergence of New Realism. American artist *Robert Raschenberg*’s proven skill in removing barriers between two-dimensional and three-dimensional objects, along with incorporating the meanings included in his assembly paintings based on “Relief” known as “Combines or Combine Paintings”.” One might describe them as the icons of the day, or as visual mnemonics.” (Osterwold, 2007).

This research study found that the huge diversity in the works of assemblage artists cannot be fully addressed within it and that some of what was presented previously, demonstrates how the art of assemblage as an experimental practice in art, has not been separated from reality with all its variables.

Assemblage art in many of its connotations, was used to establish artistic models that mostly arouse the elements of astonishment and surprise in the formulation of artwork, which varied according to the offerings of the natural and industrial environment. Whether these offerings were organic natural materials such as (foliage, wood, bones, sand, stone) and/or with industrial materials such as (glass, ropes, wires, etc).”However, if the

artist purifies these objects from the functions assigned to them in their production, these objects will be separated from the axis of 'reality', and will regain identity with different codes in the context of the artist's thoughts and idea." (Susuz & Ozturk, 2019). It is worth noting that assemblage works have taken more than one artistic form which can be classified according to the technical development on the surface of the painting, and the diversity of its materials to:

First: Assemblage Works Associated with the Surface of the Painting

Meaning works that combine more than one added, and readily made, material that occur prominently on the surface of the painting so that the angle to view the work is optimal at 180 degrees, which are in turn divided into:

- Synthesis works whose technical performance is characterized by the use of materials in their natural colors without interfering with the material of color. This is evidenced in the works of artists like *Enrico Prampolini*, *Josef Albers*, and Egyptian artist *Efat Naghi*.



Figure 1. Enrico Prampolini-Béguinage, 1918



Figure 2. Josef Albers-Untitled, 1921

- Synthesis works whose technical performance is characterized by the use of materials painted or formed by the artist. Materials in these works appear to have lost their basic significance of shape or color, and have taken a monochrome or multi-colored figurative form. This form of three-dimensional materials installed on the painting and integrated with the elements of composition, are shown in the works of artists like *Louise Nevelson* and *Hans Arp*.



Figure 3. Hans Arp-Plant Hammer, 1916



Figure 4. Louise Nevelson-Royal Tide II, 1961-1963

- Assemblage works linking the fields of photography and sculpture. By composing the assembly works in such form, we cannot describe them as an oil painting or a sculpture work. The models on the surface of the work are blurred by color in some of its parts in order to mix with the background of an artwork in a pictorial style. Then return to make changes and contrasts on the fabric of the artwork with its compound structure, so that it is difficult to classify.

There is a so-called sculptural photography and color sculpture (Relief), like the works of *Sam Gilliam* (1933-2022) and *Frank Stella*. I would also like to refer here to the works of Egyptian artists such as *Abdel Rahman Elnashar* and *Ahmed Nawar*.



Figure 5. Frank Stella-Kastura 1979

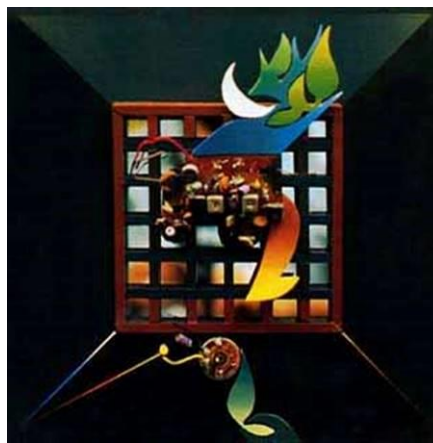


Figure 6. Ahmed Nawar-Human and energy, 2004

Second: Three-Dimensional Assemblage Works

These types of work are characterized by the application of the technical assembly and installation of parts, used equipment, industrial waste and junk. Along with the use of raw materials and waste to configure installation works or "Constructions", which is a constructive technique based on the creation of three-dimensional bodies that can be viewed at 360 degrees. As shown in the works of *Jean Tinguely*, *Fernández Arman*, and Egyptian artist *Abd Elsalam Eid*.



Figure 7. Jean Tinguely-Baluba No. 3, 1961
1.42×54×64 cm



Figure 8. Abd-Elsalam Eid-Horizons in a Changing World,
2008

This study with its applied aspect is consistent with the first type, whose assemblage works are related to the surface of the painting. As it recycles used musical instruments through the methods of design formulation, relying on the physical presence of the actual musical instrument's body. Combined with the formation method of some specific media, this demonstrate the sense of sound and tonal rhythm of music as materials that do not have a tangible physical presence.

The artistic output as such is consistent with the concept of sustainability, that preserves part of the cultural and artistic heritage by developing its available neglected or used resources in the production of creative bodies.

Assemblage and Recycling in Art as a Starting Point for Sustainable Development.

This current study demonstrates the Art of Assemblage in such way that recycles used or perished materials with all its kinds as the first nucleus of the emerging idea of recycling, that has growing needs in our current society with the adoption of the term “Recycling”. Recycling in general, involves collecting discarded, used and throw-away materials with the intention of transforming them into new products. Generally, recycling involves collecting discarded, used and throw away materials to convert them in transformation process for making a new product.

Some of the opinions see that “most recycling is actually downcycling; it reduces the quality of a material over time” (McDonough & Braungart, 2002). From this point of view we need to improve the way we perceive recycling to match the concept of “better than eternally reusing materials at the same quality, we can improve the quality of materials through use. Instead of downcycling, we upcycle, making used materials more valuable.”.(McDonough & Braungart 2002). This obtained value is the link that explain why assemblage art is considered as an upcycling process. Nevertheless, “Recycled Art has been organized to demonstrate the creative use of recycled materials and found objects in contemporary regional art” (Mansour et al., 2018) .

Assemblage makes use of waste, used objects and discarded materials. “ The incorporation of waste materials into artworks follows trends that predate the emergence of sustainability as a theme for artistic practice” (Thompson, 2021). In “1987, the United Nations Brundtland Commission defined sustainability as “meeting the needs of the present without compromising the ability of future generations to meet their own needs.” Here, sustainable art is defined broadly as “creative activity that takes its relationship to social and ecological domains into consideration throughout each phase of the creative process” . (Thompson, 2021).This concept is consistent with the practices of assemblage artists, but their artwork has often been associated with many concepts through their symbolic methods that satirically summarize their interaction with reality in many artworks.

If sustainability is a drive for survival, assemblage also is a survival skill which reused discarded materials and objects in accordance with the considerations of sustainable development. As well as from an economic point of view in terms of its’ use of recyclable materials and objects. Also, from an environmental point of view through the possibility of dismantling perishable products with the aim of facilitating their recycling, and lastly, from a social point of view as an art that elevates human feelings and respects the human right to enjoy life. Assemblage art has an instinct for survival, which took more sustainable forms when its effect extended to many of the recent modern arts during the twentieth century such as the movements of “Environmental Art” or “Green Art”, where environmental friendly materials were used in many artworks in a assembled manner. There is a substantial need for innovation and creativity where sustainable design enforces its importance in both visual and application arts. “Design has a unique key role to play in achieving sustainability through building architecture, service/product design, and graphic design” (Ivanaj et al., 2012). This research demonstrates a point of view which reconfirms the importance of experimental approach in Design to achieve sustainability in assemblage artwork. In addition to the importance of design in many types of visual arts, one of which is addressed by this study. According to what this research paper dealt with on the different formulas of assemblage artworks through concepts that bring it closer to the novelties of life and the variables of reality, and other concepts that may intentionally or unintentionally guarantee the cause for sustainability.

The role of design is also made clear through this study. A role aimed at reformulating many valuable used musical instruments in the production of assemblage work, in which design is preoccupied with the search for the sensory values underlying the design relationships and harmonies of material and shape on a painting’s surface as visual stimuli. Experimental input is taken from the art of assemblage which rediscovers the aesthetics of musical instruments through the composition and distribution of its parts.

Musical Instrument in Assemblage

The relationship between Visual Arts and Music varies a lot, and takes several forms and artistic styles in many artistic movements, all of which unite in their power to evoke an emotional response. Visual art and music have numerous parallels because they share elements such as harmony, balance, rhythm, and repetition. These elements transcend the sense of sight and hearing, and awaken in one’s self a multitude of sensory and human experiences. This dates back to 1910 with the emergence of a special kind of relationship between art and music in the works of the abstract artist *Wassily Kandinsky*, that opened a space for mutual metaphors between art and music when he named his paintings after certain symphonies, and called colors with special analogies to musical vocabulary.

Kandinsky also discovered the importance of rhythm and geometric construction in the repetition of tones. As well as the introduction of movement of shape and colors in his abstract artworks with the purpose of satisfying the spiritual aspect of the artist and the viewer. He stated in his book "*Spirituality in Art*" published in 1911 and later translated to Arabic in 1914, "that relationships in the artwork are not necessarily relations in the external form only but relationships based on internal empathy for meanings."

The musical instrument was used as a medium in the assemblage works combining both music with its material sound, and art with its material form, through the composition of its parts. The first appearance of the musical instrument in its raw material was in *Picasso's* collage works that later evolved into three-dimensional structures of metal and paper reproductions. *Picasso* constructed a guitar out of cardboard sheet creating negative and positive forms. "Other guitar reliefs vary the strings and the resonator board, have zig-zag folds or play with the appeal of variously colored cardboard. The unified surface of the image is surmounted, as is the imitative or imaginative modeling of mass" (Schneckenburger, 2005). The Cyrillic artist "*Man Ray*" used in his assemblage works just one part of a musical instrument, with the complete absence of the remainder of its parts. Along with the addition of shapes or materials that are completely contradictory to the musical context in order to provoke different surreal concepts, approximations between apparatus and the anthropomorphous, the aggressive, menacing, dissecting cruelty of the anatomic cut, floating and oscillating. Indeed, in comparison to his controversial epigrammatic objects. *Arman Fernandez* with his large productions of musical instruments and their parts in many artworks that combine flat canvas and sculptural assembly work with a massive use of materials, plastics and fiberglass resin.



Figure 9. Pablo Picasso-Guitar, 1912



Figure 10. Man Ray-Emak Bakia, 1927



Figure 11. Arman, Abacale Guitar, 1994



Figure 12. Arman, Colère de Violon, 1966

While the destruction of a single object such as a musical instrument conveys pathos imbued with the memory of sound reconceptualized in a pictorial arrangement (O'Neill, 1996). The Appearance of musical instrument continued in the assemblage practices of many artists, some artists used the surface of the musical instrument occasionally as an alternative to a painting's surface and added to it many materials. Other artists used the method of dismantling and reconstructing its parts either for an aesthetic or philosophical purpose, or as an artistic practice that may have been devoid of content.

Results and Discussion

The Author of this research study has organised a solo art exhibition under the title "*In The Presence of a Tune*", which was held in the exhibition hall at the Faculty of Specific Education – Alexandria University, Egypt. The exhibition included 13 works of art, 5 of which were gifted to decorate the floor of the Department of Music Education inside the faculty. The design formulation of the artwork is relying on the experimental approach based on the recycling of used musical instruments through one of the technical methods of the Assemblage art. All artworks emphasised the surface of the painting as an assembly frame for the components and elements of the artwork's design, to achieve an optimal vision of the artwork when viewed at 180 degrees.

The diversity in the formulation of artworks is due to the designer's choices in the pictorial organization of musical instrument's parts. As well as the preferences of composition, symmetries of visual values, and the spatial positions of the varied formative elements available. All gathered up to establish a visual stimulus which leads to the realization of the conceptual value of the artwork. Abdel Hamid states that: "A fully comprehensive design in the fundamental mean to reach orchestral composition among elements within an artwork" (Abdel Hamid, 2001).

The possibility of combining Design and Assemblage art is realised from a technical standpoint due to the physical presence of materials, and from a conceptual standpoint as an art which holds many clues and connotations behind its deployment of material. And lastly from an economical standpoint in terms of its dependence on low-cost used musical instruments that can be recycled into new artistic forms (moulds).

The Collection of Artworks in This Research Study Focused on:

Ideological Perspective: That examines the relation between Design and Music, and its association with sensory meanings and experiences of its recipients.

Experimental Perspective: That depends on the technical use of materials through the art of Assemblage.

Visual Perspective: That is achieved through the composition, structural axes and design values resulting from the addition of three-dimensional materials on a painting's surface.

The choice of some types of used musical instruments is up to the designer, utilising what's available in the vicinity of his environment. Those choices could vary between the use of stringed instruments such as Oud, Guitar and Violin, or woodwind instruments such as Accordion, or percussion instruments such as Drums and Tambourine.

Design formulation of artworks depends on the musical instrument as a fundamental element in design through:

- Machine Fragmentation (fig.13,14,15,23,24)
- The presence of the entire instrument (fig.16,17,19,20,21,22)
- Suggestion using an instrument (fig.25)
- Complete absence of an instrument (fig.18)

The author of this study used discarded musical instruments in composition as it conforms with the three main principles of the ideology of form in constructivist thought. First of tectonics, or the functional use of industrial material; then construction, or the Communist functionality of tectonics; and finally faktura, now in the somewhat altered meaning of 'the conscious choice of material and its appropriate utilization without impeding the dynamics of construction or of tectonics It is made clear in the subsequent collection of assemblage artworks the use of analysis method based on revealing the role of visual values and design foundations, resulting from the designer's choices in his distribution of elements and the structure of composition.

The peak of visual excitement is achieved through the special arrangement of major points of interest present in the musical instrument, as opposed to the lesser points of interest in the background of the painting. The spatial relationships and orientations in both the instrument's holographic form and the added elements involved, play an important role in the structural composition and the sense of movement. Through which, flow the sensory feelings implicit in the sensation of tone or rhythmic vibration of sound.

Composition is the pleasant arrangement of elements within a frame which give the most powerful ability to attract the eye, and to keep it exploring within the frame for as long as possible (Kadry, 2017).



Figure 13. Oud I (120x96 cm)

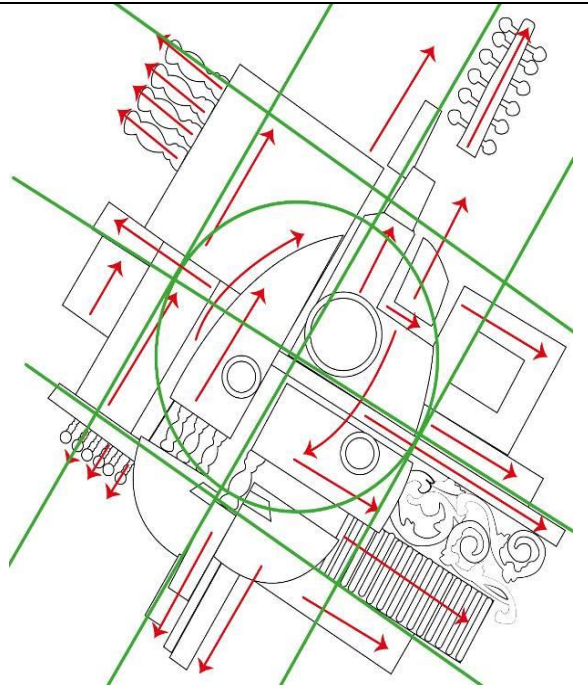


Figure 13-1. Main axis of design structure

Figure 13. Oud I

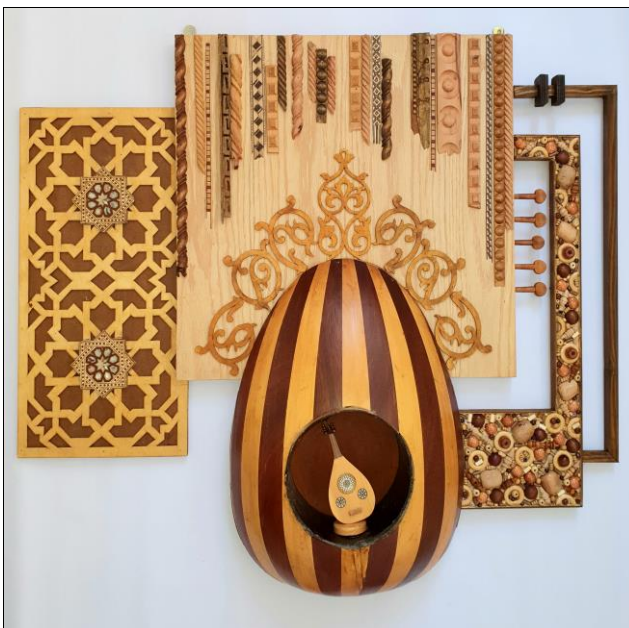


Figure 14. Oud Ribs (80x90 cm)

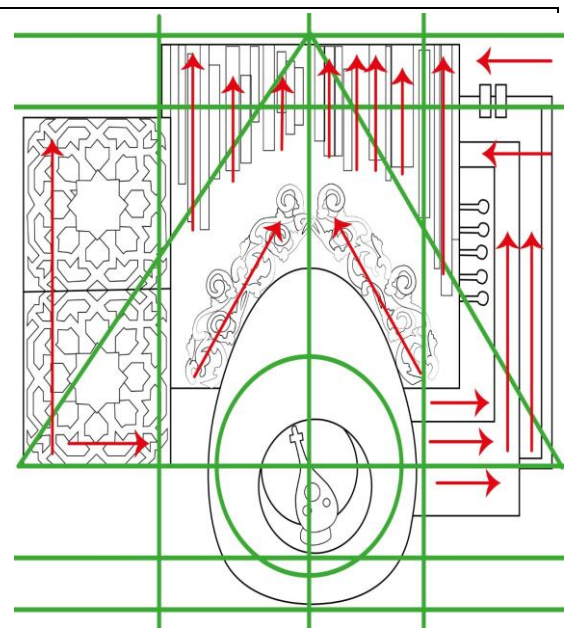


Figure 14-1. Main axis of design structure

Figure 14. Oud ribs

The Oud was split vertically into two parts, and its back was separated from its front and then used in another artwork. The body of the Oud was also entirely separated into 8 pieces. The Oud was then fixed at approximately 45 degree angle. Gaps were introduced between separated pieces, with upward or downward adjustments, in a symmetrical manner in order to create space for movement to imply sound being released. The protruding Islamic decorative units which were fixed on the surface of the painting had varied height to imply the oriental tones released from it. The void depth was achieved between the actual spaces on the instrument's body to strengthen the sensation of lost depth from lacking the Oud's back part. Tilted axis contribute to the sensation of movement while geometrical spaces on the Oud's background balances the decorative density and increases the artwork balance.

The concave back part of the Oud was used after a round hollow space was carved out at its center, with a miniature Oud model instrument fixed inside it. The incomplete body of the Oud instrument was suspended from above opposite a square panel decorated with wooden columns of variable length. A rectangular arket wooden space, decorated with Islamic patterns, was added to the left hand side to achieve balance with the hollowed space to the Oud's right. A rough texture along with some ornate pegs repeated in a decorative manner, was used on the right hand side. The geometrical ornaments adorning the top of the Oud, was arranged to resemble a crown with its peak pointing towards the wooden columns. The miniature Oud model fixed inside the circular hollow space is an attempt to clarify the source of melody emission. The oriental decorative rhythm emphasizes the authenticity of the Arabic melody.



Figure 15. Accordion I (90x78 cm)

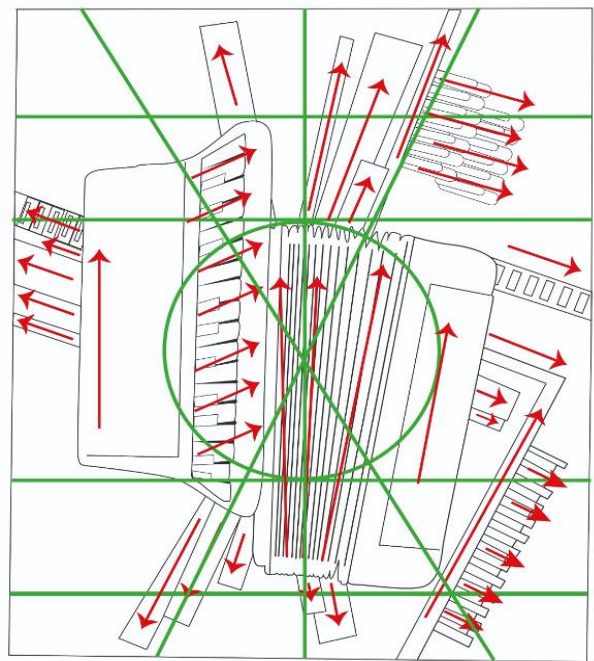


Figure 15-1. Main axis of design structure

Figure 15. Accordion I

The instrument is split into two parts, with the orientation of one part reversed so that its keys are facing upwards toward the spectator. Some of the Bass and Treble Reed block sets were used with rhythmic repetitions while the background's surface underneath was spread on inclined axes. Perpendicular slides in the center of the instrument were used to draw attention to the Bellows, and the release of the air leading to producing audible music. The Accordion native colors were also used in the artwork background. Specific orientation of lines increase the emphasis on the release of sound in space

This assemblage artwork has no frame, and the Guitar position is pinned perpendicular to the axial shapes behind it. This assemblage artwork combines the Guitar's material, materials of the mosaic and stained glass. The pale silver color along with the crumbled texture of the instrument and the luster of the added materials, all have a visually appealing richness of texture. The golden stains on the surface of the Guitar and in its sound hole, provoke in the viewer a sense of nostalgia for his pleasant memories. The gradual prominence of shapes has also different silhouette values.



Figure 16. Guitar I (95x77 cm)

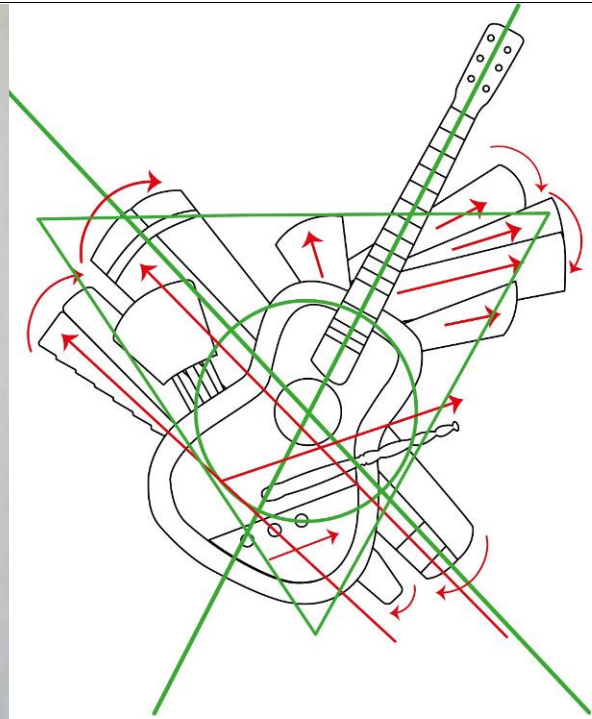


Figure 16-1. Main axis of design structure

Figure 16. The guitar I



Figure 17. Small Violin (50x55 cm)

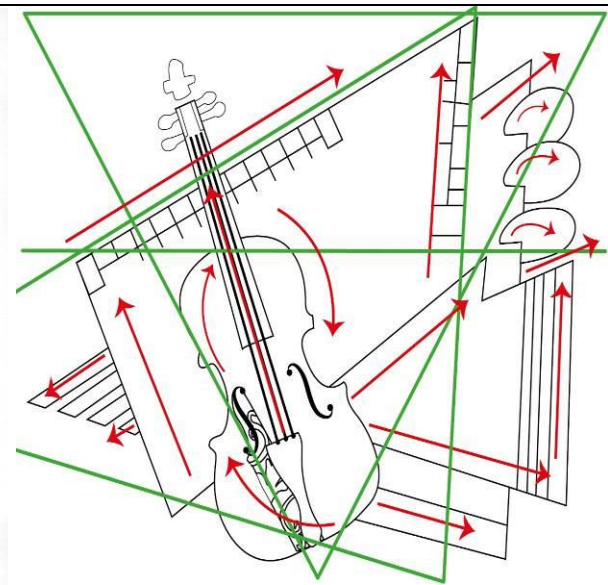


Figure 17-1. Main axis of design structure

Figure 17. The small violin

The instrument here is tilted against a multi-level background with the semi-rectangular shape fixed above the triangular space. Some simple organic motifs are employed in the broken notch. There are also linear repetitions of various thickness surrounding the violin's perimeter.

The repetition of the three circles in a semi-vertical position breaks up the sharpness of the artwork's square edge. The repetitive decorative tone in the intersecting lines has a tactile richness while the decorations apparent in the broken space emit a sense of tonality. Lines facing left outside the shape give the tone a wider space to spread.



Figure 18. Music Media (100x120 cm)

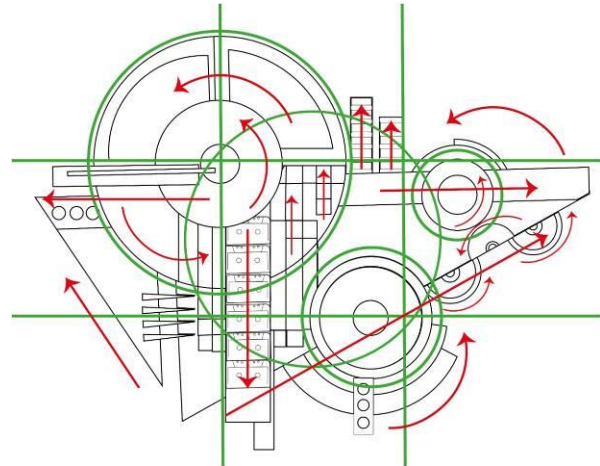


Figure 18-1. Main axis of design structure

Figure 18. Musical media

The compositional materials of acoustic media like CDs, vinyls and cassette tapes are frames to preserve music. The instrument disappeared from the artwork and left its effect to forever be in multimedia. The design structure with its perpendicular vertical and horizontal lines, signify the purity and quality of sound. The frameworks of varied thickness surrounding the three vinyls have regenerating dynamic movement. The lateral gradient of the two raised platforms points to the gradient rhythm of the vinyls. The rhythm of the multi textured ornaments appear as selections of oriental music.



Figure 19. The Guitar II (105x120 cm)

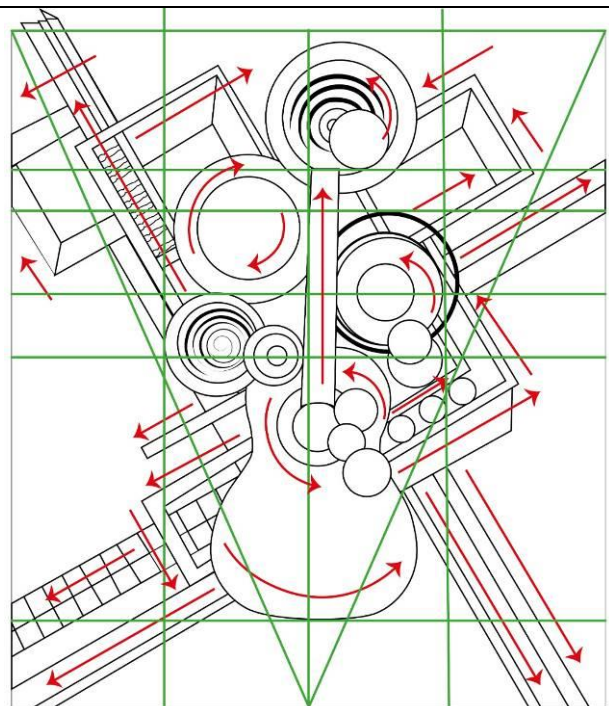


Figure 19-1. Main axis of design structure

Figure 19. The Guitar II

The structural composition of the Guitar's background includes linear paths of various geometrical shapes. Flat shadowy spaces underneath protruding linear paths adds illusionary depth to the real depth. The black neck of the guitar appears as a magnet that polarized an array of circles around it. Those multi-level circles contain diameters of smaller size circles with a spectral depth which suggests leveled musical notes frequencies. The leaning ascending and descending decorated lines at the painting floor, are orchestral background tunes which through it, a musical symphony is complete. The leaping stereoscope on the panel's surface has an appealing visual effect.



Figure 20. 2 Violins (100x82 cm)

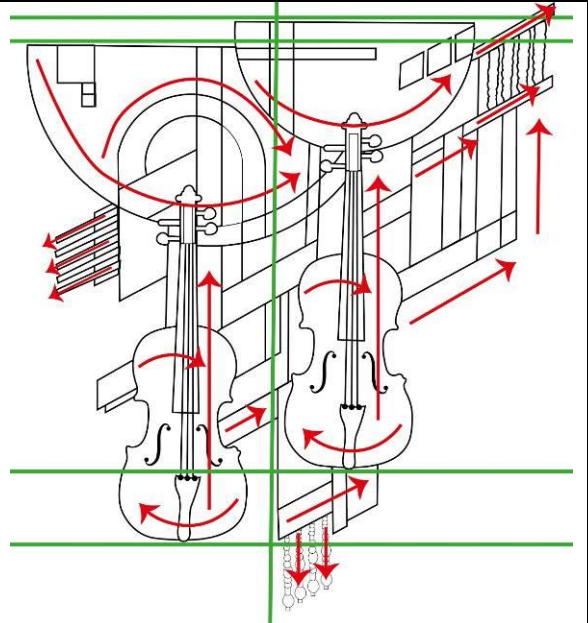


Figure 20-1. Main axis of design structure

Figure 20. Violins

This Artwork features two Violins with one of them placed higher than the other. Half round circles can be found above each Violin as if they were halos granting a share of distinguish and specificity. The background is designed on tilted and vertical axis with distinct geometrical composition. The front of the Violin was decorated with layers of paper applied according to collage technique, and with colours applied according to Marbelling technique. There are some groups of repeated beads lines placed at the bottom, right and left of the painting. The pictorial repetitions of the Violins and half circles gives an impression of mutual musical dialogue. The organic lines in the curves of the Violins's shape facilitates the flow of rhythm around space. This Artwork can be classified as an interactive panel where the spectator can pull the strings and enjoy the sound.



Figure 21. The Guitar III (122x106 cm)

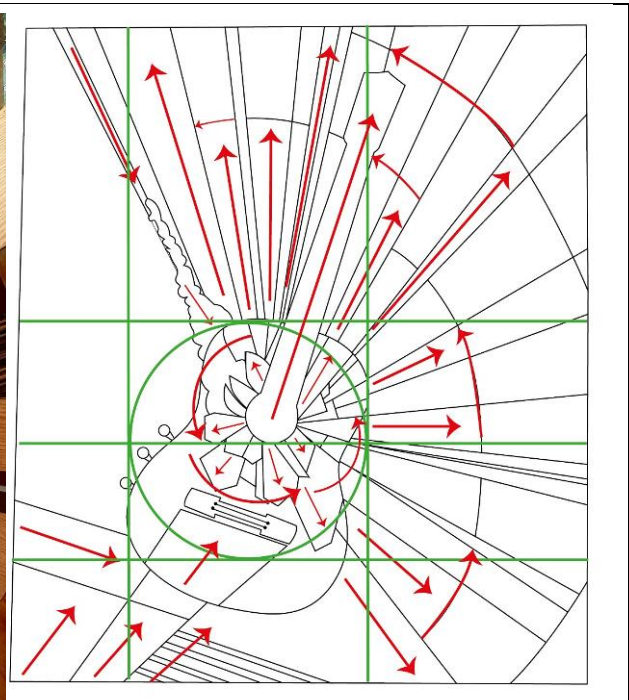


Figure 21-1. Main axis of design structure

Figure 21. The Guitar III

All lines and spaces emerge outward from the sound hole to the exterior of the design. The radiating composition point emanates as well from the sound hole. The repetition of dark and light color gradients in the Guitar's background, accompany the rise and fall of tone emanating from the center of guitar's cavity. The sensation of the time distances carrying the tones appears through the illuminated space in contrast to the dark and repetitive spaces. Stained glass and spilled colors attract the eye to the depth of the sound hole. Some stained-glass balls are glued inside the sound hole to reflect the tone outwards while some simple linear repetitions from the bottom of one corner head inward simulating external tones.



Figure 22. The Twin ouds (85x95 cm)

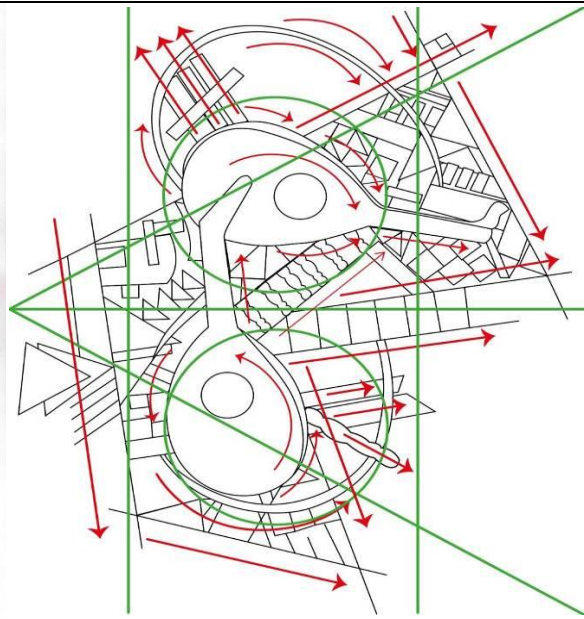


Figure 22-1. Main axis of design structure

Figure 22. The twin ouds



Figure 23. Oud III (100x95 cm)

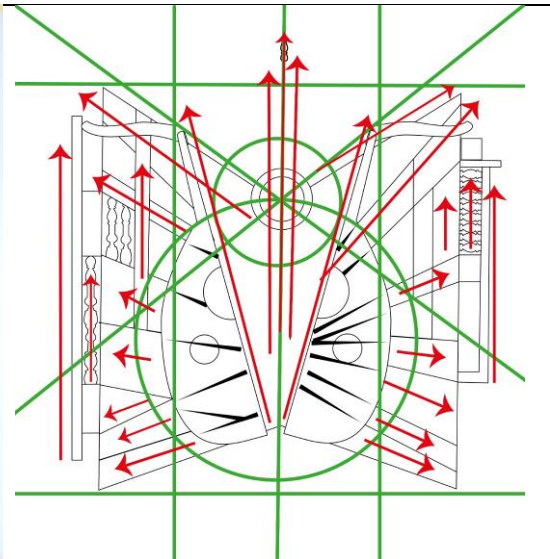


Figure 23-1. Main axis of design structure

Figure 23. The oud III

The components of the artwork here are in a vibrating and continuous movement through shape, line, and texture. The two small Ouds are fixed at different angles of inclination. The contrast in color and the doubled instruments, are paired duos aimed at equalizing the visual weights. Textures are achieved through the diversity of shapes on the artwork's background. The curved arcs around the instruments emphasizes the vitality of the

movement while the dynamics of shapes and movement of the dual Ouds in the design construction, suggest a dancing tone. Irregular color stains on the two Ouds' surface in silver and gold colors are purposely placed to add a royal touch to the authentic instrument.

The Oud here is split into two symmetrical halves; the radiant organization is illustrated by the Oud and the division of spaces on the painting's floor. The two halves of the Oud are fixed with distance between them widening at the top. The small circle in the upper half heads outward as if it were on a journey into space while the two halves of the Oud are filled with Arabesque pieces to enrich the oriental nature.

The balance appears through the semi-symmetrical design and the equal distribution of elements and spaces. The depth of space between the Oud's two halves is caused by the elevation of the Oud's body off the surface. The axis at the center of the artwork and the small circle above, increase the sense of tone emanating among the arabesque pieces.



Figure 24. The Accordion II (105x95 cm)

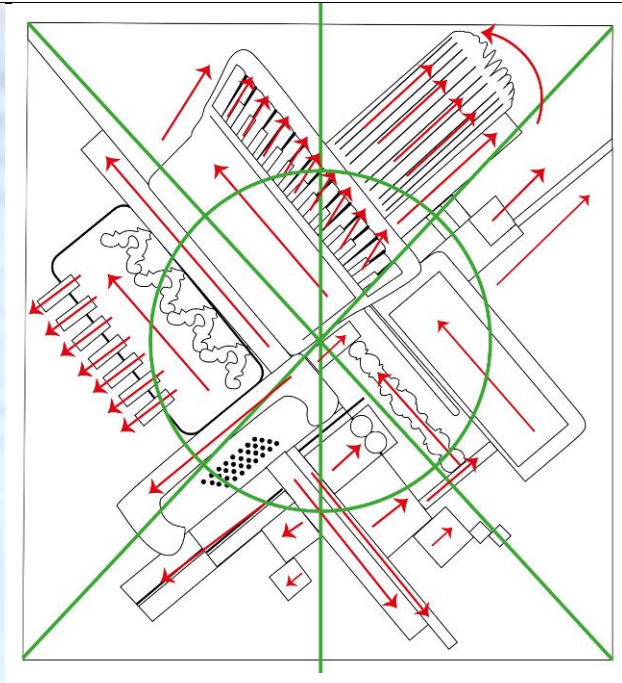


Figure 24-1. Main axis of design structure

Figure 2. The Accordion II



Figure 25. Drum (80x75 cm)

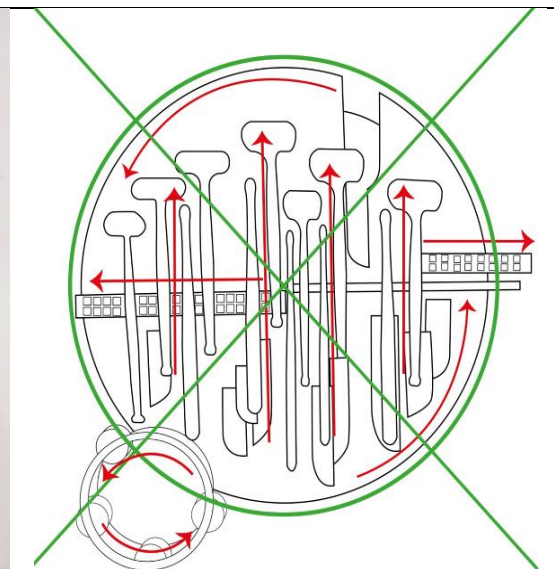


Figure 25-1. Main axis of design structure

Figure 25. Drum

The structural formula in the artwork relies on the rearrangement of the Accordion parts and its internal components. The Accordion is divided into 4 parts with some added wooden ornaments and materials such as a mirror, ceramic pieces, and some metal pieces. The variable heights from the surface along with some cavities, achieve visual pleasure. The textures appear through pattern in geometric and decorative formations. Inclined and intersecting axis rise and fall as if they were time distances necessary for the musical melody to occur. The built structure of the artwork portray total presence of a circular dynamic shape. The smaller circle of the Tambourine is fixed at the bottom left of the circle, and benefits from an interactive aspect through its brass Jingles.

The absence of the drum which the circular shape substitute for, is a deceiving trick to stimulate the senses. The different shape drumsticks are placed vertically with its head facing up at various heights. Some empty spaces in the surface of the circle reveal a golden coloured circle fixed beneath it. The special depth resulting from both circles allows space to echo the drum rhythm for the spectators ears. Some grey pieces were also added to the lower half of the circle painted in black to multiply the shadowy values of drumsticks. The color contrast between white and black in the center of the circle reinstates a rhythmic unity of contrasting strength. The golden hollow layers on either side of the circle, has one elevated slightly higher than the other as if it was affected by the sound vibration. The luxurious golden color reminds us of the drum rolls associated with welcoming royalty.

Conclusion

This study made it possible to identify some of the assemblage artists' styles and different techniques in the art of Assemblage, and their conceptual connotations that often indicate the artist's interaction with reality and life. Assemblage art practices the recycling of used objects and facilitates the production of artworks that have the attribute of sustainability.

This applied study presented a set of assemblage artworks that relied on one of the techniques of Assemblage art which allows the artwork to be viewed at an angle of 180 degrees and recycled some used and ruined musical instruments with a conceptual design vision. According to the findings of this study, it became apparent that Assemblage Art can be considered an experimental approach in design that reveals several visual stimuli, resulting from the employment of materials and techniques. Which in return, led to the elevation of design values and the achievement of visual and sensory pleasure for the viewer.

Recommendations

Encouragement of artists or designers to practice Assemblage Art which facilitates linking the conceptual, visual, and functional aspects. It also provides many opportunities for artistic practices based on recycling of used and discarded materials to reach more sustainable creative results. Researching and experimenting in more artistic practices in the reformulation and recycling of discarded musical instruments because of their sensory and visual components. The linking of Visual Arts and Design is an important experimental approach to enrich the artist's experience and discover many more visual stimuli in the relationship that units various art forms as well as to each other. Directing researchers to track the artistic development of Assemblage Art in artists' artworks, and its impact on other art forms such as Green Art and Environmental Art, to reach new research advances in the field of visual design.

Scientific Ethics Declaration

The authors declare that the scientific ethical and legal responsibility of this article published in EPESS journal belongs to the authors.

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