

## **Play Sculpture Model with Waste Metals, Plastics and Fibres**



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**ABSTRACT:** Play is defined by Advanced English Dictionary as activity by children that is guided more by imagination than by fixed rules .Play can also be defined as a state where the body and mind is let loose, only engaged in the act in the immediate environment with or without any secondary objectat this junction on would be pondering on what play got to do with sculpture that a study of this nature is striving to interlace The core or thrust of this study is on play and Sculpture and an attempt is made to marry the two major word in this study . It is this marriage that has led the researcher to the dumpsites to source waste metals, plastics and fibres, utilizing welding piecing stringing and construction and assemblage methods in the sculpture studio. This union has given birth to a movable model of play sculpture that can satisfy the yearning of children of about ten years old .As they were thoroughly engaged in the model moving it from one place to another in Campus 1,Delta state University , Abraka, Nigeria. One can see that creativity does not necessarily have to be expensive to be expressed

**KEY WORDS:** Play, Sculpture, wastes, marriage, interlace,

### **INTRODUCTION.**

Play is defined by Advanced English Dictionary as activity by children that is guided more by imagination than by fixed rules .Play can also be defined as a state where the body and mind is let loose, only engaged in the act in the immediate environment with or without any secondary object in this case the play is with a secondary object and that is the Sculpture model created with wastes from the waste dumps that would have been part of the menace in the ecological system in the environment .Play and Sculpture could be viewed as integral interlace that is beneficial to the society .This interplay could be highly exploited even in learning that could enhance the children self confidence

Zosh etal.(2018) assumes play as a spectrum that ranges from free play to guided play and games an issue of definition of play that has plagued researchers and philosophers for many years.

### **LITERATURE REVIEW**

Play and Sculpture are two areas that are exploited for the benefit of both adult and children.Though it is explored more with children even in their learning curriculum. Some authors have also documented this area of study. Drucker (2019) wrote on Abstract modernist art forchildren

created by Egon Moller-Nielsen received international attention in the fifties. Melissa. (2017) Engaged modes of embodiment tied to a politics of spatial occupation in the 1960s. Focusing on an unremarked body of work by the sculptor Mark di Suvero, a figure who has functioned as a straw man for minimalism's triumph over pictorialism. (Jack, 2018) The main element is spatial sculpture that consists of two green steel pipes floating in-between trees, the pentagonal shape inspired by the shape of the historic city of Wiesbaden. Isamu Noguchi (2017)had a series of works done on play sculpture which is intended to develop creativity in children Kaneen andBłaszczuk, (1981) reported on the patented rotatory metal play sculpture and the mechanism of the play assemblage. Rosier(1992) discussed Sand play Shovel with sculpture mold as characters for story books.The relationship between Sculpture and Architecture is discussed by Brenner(1971)he opined that both should work together right from the inception of the construction of a project .Hewes(1974)advocacy is on concepts on how to build playgrounds.Larsen (2015)associates play with make believegoing by Martin Heidegger theory of being and time Beresin (2020) x rayed play, healing and therapy. Murray (2018) approached play from the angle of value attached to young children as play is recognized by United Nations as every child's right.



Figure 1: Sculpture and Play illustrated



Figure 2: The Arcelormittal Orbit Descender, Queen Elizabeth Olympic Park, 2019, courtesy: olympicpark.co.uk .Lois and Richard Rosenthal Center for Contemporary Art Zaha Hadid Architects

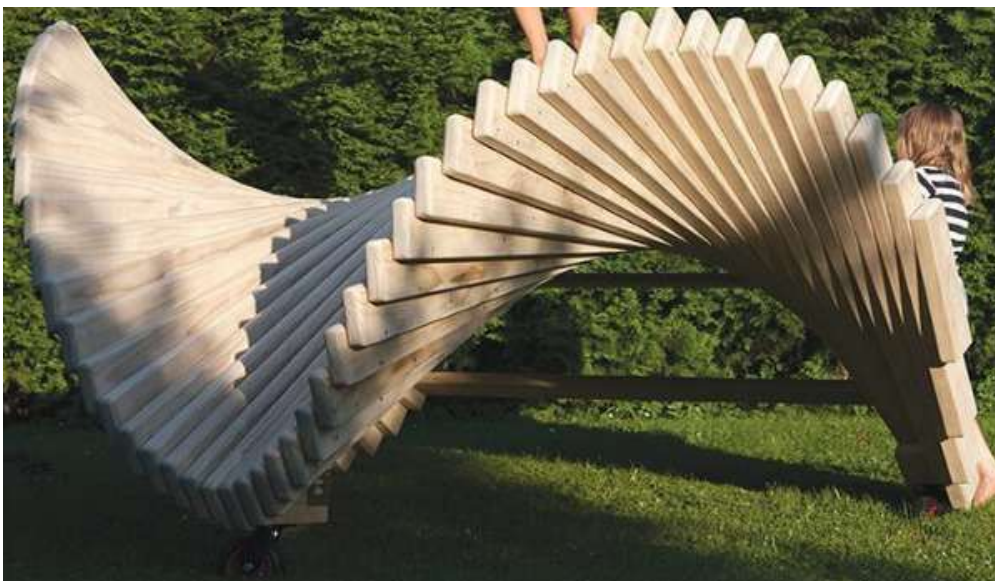


Figure 3: Moveart, layside Play Sculpture, Accoya Wood All Urban Esi external Works Courtesy: www.burri.world.

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### **PROCEDURAL PRACTICES IN PLAY MODEL SCULPTURE**

The interplay between Sculpture and Play in children around ten years of age is explored in this study with a Play Sculpture Model with waste metals plastics and fibres.

#### **Step 1**

Conceptual stage involves working with materials in consideration of play for children and at this stage mobility to play knowing the nature of children and their active nature.

#### **Step 2**

Acquisition of metals of various shapes are bought and brought into the sculpture studio

#### **Step 3**

Arranging the metals and welding them together to appeal to children

#### **Step 4**

Spraying the form with only two colours of black and silver and attaching some stringed dices flip-flops to catch the attention of the children owing to their colourful nature.



**Figure4: play sculpture model, metal, plastics, 2014, Photograph: Okogwu Antonia, 2014**



**Figure 5: Play Sculpture Model 2, bicycle, chains, seat and wheel, metal rings, chrome motor cycle fenders, metal basket and angle bar. 53.34cm x 147.32cm (1ft.9ins x 4ft.10ins), 2011. Photograph: Okogwu Antonia, 2016**



### Play Sculpture Model with Waste Metals, Plastics and Fibres

A square metal frame serves as a base, followed by welding on of a bicycle wheel and the motor cycle fenders and seat carriers are welded in place. Chains are doubled and fastened to strengthen the composition, bicycle seat is place in the centre while a circular metal basket is placed as a luggage compartment for toys. This circular basket with a pipe in the centre is placed on top of the motor cycle seat casing. The pedal is done with circular conical wrapped chains on the two sides of the form. The handle is that of a bicycle but has two and welded firmly to the motor cycle fenders. Two metal rings were welded in the centre of the configuration for strength and to add to the embellishment.

This play model was purposely placed in places where people could interact with and it turned out that both adults and children rode on it.



Figure 6: Children from Abraka Model Primary School Playing with play sculpture model, 1, 2016, Photograph: Okogwu Antonia



Figure 7: Children from Abraka Model Primary School playing with play sculpture model 2, 2016, Photograph: Okogwu Antonia



Figure8: Children from Abraka Model Primary School Playing with play sculpture model 3, 2016, Photograph: Okogwu Antonia



Figure 9: Children from Abraka model primary school playing with play sculpture model 4, 2016, Photograph: Leo West



Figure 10: Children from Abraka Model Primary School Playing with Sculpture model 5, 2016, Photograph: Okogwu Antonia

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**Figure 11: Children from Abraka model primary school playing with play sculpture model 6, 2016, Photograph: Okogwu Antonia**



**Figure12: Children from Abraka model primary school playing with play sculpture model 7, Photograph: Okogwu Antonia, 2016**



**Figure 13: Children from Abraka model primary school playing with play sculpture model 8, Photograph: Okogwu Antonia**



## Play Sculpture Model with Waste Metals, Plastics and Fibres

### WASTENOMICS IN PLAY SCULPTURE MODEL

In the Developing countries like Nigeria a lot of Wastes of metals, plastics and other sources of wastes are dumped on us through second hand this and second hand that .One should not just see them as menace but glean on them to make money .That is actually what was done to achieve the Play Sculpture model in other words there is wealth in wastes as one looks at it from the brighter positive side. Scraps of three origins were gathered from the dumpsite and assembled to the Sculpture model.

### CONCLUSION

Play is an integral part of humanity for both the children and the adult as a matter of fact all work and no play makes jack a dull boy as the saying goes Sculpture incorporated into play widens the vista of study in Sculpture studies. More also is the incorporation of wastes in play sculpture. There is not only creativity in wastes but also wealth that can be harnessed in Wastenomics.

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