

Review of: "From Earth to Art: Repurposing Clay Residues into Ephemeral Clay Sculptures of Organic Art and Styles"

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Potential competing interests: No potential competing interests to declare.

About the topic:

The authors have carried out an exhaustive state of the issue on a topic that is in the research line of Sampah et al. and Asare et al. They have analyzed the qualities of the use of ceramic waste in the production of ephemeral sculptures according to the objective of the research.

Point 4, Audience Responses, is very interesting because of the classification of the responses: aesthetic appreciation, emotional impact, conceptual understanding, and environmental awareness. The group of 20 people interviewed constitutes a good sample. In addition, the responses are not only subjective but also objective.

Some concepts and comments are repeated throughout the article in different sections, which could be summarized.

About the references:

References related to educational aspects are appropriate, such as Sample, Boeckel, Walshe et al., Blanc et al., Botella et al., Alahira et al., Nortey et al., Zhang et al., and also the reference on Ghana by Nortey et al.

The references on MET are also correct, such as those by March, Malafouris, Rammert, Küttel, and Gabriel. And those justifying sustainability, such as those by Jean and Noce et al.

However, it does not seem appropriate to include references to websites for the dissemination (marketing) of processes and works (Nielsen, Davis, McArdle, Bhatnagar, or Pharr), nor to Watson and Down blogs.

Also not related to the topic of this article are the publications on design and construction by Almusaed et al., Oti et al., and Karana et al. If the objective is not to increase mechanical strength, it is inappropriate to cite the addition of brick dust waste (BDW) as a partial substitute for clay (Oti et al.). The therapeutic aspects discussed by Sholt et al., Tenny et al., and Sutton et al. are also not directly related to the topic.

Rio et al., 2022, cited three times, does not appear in the references.

Regarding the aspects that should be included:

a) The size (mm) of the particles classified as fine, medium, and coarse.

- b) The pictures must have a ruler to know the size of the sculptural works.
- c) Comment on the techniques of hydroplastic work: molding, extrusion, or mixed techniques. For example, if the extruder nozzle has been adapted to the sculptural works shown in Figure 1.
- d) Comment on the conditions of the drying phase to avoid cracking.
- e) Specify the annual amount of waste to calculate the life cycle (Lozano et al.) since recyclability is infinite.
- f) Show the earth tone palette according to a universal color chart, for example, the Munsell Color Chart.

Suggestions for research lines based on this article:

- Differences in the perception of sculptural works with recycled and non-recycled material.
- Using the minimum necessary is also a sustainable way of using clay.
- Perception through touch to determine roughness, smoothness, thermal sensations, etc., for dissemination and accessibility to the blind (Bueno et al.).
- Recycled material could even be used in replicas of famous works of art.
- Digital manufacturing (Zbucha, 2022) with recycled clay could be part of future artistic practices.