



PERMANENT/ NON-PERMANENT

In people's minds, public art projects are often associated with permanent durability, usually with expectations of installation of single art piece with little to no maintenance needed. Indeed, durability makes up an important aspect of public art, though the perception of its everlasting nature or no care given to the art pieces should be addressed and rectified.

Firstly, we have to understand that public art is not always durable. Take mural art as an example, its durability will be determined on where the piece is painted; those on steel will be more durable compared to those painted on stone wall. Amongst others, some important durability considerations include how often are the pieces being exposed to sun and rain, whether or not the pieces will be physically interacted with by the public, environmental temperature and acidity. These questions should be thoroughly considered should a public art project be executed. In addition to that, the art pieces' care and rejuvenation should be specifically considered.

In response to the perceived perpetual nature of public art, it is important to remember that what the public consider as a modern aesthetically pleasing piece in the current time, may be considered outdated in years to come.

Furthermore, a piece may well be preciously worshipped by some whilst vehemently clamored by others, it may be visually offensive for some though seen as a representative of beauty by others. As such, we cannot be absolutely certain of a piece's longevity.

Take the carving in Candi Sukuh, at the foot of Mount Lawu as an example. Its creation was not intended to depict any form of pornography, and yet, it would not be surprising for some people to consider it as one. The difference in perception can be accounted for the diverse reactions. Basuki Abdullah's realistic painting style may be fascinating, nevertheless, its positioning in a lobby of a contemporary hotel will not be aesthetically compatible to the hotel vibe. By no means are we implying that one piece is qualified and the other is not, instead we have to take note of the developing and dynamic perception on the piece. All good pieces will hold their titles should they be positioned in the appropriate spaces. Spatial appropriateness also encompasses a relevant time in which the art is positioned in.

Nothing is ever eternal. With that in mind, public art projects should not be valued on how long it will stand, rather what kind of meaning does the piece represent as it serves its purpose in

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Holding oneself accountable to an office building complex's aesthetic side is not as simple as it sounds. Determination of a sub-area's concept should not override the overall impression the setting is trying to convey. The aforementioned sub-areas include playground area, gym area, garden area and even library that can often be ignored in constructing a consistently conceptual space. These areas are often overlooked as we favour grand sculptures outside the office space or in the garden. Indeed, we often forget that these smaller spaces also make up the bigger concept the space is trying to deliver.

Here we present a playground area that we have developed. The colour choices and shapes used are determined considering the children who are the main relevant users of the space.



On top of durability, here are other aspects that need to be considered in the production of a public art.

Location. Would the piece be positioned indoor/outdoor? Is it going to be exposed to direct sunlight or periodical rainfall? If so, materials used to construct the piece should be ones that are resistant to the elements.

Geographical area. Often ignored in the production of public art, geographical positioning makes up an important consideration of public art installment. Tropical beaches would require awareness of high salt content in the local area whereas in high-density city dwelling, rainfall could be guaranteed to contain high acidity, catalyzing corrosion on art pieces.

Public interaction. Will the installed piece be physically accessible to public? If so, chosen material should be strong and resistant to light touches – keeping in mind that hard and/or intentional contacts with other metals are not to be considered as light touches -- also unaffected by the process of cleaning hand marks and eventually, easy to maintain.

Safety. Art pieces should not have dangerous parts such as sharp edges capable of injuring viewers or portions that are easily toppled over or even broken. Created art pieces should be as solid and as strong as possible in both its structure as well as installation process.

Having these aspects considered, art pieces may well have increasing endurance and lasting impression to those who connect with it.

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