



thinkCITY

**A GUIDE FOR**  
**PUBLIC ART**  
**PROJECTS**

# thinkCITY

REJUVENATING THE CITY TOGETHER

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*Written by Joanne Mun*

*Edited by Uta Dietrich and Aishwariya Kumar*

*Reviewed by Suryani Senja and Dr Matt Benson*

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*Level 1, Bangunan U.A.B.*

*No. 21 - 35, Gat Lebu China*

*10300 George Town*

*Pulau Pinang*

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*For more information about the guide, email us at [enquiry@thinkcity.com.my](mailto:enquiry@thinkcity.com.my)*

*Front cover: Right:*

*Artwork: The Star by Jun Ong*

*Location: Butterworth, Penang*

*Image: Ronaldas Buozis*

*Artwork: Yellow Pumpkin by Yayoi Kusama*

*Location: Naoshima Island, Japan*

*Image: Jian Yong Khoo*









# FOREWORD

Over the past 50 years or so, there has been a shift in focus, with art in public spaces becoming more about the collective spirit of the space and less a commemoration of figures and events of national importance. Coinciding with this shift was the growing awareness that public art can help with urban regeneration and placemaking. City governments around the world embarked on programmes that brought an array of sculptures and murals to streets, parks and squares. Public art has become more democratised. A spatial shift in art in the last several years has seen artwork in Malaysia move out of conventional white cube spaces into larger social and public space. Public art is appearing on walls, trees, lakes, back lanes, empty lots, on and above buildings.

With public art becoming more commonly used for the regeneration of our cities, there is the risk that cities will become saturated with poor quality art that can in fact detract from its aims. In Malaysia, the demands of mass culture and tourism have made their mark on public art in our cities. It is time to think more deeply about how public art can provide our cities with a quality visual environment and high aesthetic values, yet meaningfully express society's collective memories, hopes, identity, culture and values. We could discover a genuine national narrative in the process. According to one artist, "public art provides a source of reference to understand the social semiotics of the city". In this light, Think City regards art as one of the important tools for regeneration. We work on community-centric solutions to make our cities more liveable, and improving the public realm is a key element of that strategy.

The idea behind this guide is to provide city-makers with an essential tool that would help inform their decisions on and invigorate the process of commissioning public art. We hope to see a movement in Malaysia towards public art that reflects the genuine spirit and pulse of the city, and that which connects meaningfully with its citizens. One of the ways forward is surely to engage the communities in the process.

**SURYANI SENJA ALIAS**

**Director, Board of Directors, Think City Sdn Bhd**

*Left:*

*Artwork: The Flamingo by Alexander Calder*

*Location: Federal Plaza, Chicago, USA*

*Image: Busara/Shutterstock.com*





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*Left:*

*Artwork: 1.26 by Janet Echelman for Signal Festival 2015*

*Location: Palackeho Square, Prague, Czech Republic*

*Image: Rebius/Shutterstock.com*





# 1.0 INTRODUCTION

## 1.1 What is the guide about?

A **Guide to Public Art Projects** provides a clear path on how to implement successful art projects in the public space. It encourages the installation of quality, meaningful and inspirational public art. It outlines the environmental, social and economic benefits of public art and documents the best practices based on Think City's experience for installations.

Think City supports creative place making interventions to enhance urban regeneration efforts via partnerships with the public, private, non-profit and community sectors.

## 1.2 Who is the guide for?

The guide has been prepared by Think City for their partners and consultants and is relevant to others who are interested in using public art to support urban regeneration.

The guide explains Think City's commitment to public art and the values guiding our policy to other stakeholders.

## 1.3 Why is there a need for a guide?

The guide has been developed to ensure high quality public art is delivered to reflect local history, culture and sense of place. It also demonstrates how the community can be part of the process in making public art.

The guide showcases Think City's commitment to liveable and people-centric cities and serves to facilitate the use of arts and culture as an urban regeneration tool that benefits the wider community.

*Left:*

*Artwork: Maman by Louise Bourgeois at Notre-Dame Cathedral Basilica*

*Location: Ottawa, Ontario, Canada*

*Image: Busara/Shutterstock.com*



A Rubik-koka

https://www.kokkoti.fi/

## 2.1 What is public art?

Public art is a broad term which refers to artwork in any media created for and sited either temporarily or permanently in public places. Other than truly “public” areas, public art can be displayed at privately-held or access controlled spaces such as shopping malls, housing developments, hospitals, libraries, museums, transport hubs as well as galleries.

Public art practice can offer opportunities for cross-disciplinary and collaborative design by engaging a range of art forms and materials in a project. One of the key commissioning challenges is to find appropriate ways to nurture, select and project manage this evolving diversity.

Most importantly, the artwork should encourage engagement and interaction, be thought provoking, culturally vibrant and be enjoyable for the community.

## 2.2 Types of public art

Traditionally, the term ‘public art’ may conjure images of historic monuments in front of town halls. Today, public art can take a wide range of forms, sizes and scales – and can be temporary or permanent, as described below:

- Temporary - Artwork with predetermined lifespan, depending on type. It can be anything from less than a day to a year
- Permanent - Intended as a permanent feature in the public realm, accessible or visible to the public. It will be fixed on a site for an enduring lifespan that requires care and maintenance.

Public art can include murals, sculptures, installations, digital media, light projections and performance at a festival or in a public space. For the purpose of the guide, the types of public art is described as follows:

- Tangible art - Sculpture, painting, mural, photography (prints) and installations in various media
- Multimedia - Works using digital imagery; film, video, and photography
- Animation - Spatial and interactive installations, lighting and art projections with movement.

*Left:*

*Artwork: A Rubik-kocka (A Rubic's Cube) by Neopaint*

*Location: Erzsébetváros, Downtown Budapest, Hungary*

*Image: Aishwariya Kumar*







## 2.3 Why public art?

The value of public art in urban settings extends beyond its aesthetic value. It can positively shape the use and vitality of public spaces by providing a comfortable and inviting place, and encourage social interaction.

Public art when applied appropriately can help celebrate local history and culture, and reinforce a sense of identity while simultaneously functioning as a platform for public education and debate. Public art has been used as an economic, social and community regeneration tool for many cities.

Successful public art not only improves the quality of an environment but the people who live and work there often take pride in it, respect it and inhabit the spaces that surround it, which adds to quality of life and value to the properties in the environs.

Choosing the right public art can:

- Provide meaning to a place by exploring local heritage and commemorating past events
- Increase sense of community by promoting community exploration and awareness
- Promote social interaction and generate positive social influx towards public space
- Reduce social exclusion, promote inclusivity and diversity, and act as a remedy for social illnesses
- Create landmarks for a place and assist in wayfinding.



### Case study 1: Nurturing young talent

The **Iskandar Malaysia Community Public Arts Residency Programme** aims to create a stronger place identity through the arts in the Johor Bahru City Centre. The two-month capacity building programme provides a platform for local artists to brainstorm and implement public art projects with curators and local communities. The selected artists have an opportunity to participate in an art exchange programme in Bandung.

The programme is a collaboration between Iskandar Regional Development Authority, Think City and the Bandung Creative Cities Forum.

*Left:*

*Artwork: Fallen Angel by Nizam Abdullah for Art in the Park 2014*

*Location: Perdana Botanical Garden, Kuala Lumpur*

*Image: OUR ArtProjects*



Artwork: *The Floating Piers* by Christo and Jeanne-Claude | Location: Lake Iseo, Italy | Image: michelangelo/Shutterstock.com



Public art brings with it several specific issues that are best settled before installation. Among these concerns are proper conceptualisation of the idea and establishing a clearly defined and consensual criteria for reviewing proposals and project selection. There are also the matters of deciding the target audience, the placement of the finished artwork, and outlining a maintenance and management plan.

### 3.1 Core values

Core values are crucial to any art projects as it helps align corporate, individual or community values, and provides clarity and direction.

Think City celebrates forward thinking, inclusive and value-driven initiatives to deliver long term holistic solutions when rejuvenating heritage centres of Malaysian cities and towns. Recognising this, public art commissioned by and with Think City should consider these core values:

- **Respectful** – Reflect and respect local culture, history, diversity of Malaysia, and conform to relevant government legislative requirements
- **Inclusive** – Be interactive, engaging and accessible to people of different backgrounds regardless of age, ethnicity, social class, ability or gender
- **Resilient** – Withstand the challenges of the climate through sustainable design and selection of materials; durability and ease of maintenance, be safe for the public and persistent to vandalism
- **Creative** – Contribute to the cultural identity and promote sense of place; represent artistic excellence and integrity.



Artworks that depict the history of Butterworth in the 19th and early 20th centuries including paddy fields, sugar cane plantations and Major-General William John Butterworth.

#### Case study 2: Butterworth Art Walk Programme

The 200m public art gallery located at Lorong Bagan Luar interprets the chronological history of Butterworth through a particular industry or epoch in the form of murals or art pieces. The programme respectfully reflected local culture, raised awareness of the heritage of Butterworth and enhanced pride of place for local residents.

The laneway revitalisation programme is an initiative by Think City and Seberang Perai Municipal Council, in collaboration with local architect Zaini Zainul. Local artists who painted the murals include Shazwan Jalil, Syamsul Addenno, Suhaimi Ali, Hadi Ramli, Nazmi Jamarudin, Amir Andha and Azmi Husin.







Artwork: *Walk in the Park* by Lisa Foo for Art in the Park 2014 | Location: Perdana Botanical Garden, Kuala Lumpur | Image: OUR ArtProjects

## 3.2 Public art curation

A Public Art Advisory Panel should be established in the early phases of the project. The advisory panel should consist of three to four members including:

- Arts professional (e.g. independent artist, art exhibition curator, public art administrator)
- Historian or someone with similar academic background from a local university
- Art curator/expert
- Representative from the local authority with experience in designing and/or managing public spaces
- Community representative, preferably from the neighbourhood where the artwork will be installed.

The role of the advisory panel is to provide strategic inputs and advice to the project team, in support of the city-wide public art strategy to ensure a well-designed, safe, inclusive, appealing and resilient city. Specific tasks include:

- Refining the purpose and target audience for the public art
- Advising on the implementation of the public art project
- Reviewing the proposed project scope and terms of reference
- Providing input to the curator and selected artists
- Reviewing the suitability of artwork in the selected site
- Ensuring application of established procedures and guidelines for each selection process
- Advising and promote communication and outreach to the community
- Advising on the development and implementation of maintenance programme for the artwork and decommissioning.

### Case study 3: Marking George Town

Marking George Town Project celebrates the historic city in an engaging and imaginative manner that generates public interest in the city's heritage and history. The winning concept by local sculpture studio, Sculptureatwork, was a series of wall sculptures (constructed of powder coated mild steel) that depicted historical scenes of the World Heritage Site in a contemporary, fun approach.







Artwork: London Booster by David Cerny for London Olympic 2012 | Location: Chodov District, Prague, Czech Republic | Image: kaprik/Shutterstock.com

### 3.3 Community engagement

The purpose of community engagement is to acknowledge the community's right to be advocates for what they need or want and obtain their support, approval and ownership. The community has insights, skills, knowledge and experience that may improve the project and/or enhance decision making in the artwork selection process such as issues like safety and inclusivity.

Consultation should be conducted by a non-partisan stakeholder expert; with people who use the space and who are directly and/or indirectly impacted by the presence of the artwork such as land owners, residents and tenants in the vicinity.

If the artwork is located in a historic site or in close proximity to a heritage site, a heritage expert may need to assess the impact of the proposed artwork.

Community engagement is required to be undertaken during the planning phase to ensure selected artwork, particularly the permanent ones, are acceptable to the community, or at least will evoke a genuine public discourse.

Other than the conventional consultation method of "ask before you build", the project team may opt for a quick and fun trial; install a temporary artwork in a public space and conduct an evaluation. The experimental method is similar to *tactical urbanism* where it is a deliberate, phased approach to instigate change and manage public expectations. This can be a more effective engagement method for places without a tightly knit community. The approach can be organised to coincide with other events, e.g. a community festival, to achieve a higher level of participation and generate interest in the project from those who may not otherwise get involved. However, this method is only applicable for artwork that can be changed and/or is temporary. Evaluation outcomes will then form part of the brief for the permanent artwork.



#### Case study 4: A community story


An attention-grabbing piece by sculptor Claes Oldenburg - a 50-foot-tall piece called Paint Torch located at the Pennsylvania Academy of the Fine Arts - ended up getting even more attention after another artist added his input to the public sculpture.

Right and left images:  
Conrad Benner/streetsdept.com



Street artist Kid Hazo turned part of Oldenburg's sculpture into a "poop emoji" by adding a pair of eyes and lips to make it instantly relatable to contemporary pop culture.



A young child with dark skin and short hair is sitting on a light-colored tiled floor. The child is wearing a colorful, patterned short-sleeved shirt. They are surrounded by numerous large, colorful paper flowers in shades of yellow, orange, red, and pink. Some of the flowers are on the floor, while one large one is mounted on a light blue wooden post on the left. In the background, a person's hand is visible, reaching towards the child. The overall scene is bright and hopeful.

**I hope to start a new life with  
my daughter in a safe place.**

**Tini** – Domestic violence survivor



## 3.4 Location

Public art in this guide refers to **artwork installed in publicly-accessible places**; be it publicly or privately owned. In terms of site suitability, artwork must be compatible in scale, material, form, and content with its surroundings. When serving a functional purpose, artwork may establish focal points; modify, enhance, or define specific spaces; establish identity or address specific issues of civic design. Consideration should also be given to the architectural, historical, geographical and social/cultural context of the site or community, as well as the way people may interact with the artwork.

### Case study 5: Arts On The Move – Activating public space

Together with Prasarana, Think City’s initiative Arts On The Move (AOTM) aims to bring a range of quality public arts and cultural activities to Kuala Lumpur’s rail transport system, beginning with the Masjid Jamek LRT Station.

AOTM was launched in May 2016 with weekly performances and a permanent gallery at the station’s underground walkway that sees a new exhibition every three months.

With the aim of activating public spaces, the programme hopes to engage commuters and enrich lives through the arts.



*Resonance visual art by Studio DL*



*Arts On The Move monthly performance poster*





Location: Hin Bus Depot, Gurdwara Street, George Town, Penang | Image: Joanne Mun

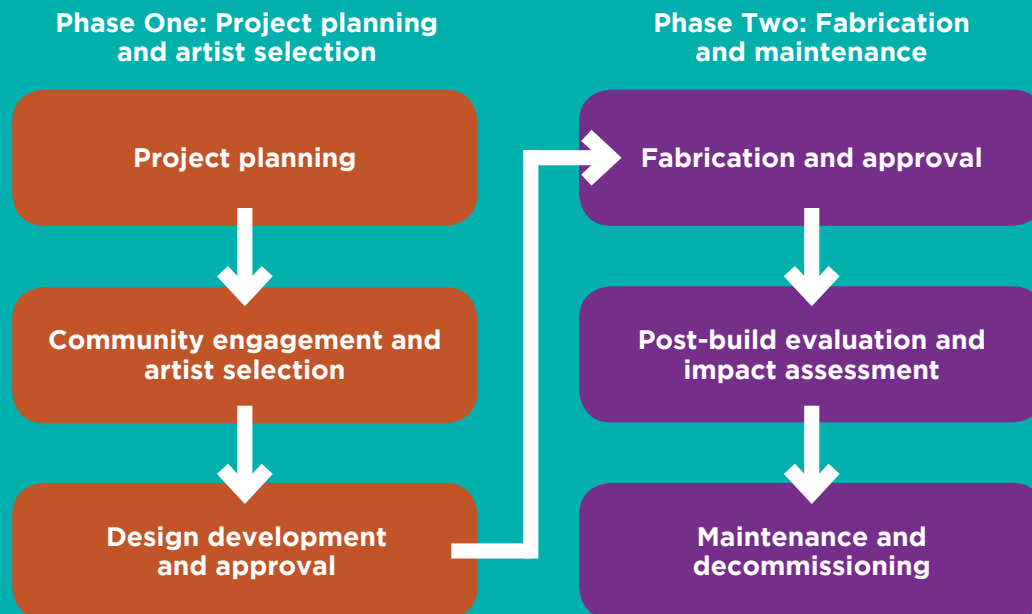
# 4.0 IMPLEMENTATION

The step-by-step implementation process for a public art project is generally divided into two phases:

- **Phase One: Project planning and artist selection**  
This phase includes the process of identifying the type of art, a suitable site, selecting the right artist and understanding the local authority's art policy and whether it fits into the wider urban context.
- **Phase Two: Fabrication and maintenance**  
This phase includes steps to fabricate an artwork, inspection and approval, maintenance and decommissioning when required.

Selecting the right members to be part of the project team is also crucial, preferably led by an experienced project supervisor from the local art industry or a person with experience managing public art. The project team may consist of a:

- Representative(s) from the organisation that commissions the artwork
- Manager in-charge of the place where the artwork will be installed
- Representative(s) from the local authority
- Artist and his/her team.





## 4.1 Phase One - Project planning and artist selection

### 4.1.1 Project planning

The project team should identify the project, the type of public art (which can evolve depending on the artist selected), choose a suitable site for the artwork and select the artist with the advice of a curator or art expert. The following documents are required:

#### Project brief

- What has to be achieved – goals and objectives
- Who will take part in it – stakeholders, roles and responsibilities
- Where will it be and what role will the public art play in the locality – character, location and suitable theme
- How it will be achieved – resources, financial plan
- When it will be achieved – work plan, milestones and timeframe
- Other matters: project core values, deliverables, short and long term impact, risks and constraints.

*(Refer to Section 5.1 for Public art project brief framework)*

#### Artist's brief

- Define artist's scope of work
- State timeline and expected output
- Outline project budget and proposed fees
- Identify maintenance and decommissioning plan
- Include other terms and conditions: e.g. copyright and ownership of design and final artwork, submission requirements, logistics for artwork fabricated off-site etc.

#### Community engagement

Develop a Community Engagement Strategy to ensure community involvement and decide on the consultation methods:

- Conventional method – consultation with key stakeholders and local community at early phases to exchange information and manage expectations.
- Experimental method – evaluation and survey to be conducted upon installation of temporary artwork.

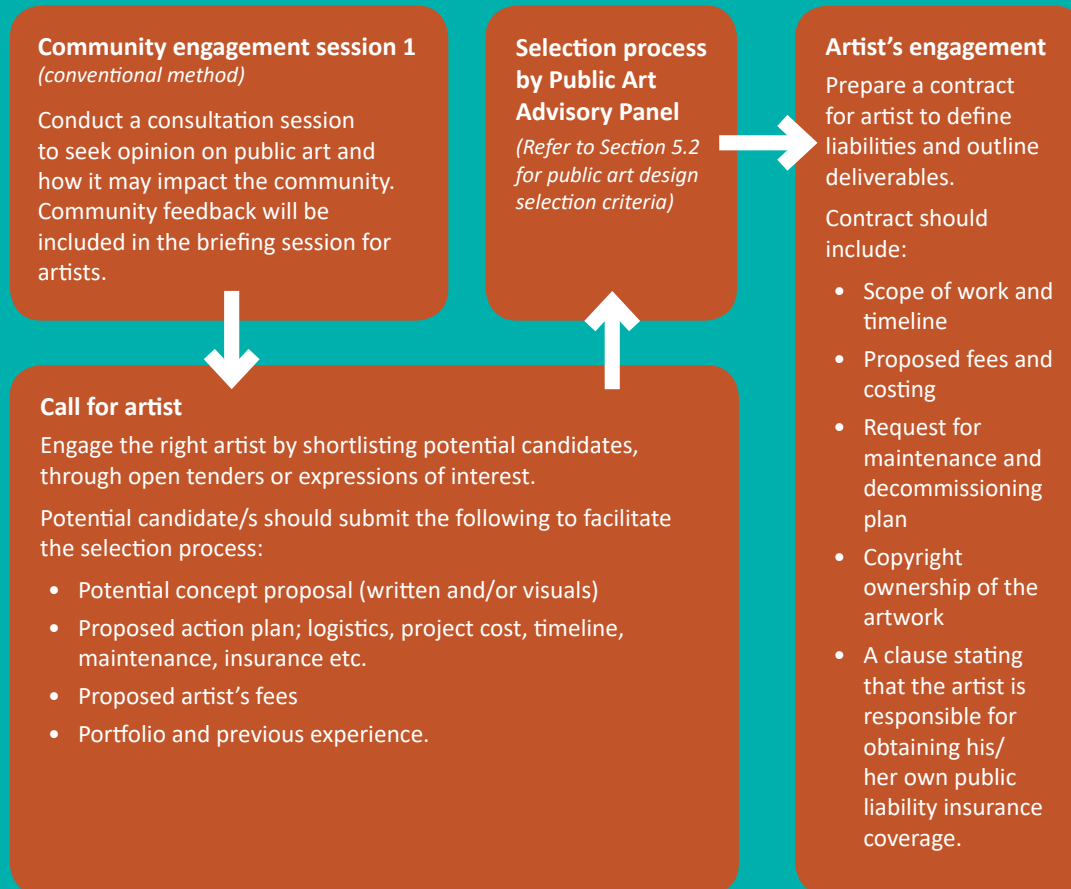
Local authority may attend and contribute to the consultation sessions.



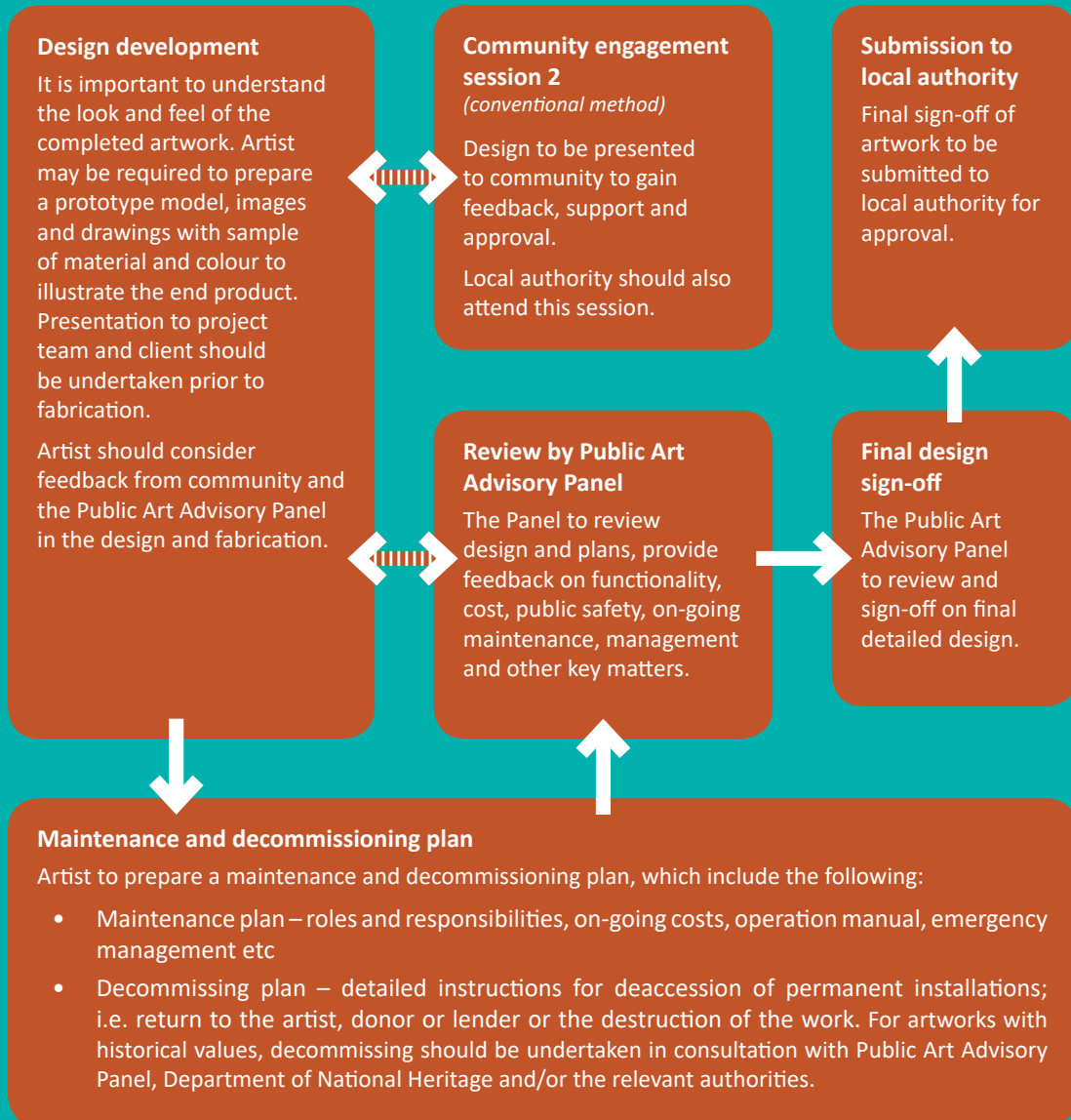
Review by Public Art Advisory Panel

## 4.1.2 Community engagement and artist selection

The project team undertakes community engagement (should conventional method be selected) prior to the call for artists:



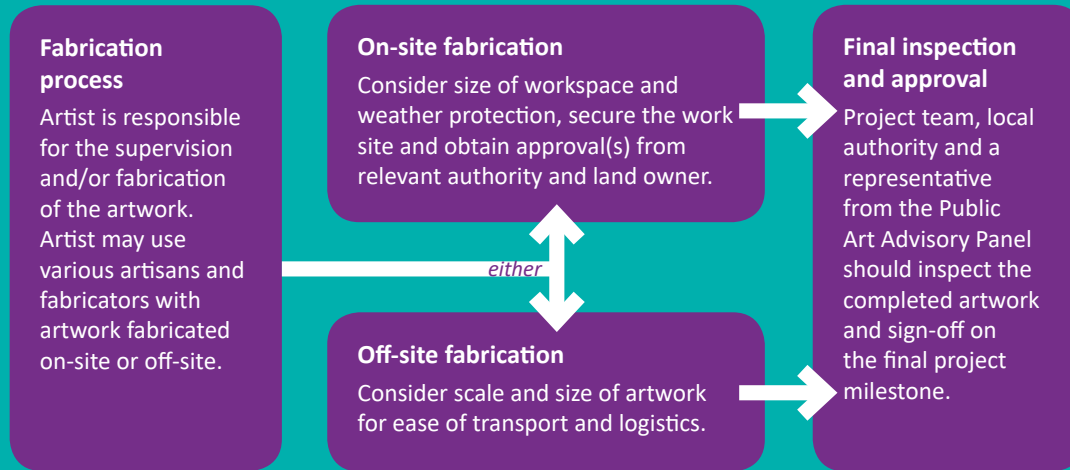
### 4.1.3 Design development and approval





## 4.2 Phase Two: Fabrication and maintenance

### 4.2.1. Fabrication and approval



#### Case study 6: Painting on-site – Butterworth Fringe Festival 2016

International artist Tom Powell painted on-site at the ruins of a former beachfront mansion located along Jalan Pasar in Butterworth during Butterworth Fringe Festival. The site was transformed to an art gallery reflecting the history and culture of the area. The project gave the public opportunity to understand the painting process as well as to interact with the artist.



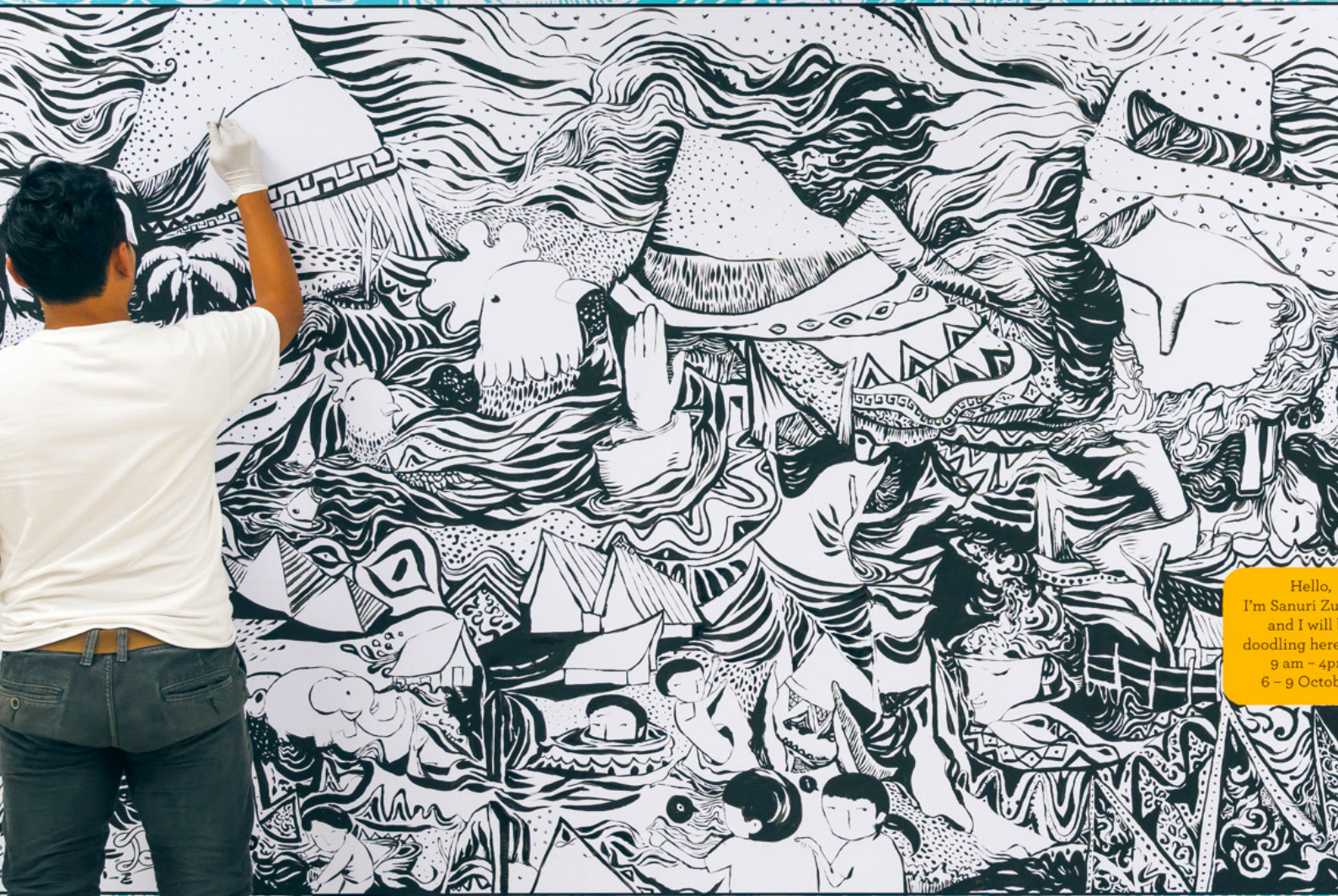
Tips during work in progress:

- Ensure work site is secure and provide safety signage for public information
- Allow artist to work with minimal disturbance.



# DOODLE MALAYSIA'S CONTENG

the joy of



Hello,  
I'm Sanuri Zu  
and I will  
doodling here  
9 am - 4pm  
6 - 9 Octob



## 4.2.2. Post-build evaluation and impact assessment

### Post-build evaluation

*(experimental method)*

Project team to conduct community survey after installation of artwork. Opt for intercept survey followed by focus group for interested parties. Community feedback needs to be considered in the decision-making process; whether to extend or decommission the artwork.



### Impact and quality assessment

On-going monitoring and evaluation should be carried out by the project team to:

- ensure goal and objectives are achieved
- guide and revise strategy for future artwork projects in the locality
- assess outcome and impact of artwork
- provide feedback for project management purposes.

## 4.2.3. Maintenance and decommissioning

### On-going maintenance and management of artwork

Project team together with artist should be responsible for on-going maintenance; carry out regular inspection, assessment of artwork for damage/wear and perform repair work in accordance to maintenance plan prepared by artist in planning phase.

If the artwork is handed over to another party upon completion, e.g. landowner or local authority then they will need to engage artist to carry out routine maintenance. It is also advisable for the project team to conduct a maintenance workshop prior to handover.

### Decommissioning temporary artwork

For temporary artwork, the artist is required to consider decommissioning (e.g. relocation or disposal and ownership matters) as agreed and outlined in the contract.

*either*

### Decommissioning permanent artwork

Should there be a need for decommissioning due to unforeseen circumstances, the project team ***must*** seek advice from the **Public Art Advisory Panel** for industry best practices.

If the artwork has a heritage and/or cultural significance to the local community then the project team ***must*** conduct consultations to allow for community participation in the decision-making process.



Artwork: *Saleil Levant* by Ai Weiwei on the facade of Kunsthal Charlottenborg | Location: Nyhavn, Copenhagen | Image: Joanne Mun



## 5.1 Public art project brief framework

ISSUES TO CONSIDER	DESCRIPTION
<b>i. Project goal and objectives</b>	<i>Establish the project outcome and activities that will result in desired outcome.</i>
<b>ii. Site description</b>	<i>State the site address, land ownership, site measurements with site photographs.</i>
<b>iii. Contextual analysis</b>	<i>Consider environmental, social and cultural history; site condition and constraints.</i>
<b>iv. Theme and type of artwork</b>	<i>Define a theme and style of artwork with the artist. Also consider site suitability.</i>
<b>v. Artwork material selection</b>	<i>Artwork material to reflect selected site and artwork lifespan.</i>
<b>vi. Project structure</b>	<i>Outline the roles and responsibilities of the project team and art curator.</i>
<b>vii. Community consultation</b>	<i>Identify the type of community consultation required and list down the project team and artist's involvements.</i>
<b>viii. Public Art Policy</b>	<i>Review and consider existing policies by related authority for processes and procedures including approval, artist selection, art implementation etc.</i>
<b>ix. Management and maintenance</b>	<i>Outline management and maintenance of artwork and the team that is involved in caring for the artwork.</i>
<b>x. Project phases and timeline</b>	<i>Clearly outline the project phases/milestones involved with timeline including submission and completion dates.</i>
<b>xi. Project budget</b>	<i>Provide budget for artist fees, fabrication, maintenance, decommissioning etc.</i>
<b>xii. Documentation and submission requirement</b>	<i>Clearly state the requirement for submission to facilitate approval process and community consultation.</i>
<b>xiii. Artist's scope of work</b>	<i>Outline the scope of work and anticipated role of selected artist.</i>
<b>xiv. Method of artist selection</b>	<i>e.g. open tender, expressions of interest etc.</i>
<b>xv. Artist's submission criteria</b>	<i>e.g. previous work, experience working with community, proposed concept.</i>
<b>xvi. Copyright ownership</b>	<i>Clearly state the copyright for both the design and final artwork including ownership rights, reproduction rights and distribution rights.</i>
<b>xvii. Insurance coverage</b>	<i>Clearly state that the artist is responsible for obtaining his/her own insurance. Project/property owner will be responsible for public liability insurance.</i>

## 5.2 Public art design selection criteria

CRITERIA	DESCRIPTION
<b>i. Originality</b>	<i>Is the proposed artwork an original piece designed and created by the artist?</i>
<b>ii. Representation</b>	<i>Does the proposed artwork represent a concept or idea valued by the local community?</i>
<b>iii. Impact</b>	<i>Does the proposed artwork have emotional, inspirational or intellectual impact?</i>
<b>iv. Creativity</b>	<i>Is the proposed design visionary and creative?</i>
<b>v. Quality</b>	<i>Is the proposed design of the highest quality?</i>
<b>vi. Technicality</b>	<i>Is the proposed artwork technically feasible and reasonable?</i>
<b>vii. Site suitability</b>	<i>Does the proposed artwork complement the surrounding context?</i>



Artwork: Kampung Gajah by Kasturi Art Studio and Zart Studio for Butterworth Art Walk | Location: Lorong Bagan Luar, Butterworth | Image: Daniel Lee



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Back cover:

Artwork: Penang Bird Park by Suhaimi Ali for Butterworth Art Walk

Location: Lorong Bagan Luar, Butterworth, Penang

Image: Daniel Lee





Penang Bi

Think of  
Victory  
AND ATTAIN  
SUCCESS





kubang  
Semang

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kawan

PINANG  
TUNGGAL

KUALA  
MUDA

kePala  
batas

ARA  
KUDA

PERAI

Bukit  
mertajam



# RUJUKAN

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Mukasurat belakang:  
Karya seni: Penang Bird Park oleh Suhaimi Ali untuk Butterworth Art Walk  
Lokasi: Lorong Bagan Luar, Butterworth, Penang  
Imej: Daniel Lee

Karya seni: Kampung Gajah oleh Kasuri Art Studio dan Zart Studio untuk Butterworth Art Walk | Lokasi: Lorong Bagan Luar, Butterworth | Imej: Daniel Lee





# 5.0 TEMPLAT

## 5.1 Ringkasan rangka kerja seni awam

ISU UNTUK PERTIMBANGAN	
i. <b>Matlamat kajian</b>	Tetapkan hasil projek dan aktiviti yang akan memberikan hasil yang dilingini.
ii. <b>Keterangan tapak</b>	Nyatakan alamat tapak, pemilikan tanah, pengukuran tapak dan lain-lain.
iii. <b>Analisis kontekstual</b>	Pertimbangkan sejarah, sosial dan budaya; keadaan tapak dan kekangannya.
iv. <b>Tema dan jenis karya seni</b>	Tentukan tema, gaya karya seni bersama artis, dan kesesuaian tapak.
v. <b>Pemilihan bahan karya seni</b>	Bahan binaan perlu sesuai dengan tapak dan jangka hayat karya seni.
vi. <b>Struktur projek</b>	Tetapkan peranan dan tanggungjawab pasukan projek dan kurator seni.
vii. <b>Rundingan komuniti</b>	Kenal pasti jenis rundingan komuniti yang diperlukan dan senarakan penglibatan artis dan pasukan projek.
viii. <b>Dasar seni awam</b>	Kaji dan pertimbangkan dasar-dasar sedi ada oleh pihak berkuasa untuk proses dan prosedur termasuk kelulusan, pemilihan artis, pelaksanaan seni dll.
ix. <b>Pengurusan dan penyelenggaraan</b>	Tetapkan pengurusan dan penyelenggaraan karya seni dan pasukan yang terlibat dalam penjagaan karya seni.
x. <b>Fasa projek dan garis masa</b>	Nyatakan dengan jelas fasa projek yang terlibat dengan garis masa termasuk tarikh-tarikh pengemukaan dan siap kerja.
xi. <b>Kewangan projek</b>	Sedakan peruntukan untuk yuran artis, pasang siap, penyelenggaraan dll.
xii. <b>Keperluan dokumentasi dan pengemukaan</b>	Nyatakan dengan jelas keperluan untuk pengemukaan bagi memudahkan proses kelulusan dan rundingan komuniti.
xiii. <b>Skop kerja artis</b>	Tentukan skop kerja dan peranan yang diharapkan dari artis yang dipilih.
xiv. <b>Kaedah pemilihan artis</b>	Contohnya tender terbuka, pernyataan minat dll.
xv. <b>Kriteria pengemukaan artis</b>	Contohnya pengalaman bekerja dengan komuniti, cadangan konsep dll.
xvi. <b>Millikan Hakcipta</b>	Nyatakan dengan jelas hak eksklusif hak cipta bagi kedua-dua reka bentuk dan karya seni akhir termasuk hak pemilikan/pengeluaran semula/pengedaran.
xvii. <b>Perlindungan Insuran</b>	Artis akan bertanggungjawab mendapatkan insuransnya sendiri. Pemilik projek/hartanah akan bertanggungjawab terhadap perlindungan insurans awam.

## 5.2 Kriteria pemilihan reka bentuk seni awam

KRITERIA	
i. <b>Keaslian</b>	Adakah karya seni yang dicadangkan merupakan karya asal dan dicipta oleh artis?
ii. <b>Pelambungan</b>	Adakah karya seni yang dicadangkan melambangkan konsep yang dihargai oleh komuniti?
iii. <b>Impak</b>	Adakah karya seni yang dicadangkan mempunyai impak emosi, inspirasi atau intelektual?
iv. <b>Kreativiti</b>	Adakah reka bentuk cadangan berwawasan dan kreatif?
v. <b>Kualiti</b>	Adakah cadangan reka bentuk merupakan kualiti tertinggi?
vi. <b>Teknikaliti</b>	Adakah cadangan karya seni munasabah dan boleh dilaksanakan?
vii. <b>Kesesuaian tapak</b>	Adakah cadangan karya seni melengkapinya konteks persekitarannya?

### PENERANGAN



Karya seni: Sotell Levant oleh Ai Weiwei di Bangunan Kunsthal Charlottenborg | Lokasi: Nylhavn, Copenhagen | Imej: Joanne Mun



# 4.0 PELAKSANAAN

## 4.2.2. Penilaian selapas pembinaan dan penilaian impak

### Penilaian selapas pembinaan *(kaedah eksperimen)*

Pasukan projek menjalankan tinjauan komuniti selapas pemasangan karya seni. Pilih tinjauan pintas diikuti dengan percubaan bertokus bagi mereka yang berminat. Maklumbalas komuniti perlu dipertimbangkan dalam proses membuat keputusan; sama ada untuk melanjutkan jangka hayatnya atau memubarkan karya seni.



### Penilaian impak dan kualiti

Pemantauan dan penilaian secara berterusan perlu dijalankan oleh pasukan projek untuk:

- Memastikan matlamat dan objektif dicapai
- Membimbing dan mengkaji strategi projek seni awam akan datang di kawasan tersebut
- Menilai hasil dan impak karya seni
- Meyakinkan pembiaya bahawa pelaburan mereka digunakan bagi kegunaan yang efektif
- Menyediakan maklumbalas bagi tujuan pengurusan projek.

## 4.2.3. Penyelenggaraan dan pembaruan

### Pengurusan dan penyelenggaraan berterusan karya seni

Pasukan projek dan artis perlu bertanggungjawab terhadap penyelenggaraan berterusan, menjalankan pemeriksaan berkala, penilaian karya seni untuk kerosakan/usage dan jalankan kerja-kerja pembaikan selaras dengan pelan penyelenggaraan, disediakan oleh artis semasa peringkat perancangan. Sekiranya karya seni diserahkan kepada pihak lain selapas siap kerja, e.g. pemilik tanah atau pihak berkuasa tempatan, maka mereka mesti melantik artis untuk menjalankan pemeriksaan rutin. Pasukan projek juga dinasihatkan untuk mengajurkan bengkel penyelenggaraan sebelum penyenggaraan.

### Pembaruan karya awam kekal

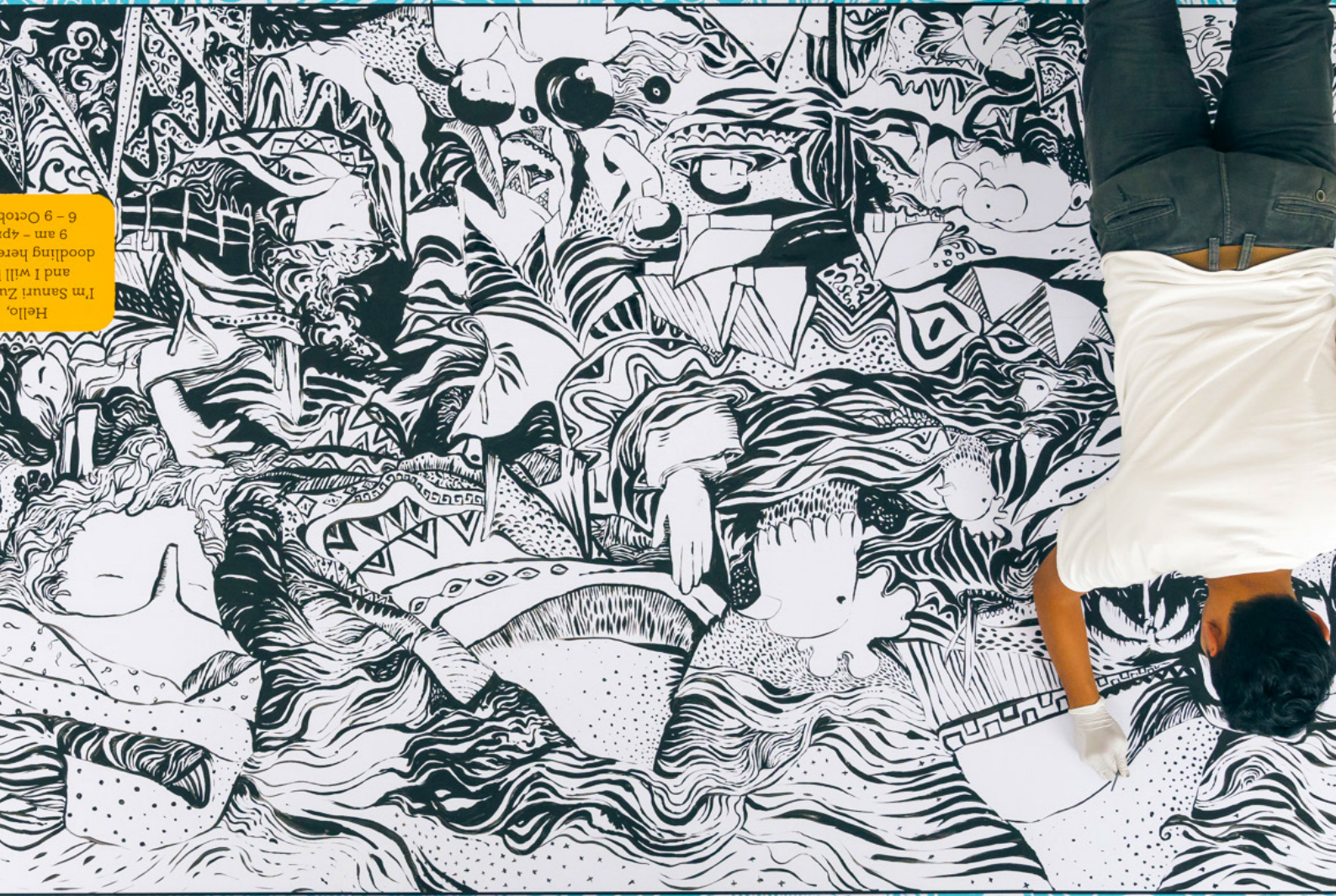
Sekiranya terdapat keperluan untuk pembaruan atas keadaan yang tidak dapat dielakkan, pasukan projek *mesti* mendapatkan nasihat daripada **Panel Penasihat** bagi amalan terbaik industri. Sekiranya karya seni mempunyai nilai warisan dan/atau kepentingan budaya kepada komuniti setempat, maka pasukan projek *mesti* menjalankan rundingan komuniti untuk membolehkan penyertaan komuniti dalam proses pembuatan keputusan.



### Pembaruan karya awam sementara

Bagi karya seni sementara, artis dikehendaki mengambil kira pembaruan (e.g. aspek pengalihan atau perobohan dan milikan) seperti yang dipersetujui dan digariskan dalam kontrak.





Hello,  
I'm Sanuri Zulkifli  
and I will  
be doodling here  
from 9 am - 4 pm  
on 6 - 9 October

# DOODLE MALAYSIA'S CONTENTING The joy of

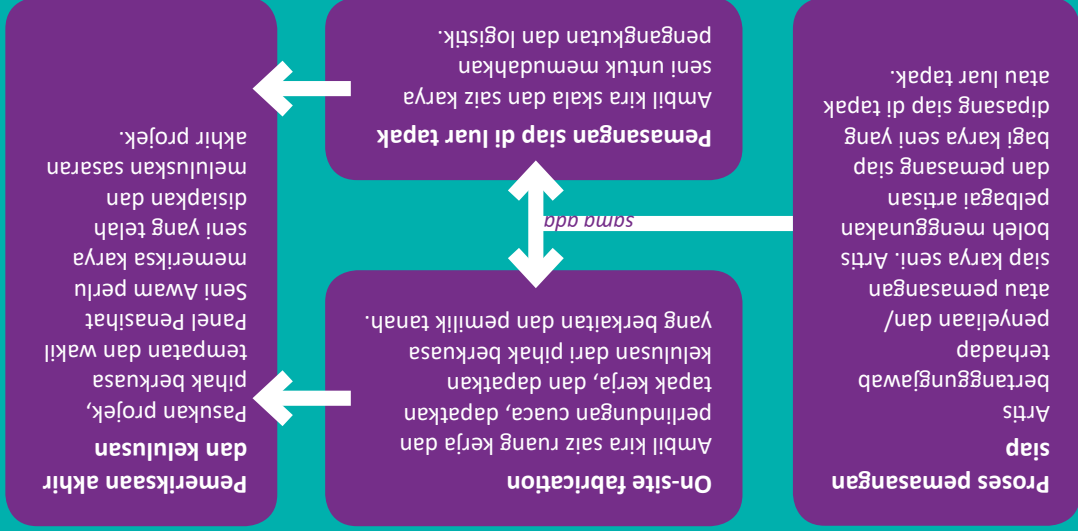




# 4.0 PELAKSANAAN

## 4.2 Fasa Kedua: Pemasangan siap dan penyenggaraan

### 4.2.1. Pemasangan siap dan kelulusan

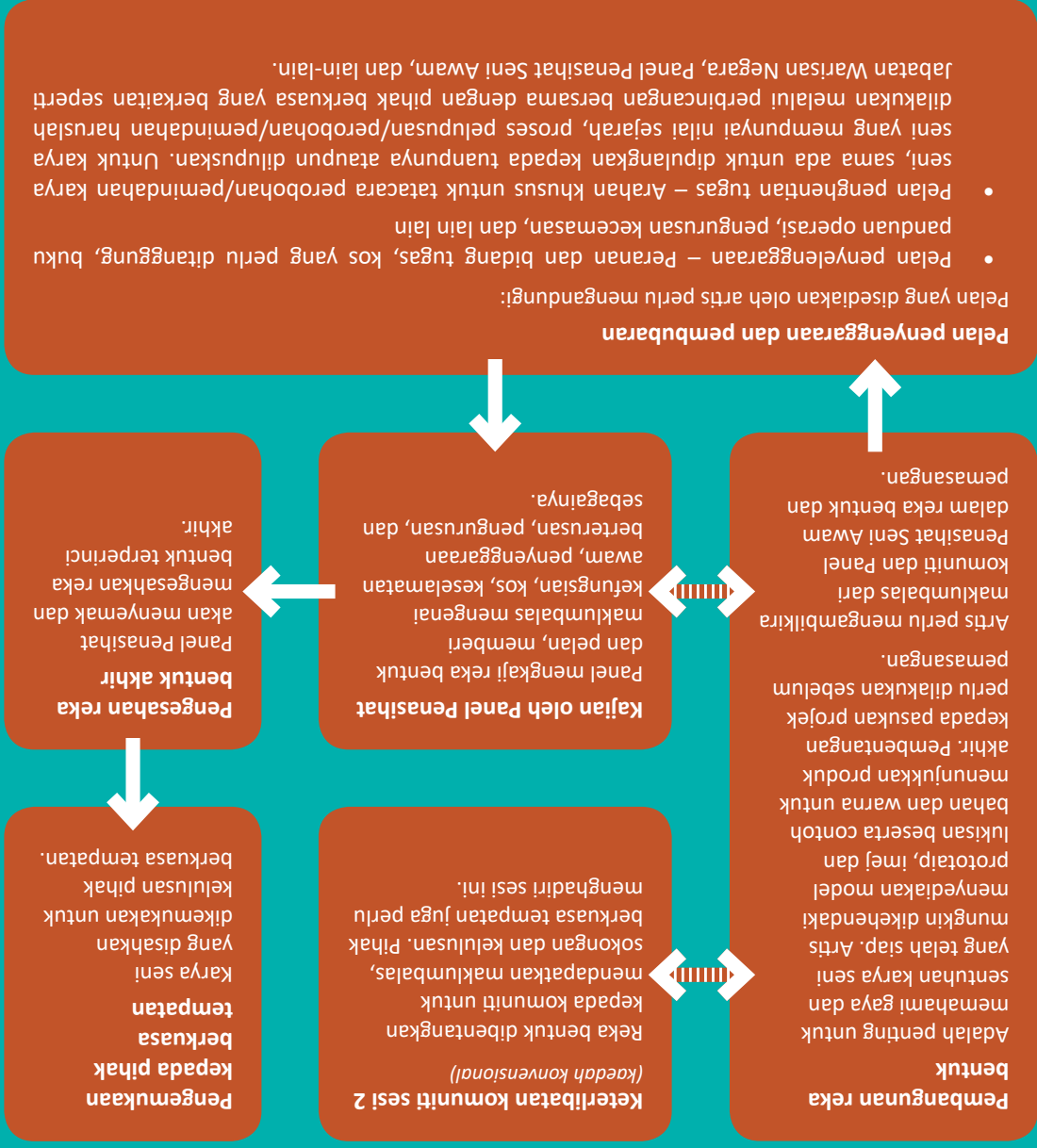


**Kajian kes 6: Mengecat di tapak – Butterworth Fringe Festival 2016**  
 Arts antarabangsa Tom Powell mengecat di tapak runtuhan sebuah bekas rumah agam pesيران pantai yang tertetak di Jalan Pasar di Butterworth semasa Butterworth Fringe Festival 2016. Tapak bertukar kepada galeri seni yang menggariskan sejarah dan budaya kawasan tersebut. Tujuannya adalah untuk memberi peluang kepada orang awam memahami proses melukis dan membolehkan orang awam mengenali arts.

- Tips semasa kerja berjalan:
- Pastikan tapak kerja selamat dan sediakan papan tanda keselamatan untuk maklumat orang awam
  - Benarkan arts untuk bekerja dengan gangguan yang minima.



#### 4.1.3 Pembangunan reka bentuk dan kelulusan







## 4.1 Fasa Pertama - Perancangan projek dan pemilihan artis

### 4.1.1 Perancangan projek

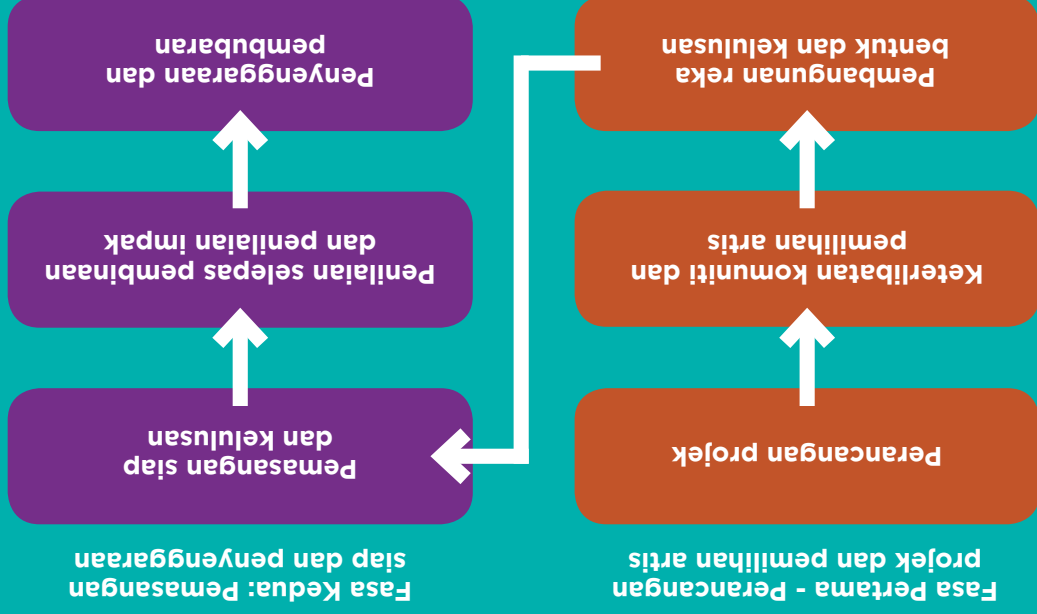
Pasukan projek perlu mengenal pasti projek, jenis seni awam (yang boleh berubah berdasarkan artis yang dipilih), memilih tapak yang sesuai untuk karya seni tersebut dan memilih artis dengan nasihat kurator atau pakar seni. Dokumen-dokumen berikut adalah diperlukan:





# 4.0 PELAKSANAAN

- Proses pelaksanaan berperingkat projek seni awam biasanya terbahagi kepada dua fasa:
  - **Fasa Pertama: Perancangan projek dan pemilihan artis**
    - Fasa ini merangkumi proses mengenal pasti jenis seni, tapak yang sesuai, memilih artis yang tepat dan memahami dasar seni pihak berkuasa tempatan sama ada ianya sesuai dengan konteks bandar yang meluas.
    - **Fasa Kedua: Pemasangan siap dan penyenggaraan**
      - Fasa ini merangkumi langkah-langkah untuk memasang siap suatu karya seni, pemeriksaan dan kelulusan, penyenggaraan dan perubahan apabila diperlukan.
      - Pemilihan ahli yang tepat dalam pasukan projek juga penting. Pasukan projek sebaiknya diketuai oleh penyelia projek yang berpengalaman daripada industri seni tempatan atau seseorang yang mempunyai pengalaman dalam menguruskan seni awam. Pasukan projek boleh merangkumi:
        - Wakil daripada organisasi yang terlibat dengan karya seni
        - Pengurus tempat di mana karya seni akan dipasang
        - Wakil daripada pihak berkuasa tempatan
        - Artis dan pasukannya.





Location: Hin Bus Depot, Gurdwara Street, George Town | Image: Joanne Mun



# 3.0 PERTIMBANGAN

Seni awam dalam buku panduan ini merujuk kepada **karya seni yang dipasang di tempat awam yang mudah sampai**; sama ada milik awam atau persendirian. Dari segi kesesuaian tapak, karya seni mestilah serasi dari segi skala, bahan, bentuk, dan selaras dengan persekitarannya. Apabila bertindak sebagai fungsi, karya seni boleh mewujudkan titik tumpu; mengubah, meningkatkan atau menetapkan ruang spesifik; membentuk identiti atau menangani isu spesifik berkaitan reka bentuk awam. Pertimbangan perlu diberikan kepada konteks senibina, sejarah, geografi dan sosial/budaya tapak atau komuniti, dan juga cara masyarakat berinteraksi dengan karya seni.

## 3.4 Lokasi

**Kajian kes 5: Program Arts On The Move – Pengaktifan ruang awam**  
Program Arts On The Move (AOTM) adalah inisiatif Think City bersama Prasarana bertujuan untuk membawa pelbagai aktiviti seni awam dan budaya yang berkualiti kepada sistem pengangkutan rel di Kuala Lumpur, bermula dengan stesen Masjid Jamek.  
AOTM mula dilancarkan pada bulan Mei 2016. Ia menawarkan persembahan seni dan budaya setiap minggu dan pameran seni di laluan pelajaran kaki bawah tanah stesen ini.  
Matlamat AOTM adalah untuk mengaktifkan semua ruang awam. Diharapkan program ini dapat meningkatkan dan meningkatkan pengalaman pengguna di bandar dengan seni dan budaya.



Poster persembahan bulanan program Arts On The Move



Seni Visual Resonance oleh Studio DL





**I hope to start a new life with  
my daughter in a safe place.**

Tini – Domestic violence survivor

*Karya seni: There is always hope oleh Allie Hill untuk Woman's Aid Organisation | Lokasi: Stesen LRT Masjid Jamek, Kuala Lumpur | Imej: Joanne Mun*



# 3.0 PERTIMBANGAN

**3.3 Keterlibatan komunitas**  
Tujuan keterlibatan komunitas adalah bagi mengiktiraf hak komuniti untuk memperjuangkan apa yang mereka kehendaki atau perlukan dan mendapatkan sokongan, persetujuan dan hak milik mereka. Komuniti mempunyai pandangan, kemahiran, pengetahuan dan pengalaman yang boleh menambah baik projek dan/atau mengukuhkan pembuatan keputusan dalam proses pemilihan karya seni seperti isu keselamatan dan inklusiviti.

Rundingan perlu diadakan oleh pakar pengurusan pihak berkepentingan bersama orang-orang yang menggunakan ruang dan yang terlibat secara langsung dan/atau tidak langsung dengan kewujudan karya seni seperti pemilik tanah, penghuni, dan penyewa yang berhampiran.  
Sekiranya karya seni terletak di tempat warisan atau berhampiran dengan tapak warisan, pakar warisan perlu menilai impak karya seni yang dicadangkan terhadap tapak tersebut.

Keterlibatan komuniti perlu dilaksanakan semasa fasa perancangan untuk memastikan karya seni yang dipilih, terutamanya karya seni kekal, dapat diterima oleh komuniti atau sekurang-kurangnya akan membangkitkan percanggahan umum yang sihat sekiranya tidak semua dapat menerima karya seni tersebut.

Selain daripada kaedah rundingan komuniti yang konvensional secara bertanya sebelum membina, pasukan projek boleh memilih cara percubaan yang lebih pantas dan menyeronokkan; pasang hasil karya seni sementara di ruang awam dan melakukan penilaian selepas pemasangan. Kaedah eksperimen adalah sama dengan *tactical urbanism* di mana ianya merupakan suatu pendekatan berperingkat yang dirancang untuk menimbulkan perubahan dan menguruskan jangkaan orang awam. Kaedah ini boleh dianjurkan bersama acara lain seperti pesta komuniti untuk mendapat penyertaan yang lebih tinggi dan menarik minat terhadap projek daripada pihak yang sebelum ini mungkin tidak terlibat. Namun begitu, kaedah ini hanya sesuai untuk karya seni yang boleh ditukar dan/atau sementara sahaja. Hasil penilaian akan digunakan untuk sebagai sebahagian daripada panduan untuk penyediaan karya seni kekal.

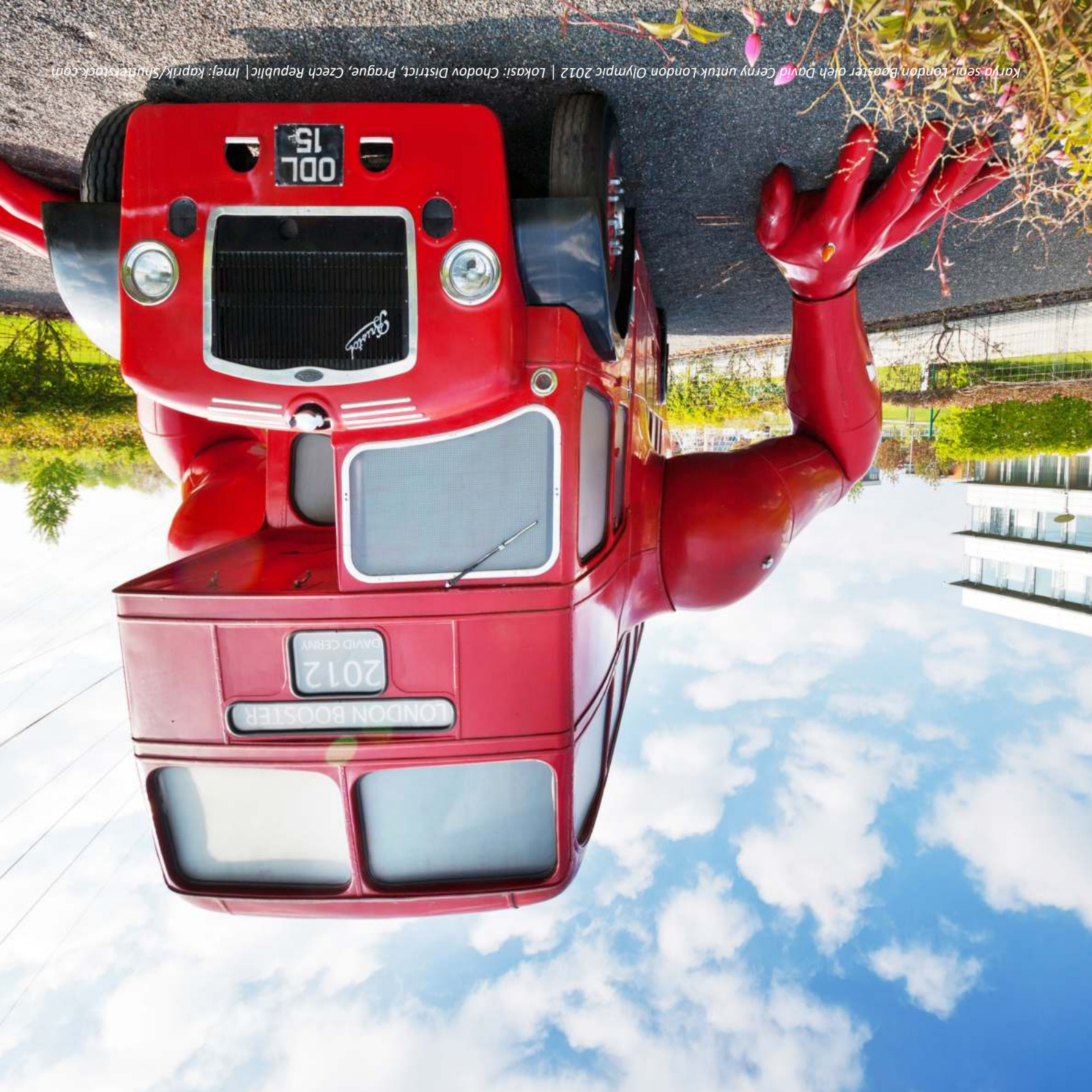


Imej kanan dan kiri:  
Conrad Benner/streetsdept.com

Kajian kes 4: Kisah masyarakat  
Satu hasil karya seni oleh jurarca Claes Oldenburg yang menarik telah meraih perhatian orang ramai – karya setinggi 50 kaki dikenali Paint Torch yang terletak di Pennsylvania Academy of the Fine Arts – telah menjadi lebih menarik apabila seorang lagi arts menambahkan inputnya kepada arca awam ini.



Arts jalanan Kid Hazo menukar sebahagian daripada arca Oldenburg kepada 'poop emoji' dengan menambah sepasang mata dan mulut untuk terus mengaitkannya dengan budaya pop kontemporari.



Karvo seni, London Booster oleh David Cerny untuk London Olympic 2012 | Lokasi: Chodov District, Prague, Czech Republic | Imej: kaprik/shutterstock.com



# 3.0 PERTIMBANGAN

Panel Penasihat Seni Awam perlu diwujudkan di peringkat awal projek. Panel Penasihat ini perlu mengandungi tiga atau empat orang ahli termasuk:

- Artis profesional (artis bebas, kurator pameran seni, pentadbir seni awam)
- Pakar sejarah atau latar belakang akademik yang serupa daripada universiti tempatan
- Kurator/pakar seni
- Wakil daripada pihak berkuasa tempatan yang berpengalaman dalam mereka bentuk dan/atau menguruskan ruang awam
- Wakil komuniti, sebaliknya daripada kejrangan di mana karya seni akan dipasang.

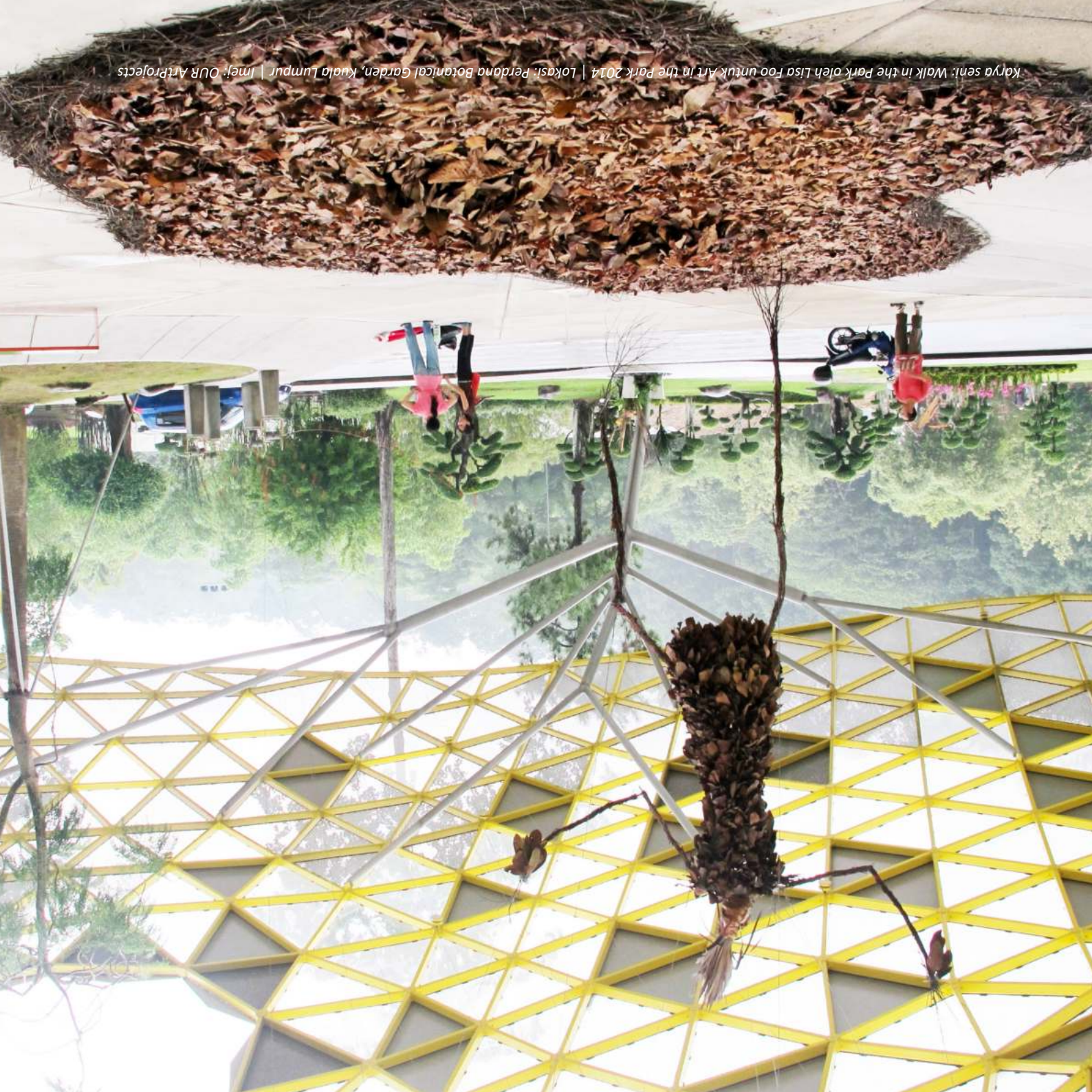
Peranan Panel Penasihat ini adalah untuk memberi input strategik dan nasihat kepada pasukan projek dalam mendokong strategi seni awam bandar bagi memastikan bandar direka bentuk dengan baik, selamat, inklusif, menarik dan berdaya tahan. Tugas khusus meliputi:

- Memperhalusi tujuan dan pengguna sasaran untuk seni awam
- Menasihat pelaksanaan projek seni awam
- Mengkaji skop dan tema rujukan projek cadangan
- Memberi input kepada kurator dan artis yang dipilih
- Mengkaji kesesuaian karya seni dengan tapak yang dipilih
- Memastikan penggunaan prosedur dan garis panduan bagi setiap proses pemilihan
- Menasihat dan menggalakkan komunikasi dan penyampaian kepada komuniti
- Menasihat pembangunan dan pelaksanaan program penyenggaraan untuk karya seni dan pemubarannya.



Kajian kes 3: Projek Marking George Town

Tujuan Projek Marking George Town adalah untuk menonjolkan keunikan bandar bersejarah secara imaginatif bagi menarik minat orang awam dalam sejarah dan warisan bandar. Konsep yang dimanangi oleh studio arca tempatan, Sculptureatwork, merupakan siri arca dinding (dibina daripada besi lembut bersalut serbuk) yang menggambarkan suasana bersejarah Tapak Warisan Dunia dalam pendekatan yang kontemporari dan menyeronokkan.



Karya seni: Walk in the Park oleh Lisa Foo untuk Art in the Park 2014 | Lokasi: Perdana Botanical Garden, Kuala Lumpur | Imej: OUR Artprojects



# 3.0 PERTIMBANGAN

7

Seni awam biasanya turut membawa beberapa isu khusus yang sebaiknya diselesaikan sebelum pemasangan. Antara isu tersebut adalah pembentukan konsep idea yang tepat dan mewujudkan kriteria yang jelas dan dipersetujui untuk mengkaji cadangan dan memilih projek. Terdapat juga perkara berkaitan untuk menentukan pengguna sasaran, pertetakan karya seni yang telah siap dan penyediaan pelan penyelenggaraan dan pengurusan.

## 3.1 Nilai teras

Nilai-nilai teras adalah penting untuk sebarang projek seni kerana ia akan memastikan karya seni sehaluan dengan nilai korporat, individu atau masyarakat serta memberi petunjuk jelas. Think City mendokong pemikiran ke hadapan, inklusif dan inisiatif berasaskan nilai untuk memberi penyelesaian jangka panjang secara holistik dalam penjaan semula pusat warisan di bandar dan pekan di Malaysia. Oleh itu, seni awam yang disediakan oleh dan bersama Think City perlu mempertimbangkan nilai teras seperti berikut:

- **Menghormati** – Menggambarkan dan menghormati budaya setempat, sejarah, kepelbagaian Malaysia, dan mematuhi keperluan perundangan kerajaan yang berkaitan
- **Inklusif** – Interaktif, menarik dan dapat diakses oleh mereka dari latar belakang yang berbeza tanpa mengira umur, etnik, kelas sosial, kepayaan atau jantina
- **Berdaya tahan** – Mampu bertahan cabaran iklim melalui reka bentuk dan pemilihan bahan yang mampan; ketahanan dan mudah untuk penyelenggaraan, selamat untuk orang ramai dan tegar daripada vandalisme
- **Kreatif** – Menyumbang kepada identiti budaya dan merangsang rasa setempat (*sense of place*); memaparkan keagungan seni dan integriti.

### Kajian kes 2: Program Butterworth Art Walk

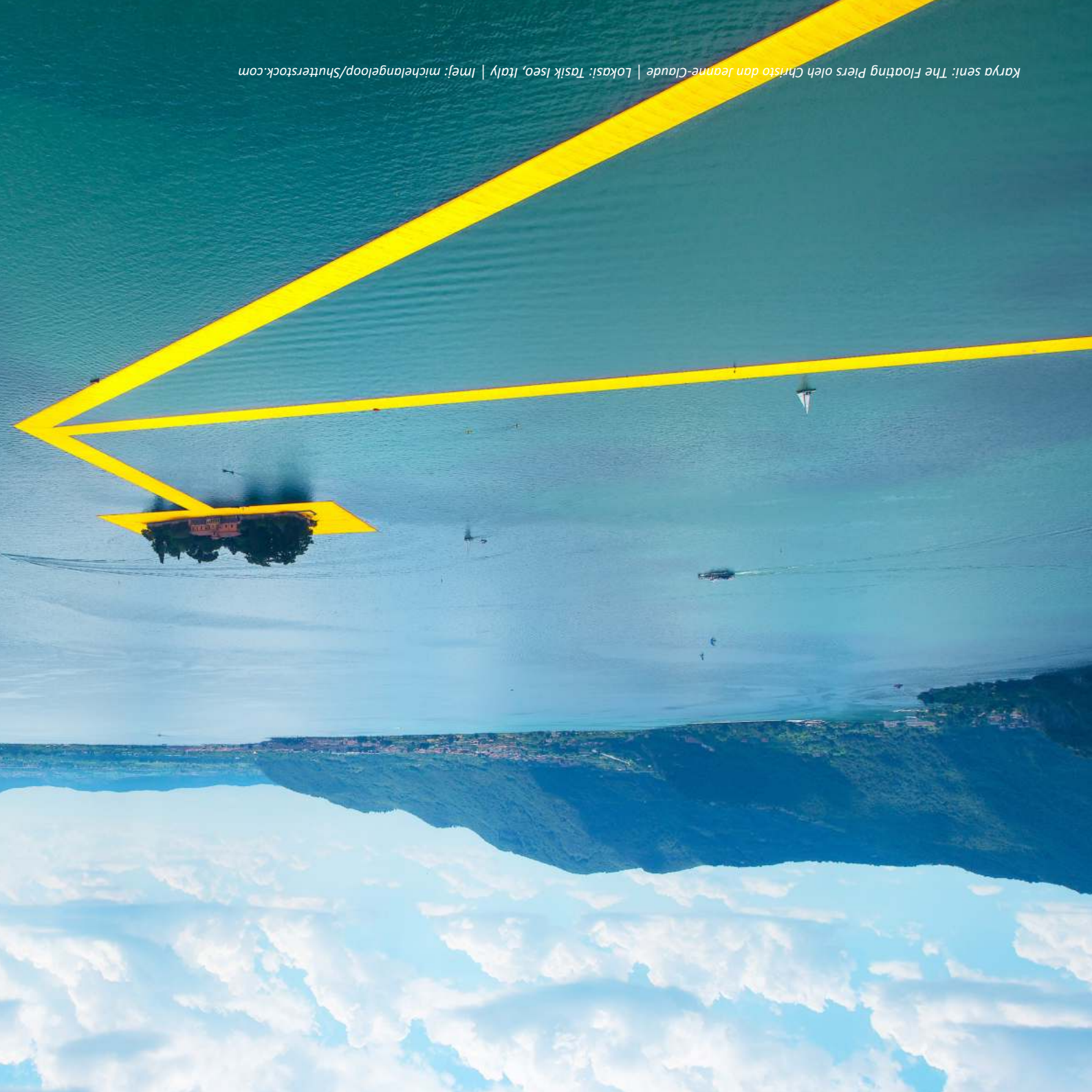
Galeri seni awam sepanjang 200m di Lorong Bagan Luar menerjemahkan kronologi sejarah Butterworth melalui industri atau zaman tertentu dalam bentuk mural atau arca seni. Matlamat program ini adalah meningkatkan kesedaran mengenai warisan di Butterworth dan memupuk rasa kebanggaan tempat kepada penduduk setempat.

Program pengindahan semula lorong ini adalah inisiatif Think City dan Majlis Perbandaran Seberang Perai dengan kerjasama arkitek kelahiran Butterworth, Zaini Zainul. Artis Nazmi Jamrudin, Amir Andha dan Azmi Husin.



Karya seni yang menggambarkan sejarah Butterworth pada abad ke-19 dan awal abad 20-an seperti sawah padi, ladang tebu dan Major-General William John Butterworth.





Karya seni: The Floating Piers oleh Christo dan Jeanne-Claude | Lokasi: Tasik Iseo, Italy | Imej: michelangelloop/Shutterstock.com



# 2.0 SENI AWAM

**2.3 Kepentingan seni awam**  
Nilai seni awam dalam persekitaran bandar melangkaui nilai estetikanya. Ia dapat membentuk kegunaan dan daya tarikan ruang awam secara positif melalui penyediaan tempat yang selesa dan menarik dan menggalakkan interaksi sosial.

Seni awam yang diaplikasi dengan sesuai dapat menyanjung sejarah dan budaya setempat, dan memperkukuhkan sense of identiti dan pada masa yang sama berfungsi sebagai platform pendidikan dan debat awam. Seni awam digunakan sebagai alat penjaanaan semula sosial, ekonomi dan komuniti bagi banyak bandar.

Seni awam bukan hanya meningkatkan kualiti persekitaran tetapi juga orang yang tinggal dan bekerja di situ boleh berbangga dengannya, menghormatinya dan mendiami ruang di sekelilingnya, yang akan meningkatkan kualiti kehidupan dan nilai hartanah di kawasan persekitaran.

Pemilihan seni awam yang tepat akan:

- Memberi makna kepada tempat dengan menjelajahi warisan setempat dan memperingat periswa masa lalu
- Meningkatkan rasa kemasyarakatan dengan mempromosi eksplorasi dan kesedaran komuniti
- Merangsang interaksi sosial dan menjaga influks sosial yang positif terhadap ruang awam
- Mengurangkan penyisihan sosial, menggalakkan keseksamaan dan kepelbagaian, serta bertindak sebagai penyelesaian kepada permasalahan sosial
- Menjadi mercu tanda untuk sesuatu tempat dan membantu pencarian arah (*wayfinding*).

**Kajian kes 1: Pembangunan kapasiti anak muda**  
**Program Resideni Seni Awam Komuniti Iskandar Malaysia** bertujuan untuk membentuk identiti tempat yang lebih kukuh melalui seni di pusat bandar Johor Bahru. Program pembangunan kapasiti yang berlangsung selama dua bulan ini menyediakan platform untuk artis tempatan menyumbang idea dan melaksanakan projek seni awam bersama kurator seni dan komuniti setempat. Artis yang dipilih berpeluang untuk mengikuti program pertukaran seni di Bandung. Program ini adalah hasil kerjasama antara Lembaga Pembangunan Wilayah Iskandar, Think City dan Bandung Creative City Forum.



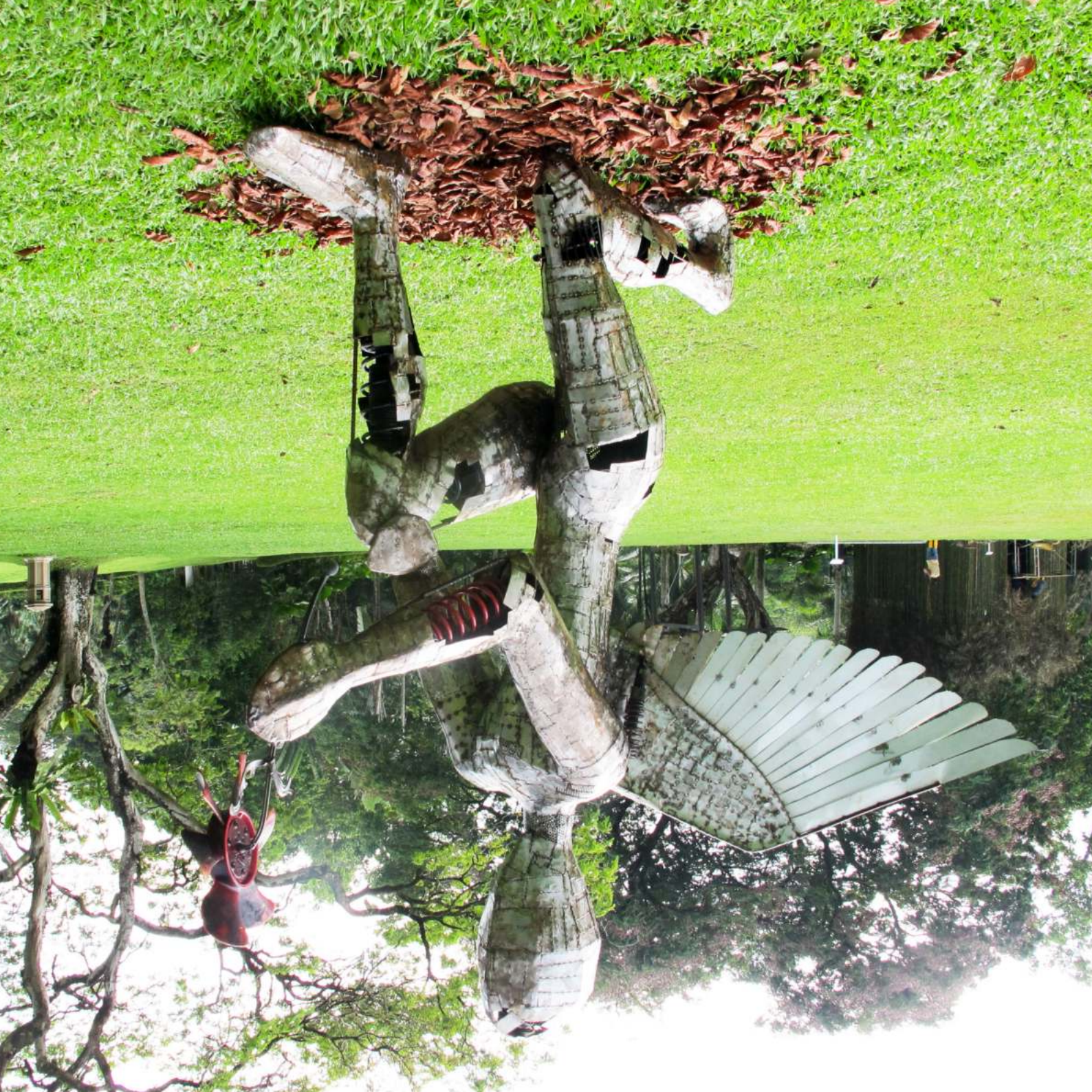
Kiri:

Karya seni: *Fallen Angel* oleh Nizam Abdullah untuk *Art in the Park 2014*

Lokasi: *Perdana Botanical Garden, Kuala Lumpur*

Imej: *OUR ArtProjects*







# 2.0 SENI AWAM

3

## 2.1 Apakah seni awam?

Seni awam adalah satu terminologi luas yang merujuk kepada karya elemen seni yang disediakan dalam apa-apa bentuk media dan diletakkan secara kekal atau sementara di suatu tempat awam. Tempat awam biasanya dikaitkan dengan ruang luaran; namun begitu, karya elemen seni boleh diletakkan di luar tempat persendirian seperti kompleks membeli belah dan projek perumahan swasta, atau di dalam tempat awam seperti muzium dan juga galeri, hub pengangkutan, hospital dan perpustakaan.

Praktis seni awam membuka peluang kepada reka bentuk kolaboratif dan merentasi bidang dengan melibatkan pelbagai bentuk seni dan bahan dalam satu projek. Salah satu cabaran utama pelaksanaan adalah mendapatkan cara yang sesuai untuk mempuak, memilih, dan menguruskan kepelbagaian yang kian berkembang.

Paling utama, karya elemen seni perlu menggalakkan penglibatan dan interaksi, merangsang fikiran, bersemanagat kebudayaan dan mencerikan komuniti.

## 2.2 Jenis seni awam

Seni awam secara tradisinya memberi bayangan replika monumen bersejarah di hadapan sebuah dewan bandaraya. Kini, seni awam terdapat dalam pelbagai bentuk, saiz dan skala - sama ada kekal atau sementara, seperti yang dihuraiakan di bawah:

- **Sementara** – Karya elemen seni dengan jangka hayat tertentu, bergantung kepada jenis karya elemen seni. Boleh merupakan sesuatu yang kurang dari sehari kepada setahun
- **Kekal** – Menjadi ciri kekal dalam ruang awam yang boleh diakses atau dilihat oleh orang awam. Ianya dipasang di tapak bagi jangka hayat yang panjang yang memerlukan penjagaan dan penyelenggaraan.

Seni awam merangkumi mural, arca, pemasangan, media digital, penayangan lampu dan persembahan di pesta atau di ruang terbuka awam. Bagi tujuan buku panduan ini, jenis seni awam dihuraiakan seperti berikut:

- **Seni ketara** – Arca, lukisan, mural, fotografi (bercetak) dan pemasangan dalam pelbagai media
- **Multimedia** – Karya menggunakan imej digital, wayang, video, dan fotografi
- **Animasi** – Pemasangan spatial dan interaktif, penayangan lampu dan elemen seni dengan pergerakan.

Kiri:

*Karya seni: A Rubik-kocka (A Rubik's Cube) by Neopaint  
Lokasi: Erzsébetváros, Dóttown Budapest, Hungary  
Imej: Aishwariya Kumar*





# 1.0 PENGENALAN

## 1.1 Perihal buku panduan

**Buku Panduan Projek Seni Awam** ini menjelaskan kaedah pelaksanaan projek seni yang berjaya di ruang awam. Buku panduan ini menggabungkan perancangan seni awam yang berkualiti, bermakna dan berinspirasi. Ia juga menghuraikan faedah-faedah dari sudut ekonomi, sosial dan alam sekitar dengan penyediaan seni awam di sesuatu tempat. Rujukan terhadap contoh dan amalan terbaik berdasarkan pengalaman Think City sehingga kini dalam penyediaan seni awam turut disertakan. Think City menyokong intervensi pewujudan tempat yang kreatif untuk mempertingkatkan usaha penajaan semula bandar melalui kerjasama erat bersama-sama dengan sektor awam, swasta, badan bukan kerajaan (NGO) dan komuniti.

## 1.2 Pengguna buku panduan

Buku panduan ini disediakan oleh Think City untuk rakan kongsi dan perunding mereka. Ia juga boleh digunakan oleh pihak lain yang berminat untuk menyediakan seni awam bagi menyokong penajaan semula bandar.

Buku panduan ini menerangkan komitmen Think City terhadap seni awam dan nilai-nilai yang membimbing dasar kami kepada pihak berkepentingan lain.

## 1.3 Kepentingan buku panduan

Buku panduan ini disediakan untuk memastikan penyampaian seni awam yang berkualiti tinggi untuk menggalakan sejarah setempat, budaya dan sense of place. Buku panduan ini juga menunjukkan bagaimana komuniti boleh menjadi sebahagian daripada proses penyediaan seni awam. Buku panduan ini menandakan komitmen Think City terhadap penambahbaikan bandar yang mesra penghuni, berteraskan manusia dan berharap ia dapat memudahkan penyediaan seni dan budaya sebagai alat penajaan semula bandar yang bermanfaat kepada komuniti secara keseluruhannya.

Kiri:

Karya seni: *Maman oleh Louise Bourgeois di Notre-Dame Cathedral Basilica*

Lokasi: *Ottawa, Ontario, Canada*

Imej: *Busara/Shutterstock.com*



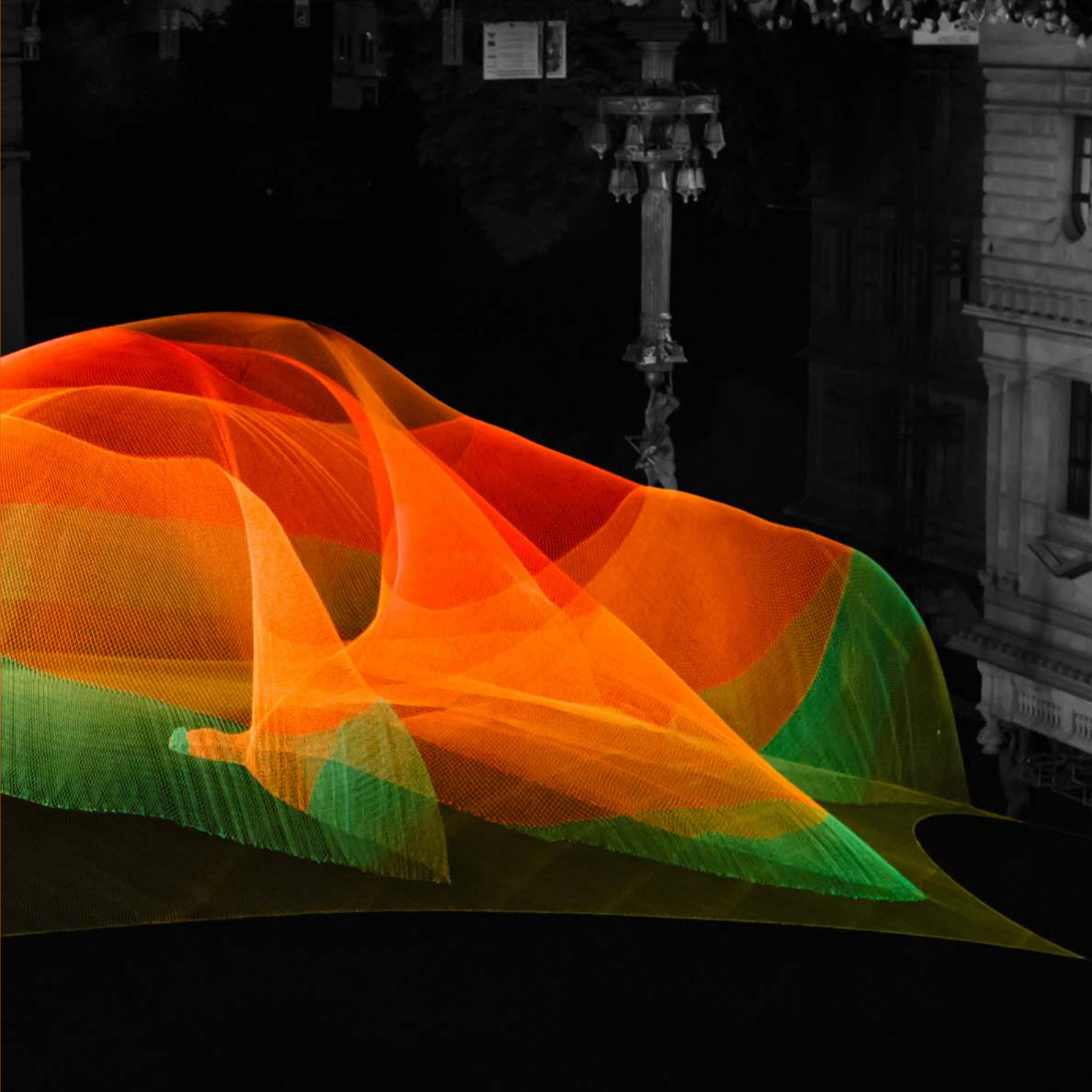


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Kiri:

Karya seni: 1.26 oleh Janet Echeiman untuk Signal Festival 2015  
Lokasi: Palackeho Square, Prague, Czech Republic  
Imej: Rebus/Shutterstock.com





# PRAKATA

Sejak 50 tahun lepas, tumpuan terhadap seni di ruang awam telah berubah dan lebih menjurus kepada nilai kolektif ruang dan kurang melambangkan peringatan kepada orang kenamaan atau peristiwa penting negara. Pada masa yang sama, seni awam juga digunakan untuk membantu menjana semula bandar dan proses pewujudan tempat (placemaking). Kerajaan tempatan di seluruh dunia telah memulakan program yang membawa pelbagai arca dan mural ke ruang di jalanan, taman dan dataran. Oleh itu, seni awam kini dilihat sebagai sesuatu yang lebih demokratik. Sejak kebelakangan ini, peralihan seni disesuaikan ruang telah membawa karya seni di Malaysia bergerak keluar dari ruang tertutup yang konvensional kepada ruang sosial dan awam yang lebih terbuka dan besar. Kini, seni awam dipamerkan pada tembok, pokok, tasik, lorong belakang, lot kosong, bahagian pada bangunan dan juga atas bangunan.

Apabila seni awam kerap digunakan untuk menghidupkan semula bandar, akan berlaku risiko bagi bandar tersebut untuk dipenuhi dengan seni yang berkualiti rendah dan hal ini bercanggah dengan tujuan asal penggunaannya. Di Malaysia, permintaan terhadap produk kebudayaan dan pelancongan secara besar-besaran telah mendorong kepada keperluan seni awam di bandar. Oleh itu, sekarang adalah masa untuk kita memikirkan dengan lebih mendalam bagaimana seni awam dapat memberikan bandar-bandar kita persekitaran visual yang berkualiti, nilai-nilai estetik yang tinggi, dan mengingatkan semula kenangan yang bermakna, harapan, identiti, budaya dan nilai masyarakat. Di sini kita dapat menemui kisah nasional sebenar dalam proses tersebut. Seorang artis pernah berkata, "seni awam menjadi sumber rujukan untuk memahami hubungan antara tanda dan lambang dengan sosial di bandar". Dari aspek ini, Think City menganggap seni sebagai salah satu alat penting untuk penjaanaan semula. Kaedah penyelesaian yang kami gunakan adalah berteraskan komuniti untuk menjadikan bandar-bandar kita lebih mesra penghuni, dan penambahbaikan ruang awam adalah elemen penting dalam strategi tersebut.

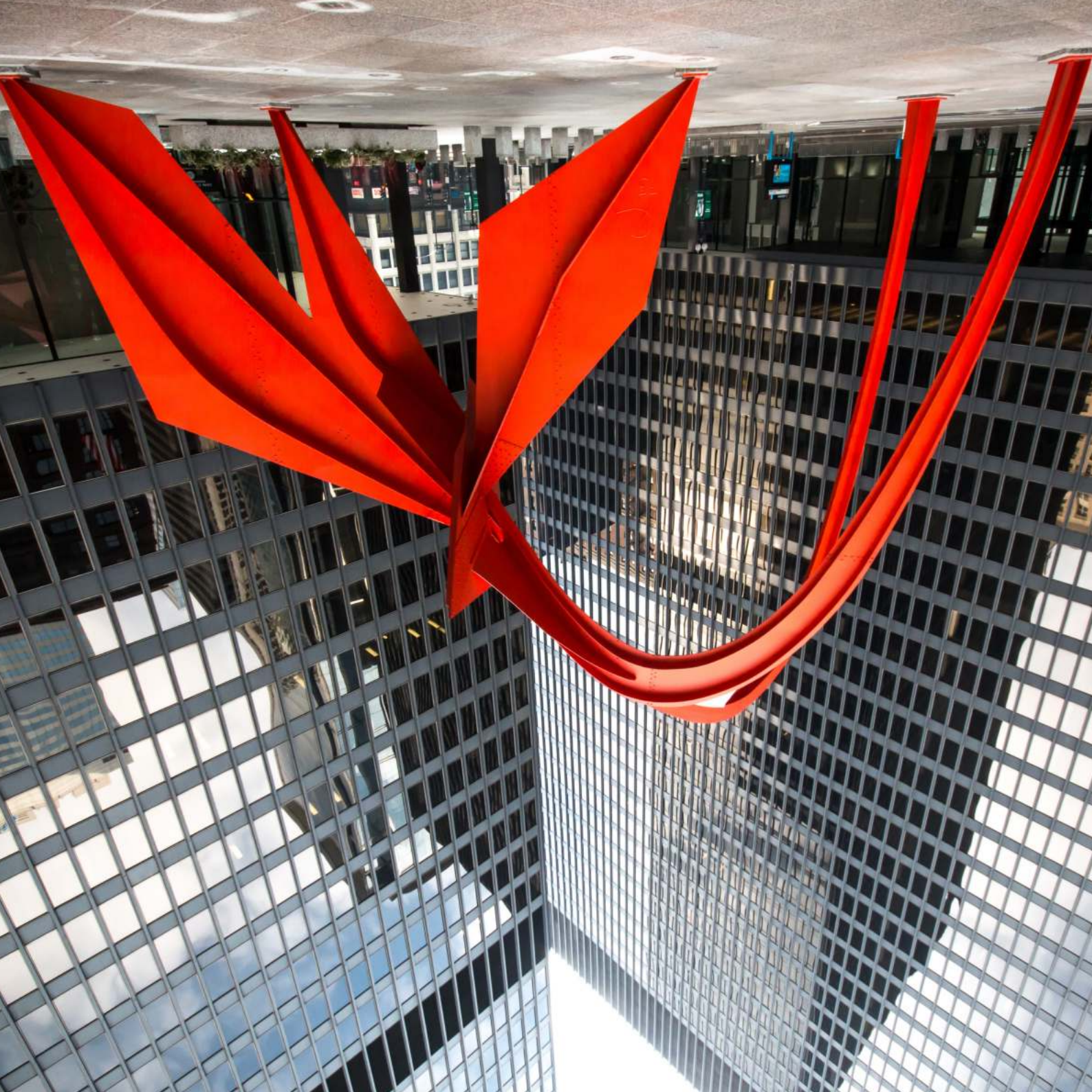
Idea di sebalik buku panduan ini adalah untuk membantu mereka yang terlibat dengan pembangunan bandar dengan bahan rujukan penting yang dapat membantu mereka membuat keputusan dan memperkasakan proses penyediaan seni awam. Kami berharap dapat melihat gerakan ke arah seni awam yang mencerminkan semangat ikhlas dan nadi bandar yang dapat berhubung dengan penduduk dengan lebih mesra dan bermakna. Salah satu cara untuk maju kehadapan adalah dengan memastikan komuniti dilibatkan dalam proses tersebut.

## SURYANI SENJA ALIAS

Pengarah, Lembaga Pengarah, Think City Sdn Bhd

Kiri:

Karya seni: The Flamingo oleh Alexander Calder  
Lokasi: Plaza Federal, Chicago, USA  
Imej: Busara/Shutterstock.com







*Hak cipta 2018 Think City Sdn Bhd*

*Disediakan oleh Joanne Mun*

*Terjemahan oleh Dr Faizah Binti Ahmad*

*Disemak oleh Riduan Ngesan dan Hanis Hafzah*

*Diterbitkan oleh: Think City Sdn Bhd*

*Tingkat 1, Bangunan U.A.B.*

*No. 21 - 35, Gat Lebuh China*

*10300 George Town*

*Pulau Pinang*

*Hak cipta terpelihara. Penghasilan semula keseluruhan atau sebahagian daripada buku panduan ini tanpa kebenaran adalah dilarang sama sekali.*

*Untuk maklumat lanjut mengenai buku panduan, hubungi kami di*

*[enquiry@thinkcity.com.my](mailto:enquiry@thinkcity.com.my)*

*Mukasurat depan:*

*Kanan:*

*Karya seni: The Star oleh Jun Ong*

*Lokasi: Butterworth, Penang*

*Imej: Ronaldas Buozis*

*Lokasi: Pulau Naoshima, Japan*

*Imej: Jian Yong Khoo*

*Karya seni: Yellow Pumphkin oleh Yayoi Kusama*



**SENI AWAM**

**PROJEK**

**BUKU PANDUAN**

**thinkcity**

