

Relational Art Work in *Kampung* Public Space through Found Object in Bandung, West Java, Indonesia : Identity Through Public Art

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Abstract

Kampung is characteristic of living life that can be considered as a traditional settlement arrangement before the advent of modern settlement planning, especially in Indonesia. *Kampung* can be a source of civilization, creativity and culture of the city because of the conditions and limitations that exist. Locality contained in the order of the village will give character to the further development of the space, through the deepening of public character, the potential social, economic and cultural will produce a modern character of the hometown. Relational art practices are able to bridge the peculiarities of public character and development of artistic discourse in the visual arts packing date. The use of material findings (found object) located in the area around *kampung* will facilitate the preparation of semiotics as a visual language in the work, the proximity of the material with the public and public understanding in the room they will make the work of a strong public space.

Keywords: *kampung*, relational art, found object, public art

1. Introduction

The journal will be part of experimental programs that will be tested in a few locations that have been selected based on exposure to the description on ethnographic research methods. The programs engage participants in questioning what is trash or treasure. Here, we not only engage participants with issues of environmental sustainability, but we use recycled materials to imagine new and innovative public art projects. In these workshop we leads participants on a community walk through public spaces, during which participants identify spaces where they feel safe and welcome, versus those where they may feel the opposite. Participants then brainstorm ideas of how they could positively impact those space by installing a multitude of public art projects. Either individually or in group format, participants begin to put their initial ideas into action by using household found objects to create sculptural representations of what their public art installations could look like, which are later shared with parents and the broader community.

Kampung selected as the experimental chamber believed to be a 'public space area' typical Indonesia. The population density, boundaries, access roads, intersections and signs typical of the region makes the area attractive village to be used as a pilot area some experiments with a typical thematic of the global problems of the city. Waste material is a keyword that will be the basis of the development of thought in the method of this experiment, processing of plastic waste in a small scope and role of the arts and design will create an interaction between matter, space and the public in the area of the village became an example of the implementation of art relational intact.

2. Literature Review

As a part of public art, its not simply an art placed outside. It is sometimes seen as a manifestation based on political and cultural aspirations that intersect with the city's beautification. Public art has created a richer appreciation for the value it represents as it rarely commemorates heroes or events, or symbolizes accomplishments and goals. It appears to function as a community symbol or as a tool for place-making. Public art not only has commercial value but it enhances its settings culturally and aesthetically. This is often achieved

with the employment of a wide variety of images, forms and elements, including materials and techniques, from everyday life, notably popular culture. Public art has not only promoted the transformation of a setting but the appreciation for the artwork. According to Harvest (2004), the Executive Director of the Arts Council England:

“Public art has an important role to play in transforming the public realm and contributing to the urban renaissance. The arts are animators – they can inspire and revitalise. Public art, taking art beyond the gallery space and into public spaces, can be an effective way of changing the way people feel about their environment.” (Harvest 2004: 1)

Harvest believes that public art leads to a diverse array of activities and purposes that go beyond purely aesthetic merits. It also helps to enhance people’s experiences of the environment. As Shin (1999) states:

“Public art is expected to contribute visually and experientially to the quality of life of those who experience it as an element in their daily environment.” Shin (1999:12)

Shin also observes that the public art’s role is to instigate a broader potential relationship between the artwork, its setting and the social environment. Shin wrote that artwork placed in public places is the main ingredient of the urban environment and it is the three-dimensional object most closely related to architecture which helps to enhance the spatial experiences of the public. Echoed by a broad range of settings, public art animates and provides the public spaces with a desired identity. Miles (1997) emphasizes that:

“An image of a city...is in part determined by the personal associations the image may conjure, and in part by the viewpoint from which the city is seen...materials of a building, or a glimpse of a familiar landmark, might suggest a particular place; the image gives little idea of the city as a whole.” Miles (1997:20)

In this instance, Miles suggests that public art helps people to identify with a place and gives identity to a setting.

3. Relational Aesthetic in Public Art

Relational aesthetic is one way to consider the productive abilities of the art connoisseurs and to provide the participating space that art can offer. More interesting to observe is in the relational aesthetic an artist is no longer the center of attention. Neither as the spirit of his creation or as a celebrity. An artist, it is a catalyst, someone who causes a change or important event to happen. In their work they ask questions, framing the concept or giving a "highlight" of everyday events. Artists, especially contemporary artists, use performative and interactive techniques that rely on responses from others. After that they wait. Waiting for a response from anyone, whether from pedestrians, unknown people, passers-by and anyone. The response or activity and participation of the people is what gives the meaning or value of the artwork.

Points that can be taken is, relational art or aesthetic does not produce a "product" but rather focus on the relationship between the audience, moments, and fresh ideas. So that it can be said that relational art is a "social art" which in every activity is very dependent on the response and active participation of each audience so that the purpose of making or artistic activities can be achieved.

Associated with the aesthetic relational phenomenon above, the audience imagines something that will happen in the future as a community. Artwork that always mediates between the audience and the object itself, in relational aesthetic can produce experience of dealing with problems. Through this experience, art can collaborate collectively, rather than simply serving as a space of individual consumption.

Another distinctive feature of relational aesthetic is that when Bourriaud focuses on how art behaves in this contemporary world, what aesthetic criteria can be judged and what criteria should be used to evaluate the art

that is socially engaged? To be able to answer these questions we must also be more aware of the great difference between how art can be understood by those working on 'traditional' media (such as painting, sculpture, craft, architecture, design) and those working on media "New" (such as interactive appearance, installation and social activities). What about those who are realist painters (Bourriaud termed the traditional realist painter) with a Tiravanija and the artists who are in their midst behave in this contemporary era.

4. Presentation of Data



Figure 1. Experimental methods of artwork production using community practice skill

At the presentation of the above data, an experiment was conducted with the *Kampung-Kota* area, the definition of the term *Kampung-Kota* evolved with several contradictory or mutually supportive meanings, due to the complexity of the problem which depended on the point of view and the background in viewing the area as part of the development of residential areas within an urban area. Starting from a water source collecting some family heads, it is continued by clearing land for cultivation, either settling or moving, until it becomes an

administrative area of political development and then becomes the backside of the city area which tends to be ignored in order to meet the needs of the more advanced urban areas.

Bandung city develops through the support of the workforce of experts who imported from outside the city of Bandung, to help build the city of Bandung. Starting from brick makers, tableware, to a variety of metal-based equipment such as aluminum, iron and stainless. Warung Muncang District located in Holis area, Bandung City, is an area that has existed since the era of 1960-1970 in the rice field area away from the residential area and is specially designed to produce a variety of household and metal based agricultural equipment ranging from wok , steamer, frying pan, strainer, hoe, shovel and others.

Craftsmen from Hong Kong tombs imported by the colonial government to make a tomb stone in the city of Bandung, then they settled in the city of Bandung, as well as weapons factories were transferred from Surabaya to Bandung to support the construction of the armed forces center which later became the forerunner of PT PINDAD (a state-owned company that produces various weapons in Indonesia) which is growing rapidly to date, Kampung Merdeka Lio is exempt from tax to help produce precarious and brick for urban infrastructure development, Andir region, which “Andir” means stone experts is the area of providers of laborers to take the stone from the region Cigadung for the construction of Gedung Sate, some examples above is a proof of how the role of *Kampung-Kota* in Bandung city development.

The expertise of the artisans in this region is well known for producing giant pans to support the production of home industry that knows the border in the village of Cibuntu. This experiment uses the skill of the region's craftsmen to produce skillet with hammering technique into a form of contemporary artwork, the basic formation of the created works still shows the strength of the form produced by local craftsmen, but with the addition of color elements, materials and motion to the craft base product, converting it into a contemporary piece of art that reveals memories, reflections alternately with the help of simple motor motion.

5. Conclusion

The above experiments show that with intense cooperation between local products, the nurture possessed by a regional community, the concepts and visual language as well as the public involvement in the creation of a piece of art can be a strategy to create public public artworks that are in the space the. Relational art strategy becomes a way to open public understanding and awareness of the potential role of art in improving the quality of life in various levels in a region. The findings that serve as a basic idea in the development of this experiment also become a binder between space and the public through historical relationships that become the amplifier of space, public and art as a whole. Experiments in this explanation can be seen through the following illustrations.



Figure 2. Mapping of art practice through local product, community practice skills to public art

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