

The Impact of Public Art Creation On People

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ABSTRACT— Through the creation of public art, it is concluded that public art has a certain influence on people. Adopt two-point five-dimensional, three-dimensional, multi-dimensional experience and other public art creation forms, as well as indoor public art projects and outdoor public art projects, appreciation public art works and practical art works, and explore how public art creation forms affect People's needs. Research shows that public art in graphic form includes public art such as painting, visual design, and video; 2.5-dimensional public art includes public art of concrete 2.5-dimensional, abstract 2.5-dimensional, and texture form; three-dimensional public art includes concrete three-dimensional forms, abstract three-dimensional forms, and ready-made public art; public art with multi-dimensional experience includes sensory experience public art and public art life. Through indoor and outdoor public art projects, we can fully understand the influence of artistic creation forms on people. Appreciation and practical art works are accompanied by the needs of construction, and the exploration of public art has achieved unprecedented development. The field of public technology has received academic support for the sustainable development of science, all of which affect the development of people's needs.

Keywords— Plane form, two-point five-dimensional, three-dimensional, multi-dimensional experience.

I. INTRODUCTION

With the rapid development of the times and the exploration of public art, the form of public art creation is also constantly developing. The four ways of existence of time are classified as a development model, which has changed the form of public art creation and played a huge role in the way of spreading and influencing people in the form of public art creation. [1,2,3] Public art is understood as an Islamic “social game”, which combines the symbolic superstructure of each space, while art is understood as “life” and “performance art”. [4] At the same time, the creative form of public art cannot be completed in the stage of “talking on paper”. If you do not consider the continued development of public art creation forms, there will be some deficiencies. Grasping and grasping the form of public art creation will cause public art creation to appear very short, and even create problems. [5] “Observation-oriented” public art involves the use of contemplative video works, decorations, pleasing colors and related comedy designs. [6] Therefore, under the conditions of the development of modern science and technology, public art creation forms must be

continuously integrated and developed, and the development of public art can form diversified innovations and meet people's needs.

II. LITERATURE REVIEW

2 PUBLIC ART IN FLAT FORM

Public art works in plane form mainly use large-area paintings on walls, floors or other plane spaces to produce visual experience to express their meaning. With the development of the times, graphic public art is no longer limited to painting due to the advancement of creative methods and the increase in the types of graphic reliances.

2.1 Public art in painting

Divided by time, it can be divided into ancient murals and contemporary murals.

Ancient frescoes are the earliest public art form to be applied. Chinese and Western murals are not the same in terms of technique, materials, or subject matter. Ancient Chinese murals are mainly expressed in traditional Chinese paintings, emphasizing the “strength” and “qi” of the lines, and embellishment with plane coloring. The subject matter is

related to important events in Buddhism or the royal family, such as Wu Daozi's Yongle Palace murals in Shanxi. (Figure 1). Western ancient murals are more inclined to use colors to shape the body, overall realism, and strictly follow the human body structure and perspective to express things. The subject matter is related to biblical stories or historical events, such as: Michelangelo Quiro's mural. (Figure 2)



FIGURE 1: "YONGLE PALACE" WU DAOZI



FIGURE 2: "THE LAST JUDGMENT"-
MICHELANGELO)

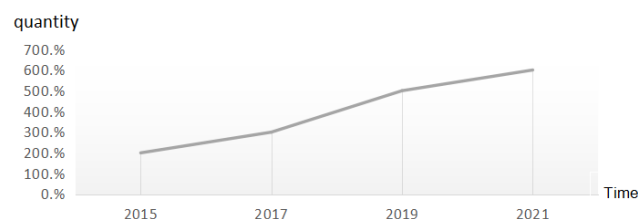
The types of contemporary murals are rich and varied. Such as: the rise of contemporary graffiti art. Artists use the walls, floors, or flat spaces on the streets to express certain ideas and interact with the audience. The graffiti art plays a decorative role on the streets and has a certain impact on people's vision. [7] (Figure 3)



FIGURE 3: BANKSY'S GRAFFITI ART

2.2 The role of public art

There are various forms of public art creation in the graphic form, and it is no longer limited to painting as an art form. Visual design methods such as online drawing rely on modern and advanced processing methods to quickly and efficiently complete the design and implementation of works. The actual operation is that the designer uses electronic information to design the plan, and then is handed over to the construction party to use inkjet, bedding and other forms to quickly decorate the public space.[8] This not only shortens the construction period, but also has a large daily passenger flow for subway stations and other stations. Timely decoration of public places is beneficial, and it also avoids the trivial chores of the artist's long-term work.(As shown in Table 1)



(Table 1: The growth rate of public art traffic in visual design)

2.3 Video public art

Video public art is also an excellent product of technological development. In the modern era where multimedia has become popular, video public art is widely used by people, and the carrier can be built once and only needs to replace the video content, but it consumes energy. It's still relatively large.

3 TWO-POINT FIVE-DIMENSIONAL PUBLIC ART

Two-point five-dimensional public art is a relatively special graphic design. Like graphic designs such as

murals, it is based on walls or other flat spaces. However, it lies between the two-dimensional and three-dimensional forms. It embodies the convenience of a flat space while also reflecting the characteristics of three-dimensionality. It is divided into three types: concrete form, abstract form and texture form.

- 1) Figurative two-point five-dimensional public art: The figurative two-point five-dimensional public art works are mostly used in relief projects that are memorial or record life and cultural themes. The two-point five-dimensional semi-stereoscopic not only produces a sense of reality, but also realizes the semi-stereoscopic representation of large scenes by using compressed forms in a limited space.[9,10]
- 2) Abstract two-point five-dimensional public art: It does not use concrete images to bring the audience into a specific situation, but uses abstract point, line and surface elements to bring the audience into a certain emotion. Such as: adding the auxiliary of sound and light.
- 3) Public art of texture form: It is characterized by the wide range of materials used and freedom, and there is not too much demand for points, lines and planes or certain concrete figures, and it is only necessary to conform to the theme. It is divided into three forms: natural texture, artificial texture, and pre-finished texture.[11]

Application rules: Firstly, the materials are non-toxic, secondly, the on-site storage conditions must be considered, thirdly, according to the creative theme, and fourthly, the beauty of the materials must be considered.

- 1) Natural texture form: refers to the use of natural inorganic matter to directly create public art, such as attaching to a plane space after the natural growth of plants.
- 2) Artificial texture form: the designer consciously arranges texture forms with different effects according to the characteristics of the material to express certain

emotions, including cement, metal and various artificial synthetic materials.

- 3) The texture form of the pre-finished product: It refers to the designer looking for the corresponding finished product and attaching it to the plane space through a reasonable composition. Its purpose is to mobilize the audience's objective impression of the object on the plane to produce unique emotions and convey a certain aesthetic value.

4 THREE-DIMENSIONAL PUBLIC ART

Three-dimensional public art is also called three-dimensional public art. His works can be seen everywhere in real life, large and small. The large ones have city statues, monuments, etc.; the small ones have practical art facilities such as park landmarks. According to the morphological characteristics, the classification is divided into concrete form, abstract form and pre-product form.[12]

- (1) Public art in figurative three-dimensional form: public art works with realistic effects in urban sculpture have been repeatedly used in public art in figurative three-dimensional form, such as statues with historical memorial significance, according to the corresponding local art images or allusions. [13] Processing design, which not only gathers the cultural connotation of the local area, but also has a strong artistic rendering power.

- (2) Public art in abstract three-dimensional form: Abstract form is a new form created by the artist's experience and practice of life things, and then using his own professional knowledge for artistic processing. The use of abstract public art works and the beauty and body sensation produced after putting aside the concrete form can often make people have different understandings and reveries.

- (3) Ready-made public art: refers to a mass-produced man-made object whose value and function do not have aesthetic significance, but after the artist's acquired processing or special meaning, it has new artistic value.

5 MULTI-DIMENSIONAL EXPERIENCE OF PUBLIC ART

5.1 Sensory experiential public art

Sensory and experiential public art is a new concept brought about by the development of contemporary science and technology. When a single-dimensional art model can no longer meet people's needs, artists begin to move closer to a multi-dimensional art form through changes in form, space, and time. Create a new way of experience, mobilize people in addition to vision, touch, taste and other senses to add to the art experience, in order to stimulate the audience with this interactive relationship, to achieve a deeper aesthetic realm.

5.2 Public art life

To create a certain kind of public life through public works of art, this kind of public works of art may or may not exist as a medium. Through a certain kind of performance art, to achieve the behavioral intervention of the crowd, produce benign benefits, and reflect the public service of public art.[14]

6 INDOOR PUBLIC ART PROJECTS AND OUTDOOR PUBLIC ART PROJECTS

Indoor public art projects are usually public art spaces set up in indoor public spaces such as shopping malls, waiting rooms, and public passages, rather than private spaces such as homes and small courtyards.

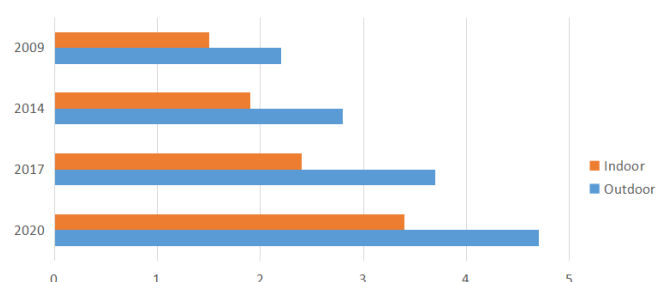
Outdoor public space art projects are public art works arranged in large outdoor public spaces such as squares, streets, parks, and tidal flats.

The difference between the two: indoor public art projects have a sense of beauty and also have corresponding practicability, and they occupy a small space, and the materials are relatively free in practicality and in various forms. On the other hand, outdoor public art projects pay more attention to patience, using more rigid materials, and the size of the volume will be as large as possible.[15] While creating a visual impact, it also satisfies the effect of far-sightedness.(As shown in Table 2)

7 APPRECIATE PUBLIC WORKS OF ART AND PRACTICAL WORKS OF ART

Appreciation of public art is weak in functionality. The work itself focuses more on viewing and expressing a certain thought and emotion, creating a social atmosphere and physical interaction between people, which is limited to "watching".

In addition to the functions of appreciability and decoration, practical public art works also have corresponding practical functions (such as urban furniture, etc.), as well as the function of artistically processing objects with practical value into public works of art (Such as artistic expression of street seats, etc.).



(Table 2: Growth rate of beauty and practicality of indoor and outdoor public art)

III.METHODOLOGY

8 THE PROCESS OF PUBLIC ART PROJECTS

8.1 Concept of public art project process

The process of a public art project refers to the entire process from the beginning of the project to the actual layout of the public art work. It is also a process in which public art designers truly participate in and realize the creation of works. This is determined by the particularity of public art. Regardless of the difficulty of the project, the function of public art works as "spokespersons" will not change, using artistic means to express cultural ideas for people

From a practical point of view, public art projects are the main means of occupation and survival for public art practitioners, and a way for public art practitioners to embody social and life values. From an ideal point of view, public art projects are opportunities for public art practitioners to demonstrate and temper themselves, and are a process of continuous accumulation.[16] Of course, for people, of course, one should not only focus on basic "internal affairs", but also

focus on the future and exercise oneself. Therefore, high-quality works and innovations will naturally be fed back to the career and move forward steadily.

8.2 Overview of the public art project process

Usually after receiving the project task, the project will be completed in three stages: planning stage-design stage-implementation stage.

(1) Planning stage

i) Collection of project data ii) The formation of the theme idea

(2) Design phase

i) Propose a concept ii) Deepening the plan

(3) Implementation phase

i) Production of small samples ii) Enlarged production

iii) Installation and maintenance

9 PLANNING STAGE

9.1 Data collection

The word "public" in public art naturally highlights that it is a service-oriented art industry, which is created for a certain region or group, so in the early stage of collecting materials, it is necessary to understand with humility rather than make self-determination. Do the project with a professional attitude.

- 1) Party A's information: Party A's unit information, Party A's main responsible person's information
- 2) Project information: number of works, work location, work scale, investment budget, construction period
- 3) Project theme
 - A. Cultural characteristics of the project location
 - B. Architectural and landscape forms around the work
 - C. The nature of the user population where the project is located
 - D. Historical context of the project location

9.2 Site space inspection

The site space of public art refers to the space occupied by the work itself and the other placement space. The public art designer should conduct field inspections of this space before designing, collect on-site materials as much as possible, and judge the space. nature.

- 1) The setting situation of the landscape in the site: In the creation of public art, we need to understand the landscape design drawings of the production area, because this is the background of public art, so that public art designers can understand the setting orientation of public art.
- 2) Investigation of the current situation of the site: that is, follow up the progress of the construction site. If the actual situation is found to be inconsistent with the initial design, then it is necessary to propose a corresponding transformation or cooperation plan for the public art setting.
- 3) The natural environment of the site: In order to determine the use of certain materials and the shape of the work, it is also necessary to understand the climate, sunshine, humidity and other environmental factors in the area where the site is located.
- 4) In the process of observation, conceive or determine the location, size, color, etc. of public works of art, draw a rough outline in mind, and use sketches to deliberate on paper if necessary.

9.3 Investigation of site culture

The function of public art works is to serve as a carrier of culture or a certain kind of thought, use these cultures or thoughts and emotions as themes, and use artistic forms to convey them.

- 1) Use network resources or library literature to look up relevant regional information, such as history, natural environment, etc.
- 2) Conduct on-the-spot investigations and visit local museums, relics, squares and other places with strong cultural atmosphere to collect information.
- 3) Learn about local policies, future development directions and other information through the official website of the local government or government personnel.

- 4) Visit the folks and dictate their regional history and culture and local visions and expectations for future development through local residents.

9.4 Sorting out cultural images

Afterwards, the collected information is summarized and finally a visual cultural image is extracted, so that the material can be used in subsequent public art creations.

- 1) By going to local museums, ancient towns and other places with strong culture, combining literature, collecting local art symbols from architectural styles, traditional costumes, etc.
- 2) Look for characteristic culture from daily aspects such as local people's living customs and special festivals.
- 3) Learn about local celebrities, important events or some anecdotes, etc.

9.5 Survey of local materials that can be used as public art

Choosing local materials can not only save costs, but also make it easier to be accepted by local audiences. Therefore, local materials should be investigated. The more popular it is with locals, the more likely it is to carry local cultural connotations. The more complete the data collection, the higher the lower limit of the design plan and the more convincing it is.

10 DESIGN PHASE AND CONSTRUCTION PHASE

10.1 Formation of theme ideas and design concepts

First of all, it is necessary to consider the layout of public art. The location of all works must have an overall public art plan. The connection and primary-secondary relationship between various works, as well as the overall situation, must be pre-determined.

Then, after having fully anticipated the location of the public art and the art form of each work, I used the previously sorted data to confirm the theme. On the basis of the same theme, think about how the main content should express the central content, what content should be expressed by the secondary works to assist in the construction of the environment, and what kind of experience can be added.

Secondly, after completing the planning of the public art in the project, we will begin to work on the modeling style of

each work in the design, expressing the content according to what we want, and choosing the size, material and interaction of the surrounding environment.

Finally, return to the whole again, integrate the relationship between the various public art works, and use the corresponding artistic language to optimize the public art atmosphere, so that the works are both interconnected and independent and novel.

10.2 Production plan

Several commonly used design scheme forms:

- 1) Hand-painted program demonstration: As the most "older" design form, the hand-painted program demonstration draws a delicate, intuitive and pure effect of design ideas and artwork. Because of the relationship between this repeated deliberation and the environmental space, it appears thick and atmospheric, and is deeply loved and sought after by collectors.
- 2) Demonstration of computer renderings: it is a rising star in the design plan. The effect of making computer effects is different. The effect is different. Its characteristic is that it can be printed directly and quickly into drawings. It also shortens the designer's drawing time and allows the designer to have more Put more energy in the later adjustments, so that the picture can more realistically simulate the effect of the finished work.[17]
- 3) PPT software presentation: PPT pictures are not only rich, but also displayed in the form of pictures and texts. For public art design schemes, nothing is more convincing than intuitive works. PPT can also add special effects such as sound effects and animations, and auxiliary program display can enhance persuasiveness.
- 4) Demonstration of mockups of design works: When designing three-dimensional works such as sculptures, street furniture, etc., mockups are usually used for demonstration. Graphic design

can also use flatness to show the effects of some details and surface texture.

Regardless of the display method used, the purpose is to get the approval of the investor and ensure the implementation of the work. So as long as the display method is suitable, it is the best. You can even use a variety of display methods to win by "quantity" plus "quality" of excellent solutions.

10.3 Public art creation process

The following will take an example of a more common public art project: urban sculpture, to describe the creative process of its public art.

- 1) Production conditions
 - i. Production site
 - ii. Production materials
 - iii. Equipment: electrical equipment, hand tools
- 2) Team formation: Public art projects require the full participation of the designer, while large-scale public art projects need the assistance of a clay drafting team formed by professional artists. The professional level of the team is also one of the success or failure of the work. Big factor.
- 3) Production and implementation: The construction period and overall resources should be considered in the production process, and the construction period should be reasonably arranged. Focus resources on the overall effect and necessary focus to avoid waste of resources.
- 4) Acceptance by the investor (owner): Public art serves the public and is different from individual creation. After the design plan or the sculpture clay draft is completed, the investor needs to be invited to check and accept. Only after the acceptance and signature can be reproduced or the next stage.
- 5) Reproduction model: The purpose is to facilitate better deep processing of subsequent hard materials. This link is very important. After the model is completed, the artist needs to personally check it to ensure quality while pursuing perfection.
- 6) Processing of hard materials: different types, processing industries are also different. But no matter

what the public artist chooses, his works can come out in the most perfect form.

IV. CONCLUSION

The essential requirement of public art is continuous innovation, and the form of public art creation is one of the important means of public art innovation. Modern society, especially in the post-modern art era, can be used for public art creation as rich as the sky is full of stars. It can be seen that this era has provided us with quite superior preconditions,[18,19] such as being born with a golden key. Public art workers should take innovation as their mission and continue to explore art.

A good public art work must not only possess the knowledge and aesthetic thinking of public art disciplines, but also affect people's development needs, so that it can be considered qualified. People understand and feel the creative methods of public art through vision, and on this basis, they continue to learn and explore other disciplines to enhance their cultural reserves and professional qualities. [20] Strive for perfection and strive for perfection with the greatest effort.

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