DESIGN OF ARTWORKS IN URBAN SPACE BASED ON PSYCHOLOGICAL BEHAVIORS OF AUDIENCE

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Abstract
This paper explores how to reflect the cognitive, psychological and behavioral features of the audience in the design of artworks in urban space. Firstly, the authors analyzed the aesthetic psychology of artworks in urban space, such as the Monument to the People’s Heroes and Genghis Khan sculpture in Ordos. Next, the relationship between artworks in urban space and individual psychology was discussed based on Maslow’s Hierarchy of Needs. After that, the social and cultural psychology of the said artworks were investigated with several examples. The results show that increasing emotional stimuli could enhance the comfort of the artworks in urban space; the design of such artworks should encourage the participation of the audience; the detailed design helps create a sense of intimacy. The research results throw new lights on designers of artworks in urban space.

Key words: Urban Space Art Design, Psychology, Behavioral Research.

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INTRODUCTION
Public art has been developed in Chinese artistic groups (Wang, 2009). In the 1930s and 1940s, China was in a closed state, at that time, the traditional state of public art was portrait sculptures of specific heroes and political artists (Hunter & Luck, 2015). Later, artists who have returned to China from abroad have reinterpreted the historical figures from an artistic point of view (Barthel & Isendahl, 2013), creating portraits of many leaders in the past war era whom are admired by the Chinese people (Jeon, Lee, & You, 2010). These sculptures are often placed in urban public spaces to express people's deep memories and to educate the next generation (Brambilla & Maffei, 2010). At the same time, there is a kind of the most commonly-seen public art work, namely the “romanticism in the realistic society” which can call on ordinary people to become heroes through revolution and inspire their confidence (Artmann, Chen, Ioja et al., 2017).

In general, public art in China is designed with the conceptual culture as a leading role (Middel, Brazel, Hagen et al., 2011). Its basic social factor is the mass consumer culture, which is a transformation in China's transition period (Mu, 2011; Sha, Wang, Lin, 2018). However, due to the public’s blindness and impulsiveness to art and the commercial interests, the public art works are shoddy, and the “public spirit” in public art works cannot fully exert their roles (Boyle & Greenberg, 2005), which has become an urgent problem in contemporary public art.

In this context, this paper attempts to study how urban space art design reflects citizens’ cognitive, psychological, environmental psychological and other behavioral characteristics. The conclusion of this study can find a new entry point for urban space art designers to produce art works with “publicity” characteristics.

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AESTHETIC PSYCHOLOGY ANALYSIS OF URBAN PUBLIC ART

Feeling and understanding in the aesthetic process of public art

If the surrounding environment of urban space art design is not taken into consideration, such as placing monumental sculptures in noisy, crowded urban public spaces to commemorate historical events or historical figures, then it will be difficult for people to separate the monumental sculptures from the surrounding environment, and they will not be able to feel the beauty conveyed by the sculpture. Assume that the sculpture is placed in a reasonable open space, and the color of the sculpture material can be easily distinguished from the environment, but if the size of the sculpture is halved, the sense of historical heaviness perceived by people when admiring the sculpture will be greatly reduced. Therefore, in the aesthetic process, to feel the beauty of public art works, it is necessary for the aesthetic object to have enough aesthetic image stimulations and sufficient stimulation intensity to bring about the pleasures to the body and the spirit.

Figure 1. Monument to the People’s Heroes on Tiananmen Square

For example, Figure 1 shows the Monument to the People’s Heroes on Tiananmen Square, it is located in the center of human vision, and its shape is easily recognizable. In the open square, the monument is the most prominent, and there is no extra art works to have equal shares of attention with it.

On the other hand, our words on urban evaluation may contain “modern”, “rich in cultural heritage” or “with a technical feeling”. This kind of evaluation often comes from people’s direct observation and perception of urban space art works. For example, Qingdao’s landmark, the May Fourth Square shown in Figure 2 can make people feel the urban atmosphere of Qingdao directly.

Ecological psychology analysis of urban space art works

Individual behavior and environment are an ecosystem of mutual feedback. On the one hand, the environment can affect people’s behavior and perception; on the other hand, people also have an effect on the environment, that is to say, people and environment are mutually motivated, and the after-behavior based on mutual feedback is a part of the balance between the two.

For example, Figure 3 shows the Genghis Khan sculpture in Ordos, in a broad context, it gives the entire environment a sense of respect.

Urban public art and people’s personality psychology

The development of urban public art in China has
its particularity, it’s not only because of the development process of urban public art, but also because the public art in China is forced to stand at the intersection of market imperfection and social art enlightenment. Whether the climate of the public art environment can be finally formed depends on the openness of the market and the scope of public art acceptance, its motive is the first, and its purpose is to create art works that meet the public taste and improve the aesthetic needs of the public.

From the perspective of human needs, contemporary urban public art aims to serve the life of the public in the cities, tell the history of the city, reflect and display the life of contemporary people by chasing the footprints of the ancestors, and to give the people in the city a strong sense of belonging. To serve more ordinary people, art is transferred from the supreme heaven to the side of the people, it transforms from serving the needs of one person or a group of people to serving more people, even all social groups. According to Maslow's theory, the five hierarchies of people's needs are shown in Figure 4.

**Figure 4. Maslow's hierarchy of needs**

![Maslow's hierarchy of needs](image)

**Figure 5. Nanchang Army-Building Sculpture**

Figure 5 shows the Nanchang Army-Building sculpture located in Nanchang Civic Park. And a large number of public art works reflecting the lives of ordinary citizens have also emerged throughout the country (Figure 6).

**Figure 6. The event sculpture in a square**

![The event sculpture in a square](image)

**SOCIAL AND CULTURAL PSYCHOLOGY ANALYSIS IN PUBLIC ART**

**Social psychology of public art**

The role of culture in promoting the society is quite obvious. People's cultural acquisition is a main process of their socialization. By integrating themselves into a certain culture, they find their own positions and identify a certain value, it is an instinctive learning behavior of civilized people. The public art design of urban space will generate an impulsive force under certain stimuli, which will change the environment of the city and the life style of the people.

Socialization is one of the characteristics distinguishing between humans and animals. It defines the trajectory of human activities, indicating that people do not exist as individuals, but exist in the society of human interaction as social members, and any human activity is a brand of the society. The subordination of people is a human instinct, as well as the social need and behavior of the people. Society is the motivation mechanism of everybody, in the interaction activities, through the discovery of deficiencies, people generate a "motivation" to further satisfy their needs and desires. Assume that a city has explored a ruined place, and conducted artistic design on the site. Then for the citizens living around it, the site provides a place of communication and recreation for them, but the construction of public space certainly cannot satisfy everyone's wishes. Therefore, under the common will of most residents, the public art that promotes space transformation helps to characterize the neighboring residents.
Cultural psychology of public art

Culture does not directly affect people’s lives, but influencing them indirectly. Design art is a culture that conveys the concept of a certain cultural theme more or less, intentionally or unintentionally.

Therefore, in the field of public art, the characteristics of the culture itself are also quite obvious. For example, Figure 7 shows the memorial archways in Tangyue Village, they are closely related to the tradition that the Chinese imperial tombs usually use palatial plaques to exhibit their contributions. Compared with Western culture’s outward design that emphasizes the individual naturalism, the Chinese design is gentle and subtle, which is closely related to the humble, introverted philosophy of life and outlook of life shared by the Chinese. On the contrary, the German design is rational and resplendent, and the Scandinavian design is simple and elegant. This further illustrates that different human geography environments have nurtured different lifestyles and production methods, as well as different urban space art design cultures.

Figure 7. Tangyue memorial archway

Of course, the French people have not changed the regular gardens in front of the Palace of Versailles to conform to the postmodernism, as shown in Figure 8. This means that there must be a corresponding cultural imprint behind any form of art. To study an art form, we must analyze the culture hidden behind it.

Social emotions, social feelings and public aesthetics

The public is one of the original intentions of urban public art creation, and it is also the embodiment of the publicity function of public art. When people are standing in a commemorative venue and watching the red flag flying in artillery fire and blood, sadness and admiration will come to their mind. In these places, patriotism and nationalism generate spontaneously. Therefore, we can divide the meanings of cognition into two kinds: positive social emotions and negative social emotions. Passion, social enthusiasm, and different public arts can make people produce different emotions and feelings, which are determined by the content of the work, the intention of the artist, the surrounding environment, and the personal qualities of the audience.

Urban public space art itself is the common expression of urban public emotions and linguistic symbols, which is the difference between public art and pure art. In urban outdoor spaces, people have to passively accept its existence. And the experience gained by the public in the aesthetic process affects the development and flow of the entire social consciousness and its form. Both at home and abroad, ancient public art is a tool for the ruling class to exhibit its power, its aim is to fool the people and make them to be easily manipulated and controlled. Modern public art is still a tool of ideological expression. Only in the contemporary era, it has more positive and equal emotional flow. Therefore, the role of public art is to give the public a pleasant emotional experience during the aesthetic process.

CONCLUSIONS

This paper conducted an in-depth analysis on the related theories of human behavioral and psychological needs in the urban space art design, and drew the following conclusions:

(1) In the experience space of urban space art design, the rich and emotional stimulation methods can create a rich and comfortable experience space.

(2) The experience space of urban space art design should fully play the role of mobilizing people to actively participate in activities, so as to promote public art to maximize its benefits.
Every experience space of urban space art design cannot be separated from the detail design. These details are often designed to give people more intimate and appropriate experiences in the experience space.

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