Urban Public art Design based on Regional Culture

-- a Case Study of Zigong

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Abstract

Every city should have its own unique regional and cultural characteristics. How to seek and strengthen the differences between cities and other cities, that is, what we usually call "urban characteristics" and "identifiability" of urban landscape, will become the most important core content of urban image construction. Through the analysis and research of the factors affecting the environmental identifiability, it is of great significance to master the laws and characteristics of the factors affecting the environmental identifiability, to shape the recognizable image and space environment, and to put forward the principles and methods of urban landscape design with regional characteristics.

Keywords

Regional culture, Urban characteristics, Identifiability.

1. Introduction

Every city should have its own unique regional cultural characteristics, which makes a city unique, which is what we now call "identifiability". With the development of society and the progress of science and technology, China's economy is also developing by leaps and bounds. Under such a big background, large-scale and high-speed urban construction appears like bamboo shoots after a spring rain. This pattern of rapid construction leads to a serious lack of difference between cities, which are increasingly similar in appearance.

And city coming from social changes, will inevitably lead to growing competition between cities, between cities and how to seek and differences between reinforcement and other cities, also is what we usually call "urban characteristic", the urban landscape of "identification" shape also will become the city's image construction of the core content of the most important.

From the Angle of environmental psychology to explain "landscape", is actually for a building environment of the basic spatial pattern recognition, understanding himself in the position and azimuth and distance of the object relations, understanding can identify the object's appearance, characteristic, and can find it through this a series of characteristics of a specific location, coordinates. From the perspective of urban sociology, it includes not only the regional characteristics among cities, but also the differences among different regions among cities.

Through the analysis and research of the factors that affect the environmental recognizability, we master the rules and characteristics of the factors that affect the environmental recognizability, which is of great significance for shaping the identifiable image and space environment and putting forward the principles and methods of urban landscape design with regional characteristics.

2. City Image

The so-called urban recognizability is actually the impression that people who have just arrived in a strange city have on things that have left a deep impression on us, or people who have lived
in a certain city or region for a long time have on the environment they live in. That is, the part remembered in people’s life experience: the style and pattern of the city, the color and style of the buildings. These factors have a very important influence on the city’s identifiability.

For strangers, city identification is the most direct general impression of a city, while for city dwellers, it brings them the habits and expectations of the city. So what kind of urban landscape is easy to recognize and remember?

Here, we have to mention Lynch’s interpretation of “city image”. In Lynch’s opinion, the “recognizability” of urban landscape refers to some parts of the city that can be identified and the close-knit pattern formed by them. The so-called identifiability refers to the performance of specific objects that make a particular observer produce efficient and strong images. Lynch puts forward three explanations for “city image”:

2.1. **Characteristic Features**

The city’s personality named the uniqueness of city is the concentrated expression of urban culture, which is different from other regions or cities on the whole.

2.2. **Structure and Relation**

That is, the relation between the object and the object in space, the relation between the form and the landscape and the space behind the observer.

2.3. **Meaning or Implication**

The artificial object in a city must have some meaning, including a specific content or something that can be further understood. Compared with Lynch’s view of city image, the recognizability proposed in this paper mainly refers to visual and spatial cognition, while Lynch’s city image may include more factors from multiple angles and layers. In this way, a highly imaginable city should look appropriate, unique and unusual, and should be able to attract visual and auditory attention and participation. The aesthetic character of the environment should not only be simplified, but also be continuously deepened.

3. **The "Five Elements" that Constitute the Urban Intention**

Lynch classifies the elements that constitute the urban image. His urban image elements have five aspects, which have certain influence on urban design and architecture.

Path: It is the path along which the observer either frequently or accidentally walks or is likely to walk. It can be a continuous and directional element such as a street, footpath, road, railway or canal.

Boundary: the line at which two surfaces or areas meet, such as an impenetrable boundary such as a river bank, a cutting, a wall, or a figurative and penetrable boundary.

Area: a large space in a city that has some common characteristics. Some regions have well-defined visible boundaries, while others have no explicit visible boundaries or have a diminishing pattern.

Nodes: It refers to certain strategic points in the city, such as intersections, starting and ending points of roads, plazas, stations, docks, and change of direction and transfer centers.

Markers: These are elements that are distinctive and stand out in the landscape. Landmarks are references to directions within a city or region. It can be a building, it can be a monumental structure, or even some special natural scenery.

4. **The Regional Cultural Background of Public Art in Zigong**

Zigong is a city with a long history. Located in the south of Sichuan basin; To the east are Longchang City and Luxian County; to the south are Luzhou City and Yibin City; to the west are
Qianwei County and Jingyan County; to the north are Renshou County, Weiyuan County and Neijiang City; A subtropical humid monsoon climate; In 2017, the city covered an area of 4,381 square kilometers and administered four districts and two counties. The registered population is 3.2394 million. Zigong city was set up because of salt. The characters "zi" and "gong" are derived from the names of two salt Wells, "Artesian well" and "Gong well". At the same time, Zigong is also an important dinosaur fossil producing area in China, which is known as the "home of dinosaurs". Zigong Dinosaur Museum, one of the three largest dinosaur museums in the world, is famous both at sea and beyond. Salt, the ancestor of baiwei cuisine in Zigong, is rooted in Bashu culture and born in Sichuan cuisine series. With the prosperity and development of salt industry economy, Zigong salt cuisine has become a representative of "River cuisine" in south Sichuan, which is different from "Shanghe Cuisine" and "Xiahe Cuisine" in Chengdu-Chongqing.

With the implementation of the western development strategy, Sichuan Zigong economy has made unprecedented achievements. Public art has also quickly become a new favorite of Zigong city's urban construction. Zigong, a famous cultural city with excellent history, has provided infinite possibilities for the contents, themes, modeling language and materials and crafts of public art.

Now Zigong has become an important tourist city in Sichuan, combining historical culture with contemporary art to create urban public art works with unique customs. However, as far as the material media of artistic expression is concerned, it is too weak to show the artistic appeal of the works, and it fails to find the combination of cultural context and material beauty to reflect its spiritual connotation.

5. Creative Thinking of Zigong City Public Art Expression Media

5.1. Fusion of Traditional Themes and Modern Representations

With the development of modern art and the transformation of material media, digital media has received extensive attention in the field of public art. Digital media public art can be understood as a form of public art expression based on digital information technology to convey artistic thinking and humanistic information, which is built on the digital technology platform and realized by technical means such as image, sound, photoelectric, network, virtual reality, interaction, induction and tracking. The imagination and creation of public artistic expression have been fully liberated with the support of information technology. At present, it mainly relies on digital technology platforms such as virtual reality, interactive technology, sensor tracking, holographic image, etc., and involves digital media in public art in the form of new materials to some extent.

Zigong public works of art with the relative loss on the fusion of modern science and technology, still on the stage of exploration and imitate the author thinks that, on the concept of innovation should pay more attention to local brand effect, in the process of modernization, consider the traditional regional culture into the theme of modern works of art, makes possible the continuation of traditional regional culture and heritage. The lack of public art in Zigong is not subject matter, but the innovation of expression media. The important carrier for a good subject is material. The emergence of new media such as electricity, sound, light, water and fog as the subject matter carrier conforms to the current urban people's mentality of seeking for novelty, change and difference. This is an issue worth pondering and discussing at present.

5.2. Application of Multidimensional Integrated Materials

As a major medium of public art, material is a "form language" and also a carrier of art. For the artist, to recognize and feel the beauty of the material, he should realize the reasonable application and connotation expression of the material. Through the understanding and
thinking of regional cultural design concept, how to correctly grasp the material characteristics of public art and integrate them into public art works under the guidance of innovative development ideas, and finally create excellent public art design works that embody the integrity and diversity of Zigong characteristic culture has become a very important issue.

With the improvement of Zigong public cultural service system, the spiritual needs of the citizens are also getting higher and higher. The innovation and reform of public art is particularly important. The application of multi-dimensional comprehensive materials can fully show the regional cultural context and the artistic charm of visual perception.

Abundant material resources provide infinite space for the expression media of public art. However, as far as the current situation is concerned, the lack of multi-dimensional materials in the use of public art works not only restricts the extension of the theme of works, but also affects the innovative exploration of artists. The public fails to recognize the charm of the plasticity and randomness of composite materials and processes.

The variety of art forms covered by the category of public art determines the richness of its creative materials. If we can master more skills and experience in making comprehensive materials, we will also master the means and language of modern art. Through the artist’s constant exploration and effort, the comprehensive materials of public art are increasingly enriched and improved in both types and specific ways of expression.

![Figure 1: Landscape wall design of Zigong cultural and Creative Park](image)

### 6. Conclusion

Public art with regional cultural characteristics of Zigong conveys visual and informational content, enhances the identification of public art and the city itself, and becomes one of the driving forces for the coordinated development of urban politics and economy, with great economic advantages and potential. However, as far as the current situation is concerned, Zigong’s public art is still in its infancy and exploration stage, and there are still many deficiencies in the expression media of public art, which also restricts the creativity of works to a certain extent. It can be said that the time has come for Zigong’s public art development, but the development path will be long and tortuous. In the future, the design can learn from the successful experience of foreign countries or mainland China, and strengthening the innovation of expressive media is also the breakthrough point for its public art development.

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