

Research on Public Art Remolding and Citizen Participation Mechanism in Urban Renewal

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Abstract: Based on the research background of urban renewal, this paper explores the public remodeling of public art and the mechanism of citizen participation. It explains the connotation and value of public art and its internal relations with citizen participation, and sorts out the various manifestations and causes of the weakening of public art publicity. Based on the reality of urban development, this paper puts forward a feasible way to reshape the public from the perspectives of value, space, and subject relationship. The purpose of the study is to change the development of public art away from the public, to promote the return of public art to serve the public, and to provide a theoretical and practical basis for the healthy development of public art and the construction of human space in the urban renewal stage.

Keywords: Urban renewal; Public art; Publicity remodeling; Citizen participation mechanism.

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1. Introduction

At present, the domestic urban renewal work is gradually deepening, and the focus of transformation is no longer limited to physical space transformation such as building renovation and road renovation, but more attention is paid to the creation of a humanistic atmosphere and the stimulation of community vitality. As an important part of urban public space, public art is the link between art, space, and citizens' lives, and publicity is the core attribute of public art works. In the actual process of promotion, many public art projects tend to adopt a professional perspective and commercial considerations, ignoring the demands and feelings of ordinary citizens, weakening the public nature, and making it difficult for citizens to participate in project construction effectively. Under this background, it is of great practical significance to re-excavate and re-establish the publicity of public art and establish a scientific and perfect mechanism of citizen participation.

2. Core connotation and value of public art publicity in urban renewal

2.1. Essential definition and core characteristics of public art publicity

The public nature of public art, the core of which is directed at the whole society and distinguished from private art and minority art, is rooted in the urban public space, open to all citizens of different ages, occupations, and cultural levels, and does not take art appreciation as the sole purpose, but places more emphasis on serving public life and conveying public

feelings. The whole process of creation, landing, use, and dissemination of public art should be based on the public interest and refuse to cater to the aesthetic or commercial interests of minority groups. In the process of urban development and change, publicity has always delineated the boundaries of the development of public art, determining the work's functional orientation and development direction.

The publicity of public art has three core characteristics: universality, openness and sociality. Universality is reflected in the works being open to all citizens for free; everyone can watch, use, and experience them, and there is no access threshold. Open expression is the artistic expression of inclusive and diverse views, allowing the public to independently interpret the content of works, without setting a single, fixed criterion. Sociality emphasizes the role of public art in the cohesion of community emotion and public cognition, which can reflect regional lifestyle and collective spirit. The three characteristics blend with each other and constitute a complete system of public art.

2.2. Multidimensional value dimension of publicity in urban renewal context

In the overall context of urban renewal, the publicity of public art first has the value of space activation. The reconstruction of space functions often accompanies the transformation of old areas. Works of art with public attributes can soften the hard urban space, break the cold texture of buildings and sites, rejuvenate idle and old public spaces, optimize the visual environment of space, and enhance the overall style and features. Characteristic spaces created by relying on public art can attract citizens to stay, communicate, and participate in activities, change the low utilization rate of some public spaces, allow physical spaces to truly serve crowd activities, and adapt to the basic requirements of urban renewal for improving the quality of spaces^[1].

Publicity also carries the deep value of humanistic cultivation and community connection. Urban renewal is not only the change of spatial form, but also the reconstruction of neighborhood and urban culture. Public art with sufficient publicity can echo local living culture and collective memory and arouse citizens' sense of belonging. In the process of sharing art space and exchanging art feelings, citizens can enhance mutual interaction and weaken the problem of neighborhood alienation in modern cities.

2.3. Internal relationship and bidirectional empowerment between publicity and citizen participation

The publicity of public art is the basis and premise of citizen participation. It is precisely because public art belongs to and serves all the public that citizens have the right to participate in it. If public art loses its public character and becomes a personal creation, commercial decoration, or small public display, ordinary citizens will be isolated from the public, and participation will lose its meaning. Publicity delineates the scope, goal, and significance of participation, and makes clear that citizens are the service objects of public art, as well as the co-construction subject of space and art.

Citizen participation is also the key driving force to maintain and strengthen the publicity of public art. Public art, which relies solely on professional creators, can easily be separated from the actual needs of the public and gradually become elite. Citizens participate in the creation, site selection, and evaluation from their own life experience, which can make the works always meet the public demands and hold the core attribute of public art. Extensive public participation can enrich the expression content and functional forms of public art, so that works can continue to adapt to changes in public life.

3. Realistic representation of weakening public art publicity in urban renewal

3.1. The elitism of creative subjects lead to a lack of public discourse rights

At present, in many urban renewal projects, the creation of public art is mostly completed by professional artists and design teams independently, forming an obvious elite creation mode. Designers rely on professional knowledge to determine the theme, art form, and work content; the whole planning and design process is relatively closed, rarely soliciting ideas and opinions from ordinary citizens. Works from a professional perspective tend to focus on artistic techniques, visual effects,

and creative expression, and pursue more aesthetic standards within the industry, while ignoring the daily living habits, cultural awareness, and emotional aspirations of the public. As a result, works appear to be of a higher artistic level, but are difficult to reach the hearts of the public.

The closeness of the creative link directly results in the continuous lack of citizens' right to speak. From the project approval, the project design to the work landing, the public is always in a passive position; there is no channel to express their ideas, nor can they make reasonable suggestions on the creation of public art. Even if some areas set up a simple solicitation of opinions, it is only a formality, and the solicitation results cannot really affect the final plan.

3.2. Function-oriented utilitarianism leads to public value deviation

In some areas, when promoting urban renewal and creating public art, there is a clear utilitarian orientation, using works of art as a tool to enhance regional image, attract traffic, or coordinate commercial development. The project planning gives priority to publicity effects, commercial benefits, and short-term visual benefits, excessively pursues works with peculiar shapes and eye-catching styles, and intentionally creates the online red card landscape, but neglects the basic functions of public art services for the leisure, exchange, and cultural communication of citizens^[2]. Design works around the flow and publicity, no longer meeting the daily needs of the public as the core; there is a serious functional positioning deviation.

The functional orientation of utilitarianism further causes a whole deviation of public value. When commercial value and publicity value become the primary pursuit, the public value originally carried by public art, such as cultural heritage, community cohesion, and aesthetic popularization, is increasingly marginalized. Many network red public arts can only bring short-term heat; heat fades after no one cares, neither into the daily life of citizens, nor does it precipitate regional cultural connotation.

3.3. High threshold for public participation due to fragmentation of spatial layout

In the spatial planning of urban renewal, fragmentation of public art layout is a common problem. The public art in different areas is designed and arranged separately, and the overall layout lacks unified planning and logical connection. Works are scattered in streets, squares, parks, and other different venues; there is no content and space interaction between them, and they cannot form a complete, continuous public art space system. The fragmented layout makes it difficult for public art to form a scale effect and construct a coherent cultural experience space, which separates art from the whole public space.

The fragmentation of the spatial layout directly raises the threshold of citizens' participation. Scattered and disorderly works are scattered, and the choice of location sometimes deviates from the core area of daily traffic and activities of the public, greatly reducing the opportunities for the public to contact and experience public art. At the same time, it is difficult to organize collective art interaction and cultural activities in the scattered space, so citizens can only enjoy the works sporadically and cannot participate deeply. The fragmentation of space makes public art an isolated individual, making it difficult for citizens to form a stable habit of participation, and the participation behavior becomes fragmented and passive.

4. The path to reshaping the public character of public art in the urban renewal process

4.1. Value remolding: Establishing a creative orientation centered on citizens' needs

To reshape the publicity of public art, we should first complete the return and reshaping of core values and thoroughly reverse the wrong orientation of attaching importance to form, commerce, and people's livelihood. At the beginning of the project, people's actual needs, living experience, and cultural demands are put in the first place, and serving the public and enriching public life is the fundamental goal of public art construction. Abandon the creative thinking of simply pursuing visual gimmicks and hot flow, determine the creative direction based on the living scenes, folk culture and collective memory of the residents of the area, and let the artistic creation take root in real life, so as to ensure that the works can

meet the real needs of the public in terms of leisure, aesthetics, emotional expression and other aspects^[3].

Establish a unified value evaluation standard around the needs of the public, to change the past of only art professionals and appearance modeling as the evaluation basis for the mode. The satisfaction of citizens, space practicality, and cultural adaptability are included in the core evaluation scope to restrict the creation and design behavior. Guide the creative team out of the professional circle, take the initiative to observe the living conditions of citizens, understand the aesthetic preferences of the public, and make public art no longer a professional work of the highest rank, but serve the life of all citizens.

4.2. Spatial reconstruction: Building an open and inclusive all-age-friendly art field

Relying on the renovation of urban space, the space where public art is located should be reconstructed to create an open, transparent, and barrier-free art field. Break the boundary restrictions of traditional art spaces, deeply integrate artworks with urban squares, pedestrian blocks, community gardens, waterfront spaces, and other daily public spaces, cancel various artificial barriers, and ensure that the space is completely open to the outside world. At the same time, we should take into account the needs of different groups, reasonably plan the volume of works, site scale and route, ensure that older people, children, the disabled and other groups can smoothly enter and experience close to each other, and build a full-age-friendly space environment.

Pay attention to the compound construction of space function, and promote the transformation of art space from a single viewing function to multiple functions. While arranging the works of art, it is also equipped with recreational facilities, sports venues, and communication areas, so that the art space has multiple functions of viewing, leisure, social, and activities. So that the public, in the rest, walking, and neighborhood interaction process, can have natural contact with art, and art and life can achieve seamless convergence.

4.3. Relationship reconstruction: Building a public art ecology of pluralistic subject coordination

Recombine the roles of all parties involved in public art, break the pattern of a single dominant creator, and rebuild the interactive relationship of multi-subject coexistence. Clarify the rights, responsibilities, and roles of different subjects such as professional creators, planning departments, ordinary citizens, community organizations, etc., and change the previous mode of full control by creators. Professional teams shall give play to the advantages of artistic design and technical landing, the planning department shall do a good job of overall planning and standardized management, and community organizations shall be responsible for linking citizens and project parties, each performing its own duties and cooperating with the other, so as to form an overall pattern with clear division of labor and positive interaction.

We shall promote the establishment of equal communication and two-way interaction between different subjects and establish normal communication channels. Professional creators take the initiative to listen to the public and respect their reasonable suggestions. People also take the initiative to understand the thinking behind artistic creation and the considerations behind design. This weakens identity barriers between professions and the general public to create an atmosphere of equal exchange and common creation^[4].

5. Citizen participation mechanism construction of public art in urban renewal

5.1. Participation channel diversification: Building a platform for online and offline integration

Build a wide range of participation channels, open up online and offline scenes, broaden the public participation in public art construction entrance. We shall, by relying on community service centers, urban exhibition halls, street publicity points and other physical sites, set up opinion solicitation points, scheme display areas, regularly hold seminars, on-site inquiries and other activities, so as to facilitate the elderly groups and daily travel citizens to understand project information and express their views face-to-face intuitively.

Build online participation platforms by relying on the Internet to adapt to the use habits of young groups. Make use

of government affairs platforms, community public numbers, network questionnaires, interactive columns, and other forms to publish the planning, design scheme, construction progress, and other content of public art projects, and set up the functions of leaving messages, voting, and suggesting contributions. Citizens can browse information, express their opinions, and vote for their favorite programs anytime, anywhere. The online platform breaks time and space limitations, making up for the problem of limited coverage of offline channels. Online and offline channels complement each other and operate simultaneously, forming an all-around and fully covered participation network to ensure the smooth participation of different groups.

5.2. Participating in the whole process: Covering the whole process from planning and design to operation and maintenance evaluation

Build a full process of citizen participation, let citizens participate throughout the public art projects from the early planning to the late operation and maintenance of all links. At the stage of project planning, the public opinion shall be widely solicited by centering on the location, theme and functional positioning, and the basic direction of the project shall be determined according to the demands of the general public; after entering the design stage, the design drafts shall be publicized in batches to collect the opinions on revision, and the shape, content and layout of works shall be optimized in combination with the suggestions of the citizens so as to avoid the design scheme being divorced from the reality. Let citizens participate from the front, from the source, to absorb public ideas, so that project planning is more in line with public needs.

Extend Citizen Engagement to Land Use and Operations Assessment. After the work is completed and put into use, organize citizens to experience trials, collect problems and suggestions for improvement in the use process. In daily operation and maintenance, citizens shall be invited to participate in the maintenance of space order, environmental supervision and other work; effect evaluation shall be carried out on a regular basis, and citizens shall evaluate the practicality, beauty and adaptability of works.

5.3. Institutionalization of participation guarantee: Improving incentive, supervision and feedback mechanisms

Establish a systematic security system for citizens to participate in providing stable support; first of all, improve the participation incentive mechanism. Diversified incentive methods may be set up for citizens and community groups that actively make suggestions and participate in project construction and daily operation and maintenance, and forms such as honors and commendations, creative gifts, and priority rights to participate in activities may be adopted for encouragement. Reasonable incentives can mobilize the enthusiasm of the public to participate, change the state of passive participation of citizens, guide more people to actively pay attention to and participate in the construction of public art, and create a good atmosphere for the participation of the whole people^[5].

Synchronously establish a long-term system of supervision and feedback to ensure the implementation of participation. Specify the work process and time limit for receiving, processing, and replying to opinions, assign special persons to be responsible for sorting out citizens' suggestions, adopt reasonable suggestions and make public explanations, and make clear explanations for suggestions not adopted, so that each suggestion is responded to. At the same time, social supervision shall be introduced, and citizens shall be allowed to supervise such links as project construction, implementation of plans and use of funds.

6. Conclusion

Against the background of urban renewal, public art remodeling and citizen participation mechanism construction are important measures to improve the quality of urban humanistic space and return to a people-oriented concept. This paper analyzes the connotation and value of the publicity of public art, and combs out the weaknesses of publicity, such as elite

creation, utilitarian orientation, fragmented layout, etc. The development of public art is inseparable from public support and participation.

Disclosure statement

The author declares no conflict of interest.

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