

Application of Regional Cultural Characteristics in Subway Public Art Design

Guomiao Shi

Shandong Agriculture and Engineering University, Jinan, Shandong, China

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Abstract: Subway is one of the important means of transportation for public travel. The safe and fast characteristics of subway make it more and more closely related to the public life of the public. As a hot topic in China in recent 30 years, the rapid development of public art, especially the intervention in various public spaces, continues to promote the pace of the current urbanization process. How to reasonably treat the cultural elements with local characteristics, effectively transform them into public art language and apply them to the subway public space has become the main problem faced by the subway public art creation.

1. Introduction

In the process of rapid urban development, the subway has gradually popularized and become an indispensable means of transportation for the public, and has brought great convenience to the public. Usually, the subway is located on the first or second floor of the city underground. It is a closed space and lacks fresh air. If works of art want to be recognized by the public, art creators need to give full play to their imagination. In particular, public art should not be an independent design, but to resonate with the public. The subway public art is related to the life of every passenger. It needs to increase the flexibility of subway space so that people will not feel bored while waiting.

2. Reasons for the Intervention of Regional Cultural Elements

With the rapid development of urbanization, while enjoying the convenience brought by development, people begin to look back on their past cultural memory. The concept of cultural identity is widely known. Precisely because of this, people feel the continuous rise of urban public space, such as antique pedestrian streets and theme parks in the style of the Republic of China. People walked among them, laughing and exploring every city memory. Subway space is one of the public spaces with a large flow of people in the city. In the early stage of construction, functionality is the main purpose of its planning and design. Facing the current aesthetic needs of the public, it is far from enough for subway space to only meet the traffic attributes of vehicles. Subway space has become an important underground space representing urban cultural image and inheriting regional cultural characteristics. The integration of regional cultural elements in subway space can not only extend the cultural dimension of the whole city's aboveground and underground space, but also spread the essence of regional culture with the help of its traffic function, improve public aesthetic self-discipline and create characteristic city business cards. In his book, Wu Liangyong pointed out that cities all over the world are facing the so-called "characteristic crisis". For decades, we have been proud of the huge construction volume. Once upon a time, after large-scale construction all over the country, people were surprised to find that the style of the city and outside the city had never changed. In fact, it was monotonous and boring, and the architectural style was single, which aroused great dissatisfaction and criticism.

From the public point of view, this undifferentiated design will undoubtedly bring the disaster of visual recognition. "Humanization" is one of the most basic principles of public facilities planning. On this basis, it is necessary for regional cultural elements to intervene in subway space in the form of public art, as shown in Figure 1 and 2:

Take "Sports" as the theme to show the sports spirit and vitality of Jinan. The overall modeling

refines the architectural elements of the Olympic sports center through the segmentation and color echo of the ceiling, and combines them with the elements of track and field and water sports field to form a symbolic language and create a space full of sports sense. One end of the platform is mainly cold color, reflecting water sports; The other end is mainly warm color, reflecting track and field sports; The sinking part of the center extends to both ends in the form of color bars, interspersed between the color bars, with symbolic sports elements, forming an overall design with subway public art works.



Figure 1 “Sports” theme shows dynamic Jinan.

The theme is “natural ecology”. Take “mountain” as the starting point, refine and optimize the elements of “mountain” by artistic means, organically connect the wall, ceiling and cylinder through element integration, express the space theme of “natural ecology” with unified space design language, and create a relaxed and natural atmosphere by using lighting to assist the space.

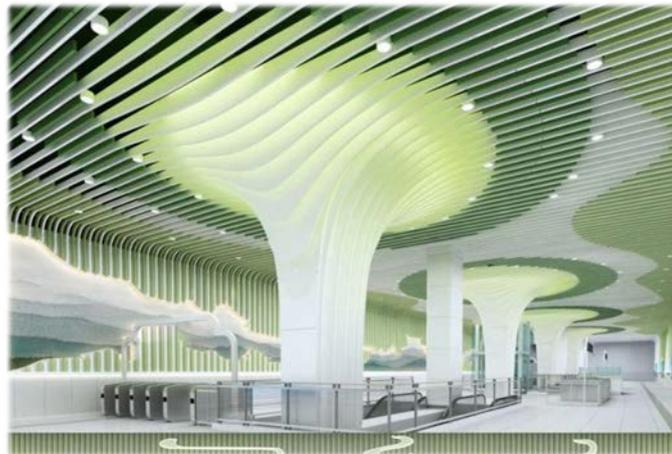


Figure 2 Jinan Metro Line 3 the picture of “natural ecology”.

3. Application Principles of Regional Cultural Elements

As the creator of subway public art, facing more and more omni-directional design of subway public space, we should follow the following four creative principles:

First, the overall unity of “point, line and surface”. At present, with the implementation of comprehensive control and complete framework, urban designers are becoming more and more rational and clear about the overall planning involved in “point, line and surface”. The creative principle similar to “one theme on line, one station and one story” has basically become the main standard for the operation of subway public art in various cities(2018, C Xiong, J Chen). The overall unified standard formulation helps to combine the distinctive urban temperament of each city with the functional subway space, and express the livable life elements in a multi-dimensional and all-round way in the form of public art with natural ecological elements, historical context elements

and regional characteristics.

Second, the aesthetic and function of “people-oriented” are coordinated. The subway is the main public transport, so the public art works in the subway space must meet the basic needs of various public behavior dynamics in the space. The functional intervention of public art is a good form of public art in urban public space. The proper combination of “humanization” and “functionalization” in public art works makes it better become an image carrier to shape and spread the unique urban charm. The design concept of “people-oriented” is an important criterion running through the whole subway public art and even urban public art.

Third, “adjust measures to local conditions”. This principle is a special attribute of subway space. Therefore, the public art works placed in the subway space must also conform to the characteristics of their spatial attributes. In addition to cycling and durability, the change of observation mode caused by rapid passage is also an important embodiment of “adjusting measures to local conditions”. The setting position, volume, lighting, color and shape of public art works shall be determined according to the actual situation of the actual space. We can’t generalize the whole with our own subjective ideas.

4. Exhibition Form and the Development of Audience Experience

Subway space itself has many inherent spatial attributes, which just limits the diversification of public art forms. Among the traditional forms, reliefs, murals and decorative patterns are the most common. The advantages of these forms are convenient production, mature technology, stability and easy control, while the disadvantages are relatively single and limited artistic expression. However, with the increasingly frequent connection between art and technology, more and more new technologies are involved in creation in novel public art forms. The maturity of technology, controllable cost and convenient maintenance undoubtedly meet people’s curiosity about art, especially public art(2019, *M Zhong*). How to make better use of the advantages brought by the development of science and technology is a new topic faced by public art creators under the new situation.

As mentioned by Yin Shuangxi in *Publicity of Art and Public Art: What public art pursues is not the effect of art, but the effect of society. What public art wants to solve is not beautifying the environment, but social problems. It emphasizes not personal style, but maximum communication with the public. The relationship between artists and audiences is not education. Art is a spirit and attitude, which embodies democracy, openness, communication and common development in public space Enjoy. As creators, we need to thank the convenience brought by technological innovation. At the same time, we should grasp the core of creation, do not let the fantasy of technology devour the essence of the work, and do not violate the space of the subway because we want to highlight technology.*

5. Artistic Effect and Social Effect

The public art in the subway can not only reduce the boredom of the road and the depression of the spatial pattern caused by the traffic attribute, but also visually distinguish the station and line, so as to avoid the adverse situation caused by the convergence of spatial design. At the same time, subway public art itself is also the improvement of people’s aesthetic taste and cultural cultivation(2019, *H Qu, Y Liang*). In addition, the possibility of combining commercial projects with social activities around the spatial attributes of subway also greatly enriches its spatial value.

Taking Jinan Metro Station 3 as an example, as one of the largest subway transfer stations in China, the station not only combines Jinan’s rich regional elements with public art, but also makes use of space advantages to create a comprehensive series of the whole business district around the subway space. Its commercial value can be said to be extraordinary. Another example is the “zoo subway station design” implemented by Guangzhou Metro, which welcomes the general public to participate in urban construction in the form of Public Art Festival. The holding of similar activities has brought great participation and sense of mission to the public. The application of these excellent

subway space cases is the best display of its artistic and social effects.

As shown in Table 1, there are many distinctive subway station designs all over China. I won't repeat them one by one. Now they are displayed in the form of tables:

Table 1 General table of subway station design.

Site	Characteristic	Purpose
Wuhan——Baotongsi railway station	Bodhi tree	Still waters run deep -- to lead a quiet life
Guangzhou——University Town South Station of line 7	Di Zi Gui	Carved in white marble
Jinan——Bajianbao railway station	Willow leaf, Inscriptions on bones or tortoise shells of the Shang Dynasty	Cultural inheritance
Hangzhou——Citizen Center Station of Metro Line 4	Star chart	Present the most beautiful starry sky for busy people
Xi'an——Bell tower station of Metro Line 2	Shaanxi Opera	Arouse people's long-term memory and thinking of distant history

6. Conclusion

Through combing people, it is found that with the popularization of public art intervention, people's acceptance of public art is getting higher and higher. Of course, the awakening of aesthetic consciousness also means that people have more and more requirements and views on the application of public art in urban form. As creators, we should not only see the gratifying side, but also be vigilant at all times, practice "coming from the masses and going to the masses", work hard, pay attention to the needs of the masses, tap the best fit between urban space construction and the application of cultural elements, and truly contribute to the construction of urbanization public space in China.

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