



RESEARCH ARTICLE

Designing For Acceptance: Exploring Public Preference Mechanisms in Chinese Urban Public Art

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ABSTRACT

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In recent years, public art has become increasingly important in China's urban development. However, reconciling artistic creation with public preferences remains a challenge. This study explores the evolution of public art from its Western institutional origins to its contemporary Chinese manifestations, focusing on the unique development paths of mainland China, Hong Kong, and Taiwan. Through comparative analysis, this study reveals that Chinese public art has gradually evolved from a state-led monumental form to a more diverse, participatory, and spatially embedded practice. Drawing on theories such as reception aesthetics, environmental behavior, and urban space sociology, this study proposes a conceptual model to understand how public preferences affect the reception and perception of public art. The model integrates psychological, emotional, and spatial dimensions to explain the aesthetic participation mechanism of urban public space. In addition, this study constructs a preference-based evaluation index to assess the reception effect of public art, considering factors such as cultural resonance, spatial integration, and perceived accessibility. This study further points out the limitations of current urban public art in China, such as "visual elitism" and insufficient public participation, and proposes a public-centered design approach. The goal is to shift from top-down aesthetic imposition to bottom-up participatory co-creation. This study constructs a preference-oriented public art design system framework to provide theoretical insights and practical strategies for improving the responsiveness and sustainability of urban public art in the context of rapid urbanization.

INTRODUCTION

Public art plays an increasingly important role in shaping the image of urban space, enhancing cultural visibility, and cultivating emotional connections between citizens and the built environment. In China, the rapid development of public art since the reform and opening up has been accompanied by the acceleration of urbanization and the transformation of aesthetic discourse. However, despite increasing investment and increasingly diverse forms of artistic intervention, the disconnect between public artworks and public acceptance remains a pressing issue. This disconnect has led to widespread criticism, cultural conflicts, and in some cases, the premature removal of some installations due to lack of public recognition.

Originating in the West, public art is part of institutionalized art policies—such as the "Art Percentage" program in the United States and Europe—which are based on public funding and democratic discourse. In contrast, the rise of public art in China has followed a different trajectory. Initially rooted in state-led monumental sculptures and murals, Chinese public art has gradually evolved into more abstract and participatory forms but still faces challenges in integrating public opinion and cultural resonance. "Visual despotism" and "elite-dominated" decision-making processes often marginalize public voices and reduce urban art to decorative symbols lacking social significance.

Based on reception aesthetics, environmental behavior theory, and urban space cognition, this study explores the mechanism of public preference in shaping the acceptance of public art. By constructing a conceptual framework and multidimensional evaluation indicators, this study aims to: (1) explore how public preference affects the perception and value of public art; (2) reveal the potential association mechanism between spatial experience and cultural acceptance; and (3) propose a design strategy to align artistic expression with public expectations. Ultimately, this study aims to provide theoretical and practical support for how public art can better promote urban renewal in contemporary China.

2. LITERATURE REVIEW

2.1 What is Public art

Public art is art in any media whose form, function and meaning are created for the general public through a public process. It is a specific art genre with its own professional and critical discourse. Public art is visually and physically accessible to the public; it is installed in public space in both outdoor and indoor settings. Public art seeks to embody public or universal concepts rather than commercial, partisan or personal concepts or interests. Notably, public art is also the direct or indirect product of a public process of creation, procurement, and/or maintenance.

Independent art created or staged in or near the public realm (for example, graffiti, street art) lacks official or tangible public sanction has not been recognized as part of the public art genre, however this attitude is changing due to the efforts of several street artists. Such unofficial artwork may exist on private or public property immediately adjacent to the public realm, or in natural settings but, however ubiquitous, it sometimes falls outside the definition of public art by its absence of public process or public sanction as "bona fide" public art.

Among various art categories and art forms, public art is the most comprehensive, macroscopic, and involves the widest range.

There are many types of public art, in different forms, and with a wide range of themes. From figurative plastic art to abstract performance art, from flat representation to three-dimensional multi-dimensional modeling, from static permanent form to dynamic temporary activity, from synchronic hardware to diachronic software, and traditional vocabulary Up to now, innovation is being integrated into people's lives in various forms.

As a key feature of public art, "public" is a relative concept, and it is difficult to quantify specific operable indicators. It can only be judged according to the actual situation in a specific time and space. This leads to the concept of public art There is a certain degree of logical ambiguity in terms of scope and scope. The adjacent art categories of public art, such as drama, film and television, music, dance, architecture, landscape, etc., all have the characteristics of public art, and in a sense, they are also public art, but they It has been recognized as belonging to a certain mature category and does not need to be included in public art. At the same time, it cannot be denied that these arts have the attributes of public art, and they can still be classified, researched, and constructed as public art under certain conditions.

Type / Descriptions	Supporting image
a. Artworks of remembrance Artworks of remembrance are used to commemorate an important historical figure or event of public significance. It can consist of figurative or abstract statues, monuments, memorials, and historical markers.	 Public art as figurative statues Pan He, "Ru Zi Niu", 1983
b. Expressive artworks Expressive artworks integrate objects into public spaces with the primary intention of introducing a sense of an artistic liveliness, playfulness, delight, fantasy, spirit, and joy into the daily lives of the citizens.	 Public art as free standing sculpture Sun Zhenhua, A Day in Shenzhen, 200
c. Efficient artworks Efficient artworks enliven the quality of the public realm while providing comfort and amenity; creating collaborations between visual arts experts and build environment professionals to insert functional elements into the area. It can include street furniture like benches, fountains, bus shelters, vertical green like a green wall, information kiosks, and signage.	 Public art as benches Flowing clouds and flowing water, Beijing Daxing International Airport
d. Community artworks Community artworks engage the diverse communities by generating collaborations between professionals of visual arts and community members to attain works of artistic excellence. It imaginatively conveys the memory, traditions, customs, values, and aspirations of community members.	 Public art as a mural of community's aspirations Wang Ximin, Poseidon goes to sea, Huairou District, Beijing, 2016
e. Technology-related artwork Categories of public art had expanded with the evolution of technology. Technology-related artwork is an electronic invention, which including webcam (with community approval), large video screen that showcases local artists artwork and expression using digital displays.	 Public art as a digital display Wangzhong, Wuhan Optics Valley Plaza "Galaxy", 2020

[Source: Adapted from Portland Public Art Committee, 2009; Tyler, 2013; Neural Lzzah et al. 2014]

Figure 1.1: Forms of public art

2.2 The Origin of "Public Art"

"Public art" as a fixed term does not have a long history. Although many art categories in ancient times, especially memorial sculptures/monuments, have a certain sense of publicity, "officially entrusted and dedicated to The emergence of "public art" made in one place for public viewing" is very recent.

2.2.1 The development of public art in Europe and America

Judging from its content, what we now think of as "public art" mostly originates from relevant government or private institutions, or art projects organized by the government. Cher Krause Knight (Cher Krause Knight) believes that the earliest private institution related to public art was established in the United States in 1872, called the Fairmount Park Art Association (Fairmount Park Art Association), dedicated to public art and Urban planning, and policy-oriented public art linked to government behavior in the United States can be traced back to a series of art projects under Roosevelt's New Deal, such as the "Public Works of Art Project" (PWAP, 1933-1935), "Federal Art Project (Federal Art Project [FAP, 1935-1943]). Some scholars, such as Malcolm Miles, put more emphasis on the book "Art in the City" published by British writer John Willett in 1967 and considered it the first book about public art. writings.

In a literal sense, some scholars date the emergence of "public art" in 1967. Suzanne Lacy directly asserted in her book *Mapping the Terrain: New Genre Public Art* (1995): "Contemporary public art originated from the National Art Fund (National Endowment for the Arts [NEA]) in 1967 established the 'Art-in-Public-Places' (Art-in-Public-Places [A-i-P-P]). However, the above-mentioned origin of public art remains to be discussed. First of all, we have to rule out its origin from the content of "public art", because the essentialist question of "what is public art" cannot be given until now. Be clear about the answer. On the one hand, it is difficult for us to clarify the question of what art is "public", even though we know that the "public sphere" first appeared in Europe in the 18th century, when the rise of the middle class and the emergence of art public space and media made "public domain" The public" emerges. On the other hand, if we start from the interpretation of "official artwork placed in the public domain", "public art" still cannot give a clear historical origin, because the scope of this judgment is too vague and narrow, such as ancient Greece Can a statue placed on a square be called "public art"?

Therefore, a more suitable traceability method should also start from the policies and regulations of modern countries. Judging from the rules and regulations, the 1967 "Public Place Art Project" emphasized by Lacey was not the beginning of the "percent-for-art" in American cities, although the "Public Place Art Project" did appear in the 1960s. It played a very important role in promoting urban sculpture, but the content and concept of "Percent Art" actually originated from the "Section of Painting and Sculpture" (Section of Painting and Sculpture) established in 1934, which was later renamed "Section of Art" [Section of Fine Arts, 1934-1943]. The head of this department, Edward Bruce (Edward Bruce) once suggested: "Whenever a new government building is built, one percent of its funds should be used for artwork" [4], this initiative directly affected "Architecture Art Project" (Art-in-Architecture [A-i-A, 1963-1966]) was introduced, and in the "Architecture Art Project" it pointed out the later far-reaching "percentage art" doctrine. So Knight believes, "The percentage bill proposed by the 'Architectural Art Project' became a model for many city and state government art programs that took funds from the construction budget to display art in places such as schools and parks."

On the other hand, if we expand our vision to countries other than the United States, we will find that government-funded "public art" has developed earlier in other countries. As shown in the table below, countries in Western Europe and Latin America have also promulgated relevant regulations, even earlier than the United States. In 1920, after the end of the Mexican Revolution, the Mexican Mural Movement was launched in 1921, and the beginning of this movement was directly related to the government's mural project; in 1936, the French government tried to write the percentage art clause into law to solve the unemployment problem, but it was not until 1951 that the "percent art regulations" (1% artistique) were successfully promulgated; Sweden also began to implement the percentage plan (Public Art Agency Sweden) in the 1930s; Italy and Germany began to implement it in 1949 and 1952 respectively "Legge del 2% Art Code" (Legge del 2%) and "Articles in Architecture" (Kunst Am Bau).

Table1.1: Timetable for the implementation of relevant regulations and projects of public art in European and American countries

Time	U.S	Mexico	France	Sweden	Italy	Netherlands	U.K	Germany	Norway
1920s		Mexican Mural Movement							
1930s	Influenced by Mexican murals, Roosevelt's New Deal and art programs started (FAP, PWAP, TRAP, Painting and Sculpture Division)		Attempt to pass the "1% artistique"	Establishment of "Public Art Agency Sweden"					
1940s					Pass the "Legge del 2%"		Arts Council launched; London County Council launches Arts Patronage program (LCC's Patronage)		
1950s	Philadelphia Passes "1% artistique"		Pass the "1% artistique"			Implementing the "1% artistique"		Pass the "Kunst Am Bau"	
1960s	A-I-A, A-I-P-P projects were launched; NEA was established; other cities passed "1% artistique" after another			Stockholm implements the "Percentage Doctrine"					
1970s	A-I-A restarts; more cities begin implementing "1% artistique"						The Peter Stuyvesant Foundation launches the "Urban Sculpture Project"		The establishment of the "National Public Architecture Art Fund"
1980s							"Public Art Development Fund" established; Arts Council promotes percent-for-art		

PWAP: Public Works of Art Project
 FAP: Federal Art Project
 A-I-P-P: Art-in-Public-Places
 A-I-A: Art-in-Architecture
 NEA: National Endowment for the Arts

From Table 1, we can see that although the rise of "public art" varies from country to country, the overall prosperity of "public art" was after World War II. After the promotion of Roosevelt's New Deal, "public art" in the United States allowed government-funded art to appear in public spaces in major cities, thus laying the foundation for public art projects in the 1960s and allowing "public art" to develop rapidly.

2. 2. 2 The Emergence of "Public Art" in China

Before the term "public art" was established in Taiwan, China, "public art" was mostly called "urban sculpture" and "modern mural painting" in mainland China, "outdoor sculpture" or "outdoor art" in Hong Kong, and "landscape sculpture" and "environmental art" in Taiwan. Although "public art" was established in Taiwan in the 1990s, this does not mean that there is no "public art" in China, nor does it mean that the "public art" that appeared in China later is a simple copy of Western "public art". Therefore, we need to re-evaluate the source and connotation of China's "public art" in combination with the history of modern and contemporary art in China and the art practice of contemporary China, instead of judging its origin by the promulgation of policies.

2. 2. 2. 1 Mainland China

Looking at the development of art in the three places across the Taiwan Strait, it is rare to find works of art placed in public spaces (religious art is not included in the scope of consideration due to its site characteristics), and the large sculptures and murals that are now familiar to the public only appeared after the 20th century. Therefore, the emergence of modern sculpture in cities can be regarded as the origin of Chinese "public art". Sculpture, as a foreign object completely different from traditional Chinese art, has gradually formed its appearance after being shaped by Chinese history and environment, and has become an important part of China's "public art" driven by the power of the state. At the end of the 19th century, Western commemorative statues/monuments began to appear on the land of concessions in Chinese cities. According to Shao Jing's investigation, since 1862, commemorative statues and monuments built by foreigners appeared in public spaces, private mansions, and public gardens in Beijing, Shanghai, Tianjin, and other concessions. City residents can see completely different artistic styles and categories and also bring completely different visual experiences. "It can be said that the European-style sculptures in the concessions became the starting point for the development of Chinese urban sculpture."

With the return of overseas students before the war and the establishment of the Academy of Modern Art, the road of modern sculpture in China also started. Due to China's unique historical environment, we can't establish a complete art system like European and American countries. Most urban sculpture projects are commissioned by local governments, and due to the war-torn environment and shortage of funds, the number of urban sculptures is very scarce. From the 10s of the 20th century until the founding of New China, most of the urban sculptures in our country were realistic and commemorative sculptures, such as Liu Kaiqu's "Monument to the Unknown Heroes" (1943) and statues of various celebrities. Sculptures from the early days of liberation to the period of the "Cultural Revolution" were influenced by the will of the state. The works of art at this time were

stipulated to be completed within a specific period and had a specific theme, which had a strong "official character". In terms of style, influenced by Soviet socialist literary theory, the styles of "socialist realism" and "revolutionary romanticism" gradually formed; in terms of theme, the works focused on shaping revolutionary historical models, working people and leaders, expressing a single optimism, such as "Monument to the People's Heroes" (1958), "Long Live the People's Commune" (1959).

At the same time, modern murals also gradually emerged. Modern murals first started in anti-Japanese propaganda in the 1930s. Secondly, the study of Dunhuang murals during the Republic of China also played an important role in the nationalization of later decorative styles. There is also the influence of Mexican murals. Lu Xun's attention to Rivera in the 1930s and Kophropis' visit to China had a profound impact on Zhang Guangyu. The "mural painting craze" laid the groundwork.

After the reform and opening up, "public art" gradually got rid of a single style and fixed theme, and artists began to consciously express themselves in their works. In terms of sculpture, in 1982, the "Proposal for Urban Sculpture" was issued, which established the term "urban sculpture", and was approved by the Central Propaganda Department to establish the "National Urban Sculpture Planning Group". In 1984, the Ministry of Culture and the Ministry of Construction issued the "Administrative Measures for Urban Sculpture Construction". Of course, the large sculpture park still maintains a strong political nature. In terms of murals, the mural group at the Capital Airport in 1979 was the representative. In the following 20 years, there was a "mural craze" in China. "Public murals" began to attract attention. In the 1980s, artists represented by the Central Academy of Arts and Crafts began to pay attention to the relationship between murals and the environment. They placed murals connected with buildings and places in subways, public buildings, railway stations, and other places, forming a different artistic style from the previous "modern murals". After the 1990s, with the development of the economy, the demand for art in mainland cities also began to increase. "Public art" appeared more in first-tier cities such as Beijing and Shanghai. The mechanism was dominated by the government but lacked overall legal effect. In terms of policy, it is represented by a small number of big city policies, and there is percentage content similar to the West, such as the percentage art policy in Nanshan District, Shenzhen, and the "1% Public Culture Plan" in Taizhou City, Zhejiang Province, etc., but because they are not enforced, they have no national impact.

2. 2. 2. 2 Cross-strait and three places

The development of "public art" in Hong Kong, Macau, and Taiwan is different from that in mainland China due to historical reasons. British monumental statues began to appear in the 1980s during Hong Kong's colonial rule, and decorative sculptures and murals did not appear until the 1960s. After the economy took off in the 1970s, the market began to demand art. The main purpose of "public art" in Hong Kong was to stimulate commercial and real estate values, so no formal art policies and institutions had yet emerged. In the 1970s and 1980s, it mainly invested in foreign artworks, such as Henry Moore's "Oval with Points" (1968-1970) and "Double Oval" (Double Oval, 1977); since the 1990s, works by local artists began to appear in Hong Kong. Leading art projects also emerged, and the term "public art" was officially used by the Arts Development Council in 1995. Starting from the "Public Art Project" sponsored by the Heritage Museum in 1999, government-led "public art" and projects have spread, aiming to "beautify and decorate public places, thereby increasing public interest in art; on the other hand, it also encourages art workers to create and promote the development of art in Hong Kong".

Due to its long history of the lease, Macao, China, is also very diverse and mixed in art, mainly influenced by the three cultures of Buddhism, Taoism, and Catholicism. In the public domain, there are also images of Mazu, Guanyin, and Catholic theology. Because the space is exclusive to religion, these works are not within the scope of "public art". Therefore, "public art" in Macao also began with various commemorative sculptures. Monumental sculptures made by foreigners can be traced back to 1849 in the Cave of Caves, and in the 1920s there were statues of Chinese figures made by foreigners, such as "Sun Yat-sen" (1925). Public artworks created by local artists appeared around the handover of Macao in the 1990s. It is worth noting that Macao established the "Macao Cultural Society" in 1982, which was renamed "Macao Cultural Affairs Bureau" (now the Cultural Bureau) in 1989, and established the "Cultural Fund" in 1994 to further promote art education and art activities.

Taiwan, China has gone further than Hong Kong and Macau. Although local monumental sculptures only began to appear in the 1950s, the concept of a "beautiful urban landscape" was put forward in 1961, represented by decorative murals, such as Yan Shuilong's "Movement" (1961) and "Sunflower" (1964). Taiwan's art was largely influenced by Japan. In the early days, most of the art schools hired Japanese teachers, and their students would also study in Japan. Their style was indirectly influenced by Western art and also had the decorative and formal sense of Japanese art. Early "public art" in Taiwan was also dominated by outdoor sculptures and murals. However, in the 1960s, Yang Yingfeng proposed the concept of "landscape sculpture", which used sculpture as a carrier to emphasize the harmonious relationship between art, people, and the environment. Most of Yang Yingfeng's works embody the theme of nature in abstract forms and smooth lines, such as "Phoenix Coming" (1970), which laid the foundation for the development of "public art" later. In the 1980s, the concept of "public art" spread from Japan to Taiwan, and Taiwan's literary and art circles began to discuss "environmental art", "public art" and "landscape sculpture". In the 1990s, the government began to pay attention to this. To beautify the environment, in 1991, the Council for Cultural Affairs formulated the "Public Place Visual Landscape Environmental Beautification Plan".

Table 1.2: Comparison of the Origin and Development of "Public Art" in Mainland China and Hong Kong and Taiwan

Time	Chinese mainland	Hong Kong	Macau	Taiwan
1850s			Foreign monumental sculptures appear	
1860s	Foreign Monumental Sculptures Appeared in the Concession			
1880s		Colonial Memorial Sculpture Appears		
1910s	Indigenous monumental sculpture emerges			
1920s			Foreigners Appeared as Chinese Memorial Sculptures	
1930s	Anti-Japanese Propaganda Mural/Decorative Mural			The emergence of Indigenous Artist Works
1940s	The Artists Association was established; the Ministry of Culture was established			
1950s	Socialist Realist Sculpture Emerges			monumental sculpture
1960s				Landscape sculptures and murals that beautify the urban landscape appear
1970s		Foreign contemporary art began to appear in the commercial environment		
1980s	Released the "Proposal" for urban sculpture; established the "National Urban Sculpture Planning Group"; issued the "Management Measures for Urban Sculpture Construction" by the Ministry of Culture and the Ministry of Construction		"Macao Cultural Society" was established; in 1989 it was renamed "Macao Cultural Affairs Bureau"	"Cultural Development Council" was established; the percentage bill was called for; "environmental art" and "public art" appeared
1990s	The Beijing government formulated the "Beijing Urban Sculpture Planning Outline"; the Shanghai government passed the "Urban Sculpture Management Measures"; Shenzhen Nanshan District passed the percentage art policy	The works of Hong Kong artists appear in the public space; the establishment of the "Art Development Council"; the temporary regional municipal "Public Art Project"	The emergence of works by local artists; establishment of a "cultural fund"	Promulgated the "Regulations on Cultural and Art Awards" and passed the percentage bill; the "Cultural Development Council of the Executive Yuan" approved the "Setting Fee for Artistic Creations"; established the "Public Art Committee"
2000s	The Shanghai government approved the "Shanghai City Sculpture Master Plan"; Taichou City, Zhejiang released the "One Percent Public Cultural Plan"	"Kang Exchange" established an art promotion office	"Macao Cultural Affairs Bureau" reorganized as "Cultural Bureau"	Promotion of public art; Amendment of the "Regulations on Cultural and Art Grants"

By combing the development process of "public art" at home and abroad, we will find that the origin of "public art" in China does not start from policy, but from the emergence of traditional Western art forms. The emergence of "public art" in the West is related to the specific historical context, thus forming a "public art" policy guaranteed by legal provisions, and due to the particularity of its history in China, "public art" entered The public's vision, so the clues of its development mainly rely on the outburst of national sentiment. Secondly, the germination of "public art" in China is passive, but there is an initiative in this passivity. Sculptures and murals appeared in China under the influence of the outside world, but Chinese artists took the initiative to seek a different approach to these foreign art forms, that is, to integrate art and society, and the artists took the initiative to choose expressions that are acceptable to the public techniques, thus distanced from Western "public art". Further analyzing from the perspective of typology, the rising process of Chinese and Western "public art" after germination is also different. The rise of "public art" is related to urban construction and economic development, and this relationship tends to tend to a top-down model at the beginning, that is, the model of art orders, which also results in some "public art" The homogenization trend of China, such as the abstract public art that appears everywhere, is a typical representative. In the context of globalization, artists realized the shortcomings of this model and began to explore different paths. Therefore, I will mainly compare and analyze the shift of "public art" in the United States and China, generalize it from "elite" to "participatory", and analyze the evolution direction of China's own "public art" based on seemingly the same development logic.

The reasons for the origin of urban sculpture and modern murals as "public art" in China are as follows: first, sculpture and murals are in line with the later development of "public art" and have continuity; "To make a judgment, the history of China's "public art" will be difficult to write. In the

context of China's historical development, we cannot think that sculptures and murals during the Anti-Japanese War and the "Cultural Revolution" period lacked public viewing.

Therefore, starting from the emergence of urban sculpture in China, before the founding of New China, China's "public art" was mainly commemorative statues or murals, which mainly showed anti-themes, which can be called "commemorative public art". After the founding of New China and before the reform and opening up, China's "public art" was mostly used to publicize political themes and express characters, with a relatively uniform style, so it can be summarized as "realistic". After the reform and opening up until the 21st century, two new types appeared. The first is the emergence of "abstract public art", which is an extension of the art during the Anti-Japanese War and the new period, although most of them are still government-ordered "arts" "Official" art, whether it is sculpture or murals, the abstract or semi-abstract artistic language began to appear in the "public art" of this period, such as Xiao Huixiang's "Spring of Science" (1979), Tian Jinduo's "Going to the World" (1985) and Yu Jiyong's "May 30th Movement Monument" (1990). The second is "new trendy" art. Chinese young artists in the 1980s were eager to express themselves. Under the impact of Western art, literature, and popular culture, under the background of the simultaneous emergence of modernism and postmodernism, young artists were no longer satisfied with traditional art. On the other side of the art ordered by the government, it is the spontaneous artistic creation of artists, which mainly appears in the form of art groups at this time. Temporary, interactive, and performative art emerged in China's cities and villages, such as Chi She's "Yang's Tai Chi Series" (1987). These "trend" artists consciously search for "public areas" outside the art museum, such as streets, squares, etc., and the explosion of behaviors and concepts gradually dematerializes and de-eternalizes works of art.

3. Problems Existing in Chinese Urban Public Art

At present, China's urban public art has obvious limitations. Over the past 40 years of reform and opening up, the large-scale urbanization process has led to many urban problems, such as the construction of urban culture. We see more negative words: historical regrets, planning destruction, cultural rupture, Aesthetic lack, sculpture pollution, urban decoration and population, land, ecological pressure, unbalanced economic development, etc. The non-participation of the system, and Yin Shuangxi's "elite autocracy" and "visual autocracy" have become a gray landscape of public art. Under the surface of the transition from a planned economy to a market economy, there is a weakening of the public—it is difficult for the public to intervene in the choice of public artworks, there is no room for discussion and exchange, and there is no way to understand the financial operations behind it. The lack of publicity has caused the lag and absence of the concept and system of public art.

Of course, the status quo of public art in Chinese cities is related to the deviation of the understanding of the concept of public art and the successive establishment of public art systems. With the increase in international exchanges, the increase in the amount of information on the Internet and other media, the pursuit of publicity in contemporary art, and the needs of China's urban construction, the research on Chinese public art has entered the new century with a gradually rising trend. Public art There has been a trend of exploring its core concepts in the research.

As the habitat of people's life, urban space has become the externalization of the human spirit. It is civilization, culture, and human life itself. Public art is to use an "expanded artistic concept" to explore the interactive relationship between urban space and human life. In other words, public art is an open and creative intermediary between urban space and human life. It uses this interactive relationship to create multiple attributes of space, thus giving the public different spatial experiences and multiple life experiences. As the carrier of urban culture, public art can be combined with the national urban design framework to introduce the construction of the overall image of the city; it can use expanded artistic means to combine urban landscape and human settlements to intervene in public space, and maintain an open dialogue with human history; it can be combined with Urban furniture creates highly personalized urban functional facilities; it can also be a dynamic, open, interactive performance, and preserve historical cultural events; it can also enter the public through network interactive art or game entertainment; it can also be an incubator for new lifestyles. Public art exists in the thinking of the survival value of "human beings", either through the intervention of art to change the public value or through the use of art as a medium to construct and reflect on the

relationship between people, the environment, and society. Perhaps it is the substantive meaning of public art that art returns to society and daily life and affects people's value orientation while satisfying people's psychological and behavioral needs.

4 Research Question Statement

4.1 The increasing demand for public art construction leads to the problem of public preference

4.1.1 Increasing demand for public art construction

Public art is an important carrier of urban spirit, an important way to create and improve urban aesthetic quality, balance the ecological environment, improve the quality of life of citizens, and understand and perceive human civilization. As an important part of the artificial environment of urban space, public art is also an important means for the activation of urban space, the incubation of urban culture, and the shaping of urban image, and is widely used in the construction of urban environments.

In recent years, under the promotion of relevant national and local planning policies, public art construction has been gradually systematized, standardized, and standardized. And it shows a multi-type development trend in urban space, for example, urban public art landscape design, urban underground space public art design, urban architectural space public art design, and its interpretation methods are more diversified.

4.1.2 Public preference issues caused by demand growth

At the beginning of the 21st century, China's urban construction is in a period of imitating the "urban beautification" of Western countries, and a large amount of land is demolished to realize landscape avenues, urban squares, urban parks, and urban landmark buildings. Under the influence of China's "City Beautification Movement", public art has sprung up like mushrooms after rain. However, this kind of urban construction idea of "designing only for visual design, beautifying for visitors, and taking the aesthetic orientation of urban construction decision-makers or designers as beauty" has caused profound urban problems. The construction of public art at this time has violated the original intention of highlighting local characteristics and symbolizing regional spirit. A large number of public art of varying quality is flooding every corner of the city and has become the core of people's criticism.

According to statistics, public art with sculpture as the main form has expanded rapidly after 1990. Beijing conducted the first urban sculpture survey in 2004. The city's total number of sculptures was 1,836, of which 1,277 were excellent urban sculptures, accounting for 70% of the total, and 544 ordinary urban sculptures, accounting for 29% of the total. Based on the data in urban and suburban areas, 15 "poor" urban sculptures were screened out. In 3 months, a total of 5 million public votes were collected, and finally, 10 sculptures from Wuhan, Kunming, Beijing, and other places were on the list. After the voting, planning experts pointed out that urban sculpture should consider public preference.

In recent years, with the rapid dissemination of network information, public art has often become a hot spot for people to pay attention to. In January 2019, the "Glowing Human Face of the Terracotta Warriors" erected near the Bell Tower in Xi'an was continuously reposted by citizens on the Internet, which aroused intense discussions among the citizens of Xi'an. Everyone commented unanimously on the face of the Terracotta Warriors, "Almost everyone said that there is no need to look at it, just one word, ugly! Two words, horror! Three words, so scary!", to remove the public art. In this incident, it only took one day from the installation to the removal of the public art, which is not only a serious waste of public resources but also a wake-up call for designers. First, before the implementation of public art projects, the urban cultural background cannot be ignored; second, during the design and implementation process, designers lack consideration of public preference; finally, if public art wants to be preserved or recognized for a long time, the importance of public evaluation must be considered.

It can be seen that public art cannot exist without the public, and whether the public recognizes it has a direct impact on the establishment of public art. The value evaluation from the public perspective is one of the decisive factors for the acceptance of public art. Therefore, under the

realistic conditions of increasing demand for public art, how to design public art that is preferred by the public is particularly important.

4.2 Public Art and Public Relations

The relationship between public art and the public is a complex issue. We usually discuss the relationship between public art and the public from the perspective of "publicness"; fine arts discuss public art from the historical development of fine arts and the artistic form of expression; management science involves the coordination of the relationship between the two aspects such as decision-making and project quality supervision.

To study this issue in the context of landscape architecture, it is necessary to understand the relationship and interaction between public art and the public and to understand its internal mechanism. First of all, urban public space is the soil of public art, and the relationship between the public and public art is completed in urban public space, and each element in urban public space directly or indirectly affects the relationship between the two. Secondly, the generation process of public preference is not only a psychological process but also a physical process. The process incorporates public physiology, psychology, behavior, and their interactions. Thirdly, the public is the visitor of urban public art, and it is also one of the essential elements in the design. The relationship between urban public space and the public is interpenetrating. The environment can change the behavior of the public, and affect the way of thinking, cognition, and emotion of the public. At the same time, the public has the characteristics of expecting, assuming, and changing the nature of the environment.

4.3 Public preference for public art in urban public space

At present, the research on landscape design from the perspective of public preference in landscape architecture is not in-depth, and there are no systematic research ideas and conclusions. Therefore, based on relevant research, this paper proposes and solves three key subject issues:

1. How to analyze the internal relationship of public art acceptance from the perspective of public preference?
2. How to realize the acceptance effect of public art in the urban space environment?
3. How to carry out public art design?

In response to the above three problems, drawing on the research results of the theory of reception aesthetics and phenomenology of perception, and with the help of theories of landscape aesthetics and environmental behavior, the traditional thinking mode centered on the author and works in the past is transformed into a public-centered design idea. Firstly, according to the characteristics of public art in urban public space, construct a theoretical model of public art public preference; secondly, aiming at the reality of insufficient quantitative research on the public acceptance effect of public art in landscape architecture, construct an index system of public art acceptance effect and conduct evaluation and analysis; finally, extract the key influencing factors and influence paths in the public preference model, and combine the mediation effect conclusions to propose a landscape design strategy from the perspective of public preference.

5 Research Aim and Objectives

5.1 Research Purpose

Through the research on urban public art, construct a set of public art design methods that meet public preferences.

5.2 Research Objectives

To explore the connotation of the acceptance effect of public art, analyze the realization method of the acceptance effect, and construct the evaluation index system of the acceptance effect of public art.

To explore the influencing factors and causal relationship between public art and public preference in urban public space, and study the role and influence path of the characteristics of urban sculpture parks on public acceptance by revealing the public preference for public art.

To explore the principles, strategies, and models of public art design. Based on the evaluation and analysis of the public art's public preference theoretical model, according to the research conclusion, the key influencing factors in the screening mechanism are used to construct the public art design method from the perspective of public preference.

6. CONCLUSION

The research on the acceptance effect of public art provides a new theoretical basis for public art design theory from the perspective of public preference. In the past, the research on public art design from the perspective of the public was mostly a study of public perception, lacking the focus, orientation and system of theoretical research. The research adopts the method of multi-theory integration, combining theory with practice, exploring the public art design theory aimed at realizing the public art acceptance effect, and constructing an evaluation index system to provide a theoretical basis for public preference research in public art design.

Exploring the satisfaction and preferences of public perspectives and design strategies can help improve the effectiveness of public art design practices.

By studying the relationship between public art and public preference and its key influencing factors, analyzing its deeper mechanism of influence, and proposing targeted demonstrable and effective landscape design strategies. Solve the problems faced by the current situation of public art design practice from the theoretical and practical levels, and at the same time provide effective help for the future research and development of public art design.

Authors' Contributions:

Xu Xiaoping: Conceptualized the research framework, conducted comparative analysis, and wrote the manuscript.

LAr. Dr. Suhardi Maulan: Supervised the research process, provided academic guidance, and contributed to the theoretical model development.

LAr. Ts. Dr. Adam Aruldewan S. Muthuveeran: Offered methodological support and critical revisions to improve the manuscript.

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