

Research Article

Campus Public Art from a Cultural Perspective

Qiao Qian^{*}, Li Weijia, Yang Huiyu, Li Jinhua

The School of Architecture and Art, North China University of Technology, Beijing, China

Abstract

Public Art on campus is different from common public art. The public space on campus is an important environment to improve the quality of higher education. The campus environment should not only be beautiful and visual, but also enhance the campus cultural temperament, embody the campus spirit and have the function of cultural education. Based on the investigation and analysis of the cases of campus public art, this paper points out the general characteristics of campus public art, and points out the general problems in the theme and form. By taking the campus public art as the research object under the contemporary cultural background, this paper clarifies the new requirements of high-quality education on the campus public space in the new era, this paper points out the cultural connotation of campus public art and the artistic characteristics of campus public art in the new era, and puts forward a set of theoretical basis and design principles for public art to intervene in campus public space. The theoretical frameworks and practical art projects that emerge in this context provide valuable experiences and insights for the future development of campus public art. Public Art on campus not only enriches campus life but also promotes the holistic development of students, enabling them to grow into individuals with innovative spirits and a sense of humanistic care, influenced by both aesthetics and thought.

Keywords

Public Art, Campus Environment, Campus Culture

1. Introduction

Campus is like a micro-city, not only to meet the needs of daily learning and life of students, but also an important place to cultivate comprehensive quality of outstanding personnel. As an important carrier of campus life, the campus environment has become the most dynamic space in the campus, is the core component of the campus space. The design of university campus environment under public art plays an important role in shaping the atmosphere of campus landscape and establishing the sense of identity and belonging of teachers and students cultural spirit, the dull cultural education is no longer accepted by the students in the traditional way, but integrated into the campus environment in the

form of art, so as to edify the teachers and students with a kind of cultural education. Public Art on campus is different from common public art, which is based on education. Public space on campus is an important environment to improve the quality of higher education, with visual function, but also to enhance the campus cultural temperament, campus spirit, with cultural and educational functions, campus culture into art form into the campus environment, students can also be subtly influenced.

By analyzing and summarizing the cases of campus public art around the world, this paper combs its development characteristics, points out the problems existing in the as-

^{*}Corresponding author: qiaoqian68@vip.sina.com (Qiao Qian)

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pects of theme, form and so on, and takes the campus public art as the research object under the contemporary cultural background, this paper analyzes the new requirements of high-quality education on the campus public space in the new era, focusing on the cultural connotation of public art and the artistic characteristics of public art in the new era, it provides a theoretical basis for public art to intervene in the public art space of university campus.

2. The Connection and Current Situation Between Public Art and Campus Environment

As urbanization progresses into its advanced stages, the content of public art becomes increasingly rich. It has gradually shifted from a simple focus on "quantity" to a more quality-oriented phase. Overall, it has evolved into a relatively "active" integrated art form that combines architecture and environment, moving beyond the relatively "static" traditional public art installations. This transformation is not merely about beautifying the environment but also serves as a form that carries rich material memories and spiritual connotations of historical culture, humanistic characteristics, and social life. The channels through which public art intervenes have also become increasingly diversified, extending beyond urban streets to include communities, rural areas, and various other settings.

People now have more perspectives on public art pieces, which are no longer seen merely as decorations in the environment but have become important bridges showcasing societal trends, deconstructing the aesthetic views, cultural differences, and social issues among the public, artists, and organizational bodies. Through public art, people can delve deeper into understanding and discussing the relationships among society, culture, and humanity, thereby promoting the interaction and development between art and society [1].

Campus public art is an extension of public art within educational environments, expressed through art forms imbued with an educational atmosphere. This form includes a variety of elements such as sculptures, architectural decorations, seating, lighting, signage, and plants. As times change, these artworks are not only vital components of campus culture but also need to meet functional requirements and emphasize educational themes. Campus public art should showcase the soul and enlightenment to the public, possessing not only artistic, cultural, and historical qualities but also regional and iconic characteristics that allow individuals to feel a sense of integration with the space and time they occupy [2]. For example, Harvard University's "Three Lies" sculpture conveys reflections on knowledge, truth, and human nature through artistic form, stimulating students' desire to explore. Zhejiang University's galloping horse sculpture symbolizes a spirit of striving forward, encouraging students to pursue excellence. Tianjin University's Beiyang Pavilion showcases

the campus's historical and cultural traditions, attracting people's attention. These are not merely sculptures but symbols of university spirit, displaying the history and values of the campuses and attracting many visitors.

In the 1960s, Philip Jackson introduced the concept of the "hidden curriculum" in his book "Life in Classrooms," which refers to the implicit messages conveyed within the campus environment. Campus public art is a significant expression of these messages; as a form of humanistic object, the value of campus public art lies in creating a rich campus ecological culture, allowing students' lives to organically integrate with the public environment, accommodating and caring for the state of existence of each individual. Artworks are not only part of the campus landscape but also an extension of education, stimulating students' thinking and creativity through artistic forms, guiding them to explore the meaning and goals of life. This spiritual expression not only enriches campus culture but also impacts students' growth and development, shaping their humanistic sentiments and aesthetic concepts.

3. The Dilemma Faced by Campus Public Art

A campus is primarily a place for educational and teaching activities, distinct from urban public spaces, communities, and rural areas. The main differences between these spaces lie in the activities engaged by the people within them and the expressions intended by these spaces. On campuses, there is a higher concentration of individuals with advanced cultural literacy and moral values, whose thoughts are susceptible to trends in popular culture. Public art serving this demographic inherently features a blend of cultural and decorative elements, with educational and participatory aspects intermingling.

However, there are currently several issues in the construction and management of public art: the quality of public artworks varies significantly, their cultural content is often not rich enough, and their artistic styles can be monotonous. Additionally, the management and maintenance of public art urgently need strengthening to ensure that these works can exist long-term and fulfill their educational and cultural functions.

Effective management strategies might include regular maintenance schedules, community involvement in the planning and care of artworks, and periodic reviews to ensure that the artworks remain relevant and engaging. By addressing these issues, campuses can enhance the educational impact of their public art, enriching the cultural and aesthetic experience of their communities.

However, the current research on campus public art is not satisfactory. In China, there are more than 240 academic papers on the topic of "public art and campus culture" indexed in the CNKI database. Most of these papers were published after 2008 (Figure 1). In terms of the distribution of

main themes: discussions on public art education account for about half; content-wise, most research focuses on ideological and political education and educational effectiveness, with approximately one-quarter of the studies examining artistic aspects. Our research on campus public art should mainly focus on the noumenon language of public art.

3.1. Homogenization of Public Art Works

Currently, looking at the national scope, there are disparities in campus construction that merely focus on modernization, faculty strength, geographic location, student numbers, and campus area. This approach dilutes the unique characteristics and features of campus constructions in different regions, leading to a significant bandwagon effect. Schools of different regions and types commonly feature towering glass-walled buildings and similar public art installations such as sculptures of famous figures, murals, engraved stones, ponds, and monuments, with other types of public art being relatively scarce. These works often fail to deeply research local cultural traits, values, and traditions, and cannot integrate these elements into their designs, overlooking the unique styles of local art, architecture, and crafts. This results in designs that lack connection with the local culture.

Additionally, the combination and coordination of public art pieces are poor, with a low correlation between design and environmental themes, lacking consideration for the specific functional needs of the environment. There is a disconnect between form and function, lacking the ability to create an immersive spatial aesthetic. For example, fountains, campus woods, and playgrounds in some campuses may be adjacent to one another. The campus woods, intended to create a tranquil environment, instead border noisy areas, leading to a lack of harmony in the local natural setting.

3.2. Public art Lacks Continuity and Updates Slowly

Campus artworks play a crucial role in shaping school culture, perpetuating and enriching the campus environment through iconic installations. However, current campus construction often overlooks the inheritance of traditional culture, overly focusing on new buildings and planning according to current standards. Preserving original architectural styles while integrating modern interior designs can balance the inheritance of tradition with the pursuit of fashion, demonstrating the continuity of campus culture. For example, a teaching building originally in the Suzhou-style pavilion architecture could be completely preserved in its exterior during reconstruction while incorporating a modern interior. This approach not only inherits tradition and pursues fashion but also showcases the continuity of the school's campus culture. Additionally, the types of public art pieces on campuses are relatively uniform, primarily focusing on figurative or realistic representations of historical figures and stories,

with other forms of installations being rare and monotonous. The materials of public artworks are gradually fading, which not only weakens the atmosphere of the campus environment but also reduces the experience and participation, making the works appear rigid, monotonous, and of declining quality. This situation makes it difficult for public art to convey aesthetic information that can be directly perceived through the senses, lacking attractiveness and creativity. There is a need for more attention and investment to enhance the quality and diversity of campus artworks.

3.3. Fragmentation of Public Art Works

In the process of pursuing expanded enrollment, schools often adopt a commercial approach to increase their size, but this can overlook the sustained and unique educational value brought by the school environment. To fill the cultural and artistic void, schools introduce public artworks, hoping to enhance the campus's charm and uniqueness through the power of art. However, as these pieces come from different artists or teams, with diverse styles and themes, the lack of unified planning and integration results in the artworks appearing fragmented and isolated. Fragmented public art pieces struggle to establish coherent visual and emotional connections among viewers, failing to provide a consistent artistic experience. Viewers might feel confused and distracted when appreciating these works, unable to form a deep artistic experience and reflection. Moreover, the significant differences and discordance between pieces can lead to visual chaos, damaging the overall aesthetic and harmony of the public space.

Schools often lack a deep understanding of the artistic and cultural value of public art, not fully recognizing its significant role in education, cultural shaping, and space beautification, and neglecting its key impact on the overall campus atmosphere. Often, public artworks on campus seem to be used merely for promotional purposes, emphasizing cultural depth and prestige, without truly shaping the campus's cultural image, serving merely as decoration. In reality, the construction of campus public art should be closely connected with the school's developmental history, academic traditions, spiritual culture, regional characteristics, and environmental ambiance, rather than being simply assembled, to avoid feeling out of place.

Schools should reevaluate commercial trends and adopt comprehensive planning and strategies to manage public artworks. This includes closely collaborating with artists and teams to clarify the overall vision and style of campus art, ensuring coherence and coordination among the works. Unified planning can establish specific themes, styles, or concepts, and consider the layout and placement of artworks to ensure they complement and integrate with each other. Additionally, schools can commission specific artists or teams to create a series of works to ensure consistency and depth in the overall artistic experience.

4. Creating Public Art Works

4.1. Shaping from the Perspective of Brand Image

Creating public art based on brand image may seem to have a low correlation at first glance, but the shaping of an image has intrinsic continuity. Both are about designing an external appearance (artwork) to form an impression, akin to a person's character, commonly referred to as "opinion and feeling." By considering the brand from two dimensions and five perspectives, we can derive conclusions relevant to the field of public art:

1. **Relevance:** The artwork needs to be on a scale that is tangible and relatable. The content presented and the ideas expressed should be easily accepted by existing knowledge and open to new insights. The image should have a unique personality and an innovative, impactful design, possessing a strong spiritual force and sensory appeal.

2. **Differentiation:** Understanding the commonalities and unique traits of public art in various locations and types of campuses, as well as their recognizability, is crucial. This involves identifying what makes each piece distinct and how it contributes to or enhances the brand image of the institution.

To construct the shaping of public art, one might use a divergent chain response method (i.e., adding a link to the chain with each completed survey or response sequence). This approach addresses the integration of public art concepts with local cultural characteristics, continually exploring and evolving to create new links or reinterpret campus pursuits and traditional cultural motifs in public art forms.

In the layering and dynamic adjustment of these chains, from a branding perspective, it is essential to identify the physical form and unique conceptual links of public art

pieces. Finding the least common multiple allows for the elimination of redundancy in the related elements and organic composition of public art pieces. This method ensures that each piece not only enhances the campus's aesthetic and cultural landscape but also aligns with and reinforces the institution's brand identity, offering a coherent and impactful visual and conceptual experience [3].

In recent years, an important concept in avant-garde art research is "Living Art," which emphasizes observing the same cultural object from multiple perspectives within a diverse context, allowing the public to discern its multi-layered meanings. After conducting related research, by layering chains, keywords can be extracted, and concepts for the artwork's basic form, materials, and colors can be developed using demonstrations and symbols, completing the basic construction of the artwork. This methodology not only makes the art creation process more scientific and systematic but also allows the artwork to more accurately reflect the dynamism of campus culture.

Integrating this cutting-edge "Living Art" into the campus environment can create a unique campus atmosphere and significantly enhance the overall temperament and environmental quality of the campus. For example, by placing these modern and interactive art pieces in public spaces around the campus, not only are students provided with opportunities to observe and engage with modern art, but their creativity and imagination are also stimulated. When these outstanding public artworks become widely recognized, they naturally become part of the campus brand image, further enhancing the school's cultural appeal and social influence. This harmonious coexistence of art, education, and environment not only enriches campus cultural life but also brings unique visual enjoyment and spiritual nourishment to the campus, creating a learning environment full of creativity and inspiration.

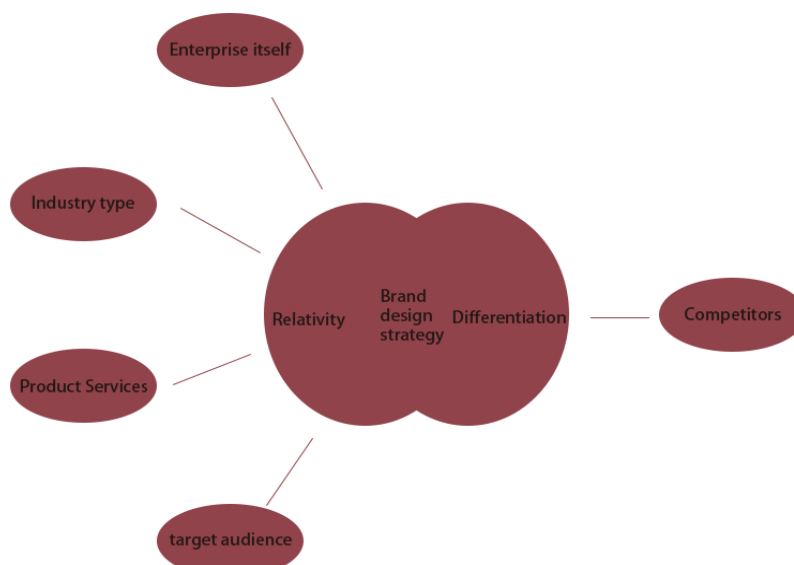


Figure 1. On the topic of "public art and campus culture" indexed in the CNKI database (Self made.).

For example, the artwork "Endless" at Beijing Foreign Studies University (Figure 2) employs a distinctive elliptical space with an arched structure made of weather-resistant steel. The interior surface is engraved with greetings in 101 languages and emits a soft, warm light at night. The undulating structural form and the symbolic role played by the interior space both reflect the spirit and mission of Beijing Foreign Studies University — communication, interaction, and connection. The greetings in 101 languages represent the diverse programs offered at the university and create a connection with the site's characteristics. The orange-red rust layer formed by the weathering steel complements the surrounding environment, highlighting the uniqueness and competitiveness of the artwork. The soft yellow lighting, the design of the internal space, and the inherent dark red color bring a sense of warmth, spatial visual experience, and emotional perception to this abstract object [4]. The shaping of public art pieces, at its core, is about molding a brand identity and communicating a set of values to the public. This process concerns not only the tangible value of the artwork itself but also involves imbuing these tangible values with intangible, deeper meanings, creating spiritual qualities that transcend material functions. Through diverse expressions, public art integrates intangible assets such as culture, history, and innovative thinking into its structure, thereby establishing an emotional connection and intellectual resonance with the audience. This interaction between art and the public not only enriches the cultural life of the community but also enhances the value of public spaces, turning them into symbols of social and cultural branding. Therefore, the creation of public art is a comprehensive cultural practice aimed at fostering a sense of identification and belonging to the surrounding environment through both visual and emotional experiences, and it serves as an important means to shape and promote the spirit of the brand.

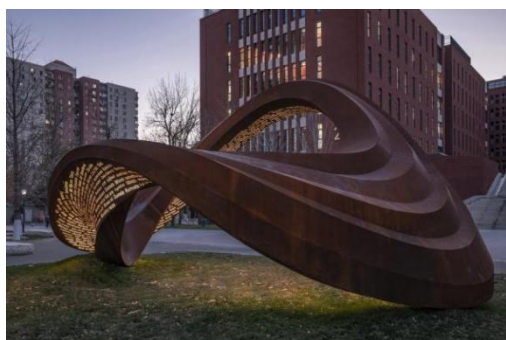


Figure 2. "Endless" at Beijing Foreign Studies University <https://sourl.cn/D3aTG9>.

4.2. Enhance the Educational Nature of Works

While contemporary campus public art seeks visual appeal,

it should also deeply integrate educational and cultural values. These artworks often employ conceptual, stylized, and symbolic expressions, which can stimulate curiosity and provoke thought, thus capturing the audience's focused response. However, their core value should transcend mere visual attraction. In practice, designers need to pay more attention to how art elements can be integrated with the campus culture and its educational mission. This involves not only the choice of themes and creative expression of the artworks but also their placement on campus, the ways they interact with students, and how they convey the school's history and values through the artwork. Designers should identify the elements missing in the location and facilitate the creation of site-specific art with minimal intervention. Through this deep integration, public art not only beautifies the campus environment but also becomes an important medium for inspiring thought, fostering communication, and strengthening campus cultural identity. In contrast, simply purchasing commercialized public art without creating the necessary "order" for site-specific art fails to initiate new activities, and the stories behind commercialized pieces are often difficult to convey in such environments [5].

The creation of public art on campuses has crafted a unique cultural ecosystem that harmonizes student life with public spaces. This environment not only fosters intellectual enlightenment and deepens educational values but also naturally integrates artistic beauty into campus life, enhancing the overall educational atmosphere. As Liu Yan points out in "Interpretation of Public Art Construction Based on University Campus Culture," the comprehensive impact of public art makes it a central part of campus culture, creating unique cultural characteristics and atmosphere. It not only guides students to understand the integration of culture with reality but also explores the harmonious expression of culture in nature [6].

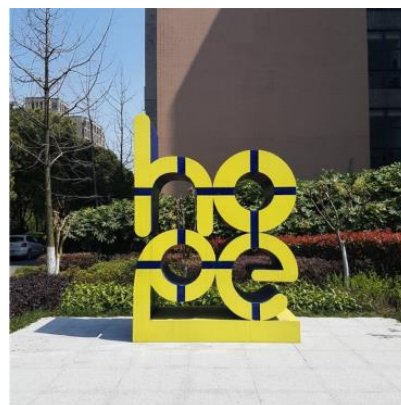


Figure 3. The "HOPE" art installation at Zhejiang University City College https://www.sohu.com/a/148408002_208839.

Furthermore, public art, through various forms such as in-

stallations, architecture, and green spaces, along with themes rich in educational significance and a humanistic atmosphere, becomes an integral part of campus spatial landscape education. For example, the "HOPE" art installation at Zhejiang University City College, located at the intersection of the campus main thoroughfare and academic buildings, is designed with three-dimensional letters and cylindrical forms, using yellow and blue colors to add vitality (Figure 3). This piece harmoniously integrates with its surroundings through its simple letter design and dimensional changes, bringing a novel visual experience to the campus. It not only enriches the campus landscape but also serves an educational function, enhancing the campus spirit and providing a familiar yet inspiring environment for teachers and students. Through such design and placement, public art not only beautifies the campus but also becomes an important vehicle for educational and cultural transmission.

Campus public art projects, combining the creativity of artists with student participation and spanning fields such as painting, photography, and architecture, stimulate students' interest in campus landscape development. This interactive approach not only fosters innovation and aesthetic experiences but also emphasizes harmonious relationships and explores the cultural practices behind aesthetics. Public art projects involve extensive participation from design to implementation, such as the Robert Ressler project. In this project, students were encouraged to translate their personal visual imaginations into tangible wood sculptures through reading and painting inspired by Langston Hughes' poetry, demonstrating the creativity and diversity of public art in education [7].

"Havre" is a unique art sculpture located at the entrance of the McGill University Health Center. (Figure 4) Strategically placed on a spacious plaza, the sculpture minimally intervenes in the space to facilitate the production of site-specific art. The design concept of this work is not only to beautify the environment but also to invite public participation, allowing people to experience the fusion of art and space. The sculpture features a hollow balloon-like design, cleverly utilizing changes in light and shadow to present visual beauty at different times of the day. During the day, natural light passes through the hollow structure, casting unpredictable patterns on the ground. The interaction between sunlight and the sculpture creates a dynamic beauty, conveying the rhythm of life. As night falls, the sculpture is illuminated by blue or blue-green lights. The choice of these colors resonates with natural elements like water and sky, prompting reflections on life and nature. Additionally, the color tones and the sculpture's shape—resembling open arms—welcome every visitor. This harmonious blend with the calm and professional atmosphere of the medical environment creates a reassuring ambiance, alleviating any feelings of anxiety and unease.



Figure 4. "Havre" is a unique art sculpture located at the entrance of the McGill University Health Center
<https://www.goood.cn/havre-by-linda-covit.htm>

4.3. Material Texture Reconstruction

The construction and display of artwork are fundamentally dependent on the choice and application of materials. Skillfully utilizing and combining the physical properties of materials can shape a unique appearance, revealing the distinct characteristics and sensations of different objects, such as the hardness of steel, the flexibility of bamboo and wood, the delicacy of ceramics, the transparency of glass, and the softness of felt. The hardness, weight, and texture of these materials convey authentic tactile sensations. The textural reconstruction in public art is an artistic technique that transforms or imitates the original properties of materials, allowing a single material to present a variety of textural styles, thus breaking through the linguistic limits of a single material. This reconstruction of texture is based on the philosophical idea of "objects embodying principles," expressing multiple semantic layers of the artwork. As Danish designer Klint stated, "Handling materials in the right way can create sincerity and beauty and solve needs." In practice, it is crucial to deeply understand the properties of the materials, clearly define the overall or specific conceptual expression of the artwork, and then follow the rules of linguistic construction to achieve the reconstruction of material semantics [8].

From the perspective of semiotics, each material represents a language element, each carrying different contents and demands—texture, tactile quality, a sense of the era, and so on, each distinct. In the reconstruction process, following the arrangement and combination of material language elements and the transformation of contexts is akin to "forming sentences," aiming to achieve the integrity of material language statements. The physical form of the artwork particularly emphasizes the support materials provide to the shape and the importance of their texture.

In practical creation, the conceptual style, conceptualization, and symbolization of the artwork focus on expressive forms, where the language of materials serves as the "content" expressing these ideas. A deep understanding of the physical and symbolic qualities of materials, understanding how these qualities can be rearranged or recontextualized within an artwork to communicate new ideas and emotions,

is crucial. This process involves a thoughtful selection of materials based on their physical properties, aesthetic qualities, and cultural significances. By utilizing the physical characteristics of materials to simulate the textures of other objects (texture refers to the surface structure of a material, closely related to tactility, which extends to visual perception due to long-term life experiences, known as "visual texture"), a coexistence of multiple textures is achieved, facilitating a dialogue between the artwork and its audience that goes beyond the visual to engage with the tactile and metaphorical aspects of the material world, thus endowing the artwork with visual vitality [9]. This approach not only challenges traditional perceptions of the inherent properties of materials but also sets higher standards for aesthetics, form refinement, and the harmony between the artwork and its surrounding environment during display, thus showcasing avant-garde artistic concepts. Through innovative use of materials, we can not only enhance the expressiveness of art pieces but also advance the development of material language, making it more diverse, rich, and profound, thereby providing a new visual and tactile experience [10].

"Leaves" is an artwork created by Spanish artist Juanjo Novella at Tsinghua University in Hsinchu, Taiwan. (Figure 5) This sculpture, made of weathering steel, skillfully simulates the structure and texture of natural leaf veins. Bathed in the sunset, the artwork displays an unexpected lightness and beauty with its hard material, resembling a lively butterfly dancing in the natural breeze, harmoniously coexisting with its surroundings. It not only creates a tranquil beauty filled with youthful vigor but also embodies the aesthetic integration of points, lines, and planes with the environment.

From a distance, the lightness and vividness of the piece are palpable; up close, one can experience the stark and rich texture of the materials, forming a multi-layered aesthetic experience. The clever combination of material and form not only showcases the new possibilities of unique sculptural language and material language reconstruction, challenging people's inherent perceptions of materials, but also enhances the interaction between the artwork and its viewers, adding to the attraction and depth of the art piece.



Figure 5. "Leaves" is an artwork created by Spanish artist Juanjo Novella at Tsinghua University in Hsinchu, Taiwan
<https://68a.life/vzhdC>.

Although the lightness and texture distribution are not those of a real leaf, this does not prevent the audience from engaging in a profound experiential reflection and present experience of the material texture and its relationship with the environment through visual and tactile senses. By integrating with the environment, it creates a harmonious aesthetic.

4.4. The Integration of Public Art and Overall Art Areas

In our previous discussions, we explored how campus culture can be represented through individual works of art and small-scale environments, with a particular emphasis on public art. By broadening our perspective to encompass the overall spirit of the field, the presentation of campus culture through the form of artistic districts can more comprehensively reflect its uniqueness. We focus on two key aspects: establishing relationships and emphasizing the aesthetics of these relationships. By creating more distinctive campus landscapes, we can present the diversity and depth of campus culture in a comprehensive manner.

Establishing Relationships refers to the connections between people and art, between works of art themselves, and between art and culture, atmosphere, and the spirit of the place. The concept of the spirit of the place, proposed by Norbert Schutz, posits that the purpose of architecture should not be confined to functionalism. Historically, from ancient Greece to 17th century Europe, many artistic masterpieces were closely linked to architecture, highlighting the inseparable bond between public art and architecture [11]. From a phenomenological perspective, each place has a unique spirit based on its natural environment. Public art plays a crucial role in emphasizing and deepening this spirit. The various characteristics and forms of public art create a system with a unique spirit of the place, complementing, aggregating, and symbolizing the cultural context of different regions. By integrating public interest, public art makes the spirit of the place more authentic and tangible, releasing stronger emotional resonance. In certain places, people's experiences and perceptions often have a more memorable effect of "behavior" and "transmission." Through the creation of holistic art zones, various works of art are cleverly integrated to create a unique atmosphere. These works serve as concrete support for various aspects of real life, allowing public art to gain more vitality and value from the spirit of the place and its atmosphere [12].

The Concentration on Relational Aesthetics** is primarily reflected in the reconstruction and expression of art. R. G. Collingwood believes that art is part of the spiritual sphere, emphasizing the need to recreate works of art in the mind of the audience to fulfill their role. He advocates that art should express emotions and views art as dynamic rather than static. Through the audience's imagination, the work becomes vivid and meaningful, transforming into real art. Art is a collabora-

tion between artists and audiences, with the audience actively participating in the creation. The meaning and concrete form of expression are reconstructed in the audience's mind, creating a form of spiritual resonance that transcends material forms and is free from the limitations of form. Within this aesthetic concept, works of art are no longer isolated individuals but interact with the psyche of the audience, weaving together a multidimensional network of meaning. The artist's creative intention intertwines with the audience's perceptive experience, creating a dynamic and constantly evolving dialogue.

The Nanyang Technological University Science Center (Figure 6), meticulously crafted by Heatherwick Studio, is not only a shining jewel of the campus's artistic construction but also the culmination of multifunctional educational and social spaces. The building consists of twelve elegantly

folded towers surrounding a grand central courtyard, with corridors cleverly connecting classrooms to meet the needs of modern learning and create a vibrant learning environment. The concrete core pipes of the staircase and elevator are embedded with 700 carefully designed patterns by illustrator Sara Fanelli, covering many fields such as science, art, and literature. These patterns not only awaken creativity but also add infinite imaginative space to the environment. Curved panels on the facade, made of silicone resin molds, present a unique horizontal texture and create complex, exquisite three-dimensional textures, showcasing the ingenuity of the design. The concrete surface of the entire building employs various primitive processing techniques, making the design resemble a hand-carved work of clay art, demonstrating the exquisite fusion of modern technology and the warmth of hand-crafted artistry [13].

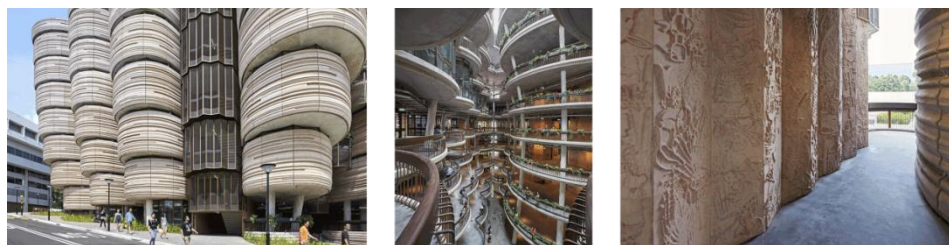


Figure 6. The Nanyang Technological University Science Center crafted by Heatherwick Studio <https://rddz0.cn/DOz7h>.

In Conclusion, public art requires general planning, continuous optimization of spatial layout, and an explanation of the spirit of the place based on a comprehensive understanding of the campus's style and layout. This spirit should be consistent with the historical and cultural context of the place, reflecting regional characteristics while conveying the emotions and stories of the place. From a micro perspective, it is necessary to conduct in-depth research into the differences between various locations in terms of concept and form, utilizing the individuality of places to tell their histories in an artistic manner.

5. Conclusion

In modern education, campus construction not only reflects the essence of campus culture but also serves as the foundation for its material manifestation. Public art beautifies the campus environment through intuitive and concrete forms, stimulating the visual and cognitive senses of teachers and students in an emotive manner. The core purpose is to create an environment imbued with a humanistic spirit. By developing semi-open spaces, schools can collectively nurture aesthetic elements, showcasing mature thoughts and the vitality of the campus. Such an environment not only enriches campus life but also promotes the holistic development of students, enabling them to grow into individuals with innovative spirits and a sense of humanistic care, influenced by

both aesthetics and thought.

Abbreviations

CNKI China National Knowledge Infrastructure

Conflicts of Interest

All authors disclosed no relevant relationships.

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