

Government Function Transformation and Public Art Management

Reflection, Relation and Revolution

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Abstract—Along with the artistic and aesthetic development of modern urban space field, the relationship between public art practice and urban government function is increasingly obvious, and the position and role of public art in urban characteristic culture development is increasingly become the focus of attention. Based on the urban government function in the construction of characteristic public art, this paper proposes the urban government's behavioral strategies and function positioning from the aspects of concept recreation, organization restructuring and strategic management, to deal with the internal relations between localization and internationalization, tradition and modern, personalization and the public, life and art, region and opening, so as to promote the urban characteristic culture taste improvement and the overall brand image construction.

Keywords—urban characteristic culture; public art construction; government function selection

I. INTRODUCTION

The eighteenth party congress' report says that: "the key of socialist culture power construction is to enhance the whole nation's cultural creativity." As the national important cultural image and the component of urban development strategy, public art is the centralized reflection to create the characteristic urban culture carrier. But nationally, the positive theoretical knowledge and the practical actions in opposite direction have produced a striking problem consciousness - generally it presents unbalanced development, and imperfect management mechanism and other questions. In face of government function transformation in the in-depth social transition period, the relationship between characteristic public art and urban government function is increasingly obvious. The position, role and function of characteristic public art practice in urban development need to be dealt with properly.

II. CONTRADICTORY PROPOSITION: URBAN PUBLIC ART AND GOVERNMENT ROLE FUNCTION

The world is becoming more and more "flat" and "united" in wave of globalization, and the trading, commercial and financial models tend to be all the same. As the soul of the city, however, culture reflects the city's unique character. Public art is the city's identity "name card" to show its image to the

outside, so the amount, level and characteristics of this "image spokesperson" will reflect the city's cultural ecology objectively. In China, Public Art has long been at the edge of art and urban sculpture and environmental art. Starting from the 1990s, public art has gradually got rid of the constraint of political ideology in terms of memorial and publicity, and its development is also different from that of the past. As an important aspect of government's public management functions, public art construction presents the diversity and openness in terms of contents and forms driven by vectors, and is becoming a bright "landscape" for constructing Chinese urban culture. In deeper level, the deepening of public art in China's urban construction and the highlighting of its cultural value shall attribute to the remarkable development of society and economy, gradual improvement of the political system and the speeding up of urbanization.

A. Action and Reaction: Internal Inevitability of Public Art Construction and Government Function Transformation

From the perspective of generative theory, it can be said that the sunshine square in Athens of ancient Greek is the origin of public art. At that time, the construction of a large scale square and public building renders the characteristics of openness, democracy and participation to public art. Obviously, the conditional attribute of public art is publicness which is attached to public domain. The public domain, in principle, is open to all the public, mainly includes material space and spiritual space, and the former develops into public places through construction; the latter forms the public opinion and collective spirit through the form of dialogue. Essentially, public art not only beautifies the urban environment, but also a kind of social power. "It is the power of a person or group imposes its will to others", [1] just as Foucault said: "a history relating to space which is the history of power shall be written." [2] As a result, the government public management and policy has become the direct driving force of public art development.

The internal connection between public art and government function is constructed through power. According to the division by new public management on government's public management function, internally, it is the government's own management which constitutes the internal domain of government public management; externally, it is the

government's management over economy, society and culture which constitute the external domain of the government public management. With the transformation of government function from "almighty government" to "limited government", as well as the profound transformation of social economy and culture, it can be said that the public art construction, as the important content in the external domain of government public management, is not only the inevitable outcome of the democratization process of China, but also the internal requirement of urban government function transformation.

B. Ideal and Reality: Objective Requirement of Urban Cultural Brand Image and the Art Quality in Living Environment

As the agglomeration of material and culture of human society, city gathers the population, politics, economy, culture and society in the development of human society in a certain space, which is a regional space system with human as the main body, space and environment utilization as the basis and economic benefit gathering as the characteristics, integrating population, economy, industry, science and culture.[3] In recent 20 years, influenced by the modern world view with pure economic development as the center, China's modern urbanization imitates western-style community in large scale, and the development of commercial housing has "occupied" public cultural space. In most cases, the community public cultural space is replaced by the business, greening and traffic planning that support the community life. Cultural function becomes not essential, leading to more and more cities lost humanistic spirit, or become the "desert" with environmental degradation and spiritual desolation, or the modern city filled with fickleness and upset. Such excessive and advanced type of "man made" urbanization transforms city into concrete "cold cellar". The public's living environment and happiness index dose hasn't been enhanced along with the expansion of city and the increase of the building.

Since the 21st century, urban economical index is no longer the only standard to measure whether or not a city is developed or not. Culture construction has become an important part of urban competitiveness evaluation system; urban culture brand image has gradually become the key element of urban charm. As the "pearl" of urban culture brand image, public art is the important language and artistic culture symbol of modern urban design, representing a new orientation and running-in of the art and city, art and life, art and the public. In face of the higher demands raised by the public for the artistic quality of their own living environment, as well as the mental function reflected by cultural characteristics, public art is blending in the public life like blood. There is an urgent demand of the city government for public art to play a bigger "positive energy" in terms of city characteristic demonstration, urban culture continuation, city image promotion, city environment improvement and city spirit shaping.

C. Artistic Individuality Expression and Non-Artistic Collective Aphasia: Scream in the Era of Art Boom

The emerging and shining of public art is also an internal requirement of for artistic creation's independent logic

development, as well as the calling of the external conditions relating to artistic creation style in this era. Especially the demassification of pop art in 1950s-1960s, starting from the pop art to a series of that known as the "postmodern" art, the mystery about art has been broken, and boundary between art and non-art has gradually blurred. As a comprehensive emerging discipline pure art and pure design, public art is no longer the "hand of God" above the public, but the "living conditions" interacting with the public, integrating with the environment, and coexisting with social responsibility.

In the urban society, the art school represented by artists and the non-art school represented by the public are generated, it should be said that the two are not antagonistic. On the one hand, public art has become a new artistic form and means for the artists who represent the public interest to observe, understand and involve in the society, and express their attention on a series of social problems through public art construction. On the other hand, public art has become the "red line" connecting art and daily through public's participation in creation and the maintenance process. As one of the city's builders and managers, government must play its role in coordination of the art school and non-art school very well. Gather together the power of the "stakeholders" of public art construction through the transformation of government functions, eliminate the dangers of commercial art that surrounded by commercial society breath, and guide the public art construction and development with government functions performance.

III. RELATIONSHIPS NEED TO BE PROCESSED FOR URBAN GOVERNMENT FUNCTION TRANSFORMATION IN PUBLIC ART CONSTRUCTION

A. Confrontation and Dialogue: Relationship between Localization and Internationalization in Public Art Construction

In the tide of integration of the world, facing the globalization and the infiltration of strong western culture, especially the spread of urban style, city image and public art is facing such dilemma as cultural convergence, loss of national and regional characteristics, etc. Data shows that China has more than 600 large, medium and small cities, and they have similar art image.[4] As a kind of public media in public places, public art construction is the "melting point" for the exchange and integration between local city image and that of international metropolis. Because each city has its own specific natural geographical conditions, different history, culture and traditional heritage, and the public art construction of a city is an important part of its cultural tradition, public art construction must be able to protect and continue the city's aesthetic style and humanistic environment and "plagiarism" shall not be adopted, but we shall have a dialectical understanding towards the internal logic of Chinese urban culture and history development using the viewpoint of cultural continuity, to constantly develop the vitality and source of local characteristic resources in the process of modern urbanization.

"Only the national characteristic is welcome to the world" also apply to the field of urban public art. In China's urban

construction in the future, public art should adhere to the principle of mutual unity of specificity and diversification, to make public artistic works "common to the public". And set up effective way for localization and internationalization from confrontation to dialogue, to promote the construction of urban internationalization with localization, and finally achieve state of "sharing a beautiful world together".

B. Conflict and Integration: Relationship between Tradition and Modern in Public Art Construction

In process of contemporary China stepping into modern society from a traditional society, public art construction have to face the conflict and integration problem in traditional culture value and modern culture value. The fine national tradition and self characteristic in China's urban public art construction in terms of theme, content and means are often missing, and disconnect with the spirit of the times. Therefore, public art construction should not only preserve and carry forward the fine tradition of the national culture and value ideas, but also should keep up with the pace of modern material and spiritual civilization.

First of all, public art construction is process to reconsider the urban history and culture. It shall respect, carry forward, protect and use the traditional principle, and agree with the requirement of the city regional characteristic, the intention of urban history and culture, model structure in public space, as well as the interaction and resonance between material and environment and humanistic connotation in depth. Just as what Kisho Kurokawa has said: "To retain historical and cultural heritage is an important and difficult task, yet to create the avant-garde architecture that may be become historical and cultural heritage in the future is a challenge that should not be forgotten." [5] The extensive and profound Chinese "tangible culture" and "intangible culture" has provided the inexhaustible source for public art creation. Second, public art is closely related to the times, and it can be said that art is born out of the times, in turn, the times is enriched by the art. Public art creation must be in conformity with the "metabolism" of the times, think about traditional culture and its value and blend in modern scientific and technological materials and means, to seek the "seed" that can survive in such inharmonious factors as space, environment and material using new artistic language, deal with the dialectical relation between "imprint of age" and "brand-new", to retain and create the expression forms of city image to the largest extent, and manifest the modernity of public art for the arrangement and reorganization of traditional cultural resources through dialogue.

C. Difference and Complementation: Relationship between Individuality and Publicity in Public Art Construction

As for public art creation in urban construction, we must consider how to adapt to the basic attitude and ideal pursuit towards art of most of the citizens, and correctly guide to the cultural realm with lofty spiritual significance, which is different from the artist's art pure personal preference. [6] Public art construction process is faced with the frictions of various values, reflecting the difference and complementation between private sphere and public area, individual rights and

public power, artistic personality and public rationality, which specifically reflected as that the elite artists, as the spirit of public art design, represent the protection for "utopia" type individualized art and new trend of art; the urban public, as the main body of public art design input, creation, evaluation and use, represent the public perseverance for general will, collective spirit and public opinion.

"Publicity means association and communication, which emphasizes the common social order and individual social responsibility on the basis of respecting the equal rights of every social individual." [7] "But, it does not mean that public art must embody the average aesthetic temperament and the popular art taste." [8] It is true that public art need to connect with the art by virtue of certain public domain, but the publicity should go beyond sociality in common sense, and reflect more of the perpetuity and vitality of public spirit, which is kind of unity of participation with the constant repair of evaluation results. Therefore, public art requires the unification of public art orientation and personal artistic pursuit, which is unable to be divided and stripped just like two sides of a coin. Public art construction will become a castle in the air without public value pursuit, and it can only generate the native "common culture" without the personalized artistic expression and meaning construction.

D. Confrontation and Consensus: Living and Artistic Relationship in Public Art Construction

In traditional art theory, art is art, and life is life. Art is absolutely superior to life, and it is the abstract and idealized "god" of life; however, life naturally becomes a "maid" of art, the two are distinctly separated. At end of the 19th century, Oscar Wilde proposed the famous conclusion that life imitating art is far greater than art imitating life, which vividly expressed the inherent logic of art and life. The key character of public art in modern sense is to penetrate public artists' focus of attention using the public's focus of concern, with the society concerned by the public and the its living environment problem as the important content, with the public aesthetic taste and collective spirit consensus as the expressive form, to emphasize that it shall be closed related to the public's life and experience in terms of public art creation concept, space, material, technology, and vision.

"Art need to adapt to life, and life also need to adapt to art," which expresses that public art is walking toward the combination of life and art from pure are, which is the art of ivory tower walking into the civil society, but also the intimate contact of "The Spring Snow" and "the countrymen". Public art is the artistic works created by artists that exist in urban public environment reflecting the equal participation in art by the public, and can continuously involve in the public. [9] Urban public art construction must take the factor of human in the first place, close to reality, life and the public, to make the works not constrained by pure aesthetics. It shall one of the important roles of public art to communicate with the public with a view to balanced ecosystem among human, nature and society. Fundamentally, public art construction is not the art of "individual", but "our" art.

E. Division and General: Relationship between Limitation and Opening in Public Art Construction

From its essence and creative source, public art has the contradiction characteristics of the demand to regional environment division and open to the public at the start. The limitation of public art construction is reflected in that, the historical culture, folk customs and the development trend is different in each city or region, and as a kind of artistic conception in the historical, spatial and geographical category, it is also generated in a certain environment atmosphere and the trend of the times, having specificity and uniqueness.[10] At the same time, the public art is open, and has laid an open material and spiritual platform for human survival, and has provided the perception and space to solve human art; formally, it reflected as the process of democratic voting or public participation, government authority will, the artist's aesthetic judgment and the "game" of public art construction main body as made up by other "stakeholders".

Actually, the preset and formation of public art is composed of environmental "field circle", namely, the particular natural environment, social environment, space environment and cultural environment. It is always rooted in boundary of specific city, to generate sense of identity, sense of belonging and the discernible feeling with specific background and style. That is to say, public art is always limited by city area, having distinct boundary function. However, the extensibility of urban area concept has enlarged the openness of public art. It can be a square, community, city, ethnic, country and even the world. Thus the openness of public art is mainly depends on the development orientation of this city. Public art thus becomes the dynamic material witnessing the city developing from small to large. The development orientation of cities in different stages also limits the open degree of public art to some extent.

IV. URBAN GOVERNMENT BEHAVIOR IN PUBLIC ART CONSTRUCTION

As the urban construction in the world shows a tendency of high speed and huge, the value of public art not only lies in the practical economic value, but lies in its powerful social value and function. The government's public management functions are challenged by new problems and new challenges, we shall discover the comprehensive value of public art practice from overall thinking, to realize the multiple transformation of urban construction from pure business to diversification, from emphasizing publicity to cultural transmission and from discovering city to integrating the world.

A. Conception Rebuilding: Establish the Mechanism for Public Art Publicity and Education, Promote Policy Formulation and Perfect the Legislation

The public's public art participation awareness, participation quality and overall artistic level is not high in our country, and the policies and regulations of the public art construction is relative lagged behind. The concept reengineering must come first in order to reform and transform. We shall not stay in the loud slogans, but shall conduct

specific action to develop, and then we can experience and understand the meaning of "Better City, Better Life".

1) Set up the mechanism of publicity and education, and understand the connotation of public art: Thought transformation is the premise for government functions transformation, and also the important guarantee for the performance of government's public management functions. Government departments must realize that public art is a kind of art form integrating many problems such as politics, economy, culture, history, society, environment and ecology from the perspective of ideological concept. At the same time, the public art construction of a city and the public's artistic appreciation level and participation awareness supplement each other. Urban government must strengthen the publicity and education for the public using various ways, break the constraint of art gallery for "public art education", to make the public understand that the premise of public art is publicity, the ecological harmony between people, nature and society is its core, and the inheritance of cultural spirit is the guarantee, and then maintain social stability using public art, strengthen the function of social value.

2) Perfect the construction of policies, laws and regulations, strengthen the execution of law: Social culture and policies as well as laws and regulations play an important role in the development of public art all over the world. For instance, the National Endowment for the Arts of America, many European countries promote public art construction by virtue of "Percentage Act" legislation. In 2008, Li Changchun stressed that all regions should seriously carry out the central government's policy regarding drawing 1% of the urban housing development capital for the construction of community public cultural facilities. [11] Actually, however, most of the city governments have not set up corresponding rules and regulations. Therefore, the law-based administration is an important content for law-based governance and the core issue of government function transformation. State and local government should formulate complete laws and regulations regarding public art in combination with the reality, providing laws to be followed by public art construction, so as to realize that urban public art construction is "governed by law".

B. Organization reengineering: perfect macro management institution and mechanism, and construct public art system

In China, the organization, planning, implementation, supervision and maintenance of urban public art are restricted by regulations and policies, and many things are still acted according to the will of minority or the fund sponsors, which has caused the capital and land resource waste to a certain extent and the macro organization and management agencies as well as related institutional system are needed to be improved and perfected.

- Construct the organization management agency and operation mechanism for public art construction. The urban public art management departments in China are set up in cultural department, or in the planning

department or in the construction department without special agencies basically. According to the different functional requirements of public art construction at different stages, the government should set up the authoritative public art construction committee and corresponding working groups by planning department staff, artists, critics, architects, social cultural personages and community resident representatives, which shall be subject to the supervision of the public art foundation.

- Improve the construction of public art institutional system and mechanism. According to public art construction process, formulate a series of institutional system of public art planning - selection - review - construction - acceptance - maintenance and management, as well as relevant supporting system, such as the system for major public art project entrust and bidding; the stratified public representative evaluation system; publicity and expert evaluation system; work adoption system and maintenance and management system; accountability and malpractice examination and investigation system; public art intellectual property protection system, etc. The construction of two systems shall be strengthened especially: One is to implement the Public Art Foundation funding system combining public capital and private capital. There are mainly three kinds of the funding source forms of public art, namely fixed government funding; unfixed government funding; individual and private enterprises funds. We can set up public art foundation by referring to the percentage art funding system that is implemented in Britain, America and Taiwan, China, and give preferential policies regarding taxes to private (enterprises) funding. The other is to implement the public art stimulating assessment system as well as supervision and management system. Formulate public art evaluation mechanism and performance evaluation system, involve public art construction into the assessment content of target-oriented responsibility system of urban government, and regard it as one of the important basis of cadres achievement assessment, to form the supervision and management system participated jointly by government, society and service groups.

C. Strategic Management: Combining Overall Urban Planning and Public Art Construction as A Whole

Due to the lack of overall public art planning, as well as scientific and standardized quality evaluation system of public art, public art construction is disconnected with urban development planning. Many cities strive to build their cultural quality through public art construction, but the culture and spirit of a city cannot be constructed simply by "arithmetic". Just as what E.B. White has said: "New York is not multiplying Spokane by 60, nor multiplying Detroit by 4." [12]

V. CONCLUSION

The public art design and the overall planning of a city represent its style and taste, and displays this city's history and

future. When making the city's overall plan and public art construction from the perspective of strategic management, public art construction will no longer be disorder in the whole city, but is displayed in a comprehensive and systematic coordinated development pattern. Set up public art planning scheme at the beginning of formulating the city's overall planning or regional planning, take public art construction into consideration for the overall urban planning, lay foundation for the implementation of public art planning in terms of funds, elements and scheme, in other words "artists should not consider where to put the sculpture after it is completed, but thinking about it at the time of conception and associate it with certain outside world and its space form and local area." [13] The government shall arrange urban public art works scientifically and rationally in accordance with the qualitative and quantitative principle, so as to realize the strategic combination of public art construction and the city's overall planning.

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