

A Comparative Study on Public Art Curriculum in American and Japanese Universities

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Abstract

With the continuous acceleration of the process of China's modernization of cities and the continuous improvement of the quality of urban public spaces, this emerging public art major enters people's field of vision .This article will take the related professional introduction and enrollment guidelines of public art in American and Japanese colleges and universities as the research object, and make a comparative study on the professional setting. Provide reference experience for the development of public art in China.

Keywords

Chinese Public Art; Japanese public art course; Contemporary art; Critical theory.

1. Introduction

At present, in Chinese academic circles, the concept of public art does not have a clear and unified definition in academic circles, and there are also different views on the understanding of "publicity". The public art curriculum is different among universities, and public art teaching is still in the preliminary stage of exploration. However, simply imparting knowledge of traditional arts such as sculpture, mural painting and design courses, instead of returning to the original painting, sculpture, environmental design, landscape gardening, architectural design, urban design and other majors, does not reflect the culture of public art Spiritual and open connotation [1]. Certain definitions of the concept of public art have limited the development of the discipline. This article will take the public art-related undergraduate courses in some universities in the United States and Japan as the research object for comparative research.

2. China's Public Art Major Setting

2.1. Concept Definition

The earliest concept of public art in China evolved from the concept of urban sculpture and environmental design, and has a natural connection with urban design and landscape design [2]. However, the creative form is based on traditional art media. In European and American countries, the academic circles have not made a unified definition of public art. Some of the ideological and uncertainties of contemporary art carried by it are constantly changing with the changes of society and the context of the times.

The uniqueness that distinguishes public art from other design majors is the intersection of art and design. The openness, inclusiveness, and exploratory nature of its profession restricts the development of this profession once it has a narrow and unchanging definition. In terms of attributes, it is an organic unity of publicity, artistry, and space. Integrating people, public spaces, things (sculptures), and time from a new perspective, enriches the space for people's

social activities. Pay attention to social and public issues, and deliver the goal of happiness to people.

The connotation of the term sculpture is also continuously expanding into unknown areas. Compared with traditional static urban sculpture artworks, contemporary public art emphasizes culture and "dynamic growth" [3]. The concept of contemporary sculpture is also constantly being generalized, and its scope even extends to such fields as film, sound, performance, dance, drama, and science.

2.2. Context of China's Domestic Disciplines

The domestic design major is developed from the arts and crafts, and the public art major has a short development time [4]. In recent years, more and more people pay attention to and engage in related research. The curriculum of public art differs among universities and colleges, and it also reflects the interdisciplinary characteristics of the profession and the characteristics of diversified, comprehensive, and innovative exploration. According to the different starting points of the attributes of public art, the public art curriculum in China can be divided into at least four dynamic intervention modes: "Art intervention mode" represented by the intervention of art media in public spaces [5]; "Space intervention mode" under the concept of urban design and environmental design [6]; The "Art publicity model" based on paying attention to public issues; and the "public art management and planning model" [7]. The first three models start from the publicity, space and artistry of public art. The latter is from the perspective of planning and management, training compound leaders who integrate multi-professionals to participate in public art projects.

3. American and Japanese Public Art Curriculum

3.1. American Curriculum

American art colleges do not have public art majors, but place them in majors such as sculpture, environmental art, landscape design, sound art, and digital media art. The curriculum in the United States is highly open-minded and experimental. In terms of curriculum innovation, the content of the curriculum is the exploration of time and space, and attempts to express artistic expressions of non-figurative sculpture and dynamic sculpture [8]. In some American art colleges, it also includes the use of emerging science and technology, Courses such as three-dimensional digital modeling, robotics, game design, and electronic music have certain new technological trends.

Curriculum innovation is that American colleges and universities have opened experimental courses. Depending on the school background, ecological laboratories, materials technology laboratories, etc. Focus on cultivating students' divergent thinking and spontaneous exploration of unknown areas.

3.2. Japanese Curriculum

The three major art academies in Japan also did not offer public art majors. Taking Musashino Art University as an example, majors related to public art include sculpture, space performance design, and comprehensive design. Its space performance design major includes four areas: stage design, fashion design, space design, and interior design [9]. Use the body as an artistic medium to examine the design and space, as well as the physicality of space modeling; Think about the relationship between design and space, time, as well as the material world and the image world through the basic course of "Shadow Theater". Make students re-examine the space of life, the concept of space and shape is further expanded; Use "body and game" as the theme to explore the emotional relationship between daily necessities and people, expand the possibilities of human social activities in the near future.

The characteristic of the course is the establishment of a cross-disciplinary and cross-grade art general education course. For example, the "Art Project" course of Tokyo University of the Arts is jointly taught by European and American art schools [10]. Musashino Art University offers general education courses such as public painting, public sculpture, and public design in the comprehensive subject of modeling. Kyoto University of the Arts also has cross-curricular general education projects, including Monday projects and social practice projects [11]. Such public courses require all art and design students to study. The significance of these courses is not to allow students to explore the value of art techniques, but to break the understanding of the concept of modeling, and to realize "ego liberation" and arouse self-perception. Examine yourself through the external world. Explore self-existence, material world and works of art in philosophical thinking.

3.3. Same and Different

Same point: That is, the art academies in the United States and Japan do not offer public art majors, and their courses involve a wide range of training methods. In terms of learning methods, there is no promulgation according to the text, but a combination of practice and knowledge. Through art projects, workshops, laboratories, seminars, and lectures, students can have a new understanding and understanding of art works, public sphere and public spaces.

Difference: the concept of space. Some art schools in Japan do not have space courses for sculpture majors [12], and there are no discussions on the public sphere. Most art schools in the United States have set up discussions on space and relationship topics. Through cross-curricular material cooperation (including the cooperation of light, sound, and interactive space), we can deepen how art defines and arises from the existence of space. The Art Institute of Chicago [13] has courses on space and place, such as the relationship between object and space, space and landscape.

However, Japanese space performance design and art projects have also changed the perspective of art media through cross-disciplinary methods such as courses on the body and media, the material world and the image world, and courses on the body and games. Through lighting, installations, stage effects, scenes, planning and operation, etc., he was familiar with the characteristics of materials at the time, breaking the limitations of single materials. Through some interactive installation art experiences, we can think about the invisible relationship between light, sound, wind and other natural phenomena and social cultural habits, and build a new relationship between man and nature.

4. The Enlightenment of Curriculum to Chinese Public Art

4.1. Extension of Spatial Cognition

With the continuous expansion and extension of the meaning of art, space, and sculpture, contemporary design is also constantly proposing cross-border integration. Join the philosophical thinking on the perception of body and space. Art academies in Japan use the body to perceive the world through exposure to traditional art courses such as painting and sculpture. Through thinking about the origin of modeling, break the limitations of one's own thinking. The contact with space design deepens the understanding of space. Through the study of stage art design and art projects, not only can we deepen our understanding of outdoor social activity space and pay attention to social issues, but also can better establish the harmonious relationship between people, art works and the surrounding natural environment.

The re-understanding of sculpture and the concept of space extends to the re-understanding of the existence of the material world or the space environment. The main difference between contemporary art or modern art and traditional art [14] in the past is whether it is exploring the material media itself, such as painting, color, sculpture, performance art, music, installation,

etc. Contemporary artists no longer regard these art media as a means of expressing their own ideas. Rather, it explores the pure colors and the way of constructing the existence of sculpture itself. Consider the relationship between art and space (such as physical space, philosophical space, literary space, mathematical space, spiritual space, etc).

4.2. Multiple Intervention Methods

The characteristics of horizontal professional intersection. Reflected in general education courses with wider professional coverage. Teachers from various professional fields such as stage artists, installation artists, space designers, and costume designers participate in joint teaching courses.

The diversity of artistic media and the application of new technologies. The Sculpture and Extended Media Department of the University of Virginia in the United States offers three-dimensional modeling and 3D printing technology, foam carving technology, and robotics technology to make the expression of public artworks more flexible and freedom. The video and virtual reality art, interactive art, sound installation art and other forms of expression of the interactive art major of the Maryland College of Art make the viewer's visual and auditory senses richer and more diverse. The stage art design and space design of Musashino Art University in Japan further expand the intervention methods and methods of public art through multiple methods such as installation landscape, props, lighting design, planning and arrangement. It is possible for non-sculpture and environmental design professionals to participate in public art creation.

The diversity of production craftsmanship makes the scope of public art participants continue to expand. Due to the diversity of public art intervention methods and media choices, the creation process involves not only metal, glass, woodworking craftsmanship, but also computers, virtual reality, installations and other broader technological fields. In terms of the difficulty of production, there are works with complex construction and long period, and works of art with short construction period, easy to operate, temporary, and simple intervention methods. This feature has further expanded the number of participants in public art. It can cover both high-tech talents and ordinary people. It reflects the characteristics of public art recently and blurs the boundary between elite art and popular culture.

4.3. Pay Attention to the Social Value and Significance of Art Works

In relevant courses in the United States, critical thinking runs through the course. Contemporary Western critical theory as a methodology provides an important basis for interpreting contemporary Western public art works. Moreover, "publicity" is the most essential attribute of public art. In other words, starting from public art that focuses on social public issues, the choice of contemporary critical theories should focus more on finding the meaning and value of public art works from the relevant theories of cultural and social contexts.

Western critical theories that analyze social issues are an important method for studying the publicity of art. The experimental writing courses of some art schools[15] in the United States usually use theoretical methods such as structural semiotics, Marxist theoretical criticism, post-colonialism, feminism, space theory, and cultural anthropology. These methods provide a unique perspective to interpret social and cultural issues such as class, power, identity, race, gender, etc. behind public works of art. Reflect the unique value of publicity in public art. The curriculum form itself also has public characteristics. Art projects, curatorial exhibitions, seminars, general education courses and other courses that focus on practical participation make the public art courses in Japan and the United States full of publicity. In other words, through a variety of courses, it provides another platform for equal dialogue and participation in exchanges for different professional fields and the public of different genders, ethnicities, cultures, and status.

5. Concluding Remarks

Through a comparative study of the enrollment guidelines and curriculum settings of public art in representative universities in the United States and Japan, I hope to provide reference for the future development of public art in China. The public art curriculum itself has horizontal and cross characteristics, and should not be limited to static urban sculptures or simple space design. Foreign courses reflect the unique temporal and spatial cognition in the field of public art, as well as multiple intervention methods, flexibility and other characteristics, so that people of different professional backgrounds have the possibility to participate in public art.

In the process of interpreting public works of art, more attention should be paid to the social value and meaning behind the works of art. As a country with a long culture, China can use critical theories related to social issues as a research method in the exploration of urban spirits, providing unique social values and cultural perspectives for the development of Chinese urban cultural spirits.

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