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## Aesthetic of the Art in the Urban Landscape

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**ABSTRACT:** Urban design is the process of shaping the physical setting for life in cities, towns and villages. It is the art of making places. It involves the design of buildings, groups of buildings, spaces and landscapes, and establishing the processes that make successful development possible. Urban design is a key to making places that are successful both socially and economically, good to live in, and attractive to visit. Urban design is essential in creating community identity. It effective planning in the widest sense, and it can help to deliver better public services. It also helps to achieve value for money in new developments, and to make good use of scarce resources. Careful urban design may contribute to a reduction in crime and anti-social behavior. Urban design describes the physical features that define the character or image of a street, neighborhood, community, or the city as a whole. Urban design is the visual and sensory relationship between people and the built environment. The built environment includes not only buildings and streets, but also the natural environment such as shorelines, canyons, mesas, and parks as they shape and are incorporated into the urban framework. Urban Design is a process to foster quality in the built and natural environment as the city of San Diego changes.

The urban landscape, among its many roles, is also something to be seen, to be remembered, and to delight in. Giving visual form to the city is a special kind of design problem, and a rather new one at that. The landscape plays a social role as well. The named environment, familiar to all, furnishes material for common memories and symbols which bind the group together and allow them to communicate with one another. The landscape serves as a vast mnemonic system for the retention of group history and ideals.[1]

**KEYWORDS:** Aesthetic of The Art In The Urban Landscape Case Study.

### I. INTRODUCTION

In Public places, there are many forms of art that enhance the space and give it character. Sculpture of all kinds can be found in almost any city either representing a historic figure, or expressing a style, thought, or culture. Murals are found on the sides of buildings, sometimes advertising a product or event, or expressing something of cultural, historical, or visual importance. Fountains celebrate the reflections and coolness of water and add white noise, drowning out the sounds of traffic. One thing that is not often considered public art is the playstructure. Children see them as the most exciting element in the landscape.

### II. PUBLIC ART

Public art is art that is exposed in a public space, either an outdoor location or in a publicly accessible building. Landscape Architecture encompasses much more than just the landscape. Landscape Architecture is a collaboration of the landscape and everything in it - buildings and structures, people, streets and walkways, open space, social spaces, and functional spaces. Landscape is an environment in which people act and to which they react.

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## III. ART IN PUBLIC PLACES

Public art identifies the city, displaying persons and events in history by use of historic monuments. This form of art can educate the public about these historically important events. They cause people to think about the history, remember the events and people, and even to relive them. Public art and monuments promote social gathering and interaction. The piece of art usually attracts people closer to the object, and often offers a place to sit, or meet, others. The art automatically becomes an identifiable point in the urban environment. It is in this sense that most works of public art are found in public plaza or parks where the site is more suited for such gathering. Many times, these sites, found in the heart of the city, include monuments that symbolize the history of the place, or fountains and sculpture that demonstrate a celebration of place. These objects are seen as attractions to visitors and local citizens alike.[2]

The urban environment can become personalized with art by demonstrating a particular style, activity, or culture. Art creates a sense of place, it reflects social theory about the place, and displays a style that is attributed to the space. Art is often used in public places to give it character, to make a space interesting, or to simply beautify it. People remember a place because of the artwork that exists in the space - the art acts as a symbol of the place. The Arch in St. Louis is a highly recognized symbol, just as the Statue of Liberty symbolizes New York. This recognition is a place making device.

## IV. THE USE OF URBAN ART

Change is inevitable. Growth and improvement usually accompany change, especially in the urban environment. The land in the urban environment changes from time to time as the needs and uses of the city and its inhabitants change, and the outlooks on what is desired for the city and its appearance vary.[3] City revitalization has become an increasing priority for many cities across the United States. Revitalization has included many goals for the city including beautification, landscaping and street planting, urban parks, and art. Art in the urban setting exists mainly for the sake of the community, joining utility and beauty, and often historic meaning. Public art gives the community an identity - character that can be representative of the city and its people. Sculpture, memorials, monuments, fountains and murals are placed in public places to display historic meaning, cultural significance, and city beautification. Public plazas offer the pedestrian a place to gather, relax, enjoy the sites, and play. These places often incorporate art, decoration, and landscape features to make the place beautiful and give it character. Art gives the urban area a sense of place.

## V. PUBLIC ART AND THE URBAN LANDSCAPE

Public art is any piece of art that is accessible to all for public enjoyment. This may include, but is not restricted to sculptures, landscapes, fountains, murals, pieces that function as public amenities, and any type of community beautification project. The roots of present-day public art are embedded in the European tradition where commemorative monuments and statues have set the precedent for art in the public sphere. This changed in the early twentieth century when sculpture, architecture and painting functioned as reciprocal disciplines in which one would plan for the existence of the other. Architects allotted spaces for art in their buildings, and artists' work often complimented the architectural style of the day. Sculpture as public art played a significant role in the development of the civic environment, and contributed to aesthetic cohesion in the urban landscape. When the architectural design aesthetic changed in the early 1960s, this co-existence crumbled.[4] There was no place for art amidst the plain concrete, glass and metal surfaces of the Modern City. The skyscraper became the new urban sculpture, and human scale public art was essentially displaced.

Public art in the 1970s took on two diverging identities. One style was informed by the theme of 'Ecology,' whereby design and public spaces incorporated nature. The renaissance of art as a public amenity allowed parks and open spaces to be integrated into urban landscapes. The environment was exalted and natural themes were featured in artistic works.

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In the 1970s, not all the public art that emerged had an integrated and ecologically focused approach. Its counterpart style often included stand-alone sculptures that appeared in the middle of plazas and squares, and have been referred to unfavourably on the basis of their arbitrary existence. This disjointed trend continues today, though the separate approaches of community-based projects versus exclusive and elite public art are still reproduced in the city's public spaces.[5]

Today, it is organized around three subsidiary programs with differing foci: civic, community and private realms of development. The 'Civic' Program refers to infrastructure-based projects that fuse art with amenities like benches, roads, steam vents, manhole covers, sewage systems and greenways. The Community Public Art program focuses on art initiatives that involve local community members in the vision and production of the piece.

## VI. THEORETICAL AND PHILOSOPHICAL INSPIRATIONS

Public art has a legacy of honouring certain legends of the past in notable urban spaces: in city squares, concourses and plazas, on buildings and hillsides with expansive city vistas. Commemorative public art has manifested itself in large statues of war heroes who sit erect on gallant steeds or in modern sculpture too abstract for plebian appreciation. In this form, Public art stands alone in the landscape, and tends to hold more meaning with the artist and their patron than the public for whom it was supposedly created.

Unlike the Rain Rock, traditional public arts that have emerged as monolithic pieces have come to symbolize oppression, control and exclusion where engagement and integration are truly needed. The pieces with which people are more likely to engage are those that address timeless themes and serve immediate community functions including the expression of a location's history, personality, social life and/or its ecological profile.

## VII. 1-ACCESSIBILITY: INCLUSIVE ART THAT SPEAKS TO PEOPLE

What purpose does public art serve if it is inaccessible and irrelevant to the public? The term itself seems contradictory since 'public' implies democratic and 'art' suggests arrogance or elitism. Part of this tension is informed by the symbolic nature of art itself, in which the meaning of form is reliant on subjective interpretation. However, a successful artist is one who is able to use symbols in a way that clearly communicates complex ideas.

"Public art teaches a lot about communication", says Barbara Cole, an independent artist and administrator of Vancouver's Public Art Program in the City's Office of Cultural Affairs. "Art relies on symbols to communicate, and it is instructive to understand the relationship between the signifiers we've chosen and the message we're trying to get across [and furthermore] the message that is understood."

Whatever we learn about communication in this context, the only constructive outcome of a piece's message depends on whether the message itself was received. If the audience does not understand it, the art should have no place in the public realm. New forms of public art must capitalize on a shift towards accessible art for public consumption and focus on a message that speaks to 'the people' without insulting their intelligence.

## VIII. 2-SETTING: LOCAL RELEVANCE AND INTEGRATION

An accessible message also requires a relevant location. If public art is situated in an environment that does not suit its purpose, the lack of integration marks it as a failure. Public art must no longer stand alone as pieces of what Bryan Newson calls "plop art." In a recent interview, he commented that sometimes the location of the public art can be more important than the art itself. More specifically, if the art is capable of revealing the meaning of its environment, it has successfully found its niche. Public art that is integrated with its landscape can powerfully disclose the true identity and purpose of its setting. Patricia Johanson is an American artist who designs functional urban infrastructure and public spaces. She uses local flora and fauna in her work to reveal natural processes and salvage spoilt ecosystem. By incorporating indigenous wildlife into her designs, she encourages people to develop a common understanding of what composes their natural environments and expresses the need for ecological conservation. By using nature as the

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framework for her designs, her designs in turn fit the natural landscape and function according to their natural processes. Patricia Johanson's designs support the conviction that pieces have greater significance when they are placed in complementary settings and express local themes. In this way, public art has the potential to strengthen social cohesion, inspire community building, strengthen senses of common history and identity of place, communicate ideas of regional sustainability and provide opportunities for long-term learning.

## IX. 3-ENGAGEMENT AND AN OPPORTUNITY FOR LEARNING.

Public art in the urban landscape can become a centerpiece for dialogue and collaborative learning. It can create the possibility for contact between citizens and their natural environments. Furthermore, it can challenge them to become more cognizant of their surroundings and more socially physical and intellectually engaged as a result. The importance of urban landscapes and their features since they "set the conditions for these interactions to occur". The citizens have greater opportunities to selfeducate and share knowledge in places where mutual encounters are encouraged through physical design or otherwise. Experiential learning is the foundation of childhood education. As adults, the things we know the best are those we have learnt through play. Sensory and tactile experiences teach us about how things work and how to understand them. The popular water playground challenges children to learn by manipulating mechanical devices that raise and lower volumes of water, demonstrating that it can be provided to some areas and withheld from others. The visual effect of these outcomes alludes to consequences that result from human control of natural resources. While it appears to be merely play, children learn the reality of scarcity and flooding, greed and excess on a visceral level. Through its ability to permanently shape and mark landscapes, all public art should endeavour to unite functionality with experiential learning that challenges affects the visual, tactile and intellectual engagement of people with each other and their surroundings.

## X. CONCLUSION

Public art continuously plays a role in the aesthetic development of cities, but it also has the ability to go beyond 'art for art's sake'. Since it can function to commemorate people, places, events, stories, regions and experiences, its traditional role has found expression in charting the past. However, different forms have emerged in the last few decades to prove that public art is most effective when it is understood by the public itself. The urban landscape benefits most from public art that communicates an accessible message, is situated in a relevant environmental context and provides opportunities for experiential learning and play. By capturing the imagination of citizens, public art can serve a greater purpose than mere commemoration, especially if it can be fashioned into functional components that perform useful work for urban and natural environments.

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