



RESEARCH PAPER

**Public Art and Urban Cultural Identity: An Epitome of Public Art
and Culture Corridor in Hangzhou, China**

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ABSTRACT

Since public art was introduced into China as an exclusive term in the early 1990s, with its own "publicity" and rich art forms, it has rapidly occupied all kinds of public Spaces in the urban development process. However, different from western countries, China's urban renewal has historical particularity. The rapid development of public art in many cities also exposes the decline of urban cultural vitality, single planning, loss of regional characteristics and other problems. At the end of the 20th century, under the overall plan of reshaping the awareness of urban cultural identity, China began to try its best to find a balance between modern urban cultural construction and historical context protection. In this process, Chinese public art gradually developed an art road suitable for its own urban development. Hangzhou's Public Art and Culture Corridor is a typical practice case in this transition period.

KEYWORDS China, Cultural Identity, Hangzhou, Public Art, Public Space

Introduction

Public art is a kind of contemporary cultural form of the city, which refers to the space form art that provides artistic field for the public life and makes it have cultural growth. According to the Indianapolis definition, the concept can be extended to artists work with architects' engineers and landscape designers to create visual space to enrich public places including public works such as pedestrian walkways, bicycle lanes, streets, and culverts. All these forms of public art make a city more interesting and more suitable for living working and visiting (Wang Zhong, 2008). It not only has the aesthetic value of improving urban living environment, but also contains the concern of social and cultural problems, which reflects the values of democracy, participation and sharing of contemporary cities. For example, the Crown Fountain in Chicago's Millennium Park (Figure 1) shows the faces of the public in the form of digital images. The water-friendly environment and good interaction create a piece of "spiritual habitat" of the city, which greatly improves the cultural experience and urban identity of citizens. Chicago has become an internationally renowned tourist destination. It not only has the aesthetic value of improving urban living environment, but also contains the concern of social and cultural problems, which reflects the values of democracy, participation and sharing of contemporary cities (Sun Zhenhua, 2003). For example, the Crown Fountain in Chicago's Millennium Park (Figure 1) shows the faces of the public in the form of digital images. The water-friendly environment and good interaction create a piece of "spiritual habitat" of the city, which greatly improves the cultural experience and urban identity of citizens. Chicago has become an internationally renowned tourist destination.



Figure 1. Chicago's Millennium Park

Since public art was introduced into China as an exclusive term in the early 1990s, with its own "publicity" and rich art forms, it has rapidly occupied all kinds of public Spaces in the city in the process of urban development (Jurgen Habermas, 2004). While enriching people's spiritual and cultural life and becoming the symbol of urban areas, it also copies the western mode and blindly builds public art. It also makes the urban landscape tend to be "similar", and the lack of regional cultural connotation makes the public have a sense of strangeness and distance from the city, and the urban cultural identity has become an urgent problem to be solved in the public space. At the end of the 20th century, realizing that large-scale demolition and construction had caused irreparable damage to history and culture, China began to try its best to carry out the protection movement of urban historical context, seeking a balance between modern urban construction and traditional culture protection. Historic districts are the first to be protected. In order to build the image of a historic city as a "state of culture", Hangzhou also began to carry out large-scale historical and cultural rescue and protection work. Among them, the transformation of Zhongshan Road block, as the historical block with the most traditional cultural characteristics in Hangzhou, has become a typical case of the transformation of Chinese urban historical block in this period.

Literature Review

The formation of a city's distinctive culture has become a new problem that has received substantial interest from many urban developers over the past few years as a result of the rapid urban expansion and ongoing infrastructural improvements that have taken place in recent years. The utilization of public art is one way that shows promise for the development of a genuine urban culture. This strategy is just one of several that exist. The purpose of this article is to investigate the growth of public art in the urban environments of the two most populous metropolitan areas in China, Beijing and Shanghai, with the end goal of determining the current tendencies of public art in Chinese cities. Research has been done to investigate and analyze the growth of public art within the urban environments of mainland Chinese cities. According to the findings, there are a variety of potential strategies that might be used to encourage the implementation of public art laws in China. This has the potential to result in the growth of public art and its subsequent profitability, which helps to maintain cultural diversity in China (Cheng & Worrall, 2021). The patriarchal clan structure is an important part of how traditional Chinese culture came to be and grew over time. The way traditional buildings are laid out and used has a lot to do with patriarchal society. So, a good way to learn about the culture of traditional buildings is to look at how they are set up and how they are used. In this study, a traditional building in the eastern part of Zhejiang called Huzhai was used as a model. "All lines" analysis in space syntax was used to look into how the patriarchal clan system affected the way space was laid out in Huzhai and how different people used space in different ways. In this process, traditional ritual actions were seen as important for tracing the culture of traditional buildings in the

eastern Zhejiang province. The data show that patriarchal culture has led to "class" differences in the eastern Zhejiang province because of how space is laid out and how traditional buildings are used. The things that families do to make sacrifices show that there are class differences in building room. In China's old feudal society, the different ways that different classes use building space show how resources were not shared equally. Due to the uneven distribution of social resources in China, these differences show how different classes don't have the same amount of power over space (Rao, 2022).

Awareness of Regional Culture Protection in Public Art Planning

Hangzhou is a famous historical and cultural city in China, located in the center of the Yangtze River Delta city group. In Chinese history, Hangzhou was once the capital of the Southern Song Dynasty (1127-1279). Therefore, Hangzhou is also one of the eight ancient capitals of China. With its beautiful scenery, Hangzhou is known as "heaven on Earth" and an international scenic tourist city. The southern end of Zhongshan Road is connected to the ruins of the Imperial City of the Southern Song Dynasty, which was used by emperors on their way out of the palace during the Southern Song Dynasty. Therefore, Zhongshan Road is also known as the "Imperial Street of the Southern Song Dynasty". It is a famous historical and cultural street with the deepest historical origin and the most prominent historical status in Hangzhou today. After the fall of the Southern Song Dynasty, the imperial streets began to be abandoned and eroded, and gradually disappeared from people's view. After historical changes and years of baptism, at the end of the 20th century, Hangzhou was also faced with the decline of the structure and function system of the old urban areas, the serious assimilation of the newly built urban areas, the loss of urban context and regional characteristics, and the weakening of urban life and cultural memory. As the ancient urban axis of Hangzhou and the symbol of prosperous urban life, Zhongshan Road is in continuous decline due to various reasons. The identity crisis and challenge of regional culture are problems to be solved in urban construction. On the Internet, a Hangzhou resident once described Zhongshan Road in this way: "I have walked countless times along Zhongshan Road, but never a complete continuation, and never pay attention to those old buildings full of rich charm like now. Perhaps this road is too daily, too life, plus less than 10 meters of street traffic, jagged houses, disorderly shops, crisscrossing power lines and scattered billboards..." . It is precisely because of this mix of old and new urban architecture and landscape, and the lack of regional culture, Hangzhou Municipal Committee and municipal government decided to implement the comprehensive protection and organic renovation plan of Zhongshan Road.

On January 18, 2008, the Municipal Party Committee and the municipal government of Hangzhou launched the organic renewal and comprehensive renovation project of Zhongshan Middle Road with the goal of "displaying the style of the capital, restoring the city's memory, reshaping the spatial texture, reproducing the street life and blending Chinese and Western culture", in order to build Zhongshan Middle Road into "the first Street with the quality of life in China" that is "suitable for living, business, culture and tourism".

The project was planned and designed by the China Academy of Art. Under the guidance of a detailed survey report and guiding principles, the project decided to protect and emphasize the multi-period differences of the urban context and reshape the public memory of the city. Proposed from the old street traffic organization, spatial scale, the overall continuity of urban environment and cultural inheritance of four aspects of joint design. Divided into "Zhongshan Road architectural landscape transformation" and "public art and culture corridor" two content. Among them, the project Zhongshan Road Organic Renewal and Protection Project -- Public Art and Cultural Corridor is planned and

designed by the School of Public Art of China Academy of Art. Yang Qirui, the dean of the School of Public Art, as the general director of the project, attaches great importance to this project and regards this project as a systematic and multi-faceted exploration and practice to express the concept of public art. Yang said, Zhongshan Road is one of the most humanistic neighborhoods in Hangzhou. Protective modifications are currently under way. After thousands of years of vicissitudes of life, Zhongshan Road has experienced the replacement of dynasties. The long historical context of the block connects chapters of different cultural characteristics and spatial forms. Historical relics, historical streets, traditional forms of business, historical facts and folk customs, legends and stories, geomantic omen and geography, internal development momentum and stimulated vitality, etc. are all in accordance with their own historical and spatial positioning, Epiphany in this vein (YangQirui, 2008). Therefore, in the face of the city's long humanistic history and the space-time context of local life, the public art design of Zhongshan Road should highlight the historical and cultural context of the city, activate the humanistic and historical resources, create a space art environment that is compatible with the region, context, spatial environment and the integration of traditional and modern art, so as to build the public memory of urban culture and strengthen the identity of urban places. Shape the cultural quality image of Hangzhou. In the specific creation of public art on Zhongshan Road, through a series of methods such as planning, design, construction and comment, the China Academy of Art conducted an in-depth discussion on how the works could combine with the historical background of the Southern Song Dynasty, Hangzhou and the imperial street itself, and finally selected 11 works from more than 100 schemes. These 11 public artworks with historical and cultural themes are arranged in different places on Zhongshan Road. They are elegant, delicate and thick. Combined with urban furniture full of cultural flavor and local characteristics, they form a gallery of public art masterpieces, vividly demonstrating the unique simplicity, street life and local customs of the imperial streets of the Southern Song Dynasty.

The Prominence of Regional Culture in Public Art and the Reappearance of Urban Public Memory

The Southern Song Dynasty Imperial Street takes Zhongshan Road as its axis and alley as its base, forming a spatial sequence pattern in the shape of "fishbone". A large number of alley remains today, and some areas still preserve better traditional urban texture and site characteristics. Although all sections of Zhongshan Road have undergone new changes after comprehensive transformation, the Imperial Street of the Southern Song Dynasty and the Pedestrian Street of Zhongshan Road are the core blocks of the Imperial Street. It starts from Drum Tower in the south and ends at West Lake Avenue in the north. The linear spatial sequence is orderly, hierarchical and full of changes. "Zhongshan Road Organic Renewal and Protection Project -- Public Art and Culture Corridor" extends the works into the landscape site through the overall design process. Each section of Zhongshan Road is inlaid with a number of cultural themes, such as "100 Industries", "Printing History", "Four Generations under One Roof", "the first Neighborhood Committee of New China", "Hangcheng Nine Walls" and so on, creating a public art and culture corridor. So that the whole imperial street art up, vivid. The public art gallery fully coordinates the spatial relationship of the axis of the whole street, shows the main characteristics of the space environment, and strengthens the artistic atmosphere in the imperial street. In addition, these scattered public arts, as regional nodes, regulate the space sequence well and guide people from one space to another in turn, creating an artistic space in urban public places (Zhang Xinyu&Wu Jian. 2012).

The Historical and Cultural Memory of the Public art of "Hundred Works and Hundred Trades"

Hangzhou Zhongshan Road with royal family lane, Chufei lane, child lane, Shanzi lane, Taiping lane, Baijing lane and many other connected lane. The public art series Baigong Baigye is located in various alleys intersecting Zhongshan Road. It is a group of cast copper figure sculptures reflecting regional cultural characteristics. The works adopt traditional folk styles, such as the sellers of medicine, the craftsmen who cut hair and repair barrels, the artists who play the flute and the one-man show, etc. The sculptures are humorous and full of life interest. The works are combined with the history and culture of the Southern Song Dynasty, Hangzhou and Zhongshan Road itself, and placed in the living and working places with historical relics in the alley. It reproduces the traditional business form and the spirit of the working place of the Imperial Street in the Southern Song Dynasty. For example, at the junction of Zhongshan Road and Baijingfang Lane, there is a group of figure sculptures of laundryman beside an ancient well, which vividly reproduces the living state of urban residents in history. This is due to the fact that the Hangzhou government retained the pink walls and black tiles with the characteristics of Jiangnan dwellings and multiple Wells when the city was under protective reconstruction. Based on this, the public art of Baijingfang Lane shaped the scene of residents doing laundry work around the Wells next to the ancient Wells, and decorated the surrounding walls with relief to show the prosperous historical style of the region. The whole group of public art aptly connects the past and present of this street, forming a colorful street life map, creating the real scene of Hangzhou citizens' historical life and the community public memory.

From West Lake Avenue to Huimin Road is the overture of the whole pedestrian street. After stepping on West Lake Avenue, you will see the traditional wall with the regional characteristics of Jiangnan. On this pedestrian street, there is one at almost every intersection. Walking on the road paved with slabs, people can see the public art History of Printing (Figure 2), which is located in the No. 3 Waterscape pool in front of the water system of Hengfeng Pawn Company, Zhongshan Middle Road. It is the only art work showing the cultural theme of "Hundred works and hundred Industries" that does not use the form of human figures to show the working scene. Printing is one of the four great inventions of the working people in ancient China. Movable type printing is a great technological revolution in the history of printing. It is a technology invented by the working people in ancient China after long-term practice and research. Firstly, the Yangwen of the made single character is reversed engraved (similar to the current single character seal), then the single character is selected according to the manuscript, arranged in the font plate, inked and printed, and then the font is removed after printing. Save it for the next printing. Movable-type printing in China originated during the Northern Song Dynasty (1041-1048), about 400 years earlier than the lead type printing in Germany. Hangzhou is the birthplace of the famous woodblock printing technique in Chinese history. According to research, the printing industry is the typical and bright spot among the hundred industries of Zhongshan Road. Therefore, the History of Printing adopts bluestones to cut and carve into numerous "movable type" molds, and magnifies the woodblock of this technique in the public scenes. Lots of room for the imagination. With the level of the water in the pool, the words of the stone appear and disappear, just like floating in the flood of history, and also a metaphor for the inheritance of Chinese excellent traditional culture in history. It is worth mentioning that the mirror words carved on the stone are the representative work of Song Dynasty poetess Li Qingzhao's Slow Voice and Song Dynasty statesman Shen Kuo's representative work Dream Stream Pen Talk. Each of these two historical celebrities has a great relationship with Hangzhou. The seemingly casual text displayed by the artist in this work actually shows the regional humanistic history. When facing the works, people inadvertently read the words engraved on the stones, which have a unique flavor. When the words are connected in the mind, they will

suddenly be enlightened and consciously connected with historical memory, and the feelings of home and country arise spontaneously, thus forming the identity of common historical and cultural memory in the society.



Figure 2. Public Art History of Printing

The Cultural Memory of the Public art of Four Generations Under One Roof and the Emotional Resonance between Visitors

The subject of a city is people, and people are the core of the city (Yang Gael, 2017). The process of creating public art works is also the process of expressing the internal relationship between art and people. The publicity and sociality of public art can not be separated from the relationship with people. The history of urban regional culture is actually the history of people's cultural life around the city. Therefore, the manifestation of public art to the real-life picture of people living in the city is the realistic manifestation of urban humanity, which is often the most effective way to arouse the emotional resonance of urban people and build public memory. Four Generations Under One Roof, located on the northwest side of the intersection of Zhongshan Road and West Lake Avenue, is just such a work. "Four generations under one roof" means that four generations of grandparents and grandchildren live together in the same hall and live in harmony. It symbolizes the prosperity of the family and the prosperity of the population, and reflects the simple emotion of the Chinese people for a happy life.

The public art "Four Generations under One Roof" is based on the activity of "Looking for Four Generations under one Roof on Zhongshan Road" launched by the newspaper. Among the 118 Hangzhou families who have signed up for the activity, one family named Wang has lived on Zhongshan Road with four generations under one roof. Wu Ruzhen, the wife of Wang Jiliang, who is 90 years old at that time, has lived in Xifu Bureau on Zhongshan Road since childhood. Until they found the old man, they were still running a nearby silk and cotton shop with a century-old name, "Auspicious Square". As a typical representative of urban "family prosperity", Wang family has experienced "the course of the New Democratic Revolution in modern China", "the founding of New China and socialist construction", "reform and opening up and socialist modernization transformation", until the city's development and changes under the socialist modernization with Chinese characteristics in the early 21st century, the Wang family has witnessed the historical changes of Zhongshan Road. It can be said that they are the real witnesses of Hangzhou's development and changes in the past hundred years. After several rounds of discussion, the scheme of "Four Generations under One Roof" finally selected a family photo hanging on the old wall of Wang family for realistic creation. A total of 32 figures were created according to the family photo. They were sitting or

standing, with real and vivid images and rich and colorful contents. It has successfully grasped the "temporal characteristics" and the people-oriented concept of urban development in the historical moment of the "fourth generation". It captures the changing cultural landscape of China in the last hundred years with real character prototypes. The work shows a moment when an ordinary family takes a family portrait, but records the development of a family, an old street, a city and an era. The implied family ethics and home emotion of "family harmony and prosperity" are interwoven with the harmonious concept and spirit of The Times of urban development in the new century. It highlights the cultural concept of creating city history by man and the humanistic care of city. After the work was completed, many tourists took photos in front of the work. People seem to find their own shadow or family identity in the work. The real traces of time and emotional memory of life arouse people's inner resonance, leaving a warm and unforgettable impression on people.

The Historical Narration of Public art in the First Neighborhood Committee of New China

"The First Neighborhood Committee of New China" is a public art themed on the community activities carried out after the establishment of the urban community neighborhood Committee in this area. The "neighborhood committee" in this area is the first urban residents committee approved by the Ministry of Civil Affairs after the founding of New China, and its organizational structure is a democratic management committee system. The birth of "the first neighborhood committee in New China" not only marked the end of the feudal Baojia system, but also marked the formal step of grassroots democratic autonomy on the historical stage. It is an important turning point of China's grassroots social management system, and has important practical significance for improving the grassroots mass autonomy system and promoting the construction of harmonious communities.

"The First Neighborhood Committee of New China" with historical narrative relief techniques to present the neighborhood committee and community residents to jointly carry out harmonious community activities of the historical fragments. From the perspective of relief shape, the relief draws on the artistic characteristics of "brick carving" and "carving" in Chinese folk architecture, and uses modern relief techniques to combine with traditional Chinese relief. Around specific places, specific people and specific events, it tells stories of four different periods, namely, "abolishing Baojia system", "sending children to join the army", "patriotic health" and "settling disputes". Among them, "Abolishing Baojia system" shows that after the establishment of the community neighborhood committee, under the leadership of the government, the people gathered in the hall of the neighborhood committee to abolish the feudal Baojia system and establish a new hukou management system. The picture depicts Baojia chief reluctantly handing over the seal of power under the firm eyes of the masses. Vividly show the neighborhood committee after the establishment of the residents to fight for the interests of personal freedom of the historical picture. "Sending a son to join the Army" shows a moving scene in which an aspiring young man signs up to join the army at a neighborhood committee and his aging parents reluctantly bid farewell to their son. "Patriotic health" is the performance of community residents in the call of the neighborhood committee, joint clean community health scene. All the characters on the relief smile, cooperate with each other, and work together for the cleanliness of the community, expressing the harmonious neighborhood relationship, with a strong breath of life. "Dispute mediation" tells the story of daily disputes between neighbors in the community, after the adjustment of the neighborhood committee, the two sides mutual understanding, shake hands and make peace with each other. Living together in a community, it is inevitable that there will be

some misunderstandings between life, after the misunderstanding will be more conducive to the emotional communication between neighbors. These scenes are the real life stories of old local residents, which is a kind of memory of the past. Based on the characters, scenes and props at that time, the four stories vividly show the emotional connection between the residents and the neighborhood committee. When community residents appreciate and exchange this memory together, people's emotions are imperceptibly increased and the common collective memory is strengthened. For tourists, these stories will no doubt promote their own further understanding of the region, but also provide humanistic feelings for the common communication of the city.

The Inheritance of the Urban Context by the Public Art of "Nine Walls of Hangzhou"

The Nine Walls of Hangcheng is located at the intersection of the Imperial Street of the Southern Song Dynasty and the Drum Tower. This work is a special art work created by Professor Yang Qirui, the project leader of Zhongshan Road Public Art and Culture Corridor, according to the historical and cultural characteristics of Zhongshan Road. Its form is different from previous public art, and it has become a landmark art landscape after the renovation of the imperial street of the Southern Song Dynasty. "Nine Walls of Hangzhou" is composed of 9 elaborately built art walls. The author adopted a new way of public art expression in his creation: Facing the old walls scattered in various areas of the city, the artist collected the walls and living objects that can reflect different time stages and rebuilt the old walls with a stainless steel frame. 1 scale art reconstruction, and embedded in the wall rich in the life of the era of old objects, concentrated in the transformed urban public space. The finished "Nine Walls of Hangzhou" is like nine different paintings of urban life, showing the unique cultural charm, historical memory and market customs of the area, giving people a strong visual experience.

The creation and implementation of "Nine Walls of Hangzhou" is a process of continuous interaction with the urban public. In order to find suitable materials for the old wall and creation, the production team spent a year running around various areas of the old city reconstruction, and communicated with local residents through social survey, so as to grasp the city memory of the public and feel the residents' unique emotions about the old wall memory. In the face of the old houses or walls left over from urban transformation with different functions in different periods, artists, with poetic spiritual appeals and life imprints as the core, issue questionnaires for auditions, and collect comprehensively according to the material status, size and material, creation time, historical use and continuation relationship, including whether the house owner agrees to use or copy, display and other information. In the process of collecting different props, the production team searched almost all waste disposal stations of various sizes in the city. Among the many props collected, they splined, organized and reshaped them according to material, size, time staging, modeling characteristics, etc. Among them, some prototypes of different categories were inevitably abandoned due to the characteristics of materials and later maintenance. Therefore, Before the completion of the work, it is always in constant change. Every encounter and adjustment of life waste items and composition form of the work on the site indicates the perfection of the work and the efforts of the artist to preserve the traces of life of residents who are about to disappear in the process of urban transformation (Ling Xiang, 2011). For example, in the work "Once Hometown", one of the nine walls, the rattan chair at the door was originally placed due to size problems. After several adjustments, coal stove was finally used as the match to coordinate the overall visual dynamics of the picture. In the wall "Anecdote of Courtyards", in order to enrich the visual experience, the artist deliberately pulls the wires of exhaust fans and electricity meters to the wall, so as to highlight the visual extension and readability of the space. The bicycle in the front row is embedded in the wall in a three-dimensional form. However, it can be seen

that the designer intentionally folds the seat cushion and handlebars, and faces the audience from an Angle close to the plane. Such treatment caters to the visual habit of the public and forms a three-dimensional visual effect. In the "Shikumen" processing, but also because of the size of the door and aesthetic habits several exchange. From the perspective of the urban environment, the finished "Nine Walls of Hangzhou" continues the history of the city in the ever-changing metropolitan public space. From the site environment, the old nine walls form a contrast with the modern landscape in terms of shape, color, elements and content, permeating with warm memories of life (Figure3).

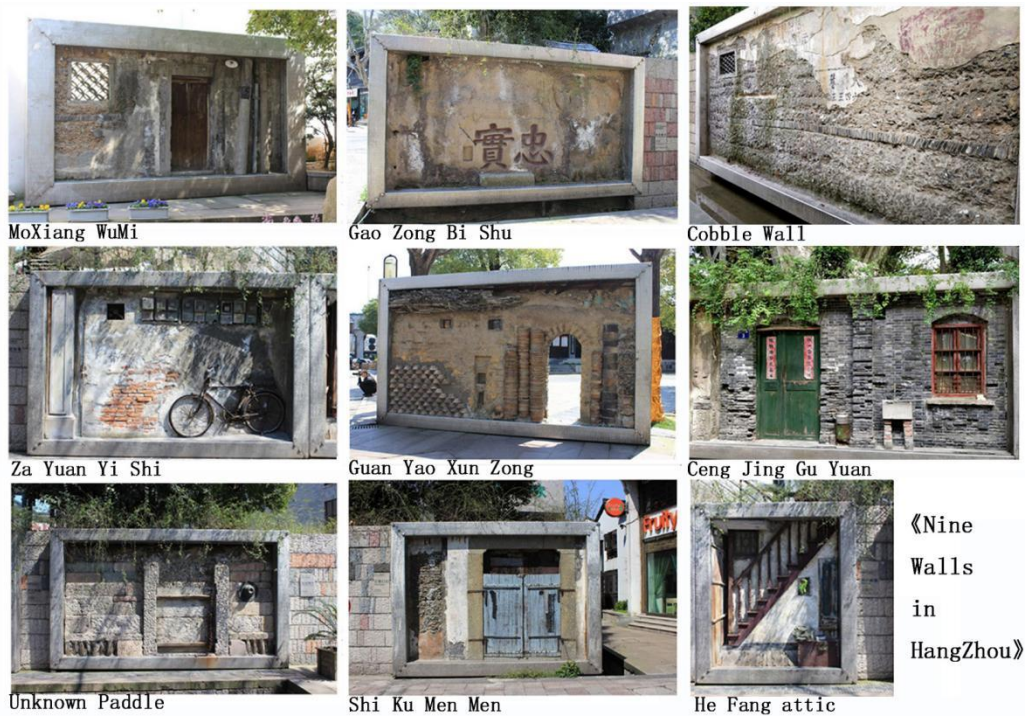


Figure3. Public Art of "Nine Walls in Hangzhou"

In the history of art, the use of ready-made art originates from a revolutionary attitude. The French surrealist Brodon believes that "ready-made art" is "the manufactured goods promoted to artistic works through the artist's choice", which is a breakthrough and challenge to traditional aesthetic appreciation by artists. "Nine Walls of Hangzhou" grafts the ready-made items abandoned by the residents of urban reconstruction, such as wooden stairs, old bicycles, wooden boxes, old door panels, etc., onto the old walls with the characteristics of the same period through artistic treatment techniques such as embezzlement, Mosaic, hanging, etc., to form a group of new public art works, so that the life items originally with the private characteristics of residents can be displayed in the public space of the city. It has greatly removed the estrangement between the public and art, which can be said to be an excellent interpretation of the value of public art itself, and enriched the creation form of Chinese public art that has long been dominated by traditional "urban sculpture". (Table 1)

Table 1
The use of ready-made public art in "Nine Walls of Hangzhou" and the embodiment of urban context inheritance

The title of Nine Walls of Hangzhou	Representative waste used in the work	The historical and temporal characteristics of the objects	Past use of discarded articles	The time span from the completion of the work	The regional culture reflected in the works	Common memory feature
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Unknown Paddle (place near lock gate in canal)	Seawall stone, paddle, copper cap, etc	Canals in the Southern Song Dynasty	Flood fighting, irrigation and drainage	Over 800 years ago to this day	It embodies the historical and cultural features that people carry out activities around the "Beijing- Hangzhou Grand Canal" construction gate in history	The historical memory of river flood and agricultural irrigation
He Fang attic	Stairs, mirrors, wooden boxes, etc	Residential environment after the Southern Song Dynasty	Residents' living facilities and daily necessities	Over 800 years ago to this day	It shows the interior style of the residents' buildings in the history of the region and has the characteristics of regional culture	The living environment memory of historical folk houses
Za yuan yishi	Old meters, Phoenix bicycles, electric wires, etc	Courtyards of residential houses after the 1880s	Residential courtyard facilities, residents travel tools	1880s to present	Show a time residents live, travel necessary tools, outlining the common memories of people	Time memories of city life
Cengjing guyuan	Water pipes, cisterns, kettles, coal stoves, etc.	20th century urbanized living objects	Boil water and cook daily necessities	1930s to present	Show the old city living environment, exudes the life atmosphere of The Times	The memory of everyday life of citizens
Moxiang wumi	Telephone poles, lights, doors, Windows, etc	Urban street environment in the 20th century	Urban lighting facilities and residential doors and Windows style	1930s to present	It shows the history of the streets and alleys in this area	Environmental memories of urban life during this period
Cobb Wall	The Little Red Book" written on an old wall	The 1960s	Remnants of residential buildings in Laocheng District	1960s to present	Reflects the historical characteristics of an era	The historical memory of the 1960s
Gao zong bishu (During the reign of Emperor Gao zong, an announcement was posted on the wall to reveal secrets)	The word "Faithful" written on the old wall	Calligraphy proposed by Emperor Gaozong of Southern Song Dynasty	Calligraphic characters left over from history	Over 800 years ago. - To this day	It embodies the patriotic spirit of Chinese historical figures serving the country	The embodiment of patriotic spirit of historical figures, common memory of history

<p>Shi ku men men (Named after the Stone Gate, it originated in the early 1870s and is a residential form of South of the Yangtze River. Generally, it has three or five rooms. The symmetrical layout on the central axis is also a characteristic of Chinese architecture)</p>	<p>The abandoned Shikumen</p>	<p>Characteristics of residence in Hangzhou</p>	<p>Hangzhou residence facade</p>	<p>1920s to present</p>	<p>It shows the historical style of Hangzhou folk houses</p>	<p>The regional characteristics and common memory of civic life</p>
<p>Guan yao xunzong (Imperial kiln is a number of kilns in the Southern Song and Song Gaozong period for the imperial court fired porcelain, for the royal pick up and return, in that time, commonly known as "official kiln".)</p>	<p>Old kilns, ceramics, firewood, etc</p>	<p>Ceramic artisan workshop</p>	<p>Places and articles for porcelain kiln</p>	<p>Over 800 years ago. - To this day</p>	<p>According to the historical sites of the city, the regional ceramic culture is reproduced</p>	<p>The characteristics of ceramic workshop, the prominence of regional culture and historical memory</p>

From the perspective of urban culture, "Nine Walls in Hangzhou" not only effectively shows the historical and cultural characteristics of the place, but also strengthens people's common memory of urban culture. The nine walls are like nine pieces of history, with the charm of the history of the Southern Song Dynasty, the customs of the Republic of China society, the story of the period of new China construction, and the tenderness of modern city life. The comprehensive information of history, humanity and folk life is completely sealed in the industrial frame of the stainless steel frame, which embodies the regional style of the famous historical and cultural city of Hangzhou. At the same time, the reuse of residents' discarded items makes "Hangcheng Nine Walls" full of emotional factors of life. These old objects with traces of life, which make ordinary citizens feel warm but cannot be retained, awaken people's attachment to the living place, and make the static old walls exude eternal life atmosphere. The familiar discarded objects in daily life constitute the inner emotional factors of the works, making the whole group of public art appear approachable and ideological tempered. Each wall bears the fragments of warm memories of people in the city life, and each wall is full of fun. When the public passes by here, facing the culture and life imprints contained in different walls, watching those scenes which are most familiar but neglected in daily life, the memory seems to be pulled back to the past time, connecting people's imagination of history and culture and multi-dimensional emotional experience. People of different ages have different visions of the mind: children look at the scenes of their parents' lives with new eyes, like leafing through a history book; Young men look for fragments of their lives, recalling the leisure of childhood as if reading a piece of prose; While the old people touch these old walls, feeling the little things of life in the old city, more like a memoir, these familiar scenes

produce a strong resonance in the heart, triggering infinite place emotion. With unique modeling elements and spatial layout, "Nine Walls of Hangzhou" constructs a monument of civic life in the public space, presenting a diversified interaction and open attitude, which makes the work exude a timeless historical and cultural charm and become a living urban cultural form in the modern urban landscape.

Public Evaluation of Public Art Projects

On October 4, 2009, Hangzhou Municipal Bureau of Statistics and Shangcheng District Bureau of Statistics conducted a "Satisfaction Survey on Zhongshan Road Comprehensive Protection and Organic Renewal Project" in this area by means of questionnaires. 300 randomly selected tourists and citizens, as well as 60 businesses of different types, according to the survey results of "How satisfied you are with the public art in the renovation of the Southern Song Imperial Street on Zhongshan Road", 99.4% of the respondents of citizens and tourists are satisfied, 63.2% of them are very satisfied, and 60 interviewed merchants are 100% satisfied (Satisfaction survey, 2019). Thus, after comprehensive protection and organic renewal, the Southern Song Dynasty imperial Street shows its unique historical charm, street memory and market customs. It seems to be a humanistic picture that spans the ancient and modern times and concentrates the city's thousand-year-old history, reproduces the interweaving of history and reality, the integration of tradition and modernity, and makes people feel that public art has endowed this ancient street with new significance. The Imperial Street of the Southern Song Dynasty has also become an international tourism complex that showcases the ancient capital of Hangzhou, restores the city's memory, blends Chinese and western cultures, and builds a livable, commercial, tourist and cultural complex. It has been rated as one of the most popular tourist attractions in Hangzhou by residents and tourists. Chinese people taste life here and foreign tourists experience China here.

Conclusion

The project practice of "Public Art and Culture Corridor" on Zhongshan Road in Hangzhou provides a new way of thinking for the development of public art in Chinese cities. It breaks the barriers of traditional concepts and technical means in the form of "urban sculpture" in China for a long time. In terms of artistic expression, it is not as profound and powerful as memorial sculpture, nor as cold and distant as abstract sculpture. It is neither a traditional sculpture nor a current installation. Instead, it integrates the regional context and characteristics of a specific city with a brand new artistic thought, extracts the material that the public likes to hear and enjoy and expresses it artistically, and implants the seeds of the public's memory of urban life into people's hearts with the daily objects and scenes familiar to urban residents. Arouses people's feelings and memories of urban cultural life, thus building a "monument" of city life that makes the public feel warm and long in the public space of the city, extending a kind of artistic conception of The Times of urban life (Assmann Aleida, 2006).

Memory is the basis of identity, and historical public memory is the basis of shaping social community identity (Alexander L. Nikiforov, 2017). The public art series of Hangzhou Zhongshan Road connects the regional culture of the city with the living memory of the public, making the interaction between the works and the public open. In this process, the public is no longer passive observers, but the historical memory and individual experience of the public become an important part of the works, and also constitute the overall language structure of the works. The interaction of the public makes the works break the boundary between public and private, and everyone can combine their own feelings and have a variety of associations. These associations are not instilled by the

artist, but self-generated from the equal dialogue between the public and the works or the artist, which makes the works full of imagination and infinite possibilities. It ferments the whole process into a cultural and artistic event, thus bringing new possibilities for the inheritance and derivation of urban historical context.

After the 21st century, Chinese public art is no longer limited to expression methods and materials. The highlighting of urban culture, the connection between works and the environment, and the interaction with the public are constantly emphasized in concrete practice. The expression methods and media of public art have become diversified, which is the result of social development and progress, and also the law of public art itself. What is important is the public thought and connotation contained in it, which not only breaks through the concrete entity of traditional Chinese sculpture art, but also breaks away from the concrete form of "urban sculpture" in the past. The interactive feedback and spiritual participation between the viewer and the works determine the value and significance of urban public art works. It can be said that the transformation of these forms of creation has provided a new methodology for urban construction and enriched the practical methods of public art construction. Chinese public art is gradually stepping out of an artistic road with Chinese narrative characteristics.

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