

The flexible space of public art creates multiple languages of Central Line, shape and color

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Abstract. This paper constructs a flexible space by using three basic design elements: line, shape and color, and creates a flexible space through flexible materials and fiber art. The coordination design of lines, forms and colors of works is worthy of in-depth exploration, because it is related to the design effect of works, and has a great impact on the functions and aesthetic characteristics of works. As for the relationship among line, shape and color, we should treat them dialectically. They can exist alone as a design element, but together they will achieve a more complementary effect. In the construction of flexible space, we should seek a comfortable space expression, increase vitality and attraction, and realize harmonious development. When the flexible space is combined with human activities, the activity place can be formed. When considering flexible space, a residence space with centripetal force and cohesion shall be provided. Most importantly, these spaces should be closely linked and interdependent with human daily activities. Only in this way can the flexible space have vitality and humanization. Flexible space meets people's diverse needs, perhaps short-term rest, or long-term leisure, etc. it is precisely because we carry out these activities in the city that we shorten the distance between the city and people. We will not just "stay" in the city, but feel the familiarity brought by the flexible space to the city.

Keywords: Line; Color; Form; Flexible space.

1. Introduction

The history of public art materials and human history are mutually reinforcing. Since the Stone Age long ago, people have mastered stone tools and wood grinding and masonry techniques, and then pottery began to be used to decorate the living environment beautifully. The first metal material used by human beings in the environment is copper. Then, with the progress of science and technology, human life has also entered the industrial age. New technologies have greatly promoted the progress of human civilization. With the advent of steel and high quality new composite materials, it has been rapidly used in large scale. With the development of modern science and technology, traditional materials, new materials such as glass and steel are diversified due to modern design. Rubber, foam, plastic and other composite materials have also appeared in people's view. At present, the relationship between public art and technology is getting closer and closer, and new media is frequently used. However, with the improvement of living standards, people's aesthetic needs are becoming more and more diversified. It is not enough to rely only on hard materials or popular new media. Fiber art also appears in people's sight more and more. Fiber art is a kind of art that integrates aesthetics, religion and national customs with a long history. It has a wide understanding of human psychological activities. Modern fiber art is the art that can interpret the "soft" structure of human psychological activities from a certain height. It can not only adjust the spiritual space from the perspective of humanity, but also improve the quality of life from the perspective of psychology. The development and expansion of fiber art has led us to focus on a new category of works created from soft materials and the flexible Spaces created by works.

In this paper, we are talking about flexible space created by flexible materials. The three basic design elements of line, shape and color are used to build flexible space. The coordinated design of line, form and color in the work is worth in-depth discussion, because it is related to the quality of the design effect, but also has a significant impact on its function and aesthetic characteristics. Only by strengthening the study of line, form and color matching design, can we help people understand its content and design points more deeply, and make reasonable matching design to improve the aesthetic feeling of its design art.

Flexible space design originates from the dual needs of human beings for material and spiritual life. Flexible space is created for human beings, is a kind of humanized design. It's only when people want to participate that it's truly valuable. The understanding of the environment reflects the unique position of the elastic space in the whole human culture and is closely linked to the civilization of the whole society. Flexible space design, is a special landscape focus, flexible space relative to the original hard space to talk about. Hard space pays attention to the relationship between scale, light, space and people. The difference between flexible space and them is that the choice of materials is different, the means of implementation are different, and the space feeling created is different. Compared with hard materials, soft materials can arouse people's "touch desire" more. The tactile experience in soft materials is unique, both from the artist's point of view and from the viewer's point of view. Compared with other art categories, flexible works have a kind of initiative. It does not exist as a kind of art to be watched. On the contrary, it has been guiding the audience to participate in it, immerse themselves in it, fall into meditation, connect the world, heal the wounds and seek the truth.

In the construction of flexible space, we should find a kind of comfortable space performance, enhance vitality and attraction, achieve harmonious development. When the flexible space is combined with human activities, it can form the activity place. When flexible Spaces are considered, centripetal and cohesive staying Spaces should be provided. The most important thing is that these Spaces should be closely related to and interdependent on daily human activities. Only in this way, flexible space can have vitality and humanized flexible space to meet the diversified needs of people, which may be a short rest or a long time of leisure. It is precisely because we carry out these activities in the city that the distance between the city and people is narrowed. We will not just "stay" in the city. It's about feeling the familiarity that flexible Spaces make cities.

Public art is often not just a physical space, it is more as history and culture, but also a name card of the city's right to speak. As we pay attention to the life around us, the community and people, we will find that public art actually has a dynamic, random or unintentional influence on our life.

Therefore, the importance of public art in creating flexible Spaces is self-evident. Create public art works through lines, shapes and colors to beautify real life in flexible Spaces.

2. The relationship between line, shape and color in flexible space

For the relationship between line, shape and color, we should treat them dialectically. They can stand alone as a single design element, but together they work better together.

2.1 Lines are the skeleton of color and form

First of all, line is the foundation of color and form, is a beginning. In his notes on art, Da Vinci made the conceptual and functional distinction between design and line. Painters believed that points, lines and surfaces were the basic elements of composition, and that lines had important meaning: they were the beginning of painting.

In Matisse's work *Dance* (Figure 1), Matisse arranges six naked dancers to perform a happy dance in praise of a happy life. In this picture, the picture formed by lines depicts a traditional custom on the addition of color, and it is also the sense of form brought by the picture -- a sacred ritual.

The artist has weakened the main parts of the dancers' bodies and bones, instead choosing to highlight the lines of the dancers' bodies with curved lines, so that the artist can perfectly show the vitality of the dancers. Through the combination of lines and colors, the viewer can fully feel the joy conveyed by the performance of the dancers in the painting. It can be seen that the use of curves here is a reference to some Arabic patterns, which are integrated with other decorative elements in the picture, while also emphasizing the distinct character of the two-dimensional scene.

Here, the line becomes a tool, and the author first uses it to show the rhythm and movement of the dance. In addition, there are sharp and strong contrast of large areas of color blocks in the painting, the painter simplified the things in the painting into one color block and directly daubed them with

colors. Green is the lawn, red is the dancer's body, and blue is the sky. When you sit down, you start with lines.

Art is interlinked, and the relationship in painting is also applicable to flexible space. Lines are also the skeleton of color and form, which is the beginning. Commissioned by the Wexner Art Center's "Six Solo" exhibition in 2010, American artist Megan Geckler created a work of Scattered Color Ashes (FIG. 2) that integrates with a specific space. Colored ribbons are woven and wrapped layer by layer between several pillars and walls, and the color is mainly CMYK91. It looks like a temporary wire ceiling was put in place for the gallery. Artists grasp the rhythm of lines and spatial depth of field, starting with lines, to construct a poetic abstract space painting, pavilion space is transformed into an "immersive" theater, the illusion of intersecting lines makes the space full of movement.

A line is a "point" from which we start to develop into lines, surfaces and Spaces.



Figure 1. Dance



Figure 2. Walking the ashes of color

2.2 Color is the emotional expression of line and form

Color, as an image representation of visual perception, is widely used in art works because of its strong visual attraction and unique emotional symbolism. Among all the formal languages and graphic symbols in artistic works, color is one of the basic elements. The unique meaning of color cannot be replaced by language such as form and line, and it is an important means to convey emotion. For a work, color is its vitality, its emotional expression plays a crucial role.

In 1969, Magdalena Abba Connovich's large-scale three-dimensional wall hanging Red Abacon (Figure 3) was displayed at the 4th Lausanne Wall Hanging Biennale. The work has a thick fiber texture and a bright and single red color, showing a unique power. "Red" is full of passion and energy, symbolizing revolution, radicalism, blood and violence. The piece is woven with red sisal and metal supports. Red symbolizes blood and fire, and the work hides a strong color of sadness. As a child, Abakang was devastated by the Second World War. She turned to red sisal to express her doubts about war, politics and humanity.

The work is suspended alone in the space, with no other focus and no other point of emphasis except the suspended rope. The aggressive form, aggressive color and the soft characteristics of the

material have a subtle entanglement. In this way, Akamba stagnates the sense of power and aggression nurtured by shape and color in space, making the viewer seem isolated and turbulent. This may be Abakang's interpretation and implication of war and injury. We can deeply feel the emotion conveyed by the author through the color.

Rich colors bring people a strong visual impact, always integrated into the material and form of the work. Artists use color to express feelings, and viewers also use color to experience the work.



Figure 3. Red Abacon

2.3 Form is the concentration of lines and colors

Finally, in my opinion, line and color are both design tools. We use color and line to express the form of the work. American artist Janet Ackerman creates soft, colorful sculptures that move in the wind between urban buildings, responding to natural elements such as wind, water and light. The combination of ancient fishing handicraft and cutting-edge technology creates a super light wind, flowing gently in the wind in a form of eternal change. She also worked with fishnet factories to make the lace mesh, and spent two years looking for a fiber that would resist UV rays, salt air and pollution while remaining soft enough. In addition, Ekman used tiny atomized water ions to create a mist that can be shaped by the wind while keeping people from getting wet when they walk through it, as part of his sculpture for the Philadelphia Historical Museum.

Ekman's work (Figure 4) is typical of sculptures that use line and color, but Ekman hangs them in the sky to give them a special sense of form. From a fishing net with special materials to a work closely related to wind, water and light, the sense of form gives the work attraction and vitality, and pedestrians will stop to enjoy it. Line and color are part of the sense of form, but form is what makes line and color work best.



Figure 4. Roadside Shrine I: Cone Ridge

3. Flexible spatial expression of linear color construction

3.1 Flexible art forms

Compared with the art form of the usual works, flexible works are soft, colorful and easy to arouse people's emotional resonance visually. Therefore, fiber works have rich expressive force and unique artistic language, which can achieve the effect that cannot be achieved by pen and ink and oil paint. Fiber art has not only the attributes of traditional arts and crafts, but also the characteristics of modern art design. At the same time, it is compatible with the characteristics of pure art such as painting and sculpture, and has rich aesthetic and practical functions

In modern times, the art of wrapping, led by Bulgarian artist Vachev Christophe and his wife, has emerged. It uses soft materials to create daily necessities for a second time. Their famous works are wrapping the German Reich Building. It shows a sense of mystery and holiness. They also have the famous book "Wrapping the Coastline" (FIG. 5), which wraps 16 kilometers of coastline, bringing a new definition of flexible materials. In "Wrapping the Reichstag" (FIG 6), Kristof wrapped the German parliament building with 100,000 square meters of silver-white acrylic fabric and 15,000 meters of dark blue rope, turning it into a silver earth sculpture. On a sunny day in Berlin, the historic building is wrapped up in its most basic and abstract form. All the trivial and banal trappings are ignored, leaving only the most basic proportions and forms. The texture of the original building is completely covered and blocked, and finally becomes a simple geometric abstract object.

The impact of these creations on people's sense and vision is extraordinary. They use flexible materials to reach or even surpass the functional significance of some traditional materials with a soft power. Parcel makes people no longer limited to the specific form, through flexible materials, the original concrete image becomes abstract, but let people have a different visual experience, a new aesthetic art. Through the personal experience through the eyes of the viewer to its deep heart to create a strong impact, leaving a lasting existence.



Figure 5. Wrapping shoreline

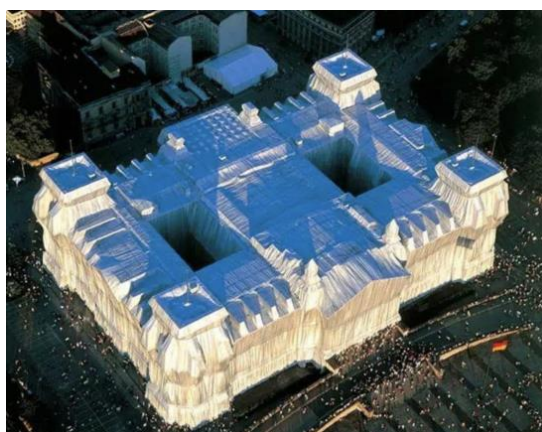


Figure 6. Wrap the Capitol

3.2 Flexible artistic means

For flexible artistic means, not only talk about the use of flexible materials to create works, and artists through conversation, call and other methods to let everyone participate in the work, so that the work will not be stiff into the environment, but also let the society pay attention to the thinking behind the work, problems and so on.

Arketa Zafa Mripa's "Thinking of You" (FIG 7) at Kosovo's national Football stadium in Pristina, the capital of Kosovo. Some 5,000 dresses in the work, all donated by victims of abuse, hang on a clothesline at the national football stadium in Pristina, the capital. The traditional social view is that hanging clothes outdoors is a woman's business, but the artist tries to get everyone from all over Kosovo and of all ages to join in the drying and clothing donation activities.

The creation method of this work is actually very simple, just a daily act of making clothes and drying. But even this simple act requires the author to communicate with those who have been hurt, and with a sense of encouragement, the participants agree to overturn the understanding that the social stigmatization and abuse of female victims are also things they have to face. And in this work, the artist needs to talk to survivors, and his temporary space becomes "a place to listen to the stories of all Kosovars," "a place where women share their life stories and concerns with each other," "a place where they have the opportunity to express themselves together and feel empowered," "a place where there are no barriers of language, faith, or international." The healing process produced by this work benefits from two effects: one is the symbolic transfer of place, and the other is the transfer of individual psychology to collective psychology.

The line of the clothesline and the color of the clothes, which are the surface of the work, together with the communication behind it, constitute the flexible form of this work, encouraging the flexible power of the victims, advocating the liberation and independence of women in this flexible way, and advocating people's attention to resolving social oppression.



Figure 7. Think of you

3.3 Flexible artistic effect

On the one hand, we can feel the flexible effect conveyed by flexible materials from the visual, tactile and even auditory senses. The flexible artistic effect conveyed behind the works created by flexible materials is on the other hand.

It is also Janet Ekman's suspended sculpture works. Her works usually use a mixture of special fibers and other materials that can cope with natural phenomena such as wind, frost, rain and snow and external factors. They are soft and transparent, and can freely change their forms when moving with the wind. To transform art from a dimension of appreciation to one of disorientation. When we look at Ekman's work, we can experience not only the lightness of fishnet materials and the comfort of color, but also her further exploration of the connection between space and public participation. Her representative, breathing, vibrant colorful net rises in the sky of major cities around the world and becomes the focus of attention in urban life. The wind-moving mesh works respond to the forces

of wind, water and light in nature. The huge volume makes people immersed in it, and the flowing and changing shapes break the old rules of firm and immovable public art works.

She launched her latest artwork in St. Petersburg, Florida. The aerial sculpture, titled Curved Arc (Fig. 8), is made up of 1,662,528 knots and 180 miles of twine. It spans 242 feet and reaches 72 feet at its highest point. The permanent installation is the focal point of the city's new Pier Park. When the wind blows, the sculpture dances in the wind and its figure is projected throughout the park, embracing visitors. At night, it turns into a glowing beacon of fuchsia and purple, giving it an even more magical look. It is not only the visual artistic effect, but also the sense of healing. The viewer can feel the passage of time in the square.

The flexible artistic effect brought by lines, shapes and colors is not only the flexible feeling of the work itself, but also the visual experience of the viewer. The work also creates a flexible space in which people can be connected. In this space, Aikman's works can make people enjoy and meditate calmly, transforming the hard city into a soft and organic form.



Figure 8. The curved arc

4. Conclusion

It is not difficult for us to find the importance of materials in modern public art. The diversity and extensiveness of materials have become a prominent feature of public art. Compared with the traditional architectural environment, the space, style, function and material use created by the modern architectural environment are diverse. The form, function and material use of the public art in the environment must also adapt to and unify with it.

Public art shows its rich and colorful artistic language with its unique materials and forms. By combining with other disciplines and interacting with the public, it further explores more dimensions of its own publicity, so that people can see a more complete, diversified and open state. When the definition of public art breaks through the boundaries of media and expression and keeps changing, those striking commonalities become more and more clear. Its symbiotic and interwoven relationship with the public has truly penetrated into social life and public culture.

With my current understanding and knowledge, this paper analyzes the multiple relations of line, shape and color in the flexible space of public art, among which there are still many deficiencies. The flexible space of public art has gradually becomes a hot topic. The flexible space is to seek a pleasant space expression, increase vitality and attraction, and achieve harmonious development. Through the combination of lines, shapes and colors with other disciplines and the interaction and communication with the public, it further explores more dimensions of its own publicity, so that people can see a more complete, diversified and open state.

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