

# Study on Applying Lighting Installation Art to the Street Landscape Space in the Old City - Take Jimei Dashe, Xiamen for Example

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## Abstract:

Based on the street landscape space of Jimei Dashe in Xiamen, this paper focuses on studying the application of lighting installation art in its space. While trying to sum up how to integrate the art culture of the existing lighting installation into the street landscape space in the old city, and to achieve the organic integration between the local material landscape and cultural landscape. This paper puts forward the development mode and optimization suggestions of lighting installation art in the street landscape space of Jimei Dashe, in order to perfect the street landscape environment in the old city by improving the lighting installation art.

## Keywords:

Lighting Art, Public Art, Street Landscape, Jimei Dashe

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## 1. Introduction

With the rapid progress of modernization and urbanization, the development of the city is growing. Subsequently, the public art with the city as the carrier has been gradually accepted by the public, and the lighting installation art within the category of public art is becoming more and more popular by serving the public. The lighting installation art, a product of the industrial revolution, which has far exceeded the lighting function in the contemporary mission, has already entered the field of artistic activities. It cannot only be used as an independent subject, but also combined with other art forms to create different effects for the viewer. As an important part of urban space environment, in addition to both meeting certain social and cultural functions and conforming to the atmosphere of the block, the street landscape should reflect its connotation and characteristics. The street landscape space in Jimei Dashe, Xiamen is the embodiment of material landscape and cultural landscape, which always shows the charm of the block and tells the culture and spirit of Dashe. Residents and visitors are naturally happy to live and travel in a landscape space with beautiful landscapes and unique styles, so they are bound to feel relaxed and happy while living and travelling in such a landscape space.

Having investigated and analyzed from many aspects such as background conditions and actual current situation of lighting installation art in the street landscape space of Jimei Dashe, this paper provides a basis and reference for improving, transforming and further remodeling the lighting installation art in the street landscape space in the old city and for integrating local culture.

## **2. Background Overview of the Application Of Light Installation Art to Jimei Dashe**

### **History of Lighting Installation Art in China**

In fact, there are many examples showing that China's lighting art installation has already existed for more than 900 years. For example, it is written in *Xijing Zaji*, a miscellany of the western capital in the Han Dynasty, "when entering Xianyang Palace, Emperor Gaozu of Han Dynasty saw five gray jade lamps, seven feet and five inches high. The bottom was made into Panchi (a yellow hornless dragon) with mouth holding a lamp. When Panchi was lit on, its scales and shells were all moving, shining like stars." For another example, it is written in *Tales of the Old Capital•Light*, "a lantern wheel, like a flower tree, twenty feet high, with 50,000 lights on, was covered by gorgeous silk and decorated with gold and silver. In modern times, lighting art installation rose in the 1980s, such as the opening of Zigong Lantern Festival and the emergence of a number of lighting products imitating Lyon Festival of Lights. After 2000, with the development slogan of "green city in the daytime, light-up city at night" put forward in China, the main landscape of urban construction is covered by various lighting products. Since the late 20<sup>th</sup> century, China has carried out large-scale city lightening at an unprecedented speed. In the 21<sup>st</sup> century, with the deepening of science and technology, new media technology is successively combined with lighting installation art gathering many characteristics such as media, publicity, comprehensiveness and entertainment in one. At present, domestic lighting installation art is a relatively new art, which has a large space for development regardless of style, quality, scale and theoretical data when compared with foreign countries.

Nowadays, people's design vision and behavior of lighting installation art are mainly focused on the urban artificial environment. In fact, the content elements in the old city are more diverse. The design behavior of lighting installation art based on the street landscape space in the old city needs to be completely and comprehensively analyzed. In addition, there are still a lot of contents worthy of discussion in public art study behaviors and practical activities of lighting installations based on the natural objects left in the old city and the natural environment. [1]

## **3. Analysis of Conditions for Lighting Installations Applied to the Street Landscape Space in the Old City**

Jimei Dashe (the name is from the tradition that the village is often referred to as the "she" in southern Fujian.), located between Jimei School Village and the Tan Kah Kee Memorial, on the north side of Xiamen Island, (as shown in Figure 1), is one of the birthplaces of Jimei District. Having experienced prosperity and decline over the past 700 years, Jimei Dashe has changed from a small fishing village to a famous hometown of overseas Chinese. Under the wave of rapid urbanization, Jimei Dashe exudes the unique temperament of integrating southern Fujian culture, overseas Chinese culture and school village culture, which are the cultural spirit of Jimei

District. (Figure 2) In view of the inclusiveness and openness of Xiamen culture, it is completely feasible to carry out some large-scale or pioneering lighting art installations in Jimei Dashe. [2]



*Figure 1. Geographical Location of Jimei Dashe.*

### **3.1. Analysis on Street Landscape Space in Jimei Dashe**

The street space in Jimei Dashe presents the spatial pattern of “six horizontals and three verticals” (as shown in Figure 3). The “six horizontals” from north to south are Jicen Road, Cihou Road, Ciqian Road, Gongyuan Road, Dunan Road and Aoyuan Road, where Jicen Road and Aoyuan Road are located at the north and south ends of Jimei Dashe, while Cihou Road, Ciqian Road, Gongyuan Road and Dunan Road are interspersed inside Jimei Dashe. The “three verticals” from east to west are Xunjiang Road, Dashe Road and Shangnan Road, which are mainly of north-south and are basically parallel. Meanwhile, these roads together with several small lanes in Dashe constitute the spatial layout of street in the scope of this study.

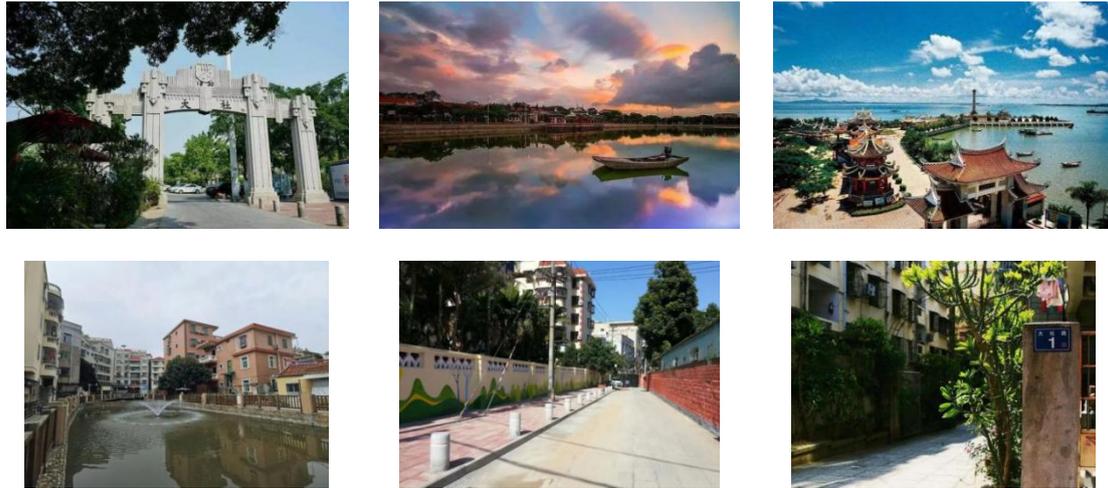


*Figure 2. Study Scope of Jimei Dashe.*



*Figure 3. Street Layout of Jimei Dashe.*

The material landscape and humanistic landscape of the more representative main streets in Dashe block are mainly selected for analysis. (as shown in Figure 4 and Figure 5).



**Figure 4.** Overview of Landscape Nodes of Jimei Dashe.



**Figure 5.** Humanistic Landscape Node.

At present, the overview of street landscape space is divided into three categories from poor to good:

a. The landscapes of Dashe Road and Park Road are less and poor, with the street landscape nodes of Dashe Road linearly distributed and point-like concentrated. In addition to architectural landscapes and a few plant landscapes, the landscapes in Dashe Road are mostly courtyard-type landscapes created by residents spontaneously, such as western-style building porches, wall greening, and pieces in front of the house; Ciqian Road is dominated by life landscape pieces; Gongyuan Road is a typical urban village street landscape; Jicen Road is dominated by traditional urban traffic street landscapes. To sum up, the landscapes of these roads are relatively simple.

b. Cihou Road and Xunjiang Road are better, with landscape pieces mainly square green plants, stone tables and chairs, and courtyard greening; Xunjiang Road is a typical two-way four lane urban road, with new varieties such as date palm and Chinese fan palm.

c. Dunan Road, Aoyuan Road and Shangnan Road with a strong flavor of life culture and characteristics have a good overall style. The landscape piece of Dunan Road is mainly composed of courtyard, wall root and courtyard wall; Aoyuan Road,

adjacent to the sea on one side and to school village buildings such as NanXun Building and Yanping building on the north side, has a transparent and changeable space, showing the landscape characteristics of tourist street in Jiemei School Village; on both sides of Shangnan Road are Dashe Commercial Tourism Blocks. Shangnan Road is adjacent to Mr. Chen Jiageng's former residence, Guihui Tang and Artist Tribe in the west, western-style building and Yingchuan Shize Hall in the east, and Nanxun Building in the south.

### 3.2. Analysis on Crowd Structure Activity in Street Landscape Space

As a tourist city, Xiamen does not only serve as a space for public activities, but also plays a role in tourism. Therefore, the landscape space with the intervention of street landscape and human lighting installation art, and its interaction with human cannot be ignored. The crowd activities in the street landscape space of Jimei Dashe are mainly as follows:

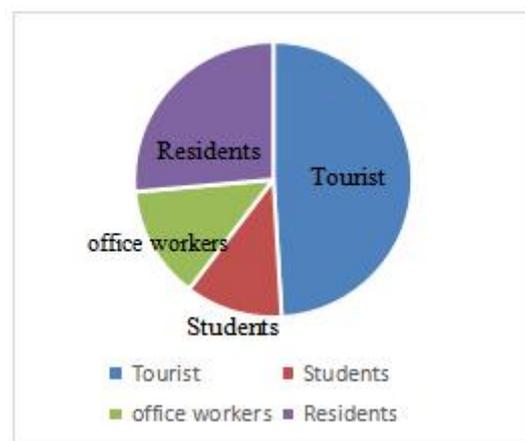
- a. Crowd structure: mainly tourists, residents, students and office workers;
- b. Behavior characteristics and activities: the activities of tourists mainly include taking photos in beautiful scenic spots, chatting with their peers, or walking or riding; the activities of students and office workers are mainly at specific time such as the time when they buy milk tea or snacks while on their way to or from work or school in the morning and at night; the activities of residents mostly include static leisure activities such as sitting and resting or drinking tea as well as folk activities during specific holidays or customs. (as shown in Figure 6)



*Tourist*

*Students and office workers*

*Residents*



**Figure 6.** Analysis on Crowd Structure Activities.

### 3.3. Analysis on the Distribution of Existing Lighting Installations

Except for the basic lighting, there are almost no cultural and artistic works in the existing lighting installations in the street landscape space of Jimei Dashe. In addition, there is even no basic lighting in some small lanes or the colors of the lighting are not

properly used, making it incomputable with the surrounding scenery. What's more, only in festivals and parades can there be some large-scale lighting installation art. The lighting arrangement of the Lantern Festival in Jimei Dashe has certain cultural and visual aesthetic value, but the media application of large-scale light show needs more diversity and innovation. (as shown in Figure 7)



*Figure 7. Overview of Existing Lighting Installations.*

## **4. Form and Principle of Lighting Installation Art in the Street Landscape Space of Jimei Dashe**

### ***4.1. Local Residents-Oriented***

Taking the street landscape space in the old urban area as the stage to display the lighting installation art, and aiming at the service function of life service street facilities, the supporting facilities need to be improved. To solve the problem of dim lighting in streets at night, the corresponding street lamps should be equipped, and the local cultural characteristics should be integrated into the design of style and light source transformation. After the basic work is finished, the daily activities of local people can be captured and collected through a variety of induction devices, and an artistic conception and immersion space on the basis of the original landscape space can be created by using various types of media devices such as sound, light and image, so as to enhance the authenticity of participants' experience, create a more comfortable use environment and make the participants feel the beauty of daily life. The lighting installation art in the fast-paced era will inevitably lead to the blind pursuit of dazzling effect, thus losing the thinking and awe of the local natural ecology. [3] As the most frequent objects of daily illumination in the street landscape space of the old city are the old vegetation, ancient historical sites, etc., it is also necessary to pay attention to strictly controlling the irradiation time and irradiation distance of the lighting installations, sustainability of the use of materials, etc.[4]

### ***4.2. Tourist-Oriented***

The lighting installation art activities are arranged according to the different periods of moving line and passenger flow of community street landscape. In the street landscape, a variety of information such as tourism guide can be given to the space in the form of lighting installations, so as to form a more intelligent, efficient, safe and applicable modern system. With this system, the tourists can understand the guide information through touch, voice, gesture, etc., and even interact with the intelligent system. Through the virtual interactive interaction under the lighting installations, the tourists can directly enter the virtual scene created by the lighting installation art. On the one hand, the lighting installations can enrich the culture and improve the development quality of street landscape facilities; on the other hand, they can be used as a good image display stage in front of foreign tourists, providing an interesting carrier for the development and continuation of culture. [4]

### 4.3. Artist-Oriented

It is not only necessary to consider the harmonious symbiosis with these special illumination objects, but also to do a good job in integrating contemporary art culture and traditional art culture in creating the atmosphere of the street landscape space in the old city. While aiming to maintain and keep the lighting needs of local residents in their daily life, Jimei Dashe, a comprehensive complex integrating multiple cultures, concerns more about how to use the power of modern art and artistic lighting installations to build a deeper artistic exploration device with pioneering, commemorative and regional characteristics. In this respect, artists should be dominant and should first consider the experimental and innovative nature of the works.

## 5. Conclusions

“Light” is undoubtedly a pivotal topic--lighting installation art makes the audience have a new understanding and interpretation of art. Lighting installation art, whether as a subject art or as a use medium, exists in a variety of forms in the modern social environment. As the street landscape space in the old city is constantly changing, aiming at the different state of street landscape space, this paper analyzes from the ways of intervention and the theme value of intervention to make the intervention of lighting installation art more targeted. Combined with the local regional culture and landscape space characteristics, the lighting installation art carries out the theme construction and creative expression together with street facilities, so as to achieve the goal of bringing the participants into the artistic landscape with a positive medium.

## Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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