

## THE INFLUENCE AND FUNCTION OF THE PUBLIC ART INDUSTRY ON AESTHETIC EDUCATION UNDER THE BACKGROUND OF NEW CURRICULUM REFORM

A Influência e a Função da Indústria da Arte Pública na Educação Estética no Contexto da Nova Reforma Curricular

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### ABSTRACT

This study takes the decoration of subway murals in the new era as the research entry point, and focuses on the impact of the new era curriculum reform on art education. Then, from the perspective of the artistic connotation and form evaluation of subway murals, it elaborates on the artistic design points of subway murals, and focuses on analyzing the application value of subway murals in enhancing an urban vitality, enhancing urban aesthetic value, inheriting regional culture, and displaying urban image. Furthermore, the overall cultural value of subway murals was analyzed. Finally, starting from the new forms of art education under the influence of public art, this paper explores the practical significance of unleashing students' independent potential and fully integrating with art practice for aesthetic education. After that, it introduces the application of modern technology in public art education, and comprehensively proposes the guiding role of public art in aesthetic education. Research has found that aesthetic education in the new era should follow the social laws of public art development, emphasizing the "combination" of spatial cultural expression and location orientation, the "connection" of spatial cultural layout points, lines, and surfaces, and the "integration" of traditional culture and modern civilization in the education process. By "combining", "connecting", and "integrating", a personalized cultural expression of the site is formed, thereby forming a cultural system for the integrated development of the line and network. In the new era of art education, attention should be paid to regional culture as the soul of urban personality quality. The "environmental characteristic information" contained in it is a design source that stitches the underground and above ground environmental zones, endowing similar spatial structures of subway stations with significant recognition and memory points.

**Keywords:** Art Education; Public Art; Curriculum Reform; Subway Murals; Art Appreciation

### RESUMO

A Influência e a Função da Indústria de Arte Pública na Educação Estética sob o Contexto do Novo Currículo Este estudo toma a decoração de murais de metrô na nova era como ponto de entrada de pesquisa e enfoca o impacto da reforma curricular da nova era na educação artística. Em seguida, a partir da perspectiva da conotação artística e da avaliação da forma dos murais de metrô, elabora os pontos de projeto artístico dos murais de metrô e concentra-se em analisar o valor de aplicação dos murais de metrô no aumento da vitalidade urbana, no aumento do valor estético urbano, na herança da cultura regional e na exibição da imagem urbana, além de analisar o valor cultural geral dos murais de metrô. Finalmente, partindo das novas formas de arte-educação sob a influência da arte pública, este artigo explora o significado prático de liberar o potencial independente dos alunos e integrar-se plenamente à prática artística para a educação estética. Em seguida, introduz a aplicação da tecnologia moderna na educação artística pública e propõe de forma abrangente o papel norteador da arte pública na educação estética. Pesquisas constataram que a educação estética na nova era deve seguir as leis sociais do desenvolvimento da arte pública, enfatizando a "combinação" da

expressão cultural espacial e a orientação para a localização, a "conexão" de pontos, linhas e superfícies de disposição cultural espacial e a "integração" da cultura tradicional e da civilização moderna no processo de educação. Ao "combinar", "conectar" e "integrar", forma-se uma expressão cultural personalizada do local, formando assim um sistema cultural para o desenvolvimento integrado da linha e da rede. Na nova era da educação artística, deve-se dar atenção à cultura regional como alma da qualidade da personalidade urbana. A "informação característica ambiental" contida nela é uma fonte de projeto que costura as zonas ambientais subterrâneas e acima do solo, dotando estruturas espaciais semelhantes de estações de metrô com pontos significativos de reconhecimento e memória.

**Palavras-chave:** Educação Artística; Arte Pública; Reforma Curricular; Murais do Metrô; Apreciação da Arte

## 1. INTRODUCTION

Art education, as one of the important forms of aesthetic education, has a significant impact on students' moral and moral education. However, art education in universities cannot remain unchanged and must comply with the development of the times and the concept of educational reform. The education concept after the new curriculum reform has developed towards quality education and modern education, while the status of art education in universities is increasing day by day. Correspondingly, the outdated teaching concepts, methods, and ideas that have long been formed in art education in universities are gradually being broken (Granville, 2011; Greene, 1992). The significance of education is to teach us to put tedious knowledge into practice. Art education should also be closely combined with the needs of the Public art industry. With the development of the economy, people's education level has improved, living conditions have improved, and the public's concept has shifted from meeting basic living needs to pursuing a better and more high-quality life. The public has put forward higher requirements for quality of life, art, and cultural enjoyment, and also higher requirements for art education, Art education has been endowed with new missions and responsibilities in the wave of Public art development in the new era (Milbrandt, 1998).

Since the reform and opening up policy in the early 1980s, the import of Western culture and the consumption boom brought by the rapid development of the domestic economy and society have brought China into a stage of rapid development in urbanization,

followed by some problems, that is, a large number of old buildings have been demolished in the process of continuous progress, resulting in a certain degree of cultural loss in the pursuit of efficiency (O'Donoghue, 2014). Originating from the local natural landscape and social ecology, visual symbols, and cognitive systems, they rapidly disappear due to neglect and blind demolition, resulting in the so-called "thousand cities and one side" urban landscape state. A large number of urban planning, landscape construction, and public spaces lack a connection with local culture and natural ecology, making it difficult to demonstrate local cultural characteristics and differences (Carpenter, 2010).

The subway has become an important means of transportation for the public's daily travel and one of the public spaces to enjoy Public art (Bernal, 2015). The development of the modern urban economy has also accelerated the expansion of the overall scale of the city, and the population density has gradually increased. In this case, the subway has become an important place for advertising and showing the city's appearance, and the public space decoration of the subway station has emerged as the times require. Through the artistic language and popular Artistic language, it presents the city's customs, culture, and other special cultural symbols, and directly displays these contents in front of urban residents (Kraehe, 2013). For this, art in the urban public space, has been interpreted not for its discursive capacity, but for its aesthetic delight, therefore not responding to the real needs of urban rehabilitation, either in the architectural or in the social domain (Goes, 2021). To this

day, the subway has become an important tool for working, commuting, and going out for citizens in major cities in China, greatly facilitating their daily lives. Although the subway is only a temporary gathering and passing place for different people for different purposes, its function and aesthetic value are of great significance for improving people's quality of life, promoting local economic development, shaping the city image, and external communication (Patel, 2012). The subway mural decoration in the new era should make it meet people's public cultural needs. This makes art education more in line with the spiritual and cultural needs of people in the new era (Siegesmund, 2012).

This study takes the decoration of subway murals in the new era as the research entry point, and focuses on the impact of the new era curriculum reform on art education. Then,

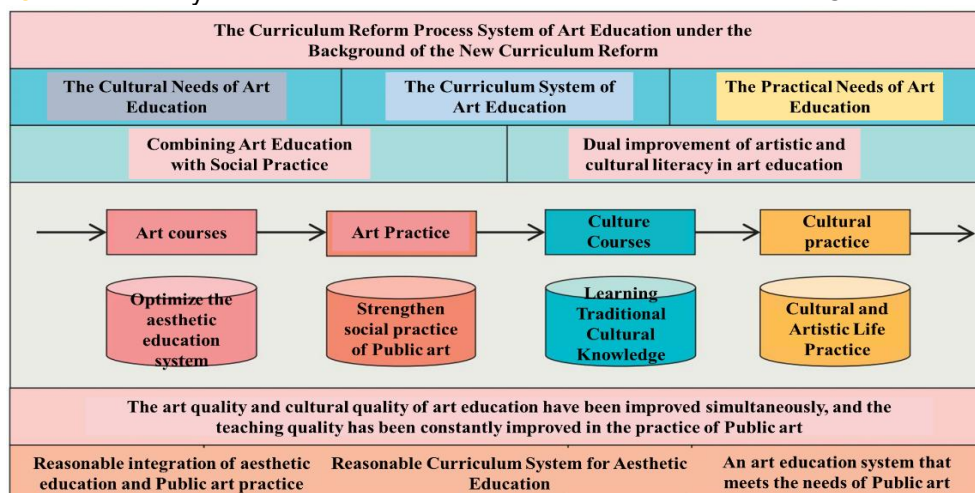
from the perspective of the artistic connotation and form evaluation of subway murals, it elaborates on the artistic design points of subway murals, and focuses on analyzing the application value of subway murals in enhancing urban vitality, enhancing urban aesthetic value, inheriting regional culture, and displaying an urban image. Furthermore, the overall cultural value of subway murals was analyzed. Finally, starting from the new forms of art education under the influence of public art, this paper explores the practical significance of unleashing students' independent potential and fully integrating with art practice for aesthetic education. After that, it introduces the application of modern technology in public art education, and comprehensively proposes the guiding role of public art in aesthetic education.

## 2. RESEARCH OBJECTS AND METHODS

Education unquestionably has a significant role in determining the caliber of a person's life. Education is important because it enables individuals to develop their personalities, as well as their knowledge and abilities (Liu & Song, 2023). Under the premise of the new curriculum reform, the reform of art education has also been comprehensively promoted, and the core of the reform of art education in universities is curriculum reform. The new curriculum standard for art clearly proposes the understanding and recognition of "humanism",

emphasizing the cultivation of students' emotions, attitudes, and values. Art education in universities should be a high-level and high-level talent education. In art curriculum teaching, efforts should be made to cultivate students' aesthetic perception, artistic thinking ability, creative expression, and visual expression ability, in order to reflect the new level of curriculum reform (Emery, 2016; Mukunda, 2019). These new requirements and goals have enriched the reform theory of art education in universities. The reform system and improvement measures of art education under the new curriculum reform are shown in Figure 1.

**Figure 1 - Reform System and Measures of Art Education under the New Curriculum Reform**



The new curriculum standards raise students' attention and need for art education by focusing on meeting and adjusting their needs. This need is the most intuitive feeling of a student towards the subject they are studying, expressing their requirements for the subject. Students' needs are the beginning of all educational activities.

The most important thing in cultivating people is to cultivate their needs. Paying attention to and solving these problems can increase the attention of college students to art education, and further emphasize and develop art education in aesthetic education; The new curriculum reform also enhances teachers' moral literacy, teaching concepts, and professional knowledge through comprehensive new requirements for teachers. As educators, teachers organize all educational activities and have an influence on students' personal pursuits and future

directions. With new standards that cater to the times, teachers' moral literacy and art professional knowledge can attract students to experience art culture, promote and develop art and enhance its status in aesthetic education (Borji, 2018). Art education in universities after the new curriculum reform also encourages students' learning motivation. In a free learning environment, students can develop new learning motivations, which can best reflect the teaching effect; The new curriculum reform promotes students' learning initiative by changing the teaching mode, changing the traditional fixed teaching mode of the past, establishing interesting classrooms, and combining modern educational classroom forms with multimedia to improve students' learning enthusiasm, allowing them to experience the charm of art culture in happy learning (Ranft, 2016).

### 3. RESULTS

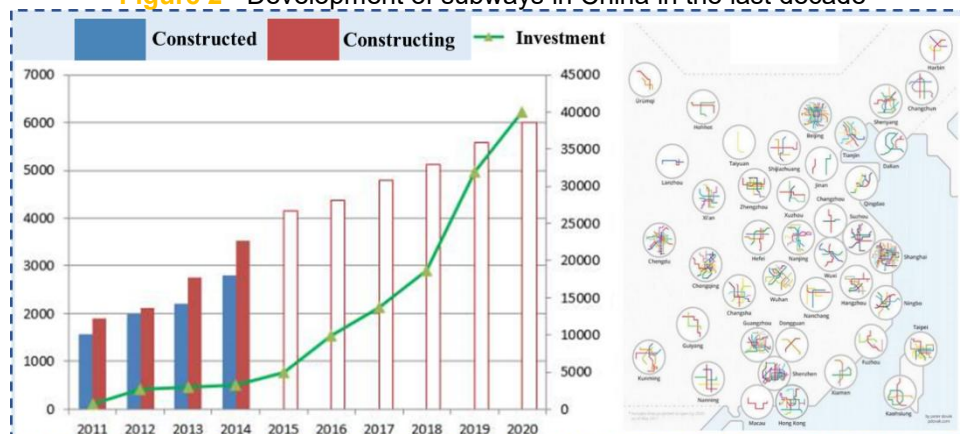
Public art is a kind of modern art, which generally includes three basic elements: open public space, public participation, and humanized design of designers. Public art is not an art form, nor is it a unified school or style. Public art is a way of thinking that enables the art existing in public space to connect with the public rather than individuals in the practical sense of contemporary culture. Public art is a spirit and attitude that reflects democracy, openness, communication, and sharing in urban public space (Campana, 2011).

### PHASE I -Subway mural public art and design points

#### The Artistic Connotation of Subway Murals

The development of modern urbanization has accelerated the expansion of the overall scale of cities, while the population density of cities has gradually increased. In the face of increasingly congested ground transportation, the subway has gradually become an indispensable and important component of modern urban transportation, occupying most of the commuting time of urban residents. In the past decade, the development of urban subway construction in China is shown in Figure 2.

Figure 2 - Development of subways in China in the last decade

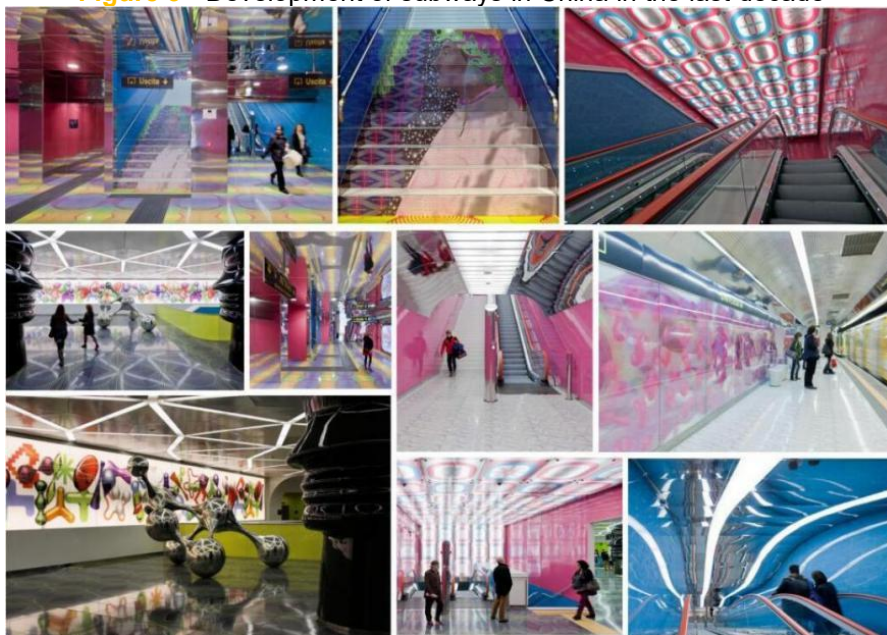




In this case, the public art of the subway station came into being. Through the popular Artistic language and cultural symbols, this public art the unique style of the city to the public in the form of murals, reliefs, murals,

and other forms, showing the characteristics of local culture, showing the evolution of historical development. The strong examples of subway murals and decorative colors are shown in Figure 3.

**Figure 3 - Development of subways in China in the last decade**



Unlike other types of murals, the underground space environment has a significant impact and limitations on it. According to the general design concept of subway stations, the design of subway public spaces will appear at entrances, halls, and other locations. The combination of different elements such as graphics and text (Carr, 2015). In addition to the strong color decoration above, there are also many forms of spatial structural decoration inside subway

stations, as shown in Figure 4. The strong color murals and space entity decoration can present the author's ideas, ideas and artistic inspiration in words so that ordinary people can understand the core ideas conveyed by the designer, and the rich historical and regional characteristics contained in the subway Public art can also be directly felt by people, making the subway Public art have the ability to spread content (Henderson, 2017).

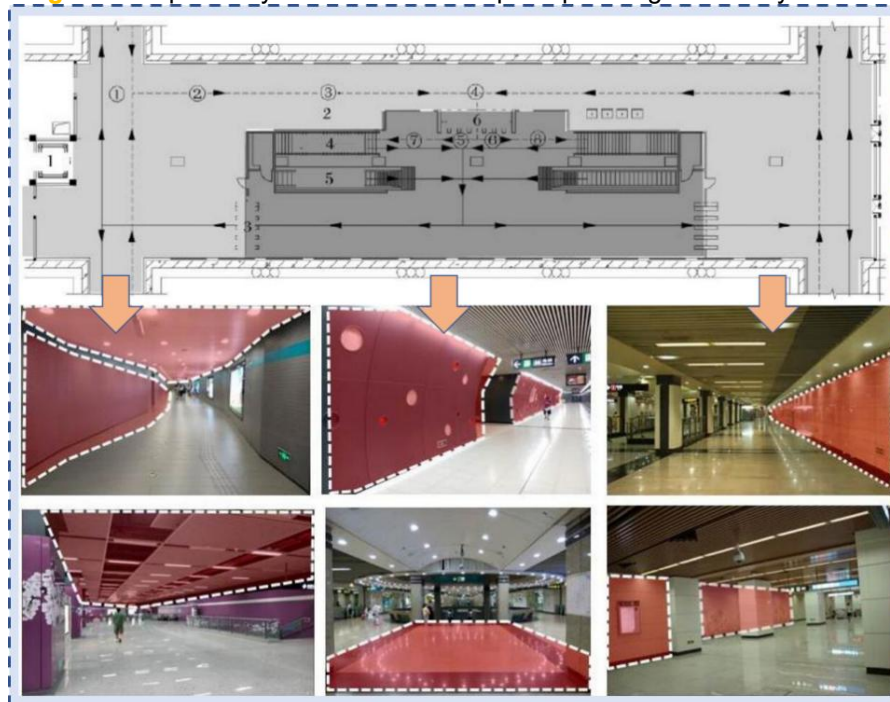
**Figure 4 - Diversified spatial structure of subway stations**



Due to the special attributes of the subway public space, the design of the subway Public art needs not only the display function but also enough interactivity. In the era of the Internet, subway Public art also needs to have certain sociability to express the dialogue and communication between the design and the public (Talipov, 2021). The space layout and available space planning of the subway station are shown in Figure 5. In recent years, some new media elements have been added to some stations of newly constructed subway stations. However, most of the design concepts of subway Public art are still relatively traditional, and in modern society, this traditional design has not met the needs of modern young people.

Therefore, in the design of modern subway Public art, more new media and dynamic elements are needed to think about how to add design methods more suitable for modern people's art concepts (Green, 2016); In addition, traditional subway Public art is generally designed inside the subway station, while the current subway Public art design pays attention to a comprehensive design concept, not only the exit, entrance, and even inside and outside the subway station to form a unified art design whole (Wang, 2019), presenting the Public art design concept of the entire subway station to people in an all-round way, to the purpose of comprehensive publicity and transmission of ideas.

**Figure 5 -** Spatial layout and available space planning of subway stations



#### Evaluation of Artistic Forms of Subway Murals

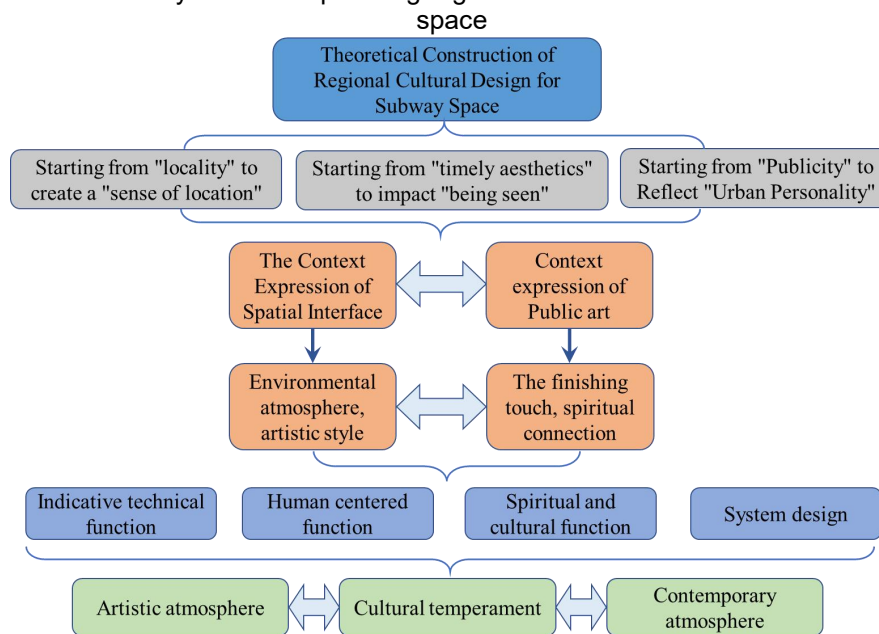
The aesthetic design of the tunnel entrance mainly consists of two parts: humanistic landscape design and engineering structure landscape design. Cultural landscape design should highlight the design concept of being "people-oriented". Cultural landscape design should be integrated with local customs and fully showcase the local cultural environment (Kupets, 2016). When designing the landscape of subway engineering structures,

the combination of interior and exterior aesthetics can promote the integration of subway mural functions and aesthetics, achieving a natural combination of "stability" and "beauty" (Salas, 2020). The main content of subway mural art design at different levels is not the same. Summarize the main design parameters of each design level and use them as design variables for mural landscape design. Quantitative and qualitative analysis of these design variables, based on the principles of subway mural art design, further improve the aesthetic design of tunnel

openings (Arcidiacono, 2016). By comprehensively considering and balancing various parameters, and not independently highlighting a certain aspect, the harmonious relationship between people, structures, and environment can be achieved, and the design

concepts and methods can be grasped at both macro and micro levels. The theoretical system for expressing the regional cultural characteristics of subway station space is shown in Figure 6.

**Figure 6** - Theoretical system for expressing regional cultural characteristics of subway station space

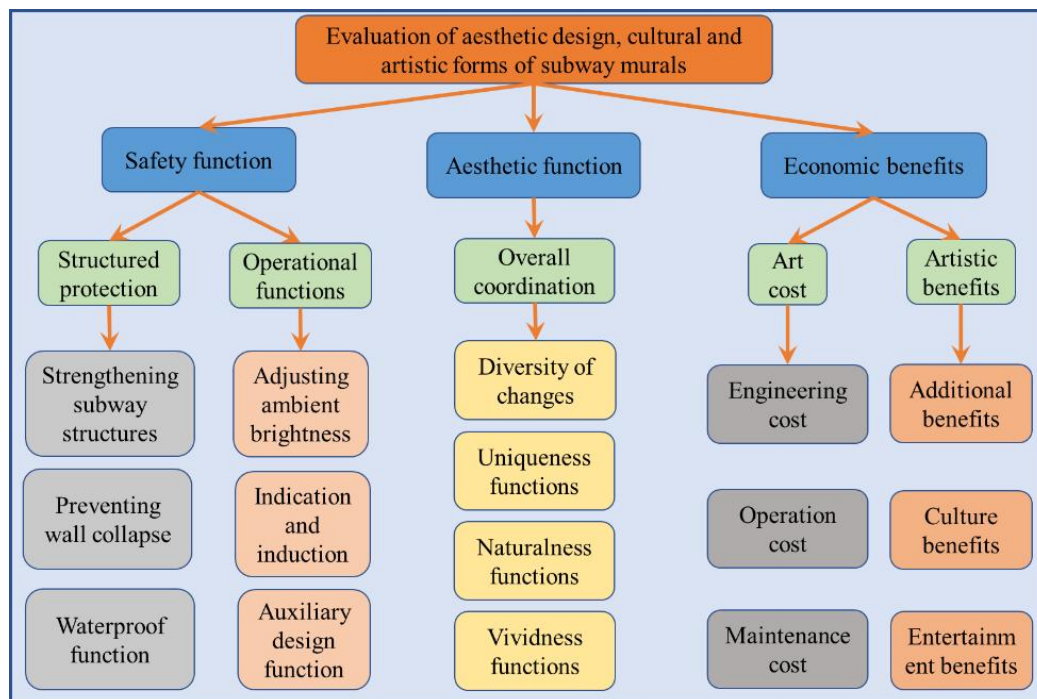


Metro mural art design is to integrate design concepts and design principles in all stages of the design. On the basis of meeting the safety principle, the original subway structure system should be retained as much as possible. New languages and forms should

be appropriately borrowed to highlight the regional spirit (Eisner, 1984), and fully show the beauty of the tunnel landscape. The evaluation model and evaluation elements of Public art of metro murals are shown in Figure 7.

**Figure 7** - Evaluation mode and evaluation elements of Public art of subway murals





## PHASE II - The Application Value of Metro Public Art in Urban Development

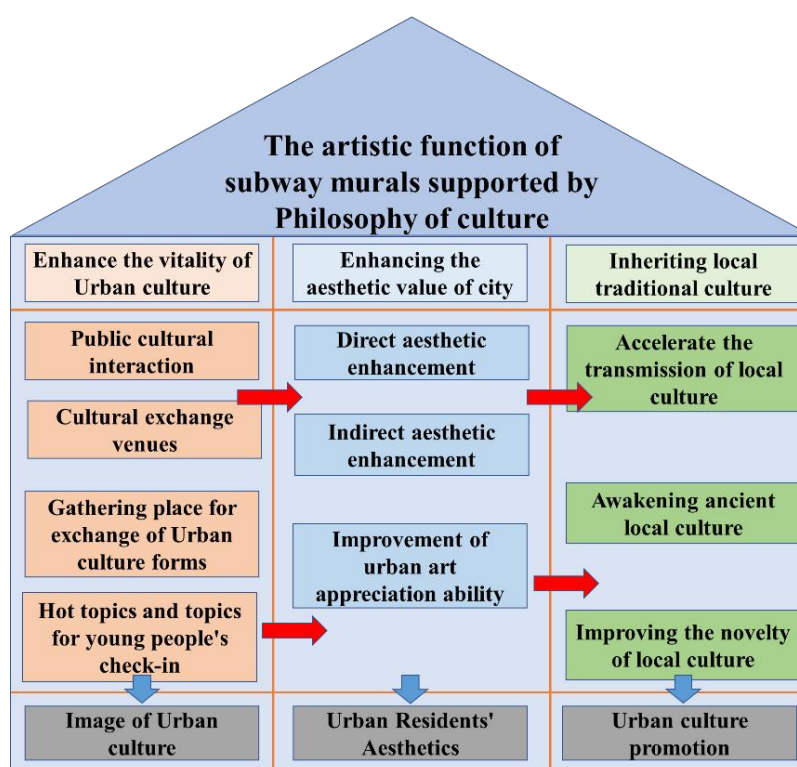
### Enhancing Urban Vitality

In the context of modern urban development, the public's demand for art has gradually increased. Public art is not only a simple urban decoration, but also a representative and symbol of Urban culture. Metro Public Art needs to create a work based on visual beauty with both cultural connotation and local cultural characteristics for the public space of urban rail transit (Hayes, 2017); At the same time, subway public art design can

also assume the function of interaction with the public. Through the abstraction and thinking extensibility of art design, it can trigger the public to think about the content of art expression, which can not only enhance the interaction and connection between designers, subway public space, and the public but also cultivate the public's artistic appreciation and strengthen the public's awareness of appreciation and artistic thinking, let ordinary people feel the charm of art closely. The role of subway murals in the development of Urban culture is shown in Figure 8.

**Figure 8** - The Role of subway murals in the Development of Urban Culture





### Enhancing The Aesthetic Value of Cities

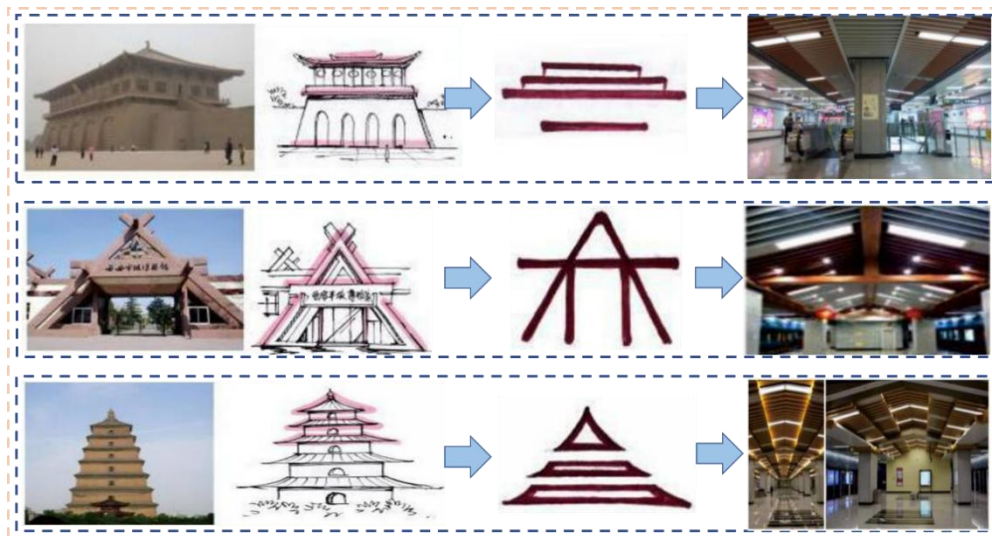
The local culture and aesthetics of cities have been presented to the public through different forms in the evolution of historical development, which is the embodiment of urban aesthetics. As the basic urban public transport, the subway carries a large number of people. The aesthetic atmosphere of the independent place created by Public art in such a public space has a broad influence (Zamfir, 2020). This resource not only becomes the driving force of urban development but also is the symbol of Urban cultural aesthetics. With this resource, the city's Natural landscape, architectural style, and cultural and artistic characteristics, can be combined with the characteristics of the city itself (Sims, 2020). Thus forming the unique artistic symbols of the city, which is the specific manifestation of urban aesthetics. Based on the above contents, the emergence of subway Public art can use this special art form to reflect the theme of the city in the process of transportation. On the one hand, it helps the unique aesthetics of the city penetrate into the hearts of the people, and

on the other hand, it also provides a richer theme for subway Public art.

### Inheriting Regional Culture and Showcasing Urban Image

The visual and sensory effects brought by Public art, can be seen as a way for Public art to intervene in the design of the subway public space to show the historical situation with the help of modern design methods. To some extent, the culture of a city is a form of urban history, that the memory of the city through historical development, expresses the specific emotions of the city, and establishes a bridge for communication between people (Robie, 2017). It reunites gradually dispersed groups, reconnects emotions, and makes the public, who lack interpersonal communication due to busy work and life, feel each other again, making people aware of the existence of life beyond ordinary life, while awakening people's emotional memories, and adding a fresh spiritual force to modern cities. The organic combination of regional classic traditional culture and subway mural design is shown in Figure 9.

**Figure 9** - Organic combination of regional classic traditional culture and subway mural design



Each city will have its own unique "image", which can be historical or modern. However, no matter what form, it can express the specific image of the city through the subway public art as a carrier (Merwe, 2015). Designers use the unique advantages of the city itself to extract artistic symbols that can

represent Urban culture and background, and express them through abstract or image or concrete design language, which also makes the subway Public art itself become an artistic symbol of the city, representing the image of the city.

#### 4. DISCUSSION

The connotation of an aesthetic education lies in cultivating one's character and character through aesthetic education, committed to cultivating people's noble character. Aesthetic education in higher education institutions is an important component of higher education, and public art education is an important component of aesthetic education. It is an important link in the transition of aesthetic education from school education to social education (Kampelmann, 2012). Improving contemporary public art education in universities is an important link in achieving educational equity and also an important way to improve the overall quality of all citizens.

##### PHASE I -New Forms of art education under the Influence of Public Art

Give Play to Students' Independent Understanding Potential Of Public Art

Educators need to first change their teaching awareness. Teachers should fully realize that the evaluation standards for artwork are not uniform. "There are a thousand Hamlets in the eyes of a thousand people," and

appreciation is a thousand faces, so art itself has various forms. Among many students, some like Abstract art, and some like realistic art. Teachers should not limit students' aesthetics to a fixed perspective during the teaching process, affecting their judgment and imagination (Verhaest, 2017). Therefore, teachers should avoid being preconceived in appreciation courses and encourage every student to express their views, and imagination, and propose their own appreciation ideas based on a full understanding of the background of the work creation. This can improve students' classroom participation and cultivate their excellent qualities of being brave enough to express themselves.

##### Full Integration of Art Education and Public Art Practice

The separation of Public art teaching and local Public art is a weak point of Public art education in some colleges and universities at present, which often leads to the difficulty in connecting social education and school education in art education, which not only cannot ensure the consistency and consistency of education but also will cause

waste of resources to a certain extent (Bonastre, 2017). Combining local public art resources with art appreciation courses can enable students to better understand the local history, humanities, and regional culture. It can not only stimulate and enhance students' interest in learning but also expand students' learning ways. It can also enrich students' learning methods, and improve their creativity and comprehensive quality while cultivating their aesthetic interest so that students can feel beauty in nature and find beauty in society, Understand beauty in history, and experience the charm of art firsthand (Granville, 2012). Inheriting and promoting national traditional culture and regional culture is an urgent need under the current international situation and the trend of social development in China. As an artistic carrier of local culture, regional art embodies the spiritual connotations of regional culture and traditional culture. Transforming regional art resources into art curriculum resources and introducing them into art appreciation teaching can help students further understand and identify with Chinese culture through visual enjoyment, which is conducive to the protection, inheritance, and promotion of Chinese culture (Daubney, 2020).

The teaching of art appreciation courses in universities should not be limited to the classroom. Instead, students can go out and visit local museums to appreciate traditional arts and crafts; You can enter the local art museum and allow students to visit exhibitions such as painting and calligraphy; A landmark building that can lead to the city, allowing students to understand its design concepts; You can enter the public gardens of the city and let students experience their gardening techniques. Teachers should make full use of various Public art resources provided by society in multiple ways, and at the same time make aesthetic education in colleges and universities well-connected with Public art education in society. Teachers should integrate the knowledge of art appreciation courses with students' real-life experiences (Vithu, 2016). Teachers should encourage students to actively participate in various campus art and cultural activities, such as calligraphy competitions, poster design competitions, and dormitory culture

evaluations, and provide professional art guidance to students in practice. Students can showcase their artistic works in the classroom, and teachers and students can discuss together, closely integrating production, learning, and research to improve students' participation in the curriculum.

## **PHASE II -The Presentation of Modern Science and Technology in Public Art Art Education**

### **Integration of Traditional Culture and Modern Technology**

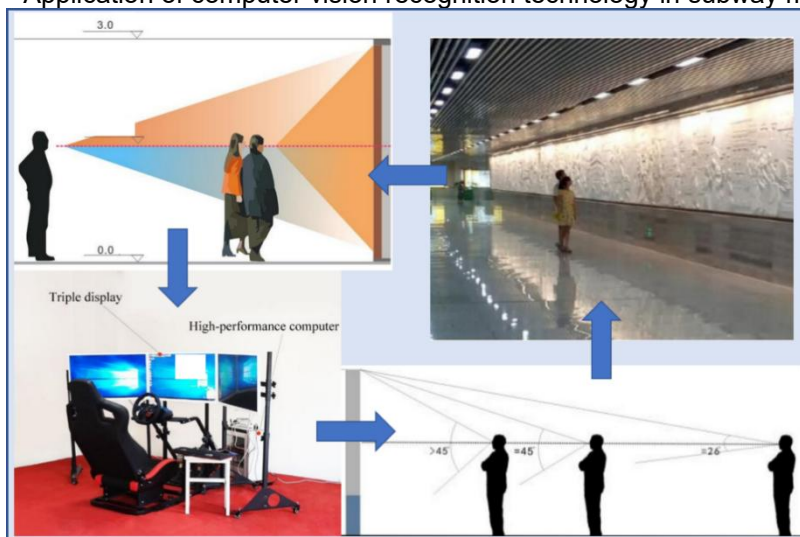
#### **(1) Accelerate Technological Innovation in Design Aesthetics**

Implement technological innovation in design aesthetics, drive aesthetic development strategies, and enhance the basic capabilities and industrial chain level of the art industry. Promote the application of the Internet, Big data, cloud computing, blockchain, AI and VR, MR, AR, NFT and other technologies in the aesthetic design industry, support the transformation and upgrading of traditional formal aesthetic design, and the application of computer vision recognition technology in subway mural design is shown in Figure 10. Increase the importance of aesthetic design, provide special creative funds, strengthen original aesthetic innovation, integrate innovation, introduce digestion, absorption, and reinnovation, and establish a sound art creation innovation system that is centered on creators, market-oriented, and combines industry, academia, and research (Tobias, 2015). Support the industrial cooperation model of creators, enhance their innovation capabilities, combine technological elements with technological innovation, content innovation, mode innovation, and management innovation, promote precise integration of the innovation chain and the industrial chain, and break the bottleneck of achieving technological breakthroughs, artwork manufacturing, market models, and industrial development in a "one-stop" transformation. Encourage the formation of a cultural scale for aesthetic design, upgrade existing facilities, processes, and production and creative services, and enhance the technological content of technical equipment and works (Gould, 2014). Strengthen the

research and application of forward-looking and disruptive technologies in the art field.

Establish new formats such as unique cultural IP.

**Figure 10** - Application of computer vision recognition technology in subway mural design



(2) Creating an interdisciplinary and comprehensive curriculum model for art majors

The comprehensive curriculum can promote the formation of interdisciplinary resource integration and knowledge reserve abilities among art teacher students, allowing them to gain a firsthand experience of art in the real world, and carry out art teaching guided by cultivating creative spirit. The comprehensive mode of interdisciplinary humanities curriculum design in art teacher education should be divided into three categories: firstly, the interdisciplinary comprehensive curriculum mode. This kind of comprehensive model is suitable for use in the courses of art theory and art history theory. For example, when learning Chinese Art history, you can explore the different aspects of a certain discipline from two or more disciplines in geography, archaeology, literature, and art (Shu, 2020). Secondly, the theme-based comprehensive curriculum model. This type, of course, can be applied in art appreciation and art creation courses. For example, starting from the interests of art teacher students, students can be encouraged to choose Chinese traditional and excellent culture as the learning theme or to choose topics beyond the scope of the subject, such as peace, population, resources, etc., and comprehensively explore through the

integration of art techniques such as music, dance, drama, and art. Thirdly, a comprehensive curriculum model combining cutting-edge subject courses with creative courses in the art major. For example, the integration of art psychology, learning science, art Semiotics, contemporary art creation theory, and art professional creation courses.

#### The Functionalization and Informatization Mode of Public Art

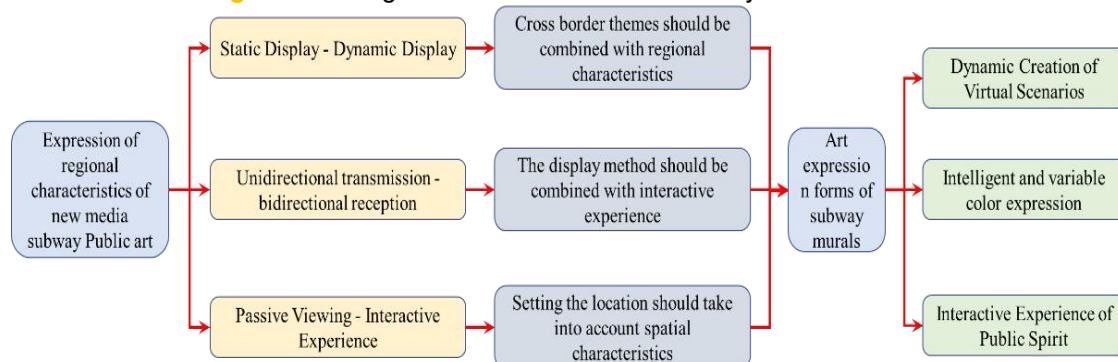
Expanding the integration of multiple fields in art education practice courses is an important way to enhance the teaching innovation and practical ability of art teacher students, broaden their teaching horizons, and enhance their sense of social participation and responsibility. Therefore, future art education practice courses should expand into diverse and integrated courses, and in addition to conventional teaching practices, expand teaching practices. Dialectically examining the impact of traditional culture on modern artworks and bringing forth new ideas is the correct theme in line with the development of the times (Somers, 2019). By combining modern technology, it is easy to showcase the charm of excellent traditional culture. By developing websites, Big data platforms, mobile Internet apps, and other forms, we can not only focus on introducing



the regional traditional culture of subway murals from the perspective of graphics and text but also flexibly add more mural works that cannot be displayed offline. Better serving the aesthetic of the public can also provide creative inspiration for creators, facilitate the management, and timely obtain and publish relevant information (Liu, 2021). The platform not only displays subway mural

themes from regional cultures, but also allows more subway mural themes from other regional cultures to be integrated into the platform, expanding people's careers, enhancing artistic and cultural exchanges, forming the output of excellent traditional culture, and entering more public views. The regional characteristics of subway new media art are shown in Figure 11.

**Figure 11 - Regional characteristics of subway new media art**



By developing AR, VR virtual exhibition halls, exhibition halls, and other methods, the limitations of geographical location are broken, allowing users to appreciate the charm of subway murals without the need to come to subway stations. The application of visual recognition technology in the digital reconstruction of subway murals is shown in Figure 12. By combining the popular short

video industry and live streaming industry, capturing captivating short videos, and engaging in real-time interactive live streaming and communication, the audience and influence can be expanded, avoiding the shortcomings of subway murals and achieving the goal of promoting regional traditional culture.

**Figure 12 -** Regional characteristics of subway new media art

## 5. CONCLUSION

Art education, as one of the important forms of aesthetic education, has a significant impact on students' moral and moral education. However, art education in universities cannot remain unchanged and must comply with the development of the times and the concept of educational reform. The curriculum reform of art education in the new era should be closely combined with the needs of the Public art industry in urban development. The subway mural decoration in the new era should make it meet people's public cultural needs. As the first creator of the subway mural, the art designer's Public art cultural integrity and cultural self-restraint are crucial to their art design. Therefore, art educators should clearly and thoroughly understand the significance of Public art culture in urban development and cultural inheritance, and make corresponding strategies for improving curriculum teaching. This makes art education more in line with the spiritual and cultural needs of people in the new era. This research takes the new-era subway mural decoration as the research entry point, focuses on the impact of the new-era curriculum reform on art education, and then focuses on the analysis of the important significance of subway Public art and its cultural connotation for urban development and distinctive local cultural inheritance. Finally, according to the cultural needs and development characteristics of the new era of

Public art, practical implementation suggestions for the new era of art education curriculum reform are put forward.

The regional cultural system of subway space is a cultural system formed by defining the boundaries of subway public space as the context category, using regional cultural elements as internal connections, and integrating cultures that are functionally interdependent and complementary, forming cultural differences at the station level, cultural connections at the line network level, and interconnected cultural systems at the overall urban level. Aesthetic education in the new era should follow the social law of the development of Public art. In the process of education, attention should be paid to the "combination" of spatial cultural expression and location orientation, the "connection" of spatial cultural layout points, lines, and areas, and the "integration" of traditional culture and modern civilization. By "combining", "connecting", and "integrating", a personalized cultural expression of the site is formed, thereby forming a cultural system for the integrated development of the line and network. In the new era of art education, attention should be paid to regional culture as the soul of urban personality quality. The "environmental characteristic information" contained in it is a design source that stitches together the underground and above-ground environmental zones, endowing similar spatial structures of subway stations with significant recognition and memory points.

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### PROCEDIMENTOS ÉTICOS

**Conflito de interesses:** Nada a declarar. **Financiamento:** Nada a declarar. **Revisão por pares:** Dupla revisão anónima por pares.



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