

## THE APPLICATION OF HUMANISTIC PSYCHOLOGY IN THE ART DESIGN OF PUBLIC PLACES

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**Background:** With the development of my country's urbanization process, people are increasingly pursuing the experience and feeling of the comfort of the public environment. This requires the guidance and guidance of a human settlement environment subject that integrates technology, art and psychology. Therefore, humanistic psychology came into being.

Humanistic psychology is a discipline that studies the relationship between the environment and human behavior. It focuses on exploring the best combination of human and environment from the perspective of psychology and human behavior. It focuses on the research of what kind of environment best meets people's psychological expectations.

In order to understand and analyze the application of humanistic psychology in the construction of public environment, this article takes a comprehensive park in Taiyuan, Shanxi Province, China as an example for analysis and discussion. Its name is Yumen River Park.

The core research part of human psychology is divided into three categories, namely, the trajectory of human behavior in the humanistic place, the field of human psychology, and the privacy of human psychology. Taking these three categories as the starting point, through random questionnaire surveys of the floating population in Yumen River Park, data and mathematical statistics are collected, and then the results of the survey are analyzed to feedback the pros and cons of the park's human settlement environment art design.

Logically, thinking style is the preference, control and choice of individual thinking mode, while creative self-efficacy involves the support of creative beliefs and the control of target behaviors. Art design in public places is a long and arduous road. In this process, it is unimaginable without good self-efficacy. Can creative self-efficacy play an intermediary role between thinking style and art design creativity in public places? Based on this, this research intends to investigate whether the difference between designer's thinking style and creative self-efficacy has an impact on their artistic design creativity in public places, and discuss whether creative self-efficacy plays a mediating effect in the relationship between thinking style and artistic design creativity in public places.

**Subjects and methods:** 130 major designers in the art and design category of a university in a certain city, including 32 freshmen, 29 sophomores, 37 juniors, 32 seniors; 78 female subjects, there were 52 males, and the average age of the subjects was  $M=20.65$  ( $SD=1.48$ ).

The tool for measuring the creativity of art design in public places is the "digital design task". This task requires the designer to design a given image of things by using ten Arabic numerals "0-9". The idea of "chair design task" for this task. Both tasks require participants to use materials with a certain outline to design specific images (expressions, chairs), but these two tasks are for non-professional participants and are less difficult. The "digital design task" has increased in difficulty and technical requirements, and is more suitable for art design students in public places with certain technical skills. In order to improve the reliability of the measurement, this study asked the subjects to use "0-9" to design three images: cup, chair, hanger.

The 65-question version of the "Thinking Style Questionnaire" is used to measure the thinking style. The Chinese version of the scale has 13 dimensions, 5 items in each dimension, and each item has a score of 1-7. In this study, the Cronbach's coefficients of 13 dimensions were between 0.512-0.796, and the overall reliability of the scale reached 0.832.

The "Creative Self-Efficacy Scale" is used to measure creative self-efficacy. The scale includes three dimensions of ability self-efficacy, cognitive self-efficacy, and task self-efficacy. There are 10 items in total, using a 5-point scoring. The scale is in Singapore. The reliability of the test is 0.82, and the overall reliability of the test in China is 0.78. The scale was originally aimed at high school students. Before the measurement, it is necessary to adjust the statement that does not meet the designer's identity in the scale. For example, "I have many good ideas" changed to "I have many good art design creations in public places". After adjustment, the Cronbach's  $\alpha$  of the three dimensions of creative self-efficacy is 0.753, 0.667, and 0.734, respectively.

**Study design:** Four classes of art design majors in public spaces in a certain university in a city (one for freshman to senior) were selected for the test, and the subjects were given "digital design tasks" with the cooperation of the instructor in this class. Test materials and answer papers. The instruction is as follows: Please choose one or more Arabic numeral elements (0-9) to design three items: chair, hanger, cup, you can use your imagination to any configuration, but the digital element must be your design a part of. Please note: The creative process is completed independently, do not discuss; Please indicate the content of the

painting under the work; The time should not exceed 60 minutes. After the subjects completed the digital design task test, they went to the podium to receive a questionnaire containing “Thinking Style Questionnaire”, “Creative Self-Efficacy Scale” and basic personal information (age, grade, major, gender, etc.). The participants were required Answer according to their real situation or ideas.

**Methods of statistical analysis:** SPSS18.0 software is used for data entry and analysis. The main statistical methods used are descriptive statistics and one-way analysis of variance.

**Results:** The relationship between designer’s thinking style and art design creativity in public places. In order to avoid the influence of grade and gender on the analysis results, partial correlation analysis is adopted, and grade and gender are used as control variables to examine various thinking styles and art design in public places. The relationship between the three dimensions of creativity. The analysis results show that the legislative, hierarchical, holistic and radical thinking styles are related to the artistic design creativity of public places. The four types of thinking styles all belong to the Type I thinking styles mentioned by Zhang and Sternberg. Among them, the correlation between the legislative thinking style and the various dimensions of art design creativity in public places is the most significant ( $P < 0.001$ ), while other types of thinking styles fail to reach a significant level at the 95% confidence level. Table 1 shows the correlation analysis between thinking style and artistic design creativity in public places.

**Table 1.** Related analysis of thinking style and the creativity of art design in public places.

	Novelty	Aesthetic	Overall merit
Legislation	0.348 <sup>***</sup>	0.346 <sup>***</sup>	0.353 <sup>***</sup>
Administrative	0.002	0.030	0.001
Trial type	0.046	0.038	0.034
Affiliate type	-0.090	-0.123	-0.102
Grade type	0.191 <sup>*</sup>	0.199 <sup>*</sup>	0.190 <sup>*</sup>
The oligarchy	0.106	0.155	0.155
Anarchy	0.037	0.076	0.051
Overall type	0.223 <sup>*</sup>	0.191 <sup>*</sup>	0.222 <sup>*</sup>
Local type	-0.104	-0.075	-0.105
Introverted	0.077	0.093	0.080
Export-oriented	0.100	0.148	0.106
Radical	0.213 <sup>*</sup>	0.260 <sup>**</sup>	0.239 <sup>**</sup>
Conserved	-0.015	0.002	0.012

According to Table 1, it can be concluded that whether creative self-efficacy plays an intermediary role in the relationship between thinking style and artistic design creativity in public places, the research adopts the structural equation model (SEM) method to investigate. According to the commonly used method of mediating effect analysis, firstly, it is verified whether the regression coefficient between thinking style and public place art design creativity is significant. The conclusion shows that the latent variable constituted by the four types of thinking styles “Type I thinking style” is important for public place art design. The regression coefficient of the average creativity score  $B = 0.42$ ,  $P = 0.000$ , and the model fits well.

**Conclusions:** Investigate the relationship between designer’s creative self-efficacy, thinking style and artistic design creativity in public places. Taking 130 major designers of art design in public places as subjects, using “Thinking Style Questionnaire”, Creative Self-Efficacy Scale (CSES) and public place art design creativity sympathy assessment as measurement methods, the thinking style and creativity are analyzed. The relationship between self-efficacy and art design creativity in public places. It is concluded that the legislative, holistic, radical and hierarchical thinking styles are significantly positively correlated with the artistic design creativity of public places; the overall creative self-efficacy and its dimensions are significantly positively correlated with the artistic design creativity of public places; Creative self-efficacy plays a part of the mediating role in the effect of thinking style on the creativity of art design in public places. It proves that to improve the designer’s art design creativity in public places, we can try to strengthen his creative self-efficacy, but the role of thinking style cannot be ignored.

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## AN ANALYSIS OF THE CREATION CONCEPT OF ANIMATION FILMS BASED ON AUDIENCE PSYCHOLOGY

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**Background:** Creation is a cognitive process. The concept of creation is the individual's ability to generate novel, peculiar, and valuable viewpoints or animated films, including a series of skills, such as fluency, flexibility, and originality. Research shows that individuals who do not obey and do things out of the ordinary have more creative ideas than those who obey norms and are cautious. Individuals with strong creative ideas generally have the characteristics of individualism and free will. Individuals who analyze the psychological concepts of audiences have the characteristics of individualism, disobedience and free will, and will put more emphasis on goal achievement. Individuals who analyze audience psychology are willing to choose an extraordinary way when completing the target task, will not completely obey the opinions or evaluations of others, and may even act contrary to the suggestions of others. In addition, some studies also directly show that audience psychology is helpful to improve individual creative ideas. Individuals who analyze audience psychology are more likely to produce some novel and unique ideas. Analyzing audience psychology can improve individual cognitive flexibility, for example, it becomes more flexible when looking for commonalities between things. It can be seen that analyzing audience psychology makes individuals more flexible, and their ideas are more unique and novel. Based on this, hypothesis one is proposed, that the psychological concept of the audience has a positive impact on the creative concept of animated films.

The self-efficacy development model points out that the individual's perception of owning resources is conducive to obtaining creative self-efficacy. Audience psychology can be a symbol of different types of resources, such as safety, self-confidence, freedom, power and so on. Analyzing audience psychology can allow individuals to obtain the perception of having resources. For example, audience psychology allows individuals to be in a self-sufficient state that has nothing to do with personal characteristics.

Audience psychology can be regarded as a kind of social resource. Having this social resource can enhance the individual's sense of strength. Individuals who analyze the audience's psychological concept will perceive that they have this social resource, which can replace social support and become more independent and tolerable. Social exclusion, more able to persist in difficult tasks, and more confidence in the completion of tasks. These studies can show that audience psychology as a resource, analyzing audience psychology can increase the ability and confidence of individuals to deal with decision-making problems, generate strong creative self-efficacy, and improve creative ideas. Based on this, hypothesis two is proposed, that creative self-efficacy plays a mediating role in the influence of audience psychology on creative ideas.

**Subjects and methods:** factor design between groups (audience psychology group vs. control group). 112 third-year undergraduates from a business school of a university in Wuhan participated in the experiment, and the subjects were randomly arranged in any group. There are 56 people in the audience psychology group (38 girls, accounting for 67.86%), and the average age  $M=20.89$  ( $SD = 1.15$ ); 56 people in the control group (40 girls, accounting for 71.43%), and the average age  $M=20.51$  ( $SD = 0.87$ ).

**Study design:** This article encodes the participants' suggestions and opinions and converts them into comparable index values. First, the creative fluency index value is reflected by the number of creatives. Secondly, the originality index of creativity, inviting three experts (1 pedagogy and 2 PhDs in psychology) to evaluate the originality of each idea, and score based on the characteristics of originality-rare, innovative and novel (1 = very no originality, 7 = very originality), the statistical results show that the score consensus between raters is satisfactory, the intraclass correlation coefficient (in traiclass correlation coefficient, ICC) is 0.81, and all scores are aggregated as originality Sexual index value. Finally, the cognitive flexibility index mainly measures the direction of the subjects' creativity. According to the categories set by De dreu, the creative direction is divided into 7 aspects: shooting environment, shooting facilities, film quality, shooting information, and animation design Teacher, animation format and other aspects. If the creativity generated by the subjects contains more of these categories, the higher the cognitive flexibility. The three experts were classified separately, and the statistical results showed that the intra-group correlation coefficient of the three experts' scores was  $ICC=0.82$ , and the scores between the experts were consistent. Similarly, all the scores were aggregated as the cognitive flexibility index value.

**Methods of statistical analysis:** Audience psychology analysis: Use audience psychology terms to analyze. Selection of experimental animation films: The selection of war educational films as experimental subjects is mainly based on the following considerations: first, war educational films are popular films, and basically everyone has watched war educational films; second, you can control the educational/watching of animated films The impact of sex on the psychological psychology of audiences. When studying the educational and viewing attributes of animated films, the measurement of war educational films is: the average educational value of war educational films is 4.26 (7-point scale), and the average value of viewing is 3.90. There is no