

Public art in Mandaluyong City: Implications in the community's identity and territory

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ABSTRACT

Human culture consists of signs, each of which is different from itself, and the people in the culture are occupied with these signs. From one point of view, the semiotic perspective has been present in art history for a long time. Nowadays, public art is largely used for decoration and, in certain cases, to promote ideals and familiarize people with the city's complex figures in the Philippines, as it plays a greater symbolic function in the city's recognizability and visibility. It somehow deploys an explanation that incorporates historical and semiotic meanings. Images of contemporary art are painting, sculpture, drawings, illustrations, cartoons, posters, murals, photographs, and film. The study revealed that through commemorative reference to local inhabitants, culture, and history and the promotion of awareness of the art and identification with it, the most critical mission is to promote man's quality of life and implications for online learning and teaching are provided.

1. Introduction

In theory, "public art" (community or local art) refers to any piece of art created for and shown in a public location, from a public square to a wall within a public building office. It covers every piece of art purchased with public funding or entering the community domain (through donation or public display), regardless of where it is or who sees it. This paper analyzes such works and opens an understanding that incorporates historical and semiotic meanings. The specific interest of this study features the character of these works as a recognition on which the aim is to show the traditional ways of remembrance. This paper looks methodically at commemorative installations of such activities in the Mandaluyong area developed in the late 1900s by sculptors and placed across several significant streets of Mandaluyong.

The office had produced no cultural mapping as of this moment when the researcher visited their cultural office. This mapping could make the work more accessible if they had one. It is easier to identify what exists in Mandaluyong because it is pulling out of our urban history, part of our evolving culture, and our collective memory. One mission of the municipality is to improve the visual arts environment. The task is to develop and carry out activities/projects to increase cultural awareness among citizens, which plays an important part in tourism promotion. They are also in charge of studying, evaluating, recording, reporting, and publishing historical happenings, biographies of heroes, significant people, and relics within the geographical authority. The officer

promised that they would soon gather a cultural project. The information has been scarce due to decades passed lacking construction and coordination by former officers.

This research of the city's public art and the semiotic connection is a step in the cultural sketch of the town and can also be a reference for important preservation activities. Abasgolizade (2011) says we are referring to issues in open spaces. Permanent public art is:

1. Historical Memorials: all things, buildings, or topics that represent a society's remarkable history.
2. Certain buildings: buildings prominent in the city for any reason.
3. Memorials: Sculptures, fountains, and constructions that remind pictures, images, fundamental people, and facts about the city.
4. Decorations: sculptures and fountains in the city to improve the urban landscape.
5. Urban furniture elements: It is responsible for promoting urban elements' quality.

As far as the construction of the identity and territory of a community is concerned, in any initiative, the question of the usefulness of a public art project is a priority, especially when the public dimension submits to ideological manipulations and intervention. The image's power lies in its typical characteristics but also in the ability to continually establish relationship webs, which may be subject to manipulation. With the description of the underlying values, semiotics contributes to a particular art project as a deep foundation level of its conception. Likewise, it allows us to control those distortions of meaning that can transform the art project into a segregating factor.

The urban artifact-oriented analysis recognizes the city's semiotic polysemy, as well as the quality of its use and production, is highlighted. It stimulates ideas of commonality through its opportunities through physical representations. This research discusses the semiotic theory and the conceptual definitions of public art, demonstrating the modalities used in the construction of the beauty of an old city.

2. Theoretical

De Saussure and Baskin's (2011) Theory of Basic Semiotics says it has three branches: syntactic, which is the structure of the image; semantics, which is the meaning of the image, and pragmatics as the impact of the image. The Saussurian model is used nowadays not only to define the signifier in the ability to engage with the sound pattern but also to perceive the signifier as the sign material, which may be seen, heard, felt, smelled, or tasted, according to Morgan and Welton (1992). What semioticians do is not only decode the meaning by determining the relationship between the signs and their sense but also analyze the relationships between the signs in a multi-faceted message (Moriarty, 2005).

Painting, sculpture, drawings, illustrations, cartoons, posters, murals, photos, and film all contain images of modern art. It communicates with them using a variety of mediums, including oil, acrylic, watercolor, sculptural materials, film, mixed media, and others, each with its own techniques, procedures, and technical approaches to image-making. These images can be rendered in a wide range of figurative forms; they can be non-representational, abstract, or a combination of the two. Contemporary pictures depict reality, transmit cathartic feelings, transmit values of specific communities, industries, and classes, signify methods of looking at the globe and life or criticize predominant societal circumstances for change (Guillermo, 2002).

In terms of shape, form, content, and mediums employed, Philippine sculptures have evolved. The initial sculptures were primitive, with stones and clays as the raw material. Sculptures depicting everyday life acts of religion, and colors were all restricted during the time. They created

an ethnic sculpture employing traditional mediums such as wood and stone, carving, molding with clay, and casting with metals. Carving entails removing elements from wood or stone, and it is an ancient Malay wood sculpting tradition in Southeast Asia. Foreign cultures and internal evolutions affected the Philippines' transitional sculpture movements from primitive to modern. The 19th-century art movement, led by Guillermo Tolentino, emerged in the midst of this change. The Bonifacio Monument is his most famous work.

Sculptures are works of public art created and controlled by a government agency, such as a local arts agency, or a private body, such as a nonprofit art group. Artist-driven, self-funded public art can also be created outside of an institutional structure. When publicly funded, these can be part of the development or construction projects of a more substantial urban development or cultural plan (www.americansforthearts.org).

On the construction of a community's identity and territory, the priority is the usefulness of a project (Lena, 2008). How the artistic device can help this process is through semiotics as an instrument of control: the reason lies in the communications value of the creative project and its cognitive role in terms of image. Not only is the characteristic feature is the power of the image, but possibly subject to manipulation also and the ability to continuously establish webs of relations. The conception is found on a deep level; semiotics contributes with the description of values underlay to a specific artistic project. It transforms the creative project and enables us to control those meaning distortions, which can result in a disaggregating factor (Lena, 2008).

3. Method

The research design used is a narrative approach in which it weaves together a sequence of events, forming a cohesive story from just one or two individuals. Interviewing, reading documents, and searching for topics; how an individual account illustrates the more substantial influences in life that created it. Interviews often take place over weeks, months, or even years, but the final narrative needs not be in chronological order. It presents a story (or narrative) instead, but with themes and can reconcile conflicting accounts and highlight the tensions and challenges, which can be opportunities for innovation.

Basically, this research is divided into two phases of work. The first phase, the Analytic Phase, has to do with understanding public art in the local context, and the work comprises four tasks as follows:

1. Consultation - consultation with the relevant representative (city engineers, cultural office staff, city library staff) of Mandaluyong city for requirements and arrangements.
2. Review - review of the existing state of public art on which the researcher seeks the help of the city cultural office to provide a list of public art (both historical and cultural works) in Mandaluyong City.
3. Select - identify selected works with comparative value to Mandaluyong City that account for their legislation, urban planning, display strategies, and funding sources in connection with public art.
4. Plan - prepare a preliminary schedule when these works can be visited for documentation process and direct measurements of the works. An interview with people associated with this selected public art will be done, and an additional interview will be conducted with individual artists (it is still alive).

The aim is not just to explore the diverse meanings of public art but perhaps significant enough to describe the factors that might also affect its vitality. The second phase, the Synthetic

Phase, involves putting forward concrete action plans and strategies for the realization of public art, as outlined:

1. Exploration - explore new directions where narratives can extend an understanding that other research approaches do not. Innovative and generative contexts explore narrative inquiry and more specific themes of culture, background, and identity.

2. Interpretation - A method of analysis and criticism can be drawn up with a practical approach using basic documentary information about artwork by Alice Guillermo's method:

a. Title of the work. The meaning of the work may or may not be affected by the title. It is a literary element that may or may not add to the meaning of the text. However, it may have an ironic relationship to the work or make a sly or amusing remark about the art or its subject at times. In the interplay of the visual and the literary, the title, if noteworthy, lends a literary component to work.

b. Name of artists. This includes biographical information, such as the artists' generation. What are their peers' names? During their active years, what were the most popular artistic trends? What is their educational and professional background? Did they keep journals, diaries, or public statements that could throw light on their work?

c. Medium and techniques. The documentation identifies the medium and, on occasion, the techniques. It is also necessary to understand the properties and limitations of various mediums and their techniques.

d. Dimensions or measurements. Dimensions in the metric system can be large, large-scale, mural-size, average, small, or miniature-size. The work's format is one of its dimensions.

e. Date of work. The date, often the year in which the work was completed, places it in time and provides historical context for the work.

f. Provenance. The name of the current owner or collector of the work, whether it is in a museum, gallery, or private collection, indicates this. In fact, at work, there should be a record of provenance from the current owner to previous owners and to the artist.

3. Discussion - This is beneficial to the local government and contributes to local distinctiveness by using the local artists with their skills and vision - also, humanizing environments by involving the community and creating a cultural legacy for the future researchers.

4. Result and discussion

In the centers of cities, public art is a commemoration of national battles for liberation or a representation of leaders who have proven to be great soldiers, military strategists, and heroes. These works often identify rulers and leaders or artists of particular importance to the local society and its identity as a collective. These also often apply to the traumatic experiences of a country or a city population. To a large degree, the traditional role of monuments in connecting local memories and the imaginations of tourists also goes through the context of the site.

The researcher chose these works because of their historical value which is a life-sized or more massive sculpture depicting, in a more or less realistic style, a person and also to honor or memorialize an event, a place, or a person. These lists apply only to works of public art accessible in an outdoor public space. The cultural office of Mandaluyong City provided the file for this public art, and the researcher chose these ten based on historical memorials, which include all things or issues that represent a society's remarkable history, as well as decorations such as sculptures, fountains, and structures that remind pictures, symbols, important people, and facts about the city; and decorations such as sculptures and fountains. With the exemption of artwork visible inside a museum, the following works (with its location on the map) included in this study are:

1. Dambana ng mga Alaala (Plainview)
2. Liwasang Katubusan (Pag-asa)
3. Plaza Tatlong Bayani (Hagdang Bato Itaas)
4. Bantayog Para sa Kabataan (Plainview)
5. Sisa of National Center for Mental Health (Mauway)
6. Abueva Mural of National Center for Mental Health (Mauway)
7. Dove of Peace Arc (Plainview)
8. Casts of Don Bosco Technical College (Pag-asa)
9. Casts of San Felipe Neri Church (Poblacion)
10. Our Lady of EDSA Shrine (Wack-wack)

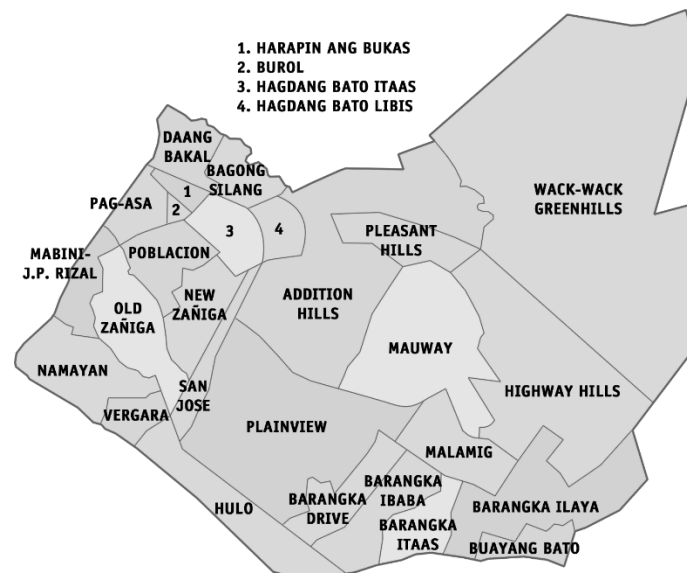


Figure 1. Map of Mandaluyong City

Source: Wikimedia Commons (n.d.)

For now, each entry was the product of a lengthy documentation process. The search for information begins with a brief history of the works. Two essential and valued sources of information are the city's cultural officer (Ms. Jane Agbay and Mr. Oscar Arceo) and the engineering office (Engr. Conrado Alciado Jr. and Mr. Roli Danilo), which helped in the documentation process and measurements of the city's selected works. The researcher did a direct measurement of the statues and murals using a tape measure. However, for measuring outdoor distances, the use of Disto Laser permits measurements that are not achievable with traditional distance meters, and because anyone can measure anything longer than the length of a tape measure. Also, information is obtained from other sources like the Historical Commission of the Philippines and the National Library, including interviews with the sculptors (Ron Casal and Ernesto Santos) who are still alive. These government offices have limited historical manuscripts, periodicals, and books that document early local history. The listing of people associated with these works is useful (barangay captain, professors, and admin staff) in the next phase of information gathering. Using this, oral history interviews with knowledgeable residents and staff provided additional documentation.

1. Plaza Tatlong Bayani located at Barangay Hagdang Bato Itaas by Mr. Ernesto R. Santos (a 2011 Nominee for Ulirang Mandaleño for Arts & Culture) in 1986. The statue is carved in brass metal and embedded in the concrete composed of a mass of blocks, with engraved figures and text of the donors. Using a hammer and hammer out on metal, he finished it in the space of three months. He says the budget of the government was P800, 000.00.



Figure 2. Plaza Tatlong Bayani

Source: Author's photo

Scale Details

Platform

Height - 239cm

Width - 173cm

Slant - 300cm

Statue 1

Height - 223cm

Width - 110cm

Slant - 292cm

Statue 2

Height - 244cm

Width - 99cm

Slant - 213cm

Statue 3

Height - 218cm

Width - 114cm

Slant - 287cm

Flag

Height - 381cm

Landmark as this serves as a vital element of space that is known to many locals and guests and therefore serves as commemorating tools. The place identification is essential for the local community, as in the case of Plaza Tatlong Bayani. Part of its popularity stems from historical narratives of the characters portrayed on the monuments (three brave men ready for an attack) but it often also extends to the statues themselves. It places this monument on a busy street in Brgy. Hagdan Bato Itaas. Gifted to the people of Mandaluyong by its local community as a mark of freedom and unveiled in 1986, this monument is a symbol of Mandaluyong's local values, tourist interest, and a symbol of the fundamental values of the neighborhood. A Mandaleño artist, Ernesto R. Santos made the sculpture. There have been five sculptures he made, but this one was his first, and they done it in 1986. The statue is reminder to the youth of these three heroes, Laureano Gonzales, Gen. Vicente Leyva or more known as Gen. Kalentong, and Andres Bonifacio. The three of them fought a revolution in 1896.

2. Liberation Marker or Liwasang Katubusan (likewise identified as Tomb of the Unknown Soldier). Sculptor is unknown. Both the Mandaluyong cultural office and the National Historical Commission of the Philippines have no records of it. Built-in February 9, 1952 and is carved from brass metal and silver then embedded in the concrete that composed of a mass of blocks, with engraved figures and text of the donors.



Figure 3. Liberation Marker

Source: Author's photo

Scale Details:

<i>Platform</i>	<i>Statue</i>
Height - 100cm	Height - 226cm
Width - 84cm	Width - 64cm
Slant - 165cm	Slant - 302cm

We discover monuments that our societies want to recognize as exceptional in villages, towns, and villages all over the globe. By connecting through official processes, we promote certain ideas, values, and identities. We should evaluate who we are, what we should strive for, and those to whom we owe the most by educating us on how we are by defining points and personalities of our common national and local heritage by attracting local citizens to their design. It was first called "Tomb of the Unknown Soldier" a sculptured image of a helm with 'ang bayoneta,' a popular war gun during the Japanese occupation. The statue of a woman wearing a long skirt symbolizes the image of a true Filipina. Her arms are rising upward, and the face that was facing the sky shows a strong desire for freedom. Her wrists tied with a chain attached to the wall symbolized the tyranny of our country had suffered during the Japanese invasion. It situates the statue between two busy roads reminds the citizen of the historical value of the figure.

3. Dambana ng mga Alaala by Mr. Manuel Casal was completed in 1994. It is carved on brass metal and silver and embedded in the concrete that is composed of a mass of blocks, with engraved figures and text of the donors.



Figure 4. Dambana ng mga Alaala

Source: Author's photo

Scale Details:*Statue*

Height - 376cm

Width - 1,097cm

Diameter - 1,619cm

Looking at the spatial context, it places in the center of Maysilo circle, suggesting their attachment and rootedness in the city. In connection with their bigger size, the Dambana ng mga Alaala is viewed as claiming ownership of the citizens of habitat space. It is a compelling commemoration, and its erection in a prominent space dominates the view. This memorial marker belongs to the people. The design is a fountain that depicts a lady holding a laurel wreath aloft above soldiers and heroes.

4. Sisa inside National Center for Mental Health, the sculptor is unknown. The Knights of Rizal Mandaluyong Chapter donated it on June 19, 1972, according to the management. It is carved on bronze metal and embedded in the concrete that is composed of a mass of blocks, with engraved figures and text of the donors.



Figure 5. Sisa

Source: Author's photo

Scale Details:*Platform*

Height - 178cm

Width - 250cm

Diameter - 177cm

Sisa statue

Height - 177cm

Basilio statue

Height - 96cm

Crispin statue

Height - 104cm

The female personification of Sisa recalls the vital status and value attributed to women in Philippine culture. The bronze statue is the image of a mother trying to overcome difficulties, clinging with her are her children. Its location inside NCMH makes it look like the patients in the institution who got succumbed to insanity. Sisa was a beautiful young woman before she endured her husband's cruelty. She is a typical native wife and is described as a mother who considers her sons her only treasure. She possesses a miserable character and weak intellect. Sisa represents the motherland, which was grieving from the loss of her children, just as her role had. The sad events that devastated her life were a reflection of the conquerors' exploitation of the motherland.

5. Bantayog Para sa Kabataan by Mr. Ernesto R. Santos (this was his most prominent and last statue he made) in 1997. This is carved on bronze metal and embedded in the concrete that is composed of a mass of blocks, with engraved figures and text of the donors.



Figure 6. Bantayog Para sa Kabataan

Source: Author's photo

Scale Details:

<i>Platform</i>	<i>Statue</i>
Height - 166cm	Height - 366cm
Width - 250cm	Width - 188cm
Diameter - 390cm	Diameter - 409cm

The Bantayog Para sa Kabataan sits on a traffic island on the northeast edge of Maysilo Circle. Because of its placement in the local government office district; the circle serves as a traffic circle that resolves an aligned intersection. Placing the monument within the circle has the capacity to position it as a form of remembrance in the main space of human activity and that part of space which also has the significant purpose of exposing the town, showing its diversity and independence. According to the sociological perspective of public spaces, the circle is the primary design feature of a wider city revitalization plan with a strong emphasis on sustainability.

The plan, which was a model of smart growth, focused on developing the town's historic core, taking advantage of existing infrastructure, transit options, and higher density. This memorial marker is dedicated to the youth and the woman that reflects the city's beauty. Years passed, and its original hue had faded. Ernesto and his men worked for eight months to complete the statue.

6. The Abueva Mural of National Center for Mental Health by Napoleon Abueva (Father of Modern Philippine Sculpture). The mural is made up of a geometric mass of blocks, engraved figures, and portraits of NCMH founders, and was carved on marbles and buried in concrete in 1974.



Figure 7. The Abueva Mural

Source: Author's photo

Scale Details:*Mural platform:*

Height - 445cm

Width - 1,859cm

Diameter - 1,911cm

Thickness - 46cm

This 43-year-old mural stands at the right-side entrance of the National Center for Mental Health compound. At the far right of the mural, there are three womblike forms, each with a figure in an unusual body stance. A naked youngster grips a metal bar, a man, crosses his arms above his head, and a naked figure lays down in a fetal position. The detailed table of two mentally challenged patients is another aspect of the arrest: Two male hospital employees are holding a lunatic, while the other, a lady, is sitting in the ideal position of a person with a mental disorder.

7. Dove of Peace Arch (Dambana ng Kagitingan) by Engr. Narciso F. Yamat & Julian C. Sta. Maria on June 12, 1993. The dove is made of bonded marble and embedded in the concrete of the mural, which is composed of brass metal.



Figure 8. Dove of Peace Arch

Source: Author's photo

Scale Details:*Platform:*

Height - 187cm

Circumference - 1,528cm

Dove wingspan - 1,228cm

It often sees a white or gray dove as a sign of peace and tranquility. It serves as a reflection and remembrance if place in public art. Below the dove is a memorial mural depicting historical figures meant to emphasize the peaceful revolution which took place in EDSA in 1986. They built upon the virtues of gratitude, courage, compassion, integrity, perseverance, and encouragement.

8. Casts of San Felipe Neri Church sculptor is unknown but works part-time for Frajel Designs and Crafts and was presented to the church during the birthday of the Saint on July 21, 2016. It is made of resins and fiberglass and embedded in the concrete.



Figure 9. Casts of San Felipe Neri Church

Source: Author's photo

Scale Details:

Platform:

Height - 400cm

Width - 175cm

Statue

Height - 175cm

Width - 45cm

Diameter - 188cm

Many of the buildings in the capital of our nation have president statues, war heroes, and other prominent public figures to honor and preserve their memory. Many city squares all over the world have icons of famous people who once also lived in their city to honor them and remember what they looked like. Jesus, Mary, and the saints in our world today do not differ from any other prominent public figures. Catholics have statues of Jesus, Mary, and the saints in their churches to celebrate and preserve their legacy, just as our country has sculptures of presidents and military heroes. Catholics use sculptures, paintings, and other artistic devices in some churches to remember the person or thing depicted. Just as it helps by looking at her photograph to recognize one's mother, it helps by looking at pictures to recall the example of the saints. Catholics also use statues as instruments of teaching. They were useful in the early church for the instruction of the analphabet. Many Protestants in Sunday school have pictures of Jesus and other photos of the Bible to teach kids. At Christmas there are three-dimensional scenes of birth in Protestant churches, Catholics also use monuments to celebrate certain individuals. A lot is said of the saint's hand gesture. The extended hand means protection. And if it rests the other hand on the heart, it indicates that it is the origin of comprehension, love, courage, devotion, sadness, and joy. It is also symbolic of love and piety when carried by a saint. According to Father Hans of San Felipe Neri, they built the statue for three reasons: first, since no image reflects the church outside. Second, it is the introduction of their parish to those people who are not aware of the name of the church; Last, it is the way of catechizing people.

9. Casts of Saint John Bosco by Mr. Francesco Monti. Carved on bronze metal and embedded in the concrete in 1958.



Figure 10. Casts of Saint John Bosco

Source: Author's photo

Scale Details:

Statue

Height - 189cm

Width - 60cm

Diameter - 227cm

The folding hand means prayer in the Catholic faith. It plays a vital role in the Passion of Christ. While the open hand recalls the mocking of Christ in the Common Hall, for they slapped Him in the face there. The hand-closed over straws recalls the tradition that lots are drawn to see whether they should release Christ or Barabbas. It is the source of understanding, love, courage, devotion, sorrow, and joy because it is near the heart, i. And when a saint carries it, it is symbolic of love and piety. Don Bosco was an Italian priest famous for his ministry to destitute and neglected youth. He is also renowned for his prophetic dreams, which revealed to him his life's work. He was a follower of St. Francis de Sales. At his canonization, they gave him the title of 'Father and Teacher of Youth.

10. EDSA Shrine (formerly named Shrine of Mary, Queen of Peace). Architect Francisco Maosa designed the structure with the help of famous National Artist Architect Leandro Locsin and Architect William Coscolluela. The shrine, which is open to the public, honors Virginia Ty-sculpted Navarro's sculpture of Our Lady of Peace.



Figure 11. EDSA Shrine

Source: Author's photo

Its erection takes place in 1989, three years after the bloodless EDSA revolution. Their completion happens in sixteen months with a 12 million pesos budget. It is carved on bronze metal and embedded in the concrete that is composed of a mass of blocks, with engraved figures and text of the donors. Although no one is permitted to measure the cherished Queen, the entire space gifted by Gokongwei to the late Cardinal Sin is 2,600 square meters. This is how the entire shrine, including the church, is described.

The Shrine is accessible through the cascading stairs from both avenues—EDSA and Ortigas, with its central plaza facing the converging point of the two avenues. In this set of the constant hustle and bustle of urban life, there seems to be a contradiction because vehicles are rushing in so many directions with urgency; some are worried about work, while others are returning home at the end of a busy day. Millions of Filipinos were massed on a roadway named Epifanio de Los Santos (Saints' Epiphany) to force the collapse of a tyrannical dictatorship in 1986. The gigantic building is made of granite and stone, bronze and marble, with murals depicting the history of two peaceful revolutions. They began with a gigantic granite and stone structure, bronze and marble sculptures, and murals illustrating the history of two peaceful revolutions. Is an imposing structure, not because of its size, but because of its character and the statue of Our Lady Queen of Peace, who spreads her big welcoming hands over its dome to welcome all those seeking peace.

Another feature of the shrine is its many sculptures; they call on the 'Flame of Freedom' created by artist Manny Casal, which depicts three industrious men carrying a cauldron of flame, each one symbolizing the three main island groups in the Philippines—Luzon, Visayas, and Mindanao. Next are the 14 Stations of the Cross, a bronze sculpture by national artist Napoleon Abueva. Carillon bells, crafted from bullets and cannons retrieved from the remains of World War II, also adorn the shrine. Aside from this, dividing the entire chapels into two - the San Lorenzo Ruiz Chapel and the Chapel of Perpetual Adoration—each housing great paintings and sculptures by renowned Filipino artists.

5. Conclusions & recommendations

The local authority is the primary agent for public art projects and the installation of public art in government facilities and parks, including town centers, libraries, theaters, and museums. We can also find public works of art in private estates and commercial multiplexes besides these public venues. There is currently no systematic policy and practice of evaluation to examine public art implications for the general population. An interview is a common channel for requesting answers from the sculptors (it is still alive) and valuing public works of art and programs. Nowadays, it is used for decoration and sometimes promoting values and acquainting people with the city's significant individuals in the Philippines. Because public art appears to be one-of-a-kind and distinct from the outside, it takes on a greater symbolic role and shows itself in public identity and intelligibility. If, in addition to its originality, design, and incompatibility with its area and location standards, it can boost the city's vitality. Placing attachment and security might result from a knowledge of the familiar features and may improve social interactions by developing a relationship with citizens. Furthermore, identifying the location with the minds of the inhabitants as belonging to the public might make it appear to be a true manifestation of the people of the town. This research points to the path of public art's final destination, where the magical effects of public art projects on society—the charm with which it unites people to celebrate, harmonize alliances of powers, cure social sickness, and revive fading spaces or dead wastelands in neglected city districts.

Each form has meaning, but it is an essential requirement to have associated meanings. All the statues have the same expression form but a different content form. Interpretation is a developed action. Through commemorative reference to local inhabitants, culture, and history and the promotion of public awareness of the art and identification with it, the most critical mission is to improve man's quality of life. The educational and historical advantages of this public art include teaching history to people, which brings the subject alive to the citizen of the city and helps improve public knowledge.

It also improves people's artistic taste in what is beautiful, right, and proper. It also awakens and limits beliefs and develops their minds through innovative ways. The most genuine service is to enable and inspire the citizens to establish their goodness, so public art is birth-giving and soul granting to citizen life. The involvement of artists in building places along with city designers and architects, can also help educate citizens.

According to some, we can recognize three different outcomes by which it delivers these outcomes, according to. It acts as a medium for the communication of symbolic meanings, improving the spaces of public culture and social interaction, improving the sense of security, and reducing public space fear, as well as a way between popular methods of aesthetic appreciation and the appreciation of significant artistic quality that enhances the environment. It also contributes to the formation of social networks and the reduction of social isolation, making it a vehicle for participatory and cooperative activity. In addition, it can serve as the first step toward complete involvement in society and stimulate alienated individuals. Lastly, it is useful for empowering spaces, connecting the community, and leaving a unique legacy for future generations.

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Engineer Loy Reyes (Professor and Head of Safety and Facility Management Office of Don Bosco Technical College)

Capt. Edmund Espiritu (Brgy. Hagdan Bato)

Mr. Roli Danilo (Assistant City Engineer of Mandaluyong City Hall)

Mr. Charlie Madug (OIC Information Desk - San Felipe Neri Church)

Mr. Bernie Sobremonte (Head, Archives of Manila of The Roman Catholic Archbishop of Manila)

Mrs. Sylvia N. Gamboa (Supervisor, Properties Administration Department of The Roman Catholic Archbishop of Manila)

Retired Engr. Conrado Alciado Jr. (Mandaluyong City Hall)

Mr. Oscar Arceo (Mandaluyong City Hall)

Ms. Jane Agbay (Admin Assistant, Mandaluyong City Hall)

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