

HUMANS AND NATURE

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Abstract

The theme of “Man and Nature” is a spatial installation art design, through rational design, use of different materials, ideas and spatial placement, through the combination of different forms and materials to complete the installation works. All works should highlight the theme to cause people to reflect. This will make the works more valuable. Through these works, we criticize the cruelty of human beings to nature, the concern of human beings to animals, the cherishing of water resources, and the warning to people to protect the environment. In the works, we give the basic elements of point, line, and surface to change the shape, thickness, length, and position, and at the same time combine with the materials extracted from nature to make the works have the characteristics of texture, volume, and space. This is conducive to creating more attractive designs and better interpreting the designer’s emotions.

2. Introducción

2.1 Ask questions

The subject of this project is installation art design, with the theme of man and nature. How do we evoke people to think about nature issues? How can I make human beings pay attention to the destruction of nature and the relationship between human beings and Nature? The biggest problem facing the world now is the environment. The earth is the only living space for human beings, but human beings are destroying the environment in different ways, killing animals, destroying ecology, polluting and wasting water resources, there are too many examples.

2.2 Present our thesis

I want to use this installation art work to arouse people's reflection on nature. Installation art refers to the artists in a specific spatial environment, the use of some people's consumption or non-consumption of material and cultural entities, to carry out artistic selection, utilization, transformation, combination ... It makes it show the new form and artistic form of the rich spiritual and cultural connotation of the individual or group. In fact, in simple terms, the installation is the "emotion and materials and place" of comprehensive exhibition art.

This theme is the artistic design of the installation, centered on the human being and nature. It is mainly about awakening reflection on natural issues, on the destruction of human nature, on human relations with nature, on coexistence, harmony, sustainable development.

Water is a fundamental element in human life and can be found everywhere in our daily lives. With a good understanding of the water element and its rational application, the practicality and functionality of the installation design can be better explored. Water is the origin

of life, and if it can be incorporated into the design of the installation, it will make the work more interactive and entertaining, and deepen people's awareness of environmental protection.

This topic mainly studies the use of installation art form to call attention to the relationship between human and the environment, so as to achieve the goal of environmental protection. Installation art is not only an art form, but also as a means of propaganda to convey information, to express social, political, personal views of the carrier. A work of art is not only a work of art, it is more effective to provide people with an information identification, emotional communication, designers and the audience an important platform for mutual communication.

2.3 Build our argument

Installation art is an art form that differs from traditional easel art in that it emphasises the conceptual, the need to integrate the surrounding environment and the interaction of the viewer. It has developed since the 1960s as an extension of the rebellious spirit of the young generation in the West, from simple ready-made installations to diverse forms of expression, gradually developing to It has gradually developed and influenced a variety of forms and art disciplines, such as landscape installation art, video installation art, performance art, poverty art and earth art, and is gradually forming new categories of installation art with the development of new technologies and art styles. Research content the main research direction of this paper is through the previous direction of the installation art design to develop new possibilities. To clarify the relationship between man and water, analysis of the relationship between man and nature for the water as the theme of the installation art concept. Through the study of installation art design, it is found that the design goal is not the design itself, but the designer through the design work material choice, emotional control, space planning, color configuration, props production, lighting control and other means, to create a contagious and artistic

personality of the installation design; and through this environment, planned, purposeful, logical display of the content to the viewer, and strives to enable the viewer to be able to understand the emotion which the work conveys.

2.4 Present the conclusions.

The installation work itself is an expression of emotion, and the designer places his personal emotion in the installation.^[1] The installation art design must be presented to the public through space, which provides a place for our perceptual activities, without space, we can not communicate the information of the installation in front of people. In short, the correct choice of materials, venue, and emotional balance are the essence of the installation art, correct understanding of the relationship between personal feelings and installation work display is the premise and basis of installation design. It needs to be studied from all aspects of analysis, mainly from the aspect of artistic value, from the material, production, color analysis. From the artistic, aesthetic point of view, the structure of the installation works, modeling, color and emotional expression.

3.Contextualization of the problem

With the advance of human civilization, the Earth, the only human living space has been destroyed more and more serious, the exhaustion of energy, climate all accuse of human foolishness. "Human and nature" theme mainly represents a harmonious ecological concept, through the theme installation works to remind people to value their own living space—the earth. Through the relationship between man and nature to remind people to protect the living environment, and with the help of this three-dimensional art installation, to provoke contemplation and stronger resonance in the viewer, the visual impact of the installation artwork on the audience is obvious and can produce

a deeper understanding and experience, the theme of the concept of harmonious ecology advocated by the subject is more direct and strong.

4. Statement of the hypothesis

“Humans and nature” theme space installation art design, the most important point is to highlight the theme of “Humans and nature” to make sense of this installation art. In this respect, I collected a lot of information on the relationship between man and nature, and made a collation and induction, the choice of two topics. and according to own condition and the school environment condition launches the conception. How to find the outstanding point in the installation, so that their work can have outstanding characteristics. It is necessary to grasp the balance between the position of People’s visual center and the requirement of attracting the audience. I mainly chose two subjects as the materials for the installation works, One is about the animals, the other is about the water resources. From these two aspects, we can design a reasonable plan and lay a good foundation for the whole process. Through more detailed study let oneself understand more information of installation art. I learned some knowledge and skills from the masters, so I will have different ways to show my works in these two groups, hoping to get the desired effect.

5. Discussion

It begins with Henri-Robert-Marcel Duchamp’s the Fountain. Since then, the work of art that has come before our eyes has not been the most important thing, but the idea behind the art forms. The position of idea even surpasses the material that constitutes art, and art becomes a means of presenting idea, and a necessary process of endowing idea. In installation art, the idea of the human heart begins to rise as the dominant factor in art, as in the case of the famous work

in the history of installation art --InThree Chairs by Joseph Cousous, the space shows three ways of describing a chair: a physical chair, a photograph of a chair, and a word for chair. The author wants to say that all three ways of describing the chair, whichever one it is, convey the same message to the viewer: that the chair is a symbol of the artist. The author wants to say that in any one of these three ways, the message to the viewer is the same: it is a chair. So it lies in the emphasis on the idea of the human heart in the artistic expression of the installation. and with a certain didactic function is one of the important characteristics that distinguishes installation art from other art from other art disciplines. In addition to this, Mr. Xu Gan of the Department of Art History at the Maine College of Art in the USA has systematically summarised nine basic characteristics of installation art.^[2]

Although there are many theories about the origin of installation art, the characteristics of the materials and forms of installation art give the artist great creative freedom. It is also because of the outstanding characteristics of the installation art itself, and especially tests the artist's ability to create materials, materials and scheduling. Artists began to focus on a variety of new scientific and technological achievements and good use of new materials to form new art, power devices and even electricity, sound, magnetic and so has become a new artistic expression.^[3] The surge of domestic trends in the United States and the influence of Europe complement each other. As European artists accepted dynamic art earlier than those in the United States, there are many influences on American artistic expression. In 1960, the Swiss artist Jean Tinguely's "Homage to New York" (*Figure 1*). At the Museum of Modern Art in New York, not only can his work be dynamically displayed, but it can also be mixed with sound and pyrotechnics. The most important thing is that the things he uses in his work are very easy to find in life. They are mostly made up of machine parts, but the shape of the work is unique and novel, which subverts the artist's understanding of space. When the artist's mind and vision

are broadened, the creative power of art is boundless. They can add sound, image and even smell to the work. The work can also be floating in the air, floating on the water.

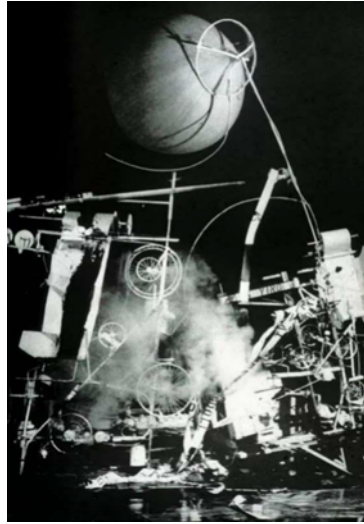


Fig. 1: Tinguely, Jean. Homage to New York. 1960

The reason why installation art can develop rapidly is that it can express the artist's perception of the work incisively and vividly, and at the same time, it can also reflect the current social value, the rise of the installation art also means that the public aesthetic began to break away from the subjective abstract art, and thus began to turn to the relationship between the environment and the objective representational art. Robert Morris is a well-known installation artist, he likes to show the continuity of the work, rather than simply frame a qualitative work. He believed that the work should be open and changeable, and he enjoyed the process of creation, but was also careful to avoid the rigid and inflexible geometry of minimalism. So in his work he likes to use a mixture of wool, clay and other materials because these materials are not only plastic, but also to meet the requirements of the work of hardness and strength. At the same time, because of the instability of the material, the work never completed the date, the passage of time can be reflected in the work, the work has also been given another "Vitality.". The installation art works reveal the author's mood at that time, and the viewer can well understand the author's state of mind and mood from the works.

French artist Yves Klein was the most important Neorealism artist, “Klein Blue” is his personal distinctive mark, he is also an important promoter of the development of installation art. His work involves pouring buckets of blue paint onto a female model and letting her roll around on the canvas to the accompaniment of a symphony orchestra (*Figure 2*). In his opinion, the spiritual connotation embodied in his works is what the author endows his works with in his creation. He wanted to use pure color to create an extreme temperament, the audience to receive the information is not a certain image but a brain experience, is a kind of people can burst out of unlimited fantasy extreme sense.



Fig. 2: Klein, Yves. *Anthropometries of the Blue Epoch*. 1960

Installation art is inherited from a variety of new forms of art, works of the form of expression is also colorful, some works of material from life and not the original use of artistic materials. In the course of development, some artists even used materials from garbage dumps and waste disposal stations. The use of materials that were previously off the table for installation art provoked a strong reaction from the public, in a way that brings art and life closer together. This practice inspires the audience with a new perspective to re-observe and experience by their own exclusion and neglect of all, at the same time achieve the recycling of waste resources. In this way, the artistic application of waste or daily necessities can save materials and

costs, and at the same time, it can also arouse people's attention to urban garbage and environmental protection. In CALGARI, Canada, The cloud, by artist Caitlind R. C. Brown and Wayne Garrett, is a typical eco-interactive installation. (Figure 3).



Fig. 3: Brown, Caitlind R. C., Garrett, Wayne. *CLOUD*. 2012.

Up to 6,000 light bulbs are in use. Designers recycle incandescent lamps from local residents, businesses, and eco-stations, peripheral light bulb to white-based, individual doping to blue to prevent viewers from visual fatigue, but also echo the White Cloud in the environment. Incandescent lamps are all laid with a cloud-shaped steel skeleton. Hidden beneath the exterior incandescent light bulbs are 250 fluorescent bulbs, each with its own cord, which the viewer uses to control the brightness of the clouds. The number of participants and the number of times the lights are pulled makes the cloud itself a variable that can be pulled up at the same time, but also can change the pattern of group control, to meet different psychological needs of people trying to experience. The total current of the device is 20A, the cost is low, and the potential of recycling waste products is explored.

Nature is a free-for-all, a free-for-all, and in fact we have never lived in nature without human beings. The natural system has been enriched by human intervention, and human beings have brought their own aesthetic sense. Looking back at the nature after human intervention, most of it is due to the more negative impact of human existence, and this negative impact is becoming more and more intense and deeper.

ning. The Stockholm Declaration on the human environment issued by the United Nations in Stockholm in 1972 called for “Mankind to use knowledge to build a good environment in cooperation with the natural environment”. Environmental protection is the concern of every Westerner, the installation art grows gradually in this kind of appeal, making environmental protection become the hot topic of installation art. The contemporary landscape design, which is directly related to the environmental problems, should be a perfect combination of humanity, divinity and naturalness, and should retain a view of nature based on the belief of humanity, divinity and naturalness in ancient times. In 1977, the artist Walter De Maria, and nature in Broad New Mexico together completed the work “The Lightning Fields, 1977” (*Figure 4*) which gave the viewer a great shock. He arranged the 400 (25X16 rectangular arrays) of stainless steel poles 6.27 m long at intervals of 67.05 m. On a clear day, the materials of these devices are at peace with the surrounding wilderness. But between June and September, the Lightning season in New Mexico, the metal matrix directly interacts with the surface. This is a work of real danger, which requires limiting the number of visitors, and the licensed viewer is arranged to experience this unique experience in a special thatched hut. When the sky and the Earth are connected by lightning and thunder, the viewer is awed by this most essential of natural forces. Therefore, it is in such a highly secular modern society, installation art with its essential view of nature, the audience’s participation demand characteristics, forcing people to rethink the relationship between man and nature.

“Installation art is the visualization of people’s inner feelings, and is displayed in real time and space in the form of three-dimensional space.”^[4] Installation artists usually do not put the absolute emotional motivation into their works, but rather infiltrate certain emotional intentions and feelings into their works, interact with the viewer’s feelings through metaphor, and arouse emotional resonance. This is a forest in which plants grow very well, (*Figure 5*) but after a rainstorm, some of the trees were destroyed and died. The deadtrees

were still surrounded by plants and bathed in sunlight as before. The artist discovered the tree and decided to create the installation. The device uses metal hooks to hook nine kinds of colored cotton thread to meet the restriction of 3.5 m tree length and 2 m tree height. The nine colored cotton thread gives the dead tree a sense of strength in its divergence and superimposition, it was a rainbow that came out of the woods. This set of rainbow installation conveys not only the visual novelty to us, but also a sense of reverence for life from the artist, conveying the spiritual power of all creatures with a sense of ritual. How can you walk into a place like this without being moved?



Fig. 4: De Maria, Walter. *The Lightning Fields*. 1977.



Fig. 5: Unknown.

Emphasizing the role of perception, Antony, Gormley, whenever his landscape installation works from the creation to placement, there is the pursuit of emotional natural returns such a main line throughout. Expressing man's attachment to nature is one of his important research points, and it is also an important way of emotional regression in his creative process. The purpose of the return in the emotion is to establish the emotion place space, in this space let all things return to the beginning, will the human most primitive life emotion be able to continue in the present age, causes the past life emotion to be able to deduce anew in the present age, to bring back good memories. The American critic Jaquez Balzen once said, "Great art produces all the emotions that religion can inspire." ^[5] From this point of view, art in contemporary more like a new form of religion, of course, including installation art. For example, good installation works can make

the audience surprised, enthusiastic, can make the audience devout or dedication, but also can make the audience awe and admiration. However, from the point of view of the creator, this does not mean that the religious symbols in the installation art must represent the religious content, but may only represent a concept of the creator. Humans have always had to draw energy from nature throughout the ecosystem, and as the human way of life has evolved, from hunting and gathering to agricultural products to today's energy Postindustrial society, energy demand is increasing, and nature's natural reserves are being depleted under the modern human resource-intensive lifestyle, which leads to environmental pollution, energy crisis and other problems, and more serious. So along with Rachel Carson in 1962. The book *Silent Spring* was published, A modern ecological revolution ensued. In this context, artists from all over the world have made their own efforts to respond to the relevant strategies and solutions. George Curogen, for example, has proposed a recycling and recycling plan. In the face of deforestation everywhere, water pollution, soil erosion and the accumulation of toxic waste, how human beings survive in nature, such a complex of interconnected biological and cultural constraints, how to balance the relationship, so that it can be orderly and healthy development, has become the installation art and landscape design of common concern.

6. Conclusiones

My design idea is to use the shape of small water droplets to warn people, to use the shape of water droplets to show the lack of water resources, you usually see large areas of water, now I break them down into water droplets, to illustrate the scarcity of water resources. Each drop is displayed in a suspended form, like a raindrop falling from the sky, with a pause button pressed in mid-air. It can also be

used to add atmosphere to different occasions. The material I used was a balloon filled with water, giving it a sense of weight and reflecting the clarity and brightness of the water through the light.

Main materials for installation design: acrylic pipe (diameter 20cm), graphite spray head, infrared sensor, balloon, Pump Press. First of all, this work is intended to use the relationship between water, cause people to feel the water so as to jointly protect water resources.

The second group showed human cruelty to animals. The sight of a shark's fin being cruelly cut off from its body by a man, its blood staining the sea, and the helpless look in his eyes as he lay on the shore, filled me with a surge of anger and compassion for man and animals. See the rhinoceros running on the prairie with their companions happy life, but human is their bad news, will only bring them misfortune and disaster. One by one, the horns of the rhinoceros brutally cut down, the kind of pain, heart-rending cry, the air is filled with the smell of blood.

My solution was to assemble the installation using materials like rhinoceros horns and shark fins. The material uses the discarded objects in life to create art, which is a return of the relationship between human nature and nature. At the same time, it reuses the waste resources. In this way, the artistic application of waste or daily necessities can save materials and costs, and at the same time, it can also arouse people's attention to urban garbage and environmental protection. The tone of the whole work is the color of blood, with bright colors to warn of human crime, human cruelty and Inhuman. Hope that human beings can realize their ignorance and cruelty, and treat every life well.

Note

[1] Xu Gan. Installation Art [m]. Beijing: People's Art Publishing House. 2002. p. 14 Lawra.S.G. Conklin's definition of installation art.

[2] Xu Gan. Installation Art [m]. Beijing: People's Fine Arts Publishing House. 2002. 3-4. The nine characteristics summarized by Xu Gan are: 1. Installation art is first and foremost an "environment" in which the viewer can be immersed in three dimensions. This "environment" includes indoor and outdoor areas, but is mainly indoor. The installation is an artistic whole specially designed and created by the artist according to the location and space, both indoors and outdoors, of a particular exhibition venue. 3 Just as two films cannot be shown equally in a single cinema, so the integral nature of the installation requires that it be a whole. The unity of the installation requires a unique space, visually and aurally, free from the influence and interference of other works. 4. Audience intervention and participation is an integral part of the installation. The installation is an extension of people's lived experience. 5. The environment created by the installation is designed to contain the viewer, to The environment created by installation art is designed to contain the viewer, to prompt and even compel the viewer to change from passive viewing to active sensation within a defined space, a sensation that requires the viewer to use all of his or her senses in addition to active thinking and physical intervention: including the use of the This sensation requires the viewer to use all of his or her senses, including sight, sound, touch, smell and even taste, in addition to active thought and physical involvement. 6. Installation art is not limited by artistic disciplines; it freely It uses a combination of painting, sculpture, architecture, music, theatre, prose, film, television, sound, video, poetry and any other means at its disposal. 7. The elements that stimulate the senses are often exaggerated, intensified or alienated in order to activate the viewer, sometimes to disrupt their habitual thinking. 8. Generally speaking Installation art is for short-term exhibition, not for collection. 9. Installation art is variable art. The artist can change the composition during the exhibition, or They can be added, subtracted or recombined in an off-site exhibition.

[3] Jacques Barzun «The Use And Abuse Of Art» [m] Princeton University Press. 1973. Page 25,

[4] Xu Gan. Art installation [m]. Beijing: People's Fine Arts publishing house. 2002. Page 14, Lawra. S. G. Conklin's definition of installation art.

[5] Jacques Barzun, The Use And Abuse Of Art. 1973. Page 25.

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