

Analysis on Positioning of Aesthetic Form in Environmental Art Design

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Abstract: Environmental art design shoulders an important historical responsibility and mission in this era where urban and rural construction is in its full swing. However, what contradict with this ideal state of development are various phenomena that result in spiritual confusion in real places. One of the important reasons is the over expression of aesthetic forms and redundant design reflected in expression. This paper analyzes and elaborates on this practical problem from a theatrical perspective and discriminates the positioning of the aesthetic form supported by the traditional aesthetic appreciation approach in the development of sustainable ecological environment.

1. Introduction

Taking a broad view at China's cities and rural areas, we are inundated with "thousands of cities with the same design and millions of villages having the same feature" in the overall spatial field, which breaks cultural, ecological and landscape diversity. One of the important reasons is the excessive design amid a rapid economic development stage. The excessive design, on one side, manifests itself in undue highlight in function which results in similarity in form, vapidness in space, monotony, and rigidity; and on the other side, is represented by overemphasis on visual shock, which leads to duplication and complexity, bizarreness, variety but without clarity, disorder and unintelligibility. In these two cases, coordination of the relationship between the aesthetic form and environmental art design is not dealt with well: the former abandons art, while the latter solely venerates traditional and fine arts. Designing with the concept of all or nothing, if reflected in the spatial field, will push us far more away from a poetic living environment.

The form is closely related to the environment art design and it can demonstrate and express the artistry and the inner function of the latter. Nevertheless, for an environment with multiple functions and a nature of integrality, there are multiple needs. Therefore, excessive design will only leads to a result of too much being as bad as too little, which is a design and a phenomenon unsustainable and fragmented. In this era, we should follow the concept of environmental aesthetics, and handle the relationship between aesthetic form and environmental design and between the form and sustainable environment in a correct way. This paper is a part of the relevant research system and it is supported by viewpoints on environmental art theory. From a theoretical perspective, the inherent feature of the aesthetic form and the environmental art design as well as their connection will be elaborated. It holds the view that excessive design of aesthetic form will limit the sustainable environment development.

2. Analysis on the attribute of the aesthetic form

Fine arts is an important part of art and the form is an indispensable attribute of art. Having symbolic meaning, the form is characterized by satisfying traditional aesthetic laws, catering to visual perception needs, and conveying connotations and meanings. Firstly, as all types of art, the form of fine arts with picturesque as its basic attribute also has a mission to express the category of "aesthetics". There are two layers in the way or manner of expressing: on the surface, the structure

of the form should obey laws on aesthetic styling and embody the requirements on order, proportion, equilibrium, symmetry, comparison, harmony, correspondence, pace, hierarchy, texture, geometry, incline, and conciseness; moreover, the form should carry a sort of “meaning” and “taste” beyond the surface to become a meaningful form. In addition to the feeling of form appeared on the surface, laws on aesthetic form are additionally subject to the deep influence of the trend and preference for aesthetic appreciation from the whole community, leading to completely contradicted aesthetic appreciation standards in different eras. Secondly, the form relates closely to human viewing which gives value of existence to the meaningful form in turn. Without viewing, form will not come to light. The essence of viewing is the smooth application of visual perception. According to the theory of visual perception, the meaning of form is discovered while being viewed, and the feeling is the result of viewing. Therefore, to conform to the aesthetic principles, the form should meet the prescription on visual perception, such as the principle of balance, the principle of balance in conveying meaning, the principle of simplification, and the principle of gestalt, etc. A great art is in every aspect satisfying the result of visual perception requirements. Furthermore, no matter how many forms the aesthetic form may take, or to which visual perception diagram or prescription on aesthetic appreciation standard the form conforms, as a system, the ultimate goal of form is to convey contents with profound meaning. The form follows the principle of simplification, and various manners of composition of formal elements displayed under the control of unified content and meaning are the simplified expression of art form.

In a word, satisfying the traditional aesthetic law, conforming to the visual perception needs, and conveying the connotation and meaning are the three fundamental attributes of the traditional aesthetic form. But on the other hand, it is precisely because of these three aspects that the basic picturesque attribute of the aesthetic form is more certain. We can say that the feeling of form is its essential meaning.

3. Analysis of attributes of environmental art design

Environmental art design should be a multi-functional, self-organizing, and non-equilibrium system with marginality, intersection and integration as the essential attributes. “Environment” is its physical carrier and spatial field positioning, and “art” (aesthetic attribute in this article) is the ultimate positioning and characteristic in the field of space design. “Design” emphasizes the way and method of realizing the “art environment”, which centers on the cultural guidance and penetration from the individual to the community. Environment, art and design are in a symbiotic relationship during mutual integration, action and reaction, reflecting multi-functional, self-organizing and non-equilibrium characteristics. These characteristics require coordinated development of the environmental art design as components of a system. Once the design is started, the elements are no longer isolated, but should instead find their own unique positioning and function in the whole non-equilibrium, achieve symbiosis in mutual support, integration and transformation, and realize an innovated spatial material and artistic function, making the environmental art design a self-organizing and non-equilibrium system.

Environmental art design belongs to the category of spatial design that is marginal, intersected, and integrated, and it derives from architecture and urban planning. It mainly features the combination of technology and art as well as the combination of intrinsic functional requirements and surface forms, embraces various types of space design, and requires the symbiosis of technology, function and art in a system to create a new meaningful form. Marginality depends on the symbiotic support of designing types such as architectural design, urban planning, landscape design, and interior design from a technical level. Intersection is determined since the environment as a broader concept defines the dimension of the design space, where architecture is its internal components, the city is its macroscopic field, and the landscape is a conceptually transformed term of its connotation. These types of space are intersected and integrated, constituting the total environment. Integration depends on the fact that the ultimate standards of each subsystem under the unified target control is determined at all levels whether in the spatial, technical, functional or

artistic fields. Environmental art design is a type of design that has highly functional versatility. It is an inevitable result in the space design where various subsystems intersect and integrate into a coordinated development system after a certain development stage. It is an inevitable trend in the future development of the space design.

Environmental art design is the return and sublimation of the aesthetic appreciation after the requirements for full-material function under the support of science and ecology are met. The characteristic positioning endows the environmental art design with the characteristics different from other space design and art type, which means, it must be supported by science and technology, take function as its purpose, and express itself in the form of aesthetics. Without technological and ecological support, functional satisfaction is unfounded, and even if it has the aesthetic form, the design will be a waste of people, money, and strength because of no practical value. It is different from those art works in a general sense and it is not formed through static perception from a certain distance, but emphasizes participation and creativity and regards naturalness as aesthetics. It is a continuous environment with sublimation of beauty.

4. Restrictions of aesthetic form on environmental art design

From the analysis of the attributes of both the aesthetic form and the environmental art design in an era where the aesthetic form with ecological and natural aesthetics is the standard for aesthetic appreciation, the aesthetic form has become a barrier to sustainable and ecological environment development. First of all, the aesthetic form is supported by traditional aesthetics, emphasizing the search for and appreciation of the picturesque in the natural environment. Since the 18th century, picturesque has been exerting influence as an important category of artistic aesthetics till now. To appreciate the environment and the landscape from a picturesque perspective means to see them as the art works in a narrow sense, and it reflects that people pay more attention to the traditional aesthetic rules to which the visual perception effect and presentation form conform. However, the environment is not art works completely. In the aesthetic appreciation of environment, naturalness is beauty, which is characterized by openness, participation, and innovation, and supported by participation of ecological science and innovation. Therefore, picturesque should neither be the focus of environmental art design nor a factor that hinders the sustainable development of the environment towards biodiversity and ecological heterogeneity. Environmental art design and picturesque should complement each other so that the environment can take on an aesthetic look based on biological diversity, ecological heterogeneity, multi-functionality, integrity, and systematicness. Secondly, the traditional aesthetic form, which takes the form of static viewing as the approach, visual perception as the condition, and the formal attribute of the art works as the premise, stipulates the traditional aesthetic framework. However, the environment is lively and vivid and it is the stroke of God. It is approached through participation and immersion on condition that you feel with whole-heartedness and a sense of natural environment protection, and it is premised on the sustainable development of the overall natural, semi-natural and artificial environment, defining the aesthetic framework of emerging environmental aesthetics. There are huge differences between the two aesthetic appreciation methods. The former is static, rigid and individual compared with the latter, whereas the latter is sustainable, varied, lively, vivid and open.

5. Conclusion

From the above, in the post-industrial era where there are serious environmental problems troubling the whole society with great attention, the whole industry should not focus on personal preferences and interests of a small group, but should regard interests of mankind generation after generation as the benchmark, the sustainable development of the natural environment as the criterion, and the harmonious coexistence between man and nature as the goal by changing or adjusting concepts as soon as possible and keeping up with the times to create a poetic place for mankind to live in.

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