

Research on the Relationship between the Noumenon of Landscape Sculpture and Environment Space

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Abstract

In the landscape node design of public space in China, the most scheduled projects are all kinds of landscape sculptures. It is a feature of contemporary landscape design in China to decorate the space environment with sculpture works. However, some of the landscape sculptures are not properly arranged in space, which results in visual and psychological complexity and redundancy. Moreover, they are generally only placed without really considering the impact of environmental factors on the work itself. Such sculpture landscape separated from the environment even destroys the overall composition of the space in which it is located. Therefore, when sculpture becomes a constituent element in the space, we cannot test it with pure artistic aesthetics. As an important part of building space, we should not only consider the space formed by the environment where the sculpture is placed, but also consider the impact of the sculpture volume on the environment.

Keywords

sculpture, landscape, space, creation.

1. Spatial Expression of the Sculpture on the Shelf

In terms of sculpture creation, the volume of the work is one of the first considerations for artists (in this paper, volume refers to the volume and weight concepts in the real sense of height, length, size, width and width in three-dimensional space art works). At the conception stage of sculpture, artists attach great importance to the grasp of individual works.

For example, in the "Land" series, Antony Gormley's ideas reflected in his works rise from the early sense of "self" introspection to the cultural thinking about the "public" living environment of all mankind and the return to nature. Therefore, artists pay more attention to the integrity of the works, intentionally reduce the size of each character image, and focus on the spiritual grasp of the large and deep eyes as the window of the soul -- to reveal the huge inner soul space of human beings through the imagistic depiction. This corresponds to the artist's view that the inner space and the outer space are the same space. In the series of "Land", it is the reduction of individual characters' images, the accumulation of Numbers and the erosion of specific organs that demonstrate the impact of the works on the viewers in space.

In contrast, if "The Land" is a spiritual place where the artist leads the audience into introspection and meditation, then "He", a polymer sculpture based on Hitler, USES the emptiness of the exhibition area to bring the audience into the space of infinite imagination and speculation. Art is a common work between the artist and the viewer, and the effective realization of this work is mainly through the channel of spatial display effect. "He" was a success, with the artist Maurizio Cattelan contrasting the miniature, kneeling Hitler with the large, empty space. It is this combination of identity and action that captures the viewer's imagination in such an empty and special place. If the work is placed in a normal, lit booth or in a claustrophobic space, the visual shock will disappear completely. Through the perfect

combination with the space, the artist also perfectly conveys the deep meaning of the work to the audience.

In the field sculpture, constructivism sculpture and earth art, artists usually control the volume of artworks on a large scale. Especially in the earth art, the grasp of volume has expanded to the direct or indirect use of natural media.

The work city Landscape, which is envisioned by Chinese artists, is made of stainless steel rockery stone and stainless steel tableware. The artist USES the means of stacking and laying ramps to combine the reduced rocks, daily tableware and fog making into an abstract and pseudo-natural urban landscape space. The artists reduce the size of the rocks in a large proportion and withdraw the daily articles of the city, which changes the magnificence of the natural landscape and urban landscape. The work dissolves the inherent spatial relationship between man and nature, and changes the position and Angle of people's appreciation of "landscape" -- from the original looking up and overlooking to overlooking and close-up. The normal daily necessities and the reduced rockery rocks are removed, reflecting the contradiction between material life and spiritual level in the current urbanization process. In the process of urbanization, the psychological rupture between tradition and modernity, the contrast and contradiction between the landscape naturalism and the industrialized society. This is the artist's grasp of volume in the category of art nouveau.

To sum up, the size of the work is controlled according to the intrinsic artistic concept of the work. The effect of the work on the space during the exhibition is more conducive to the expression of the artist's thoughts and intentions.

2. The Landscape Sculpture Space Complementary

From the perspective of urban landscape sculpture, its concept is close to the theory of environmental art since its establishment. Its aim is to form an atmosphere or artistic "field" through the three-dimensional sculpture and the composition of the environment. Sculpture, as an important part of landscape, not only exists as an ornament and plum blossom, but its quantity and shape determine its own spatial characteristics, and together with architecture, water body, vegetation, rocks and other elements, it becomes a key element to construct positive and negative space in the overall planning. Therefore, the planning for the management of sculpture works needs careful coordination and arrangement. All kinds of works, such as fountain sculpture, square monument sculpture, garden sketch sculpture, should not only meet the requirements of the landscape from the theme, color, material and other aspects, but also need to respond to other spatial environmental factors in the spatial processing of the works.

Landscape sculpture and the space construction of the environment, including the environment, people, sculpture three basic elements. It can reflect the space of environmental space, psychological space and sculpture space, the three are also known as "isomorphic landscape space". If the sculpture construct a suitable isomorphism landscape space, more can show its typical character and the unique artistic charm, such as the ancient Egyptian pyramids and the sphinx, its huge quantity and symmetry and solid modelling in the desert wasteland gallant space show the mystery and the symbol of the royal majesty, bring relatively occupies a space of human considerable psychological shock.

However, in modern times, most of the landscape sculptures are set in the urban space, which together with the architecture form an important influence on the urban environment and urban culture. In 1959, The Austrian artist Helmut F. Kaplan organized the world's first art exhibition of stone carvings in a quarry south of Vienna, and argued that "the sculptor's concept of space must be changed, that he is responsible for the environment outside himself, and that he CARES for those common parts of life." Under the guidance of the theory, launched a vigorous development of the new sculpture movement. More attention has been paid to various types of

public art works in the city: architects have a further understanding of the spatial treatment of sculpture, such as the sculptural treatment of architecture by Christian DE Portzamparc, Gottfried Boehm and other famous designers; at the same time, sculptors pay special attention to the style of new buildings. In order to make sculpture and architecture more harmonious in the environment, they strive to seek for new forms and techniques of expression. At the same time, they also make more extensive use of sculpture materials, emphasizing the interaction and complementarity between landscape sculpture and architectural art in the "field".

Water body, sculpture, architecture, vegetation, rocks and other factors cannot exist in the "field" in isolation, especially the landscape sculpture is attached to its existing environmental space. Modern landscape sculpture emphasizes to seek for new images according to specific environmental space, and adopts multiple means of expression to perfect the beauty of the overall environment and the expression of new spatial rhythm and rhythm, so as to form a harmonious unity of natural landscape and cultural landscape.

The environment is formed by the positive and negative space formed by all elements in the whole planning area, which emphasizes that the individual and the shape of the space must be perfectly adapted to match. Therefore, in the process of designing and planning landscape sculpture, designers must have a strong sense of spatial environment art and overall planning. We should not only be responsible for the work itself, but also for the homogeneous landscape space in which the work is located. Sculpture and environment are an organic whole. It is necessary to emphasize the effective participation of landscape sculpture in environmental art.

3. Conclusion

For sculpture, a three-dimensional space art form, it is impossible to achieve a good display effect on the basis of separation from the concept of "space", no matter whether it is the easel work placed in the interior or the landscape sculpture that is complementary to the environment in the outdoor space. Therefore, if this factor is taken into account and sculpture works are arranged reasonably and effectively, the landscape of our public space will be more beautiful.

References

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