

# A Brief Analysis of the Formal Beauty of Biological Interesting Sculpt Forms

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**Abstract.** Biology is a natural life form in ecology, it is an important element of natural ecological linkage, and it is also an endless creative symbol in artistic inspiration. As an inexhaustible source of artistic inspiration, the fun embodied by biology adds vivid language to the art, from which one can feel the sense of childlike interest and joy. The focus of this paper is to explore how the shape form constructed with unique biological interest will be presented. In order to deeply explore the interesting sculpt and formal expression of biology and observe the sculpt thinking form of the characteristics of living things, this paper investigates the real contact and communication of the formal beauty of biological interesting sculpt and the real contact and communication of the formal beauty experience by studying linearity, color, atmosphere and space in formal beauty, bringing the viewer rich sensory aesthetic enjoyment, and focusing on the problem of aesthetic and philosophical presentation. It is also clear that the construction process of its sculpt and form expression is full of rhythm, and the picture is full of concrete, abstract, conceptual formal language, which spans speed, time, space, and realm and presents an intriguing state of object.

**Keywords:** Biology fun, Sculpt, Aesthetic sense, Formal beauty.

## 1. Introduction

Natural species in ecology It is a key variable in ecological protection, a natural food chain state in the ecological chain, and the behavior activities of organisms to maintain their own life affect the whole world in an interlocking manner. Nowadays, there are two major trends in natural environment ecology, one is bad and the other is protective, but in real life often both coexist, natural ecology and harmonious development are integrated and complement each other, and the central expression language of artists is also taken from nature, and they get creative inspiration from nature. At the same time, the concept of green development is the development trend of the era of public art, the internal communication and decorative meaning of the era group, and biology is not only an indispensable link in green development, but also a symbol of common veins in artistic inspiration. The study of the expression of biological interesting shapes, focusing on the visual presentation of artistic aesthetics and philosophical trends, and the dual functions of aesthetic interpretation of art, explores the relationship between form and expression, helps to emphasize the needs of the times, promote artistic creation, feel the artistic creativity of nature, and explore the spiritual attitude conveyed by public art in living things.

## 2. Exploration of Biological Fun Sculpt

### 2.1 Species Observation and Cognition

Organisms refer to living form with kinetic energy, in short, it is an objects with living vitality. Organisms are living forms, biological chains are the key elements of living organisms, and art will take living bodies and key elements as inspiration symbols to form a link between nature and art. There are many kinds of organisms in nature, and the basic classification of organisms is divided into five categories: animals, plants, bacteria, fungi and archaea, and the basic classification level of organisms is divided into seven basic classification levels: kingdoms, phyla, classes, orders, families, genus, species, and further subdivided in the classification and level, it can be seen that organisms are also a collection of objects[1]. The artist needs to combine a keen eye with a curiosity to find traces, so that the creature species reveals interest from simple living beings and accentuates its mysterious and grotesque atmosphere. Xu Beihong's horse, Qi Baishi's shrimp, Li Keran's cow, these famous artists use realistic sensory and emotional exploration to observe biological species, show the galloping horse, the agility of shrimp, and the hard work of cattle, and are familiar with their

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movement habits, and depict biological characteristics subtly and powerfully.

Spider webs have dishes, tents, funnels, wheels, these "decorations" have a certain hidden function and are the natural body armor of spiders; Butterfly wings are covered with scales and scales, which are rich in fat, making them a natural raincoat for butterflies[2]. There are many similar animal characteristics, centipedes are flat and long, and there are many sections; Grasshoppers have long antennae and powerful hind feet, which are its characteristics, so the interesting shape needs to be further explored through the detailed understanding of the biological species and the characteristics of the organisms they cover. Thus it can be seen that the observation of biological species is not aimed at independently understanding individuals at the very beginning, but to the biological characteristics of different personality, different postures, color textures and parasitic environments as the demand, and the external form and inner spirit displayed by observing the living habits, structural characteristics and formal beauty of organisms are conducive to re-portraying their living states to form an artistic creation form with a strong visual sense.

## 2.2 Biological Selective Association and Transformation

Yangshao culture faience fish pattern is a combination of round or oval human face, flat and scaly thorn-like fish, using the fish as the two ears and hair crown of the human face (pictured 1). "Human Face Fish Pattern" chooses to use people and fish as inspired symbols, from the artistic characteristics of the pattern to the mythological connotation reflected in the ornamentation, we can peek into the biological association behind it, and transformation the logic of thinking. First of all, fish are considered sacred animals because of their delicious meat and spirited vitality; Secondly, Zhuanxu died in the form of a snake and then revived in the form of a fish in the mythology of the "Shan Hai Jing·Da Huang Xi Jing", and which had the role of resurrection with the development of development; Finally, the child mortality rate of the Yangshao tribe is an important threat to the race, and the confined space of the urn coffin is easily associated with fish eggs and the female womb, and the fish facing the human face is a symbol of the resurrection goddess of resurrection at that time[3]. The Yangshao culture transformed living organisms into life associations and functional applications, and became the ornament with mythological connotation for the current society.

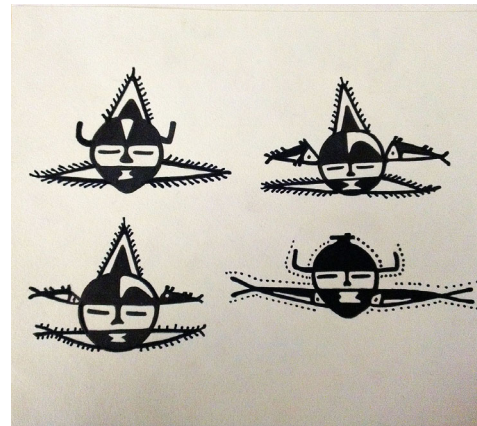


Figure 1. Banpo Site Painted Pottery Face with Fish Grain

After thousands of years, biological images are all-encompassing, and it can be clearly observed that biological images have gradually changed from realistic to abstract, metaphorical, and symbolic. The gods of the stars: the Azure Dragon, the White Tiger, the Vermilion Bird, the Black Tortoise; a broken branch flowers in an auspicious patterns, the dragon and phoenix totems of the Jingchu culture, and the stone carvings of animals in the Western Han Dynasty are the expressions of simple creatures, which are gradually geometric, exaggerated, and artistic. In the long river of time, we can see that the changes in biological shapes are covering a large number of stages of associative conversion, it is a reflection of the great creativity and imagination of the working people. The association and conversion of biological selection has never been a single imagination step by step. On the contrary, their characteristics and living conditions should be handled delicately to show artistic interest. In other words, in the early stage of sculpt association, it is necessary to observe, select and inductive characteristics, and then make associations with specific traits. The process of exploration is often the key basis for the formation of biologically interesting shapes. It is combined with the conception path of observation, research, collection, association, transformation, design, modification, and practice to form a shape that resonates with the viewers.

## 3. Biological Sculpt Formal Beauty Performance

### 3.1 Linear Artistic Effect

In the vision of sculpt expression, an eye-catching form of expression is often similar to the vivid sculpt features, which is called visualization, that is, the internal content is clearly conveyed through visual effects. In biological plastic art, this effect is more important, the dots have a concentrated effect, the surfaces have broad effects, and the line have an extension effect. In the point, line and surface, the linear structure of the biological shape reflects a unique artistic effect. Lines, formed in consciousness is a single and thin sculpt state, its characteristics are simple, smooth, clear, it has infinite malleability. Linearity is life-

oriented and full of emotional, and the straight, the smooth and the fluctuations of the line will show the public a different shape, graffiti, dunks, vehicles, signatures, swimming fish all hide a linear abstract emotional artistic conception.

Through the sense of boundary, loose and dense integration of structure, hierarchical intervals of space, and the twists and turns of sequence, linearity highlights regularity, rhythm, and rhythmic taste, and achieves linear artistic effects - a sense of strength, a sense of thickness, and a sense of satisfaction. Brazilian artist Ernesto Neto collaborated with the Huni Kuin indigenous tribe in Brazil to create the installation GaiaMother Tree, an installation inspired by the Amazon rainforest and using linear art to construct a pilgrimage-like "tree" that stretches 20 meters tall[4](pictured 2). How to integrate linear artistic effect into the expression of biological sculpt form is malleable, and this plasticity is mostly under the rational thinking and control of sensibility, showing linear flexible charm. In the process of form, the linear content is transformed by abstract thinking, and realized through repetition and combination and the complex art with regularity created in the sculpt structure.

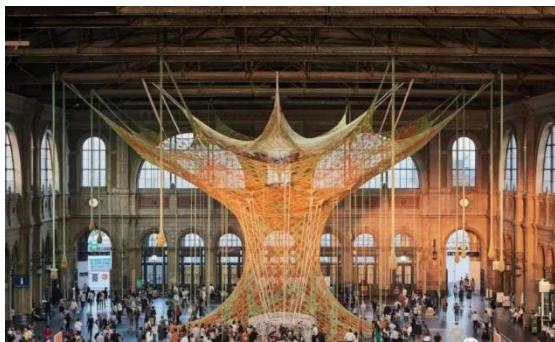


Figure 2. Ernesto Neto, GaiaMother Tree

### 3.2 Color Extraction Application

The philosophy contained in color is unfathomable, and pigments extracted from natural plants as dyes are formed craft for human life, and such colors are concentration the extraction of natural ecology; Chameleons use pigments to display the colors of the visible spectrum, and are exposed to the natural environment to avoid natural predators, and such colors accumulate to systematically care for living things; The color card arranges the known colors according to the law of hue, and realizes a unified standard tool within the range of color psychological selection, such colors gather the satisfaction of the public's beautiful needs.

At the "Life" exhibition in Basel, Switzerland, Olafur Eliasson exhibited a submerged gallery, infused with a non-toxic bright green dye fluorescein sodium used to study water flow to emphasize the presence of water flow, and filled the water with aquatic plants of different colors (pictured 1, 2). The creator turns passive visual stimulation into active visual creation, refining, summarizing and sublimating natural colors, and humans, animals and plants, and microorganisms inadvertently draw an ecological blueprint for the beauty of biological forms and forms, forming an unnatural naturalness. The

color vision of nature is transmitted to the psychological level of the recipient, and color reproducibility is conveyed through creator mapping and creation. It can be seen that the formal beauty expression of sculpt forms needs to consider the texture of materials, biological characteristics, expression of ideas, and even the use of dislocation and comprehensive color. Among them, color itself is endowed with the unique signifying appearance of the social group in ideology, so that the zeitgeist it can describe is not only the five senses, but also the specific psychological philosophy implied. In the aspect of decoration, color transcends its own value, which contains visual enjoyment; in the aspect of psychological communication, secular needs contain spiritual rituals. In the process of form, the linear content is transformed in abstract thinking, and is realized through repeated combination and the complex art that is accentuated and created in the modeling structure and its regularity.

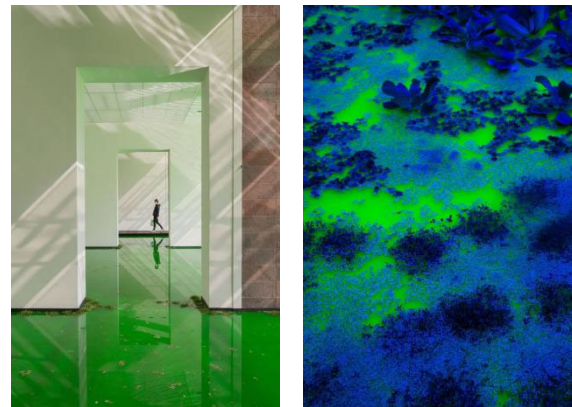


Figure 3. 2021 OLAFUR ELIASSON. Life

## 4. Form and Aesthetic Perception under the Study of Biological Fun Sculpt

### 4.1 Spatial Hierarchy Communication

Sculpt elements include shape, line, point, surface three-dimensional, space, color, combined with sculpt elements, it can be seen that modeling is the design beauty of observation association, artistic transformation, sensory effect, and also refers to the artist's creation according to subjective and objective intentions, and its mature contemporary design beauty has formed a form of transcendence of function and confirmation of existence[5]. The tubular honeycomb structure of Lumen, the winning work in the 18th MoMA's 2017 Young Architects Program, integrates the concept of structural form, spatial conditions, and interactive needs, forming a spray interaction when the audience approaches during the day and emitting itself at night (pictured 1). In the creation of this installation, the organization and arrangement stretch and stagger the height and low, with a sense of block, structure and regularity. It can be seen that space communication is a perceptual impression or a specific feeling, and the fields it involves are plane, three-dimensional, soft, suspension, sinking, nothingness, curved linear or long and short square circles. With the combination and creation, the spatial level continues to



deepen and extend, and in the convey, it reflects a single, flat, thin, simple to many, vertical, thick and complex sculpt and form process and the spatial level of one-dimensional, two-dimensional, three-dimensional and even parallel spaces to convey the spiritual dimension, which is the characteristic of time and consciousness, is both figurative and imagery, and breaks the transcendence of time and space beyond materialization. People's modeling and form performance is often the talent and ability to understand, perceive, explore and integrate more, and the spatial level of the modeling form performance will produce different aesthetic perceptions due to the different objects and the object's state of mind.

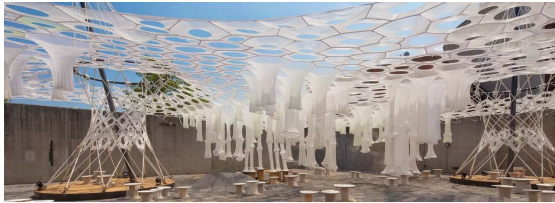


Figure 4. The 18th MoMA's 2017 Young Architects Program, Lumen

#### 4.2 Spiritual Aesthetic Perception

When thinking about form and aesthetic perception from a biocentric perspective, there is a sense of dislocation mixed with familiar sensory spiritual experience. In Italy a company created the underwater farm Nemo's Garden, which is composed of 6 inflatable "biospheres" made of plexiglass materials, mainly to explore the cultivation of seabed agriculture, which grows a large number of plants, such as oranges, microvegetables, strawberries, etc., and the staff can breathe freely without masks inside. This immersive farm experience brings a new sense of interest that disrupts the environment in which creatures grow. Art forms are diverse, and the spiritual aesthetic perception brought by them is also diverse and colorful, which includes space, time, emotions, spirit, and traces of all things. Austria's largest public art installation, "To the Forest", which fills a football field with a capacity of up to 30,000 spectators with nearly 300 trees, uses a variety of trees (pictured 1), and this visualization of human and biological contrasts deeply reflects the relationship between humans and nature, transforming the state of the environment into spiritual aesthetic perception. People's perception of things can achieve a visual feast effect through the interaction of the external environment, and at the same time the feeling will produce different sense of objects due to different sensory objects, different physical situations due to the emotional level of the object, and different material effects due to natural changes in the outside world, but in the end, the general direction of spiritual aesthetic perception must be inseparable from the creation of the subject. The aesthetic perception under the biological modeling form lies not only in the form and form it presents, but also in the value orientation it embodies.

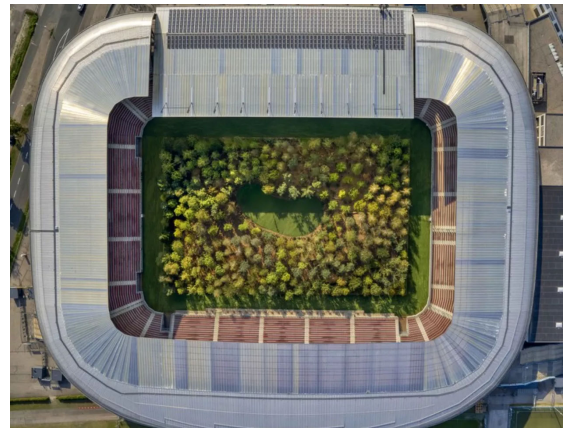


Figure 5. Klaus Littmann, To the Forest

### 5. Conclusion

Nature contains the present and the future, is awe, knowing, joy, integration and transformation, the clear spring of natural ecological protection is also washed, precipitated and circulated in the times, is human thought, demeanor, perception, emotion, value. Whether it is exploring from the aspects of realistic expression form and spiritual thinking, exploring the beauty of biological shape and body, color beauty exploring the texture beauty of materials and the aesthetic level of overlapping beauty, or rising from surface aesthetics to the level of ideology and philosophy, extending the conceptual space of art, and excavating the human spiritual satisfaction and artistic communication under the natural surface of biology. The formal beauty expressed by the clear perception of biological interest sculpt form is concretization and abstraction, and it is a sense of object that can span speed, time, space, and field. Facts show that fun is often not only an interesting soul, but also a perception expressed by choices, linearity, color, materials, space, and environment from observation to sculpt exploration, which constitute the expression of biological interest sculpt form and the beauty of public art forms. Regardless of the mode of expression, the meaning of the current diffusion of public art is to satisfy the worldly needs and spiritual philosophies of social groups, to make humanized nature and free nature far beyond coexistence, and to extend space and time from nothingness to the concept of fullness.

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