

# Cultural and Creative Design of Nature Education and Ecological Aesthetics

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**Abstract:** At present, due to the deterioration of the natural environment and the worsening ecological crisis, people pay more attention to the protection of nature and live in harmony with nature. The ecological law has become the organic content of "the law of beauty". The ecological aesthetic education born in this situation reflects people's introspection on their own survival and their desire and pursuit of natural beauty in the post-epidemic era. Nature is no longer an isolated and static material existence for people to take, but a whole organic existence. As a human is no longer the master of all things, but a life existence in the ecosystem living with the natural things. Ecological aesthetic education needs multiple bearer, and the cultural and creative design of nature education is born in response to this demand, which has been quickly recognized by people and gradually attracted wide attention. The cultural and creative design of nature education aims to fully explore the concept of nature education in cultural and creative products, and let people feel the existence of beauty in the process of natural experience through design elements. At the same time, to meet people's aesthetic needs and let people better understand the basic knowledge of the natural environment and ecosystem. The research shows that through the application of design elements, the cultural and creative products of nature education can improve the ecological aesthetic education function of the products, so as to increase people's awareness of home and the sense of harmonious coexistence between human and nature. And ecological aesthetic can further widen the development field of cultural and creative design of nature education and provide more possibilities, improving the artistic value and cultural connotation of products.

**Keywords:** Nature Education, Ecological Aesthetics, Cultural and Creative Design, Environmental Protection

## 1. Introduction

The cultural and creative design of nature education is based on the concept of the enchantment of the nature, put the ecological environment and natural ecology as the basis of creation, and apply the method that unlimitedly combining traditional techniques with modern design tools and with other multiply method to create design works with artistic value and cultural connotation. Through the experience and understanding of nature, these works convey the beauty and preciousness of nature and enhance people's awareness and responsibility for nature protection. Ecological aesthetics is a very important aspect in the cultural and creative design of nature education. It can help us better understand the spirit of ecological culture existing in the works, improve people's aesthetic experience, and further promote the belief of environmental protection and sustainable development. [1]

## 2. Concept and development situation of cultural and creative design in nature education

The cultural and creative design of nature education takes nature and environmental protection as the thesis, combines traditional techniques and modern design tools to create works with artistic value and cultural connotation. Among them, nature and environment is the core of the concept, emphasizing the harmonious coexistence of human and nature, and the importance of environmental protection. Cultural and creative design is a creative practice that combines traditional culture with modern design. The aesthetic effect it pursues is not only reflected in the form of artistic expression, but also needs to be expressed and reflected in the cultural connotation and social value. The cultural and creative design of nature education has become a hot trend in contemporary design concepts. Many designers and

institutions begin to pay attention to and explore its design and application. For example, Chinese Society of Forestry and Guangdong Provincial Forestry Bureau organized the first National Design Competition for Cultural and Creative Products of Nature Education. The Chongqing Forestry Bureau launched the Wildlife Protection Month in 2021 to promote the development and application of cultural and creative design in nature education through ecological protection exhibitions and special exhibitions of the City of Eagles holding by numbers of public welfare organizations. The Nature Education Park of Peking University is constantly innovating in the exhibition hall, integrating different elements of the natural environment to help people better understand and experience the beauty and value of the ecological environment. In 2023, Chengdu will launch the Third Nature Education Week of Sichuan Province, Chengdu Public Experience Activity and the first Nature Cultural and Creative Design Competition of Sichuan Province. Numerous competitions and activities aim to enhance the public' observation and cognition of nature and the ability to explore the value realization of ecological products, so as to attract more citizens to walk into nature, respect nature and protect nature..[2]

### 3. Application of design elements of cultural and creative products of nature education

Since ancient times, the spiritual structure and aesthetic consciousness of Chinese people have been closely related to nature, and the relationship between human and nature has gradually changed from mutual hostility to mutual dependence. On this basis, people's emotions towards nature have evolved from a simple utilitarian relationship to an aesthetic relationship. In such a relationship, the emotional education, value education and ethical education that people can obtain are naturally grown, and are rooted in the heart's happy and confident.

On this basis, the elements and methods of cultural and creative design of nature education include but are not limited to the following aspects:

#### 3.1. Application of environmental elements

The environmental elements in nature education and creative design are rich and diverse, including plants, animals and other natural elements. Designers can express the beauty and preciousness of these elements through various ways, such as the use of color, the change of shape, the choice of materials, etc. At the same time, the ecological function of each element should be taken into account, and the design element should be integrated with the ecosystem in order to reflect the original and healthy beauty of the ecosystem. For example, the series of *Paper Model of Mengbarg Insect* uses paper materials to imitate the patterns and colors of insects, showing its unique appearance and visual beauty Figure 1.



Figure 1: Paper model of Mengbarg insect from National Geographic of China

### 3.2. Exploration of artistic expression forms

There is a close relationship between cultural and creative design of nature education and artistic expression. Designers can deeply dig the uniqueness of nature and improve people's aesthetic ability through various ways. Today, ecological issues have become an unavoidable topic for artists. In addition to traditional forms of artistic expression, the development of science and technology makes digital multimedia technology increasingly the most eye-catching and shocking experience. For example, the world-renowned Team Lab Interdisciplinary International art Group's collaborative practices seek to explore the convergence of art, science, technology and the natural world. Many of their works are closely related to natural scenes Figure 2.



Figure 2: Pocket Zoo - Parasitic series

### 3.3. Embodiment of environmental protection consciousness

The cultural and creative design of nature education should pay attention to the concept of environmental protection. Designers should convey the importance of environmental protection through their works and enhance the spectator's awareness of environmental protection. The Parasitic series, for example, deconstructs and recombines animals and marine garbage by using the similarity of the external forms of things, so that people can understand the seriousness of the damage caused by marine pollution, present the concept of environmental protection, and allow spectator to obtain relevant information and reflect on it Figure 3.



Figure 3: The Parasitic series

### 3.4. Interaction and service

As the focus of cultural and creative design practices shifts from physical products and appearance —toward meaning, structure, interaction, and service.[3] People are not only consumers, but also participants and co-builders, and this point is increasingly recognized by people. The cultural and creative design of nature education began to arouse people's heartstrings in the aspects of vision, hearing, smell and touch, from that, the inner poetic habitat became a desire to aspire to and realize. The Estonian Forest Amplifier, for example, is a wooden work that collects and amplifies the smallest sounds around you, bringing the sounds of nature to you Figure 4.



Figure 4: Estonian Forest Amplifier

#### 4. Conclusions

Product design must start from a specific aesthetic concept, integrate certain cultural resources, artistic inspiration, imagination tension and other factors into the product design structure, make it become material products, so as to realize the implementation of aesthetic concept. [4]

Ecological aesthetics plays an important role in guiding the cultural and creative design products of natural education, which requiring designers to set up a correct view of nature, uphold the ecological world view, and regard human and nature as an equal ecosystem. We should adhere to the principle of ecological aesthetics, re-understand the relationship between beauty and ugliness from the ecological dimension, and pursue the natural beauty from nature. The ecological aesthetic is emphasized, so that the design of nature education is no longer limited to the formal beauty under the principle of artistic aesthetics, but by virtue of its own life value and dynamic balance value in the ecosystem, to show the unity of form and content. Nevertheless, ecological aesthetics includes two different understandings: one is to establish a kind of close and harmonious ecological aesthetic relationship between human and nature. The other is to establish the ecological aesthetic relationship between human and nature, society, other people and oneself, which is a kind of contemporary ontological ecological aesthetic that satisfies the ecological law. Obviously, only by standing on the ecological standpoint of the latter can make the designed products be closer to nature and the environment, arouse the emotional resonance of viewers, and even integrate the concept of environmental protection into the works to promote people's attention to nature and the environment. Only in this way can the cultural and creative design of natural education have soul, and people can feel the aesthetic emotion of self-being, free, self-doing from it[5]. Only in this way can people increase their sense of homeland, cultural identity and the sense of harmonious coexistence between human and nature with poetic dwelling place. And only in this way can they truly fall in love with nature. Only at this moment can cultural and creative design products of natural education truly realize the educational value of his ecological aesthetics.

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