

Feedforward and experiential art practice - the dominant ontological position

1.Introduction

The pre-feeding of artistic practice in terms of the existence and nature of things, and finding the role of epistemology and ontology in shaping the research of creative practitioners in shaping and explaining the value and reliability of research. What is the best way to effectively communicate scholarship? How do we define the critical terms in individual research? The exploration of the essential conception is important in the way of establishing a system of knowledge. The discussion of Heidegger whose into the ontology of art and design began with the first publication of *The Work of Art and Ontology* in 1936, an *exploration that examined the presentation of philosophy and art from an interrogative perspective, rather than in isolation from each other* (Gadamer, 1991). In addition to ontology and epistemology leading to a rethinking of the value of individual art, the question of explaining and interpreting the forward-looking academic focus of the field in its own terms, using personal research terms, will become a 'symbol' to help one focus one's research on more specific areas in the vast desert of knowledge and to avoid being too broad in the field of knowledge. In the text, these implications of the focus under consideration are discussed in detail.

2.Interpretation and presence in art practice

"The primary, final and constant task is never to make prepossessions, pre-sights and pre-structure present in fanciful and popular notions, for ensuring the scientific quality by understanding pre-constructs in thematic exploration." (Heidegger, 1927:192)

From the perspective of artistic practice, the existence and state of 'thinking' are explicitly identified as a particular empirical way of accessing understanding and truth and even existentialism, presenting a different understanding of truth from traditional rationalist philosophy and pointing to the 'being' of art theory. The search for "being" lays down the ethical view of artistic practice and the judgement and questioning of values. Gadamer stands for a philosophical perspective on aesthetics, stating that *'aesthetics must appear in hermeneutics ...'*, (Gadamer, 2002) towards an aesthetic theory that is narrowed by an overly rational notion of scientific empirical evidence in order to establish the experience of the truth of the work of art. This signifies that the way in which the ontological position gains cognition is not only achieved through a single route such as positivism.

Each discipline has principles and assumptions that are used to design, conduct,

analyze, and interpret research and its outcomes.(Moon,2014:35)

Research into social and humanistic topics serves as prerequisite for the interpretive argumentation of art practice, whereby the interpretation of the ontology of artistic activity plays an important role in the creative process. After PART 1's argument on the metaphor of nostalgia, artistic practices with a clear ontological position and ethics can have the proper support to make a meaningful argument. *"In a broad sense, the three different ontological positions identified are realism, idealism and materialism"* Snape and Spencer(2003) summarized that the databases of environmental design systems are vast-beings that are placed in social space to be interpreted and conceived.

"Environmental design in a spatial context is required to meet some humanistic criteria, the historical quarter is a totality of rituals and traditions, what organised ideas and emotions are embedded in these rituals and passed on with this tradition"
(Pile 2005:154)

Situated in a spatial context that is free from the constraints of more rational positivism, and constantly transformed in the practice of many design projects, Gottdiener and Hohle (2018) reconsider and reconceptualise concepts such as 'social space' from a new perspective, where 'space' is not a 'material container' in the traditional physical sense, but a result of a combination of human activity and the laws of nature.

Steven Holl(1989)proposed that *architecture could be 'anchored' in sites, where the meaning of the site, the harmony of the environment and the experience of evoking fond memories come together* to make architecture not just exist in form, but from a phenomenon with a connection to human society. It is not just a form, but a phenomenon that is closely linked to human society. The National Theatre of Ghana, designed by Cheng Tai-ning, an academician of the Chinese Academy of Engineering, is an example of the perfect combination of humanism and architectural design. The exterior of the building has a simplistic shape and a heavy form that reflects the local characteristics of African art, complemented by a strong colour palette as architectural detailing, without losing its modern and high-tech aesthetic, and is seen as a composite of the primitive and the pioneering, combining a strong modern and high-tech aesthetic. (Fig.1)



Fig1,The National Theatre of Ghana(Cheng Tai-ning,2002)

The controversial relationship between modern aesthetic thinking and some new situations of monolithic architecture is inevitable. The framework is neither completely within the traditional context nor completely independent of the context of modernity. In the formation and evolution of the system, multiple factors influence the interpretation and transformation of the intellectual framework, presenting a dialectical and relative existence.

3.The dominant ontology in a personal research perspective

人类对空间的认知经历了一种从简单到复杂、片面到全面的过程。笛卡尔、伽利略提出的“广延空间”(Richard W.1947),以物理学为基础主导着人类对空间的认知,具有朴素的现实主义特征,这种特征在18世纪后随着人类社会学的发展出现改变,“康德(1783)的“感性时空论”将“空间”的概念融入人类的思维和认知中,是人们“感性表现能力的一种形式”,而黑格尔将“空间”置于视域下进行审视,以形而上学的方式探讨了实践、空间与物质的辩证关系”在城市化、区域化、全球化等多重空间维度的变革,这种单一的、静止的朴素的现实主义观念随着人类社会现代化到后现代的发展而影响着。《后现代地理学》的作者 Soja(1989)将时间、历史的空间维度归因于“历史的创造”而不是“地理学的创造”,具有对现实的批判性检查,具有激进的、对广义“空间”概念的现实性批判。

The understanding of space has gone through a process ranging from simple to complex, from partial to comprehensive." Extension"(Richard W.1947) that proposed by Descartes and Galileo,based on physics, dominated the human understanding of space, with a simple realist character, which changed after the 18th century with the development of human sociology.Soja (1989),the author of *Postmodern Geography*, attributes the spatial dimension of time and history to the "creation of history" rather than to the "creation of Geography", with a critical examination of reality and a radical, realistic critique of the concept of "space" in the broad sense.

"historically and culturally effected interpretations rather than eternal truths of some kind [. . .] and that at different times and in different places there have been and are very divergent interpretations of the same phenomena" (Crotty1998:64).

This transformation is part of the evolution of social modernisation. By rooting itself in history, local traditional culture and other areas of humanities and society for cognitive construction, landscape design have achieved synergistic visionary integration horizontally, systemic visionary integration vertically, and human-centred visionary integration in technical design through exchange practices, integration of fit and relevance, symbiosis of the old and the new, and design interchange, to retain the city's unique regional environment, cultural features and architectural style of "genes". Changsha, Hunan Province's *Wenheyou Commercial Street* is designed to reflect an 'interpretation' of historical and cultural influences, the architecture with the appearance and decorative arts in local, in which applied as the domestic plan for the complete restoration, recreating the streets landscape in the early reform and opening up period, which has a cross-generational historical significance. (Fig.2)



Fig2 Wenheyou Street, Changsha

The classic formulation of positivism is, therefore, inadequate for studying and understanding human-environment action; positivism cannot “fully account for the subjective nature of human reasoning and choices” (Reed, 2010)

When searching for an object of study or undertaking a particular artistic conception in the field of art and design practice, Reed(2010) explains the multiple dimensions of human social thinking and existence through a multi-dimensional reflection on the limitations imposed by the values and attitudes that divorce artistic understanding from society under the empirical paradigm of the classical natural sciences.

Relativist existentialism holds that reality is constructed in the human mind and that no one true reality exists; rather, reality is relative to each individual who experiences it at a particular time and place. A bounded relativist argues that one shared reality exists within a bounded group, but across groups different realities exist. (Moon, 2014)

Bounded Relativism, which aims to distinguish between ideological and cultural contexts with different, or even opposite, interpretations of the same facts, is an ontological dimension. The 'imitation' of the past cannot be equated with the transposition of past art forms or theories or ideas into the practice of modern society. In *Truth and Method*, Gadamer answered that understanding is not the 'textual copy', but rather the absorption of the ideas from the spatial field of view of the work itself,

the interpreter arrives at a reality-based, bounded and relative perception.

The landscape renovation process is full of continuous spiritual civilization, forming a regional concept of emotional and collective identity, local customs and other abstract elements of the maintenance, including the modernisation of the human narrative concealed in the neighbourhood space, the cultural construction of the material and spiritual aspects is reflected in the integration and transmission of the living cultural heritage, the spatial reproduction of the social life status, can be conditional, relative cognitive help to think and interpretation, to find the symbol of the interaction of the individual practice field.

4. Research symbol and practice

Biodiversity conservation research and application has changed from a strong natural science focus to a “metadiscipline” (Meffe, 1998), which increasingly integrates the social sciences, including sociology, anthropology, and psychology (Daily & Ehrlich 1999; Mascia, 2003). Nowadays, studies within any separate area of expertise are no longer isolated and unchanging; crossover and fusion between disciplines are starting to become the norm. My journey from study to practice has undergone an interdisciplinary shift, which I have been fortunate to have, with practice coming from two different styles, and two different forms of design for visual representation - animation and environmental art. They are very similar in some areas but in different result-oriented modes.

Paul Rico (1978) based his hermeneutic phenomenology on Gadamer's system of hermeneutics, thinking in terms of symbols, metaphors and narratives, which are characteristic of linguistic forms, and proposed a hermeneutic phenomenology. Ricoeur was founded the phenomenology that is based on theories of hermeneutics, the "ego" is the subject of interaction and understanding "the self-understanding must be regulated and organized by hermeneutic considerations of the semantic structure of interpretation." (Ricoeur, 1978) Liqueur focuses on the analysis of the sense of being and the structure of human existence, a deeper understanding through the deciphering of 'metaphors', focusing on the micro and interactive, "animation can give life to objects" (Furniss 2009), is a dynamic creation that generates interaction by narrative and media communication, whereas architecture and landscape ultimately understand the human dimension of interaction through field visits and experiences, which essentially produce different results.

According to Kockelmans (1979:142) statement, *"interdisciplinary work stems from those questions to which a single discipline cannot give answers, interdisciplinarity does not reduce the discipline to some tool in an epistemological toolbox, the solutions are obtained through a process of underlying integration in interdisciplinary activity."* Therefore, the environment and animation art design, both of which have an intersection of artistic expression, one dynamic and one static, with animation based

on character narratives and environmental design based on the personal perception of material space forming a constantly shifting field of view and context. My journey of artistic learning and practice is relevant. The environment exists as a 'signifier', not just a design of a 'sign', but an interactive sign placed in context.



Fig.3 Situation picture-*Arch bridge connect the local culture and memory*

I was involved in a streetscape design in a market town on the outskirts of the city, where the natural landscape and the settlement were integrated into the market town: For decades, the local people have made their living through the aquaculture trade, and the road network has been linked by means of simple stone bridges built over rivers and canals to shorten the spatial distance of communication.

As a spatial symbol of local human activity, the "arch bridge" (Fig.3) has become a demand of the residents to recreate this "symbol of communication". My team and I located the crossroads in the heart of the marketplace, a concept of modern city building attributed to the fact that it is a potential 'intersection space' for human activity, but the heavy traffic blocks this communication, and the construction of a stylised The construction of a stylised footbridge, which effectively 'separates people from transport', not only effectively eliminates safety hazards but also serves as a viewing platform, while the 'water pavilion' and 'bridge' are integrated into the design. The design of the "water pavilion" and "bridge" is integrated into the design, and the historical memory of the town is recreated through the landscape, which also reflects a human landscape icon - the continuation of the cultural lineage - in my field of practice.





Fig.4 Arch bridge as symbolic memory in Street layout design,2020

5.Conclusion

From above discussed, reconceptualising the existence of art itself is necessary to rise to the level of philosophical questioning. In the main chapter, through a series of arguments and case reviews, the present stage of practice is linked to the existence of relativism - a bounded relativism as ontologically dominant, where the metaphors given by history to environmental symbols constitute the 'knowledge' that one learns through experience. Thus, influence extends to its reflection, where the connection between spatial vision and the material world is no longer a single 'dichotomy', but can lead practitioners to actively explore multi-dimensional spatial perceptions, deepening creativity and inspiration for the future, and bringing further value to thinking about research paradigms such as historical and cultural architecture and monumental landscapes. With deep reflections and awareness forming a forward-looking academic focus in the field, this factor will also have the potential to be invested in the next phase of research, the methodological reflection of metaphors and representations through phenomenological analysis, allowing data and symbols to be organically linked, realising the construction of a database in one's research field.

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