



Research on the Ecological Value of Installation Art in the Digital Living Protection of Intangible Cultural Heritage

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Abstract. This paper focuses on the exploration of the ecological value of installation art in the process of digital living protection of intangible cultural heritage. With the deep penetration of digital technology in the field of intangible cultural heritage protection, installation art, with its innovation, interactivity and unique space creation ability, organically integrates with the digitalization of intangible cultural heritage, giving birth to a new protection and inheritance model. This paper analyzes in detail the innovative application model of the combination of the two, such as immersive experience installations that use VR and AR technology to reshape the intangible cultural heritage experience scene, and interactive display installations that inspire audiences to participate deeply. From the perspective of cultural ecology, it promotes the inheritance of niche intangible cultural heritage and stimulates the vitality of cultural innovation; from the natural ecological level, it reduces resource consumption and advocates environmental protection concepts; from the social ecological dimension, it promotes community participation and helps the development of the cultural industry.

Keywords: installation art; intangible cultural heritage; digitization; ecological value; intangible cultural heritage protection

1 Introduction

Intangible cultural heritage is like a shining pearl in the long river of human civilization, containing the unique historical memory, spiritual beliefs and cultural wisdom of various ethnic groups and regions. From ancient traditional handicrafts, such as exquisite embroidery and complex wood carvings, to folk stories passed down orally and passionate traditional music, intangible cultural heritage has built a solid foundation for the diversity of human culture. However, under the dual impact of globalization and modernization, many intangible cultural heritage projects are facing a severe inheritance crisis. The fast-paced modern lifestyle has changed people's cultural consumption habits, the younger generation's interest in intangible cultural heritage has become increasingly weak, and the group of intangible cultural heritage inheritors has gradually shrunk. At the same time, the living space of some intangible cultural heritage projects

has been continuously compressed due to the lack of effective protection and dissemination methods.

The rapid development of digital technology has brought hope to the protection of intangible cultural heritage. It is like a key to open the door to treasure, allowing the massive information of intangible cultural heritage to be efficiently collected, permanently stored and widely disseminated [1]. As a cutting-edge form of artistic expression, installation art adds a different charm to the digitization of intangible cultural heritage with its unique spatiality, interactivity and innovation. When installation art meets the digitization of intangible cultural heritage, the two blend and complement each other, giving birth to a new path for the protection and inheritance of intangible cultural heritage, and the ecological value contained in it needs to be deeply explored and analyzed. This integration is not only related to the survival and development of intangible cultural heritage itself, but also has far-reaching significance for the enrichment of cultural ecology, the protection of natural ecology and the optimization of social ecology.

2 Overview of Installation Art and Digitization of Intangible Cultural Heritage

Since its birth, installation art has entered the field of art with a rebellious attitude towards tradition, completely breaking the boundaries of traditional art media [2]. It abandons the limitation of a single art material and boldly integrates various materials with different textures and properties, such as metal, wood, cloth, plastic, and even waste items in life, which can become the material for the creation of installation art. At the same time, installation art pays great attention to the creation and use of space. The artistic scene it constructs is not a simple flat display, but a three-dimensional, multi-dimensional spatial experience. The audience can fully experience the emotions and thoughts conveyed by the artwork.

Take the classic installation art work "Angel of the North" by British artist Antony Gormley as an example (Figure 1). This magnificent sculpture is like a guardian angel descending from the sky, standing on the wilderness in northern England. Its huge wings can reach 54 meters when spread out, and the main body is carefully made of recycled scrap steel. The artist uses a unique welding process to give the cold and hard steel a lively angel form. The work is located next to a major traffic artery, and the vast grassland and blue sky around it form a natural background. When the sun shines, the shadow of the angel is projected on the ground for a long time [3]. As time goes by, the light and shadow keep changing, perfectly blending with the natural environment, creating a shocking and solemn visual effect. This work fully demonstrates the ability of installation art to innovate the use of materials and its excellent control over space shaping, allowing the audience to deeply appreciate the charm of the harmonious coexistence of art and nature.



Fig. 1. Picture of the installation art work "Angel of the North"

At a time when information technology is changing with each passing day, the digitalization of intangible cultural heritage has become an important trend and key means for the protection of intangible cultural heritage around the world. Digital acquisition technology can record intangible cultural heritage projects in a comprehensive and detailed manner [4]. Whether it is the exquisite craftsmanship process in traditional handicrafts or the rhythm and body movements of folk music and dance, they can be accurately captured through high-definition images, videos, audio and other forms. Through digital storage, these precious intangible cultural heritage materials can be permanently preserved, avoiding the loss of information caused by the passage of time, human factors or natural disasters. Taking Suzhou embroidery, a well-known intangible cultural heritage project, as an example, Suzhou Embroidery Museum actively complies with the trend of digitalization and carefully creates an online digital exhibition hall. In this virtual exhibition hall, viewers can browse through beautiful high-definition pictures of embroidery works with just a click of the mouse. With the help of advanced image magnification technology, the audience can clearly observe the subtleties of embroidery needlework, such as delicate flat needles and flexible random needles. At the same time, the accompanying video materials vividly show the embroidery artists' focused production process, from the selection of silk threads, threading the needle, to the shuttle on the fabric one stitch at a time, each step shows the exquisiteness of embroidery art. In addition, the exhibition hall also provides professional voice explanations, detailing the long history, profound cultural connotations and unique artistic style of Suzhou

embroidery. This online display mode completely breaks the geographical restrictions, allowing people from all over the world to easily appreciate the unique charm of Suzhou embroidery no matter where they are, greatly broadening the scope of dissemination of intangible cultural heritage.

3 The Ecological Value of Installation Art in the Digital and Dynamic Protection of Intangible Cultural Heritage

3.1 Cultural Ecological Value

In the context of global cultural integration, many niche intangible cultural heritage projects are facing the dilemma of being forgotten and marginalized. The organic combination of installation art and intangible cultural heritage digitization has opened up a new display stage for these niche intangible cultural heritage projects, allowing their unique cultural genes to continue and inherit in the digital age [4].

Taking the paper-cutting art display at Beijing Nanchizi Art Museum as an example, the traditional paper-cutting patterns are enlarged and dynamically displayed in the form of digital installation art. The audience can touch the screen to select different paper-cutting patterns and observe their complex paper-cutting craftsmanship and the cultural implications behind them. At the same time, the installation also has an interactive session where the audience can try paper-cutting movements themselves and feel the fun of paper-cutting art. This digital display method not only attracted the attention of many viewers, allowing paper-cutting, a niche intangible cultural heritage project, to glow with new vitality in the digital space, but also enriched the diversity of human cultural ecology and injected new impetus into the diversified development of culture.

The innovation of installation art has injected modern elements into the digital presentation of intangible cultural heritage, inspired infinite creative inspiration, promoted the collision and integration of intangible cultural heritage and modern culture, and spawned new cultural products and forms of expression.

As the fifth-generation descendant of the Wuzhen bamboo weaving family, Qian Lihuai was invited by Burberry to create 9 art installations inspired by Qi Baishi's "Grass Snake Picture". These installations combine traditional bamboo weaving skills with modern design concepts, and through unique shapes and color matching, they show the innovative charm of traditional intangible cultural heritage in modern society. Hengyuanxiang's "Source Blue and White Series" combines the traditional elements of blue and white porcelain with modern space art through the creation of a large-scale space scene art work "The Three Realms of Flowers", allowing the audience to feel the profound heritage of blue and white porcelain culture in an immersive scene. These innovative forms not only bring a new visual experience to the audience, but also give birth to a series of cultural and creative products, such as modern household items with bamboo weaving elements, fashion accessories with blue and white porcelain themes, etc., which inject continuous vitality into the cultural ecology and promote the inheritance and development of intangible cultural heritage in modern society [5].

3.2 Natural Ecological Value

The traditional way of inheriting intangible cultural heritage relies heavily on physical production, which often leads to the consumption of a large amount of natural resources. Many intangible cultural heritage projects, such as wood carving, bamboo weaving, and papermaking, have huge demands for raw materials. Excessive exploitation and use not only damage the ecological environment, but may also cause some species to be endangered. In the process of creating installation art, more and more environmentally friendly materials and sustainable design concepts are used. Applying them to the field of digital protection of intangible cultural heritage can not only achieve the effective display and inheritance of intangible cultural heritage, but also convey environmental awareness to the general audience and guide the society to form a green lifestyle.

3.3 Social Ecological Value

The development of intangible cultural heritage digital installation art projects usually requires extensive participation of community members. From project planning, creation to display operation, every link is inseparable from the wisdom and strength of community residents. This participation process not only enhances the cohesion of the community, but also enhances the residents' sense of identity and pride in the local intangible cultural heritage, and effectively promotes the healthy development of the community's cultural ecology [6].

The deep integration of installation art and intangible cultural heritage digitization has attracted the attention of a large number of audiences, and also aroused the interest of investors, bringing new opportunities for the development of related industries such as cultural tourism and cultural and creative product development, creating more employment opportunities, and having a positive impact on improving the local social and economic ecology.

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The intangible cultural heritage digitization project of Hui'an women's clothing in Fujian is a successful example. During the implementation of the project, Hui'an women in the community actively participated in the shooting of clothing display videos. They wore traditional Hui'an women's clothing and showed the unique charm of

clothing with a confident attitude. At the same time, Hui'an women, with their rich experience, provide professional knowledge of traditional clothing production techniques for the video explanation, from fabric selection and cutting to accessories matching, every detail is explained in detail. The interactive display device set up in the community cultural center is also designed and produced by local craftsmen and professional technicians. The craftsmen integrate their deep understanding of Hui'an women's clothing into the video. The installation design was put into practice, while the technicians used modern technology to realize it. This process allowed community residents to deeply feel their close connection with the local intangible cultural heritage, enhanced their awareness of protecting and inheriting the intangible cultural heritage, and further promoted the prosperity and development of the community's cultural ecology.

5 Conclusion

This paper deeply explores the ecological value of installation art in the digital and dynamic protection of intangible cultural heritage. With its innovation and interactivity, installation art combines with the digitalization of intangible cultural heritage to create a unique path for the protection of intangible cultural heritage. In terms of cultural ecology, it helps the inheritance of cultural diversity, allows niche intangible cultural heritage to regain attention, stimulates the vitality of cultural creation, and contributes to the cultural field. At the natural ecological level, it reduces the excessive consumption of natural resources by traditional intangible cultural heritage inheritance, and at the same time guides the public to practice green life with the help of the transmission of environmental protection concepts. The social ecological dimension encourages the community to deeply participate in the protection of intangible cultural heritage, enhances the cultural identity of residents and the cohesion of the community, promotes the development of the cultural industry, creates more employment opportunities, and drives the improvement of the local economy. Practice has proved that the integration of the two has great potential.

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