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## **RECYCLING AND UPCYCLING AS METHODS OF SOCIAL-COMMUNICATIVE DISCOURSE IN THE DESIGN OF ART INSTALLATIONS OF THE CHINA**

**Key words:** art installation, design, China, recycling, upcycling.

Over the past two decades, the rapid development of China's economic condition has significantly accelerated the prosperity of cities and the improvement of people's lives. However, in this period of time, the problem of increasing waste in modern society remains very acute, which artists and designers constantly pay attention to. The accumulation of garbage and the almost ignoring of this problem, which is accompanied by the deterioration of the ecological state of the country, causes indignation among artists and attempts to draw attention to the glaring situation, which only grows every day, through the means of art. All the efforts of artists are directed to the definition of their own concepts in various materials and techniques of form formation. A new vision of waste in the form of art installations, created on the basis of upcycling and recycling methods, allows not only to demonstrate the new life of garbage in the form of works of art, but also to acutely identify the problem of waste enrichment. All this points to the criticality and seriousness of the social and ecological consequences of this issue and, as a result, contributes to the growth of public consciousness. In this context, it is worth noting that the socio-communicative function, which is related to the social activity of a creative person who creates the design of art installations, allows to present to a wide range of citizens innovative author's concepts that become a socio-cultural phenomenon of the urban space of China and form a socio-cultural reality non-standard methods.

The author V. Kornienko also points out in his article about the influence of culture on the sphere of "society". The researcher emphasizes that: 1) the information and communication process is related to the purposeful transfer of information, its perception, understanding and assimilation; 2) the importance of theoretical studies of types and forms of culture owes its origin to the activation of processes of intercultural exchange, the

increase and deepening of contacts between various cultures; 3) the cultural aspect of the phenomenon of communication between the creator and the viewer who belong to different cultural communities is of great importance; 4) the significance of the integration of modern humanitarian knowledge, its mutual enrichment of various sciences. The author emphasizes that the nature of communications significantly affects the determination of its goals and problems [2].

For example, the concept of the Phoenix Project art installation by the author Xu Bing demonstrates, based on the upcycling method, the hidden truth about garbage, about the enrichment of waste through the inclusion of various metal waste (tools, scrap metal, remnants of construction debris) in the overall composition of the artwork. The unusual image of the legendary magical phoenix, traditional for China, is formed as a social challenge of the contrast between the primitive life of migrant workers and the most modern environment (Fig.1a). The semi-abstract image of the phoenix indicates a socio-cultural gap that is clearly visible between different social groups. In addition, the idea of the proposed work of art clearly testifies to the problems of modern China, in which the grandiose scale of the new progressive processes of construction and development of cities is combined with the problems of the presence of outdated buildings that can barely withstand the load of time. It is worth noting that at the international level, China's problem of accumulation of solid household waste from old demolished buildings and waste from new construction is ahead of the USA in its indicators as of 2005.

A clear example of non-traditional display of acute problems of the People's Republic of China is a large-scale art installation made of recycled urinals, sinks and toilets in Shiwán Park in the city of Foshan, Guangdong Province (Fig.1b.). The overall composition of the art installation has the additional function of an artificial waterfall, where water pours from 10,000 pieces of plumbing equipment. According to the concept of the author, Shu Yong, the shocking installation with a length of 100 meters and a height of 5 meters should have a relaxing and calming effect, which creates the sound of water. The deep provocative content of the work of art points to the pollution of the environment with various unnecessary things, the term of which has long passed. Spectators, contemplating this work of art, not only perceive its superficial appearance, but can also form their own attitude to the design concept.

The analysis of the visual material showed that through a person's perception of artistic works, his artistic taste is formed, and the aesthetic form of the art installation, built on the basis of the upcycling method, also allows not only to focus attention on the problem of local pollution, but also to become a specific element of the expression of socio-cultural issues

of China. A vivid example is the design of an art installation built from fragments of holographic polyester film and monofilament. The brightness of the art installation, created taking into account the upcycling method, combines material and cultural components that are transformed through the utilitarian function of the elements of the work of art into a spectacular one (Fig.1.c.). The reflective material of the elements of the art installation together with the force of the wind make the composition of the art object saturated with air, light, and aesthetic. In this case, the harmonious combination of the power of nature with the light materials of the work of art and its free asymmetric composition create the impression of unity with nature and set a person to psychological peace.



**Fig. 1. Formation of the design of art installations based on secondary materials**

Therefore, the analysis of the design of art installations created by the methods of recycling and upcycling allows us to conclude that the socially significant concepts of Chinese masters reveal the content of environmental problems by various specific means. Among the main means of expressing profound ideas, the following can be named: defining the image of national characters through non-standard recycled materials; provocativeness; emphasis on the aesthetic manifestation of the idea of unity with nature. The communicative function, in this case, allows us to reveal the internal relationship between the artist and society through the broadcast of China's acute problems.

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