The organic combination of calligraphy art and environmental design opens up a new path for the development of contemporary calligraphy

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Abstract. In the flood of The Times, environmental design in our country is often impacted by foreign culture and loses the flavor of local culture. There are some existing literatures that study the problems of contemporary calligraphy and the application of calligraphy elements in the environment. But there is no discussion on how to improve calligraphy and how to combine contemporary calligraphy with environmental design on this basis to provide help for the inheritance of calligraphy. In view of this situation, this paper opens up a new and feasible way for the inheritance of contemporary calligraphy from the perspective of environmental design. Based on the needs of environmental design and the problems in the creation of contemporary calligraphy reflected in various exhibitions, this paper puts forward corresponding countermeasures for the development of calligraphy, and provides practical Suggestions for the inheritance of traditional culture and the innovation of modern environmental design.

1. Introduction

The As an important and excellent traditional culture of China, contemporary calligraphy has witnessed the vicissitudes of China over the past five thousand years, but more and more been ignored, being focused on by almost only authority in the exhibition hall. Environmental design in our country lack of native culture. Therefore, this paper uses literature reading method and inductive method to analyse existing problems of them and explores the way to develop and combine them, giving proper advice.

2. Existing Problems

2.1. Lack of native culture in environmental design

With the great changes of the global cultural pattern, the two-way development of "globalization" and "localization" has become the basic trend of the world culture. Firstly, the biggest world transnational capital plays a huge role in global culture. Secondly, the internationalization of cultural industry and mass media is proceeding at an unstoppable speed. Thus, the world has truly become a so-called "global village". The knowledge, skills, aesthetics and ways of doing things peculiar to western society spread to all parts of the world and occupy a dominant position, with the result that the world became non-local and increasingly cosmopolitan economically and culturally. In the face of the growing globalization, in the face of the pressure to unify individual and collective mental states, individual awakening is an overwhelming need, which is the expression of the need for identity. Therefore, people cherish the things
derived from the tradition, express their uniqueness consciously, develop regional culture, and pursue regional characteristics, local characteristics, national culture more and more purposefully [8]. With the globalization of the world, cultures are permeating each other. In China, traditional Chinese culture is gradually being diluted in all aspects of life, so is environmental design. "Nordic style", "minimalist style" and "Japanese style" appear more and more frequently in environmental design, while "Chinese style" rarely appears. It’s a manifestation of the lack of local culture in our environmental design, which is not only unfavorable to the spread of traditional culture.

2.2. The development of calligraphy culture encounters a bottleneck

2.2.1. The exhibition hall effect of contemporary calligraphy. Chinese characters are the treasures of Chinese culture, and the calligraphy based on Chinese characters is a unique inheritance of Chinese culture. Until now, calligraphy is no longer just for a few people to play on the literati desk, but for the exhibition hall, to the public view. Nowadays, writing is no longer the only way to convey information. Now the calligraphy mainly is displayed in the exhibition hall, its focus group is limited to this group of people who pay attention to calligraphy. And because calligraphy mainly appears in the exhibition hall, the exhibition hall effect are caused.

Through consulting the literature, this article use the way of inductive analysis and analysed the contemporary calligraphy exhibition hall effect [1]. There are some positive effects. In view of calligraphy exhibition, effect of openness, effect of displaying space and effect of huge amounts of work exists; In view of calligraphy creator, there are visual effect, excavation effect, delicate effect, diversification effect, innovation effect and age effect of calligraphy creators; From the perspective of the audience, there are effect of aesthetic popularization, effect of quick look, intuitive effect, independent effect and contrast effect; There are also review effects from the perspective of reviewers. All these have stimulated the development of calligraphy towards a more refined and updated direction, but in the negative aspects, there exists the effect of competition and praise. In other words, calligraphy creators only focus on compete with others and their ranking position, resulting in a variety of problems in the process of creating calligraphy. The problems existing in contemporary calligraphy under the effect of exhibition hall can be roughly divided into the following. In terms of creation psychology, under the influence of competition effect and praise effect, the calligraphers believe that exhibition is the most important, form is the most important and utility is the most important, take too much account of the factors such as award and take the award of calligraphy works as a way to seek fame and wealth, they will create calligraphy according to the standards of the evaluation, which is actually unfavorable [13]. In terms of aesthetic psychology, calligraphers tend to fall into the mistake of aesthetic convergence and regardless of beauty and ugliness. Calligraphy is an art that by the calligrapher's intelligence, skill and kung fu, using the image of Chinese characters and its aesthetic effect to demonstrate national cultural and aesthetic consciousness. The beauty and ugliness written by calligraphy itself can be accepted. Only when the aesthetic object is accepted by people in the society at that time can artistic innovation succeed. For example, compared with wang xizhi's handwriting, yan zhenqing's handwriting must be ugly. However, This kind of ugliness is a kind of artistic ugliness that was pursued after having extremely thick cultivation. In addition, excessive emphasis on the likeness of form has become another major problem of aesthetic psychology. In terms of the form and content of contemporary calligraphy, creators generally pursue big and striking handwriting, gorgeous packaging which inclines to splice all kinds of paper and collocate all kinds of color, meaning that creators who still use pure white paper are few in number and mostly choose colored paper, such as pastel paper, YuanShuZhi, neon gold paper, etc. To detailed describe packaging, calligraphy creators will use a variety of new materials and join them together, or make paper old such as using kraft paper and newspaper; Some creators will make full use of the forms of ancient inscriptions, preambles and letters to increase the exhibition effect. Considering the content of calligraphy work, with the development of contemporary calligraphy, the popularization of calligraphy has dispelled the traditionalism and elitism of calligraphy. The widespread use of calligraphy for daily writing has also resulted in the cultural
anomy of contemporary calligraphy. In the current calligraphy exhibition, the calligraphy work we can see almost use same ancient poems. However, even if they write the ancient poetry and prose, they should add their own understanding and emotion. "To write my heart" should be the principle of creating calligraphy.

2.2.2. Presenting situation of contemporary calligraphy exhibition and predicament of calligraphy. In recent years, there are many calligraphy exhibitions of various types, but few exquisite calligraphy exhibitions. For example, the national exhibition of calligraphy and seal cutting is held every four years. Take the 12th Chinese calligraphy and seal cutting exhibition in 2019 as an example, it received hundreds of thousands of manuscripts, but the final part of the exhibition included 35 lettering works, 85 seal cutting works, 92 works of seal character, 115 works of character in official script, 246 works of character in regular script, 280 works of character in running script and 220 works of character in cursive script, summing up for almost 1000 works. The number is far low than the number of manuscripts the exhibition received. Even though the review system is being improved, under such competition, the negative impact of the exhibition hall effect is bound to be huge. Exhibition in this era is undoubtedly an excellent way to display calligraphy, and accelerate the progress and promotion of the calligraphy creators. However, limiting calligraphy to calligraphy exhibitions is easy to make calligraphy face difficulties, causing it is hard to spread calligraphy—a kind of excellent traditional culture to people outside the calligraphy circle. We need to find other display platforms and transmission channels for calligraphy. It is a good way to integrate the art of calligraphy into the environment design and add calligraphy elements into the environment where people live and work.

3. A new way for the development of calligraphy under the demand of environmental design

3.1. Reasons for combining environmental design with calligraphy elements

3.1.1. Environmental design and calligraphy art share common characteristics. Both calligraphy art and environmental design are inseparable from creative "design", which uses all available elements to create new works of art. Aesthetic pursuits of these two are very similar, they all focus on contrasting, symmetry, rhythm, change, novelty and so on. The purpose of calligraphy art and environmental design is to express the aesthetic, spatial appeal and feelings of the creator and the audience [6]. Some people say that the "structure" of calligraphy and the "form" of space design, the "stroke" of calligraphy and the "tension" of space design, the "spirit" of calligraphy and the "place spirit" of space design, as well as the "lyricism" of calligraphy and the "emotional color" of space design all have a one-to-one correspondence and have something in common. This also shows that environmental design and calligraphy art share common characteristics in form, power and emotion expression.

3.1.2. Environmental design and calligraphy art complement each other. To create valuable environmental art space, designers need to establish self-confidence, to inherit, develop and innovate traditional culture. Only when designers conduct the comparative study of the cultures of different parts of the world and eclectic, absorb and learn from foreign cultures basing on the traditional culture of our own nation can we fundamentally reflect and create a novel, unique, connotative new work which conforms to the trend of fashion or create a safe, healthy, applicable, beautiful environment that can meet the comprehensive requirements of modern interior design and has cultural connotation [8]. In traditional Chinese culture, Chinese calligraphy art is the splendid culture symbol, which are suitable for creating valuable Chinese environmental design. In addition, calligraphy represents Chinese characteristics, which can bring people a sense of belonging.
3.2. The way of combination of environmental design and calligraphy elements

3.2.1. Improve the quality of calligraphy works. Nowadays, under the effect of exhibition hall, there are many problems about calligraphy works. To solve these problems, we need the joint efforts of related subjects.

From the perspective of the creators of calligraphy, firstly, the creators of calligraphy should carry out calligraphy innovation on the basis of solid tradition. All fields are affected by the tide of social transformation and the development of calligraphy also should keep up with the development of society. However, the innovation of calligraphy should be innovation of "retro flavor". Throughout the history of Chinese calligraphy, the progress and development of calligraphy have always been absorbing nutritious from tradition. Therefore, calligraphy creators are supposed to insist draw nutrition from the ancient classic inscription, then appropriately refer to the successful innovation experience of sister and enrich their innovation methods to create the calligraphy work which is close to the people and their lives, ensuring the correct direction of modern innovation [7]. For example, the work of Wang xizhi, yan zhengqin, zeng bangjiao, kang youwei and he shaoji all made innovations basing on the traditional foundation and showed their own features. Chinese calligraphy culture is facing a new language environment in the contemporary era, so it is necessary to inherit the cultural essence of ancient calligraphy and combine it with the proper innovation so that modern calligraphy can develop in a diversified way [15]. Secondly, decoration already became a part of calligraphy works. In order to avoid putting the cart before the horse in decoration and calligraphy, the comprehensive accomplishment of calligraphy creators must be improved. For calligraphy creators, the first principle is to improve their cultural quality and ideological realm, correct the guiding ideology of calligraphy creation, erudite theory, practice internal skills and enrich their cultural connotation; The second is to improve their ability to investigate "the ancient and modern principles of heaven and earth", which will contribute to the improvement of moral character and insight; The third is to learn a lot about the art of calligraphy, such as aesthetics, philosophy, philology, history, painting, opera and so on. Calligraphy is an extensive and profound cultural art, which is the combination of all kinds of knowledge, emotion, comprehension and techniques. Without profound learning, it is difficult to create a breath-taking art even if one has mastered skilful techniques [7]. The forth is to pay attention to their own humanities. The conclusion that "style is human" exists objectively, and style shows the synthesis of self-cultivation, temperament, behaviour, emotion of the creator. Thirdly, the appreciation of beauty of calligraphy creators should be promote and the personality of calligraphy creators should be formed. At present, calligraphy creators often lack personal characteristics, which are the most unique thing for them. The formation of calligraphy personality depends on the construction of own aesthetic psychological structure and a reasonable match of the calligraphy creator. The construction of the aesthetic psychological structure includes the construction of ability of keen aesthetic perception, thorough understanding and rich aesthetic imagination, which will arouse creation spark of calligraphy creators. The emotional spark can trigger the endless artistic creation of the calligraphy creator [3]. Chen zhenlian said in "calligraphy aesthetics": "the real" calligraphy "is an art that absolutely emphasizes the subject spirit, which contains the lyricism and freehand brushwork of the author, and integrates the aesthetic idea of individuality into the form [1]. Starting from the calligraphy audience, the audience needs to improve their own literacy. The appearance of the exhibition introduced the public into the exhibition hall and opened the era of cultivating the public aesthetic, which is of cross-era significance. The expansion speed of audience participation is too fast, which leads to the improvement of audience quality falling behind the development of calligraphy exhibition. Audience most focus on visual perception rather than the connotation of the calligraphy works. It is necessary to make up and improve the audience's quality through various means of public education [5]. From the perspective of calligraphy reviewer [15], in order to cultivate the correct creation consciousness and aesthetic taste of the calligraphy creator, and to enable the calligraphy creator to produce better works, there are some matters needing to be attentioned in the evaluation process. First, supervisors and observers should be invited for self-discipline and other-discipline. Second, the judges should improve their self-cultivation and ensure that their standards of
evaluation are reasonable, need to have an inclusive concept of art and constantly learn. Third, a mechanism should be established to separate the review from the organization. The review is responsible for the review and the organizer is responsible for the organization. Forth, the judging time needs to be extended properly [10]. The fifth is that the exhibition evaluation should also pay attention to the cultural assessment and text review.

3.2.2. Cooperate with the environment design to create and select calligraphy elements. After the improvement of the contemporary calligraphy creation, the calligraphy works created can be directly applied to the environment to be designed, and the ideas of calligraphy works can also be used for reference in the process of designing environment. First, environmental design can adopt the ideas and methods in the art of calligraphy. In the art of calligraphy, "shape" is the shape of the word, the basis of the art of calligraphy, and the component of space, including lines, brushwork, structure, and modeling of the word. In the materialized environment, beautiful lines can also be used to construct different spaces, so as to achieve the purpose of reflecting the spiritual connotation of the Chinese nation like the calligraphy art [16]. In the environmental design, the principle of calligraphy art can be followed about the line design. In calligraphy, "knot character" is the space composition of a single word, "zhang fa" is the space composition of the calligraphy work, just like the structural space of a building. That is to say, the balance and symmetry, diversity and unity, contrast and care, as well as the dialectical relationship between thin and dense, real and virtual, tibetan and dew pursued in the art of calligraphy, are also applicable in environmental design. In environmental design, we should pay attention to balance, symmetry, contrast, diversity and unity, dialectical coexistence, and the sense of harmony [16]. Secondly, when calligraphy elements are added to environmental design, there are the following ways: direct application, transformation application (abstract expression), characteristic inheritance, post-multiplex technology [18]. The first kind of direct application requires the calligraphy creators to create good works full of level and connotation, and requires the designer of environment to select appropriate form, font, decoration and connotation of appropriate calligraphy works in accordance with the environment. The use of calligraphy elements in a space should be based on the nature of the space interface, the form of the space interface, the scale of the interface in order to choose the proper calligraphy font, state, content, which means the choice need to consider the role of the space, such as office, business or living place, to consider the shape of the space is garden or square, and to consider the size of the space interface[11]. For example, the large-scale continuous and magnificent cursive in the Ming and Qing Dynasties are suitable for applying in modern public space. In the same time, content needs to reflect on calligraphy master's outlook on life, values and the world, to embody the director's way of life and cultural deposits, which is to say that the content need to be consistent with the identity and vision of the owner. Except for the first kind, all the others are the way of making changes on the basis of the original art of calligraphy to inherit the special features of the calligraphy font, or making changes to the calligraphy font into other images and shapes so as to make it more abstract on the original basis and more suitable for the current decorative needs. For example, in the China pavilion during the world expo, four nine-fold seal characters of “Dong”, “Xi”, “Nan”, “Bei” were used as decoration on the cantilever interface at the top of the similar wooden frame structure [9]. In addition, after the application of calligraphy elements, other elements should be combined to make the whole environment look more harmonious. Calligraphy elements line the environment, and the environment should also line the calligraphy elements, so that the whole environment can have more aesthetic value. For example, when decorating a study, hang a work of official script on the wall and add black-white painting or black-white other adornment next to the calligraphy work, forming an integral with calligraphy work. Besides, it can make it look reasonable and suitable in beautifying integral environment, conveying cultural spirit and reflecting the taste of the host. Combining with environmental design is a new way for displaying calligraphy works and applying calligraphy elements. With such development, the inheritance of calligraphy will be better and better, and the continuation of Chinese traditional culture will be more and more smooth.
4. Conclusion
This paper analyses the needs of modern environmental design and the problems in the creation of contemporary calligraphy reflected in various exhibitions, puts forward corresponding countermeasures for the development of calligraphy, and provides practical suggestions for the inheritance of traditional culture and the innovation of modern environmental design.

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