

# The application of calligraphy art in the environmental design of Jiange ancient city

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**Abstract:** Chinese calligraphy art has a long history, bearing the changes of wind and rain for three thousand years, and the ancient city of Jiange has also changed from the Three Kingdoms period of war to the modern society that is changing with each passing day. They bloomed in their respective eras, and today they meet together. As the gateway to northern Sichuan, the ancient city of Jiange, the calligraphy art used in it can better enable people to understand the history of the ancient city and the charm of calligraphy art.

**Keywords:** Space environmental design.

## 1. The development history and influence of calligraphy

In the budding period of calligraphy ( Yin Shang to the end of the Han Dynasty), the characters went through the stages of oracle bone script , ancient script ( gold script ), big seal script (Xuan script ) , small seal script , official script (eight points), cursive script ( zhangcao ), running script , regular script , etc. evolve sequentially. In the heyday of calligraphy (Jin, Southern and Northern Dynasties to Sui and Tang Dynasties), the art of calligraphy began a new course. From Zhuanli to simple cursive script and regular script, they became the mainstream style of the period. The appearance of the great calligrapher Wang Xizhi made the art of calligraphy shine, and his artistic achievements were passed on to the Tang Dynasty and were highly praised. As Li Zhimin , a professor at Peking University and the founder of the introduction of steles into the cursive , commented: "Wang Xizhi's calligraphy expresses both simplicity and profoundness based on the philosophy of Laos and Zhuang, and harmony based on Confucianism." At the same time, a group of people in the Tang Dynasty expressed Calligraphers flocked, such as: Ouyang Xun , Yan Zhenqing , Liu Gongquan and other famous masters. In calligraphy attainments, each has its own merits and styles.

### 1.1. Tang and Song Dynasties

Song Dynasty calligraphy is still about meaning, and the connotation of meaning includes four points: one is philosophical, two is bookish, three is stylized, and four is artistic expression. These are reflected in calligraphy. If it is said that the upholding of law in the Sui, Tang and Five Dynasties is the embodiment of seeking "work", then when the Song Dynasty expires, calligraphy begins to appear in front of the world with a new face that is still lyrical and expressive. That is, in addition to the two levels of "natural" and "gongfu", calligraphers also need to have "knowledge" or "book spirit". The four families of the Northern Song Dynasty changed the appearance of Tang Kai and inherited the legacy of Jin Tie running script.

The calligraphy theory of the Tang Dynasty was more precise and perfect on the basis of the Three Kingdoms, the Jin Dynasty, and the Northern and Southern Dynasties. For example, Sun Guoting 's " Books ", Zhang Huaiguan 's

"Books", "Books" and Zhang Yanyuan 's "Fashu Yaolu" were all regarded as standards by later generations, which had a profound impact on the creation of later generations of calligraphy. The calligraphy of the Five Dynasties, Song and Liao Dynasty is a retrospective and inheritance of the calligraphy of the Jin and Tang dynasties. Due to the war and political instability, this period presented a complicated situation. The theory of calligraphy has also been developed, and theoretical works such as "Mochi Pian", "History of the Book", " Xuanhe Shupu", "Hanmo Zhi", "Guangchuan Shupost", etc. have appeared. It provides reference samples and theoretical guidance for the artistic creation of calligraphers of that time and later generations.

### 1.2. Yuan, Ming and Qing Dynasties

At the beginning of the Yuan Dynasty, the economic and cultural development was not great, and the general situation of calligraphy was that it advocated the retro style, and the patriarch, the Jin Dynasty, and the Tang Dynasty were less innovative. Although politically, the Yuan Dynasty was ruled by an alien race, but culturally it was assimilated by the Han culture. Different from the artistic conception pursuit of the Song Dynasty, the intention of the Yuan Dynasty was expressed as a deliberate pursuit of craftsmanship and beauty. Therefore, Su Shi said, "It is impossible for me to create a book in calligraphy," while Zhao Mengfu thought that "it is not easy to use a pen through the ages." Su Shi pursued the meaning of directness, and Zhao Mengfu emphasized the meaning of intention.

The art of calligraphy in the Ming Dynasty was basically developed after learning calligraphy in the Song and Yuan Dynasties. Nowadays, when people talk about calligraphy in the Qing Dynasty, they are divided into two phases based on "Tie Xue" and "Steel Xue" . That is to say, before the 1920s, it was the period of post school, and after that was the period of stele school. Whether this division is reasonable needs to be reconsidered. However, after the Song and Yuan dynasties, the so-called era of stele inscriptions centered on Erwang's calligraphy has turned into a low ebb. However, the number of writers who learn Han and Wei's seal clerical calligraphy has gradually increased. This is an undeniable fact. At this time, the calligraphy theory was more successful than the previous generation, and theoretical works such as "Book Raft", " Yizhou Shuangji ", "Book Summary" and "

Guangyizhou Shuangji " were successively produced.

## 2. The historical background of Jiange Ancient City

### 2.1. Qin and Han Three Kingdoms Period

In the ninth year of King Huiwen of Qin (316 BC), Sima Cuo destroyed Shu, which is the way. According to legend, during the Warring States Period, King Hui of Qin wanted to swallow Shu, but he had no way to enter Shu. He lied that he gave hardware cattle and five beauties to the King of Shu. Only opened this Shu Road, called "Golden Bull Road", also known as Jianmen Shu Road. In the fourth year of Yongping in the Eastern Han Dynasty, Yang Jue, the commander of the Sili School, rebuilt the Jianmen Shu Road.

During the Three Kingdoms period, Zhuge Liang , the prime minister of Shu, led his army to attack Wei. He passed by Dajian Mountain. When he saw the majestic peaks and steep mountains, he ordered soldiers to dig mountains, build flying beams, and build plank roads. Zhuge Kongming went out to Qishan six times to expedition Cao Wei in the north. He once stocked grain, garrisoned troops, and trained troops here. He also built stone gates at the canyon pass between the cliffs of Dajian Mountain, built a gate, and sent troops to guard it. In 263 AD, Zhong Hui , of the Wei army in Zhenxi, led 100,000 elite soldiers to advance into Hanzhong, and approached Jianmen Pass to seize the State of Shu. out the door.

The towering sword gate, which is the throat of Shu, has always been a battleground for military strategists because of its dangerous terrain. In the last years of the Eastern Jin Dynasty, Yin Zhongkan , an important general and minister, said: The narrowness of the sword pavilion is the key to Shu. Tang Liu Fengyun: The dangers of Liangshan, Shu rely on the outside, the cliffs of its mountains are interrupted, and the two cliffs are like the opening of a door, like the planting of a sword, hence the name Jianmen.

### 2.2. Tang and Song Dynasties

In the first year of Tang Yuanhe, the Jiedushi of Shannan West Road, Yan Li seized the sword gate, entered Jianzhou, and pacified the troubled Xichuan Jiedushi Liu Pi . In the last years of Xiantong, Nanzhao invaded Chengdu, the Tang army went out of Jianmen, but the enemy retreated. In the fourth year of Qianning, the Jiedushi of Xichuan, Wang Jian , attacked Dongchuan, and Li Maozhen , the Jiedushi of Longyou, led his general Li Jizhao to rescue him, leaving the general to guard Jianmenguan. In the fourth year of Tongguang in the Later Tang Dynasty, when the Later Tang Dynasty destroyed the former Shu , Li Shaochen supported soldiers in Jianzhou and called himself the Jiedushi of Xichuan. King Li Jiji of Wei sent Ren Yuan to pursue him, and Ren Yuan sent other generals to guard him at the Jianmen Gate, thus defeating Shaochen. in Hanzhou. During the first year of Changxing, Dong Zhang , the Jiedushi envoy of Dongchuan, and Meng Zhixiang , the jiedu envoy of Xichuan, plotted two rivers. Dong Zhang led his troops to build seven villages at Jianmen Pass, and then north of Jianmen Pass to Yongding Pass. Shi Jingtang was ordered to attack Dong Zhang and attacked Jianmenguan. In the second year of Xiande of Hou Zhou, he dispatched troops to attack Hou Shu and seized the states of Qin and Jie.

In the third year of Song Qiande, Wang Quanbin attacked Hou Shu, and a soldier came forward and said: "From

Zhaohua County Jiangdong, there are many mountains and many narrow paths, and the name comes to Su. The people of Shu set up a fence in Jiangxi to guard it, and there is a crossing on the other side. Twenty li to the south of the gate, to Qingjingdian and the official road, and if you advance from this, the danger of Jianmen will not be enough." Kang Yanze said: "The people of Shu are all guarding Jianmen. I will take Su, Daqing Rein, North Fencing Sword Pavilion, and attack with the big army, and it will be destroyed." Wang Quanbin followed, and then seized Jianmen Pass.

## 3. The application of calligraphy art in the ancient city of Jiange

The application of calligraphy art in the archway of Jiange ancient city

The archway is one of the architectural cultures with Chinese characteristics. It is a building erected by the feudal society in recognition of meritorious deeds , divisions , virtues , and loyalty and filial piety . There are also some temples with arches as their gates , and others are used to indicate place names. Also known as the archway , it is a gate-style memorial building, which promotes feudal etiquette and advertises merit. The archway is also an accessory building of the ancestral hall, expressing the noble virtues and great achievements of the ancestors of the family, and also has the function of worshipping ancestors.

In the ancient city of Jiange there are several archways Figure 1 (pictures (1), (2), (3)) with long stone carvings and calligraphy. With the passage of time, the fonts are gradually blurred, but the strokes can still be seen coming and going, adding a heritage to the ancient city.



Picture (1)

Picture (2)



Picture (3)

**Figure 1.** The embellishment effect of calligraphy art in the ancient city

Jianmen Pass is famous for the history of the Three Kingdoms, and it is famous for Li Taibai's "Jiange is strong and Cui Wei, one husband is the pass, and ten thousand people are not open". Whether it is the Three Kingdoms or Li Bai, they are all in the past, and the only thing that exists is the ancient city and its characters. In the ancient city, ancient Chinese characters and ancient poems can be seen

everywhere. The calligraphy art with Chinese characteristics makes the ancient city in modern society still retain its own charm. The art of stone carving calligraphy is widely used in the ancient city. Whether it is the entrance sign or the slogan in the city, the stone carving Chinese characters are of representative significance. The main artistic characteristics of stone carving art: First, new breakthroughs have been made in the use of brushes, structures, rules and expressions, so that the works have strong artistic vitality. Secondly, it is necessary to show its unique overall style and the unique realm it creates, and to give people new feelings in the aesthetic image, so that traditional culture and art reflect the distinctive characteristics of the times. Third, in order to open up the realm of oracle bone inscriptions and stone carvings, we must form our own unique artistic style.

The following illustration shows the application of calligraphy art in various places in the ancient city.

The regional expression of calligraphy art in the ancient city of Jiange.

Gujian Pavilion is located in the northern fortress of Shu, and it is a place where military families often compete. In the past thousand years, there have been many large and small battles, so most of the calligraphy and characters in the ancient city are related to the war and the culture of Shu. Every culture has left its mark on the region. On the road of landscape design development in China, with the wave of globalization, cities are rapidly building landscape facilities such as landscape avenues, pedestrian streets, squares, and musical fountains, ignoring the cultural connotation of cities. The regional culture in the landscape refers not only to the object itself, but also to the meaning and information it conveys. The regional cultural style presented in the landscape design can fully reflect the local local culture, local customs, historical background and folk customs. In the context of rapid economic development, landscape design is no longer the earliest design to beautify the living environment of human beings. It is a complex composed of science, technology, art and other elements. As a designer, if you want to get design inspiration from local culture and apply it to landscape design correctly, you must have a deep understanding of the local cultural background and the relationship between local culture and nature. The promotion of regional culture in landscape creation not only inherits the tradition, but also reflects the reality, and endows the regional culture with the times.

#### **4. The influence of the application of calligraphy on the ancient city**

The layout of calligraphy. There are big and small chapters. The large chapters refer to the overall compositional relationship of the work and the relationship between the actual display environment and the display form of the works. The small chapters generally refer to the distribution relationship between local words and numbers in a calligraphy work. The idea of the work is conveyed through the design of the text and the collocation of colors.

As a culture that has been passed down from ancient times to the present, calligraphy has a long history and is well known to the public. The application of calligraphy in the environmental design of the ancient city is the inheritance of history and the preservation of the cultural environment of the entire ancient city.

Beginning with oracle bone inscriptions and bronze

inscriptions, it has experienced a series of evolutionary history such as seal script, official script, cursive script, running script, Wei Bei, Tang Kai, etc. The art of calligraphy has always been in the history of continuous innovation and development. Under the background of today's times, the traditional art of calligraphy must be innovated, which is a historical necessity. The ancients used a brush to write, which was an important part of daily study and work. In the process of writing every day, the average person may also write better than those who specialize in the art of calligraphy today. Therefore, the ancients who stand out in the general writing brush can be said to be a real calligrapher. In particular, after the art of calligraphy was refined and catalyzed by literati in the Song Dynasty, the expressive power of art was different from the past, and it has greatly surpassed, becoming a special artistic means of expressing the thoughts, emotions and emotions of literati. Represented by calligraphy artists of the Song Dynasty such as Su Dongpo, Huang Tingjian, Mi Fu, etc., they demanded all-round development in terms of being a person, being an official (governing the country), poetry, poetry, chess, calligraphy and painting. Their influence continues to this day. After the Cultural Revolution, artists who demanded their all-round talents by traditional standards passed away one after another. Since then, there are almost no people who can be completely like them. It is almost impossible to surpass them. Even if someone writes as well as their predecessors, it can no longer reflect the character and spirit of it. Under such circumstances, should the traditional art of calligraphy perish, continue to move forward, or find a development path in line with the times? For decades, people have been thinking and exploring the path of modern calligraphy. However, since both theorists and practitioners still have a lot of room for efforts, there may still be a long way to go to solve this problem. However, in any case, the traditional art of calligraphy must be modernized, the vitality of traditional art lies in innovation, and the charm of traditional art lies in reflecting the spirit of the times, which has become a consensus. Perhaps, we should really change our thinking and stop trying to continue on the road that our predecessors have walked. It is already the peak and cannot be surpassed. Only by finding a new way can it be possible to break out of the barriers and create modern art that meets the needs of the times.

#### **5. Conclusion**

This article outlines the evolution of calligraphy, the historical background of the ancient city of Jiange, and the relationship between them. Whether it is the archway that has been passed down from ancient times to the present, or the art of stone carving and calligraphy that is close to the people, they are all excellent traditional cultures of the Chinese nation. Only by knowing them, understanding them, and then inheriting them better.

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