

# The Aesthetic Innovation of the Application of Chinese Character Elements

Pin Gao

College of design art, Shenyang Construction University Shenyang, Liaoning, China

Address:16-6-6, ZhongXing street, peace zone Shenyang 110006

**Keyword:** Chinese character elements; Painting language; National characteristic; Aesthetic innovation.

**Abstract.** This paper mainly discusses the innovation of the Chinese character in the field of art. Chinese characters are the only hieroglyphics still in use throughout the world. The Chinese character elements and the painting have the inseparable connection, both of which have the characteristic using graphics language to convey meanings and emphasize the aesthetic expression of the art. Therefore, the application of Chinese character elements to the artistic creation through the way of graphics language, not only has operability, but also provides the conditions for us to better use of creative inspiration.

## The wide use of Chinese character elements

Under the background of globalization and diversified culture, the culture of Chinese character is in a worldwide fashion. Chinese contains the profound cultural connotation and ideological connotation of the Chinese nation for five thousand years, so people all over the world have the desire to learn Chinese. The image of the Chinese character has gradually become the fashionable decoration of tattoos, clothing and all kinds of art. Now, tattoos of Chinese characters are popular in many European countries, even NBA players in the United States is also keen to tattoo the image of Chinese character on their bodies; some international well-known clothing companies' products are very popular, because they design their products with image of Chinese characters.

Chinese is one of the best languages in the world and the outstanding characters, it is also the only hieroglyphics still in use throughout the world. The Chinese character is the product of the life and the production of the human society becoming mature gradually along with the development of the human civilization. China has a long history, and rich culture, ancestors left much precious cultural wealth, Chinese characters is one of which.

## The inseparable relationship between Chinese character elements and painting

**Chinese characters and painting have the features of graphic language transmission.** Painting can enable us to appreciate the classic masterpieces showing

ceramic texture pattern, enjoy the mottled beauty of Tiles and Brick in the Qin and Han Dynasties, and also can find many phantoms of the Dunhuang murals by the reference and use of traditional graphic language. The ancient Chinese characters originated from the graphics, that is, hieroglyphics, which is also a picture in essence. Therefore, the word is the painting and the painting is the word. In a sense, it can be classified into traditional image, and has the dual advantages of conveying meaning and decorative visual beauty. So far, the classic works of graphic character handing down are very few. Therefore, Chinese characters and painting both have the feature of using graphic language to convey meaning, providing the conditions for us to better use of creative inspiration.

**The design of Chinese character and painting techniques all attach importance to the expression of cultural aesthetics.** The modern painting creation and the design of Chinese character have the common character paying attention to the aesthetic expression in the transmission of

aesthetic feeling. There is the design of image decorative font in the design of modern Chinese characters, whose design method is decorate all or a part of the text with patterns to produce “image word” with semi-graph and semi-word, also known as the font graphics, such as the dynamic and seal cutting characteristics “jing” of the Beijing Olympic Games. This kind of work which is both the character and graph achieves the perfect unification symbol and the artistry, having the distinctive decorative effect of pattern and the extremely high artistic appreciation value. It can bring the special aesthetic taste, and has very strong practicality, and also has deep cultural connotation, which is popular with domestic and abroad who love Chinese traditional culture and add infinite charm and color, for the Olympic Games.

### **Chinese characters is the way of conveying graphics language**

Characters of different countries have different histories and characteristics, but they gradually form two representative words systems of the world today through historical evolution, namely the Latin alphabet and the system of Chinese characters. Letters of the English have simple shape and smooth lines. Because they have much arc, the picture is easy to generate a sense of dynamic and have the advantages of shape and arrangement compared to Chinese characters which using image to express meaning and have complex structure. Although English has the change of rhythm in the outline, unlike the block form of Chinese characters which have the features of independence and complex changes, just the independence of the Chinese characters and the unique art of calligraphy provide space different from the “shape” and “meaning” of English.

**Design language with decorative illustrations.** The evolution of the characters form is the same as the road change. The road needs to be repaired, and the new roads, such as the highway, high-speed railway and so on, should be constructed along with the development of times. And now in the field of design, characters should be presented in front of the audience with a unique image of constant change, making more extensive application of decorative illustrations in the field of art design. Simple and natural handwriting and vigorous calligraphy fonts can embody the charm of unique outlook of Chinese, also suitable for the creation of different kinds of art theme, but decorative modeling of Chinese elements can also be presented in many ways. For example, using outline of characters to emphasize or the distortion to present the effects of graphic text with visual tension in design; using the addition of color or graph to show more flexible effect of the image of characters including the addition of ontology and the ontology base added. Both of ways should notice that the decoration can not interfere with the texture lines, and can not see the original font. This type of font often adds the pattern to the stroke suitable for the meaning of the word. Again, adding the corresponding decoration in behind the font design to supplement the connotation of words and contrast font. In addition, connect font with the decorative illustration, decorate words with strokes with the strong plasticity, and make them connect with each other and form a whole. The works of unique text illustrations can be created through the line processing of Chinese characters, superimposed combination, partial simplification, three-dimensional creation, texture decoration and so on.

**The design techniques of graphic ideogram characters.** The effect of graphic ideogram with visual tension can be highlighted by the shape of Chinese characters. Chinese characters are based on 6 formations of character including pictophonetic, shape, mean, character-loading, knowing and mutual explanation, from which we can find the creative inspiration of ideogram. For example, pictophoneticization use known characters to create shape and phonetic sound, and we can retain phonetic sound and do visual processing for shape, then design the creative image word with semi-graph and semi-font. Again, shape makes characters through material objects and presents the contour features of material objects, so it has vivid picture characteristics. This ancient, primitive formation of word is also very good design method ideogram. In addition, the visual illusion is the wrong judgment and perception based on the formation of empiricism or improper reference when people observe things. Visual works often use principle of visual illusion to create pictures and adapt arrangement direction of Chinese characters, right relations of strokes, the comparison of stroke size and area to produce a visual impact of graph of Chinese character. The techniques of painting art very emphasize the processing of relationship between true and false, showing sense of space. The design of graphic ideogram can form strong sense of image and space through processing the

relationship of true and false between words, which emphasize the ideographic trend of advertising words.

### **The aesthetic advantage re-created by Chinese character elements**

**Reasonable use of design elements of Chinese characters will bring the unique charm to artistic creation.** Whether in the world of design or in the world of art, Chinese elements are our great learning classic and creative materials. In order to satisfy the needs of various visual convey, font designers should use the rich artistic association to design numerous evolution forms of modern font, forming a new aesthetic advantage.

The modern painting art leads and affects this time by its unique skill and style and it has a long history accumulation as Chinese characters. But from the point of view of the present situation of the industry, many artists more willing to focus their eyes on the choice of painting materials and the breakthrough of painting techniques, and think little of the application of figurative language use and the choice of theme in the painting. As we see that now many paintings appear in similar images. In fact, subject matter of modern painting is very extensive, because any object appeared in the world can appear in the painting, but we seldom find the appearance of works designed with the theme of Chinese characters. Therefore, blending the theme of Chinese characters and the creative rule of the design of Chinese characters into the modern painting is a bold breakthrough attempt. For example, in composition of modern painting, we can compose the picture with classical Chinese characters of different times and different styles in some law of beauty; can associate some Chinese characters having specific meaning with theme image, composing expression in the way of combining image and meaning; can also learn from formations of traditional Chinese and creative methods of modern style font in decorative painting. In addition, using different design tools and methods of Chinese characters can exhibit different emotional features, such as in many Chinese characters, we can find the beautiful and gentle, stable and straight, lively and interesting and vigorous and simple and many other expressions. At the same time, it has both the recognition of characters. The achievement of emotional communication through different Chinese characters elements will make the modern painting more unique.

**Blending Chinese character elements into the artistic creation is conducive to create outstanding works combining Chinese characteristics and the spirit of the times perfectly.** In western traditional painting, there has been a concept—"imitation" proposed by philosopher Aristotle, meaning that art should be the true concept of nature. But the idea was broken by the view put forward by another philosopher, Kant, who suggested that art should be commend by the art rather than other scientific methods. This view had a profound effect on the form of modern painting.

Over the years, the schools of western art has affected the development of art in the world deeply. The modern painting of China are deeply inspired by foreign countries both from the decorative means and choice of material. But over the years, we have neglected the inheritance and development of the traditional characteristics of the nation, especially the show of design elements of Chinese characters in the painting art. China is a country with profound historical culture, and grandparents left many cultural worthy worth inheriting and developing for us, one of which is the development culture of Chinese characters.

Today is the age of gestation, creation and acceptance of new things and we can make breakthrough innovation based on the inheritance of the tradition blending design elements of Chinese characters into modern painting. This design concept of inheritance and development of tradition will make the modern painting with more artistic expression. Design elements of Chinese characters can be in different times, can be handwritten and printed, even different words can be subjective creation in the design style of modern, then compose the picture by integrating design material. This unique beauty formed by the combination of the ancient word, modern word, graffiti type hand written word and modern printing character, will be the wonderful collision and fusion between the design of Chinese characters and painting art, tradition and modern.

It is gratifying that our ancestors not only applied characters at the level of the language, but create so many classic fonts, leaving us rich cultural wealth. We should inherit and develop the design elements of characters at the level of art through hard creation, and blend Chinese elements into theme of modern painting, and try to innovate and develop it continuously. It is believed that this creative style will become the relatively independent manifestation of art with the vivid time

characteristic. More important is that we should attract plenty of art practice, to explore the process where art is touched by object, starts from the heart, is presented by shape.

## References

- [1](Russia) written by Wa Kandinsky, translated by Charles Li On the spirit of Art [M]. Beijing. China Social Sciences Publishing House, 1987. 23-27
- [2] Yang Deqing, Sui Yunkang, Liu Zhengxing, and so on. Topology optimization of continuum structures under stress and displacement constraints [J]. Applied Mathematics and mechanics, 2000, 21 (1) : 17-24.
- [3] Shi Dawei, art history of Shanghai modern [M], People's Fine Arts Publishing House, 2011. 45-46
- [4] Deng Lijun, Scene and image -- poster art of China in twentieth Century [M], Chongqing University press, 2007. 67-69
- [5](Germany) Written by Fulanzi saleisi Maya, Sun Jianjun/ Liu He. Handbook of Decorative arts [M]. Shanghai. Shanghai people's fine art press, 2012. 4-9.
- [6] written by Wang Shouzhi, History of plane design in the world [M]. Beijing. China Youth Press, 2002. 295-296
- [7] written by Xiao Yong, The Design of International Poster [M]. Qingdao Shandong Fine Arts Press, 2001. 45-49
- [8] written mainly by Gao Pin, Advertising design and creative development [M]. Chongqing. Southwest Normal University Press, 2014. 23-27.