

# News and Phenomena

## TRADITIONAL CULTURE OF CHINA

Chinese traditional culture is a kind of national culture reflecting the national characteristics and style, which is the evolution and integration of Chinese civilization. It is the overall representation of various ideologies, cultures and concepts in the history of the nation. It refers to the culture created by the Chinese nation and its ancestors living in China, inherited and developed by the Chinese nation from generation to generation, with distinctive national characteristics, a long history, broad and profound connotation, and fine traditions. In short, it is the general name of various national civilizations, customs and spirits expressed through different cultural forms.



TRADITIONAL OPERA



TEA CEREMONY



CALLIGRAPHY AND PAINTING

**However, at present, China's various traditional cultures have become less and less concerned by young people, and many traditional cultures are gradually dying out. What's more, a large number of young people even forget how to write Chinese characters.**

# Questionnaire 01

In order to confirm whether the contemporary young people have poor handwriting ability, I made a questionnaire.

**1. Do you often use your mobile phone to type, so you can't remember how to write a word when you write with a pen?**

- A. I often can't remember how to write a certain word.
- B. This happens occasionally.
- C. I haven't encountered it. All common words can be written smoothly.

**2. Do you often write by hand?**

- A. I often handwritten.
- B. Not often but not occasionally.
- C. Almost no handwriting.

**3. Have you ever had the energy to learn calligraphy?**

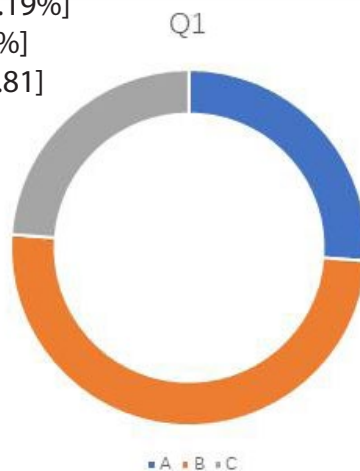
- A. I learned it when I was a child, but I don't remember much.
- B. Now I am learning calligraphy.
- C. I have never learned calligraphy.

**4. Under what circumstances can you stimulate your desire to practice calligraphy? (multiple choice)**

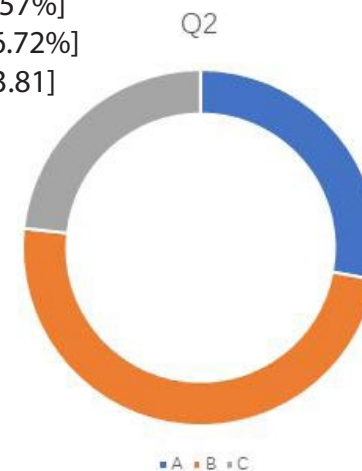
- A. When I see someone writing beautifully.
- B. When I see a video of handwriting related content.
- C. When I have to write but find myself writing very ugly.
- D. Others

Number of participants: 42

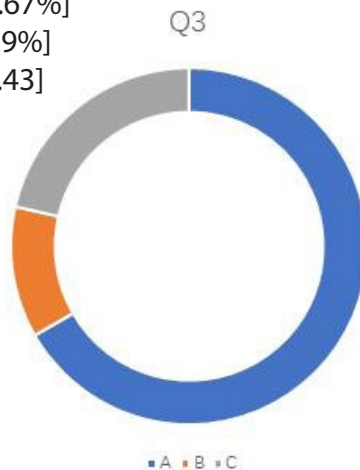
- A. 11 [26.19%]
- B. 21 [50%]
- C. 10 [23.81]



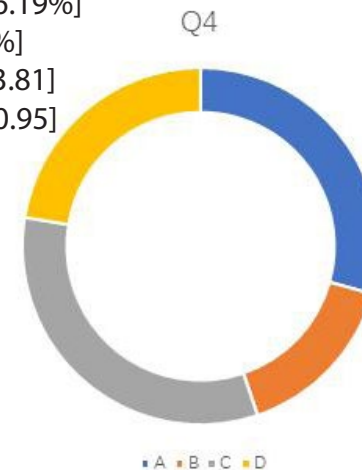
- A. 12 [2.57%]
- B. 20 [46.72%]
- C. 10 [23.81]



- A. 11 [66.67%]
- B. 21 [11.9%]
- C. 10 [21.43]



- A. 17 [26.19%]
- B. 9 [50%]
- C. 19 [23.81]
- D. 13 [30.95]



**It can be seen from the survey results that most young Chinese have encountered the situation of forgetting how to display a word digitally, which is not a good thing.**

# Questionnaire 02

Based on the previous questionnaire, I made a second questionnaire. This questionnaire mainly tests the handwriting ability of Chinese young people to see if they can write correctly.

However, the test results are very unsatisfactory. Of the 12 commonly used Chinese words, most people can only write one or two correctly, and even all of them are wrong. Among the nearly 30 people surveyed, none of them can write all of the 12 words correctly. **This is enough to show that the handwriting ability of Chinese young people has been very unsatisfactory. Let me show some of the wrongly written or mispronounced characters in the questionnaire.**

调查前言：当代年轻人几乎都使用手机打字，手写能力大大下降，经常会出现“提笔忘字”的现象，因此本问卷想调查一下大家的手写能力。  
Survey Preface: Almost all contemporary young people use their mobile phones to type, and their handwriting ability has greatly decreased. It is common for some people to suddenly forget how to write a certain word after picking up a pen. Therefore, this questionnaire wants to investigate your handwriting ability.

【根据拼音和释义写词语】

注：均是中文常用词汇，无生僻字。  
Write words according to pinyin and interpretation  
Note: All are commonly used Chinese words, without rare words.

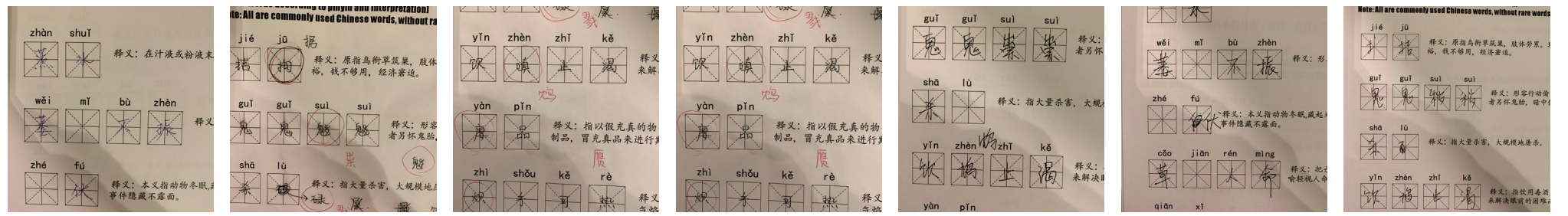
- jié jū 释义：原指鸟衔草筑巢，肢体劳苦。现指生活贫困，手头不宽裕，钱不够用，经济窘迫。
- guī guī suì suì 释义：形容行动偷偷摸摸，不光明正大；或者另怀鬼胎，暗中使用计谋。
- shā lù 释义：指大量杀害，大规模地屠杀。
- yīn zhèn zhī kē 释义：指饮用毒酒解渴；比喻用错误的办法来解决眼前的困难而不顾严重后果。
- yàn pǐn 释义：指以假充真的物品或物体，常指廉价的或以假乱真的仿制品，冒充真品来进行欺骗，泛指为了牟利。
- zhì shǒu kě rè 释义：手摸上去感到热得烫人。比喻权势大，气焰盛，使人不敢接近。

- zhàn shuǐ 释义：在汁液或粉沫里沾一下就拿出来
- wēi mǐ bù zhèn 释义：形容意志消沉，精神不振。
- zhé fú 释义：本义指动物冬眠，藏起来不吃不动。也比喻人或事物，事件隐藏不露面。
- cāo jiàn rén mìng 释义：把杀人如同除草，任意害人性命；比喻任意视人命，滥杀无辜。
- qiān xǐ 释义：为了免受或摆脱周期性地从一地区或气候区转移到另一地区或气候区。
- zì yì wàng wéi 释义：指任意地胡作非为。

调查前言：当代年轻人普遍面临不注重本国文化产业的现象，很多传统文化无人继承，而更严重的问题是，现在有很大一部分年轻人连比较基本的传统文化都知之甚少，因此我想调查一下大家对传统文化的了解程度。  
Survey Preface: Contemporary young people generally face the phenomenon of not paying attention to their own cultural industry, and many traditional cultures are not inherited. The more serious problem is that a large proportion of young people now know very little about the basic traditional culture, so I would like to investigate how well everyone understands traditional culture.

【古诗词填空】  
注：均选自中国初中教材或《唐诗三百首》等之中比较常见的古诗词，不存在生僻诗词。  
Fill in the blanks with Chinese poetry!  
Note: All of them are selected from Chinese junior high school textbooks or from more common ancient poetry such as "Three Hundred Tang Poems", and there are no rare poetry.

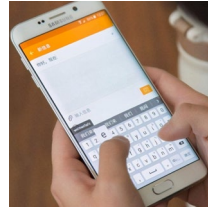
- 1) 别有幽愁暗恨生，\_\_\_\_\_。
- 2) 金樽清酒斗十千，\_\_\_\_\_。
- 3) \_\_\_\_\_，落花时节又逢君。
- 4) 抛掷随波千万里，\_\_\_\_\_。
- 5) 寻寻觅觅，冷冷清清，\_\_\_\_\_。
- 6) 人有悲欢离合，\_\_\_\_\_。
- 7) 小楼昨夜又东风，\_\_\_\_\_。
- 8) \_\_\_\_\_，赢得生前身后名。
- 9) 念去去，千里烟波，\_\_\_\_\_。
- 10) \_\_\_\_\_，芳草萋萋鹦鹉洲。
- 11) 采菊东篱下，\_\_\_\_\_。
- 12) \_\_\_\_\_，我辈人间雪满头。  
(最好不要空着，能写多少写多少)



# Analysis



Writing with pen and paper:  
write Chinese directly



Mobile phone typing:  
typing English characters into  
Chinese characters

In the digital information age, with the increasing popularity of the network, the way of text recording has undergone a revolutionary change. The "typing like flying" on the keyboard often replaces the original Chinese character writing. Because of the long-term use of computers, mobile phones and so on, many young people have problems such as "picking up the pen and forgetting words" and "frequently writing wrong words", which has become an unavoidable and worrying cultural phenomenon.

The main reasons why many young people "pick up the pen and forget to write" are as follows: **first, the widespread use of modern network technology and computers, mobile phones and so on has replaced the traditional paper and pen, and the rapid mechanical transmission of Online Pinyin characters has quietly subverted people's traditional habit of writing Chinese characters.** Second, there is a lack of Chinese character education in schools, and the teaching of the use of literacy and writing has not been universally and always paid attention to. For example, dictation of Chinese characters, idioms and sentences have not been paid enough attention or disappeared in some Chinese classes. Third, people's subjective initiative is not fully played. Under the temptation of convenient, fast and efficient text information processing, people's habit has changed from dependence to concession, and their reverence and love for the language and characters have decreased. The so-called "advance with use, and retreat without use". Fourth, it is interfered by the bad expression of public space. For example, the proliferation of typos in cyberspace, especially in we media, and the indiscriminate modification of idioms such as advertisements and plaques have directly interfered with people's recognition of correct Chinese characters, especially misleading young people.

In short, we should treat the problem dialectically and rationally. On the one hand, the progress of digital information technology is the inevitable trend of the development of human society. We must not be far away from the information revolution of the times because of "picking up the pen and forgetting the words", but should comply with the development trend of digital information with a positive, prudent and rational attitude; On the other hand, Chinese characters must not become a lost civilization. After all, Chinese characters are the root of our culture and the blood that nourishes our real survival and development. In the era of the popularity of the Internet, we should not "hold the mouse and forget the pen holder", but should strive to find effective ways to keep watch and share Chinese character culture, inherit and carry forward the excellent Chinese culture of the Chinese nation.

<https://www.163.com/dy/article/HU3GJK9F0553W0AS.html>

**THINKING: How to change this situation through design?**

# Investigation of Chinese Calligraphy

## INTRODUCTION

**Chinese calligraphy is the writing of Chinese characters as an art form, combining purely visual art and interpretation of the literary meaning.**

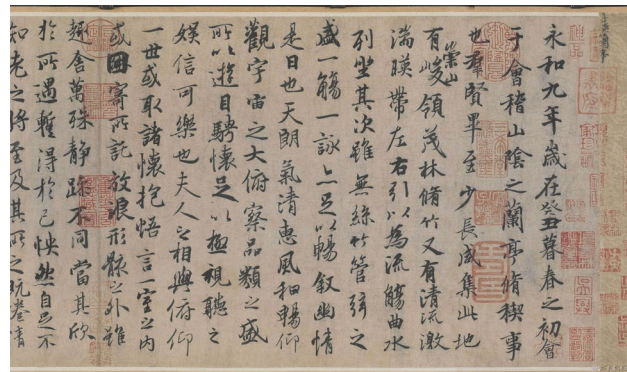
This type of expression has been widely practiced in China and has been generally held in high esteem across East Asia. Calligraphy is considered one of the four most-sought skills and hobbies of ancient Chinese literati, along with playing stringed musical instruments, the board game "Go", and painting. There are some general standardizations of the various styles of calligraphy in this tradition. Chinese calligraphy and ink and wash painting are closely related: they are accomplished using similar tools and techniques, and have a long history of shared artistry. Distinguishing features of Chinese painting and calligraphy include an emphasis on motion charged with dynamic life. According to Stanley-Baker, "Calligraphy is sheer life experienced through energy in motion that is registered as traces on silk or paper, with time and rhythm in shifting space its main ingredients." Calligraphy has also led to the development of many forms of art in China, including seal carving, ornate paperweights, and inkstones.

[https://en.wikipedia.org/wiki/Chinese\\_calligraphy](https://en.wikipedia.org/wiki/Chinese_calligraphy)

In China, calligraphy is referred to as shūfǎ or fǎshū (書法 / 书法, 法書 / 法书), literally 'way/method/law of writing'; shodō (書道) in Japan ('way/principle of writing'); and seoye (서예; 書藝) in Korea ('skill/criterion of writing')

**Chinese calligraphy appreciated more or only for its aesthetic quality has a long tradition, and is today regarded as one of the arts** (Chinese 藝術 / 艺术 pinyin: yìshù, a relatively recent word in Chinese) in the countries where it is practised. Chinese calligraphy focuses not only on methods of writing but also on cultivating one's character (人品) and taught as a pursuit (—書法; pinyin: shūfǎ, rules of writing Han characters).

Chinese calligraphy used to be popular in China, Japan, and Korea. In Taiwan, A China Province, students were requested to write Chinese calligraphy starting from primary school all the way to junior high school on a weekly basis at least to the year 1980. **As young generations are "typing" more often than "writing", when PC, tablets and mobile phones became the major communication channels, Chinese calligraphy became purely art.**



The Orchid Pavilion, Wang Xizhi

## DIFFERENT FONTS

REGULAR SCRIPT 楷书



CURSIVE SCRIPT 行书



OFFICIAL SCRIPT 隶书



CHARACTERS EXECUTED SWIFTLY AND WITH STROKES FLOWING TOGETHER 草书

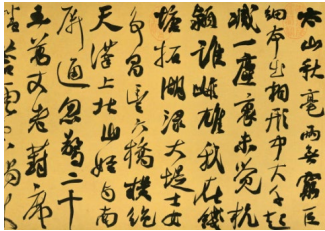


SEAL CHARACTER 篆书



# Interview with Modern Calligrapher

IN ORDER TO FURTHER UNDERSTAND THE STRUCTURAL AESTHETICS OF CHINESE CALLIGRAPHY, I WENT TO INTERVIEW A VERY FAMOUS CALLIGRAPHER IN CHINA.



JI YONG 季永

Born in Bengbu, Anhui Province in 1974. He once attended the calligraphy Lanting class of the Central Academy of fine arts and the Jingdezhen Ceramic University for further study.

He is now a member of the Chinese Calligrapher's Association, director of Anhui Calligrapher's Association, vice chairman of Anhui young calligrapher's Association, chairman of Bengbu Calligrapher's Association, and national second-class artist.

**Q:** I want to ask why it is not enough to be called calligraphy just because it is good-looking? What requirements should be met to be called calligraphy?

**A:** Calligraphy has a history of more than 3000 years, with the development of writing and the progress of civilization. "Calligraphy" is not only the method of writing Chinese characters, but also the law of writing art. It also refers to all the cultural systems related to calligraphy. Therefore, it is not enough to call calligraphy just because it looks good. And many high-level calligraphy works are often not "good-looking", such as ancient tablets, bamboo slips and Calligraphers' works with personality, etc.

To meet the requirements of calligraphy, I think it should have the following conditions: *skilled and complete writing skills, aesthetic composition and form, and distinctive style*. This requires the writer to have a systematic and professional comprehensive quality.

**Q:** Where does the aesthetics of calligraphy structure come from? Can you briefly talk about the key points?

**A:** The structural aesthetics of calligraphy comes from the traditional Chinese view of the universe and life. Calligraphy first requires fairness and standardization, that is, the beauty of order in space. The structural aesthetics of calligraphy comes from the traditional Chinese view of the universe and life. Calligraphy first requires fairness and standardization, that is, the beauty of order in space. *Such as the axial symmetry of the small seal script, the square structure of the official script, and the central palace radiation of the regular script*, which are related to the traditional Confucianism; Calligraphy also requires structural changes, the unity of opposites of contradictions such as virtual reality, weight, density, length, collection and release, which are the embodiment of Taoist culture; In addition, calligraphy pays special attention to blank space. The so-called "blank space should be black" and "all places without painting should be beautiful". The works generate a kind of empty Zen meaning, which is related to Buddhist culture.; Calligraphy also requires structural changes, the unity of opposites of contradictions such as virtual reality, weight, density, length, collection and release, which are the embodiment of Taoist culture; In addition, calligraphy pays special attention to blank space. The so-called "blank space should be black" and "where there is no painting, there is also a wonderful realm". The works generate a kind of empty Zen meaning, which is related to Buddhist culture.

**Q:** What is the biggest difference between modern calligraphy and ancient calligraphy?

**A:** *The differences between ancient and modern calligraphy are mainly reflected in the function of the work, the technique of expression, and the space of display.* Ancient calligraphy is mainly practical, while the main function of modern calligraphy is artistic appreciation; The expression of ancient calligraphy is relatively introverted and pays attention to tradition, while the expression of modern calligraphy is richer and pays attention to modern forms; The display space of ancient calligraphy is relatively small, so the scale is mostly small, while the display space of modern works is mostly exhibition hall, so the scale is large.