

# Research on Modern Environmental Art Design Based on Intangible Cultural Heritage

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**Abstract:** The term “environmental art design” originated from Japan. With the development of society, the harmonious development of man, nature and society has become the theme of the development of the times. Environmental art design is an art more extensive than architecture, more connotative than urban planning, and more humane than X-cheng. In my country, environmental art design is more inclined to indoor and outdoor design, architectural decoration, landscape gardening, urban planning, etc. It can be said that this is a narrow sense of environmental art design. Environmental art design must have its own characteristics, that is, the manifestation of the characteristics of the local culture of the nation, before it can go to the world. my country is the country with the most intangible cultural heritage in the world, and thousands of years of traditional culture has left a rich art treasure. From the perspective of intangible cultural heritage, this article discusses how to make full use of my country's intangible cultural heritage in modern environmental art design to achieve innovation in environmental art design.

## 1. Introduction

Traditional Chinese art, including calligraphy, painting and opera, is an important part of China's intangible cultural heritage. When we appreciate Chinese paintings, we often see such pictures: no house, only a wine flag; a small boat parked, no boatman, and no passengers; the path is quiet, but there are no pedestrians, meandering, like the scene, like In the painting. . . Chinese art forms generally tend to be written in the form of gods, but the shape is not the same as the charm, which is very different from writing in the form of gods in Western art, thus highlighting one of China's intangible cultural heritages. Unique characteristics-the performance of artistic conception. Artistic conception is an important category of Chinese classical aesthetics, which occupies a very important position in Chinese aesthetic theory. The formation and development of the artistic conception has gone through a long process, and the origin of thought can be traced back to Laozhuang philosophy. During the Wei, Jin, Southern and Northern Dynasties, the imagery theory appeared; in the Tang Dynasty, from Wang Changling, Liu Yuxi to Sikongtu, with the concept of “environment”, the conception of artistic conception gradually surfaced; from Song to Ming and Qing Dynasties, the formulation of the conception of artistic conception It is more mature and occupies a very prominent position in the fields of poetry aesthetics and calligraphy and painting aesthetics. It can be said that the aesthetic concept of artistic conception runs through the entire history of the development of China's intangible cultural heritage after Tang Dynasty, penetrates into almost all areas of art, and becomes the most nationalistic artistic theoretical concept in Chinese aesthetics. Many critics use it as a standard for measuring works of art. Ma Zhiyuan's small order “Tianjingsha? Qiu Si”-“Withered vines and old trees, faint crows, small bridges and flowing waters, ancient roads, west wind and thin horses, sunsets, diarrhea people in the world. The scene blends with both form and spirit, and the whole word is a combination of several sets of aesthetic images. There is the shot of Xiao Suo in the village of the deep autumn, and the broken heart mentality of the travellers on the horizon. The combination of them has strengthened the competing role of the various sets of images seen in the text. It also generates a piece of “virtual whiteness” that is left for people to supplement with imagination, resulting in extremely lonely and indifferent “outside the image” and “outside scenery”, which contains the extreme sorrow in the homeless wandering, Desolate sound outside the string.

## **2. The Enlightenment of Chinese Intangible Cultural Heritage to Modern Environmental Art Design**

Artistic creation is not isolated, it is bound to be constrained by deep ideologies such as values, philosophy, nature, and aesthetics. The Taoist ideas permeated in China's intangible cultural heritage are obvious. "Lao Tzu? Chapter 25" says: "There are four majors in the Dao, Tianda, Earth, People's Congress and the Territory, and the human beings are the same. natural". This is considered by many modern art designers in the West to be the largest human-oriented thought and the most consistent with sustainable development, and "Dao Law Nature" can also be said to be the theoretical core and fundamental basis of China's intangible cultural heritage. It emphasizes the realm regarded by the ancients as the highest law and the highest life aesthetics. "The unity of heaven and man" means that there is a very harmonious relationship between heaven, earth and man. It affirms the unity of man and nature and emphasizes conformity to nature. Aesthetically pursuing the beauty of "big cleverness", the beauty of "quiet and tranquil", and the beauty of "natural nature" without artificial artifacts. Appreciating the beauty of China's intangible cultural heritage is not only an appreciation of its visual formal beauty, but also the overall harmony that it expresses through an expressive or abstract artistic language, thus being realistic in form. The degree is of secondary importance, and capturing and depicting the subtle features of forms and the interrelationships of emotions are the source of the soul, the joy of the form and the expression of human wisdom. Through the above expressions of China's intangible cultural heritage and its abstract summary, we seem to be able to explore some ways for environmental art to inherit and develop China's intangible cultural heritage. Due to space limitations, here, we no longer subdivide environmental art, and still use the definition and scope of environmental art in domestic art schools.

## **3. Find the Functional Relevance of Intangible Cultural Heritage Resources and Design Products**

Although the intangible cultural heritage overlaps with the literary and artistic fields, in essence, the intangible cultural heritage is a product of traditional society, and the art design discipline started from industrialized production. Its knowledge system and category, including a large number of design uses. The materials are all derived from Western society, which is a summary and summary of the relationship between art and industrial production in the modernization process of Western society. That is to say, although in a broader sense, the intangible cultural heritage and the literary and artistic fields are highly coincident in content, but the intersection with specific art and design disciplines is relatively scarce; therefore, looking for the intersection between the two should become the primary task of introducing the horizon of intangible cultural heritage. Specifically, it is to find the functional correlation and fit between the patterns and shapes of intangible cultural heritage and art design. In the author's view, the emblem design of the Beijing Olympic Games can be used as a successful example of the relationship between the two. As the first Olympic Games to be held in China, the Olympic emblem should not only reflect the spirit of sports competition common to all ethnic groups in the world, but also reflect the characteristics of China's own traditional culture. In order to achieve the compatibility of the nation and the world, tradition and modernity in the same design, the emblem design uses the "Jing" character composed of traditional freehand calligraphy. Calligraphy is one of the iconic arts of traditional Chinese culture, enough to highlight the national character of the Olympic Games. At the same time, the traditional calligraphy art has a strong rhythm in the use of brush and ink, which is in line with the fierce movement of the body in competitive sports. Have similarities. In addition, the pictographic factors of the Chinese characters themselves compared to the alphabetic characters allow designers to use artistic exaggeration to transform the "Beijing" character into a human form, and finally the emblem is visually presented as a freehand effect of a person in motion.

From the above analysis, we can see that the key to the success of the Beijing Olympics emblem design lies in the designer's discovery of the correlation between "sports sense" between traditional calligraphy and modern Olympic sports, and through this correlation, the traditional calligraphy

elements are finally realized. Transformation to modern art design. Obviously, in the teaching of art design, to guide students to find this connection, first of all, it is necessary to make students clear the function of designing products, on this basis, to encourage students to understand and learn a large number of cases of patterns and forms of intangible cultural heritage, And in the process of learning, they are compared and screened according to the requirements of product functions, looking for the similarity of intangible cultural heritage patterns, modeling forms and design product functions in terms of vision and synaesthesia. It should be pointed out that guiding students to find the correlation between intangible cultural heritage and the function of design products is essentially to conduct a census and integration of intangible cultural heritage resources in accordance with the functional requirements of art design, and explore its potential availability. The value used by art design. However, when this potential value is discovered, how to convert this potential value from concept to actual design becomes the focus of the next stage of teaching. Due to the difference in production process, it is difficult for the existing technical means of art design to fully realize this potential value. Therefore, the production process of introducing intangible cultural heritage in teaching has become the goal of the second stage.

#### **4. Inheritance of Modern Environmental Art to Intangible Cultural Heritage**

The so-called material inheritance refers to the continuation of intangible cultural heritage such as gardens and architectural surface forms and form features. For example, the research on the traditional architectural form, the research on traditional Chinese houses, courtyards and gardens belong to this category. According to the author's humble opinion, on the way to material inheritance, we should not stop on the verification of form. That is a problem that art historians or architectural historians need to solve, but an ordinary designer who seeks to improve in practice. In general, it is probably more important to explore the internal logic of materials and structures. Although, in our actual work, we will encounter some authentic antique buildings that need to be completely antique, but they must be just the special needs of certain areas and specific environments.

The so-called spiritual inheritance refers to the continuation and development of the deep cultural context, aesthetic habits, and philosophical traditions of traditional culture. Therefore, many forms of intangible cultural heritage that we cited earlier are also used as a reference to the spiritual inheritance of intangible cultural heritage. For example, the traditional culture dealt with the artistic conception mentioned above, the treatment of the relationship between the virtual and the real in the space, the abstract treatment of the objects of the object, etc. , until it reached the philosophical height of "unity of man and nature" and "naturalness of the law". Modern environmental art design is very enlightening. First of all, the environmental art design under the guidance of the principles of "unity of man and nature" and "nature and nature" should put humanism in the most important position, whether it is for architecture, landscape or interior, it should be in line with human nature As a basic standard, it is moderate and implicit, so that people can achieve peace of mind and spirit in a materialized environment. Secondly, in terms of specific expression methods, with the help of abstract techniques, the characteristics of intangible cultural heritage are expressed through material materials, so that the material materials, after combining the abstraction and abstraction of intangible cultural heritage, become beyond themselves. Abstract context symbol. In the past design practice, the description of the traditional forms is a relatively common method, but the deep beauty of the uncertainty of the meaning of the "plausible" meaning in the non-material cultural heritage has been ignored. At this point, the Taiwanese designer leads step. They often do not exclude classical decorative elements. In many works, we can see many wonderful decorative details, but they often pass classical elements through modern materials, craftsmanship, and rational logical thinking to break them up again. Abstraction, combination, and interspersion become unique symbols of traditional culture, and then express the beauty of the artistic conception and abstract beauty in China's intangible cultural heritage at a deep spiritual level. "Thus, what we can learn from it may not be a certain traditional element processing method, but from the perspective of treating them, it is a learning attitude of critical inheritance, which is also in line with what Plumdon

said: “Critical Regionality is the theoretical mainstream of the design world in the 21st century.

## **5. Conclusion**

This “Western” identity attribute of the art design discipline makes it always face the problem of conflict with the inherent discipline system when introducing the perspective of intangible cultural heritage. However, the author believes that despite the cultural differences between nations and regions, humans' aesthetic understanding of art should generally be consistent. Just as the emblem of the Beijing Olympic Games is based on local intangible cultural heritage resources, but it can resonate around the world, through continuous practice and theoretical research, the perspective of the local intangible cultural heritage should be able to achieve the same as the art design discipline system. Perfect integration, and then build an art design discipline with Chinese characteristics.

## **References**

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