

# The "spatial consciousness" constructed by China's "the world's most beautiful book"

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## Abstracts

Books try to build a unique sense of space that integrates with the content, so book designers should use the "spatial consciousness" aesthetic theory through different design concepts, design methods, design materials and other design practices. Based on the perspective of Chinese aesthetics, combined with the "spatial consciousness" of Zong Baihua, a master of Chinese aesthetics, the article deeply analyzes the connotation and expression of Chinese book design. From China in recent years, "the world's most beautiful book" winning works, the Chinese aesthetic theory ZongBaiHua "space consciousness" and the integration of modern book design concept, technology, a kind of beauty of vitality, the reality, harmony of space design practice is generated, and the space to the book design aesthetic theory of practice, a book unique "space consciousness" building exploration, highlight the existence of electronic digital age traditional paper books and cultural significance, for China and the world modern book design provides the Chinese experience.

This article reveals the construction of the book design of the four award-winning books in China on the international high-level Leipzig "World's Most Beautiful Book" platform, which combines the ancient and modern "poetry, calligraphy, and painting spatial consciousness" and "separated architectural spatial consciousness" of Chinese aesthetics master Zong Baihua. In fact, it is a cosmology of "time and space integration".

**Keywords :** Zong Baihua "spatial consciousness" to build "the most beautiful book in the world"

## Introduction

In China, there is no word "space" in the ancient Chinese literature. Nowadays, the word "space" is often in the same frequency as "time", which is a common word in our life. It is also one of the most basic concepts in philosophy, sociology, anthropology, society and natural science and other disciplines. It is a professional word studied in various disciplines. In the sixties and seventies of the 20th century, sociologist michel forcault and henry fewill will their century called the "era of space", human also because of the development of science and technology and social practice change experienced the experience of space, so "space" has become an important academic idea, and occupy philosophy, political science, geography, sociology, psychology, and many other disciplines. At present, the word "space" is encountered in all categories of works, but it is not strictly defined, and its connotation and use methods are also very different. "Sense of space" can be said to be the space feeling formed by the collision of the word "space" and the study of human feeling. The Great Dictionary of Aesthetics (Zhu

Liyuan, 2010:2) clearly points out that the "sense of space" is the aesthetic feeling similar to the realistic space caused by the artistic image through certain techniques. Thus it can be seen that the sense of space has different characteristics in different art categories. In the sculpture art, the artist reminds people of its activities and living environment space. In the garden art, the limited garden can cause the infinite vast space feeling; in the opera art, people can feel the infinite living space in the limited stage space. So in the art of book design, the method of expression to realize the aesthetic feeling of space in the limited two-dimensional and three-dimensional space is the purpose of this paper. This paper intends to explore the design concept of Chinese contemporary books from the sense of space, combined with Zong Baihua's thought "spatial consciousness" of aesthetics, examine the design concept of Chinese contemporary books in the interaction of Chinese and Western cultures under the call of the theme of The Times, and develop and improve the construction of Chinese contemporary book design art.

This article is based on Zhang Qinnan's (2004:43) comparison of architectural activities to the design of books; Mr. Kohei Sugiura, a famous Japanese book designer, once mentioned the issue of "resonance between architecture and books" and believed that books and architecture have a certain degree of similarity (Sun Yat sen, 2008:4); Gu Yuanyuan (2013: 94-96) discussed the same relationship between architecture and books, deeply exploring the inherent compatibility between modern Chinese book design and traditional architectural design; Mr. Lv Jingren (2017:1) believes that book design is a three-dimensional thinking, a book architecture that injects the concept of time to shape three-dimensional space. Combining with the "spatial consciousness" of Chinese aesthetics master Zong Baihua, he proposes the "path of beauty" to explore the construction of contemporary book design space in China.

This article clarifies the origin and formation of the Chinese aesthetic philosophy of Zong Baihua's integration of ancient and modern "poetry, calligraphy, and painting spatial consciousness" and "separated architectural spatial consciousness". Pointing out that the "spatial consciousness of poetry, calligraphy, and painting" includes the form (rhythm, organization) of Chinese poetry, calligraphy, and painting added to life, proposing the life universe view of "all things are born in order, and all things are formed in order", and the virtual and real realm of "both complete and pure, and both must be dialectically combined and unified in order to be called beautiful". The concept of "separation" in the concept of "separating architectural space consciousness" is the understanding of Zong Baihua's architectural space concept of "enclosure", which is in line with the actual situation of Chinese architecture. It transforms "enclosure" into "separation", forming the art of separating space in ancient Chinese architecture; The spatial consciousness of "Tong" originates from the classical aesthetics and artistic philosophy of China (Hu Ji, 2021: 3144-151). By analyzing the construction of spatial sense in the book design of "The Book of Insects", "Jiangsu Laoxingdang Baiye Photos", "Water: Wang Muyu's Works Collection", and "Talking about Dancing and Leaving Traces: Shandong's" Intangible Cultural Heritage "Dance Oral History", this paper reveals the exploration of the beauty of vitality, the realm of emptiness and reality, and the integration of spatial sense in the book design.

This article reveals the "spatial consciousness" in the design and construction of China's "world's most beautiful book". Space consciousness "belongs to the aesthetic branch of philosophy, the content of Chinese aesthetics, and is one of the aesthetic ideas of Zong Baihua, a master of modern Chinese aesthetics; The analysis of book design in China's "world's most beautiful book" is conducted from the perspective of the discipline of design. Therefore, the

content discussed in this article permeates the two interdisciplinary fields of philosophy and design. The integration of Zong Baihua's aesthetic ideology of "spatial consciousness" into book design can create a more "Chinese style" aesthetic sense of space. The integration of Zong Baihua's aesthetic ideology of "spatial consciousness" into book design can also enhance the connotation construction of Chinese book design space construction, forming a "spatiotemporal unity" worldview.

### **The spatial consciousness of Zong Baihua's aesthetics**

About the study of spatial consciousness or spatial sense, we naturally think of Mr.Zong Baihua. Li Zehou, an aesthetic master, described Zong Baihua. " Mr.Zong is more classical, Chinese and artistic."Some researchers praised:" Zong Baihua is the only Chinese aesthetician in the 20th century that can be called with his own ideological system."Some scholars also speak highly of his academic evaluation that "Mr.Zong's understanding and grasp of Chinese aesthetics have a subtle spirit, and no second person in the contemporary academic circles can match them". The above is the researchers 'praise for Mr.Zong's academic research, but also for his academic views. As it is known to all, Zong Baihua's aesthetic research is conducted on the perspective of the comparison between Chinese and Western art. His study of "spatial consciousness" has two sources of thought. One is Kant's theory of space, which holds that "the universe images cannot leave space" (Zong Baihua, 1994:21), and the influence of Spengler's "cultural philosophy", and that space is a "true dimension" (Spengler, 2006). Zong Baihua is not trapped by the ideas, but timely find the foothold, can be said to awaken the Chinese classical culture spirit, form "forever, heaven and earth also" Chinese space consciousness prototype, thinking to build a fusion of ancient and modern poetry and painting space "consciousness", "through building space consciousness" and other Chinese aesthetic philosophy.

#### **1. Space consciousness of poetry, painting and painting**

Scholar Xiong Haiyang believes that the spatial sense of Chinese painting is the intermediary connecting the philosophy of life and the spatial consciousness, just as Zhang Qiqun believes that the space-time consciousness and concept in Chinese art are the core issues of Zong Baihua's art research. Zong Baihua believes that "painting is an image that shows the spirit (without seen)", which is the real object and realm of painting. Chinese painting is based on calligraphy, that is to say, we can understand the spatial consciousness of Chinese painting by studying the spatial expression of calligraphy. Chinese calligraphy is not only a work of art with life and space, but also pay attention to the connection and density of the words and words, which can " look back, Yin and Yang undulating, such as the branches and leaves of trees, and each other. Such as the water of the mixed view, and successively succession ". That is, a calligraphy work with cadence, vivid as trees, water and ripples, its spatial feeling is similar to the spatial feeling of the force line rhythm caused by dance and music. The spatial structure of Chinese painting is not foil by light and shadow art, nor the three-dimensional structure of statues, nor the geometric perspective of architecture, but a clever sense of space. I like the spatial artistic conception of "looking up to the distant mountains, and then from far to near, gradually returning to the water forest of the painter or viewer". This is the Chinese painting of "vision" empathy "close view" expression, immersed in the clever structure. Chinese poets prefer to talk with the universe in the Windows, steps, curtains and columns. For example, Tao Yuanming likes to see the beauty of the universe from his own garden, and to "see the southern

mountains under the east fence", he realized a "true taste, want to distinguish has forgotten to speak". Tao Yuanming views poetry, the universe and life from the perspective of life, so as to achieve a cosmic art environment full of musical interest. This is the artistic realm of Chinese painters and poets. In view of Schopenhauer and Bergson ignoring the continuous environment of space, Zong Baihua added the above forms (rhythm and order) of Chinese poetry and calligraphy to life, and put forward the concept of life universe that "all things are born in order, and all things are formed and organized".

Zong Baihua's construction on the spatial artistic conception of poetry and painting is mainly the structure of life universe and reality. The space of Chinese poetry and painting emphasizes the beauty of vitality, vivid charm, the combination of reality and reality, and the unity of time and space. The author especially puts forward that Chinese painting attaches importance to "white" and "white when black", which lays the way for the practical discussion of the sense of space of Chinese book design below. As for the two-element structure of virtual and real, Zong Baihua quoted Zhuangzi's "virtual room is white" to point out the unique "blank" of Chinese painting, which shows that Chinese painting as a whole is dominated by virtual and static. In "Virtual and real in Chinese artistic Performance", Zong Baihua quoted Xunzi's "not all not essence is not enough to call beauty" to express the skills and image of Chinese painting, that is, not too "full", too "essence", only "both complete and essence, whole and essence should be dialectically combined, unified, can be called beauty" (Zong Baihua, 1994:21). In Zong Baihua's opinion, the "whole" of the object is reflected through the emptiness and reality of "blank", and the empty artistic realm is "enriched" from "empty", from "heart" to "true meaning", emphasizing "empty", "capable", "deep" and "real", so that "empty" can achieve the artistic realm of "real".

## **2. "Separation through" architectural space consciousness**

Zong Baihua is unique in the theoretical research of architectural space. Zhu Yongchun (2002:44) pointed out that Zong Baihua is the pioneer of Chinese architectural aesthetics. In 1963, Zong Baihua (2008:12) pointed out in the lecture on "The History of Chinese Aesthetics": "People are separated and connected with the outside world, which is the basic idea of ancient Chinese architectural art."According to Zong Baihua, the "separation and communication" here refers to the separation and communication of the concept of architectural space."Interval" refers to the ancient Chinese architecture is the art of separating space, derived from German aesthetics and architectural thought, but also the basic idea of ancient Chinese architectural art; "Tong" is the internal and external traffic of space, is derived from Chinese classical aesthetics and artistic philosophy.

Zong Baihua's spatial consciousness of "separation" can be traced back to the 19th century. Hegel (1981) talked about the connection between architecture and space in his Aesthetics, and believed that architectural art is an art type relying on external factors, and it cannot become the manifestation of the concept of beauty. Under the influence of Hegel, Sempel, Masov, Berach, and others, and believe that space is the theme of architecture, architecture is the art of enclosed space. By the 1820s, the concept of modern architectural space was basically formed, and the concept of architecture as space art also spread accordingly. Zong Baihua once went to Germany to study western philosophy and literary and artistic thoughts, and understood the architectural space concept of "enclosure". At the same time, it agreed with the actual situation of Chinese architecture. "encirclement" became "isolation", forming the art of ancient Chinese architecture separating out of space. This can be

seen from the vocabulary of architectural garden and the architecture itself, ancient Chinese architecture is the art of space, as "Shuo Wen Jie Zi" said, "cave", "Add Yun" (Mao Huang) said: "walls"; the walls in ancient architecture, whether they are brick or wood, are "partition walls" (Liang Sicheng, 1998:4). In addition, zong baihua also pointed out that Chinese architecture depends on carved empty door and window to achieve space separation, but also try to define "building", "said" building by free space between several small space and contact some small space into a big space art ", and said" architecture can be called the art of space " (zong baihua, 2008:31). Zong Baihua's spatial awareness of "tong" is fully reflected in ancient Chinese architectural art. For example, the Circular Mound Temple of the Temple of Heaven in Beijing takes the dome as the roof and the world as the temple. Each place reflects the Chinese people's pursuit of transparent and bright architectural space."Tong" is derived from the Ming Dynasty Zhang Xuan "Jiangshan infinite scenery, all gathered in a pavilion" and other ancient poems, including heaven and earth, breathe the breath. Also from Guo Xi (2010:32) on landscape art " landscape can walk, has hope, can travel, can live, painting all here, all into the good products."Viable, hopeful, accessible and livable, get the feeling of beauty. It is "Lao Tzu" chapter 11 said " chisel you think room, when it is not, have the use of room."Open the doors and Windows to build rooms, recuperate. It can be seen that Zong Baihua's spatial consciousness of "tong" originates from the local Chinese classical aesthetics and artistic philosophy.

### **The construction of the spatial sense of book design and Zong Baihua's "spatial consciousness"**

Books and buildings are the carriers of the process of human civilization. Although the former is the spiritual carrier and the latter is the material carrier, there is a close connection and integration between the two. In the West, architecture is generally called solidified music, and Hugo regards architecture as a history book written by stone. In the East, the allusion of "making good use of many workers" raised the construction of homes to govern the country. Architecture is a saying of space art, which was introduced into China from the West together with the concept of modern architectural space. In the 1920s, Zong Baihua, Teng Gu and other aesthetic and art scholars were the first to introduce the concept of architectural space and the concept that architecture is space art into China (Teng Gu, 2003:23). Under their influence, the concept that architecture is a space art has been widely spread in China, and the concept of modern space was widely accepted in the 1930s and 1940s (Min Jing & Lu Yongyi, 20 14: 152-157). The great increase in the frequency of the concept of "space" in nearly 30 years of visual culture research, and how this concept is used, we will deeply feel the change and exploration of the word "space" in various fields. For example, "painting space" has a very different meaning from "architectural space". Painting is unfolded on the plane, and the building is presented three-dimensional. In the form of space, the former is "fantasy", while the latter is "reality". Therefore, space has never been an empty box, filled by all kinds of things, and space has never been just a stage and background. On the contrary, it has always been a cultural entity and a part of the cultural context (Feng Wei, 2009). The space of book design is not only different from the two-dimensional painting space and the three-dimensional architectural space, but also similar to the architectural space. Mr.Kohei Sugiura, a famous Japanese book designer, once mentioned the problem of "the resonance between architecture and books", and

believed that books and architecture have a certain similarity. Mr. Lu Jingren believes that book design is a kind of three-dimensional thinking, which is a book building that injects into the concept of time to shape the three-dimensional space. Zhang Qinnan compares the architectural activities to the design of books. Thus, space is the common characteristics of books and architecture, through the study of books design space to the design of practice and theory, more from the Chinese aesthetics everybody Mr Zong Baihua unique "through" architectural theory and life universe "space consciousness" aesthetic thought into the construction of books space. This is helpful to enrich the practice and theoretical construction of book design, form personalized and ethnic design and make rapid development.

From the rich awards set up in the fifth National Book Binding Exhibition, we can fully show that the book design is no longer a simple cover design at this time, but is developing to the overall design of books. At present, the real meaning of book design should be the overall design concept of "book design 3 + 1". Under the editing thinking, the internal organization of each part and visual elements of the book, that is, the process of orderly order from the outside to the inside. The construction of the sense of space of book design includes not only the external overall space of the book, book cover, spine, incision and materials, but also the internal space of catalogue, page number, text, color and layout design. This paper is not compared with the building space, but combined with Zong Baihua "space consciousness", from the design of "space" peep books design the construction of space, from the perspective of novel books design "space beauty", make the book design researchers can stand in different angles to develop new design thinking, rich books design concept and practice.

#### 1. The construction of the sense of space in book design

According to Zong Baihua, each art can show a "spatial sense type". There are essential differences between Chinese and Western "space consciousness" and art. The space of Chinese art is "temporal space" (clever musical space), organic space of life, whose essence is life and emotion; Western art space is "scientific space" (geometry space, three-dimensional space, physics space), mechanical space, the essence of space is reason and order (Zhang Zehong, 2013:43). At present, China's "the world" book design is still a space to create organic life in the sense of space. Such as 2017 China in Leipzig "the world's most beautiful book" silver works "worm book" (figure 1), the author is just a finder and organizer, and snail, earthworms, toon, worm is the protagonist, the pages without text, is all traces of worms walking, latent fly running script, earthworms, wax cicada pen, cattle point Cun, gourd bug focal ink, snail freehand, toon flying white, wasp wild grass, etc. The spatial feeling created by the insects is also the same as the spatial feeling of the force line rhythm caused by dance and music, which is a clever sense of space. Through the calligraphy or Chinese landscape paintings in the book, we can feel the life of all kinds of insects in nature, and describe the "world" full of vitality. That is, the insects show the beauty of vitality with the image of "brilliant sensibility", and show the beauty of the boundless life creation between heaven and earth with the existence of Vientiane sensibility. The life of the worms is by no means wild and unordered, because "all the manifestations of life are rhythmic and organized" (Zong Baihua, 1994:31). The creation of worms changes with the rhythm of time (December, December 24), adding their living habits to life, constructing a philosophy of life that is "born and organized".



Figure 1

Source: Author collation



Figure 2

Source: Author collation

In 2019, China won the winning work of "The World's Most Beautiful Book" in Leipzig, Germany, in Jiangsu (Figure 2). According to the characteristics of the industry and the old traditions, the gradually disappearing old industries in Jiangsu are divided into eight categories: clothing, food, dining, bedroom, service, repair, workshop, craft, and entertainment. From the eight types of old trades in books to the old industries that have a certain field space, the books behind the vast culture and the historical space that will soon disappear, there are people's life and survival level, and further explore the tenacious vitality and charm of the eight types of old trades behind books. Although with the development of The Times and science and technology, the eight types of old business gradually disappear in this world of large money, but the old business retained life upward, to the true, to the beauty of the spirit is not to be underestimated. Taking the ancient and folk paper nail tapping and fixed binding method, the page number creative reappears the gradually dying Suzhou code setting, using the crude paper and pastry of the old shops, these designs directly set our sense of time and space back to the 1970s and 1980s, people to make a living without not afraid of hard work. Watching the black and white and color pictures, like two times of the people in the limited space for new industry and old business dialogue, about Jiangsu eight kinds of old business practitioners are different the rhythm of life, and they give different survival and development of order, form industry survival and tenacious vitality of people's life, reform and development into a contemporary new industry. Therefore, the design of books also needs to inject "temporal space". Organic life and emotion, just like Chinese painting, uses abstract ink to catch things like the bone and write the internal life of things, and the sense of "depth" of "three-dimensional volume" also comes naturally generated."

## 2. The construction of the sense of space in book design

As is well known, the space of Chinese painting and calligraphy pays attention to the beauty of vitality, vivid vitality, the combination of reality and reality, and the integration of time and space, paying special attention to "white space" and "white when black". Does Chinese book design need to draw lessons from the fundamental source of traditional Chinese painting and calligraphy? The author of positive attitude in this respect, book design in two-dimensional plane of text, symbols, images and other elements of layout design is need to pay attention to the reality of the reality, books design on the three dimensional space can also by constructing the reality of space to get a Yin a Yang, a virtual a real "life rhythm", in the virtual spirit of "time and space" with vivid artistically.

In 2022 China Germany leipzig "the world's most beautiful book" title works "water: Wang Muyu collection" (figure 3), the book is Wang Muyu collection, master of two copies, is the author of the classic text to read and reconstruction, all the works only draw water lines, other rock trees house boat, are in white way. The book designer agrees with the artist's thinking on the works and echoes in the book design. The layout design of the main copy echoes the artist's works, constructing the reality on the two-dimensional plane, reflecting the "whole" of the object through the "blank" virtual and real, and obtaining the "full" empty artistic realm from "empty". The waves at the edge of the green envelope are like calm water lines, and the green paper wrapped in the envelope is faintly printed with the Chinese character "water" composed of thin white lines. In order to obtain the overall impression of the theme of "water", the designer adopts the vaguely visible text design, such as a ripple on the horizontal surface of the breeze slowly, which is the artistic realm of "virtual" and "real". The main book does not even have the page number and text, the appreciation does not need to follow the conventional reading way, can form a number of reading paths, that is, a number of virtual and real space. The improved folding of the page is open, each page has different images and different layout, the water surface is connected, forming the fluctuation of the sea, there is a sense of flow, building a calm and long Oriental artistic conception of beauty. In other words, turn the folding when the movement, telescopic, late speed, distance, space is change, rendering is not the book itself, but open after the transformation of the real space, form a number of fluctuations, and the characteristics of the image "water" theme itself clever integrated, turn the folding ups and downs and water image together, build the reality. Books use color images and black and white images to form the "life rhythm" of one Yin, one Yang, one virtual and one real, with a vivid charm in the "time and space integration" of the virtual spirit. The overall design of the book has realized the approach from "heart far" to "true meaning", emphasizing "empty", "free", "deep" and "real", so that "empty" reaches the artistic realm of "real".



Figure 3

Source: Author collation



Figure 4

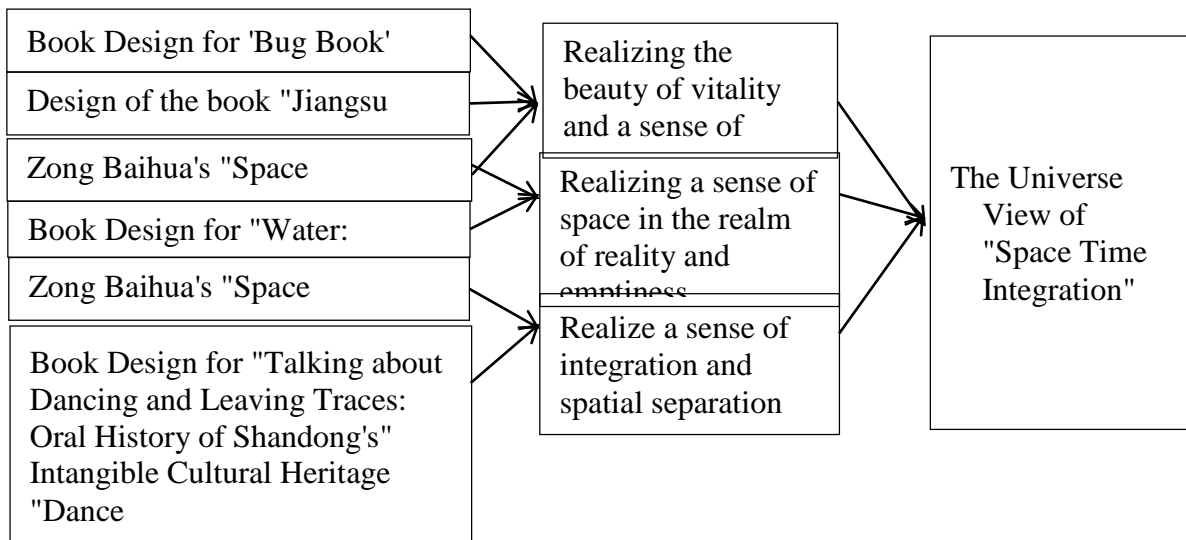
Source: Author collation

### 3. The construction of the integrated sense of space in book design

Zong Baihua's theory of "separation and communication" of architectural space refers to the separation and communication of the concept of architectural space. "Interval" refers to ancient Chinese architecture as the art of separating space, and "tong" is the pursuit of internal and external transportation of space. "Separation" and "tong" are the spatial layout pursued by ancient Chinese architecture, and also the common pursuit of modern Chinese and Western space. They both emphasize the spatial fluidity inside the building and the visual transparency

of the internal and external space. Mies van de Lodai, the representative of modernist design, in the book "German Pavilion", the partition wall is clever and flexible for space partition, and even uses the movable glass wall to emphasize the space mobility inside the building, so as to realize the space pursuit of "separation and access". Thus it can be seen that the building space of separation is the basic space pursued by human habitation. If the space is better planned, people's happiness of living space can be enhanced. Books and buildings are interlinked, so the pleasure of reading can be improved by constructing the sense of space of book design.

In 2021, China won the title of "The World's Most Beautiful Book" in Leipzig, Germany, "Speaking Dance: Oral History of Shandong" Intangible Cultural Heritage "Dance" (Figure 4) This book is the style of Shandong Yangko, China's intangible cultural heritage. The book is divided into two parts, the first half is the introduction and video materials of yangko in each region, the use of newsprint and coated paper, the second half is the interview dialogue of old artists, in the way of kraft paper, printing black and white, distinguish the interviewees and the interviewees. It can be seen that the first half of "Dance Mark: Oral History of Shandong" Intangible Cultural Heritage "Dance" uses two different materials to present the introduction and image data of Yangko in each region, the second half uses printed colors to distinguish the interviewees, and the upper and lower parts are separated in the space "separated" by different design ways. The chapters and pages of the upper and lower parts have an invisible "mirror" to express the hurry and improvisation of makeup before the dance performance, but also have the meaning of chapter space partition. The first part is divided into six parts: East Shandong, Southwest Shandong, Northwest Shandong, North Shandong, Central Shandong and South Shandong. Before starting, each part is combined with two pages of colorful and soft wrinkle paper. Each two pages of wrinkle paper can be regarded as the beginning from the end of the content, convenient for readers to better read each part of the content. The upper part of the text and text are arranged in 2 columns, and the standard characters and font bold are used to reflect the reading context of question and answer, which is also the designer to intentionally partition and distinguish for readers to read better in the two-dimensional plane. Books of the preface, the upper part of coated paper printed images and newsprint printing of various regional yangko introduction, the lower half of three parts of the binding design is "separated" state, namely not tore (cut) like a newspaper before folding, need readers to open "through" tear (cut), only after tear (cut) can be more convenient, smooth reading. The hairy edge effect formed after the sky is torn (cut) by the reader and the natural and colorful and hairy book mouth designed by the designer are natural, presenting the original ecological atmosphere. When the reader turns the pages, more than 10 grams of colorful soft thin paper inserted in each part can be folded and stretched out of the book, like the Yangko ribbon dancing out of the paper. The middle seam is deliberately stitched with multi-color color thread, echoing the colorful and soft wrinkle paper, so that the book permeates a rich folk atmosphere. Book cover corrugated paper, newspaper, pages, coated paper, kraft paper, insert colorful soft paper, ring lining and directory page touch obvious special paper such as material selection, seam color line, natural colorful wool mouth, page design, the design concept of the book is full of "separated through" space, because of different content, using different paper or design way to express "separated" and "through", make the reader in the smell of the earth, as if in the folk joy atmosphere of yangko dance space. The research findings are shown in the following figure



In the design of the four "world's most beautiful books" in China, the aesthetic concept of Zong Baihua's "spatial consciousness" is integrated to construct the beauty of vitality, the realm of emptiness and reality, and the sense of space that blends separation. At the same time, the connotation construction of the spatial construction of Chinese book design is enhanced, forming a universe view of "time and space integration". Zong Baihua (1994:43) believed that "all the manifestations of life have rhythm and order", and Xiong Haiyang (2019: 2119-128) believed that this idea was inspired by China's Yi and added order to life to build a Lebensphilosophie of "living in order". Therefore, the life of insects in the book of insects is not wild and disordered. The creation of insects changes with the rhythm of time (December 24, one year old), adding their habits of life to life, and constructing a Lebensphilosophie of "living in order". Zong Baihua (1994:43) takes the concrete aspects of the universe and life as the object, admiring its hue, order, rhythm, and harmony, in order to glimpse the deepest reflection of one's own soul; Transforming reality into a virtual realm, creating images as symbols, and concretizing and incarnating the highest human soul is known as the 'artistic realm'. The Portrait of Jiangsu's Old Businesses There are different life rhythms for the eight types of old businesses in Jiangsu, and they have given them different souls for survival and development, forming the tenacious vitality of industry survival and people's life. The reform and development has become a new industry of the contemporary era, that is, Xiong Haiyang (2019: 2119-128) believes that Zong Baihua's "deepest and highest soul" is also a Lebensphilosophie of "living in order". In Chinese philosophy, "the rhythm of time leads the spatial orientation to form our universe" (Zong Baihua, 1994:43). The cosmological concept of "unity of time and space".

The book "Water: Collection of Works by Wang Muyu" uses color images and black and white images to intersperse and arrange, forming a "rhythm of life" of one yin, one yang, and one void, one reality. In the "integration of time and space" of the virtual spirit, it flows with vivid charm. The overall design of this book has achieved a transition from "distant heart" to "true meaning", emphasizing "emptiness", "abandonment", "depth", and "reality", making "emptiness" reach the artistic realm of "reality". As the saying goes, "the cultivation of beauty

lies in the ability to create emptiness, create distance between objects, prevent oneself from being stuck, isolate and isolate objects, and form their own realm." The realization of all things in the universe and life vividly reveals its deepest meaning (Zong Baihua, 1994:2).

The spatial layout pursued by ancient Chinese architecture, as well as the common pursuit of modern China and the West, emphasizes the fluidity of internal space and the visual transparency of internal and external spaces. The ancients believed that the universe was a house, representing space. The universe moved in and out of the house, representing time. The combination of time and space gave rise to a complete concept of the universe (Zong Baihua, 2008:2). Zong Baihua believes that the ancient worldview of "the unity of time and space" is related to the idea of "the six elements of time" in the Book of Changes (Hu Ji, 2021: 3144-151). Because of the different contents, the book uses different paper materials or design methods to express "separation" and "connection", so that the readers are permeated with the strong soil atmosphere of the book, as if they are in the space of Yangge in the folk happy atmosphere. This reflects Hu Ji's (2021: 3144-151) concept that the essence of "separation and communication" is the integration of time and space.

## Discussion

Combined with the aesthetic thought of Zong Baihua, a master of Chinese aesthetics, the paper proposes the sense of space of book design, and further extends the problem of book space design to the practice of book design aesthetic theory, so as to see how to construct the sense of space of the most beautiful books in China, and form a modern book design with great Chinese aesthetic feeling. The construction of the beauty of book design space tries to explore how to highlight the connotation and beauty of books in the two-dimensional space and three-dimensional space, and construct the sense of space of vitality, the reality and reality, and the integration of isolation in book design. Especially the current Chinese high quality books proportion is still small, the ratio is still low, prompted Lv Jing, Zhu Yingchun, Liu Xiaoxiang, Han Zhanning, Zhao Qing, Zhou Chen a batch of design development and books to explore the people with lofty ideals in the design to rethink the construction of books, book designers need through different design concept, design methods, design materials, design such as unique Chinese beautiful books. Some Chinese book designers learn from Chinese aesthetic thoughts and integrate the excellent Chinese culture into the book design. For example, the works of Zhu Yingchun, Huangfu Shanshan, Zhang Zhiqi and Zhou Chen are full of Zong Baihua's aesthetic thought of "spatial consciousness", which closely link the design and content to construct the sense of space of contemporary books. The designer explored the modern book design with a sense of Chinese aesthetic space, which provided Chinese experience for the modern book design in China and the world.

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