

# Research on Component Elements and Interaction of Environmental Ceramic Works Facing Public Art Category

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**Objectives:** With the development of modern ceramic art and public art, environmental ceramic art, as a new form of public art, has appeared in many fields of public space. **Methods:** Environmental ceramic art also has a close interactive relationship with urban culture and is the value embodiment of urban culture. This article will study the composition and interaction of environmental ceramic art works facing the public art category. **Results:** Research shows that environmental ceramic art adds dazzling highlights to public art with its special artistic language and performance connotation. Public art also expands the development space due to the involvement of environmental ceramic art. **Conclusion:** Today, when public art has become the symbol of modern civilization, the environmental ceramics, which is based on modern ceramic art murals and ceramic sculptures, is applied to the environmental space of modern architecture, bringing a unique artistic feeling to modern public art.

**Keywords:** public art; environment; pottery

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With the acceleration of urbanization and industrialization, people's material life has been greatly improved<sup>1</sup>. The requirements for the living environment are also getting higher and higher. When pursuing the realization of the function of environmental substances, we are beginning to look for a spiritual home that can become the identity of our own cultural identity<sup>2</sup>. That is to say, by improving the quality of the urban environment, creating a good urban public environment atmosphere, to meet people's spiritual needs of the public space, thereby enhancing the quality of life of citizens<sup>3</sup>. As a major category of art, public art has always had a fairly independent status. This status is entirely derived from the materials, modeling methods and performance rules it uses<sup>4</sup>. As a major category of art, public art has always had a fairly independent status. This status is entirely derived from the materials,

modeling methods and performance rules it uses<sup>5</sup>. Environmental ceramic art includes large-scale ceramic sculpture in outdoor space, ceramic mural, landscape ceramic wall, thematic landscape ceramic art and mural in indoor public space. With the rapid development of China's economy and the promotion of large-scale urban construction, the importance of urban public art design has become increasingly prominent<sup>6</sup>. The author has carried out extensive on-the-spot investigation, and has taken the method of combining creative practice with theoretical study and thinking to examine the development of public art, the culture and characteristics of ceramic art, and the linguistic characteristics of modern ceramic art.

Ceramic art has a long history in China, and modern ceramic art is displayed in front of the public with a brand-new attitude under the background of artistic life, showing a trend of

rapid development<sup>7</sup>. Ceramic art has a long history in China, and modern ceramic art is displayed in front of the public with a brand-new attitude under the background of artistic life, showing a trend of rapid development<sup>8</sup>. Under the impetus of modern industrialized civilization, the process of urbanization is accelerating, people's material life has been greatly improved, and while the pursuit of material life is enriched, people are increasingly placing higher levels on their space environment. Requirements<sup>9</sup>. The materials that can be used to create public art are very rich, such as stone, wood, clay and other natural materials, plaster, plastic, fiberglass, glass, chemical fiber and modern composite materials, welding, optoelectronic device art materials<sup>10</sup>. In the process of modern design, the design becomes more conscious and clear, and it rises from the general practice operation to the spiritual culture level. This requires that the ceramic art designer has to pay more attention to environmental and cultural factors. The name of environmental ceramics is the ceramic art in the "environment". It is different from the practical ceramics, the "container" of non-practical ceramics, and the pure avant-garde exploration of ceramic works. There are considerable motives and concepts in creation. difference.

Pottery has a strong cultural history in China. As a kind of mud and fire art, it carries a rich cultural heritage, embodying the folk customs, cultural traditions and the essence of national art<sup>11</sup>. Environmental ceramics emphasizes that creation must integrate various factors such as surrounding architecture, environment, engineering, aesthetics and humanities. The peculiar charm of modern ceramic art makes it possible to intervene in the environment<sup>12</sup>. The development of ceramic art in public environment not only meets the special requirements of culture and environment in the process of social urbanization. At the same time, it also pushes the development of modern ceramic art to a brand-new field and to a great extent pursues a reconstruction combination from the concept of new art. Environmental ceramic art, as a new creation method, was first appeared and proposed in Japan, South Korea, Taiwan and other Asian regions. Although there have been decades of practical experience in

creation in Europe and the United States, there has been no such concept as "environmental ceramic art". Because the ultimate aim of public art is to reflect the mass culture, to provide a good artistic work for the public living and working in a specific environment, and to create an environment atmosphere with artistic flavor. With the improvement of city citizens' demands for their surroundings<sup>13</sup>. As well as the trend of living art and living art, the design of public art is constantly changing to adapt to new challenges. Environmental ceramic art is also regarded as a form of expression of public art. Its integration into the urban public environment has injected new vitality into the development of urban culture.

Although environmental ceramic art is getting closer and closer to people's life, and ceramic art is becoming more and more commonly involved in buildings and public environment spaces, environmental ceramic art has not yet formed a complete and systematic art category, nor has it formed an obvious atmosphere. After collecting a large amount of data and cases, from the present point of view, there is a master's thesis Hein H's "Interactive Study of Environmental Ceramics", which mainly analyzes various interactive relationships between people and works, people and environment, and communication and communication between works and environment<sup>14</sup>. Therefore, many European and American ceramic enterprises have begun to be replaced by some Chinese ceramic enterprises, which makes it difficult for European and American artists to accept the cultivation of more professional ceramic knowledge and skills, and is not conducive to artists' understanding of ceramic materials and ceramic art. Mitchell, W's "World Contemporary Public Environmental Art Pottery" involves the study of dialogue (interaction) of environmental pottery<sup>15</sup>. Different materials have different texture and aesthetic feeling and can express different artistic personalities and artistic effects. Due to the special demand of public art for body size, it is more difficult to produce environmental ceramic works with a large amount of other materials, thus the input cost is often higher. For example, some video clips or text games that are widely spread on the Internet have good public communication effects. So as to

further analyze the relationship between environmental ceramic art and the city and the public.

European and American countries have their own regulations on the proportion of public art investment. However, due to lack of wide recognition and understanding, ceramic materials are often considered fragile and low-strength materials and are excluded from public art projects. Mitchell, W's "Art is not only a means of self-expression, but also an interview with renowned environmental artist Yoshio Kwan" <sup>16</sup>. Among them, the role of ceramic art in modern life has been continuously enhanced, and the cooperation between ceramic artists and architects, planners and engineers has also been strengthened. Through their own works, they pursue artistic expression and visual entertainment close to the public life, making the relationship between art and the public a parallel, interactive, two-way communication and choice relationship. The ceramic sculptures created by the Italian potter and sculptor Hall T in the 15th century were placed in the architectural space environment <sup>17</sup>. Although environmental ceramics has not been proposed as a clear concept, at this time some practice cases abroad have appeared in many public art projects, and many artists and ceramic artists engaged in environmental ceramic art creation have appeared <sup>18-19</sup>. With the advancement of the times and the continuous improvement of the types and levels of crafts, public art is also seeking more and better new materials and new techniques to convey artistic language, which also provides a broad space for development of many new art forms <sup>20</sup>. China's urbanization process is developing rapidly, and environmental art will increasingly show its importance.

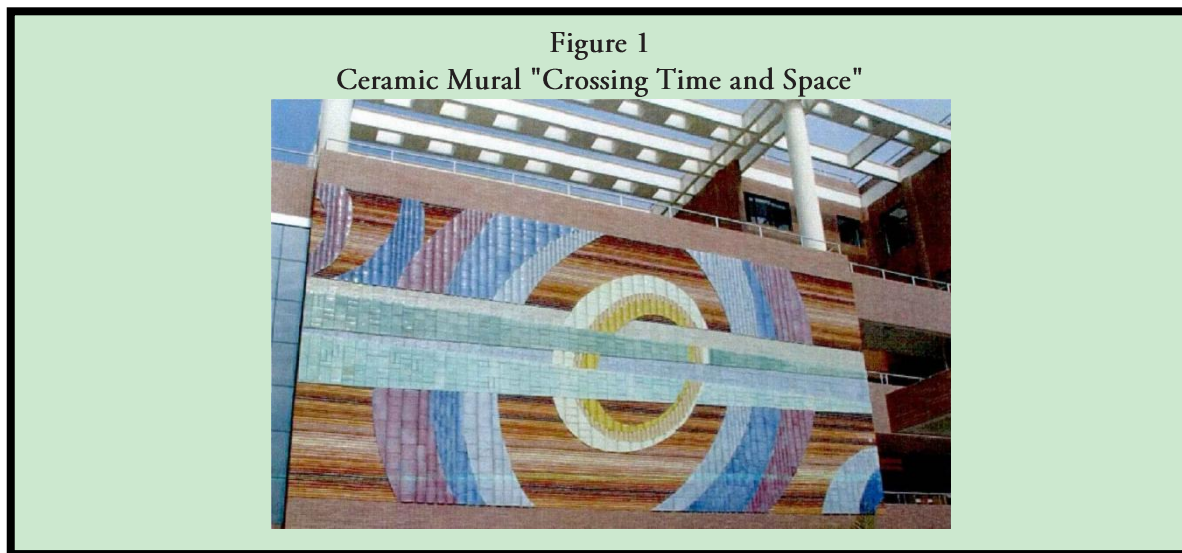
## METHODS

### Environmental Ceramics Overview

Environmental ceramic art is a new research direction established after the introduction of environmental art concepts and public art concepts, after modern ceramic art is involved in public buildings and public environmental art. In Europe and the United States, there have been more than 30 years of creative practice, but there

is no concept of "environmental pottery". Although the art of public art is varied, it can be divided into several categories: drawing, reshaping, engraving, changing, and synthesizing. Some designs are driven by economic interests to violate the laws of environmental development, or they are hard-working, just as the jokes say, it is ridiculous to tiling the Great Wall. It has departed from the historical conditions of the times and has no meaning. Such a design is a waste. As the carrier of city activities and the gathering place of city people, the shaping of city public environment art can show the degree of civilization and humanistic spirit of a city. It includes three elements: artistic creation, public space and public participation, of which public participation is the core element. In a literal sense, environmental ceramic art refers to the ceramic art in the environment, which means that environmental ceramic art works must be closely linked with the environment, either adapted to a specific environment or designed and created for a specific environment. The rapid development of modern ceramic art also seeks the integration of ceramic art and the empty environment, making the appearance of environmental ceramic art inevitable.

At present, the application forms of environmental ceramic works in public space environment mainly include murals, sculptures and landscapes. As shown in Figure 1, an artist's set of "Time and Space Crossing" has been created.



The participation of environmental ceramic works mainly refers to the degree of public participation in the process of setting up environmental ceramic works. Public participation is the main way to realize interaction in the process of setting up environmental ceramic works. For example, the Great Wall of China is built on the mountain and is made up of simple and unsophisticated blue bricks. Blue rocks and green trees echo each other from afar and are very harmonious with the environment. It is a model for the application of traditional ceramic tiles in construction projects. Ceramic sculpture has its own artistic characteristics besides the materiality and concrete intuition of images common to general plastic arts. From the purpose and starting point, public art is to sort out the context of city culture and turn traditional culture into a part of modern city. In the process of urban development, a profound cultural heritage has been formed, such as modern industrial culture, small mountain culture and folk art in eastern Fujian. The long history and culture provide rich creative materials for environmental ceramics. Another way for contemporary art to reach the masses of the people is the percentage plan for art. In some countries, the government stipulates that a small part of the total construction or engineering expenditure should be used in public

art. It is a contemporary requirement to construct a new contemporary ceramic art criticism. Modern ceramic art understanding and criticism should have completely different value positions, discourses and methodology from traditional ceramic cognition criticism. In the process of setting up environmental ceramic works, public participation can be expressed as participation in the design and production process of the work before the work is set up or in the evaluation process of the work after the work is set up.

In ancient China, ceramic materials were used extensively as landscapes and architectural decorations. They were so durable that we can still witness their style until today, as shown in Figure 2.

Figure 2  
Nine Walls

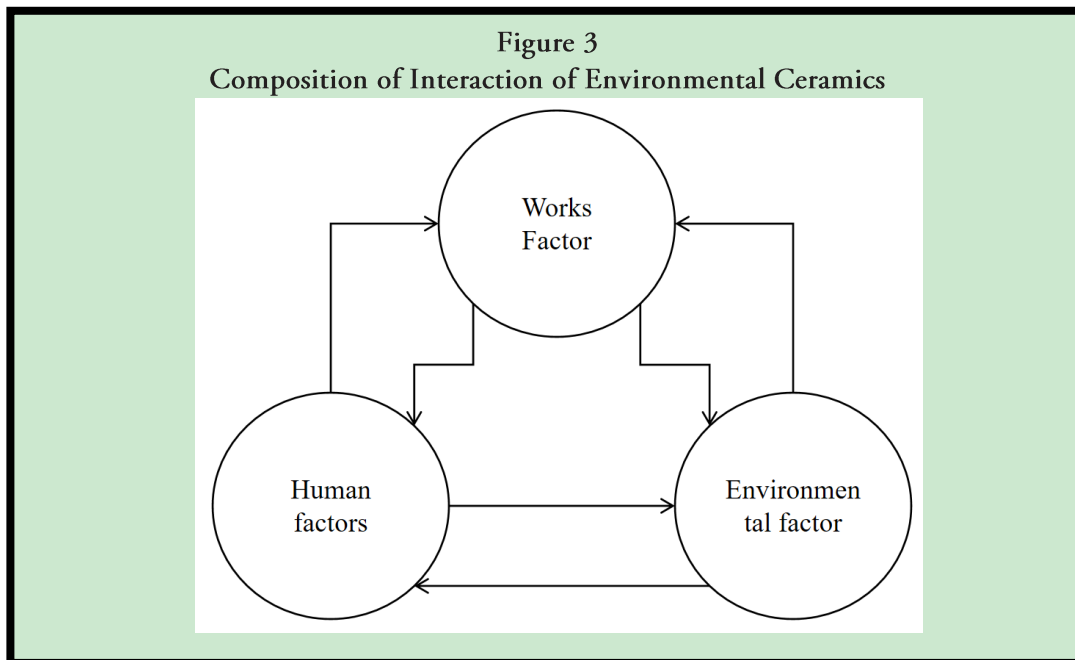


### Environmental Ceramics Interaction

The word interaction is a new Chinese vocabulary produced as a modern language environment, from the free translation of " ". Chinese ceramic artists have also introduced the concept of "environmental pottery" in the past decade, which has caused the academic community to generally refer to the modern ceramic art that is involved in public space as "environmental pottery". As an ancient ceramic inventing country, ceramic art is a performance carrier that can fully reflect the humanistic characteristics of our country. It can absorb the modeling language and expression means of modern painting and sculpture. It can also retain and give full play to the aesthetic form and process effect unique to ceramic technology. The fact is that if we exist in isolation from the environment, then there can be no design activities, no right design concepts and ideas, and no right design can be created. Therefore, the

advanced countries in the world all excavate the historical context of the city and promote the cultural connotation of the city in the artistic design of the city's public environment. According to their views, public art cannot be separated from two necessary conditions: one is public space, the other is public participation, which is the core condition. Originally used as a sociological term, it is mainly used to describe the interaction between people, including senses, emotions, behaviors and many other aspects. In the process of interaction, the subject can not only interact with others or the environment, but also interact with himself, that is, the interactive object points to his inner world.

It can be seen that the interactive elements of environmental ceramic art include environmental ceramic art works, people (including environmental ceramic art artists and the public) and the environment set by environmental ceramic art works, as shown in Figure 3.



**The Elements of Environmental Pottery Interaction**

The essence of environmental ceramic works is the interaction between artists and the public, and this interaction is realized through the interactive relationship among environmental ceramic works, people and the environment set by environmental ceramic works. Environmental ceramic art is a new branch of modern ceramic art, the exploration and development of ceramic art into the field of architectural space environment. It is not only a ceramic art, but also an environmental art, and is closely linked with urban public art with the process of urbanization. Environmental ceramic art is the perfect combination of ceramic art and environmental art, and it is also the manifestation of ceramic art participating in public art. When the environment is endowed with new characteristics, pottery becomes a person of identity. No ceramic art work can be incorporated into any environment. “Modern

pottery murals and pottery-plastic interventions are an art that combines the beauty of materials, the beauty of the skin, the beauty of color, the beauty of the production, and the visual effects.” As an art form, environmental ceramics also needs people as the main service object. . Therefore, talents are involved in the main body of environmental ceramics. The “environmental pottery” is literally understood as the pottery in the environment and the art of ceramics involved in the environment. But it is not a simple concept superposition, because it seeks a more reasonable explanation for the ceramic art phenomenon that appears, enriches the creative approach and creative thinking of ceramic art, and has a wider application range.

New digital technologies are applied to ceramic tiles, and tile art is incorporated into the way of architecture, and by borrowing new technologies for producing large tiles, artists and architects have new forms of expression (Figure 4).

Figure 4  
Jingdezhen Mingfang Garden Tile Wall



## RESULTS

### Elements of Interactive Design in Environmental Ceramics

The interaction of environmental ceramics can generally be summarized as the interaction between the public and artists, the interaction between the public and environmental ceramic works and the interaction between the public and environmental ceramics. The essence of environmental ceramic art interaction is enough to realize people's 10,000: move. In the interaction of environmental ceramics, the "human" factor mainly includes two aspects, namely, the environmental ceramic artist as a designer and the public as an interactive body. As the main carrier of decorative architecture and environmental space, modern ceramic art murals enrich the unique color glaze changes with its bold imagination. Unique texture of materials, flexible and changeable expression methods shape and display beauty, bringing people relaxed and pleasant or strong visual and psychological feelings. Just imagine, if a swan dancer runs into our class wearing white clothes, the dignified and elegant beauty will only become neither fish nor fowl. If you compare the environmental ceramic art work and the environment to the acting props and stage in the drama. Then in this drama, the public is not only the audience, but also the actors involved in the process of the whole

drama. The director of the whole drama is an environmental ceramic artist. After the completion of the work, the designer should investigate the impact of the work on the environment and people's life for a long time, and also timely listen to feedback from the public after the experience, accumulate creative experience, and adjust creative ideas and thoughts when necessary. Mining the public ceramic art theory suitable for China's national conditions, inheriting the history and understanding the contemporary era. Among them, the ancient Tangshan "Long History of Ceramics" by the Tangshan painter Liu Hanzong, which is expressed in the form of painting, also provides a successful example for the performance of environmental ceramics. This interactive relationship is reflected in the mastery of the historical connotation and individuality of ceramic art works in the city and in the embodiment of the city's cultural values.

The integration of contemporary ceramic art into it is itself the addition of a new material with clay as the basic material. It originates from nature and integrates into the environment, providing inspiration for ceramic art creation. Fig. 5 is the ceramic mural "happy time". It is displayed in front of people in the form of natural background, bringing spring-like rhythm and all giving people the spiritual enjoyment of natural beauty and simplicity. The coexistence of clay and nature, environment and human beings is the true

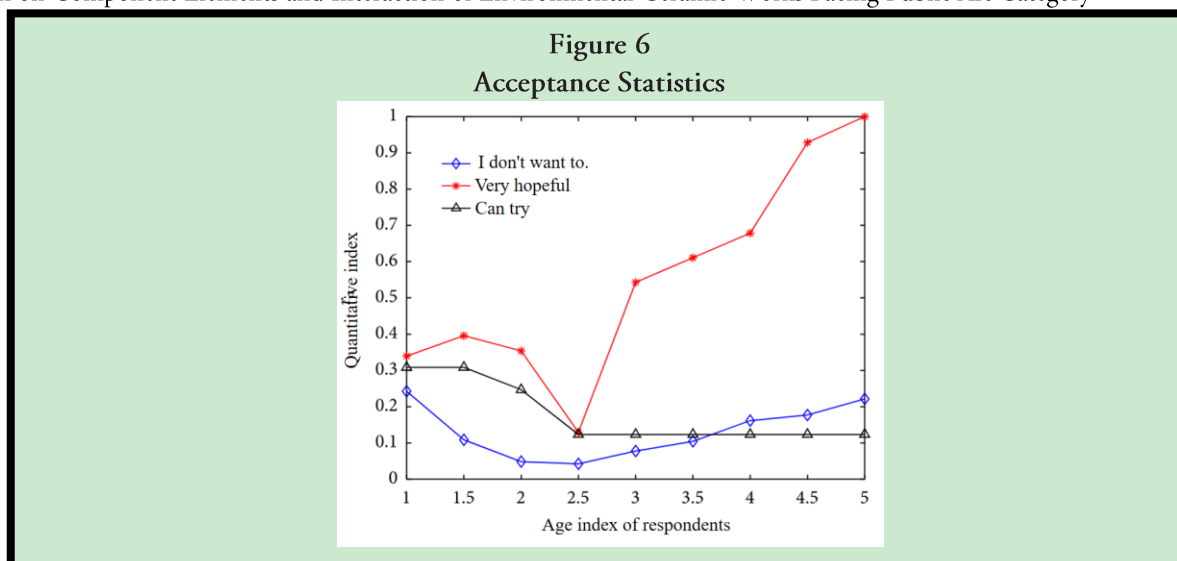
embodiment of ecological view, and is also an ecological value in the creation of contemporary important reference for the expression of natural environmental ceramic art.



Before the environmental pottery works are set up, the public cannot directly interact with the works by experiencing the works. However, through the participation of the works, the public can interact with the works through participating in the setting process of environmental ceramic works under the guidance of artists and relevant departments. "Cultural" refers to the general expression of local regional culture or natural culture or humanistic culture or historical culture on the theme of environmental ceramic works, which is closely related to people's daily life. These artistic features make ceramic sculptures possess the common art, function and temperament, and are used in indoor and outdoor public environments with incomparable aesthetic value. Therefore, in public art, environmental ceramics has become an important factor in "binding" or "restricting" the urban humanities space. Displaying these cultures to the viewers in the form of ceramic murals allows more people to interpret the history of Tangshan. With the excavation and finishing of the ceramic culture formed by ceramic production, the creation of environmental ceramics can be carried out. It is a very arduous and complicated systematic work to launch the National Art Creation Fund and promote the development of national original artistic creation. The perspective of cognition and criticism starts from the local experience. On this basis, it uses the new post-Western structuralism, pragmatics and other new knowledge and methods to understand the criticism, and

provides a cognitive theory background for contemporary conceptual ceramic art practice.

Environmental ceramic art has a long history in China, but the theory of "environmental pottery" has only been proposed in the past decade. Pottery can be seen everywhere in our lives. The author has carried out statistics on this and investigated the acceptance of the combination of technology and ceramics. As shown in Figure 6.



### Current Status of Interactive Research in Environmental Ceramics

It is of great significance to the interactive exploration of environmental ceramics, because the interactive research of environmental ceramics can guide the public to understand, recognize and like environmental ceramics more comprehensively. In the environmental ceramic interaction, the artist is the initiator of the interaction. They realize the interaction with the public through the works of art set in the environment, and convey the thoughts to the public while listening to the voice from the public. The pottery murals have a clear theme, vividly shaping a certain image and theme, some without specific images and themes, plausible, but can give people endless imagination. As an environment that is displayed by nature, when it develops into an art structure, it always leads to new discoveries within the limits set by the natural laws of art. This not only reflects the natural environment, architectural environment, psychological environment, but also a social and cultural characteristics. Broadly speaking, public art refers to all artistic creation and environmental beautification activities except private and institutional space. In a narrow sense, public art refers to visual art that is set up in public space and meets the public's wishes. Summing up its creation methods, it discusses that ceramic materials and modern

ceramic art have sufficient reasons to enter the public environment. Through analyzing the primitiveness, modernity and publicity of modern ceramic art language. To understand the public's "small" aesthetic orientation, we should be good at guiding the public and enhance the public's aesthetic level through works and their own artistic charm.

### Interactive Relationship in Environmental Pottery Art

Interaction is an extension and an important component of public art. The interactive behavior of environmental ceramics before digital technology intervention includes the communication between artists (potters) and the public and the interaction between the public and environmental ceramics. It can also be said to be "interaction before creation", "interaction in creation" and "interaction after creation". In the integration with the environment, ceramic murals use the color glaze of ceramic firing and rich and varied concave-convex texture. This restriction reflects the relationship between people, consumers and the environment. It gives designers opportunities, not enemies of design. It is a limited and reasonable choice. The establishment of this kind of relationship has created a medium of human-centered and artistic works, thus creating mutual communication and communication between works and environment,

between people and works, and between people and environment. Of course, this kind of interaction combines the public opinion, the ceramic artist's thought, the work information, the environment and other factors, which is a complex emotional process when the audience feels the work. In particular, it is closely related to the identity of the ultimate beneficiary of the work, because different people have different understandings of the work. It should be said that public art not only pursues the problems of art form and visual effect, but also pays attention to society, understanding and excavation of the public, as well as the participation of the public and the choice of culture. Only in the interaction, in the extensive contact with the audience, the artistic value and social value of the work can be realized, and finally achieve the purpose of communication between people.

## DISCUSSION

Environmental ceramic art is an important form of public art. Environmental ceramics existing in public space not only improves the public's living environment. And it can create a benign interaction with the public. In order to enhance the artistic level of public life, promote the artisticization of public life, and contribute to the promotion and development of environmental ceramics. Public art not only enhances the quality of our lives, but also brings us a rich visual experience in the outdoor public environment. This humanistic environment highlights the city's characteristics and enhances the city's iconic and citizen pride. In recent years, some ceramic artists and public art creators in China have also devoted themselves to the creation and promotion of environmental ceramics. Environmental ceramic art belongs to a part of public art and has unique characteristics unmatched by other materials, but at the same time, like other public arts, it has interdependence and unity with the environment. In recent years, Tangshan municipal party Committee and municipal government are making great efforts to build a new Tangshan that is "a famous cultural city and a city that is livable and beautiful". How to embody and create Tangshan's image in the new

era, we believe that the environmental ceramic art developed under the new situation bears the important task of constructing Tangshan's public environmental space. Modern environmental ceramic art is the product of the development of modern ceramic art and modern environmental art, its artistic characteristics and unique aesthetic value have received unprecedented attention in its creation.

## Human Subjects Approval Statement

This paper did not include human subjects.

## Conflict of Interest Disclosure Statement

None declared.

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