

The Application of Architectural Language in Ceramic Art

Jun Ye*

Jingdezhen Ceramic University, Jingdezhen, Jiangxi, 333000, China

*Corresponding author

Abstract: *In the creation of ceramic art, there has always been a hidden structure and mystery of architecture. Different forms of high and low scattered or single element repeated stacking have the same geometric distribution as architecture, giving people visual aesthetic enjoyment. By analyzing the individuality and commonality of architectural language and ceramic language, combing and summarizing the relationship between the two, and studying how to apply the transformation of architectural language to the creation of ceramic art, it can not only broaden the expression form of ceramic art, but also enrich the connotation of ceramic art.*

Keywords: *Architectural language, Ceramic art, Form of expression*

1. Introduction

As an independent discipline in art, ceramic art has never developed in isolation. It can be inspired and influenced by different artistic fields, such as the rhythm of music, the color decoration of painting, the shaping of sculpture, the construction of architecture and language, etc. The architectural structure of pottery art shows a kind of sculpture character of pottery art itself, which is greatly strengthened by modern potters, so that pottery art develops in the direction and style of integration of sculpture and architecture on the basis of the basic limitation of its own structure, which is extremely prominent in the performance of non-practical pottery art modeling. The pursuit of the integrated style of architecture and sculpture by ceramists is also a sign of the independence and maturity of modern ceramic art.

2. Architectural Language and Ceramic Language

2.1. The Architectural Language

Architectural language is also the language of space, and symmetrical composition is the symbol of modern architectural language. The form of composition is also the most used in modern architecture, this form of architecture originated from the Dutch style school. The basic language of style painting is based on transcending personal subjective imagination and imitation of natural forms to create a new universal consciousness and belief in painting forms. Mondrian's abstract painting, one of the most representative style founders, uses primary colors and geometric figures to exclude the objective world and the expression of specific things. When it is converted into a three-dimensional space language, it becomes a dynamic centerless space system, resulting in the effect of flow and air penetration. For architectural language, the author can only give a shallow and incomplete definition. Just as Kenick said, "Anything that can be defined must have the identity like a knife", and architectural language is rich, and any definition of it is incomplete. Such as architectural appearance features, colors, internal configuration and the external form of group architecture, architectural structure and space expression forms, such as stairs, Windows, high and low geometric form and the form of modern architecture, all belong to the language of architecture. Architecture is what we are most familiar with, which contains humanistic feelings and our rich emotions. These architectural elements or language can trigger people's aesthetic and spiritual emotional experience [1].

2.2. The Ceramic Language

The language of ceramics includes the language of morphology and the language of soil characteristics, which is mainly manifested in the molding method, materials, tools and techniques used

[2]. In short, it is the nature of the mud and the use of the glaze, as well as the molding techniques and the forms expressed by different tools, etc. Glaze is one of the most important properties of ceramics. In the process of pottery creation, the nature of clay can be reflected, so that ceramics show its unique properties and beauty, which can not be shown by other materials [3]. The characteristics and effects of various materials are different, so the language of ceramics is the performance of the nature of the ceramic itself. In form, ceramics are composed of points, lines, surfaces, bodies and other basic elements. These elements of mutual penetration, interdependence, the principle of formal beauty into products or works. In decoration, various decorative techniques are used, such as underglaze painting, overglaze painting, carving, color glaze, texture and other comprehensive decorative techniques, which make the artistic expression of ceramics become more diverse and innovative. The luster of the glaze, the nature of the soil, and so on are the embodiment of the ceramic language. The purpose of language is to convey information and express emotions. All languages are actually about people. In the process of creation, the pottery artist discovers the unique nature of the soil and produces the emotion that has been or has not been before. Through the language of ceramics, this emotion enables the viewer to experience similar or different emotions. In a word, the language of ceramics is also the language of mud and fire. Of course, the language of ceramics contains much more than that.

3. Isomorphism of Architecture and Ceramics

3.1. Isomorphism of Structure and Space

Pottery art is configurational. The ultimate purpose of all forms in pottery art is to build shapes, which is an architectural structure. There is not only a relationship between ceramic art and architecture in terms of form and structure, but also the material used in ceramic and architecture is soil, which lays the foundation for the inseparable relationship between ceramic and architecture [4-5]. Some texture in ceramic art is actually the embodiment of architecture, so the application of architectural language in ceramic art itself is very suitable [6-8]. Different comprehensive materials are used in ceramic art, such as the combination of ceramic and glass or wood. The use of different materials in ceramic art makes the characteristics of different materials appear, which is closely related to architecture. Moreover, both ceramics and architecture exist as a container, with the purpose of enclosing a space for people to use. The space here is composed of structure, without which there is no space. The structural space enclosed by the building is covering because of its functional requirements, so that people can shelter the wind and rain inside, while the space enclosed by the ceramic art is accepting, with the upper opening and the surrounding closed, forming a shell related to the surrounding space and separated from it, for people to hold water and food. Of course, this is the space of traditional pottery art, while modern pottery art has already broken through the shackles of practicality and turned to emphasize the expression of people's rich spiritual world. The enclosed space is no longer for people to use, but to accommodate people's rich spiritual world. The construction mode of the building is closely related to weaving (building with bricks). Ceramics were first formed with clay slats in the Neolithic Age, and the forming mode of clay slats in ceramics is also a kind of weaving mode. Therefore, ceramics and architecture have an inseparable isomorphism in structure and space [9-10].

3.2. Approximation of Configuration Requirements

Architecture and ceramics are a three-dimensional modeling, its configuration is inevitably similar. Due to the requirements of firing and configuration, the creation process of pottery is closely related to the construction process of architecture. In the pottery creation technique, the configuration requirement of clay plate forming is the most similar to that of architecture, and the clay plate is splicing together to form a three-dimensional geometric form. Due to the burning requirement, there must be an inner space, in order to prevent the collapse of the burning must be built in the inner space to support the mud sheet, which is similar to the building. Both architecture and ceramics need an inner space and an outer space. Architecture is the expression form of outer space, and the inner space contains people's activities, while pottery is the expression form of outer space, and the inner space contains people's spirit and thought. Some ceramists also take the creation process as the supporting mud sheet built in the clay plate to prevent the collapse of ceramics in the firing process, and show the supporting mud sheet as a part of the work without covering it, which is also the embodiment of architectural language in the application of ceramic art. In a word, architectural and ceramic configuration requirements are inextricably related.

4. The Expression of Architectural Language in Modern Ceramics

4.1. Abstract Expression of Architectural Language

There are many examples of abstract expression of architectural language in ceramic art. "Abstraction" is to extract common features from many things, while the abstraction of architectural language is manifested as the scattered height of various forms and the repeated stacking of single elements, or the abstract application of obvious architectural language features in pottery. The use of architectural language in ceramic art actually has a clue in traditional Chinese ceramic art. Chinese traditional architectural elements of hollow out beautiful window and Ming xuande emperor actually has the same effect and exquisite porcelain, and exquisite porcelain has 500 years of development history, hollow out in the body and transparent glaze, beautiful modelling delicate, hollow out pattern of primitive simplicity and pure and fresh, fully embodies the Chinese ancient working people rich imagination and artistic creativity. This kind of hollowed-out decoration technique is similar to the expression form of the building's Windows. Enrique, Spanish ceramist (Fig.1). In Mester's works, different forms are concatenated with simple blocks. The holes on the blocks are like the Windows of houses, and some works use the ladder structure in buildings, which remind people of houses and buildings. He used the scale of lines and blocks to explore the space, and applied obvious architectural features such as Windows, stairs and abstraction to ceramic works, which made people think of architecture and inspired humanistic feelings and emotions for architecture. The pottery works of Lin Zechen, a ceramist, extract the meaningful forms from the forms of Hui-style architecture and express them abstractly in the language of pottery, eliminating the superfluous forms and retaining only the parts that can arouse the emotions of oneself or others. The high and low arrangement form of group buildings is displayed by ceramic materials, or a certain characteristic element of the building is extracted and selected, or the feature is exaggerated, which can arouse the imagination and aesthetic experience of the viewer.



Figure 1: The work "Interaction with Environment" created by Enrique Mester.

4.2. Concrete Expression of Architectural Language

Figurative expression of architectural language in ceramic art, houses or tall buildings are scaled down, figurative expression of architecture. Architecture has always been an object familiar to people. By observing the appearance and composition of architecture, ceramists use the same material as architecture to create, showing the rational beauty of architecture. This kind of expression is not an unselective reproduction, but a re-expression based on the selection of architectural forms and the expression of one's own feelings or ideas. Meaningful forms are taken from the architecture, and redundant forms are eliminated to create meaningful forms. Ceramic art designer Wu Lixin's ceramic art work "Door" is to use the elements of ancient Chinese architecture vermilion gate, reappearance and dislocation arrangement, the shape is simple and stable. The young ceramist Bao Wei's work "Nibbling Series" uses ceramics to express the form of mortise and tenon structure and artistically handles it (Fig.2), concretely showing the language of architecture, which reminds the viewer of the intricate beauty of ancient Chinese architecture and the sense of passage of time. The concrete expression of architectural language can more directly remind people of the humanistic feelings and emotional sustenance of architecture. Architecture is a place that people can't do without and has accompanied people for

thousands of years, and this kind of emotional sustenance for architecture has always existed in our spiritual world. The FORMAL beauty OF the building itself can make people reverie infinite, coupled with the artistic treatment and performance of the ceramist, it can arouse the aesthetic experience and emotional experience of the viewer, the viewer into an internal imagination of the space. Ceramists show their own spiritual world, this world is due to the limitations of logical language and language is not clear, so through ceramic art to show. These architectural elements symbols will take viewers into an internal horizon, heidegger put forward in the origin of art, art is divided into "the world" and "the earth", "the earth" is our feet on the "world" is the dispersion in the air, "the earth" is the outer horizon, we can see, the "world" is the inner horizon, is its build is another invisible, But the world you can feel with your heart. Art is the constant tug between "earth" and "world". When reproducing the architecture, pottery artists not only focus on the representation of the architecture, but also pay more attention to its inner special emotion for the architecture.



Figure 2: The work "Nibbling 2" created by Bao Wei.

5. Conclusions

The architectural space accommodates people and leads to people's activities, while the ceramic space accommodates people's thoughts and leads to people's aesthetic experience. Architectural space is the freedom of activity, ceramic art space is imagination and the spirit of freedom, the freedom of imagination is beyond logic and language, through the ceramic art of space to show human rich spiritual world, and this kind of architectural language used in the ceramic art is inevitable, because the building itself has close contact with people, and art is about the person's own expression. Through the excavation and exploration of architectural elements and language, we can understand the construction ideas of architecture, provide a basis for the application of elements in modern ceramic art design, and also broaden the vision and ideas of ceramic art.

References

- [1] Pinjing Lu. *Architectural Decoration, Traditional Chinese Art* [M]. China Light Industry Press, 2000.
- [2] Wenwei Jin. *Theory of Modern Pottery Art - Six Lectures of Pottery Art* [M]. Beijing Arts and Crafts Publishing House, 2012.
- [3] Jianming Xie. *Miao's Eye Wave* [M]. Southeast University Press, 2001.
- [4] Edward T. White. *Architectural Vocabulary* [M]. Dalian University of Technology Press, 2001.
- [5] Zhijie Qiu. *General Art Theory* [M]. , Shanghai Jinxiu Article Publishing House, 2012.
- [6] Wassily Kandinsky. *Spirit in Art* [M]. , Chongqing University Press, 2017.
- [7] Bruno Safey. *Language of Modern Architecture* [M]. Beijing. China Architecture and Building Press. 2005.
- [8] Yanzu Li. *The proud son of modern art - A Record of Random Thoughts of Ceramic Art* [J]. *Literature and Art Studies*, 1990(03): 113-132.
- [9] Dong Zhao, Yimin Zhu. *Five Basic Models of modern architectural form Language* [J]. *World Architecture*, 2009(06): 102-107.
- [10] Yaqin Zeng, Yalin Zeng. *Language Characteristics of Ceramic Modeling and Decoration* [J]. *Ceramic Research*, 2008, 23(01): 87-88.