

The Analyze of the Evolution of Ceramic Elements in Indoor Environment Space

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Abstract

This paper starting from the background of rapid urbanization, analyzing the status quo of cold, stiff and rigid contemporary architectural space, and to explore the emotional, psychological and humanistic needs of modern people, and explore the characteristics of ceramic elements and interior environmental space design that are of the same origin, same flow, same vein and same content and same quality. And from the hardware decoration, practical utensils and home furnishing three aspects of the specific exposition of the combination and application of ceramic elements, a more systematic exposition of The Times in the process of constant change, ceramic elements in the role of the evolution of indoor environment space, as well as the positive role of human ecology.

Keywords

Connotation Spirit; Humanistic Ecology; Form Language; Aesthetics of the Times.

1. Introduction

With the acceleration of industrialization and the rapid technology development, both the urban population and areas keep expanding during the urbanization. It accelerates the continuous migration and the disappearance of ancient buildings, gardens, ancestral halls, and other representative cultural landmarks. The rapid urbanization of population brings the industrialization of urban real estate development, and with the continuous maturity of reinforced concrete construction technology, so that modern buildings and standardized space is almost a batch of clone. For modern people who spend more than 80% of their time indoors, the design of interior space is closely related to each of us and has a profound influence. How to according to the new requirement of human emotions, in the process of interior space design focus from the rapid scale development to the layout of the connotation, artistically, the environment and psychological pressure to the humanities ecological harmony, from the aesthetic of far-fetched attachment to connotation of cultural self-confidence, become modern interior design workers concern and thinking, It is also an important factor for social stability and sustainable development. The pottery and porcelain originated from the early development of human society, and the same with China's English name, It is enough to prove that its long history and thick culture, the new requirements for the modern people for indoor environment space, ceramic elements can play a positive role or not, In the new era of human society, how to cope with the mental and emotional needs, It is worth our research and exploration.

2. The Similarities between Interior Environment Design and Ceramic Art in Histor

Tracing the development of China's interior design and the development of ceramic art are surprisingly similar, no matter from the source of development, or in each period of decoration

style, or in the pursuit of spiritual artistic conception are showing surprising homology, the same vein and homogeneity.

2.1. Philosophical Homology

As early as in the twelfth chapter of the Tao Te Ching, Lao Tzu said, "Earthenware, which is empty, acts as a container. Chisel the space of door and window, which is empty, acts as a room". Among them, "Earthenware, which is empty, acts as a container." It means a vessel made of water and clay, and because the center is empty, it has the function of a container. Just like the colored pottery water bottle in the Neolithic age, it was the embryonic stage when primitive people began to realize the role of ceramic utensils. And "Chisel the space of door and window, which is empty, acts as a room." That is to say, a house with doors and Windows has the function of a room because of the enclosing space in the middle. Just as the primitive man's understanding of the role of houses was strengthened in the process of practical exploration from nesting to ground house. It can be seen that both pottery and houses function with the "nothing" in the middle. However, the dialectical philosophy of "being" and "nothing", which make use of tangible forms to make invisible space play a role, was highly summarized by Lao Tzu more than 2000 years ago, which also fully verified the consistency of the origin between the two, and played a positive role in human life and survival.

2.2. The Same Flow with the Same Pulse on the Development Course

Although the concept of interior environment design can only be traced back to the interior decoration of central Academy of Arts and Crafts in 1957, the appearance of interior design can be traced back to the initial appearance of space division and decoration in banpo site of primitive society. The orderly layout of brick and wood structure and the appearance of patterned floor tiles in the Spring and Autumn period; During the Qin and Han dynasties, the use of Qin bricks and tiles in grand architecture and the formation of the consciousness of covering the partition of curtain curtain in interior space; In sui and Tang dynasties, the mature technology of wooden frame brackets and the increase of brick and stone construction made the interior space vigorous and magnificent, and the decoration color was bright and graceful. Under the influence of Neo-Confucianism in song Dynasty, the interior space design presented the aesthetic style of spacious, quiet, simple and elegant, plain and implicit, and materialized. In the Ming and Qing dynasties, the mature beam structure made the space spacious and simplified, while the complex decoration of carved beams and painted columns in the scope of view was rich and varied.

The colored pottery painted with black, red or red and black decorations appeared in the Neolithic age of the primitive society in China, which was a kind of decorative behavior during the exploration of nature by primitive people. Although the Spring and Autumn period and the Warring States period were dominated by bronze ware, the appearance of dark pottery and primitive porcelain influenced by bronze ornamentation all reflected the orderly ornamentation layout. The grand scenes of the terracotta warriors and horses in the Qin and Han dynasties and the application of portrait tiles in architecture fully reflect the close combination of ceramic elements and architectural space. In Sui Tang dynasties, The colorful interior decoration style, and the "Southern Green and northern white" (the celadon of the Yue kiln in the south and the white porcelain of the Xing Kiln in the north) and the colorful *TangSanCai* pottery are highlight the elegant aesthetics. In the Song Dynasty, the ceramic art of "the world of famous kilns" was in its heyday and the representative five famous kilns of "Ru, Guan, Ge, Jun and Ding" were leading the fashion. Their modeling and decoration showed the perfect paradigm of emptiness, implication, natural and plain and the aesthetic of The Times. In the Ming and Qing dynasties, blue and white, *youlihong* and other colorful porcelain delicate pile cut decoration, the pursuit of elaborate, and this period of interior space tedious beam arch painting is exactly the same.

2.3. The Homogeneity of Spirit and Concept

According to statistics, during the rapid development of urbanization, people spend more than 80% of their time indoors on average. The layout of indoor environment and space will affect our emotions and feelings, and it is closely related to each of us. Therefore, it is particularly important for interior environment design to carry out humanized considerations such as function, aesthetics, psychology and technology within the limited scope of six aspects of space. Only around the interior space function, on the basis of the pursuit of the indoor environment space design connotation, consider using the object's psychology, aesthetic and thinking, and combining the multidisciplinary knowledge such as sociology, ethnology and material science, to shape can give users scenarios of the echo, physical and mental pleasure, harmony of ecological space, In order to make the limited space in the pursuit of infinite humanistic spirit and relaxed and ethereal mood. Visible, the red and black emblazonry painted on the primitive pottery depicting life scenes and totem belief, or the emblazonry on the Chinese Han portrait brick are also provide the spirit bailment, As well as the Song Dynasty literati's participation in the integration of nature with the quiet, quiet and elegant ceramic aesthetic charm, become the embodiment of the national cultural spirit. In essence, both of them pursue a kind of humanistic ecology, a kind of scene blending and a kind of spiritual sustenance.

3. The Necessity of Incorporating Ceramic Elements into Modern Interior Space Design

In recent years, in the process of blind construction and development, the destruction of the natural environment, the psychological problems brought by the cold industrial building materials, the environmental protection problems of synthetic materials emerge one after another, and the contradiction between the rigid material conditions and the lack of spiritual food becomes more and more intense. How to pay more attention to the spiritual needs and regional cultural characteristics of users in the process of architectural design, so as to give emotional sustenance to many people living in the cold space of modern buildings; How to pay more attention to the user in the indoor space environment layout in the quick pace of life, work pressure big, employment under the background of fierce competition in the psychological and physiological needs, endows the space environment of certain relaxation, decompression and soothing artistic conception, lead to a more positive and energetic state of mind to face life, face the pressure is especially important. However, the carrier and media needed to solve these problems become the key factor.

Through the above the indoor environment design and ceramic art for thousands of years of historical retrospection of the same, and the flow and the pulse and and contain the homogeneous contrast, it is easy to see our country since ancient times, in addition to building QinZhuanHanWa, coloured glaze ChiWen the inosculation of the architectural ceramics fittings, such as interior space design is also accompanied by feelings, beliefs, and spiritual and aesthetic artistically blend, blend with the natural world situation, This point in all kinds of classical garden design reflected incisively and vividly. For the current many artificial and not environmental protection decoration materials, metal, glass, plastic and other industrial products, ceramic materials in the fire experience endowed with moisture-proof, anti-freeze, anti-deformation, anti-aging, anti-corrosion and environmental protection material characteristics, Also show the plasticity of the ceramic material texture, glaze color, shape and solid culture characteristic can rich administrative levels of the space, increase the connotation of spatial layout, adjust the hue of the space environment, guide the user's mind, to reduce the industrial civilization of stiff and cold feeling, to meet the sentiment soothe emotional and psychological needs. It can be seen that in the process of modern interior space design, it is very necessary and important to effectively integrate ceramic elements.

4. The Fusion Form of Ceramic Elements in Modern Interior Environment Space Design

4.1. Ceramic Elements are Combined with Interior Hardware Decorations

The integration of ceramic elements and architecture happens both outdoors and indoors. As this paper only aims at the indoor environment space, including the indoor public environment space, the outdoor part will not be elaborated here, and the discussion will mainly focus on the ceramic wall decoration and the hard installation part of the indoor environment space. Ceramic elements are integrated into the hardware part of the indoor environment space, which is often designed in advance according to the needs of the space environment atmosphere. The plasticity of ceramic materials, the richness of colors, the variety of forms and the contingency of texture and glaze color are used to bring users a strong visual impact and the mobilization of thoughts and emotions. It is like the representative of the modern form of ceramic art, "Ten Thousand Horses Galloping" ceramic wall decoration created by Mr. Zhu Legeng for Beijing Haitunhu Subway Station South Station, fully demonstrate the nature, the vitality of life, and tension, gives the human the modern subway traffic convenience combined with ancient benma sense of speed, with the creation of traditional ceramic techniques performance across time and space, Let people feel the enhancement of China's overall strength and strong vitality, highlighting the beauty of Chinese visual art.



Fig 1. Ten Thousand Horses Galloping By Zhu Legeng

In addition, floor tile and ceramic tile also belong to the ceramic wall category and play an indispensable role in modern interior. The problem now is that the decoration of the grain and the size have a fixed pattern. Because its scope and the space are more considerable, joining together for an indoor space environment atmosphere, the theme of the whole style has a vital role. It is also the subject of fierce competition in the current market.

In addition, often by oversight of ceramic tile, ceramic tile is also belongs to the category of ceramic wall act the role ofing, this form is an indispensable part of modern interior space, just now, decorating a process for the grain, the size is almost formed a fixed pattern, because of its scope and the space is larger, joining together for indoor space environment atmosphere, the theme of the whole style is have a vital role, It is also the subject of fierce competition in the current market. Compared with the visual impact and artistry, the thematic ceramic wall decoration is not very prominent. However, if it can be combined with the overall design and

consideration of ceramic wall decoration, it will increase the harmony and unity of the indoor environment and space. Like eagle brand ceramics group co., LTD. Guangdong eagle 2086 high-end modern brand ceramic tile, such as rock, flower, Haitian elements through 3 d inkjet technology on texture, and name it as if the annual ring engraved memories, archaize ceramic tile brick series, especially the Eagle 2086 Ink Beijing tile series antique tile, elegant color, grain appearance contracted nature, low-key in the atmosphere, fully embodies the restoring ancient ways the simple sense of beauty, It accurately captures the psychological needs of modern people to return to nature, quiet time and enjoy life.



Fig 2. Eagle 2086 Ink Beijing tile series antique tile

4.2. Ceramic Elements Combined with Interior Utility

Indoor utility is an indispensable part of daily necessities. Its varieties and forms are numerous. This paper will not comprehensively discuss wood, metal, glass, plastic, and other utility materials but mainly focuses on the indoor environment space with ceramic elements in the utility.

4.2.1. Firstly, Ceramic Bathroom Products are Closely Related to Life, Such as Ceramic Bathtubs, Ceramic Basins, and Ceramic Toilets

The representative production areas are Foshan, Chaozhou, Zhongshan, and Jiangmen in the Guangdong province, Nan 'an, Xiamen, and Fuzhou in the Fujian province, and Hangzhou, Jiaxing, and Wenzhou in the Zhejiang province. Most of them are white. After high-temperature calcination, the porcelain body is compact with a low water absorption rate, smooth and delicate the glaze surface, and an antibacterial odor. It has become an essential part of modern home decoration.



Fig 3. Ceramic for daily use sanitary ware

However, as the material life level of ascension ,and the spiritual and cultural needs of modern people,demand for daily-use ceramics become more and more, for the pursuit of its modelling

and decorative art become more and more high, such as some ceramic basin be used ceramic skill, coloured drawing or pattern, and glaze ceramics such as artistic techniques, make products not only keep the original function, but also increase with a sense of art, can play a clever aesthetic effect in the space.



Fig 4. Artistic trend of daily sanitary ware ceramics

4.2.2. Secondly, This Paper Will Talk about Ceramic Tableware

Several representative tableware includes *Jingdezhen* color porcelain, Tangshan bone china, Dehua white porcelain, and *Liling* underglaze color porcelain. However, most ceramic tableware on the market is cold white or made by decals mass production. Although some paper designs are full of traditional cultural characteristics and are very delicate, these pasters lack flexibility and change. These designs are sometimes stuffy and deliberate and always bring users the fear of fragile and the delicate lacking of breath of life. It is not easy to shorten the distance between tableware and users or let users enjoy food in a relaxed mood.



Fig 5. Common ceramic tableware in daily life



Fig 6. Pozomiyaki tableware in Nagasaki, Japan

The indoor space that lives in is to want to give a user to unload exhaustion of a day, unload all sorts of fetters and the space that can relax thoroughly, the use of tableware of pottery and porcelain and existence also is a part of indoor space, need to explore the type of simplicity primitive and introverted implicit, in order to echo the psychological demand of the user. For example, in the design of Japanese ceramic tableware, more attention is paid to the return of life, the value of life objects with temperature, through simple and natural utensils to warm the heart.



Fig 7. Japanese Pot Island style tableware

As shown above, the tableware of Japanese pay attention to foil the beauty of food, in the design of ceramic decoration some casual element, but can reduce the distance between the user, seem to be just right, tableware every detail seems simple but is after a thoughtful, the round shape is so full, and the line is so fluent, plain in seemed to be able to feel the smell of earth and the warmth of human nature, Can let the tired mind feel peaceful and comfortable, and "people with things stable, things with people for a long time" the mood of return.

4.2.3. Finally, Other Ceramic Utilities Relate to Life

With the improvement of living standards and the continuous efforts of designers, other ceramic-related utilities have emerged and even continue to replace the utility of different materials. For example, compared with the cold and stiff crystal, glass, and plastic lighting, ceramic lighting seems to weaken industrial products' apathy. This decorative element with cultural symbols can give a soothing effect.

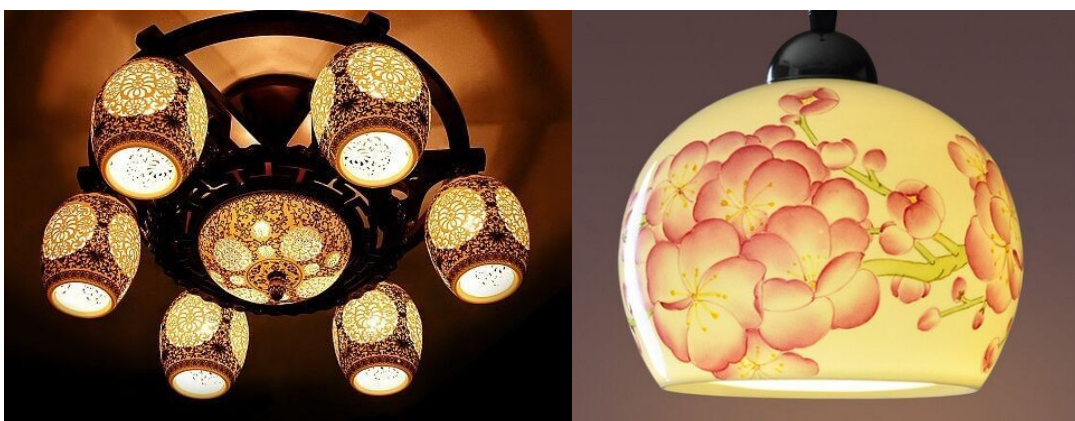


Fig 8. Ceramic lamp decoration

In relatively private rooms, burning incense is a popular way for people to clean the air. Different spices can purify the air, delight the mind, and improve sleep. The corresponding incense burner and sticks also play an important role in indoor space. The ceramic incense burners and sticks are not as valuable as jade and copper. But their modeling would be flexible, color choice is rich and varied, and adornment texture is vivid implicative. They can guide the user to adjust to feeling better and arrange mood. In addition, ceramic vessels related to the flower arrangement and stationery also constantly appear in the indoor environment's space design and will play a positive role.



Fig 9. Ceramic censer and incense holder

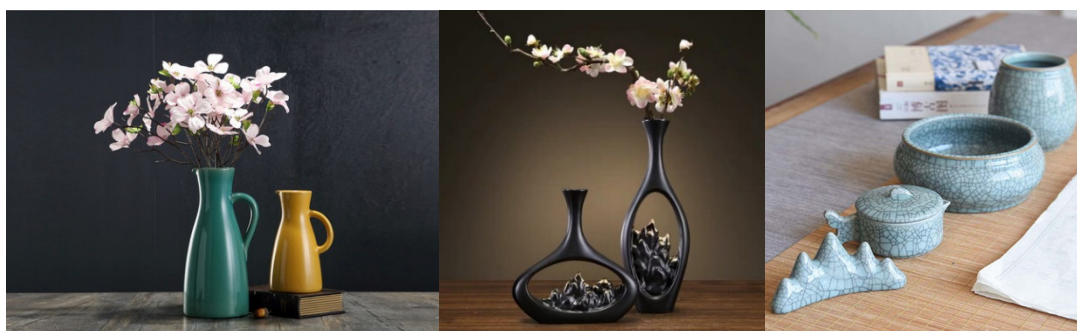


Fig 10. Ceramic flower inserts **Fig 11.** Ceramic stationery for the study

4.3. The Combination of Ceramic Elements with Interior Furnishings

As the furnishings of the indoor environment, ceramic products have a long history, which can be traced back to the primitive colored pottery of Yangshao Culture and black pottery of Longshan culture in the embryonic period of the Neolithic Age. Moreover, in the transition period of Xia, Shang and Zhou dynasties, besides wine vessels and food vessels, they began to appear as sacrificial furnishings. Then to the transition period from the Spring and Autumn to the Qin and Han dynasties modeling decoration from the solemn solemn to vivid, lively, practical transformation; At the end of the Han Dynasty, the shapes of the Sui and Tang dynasties were full, confident and beautiful, which fully reflected the prosperity of this era. Moreover, the classical paradigm of the five Dynasties, Yuan and Song dynasties embodies the aesthetic of Zen culture in that period. Finally, in the mature and consolidated period of Ming and Qing Dynasties, the multifarious decorative colorful porcelain art blossomed everywhere. All of these confirm that the ceramic furnishings of the indoor environment space are the continuation and inheritance since ancient times, but also the cultural symbol of our nation, but also the bond of emotional sustenance. Due to their dignified shapes, neat patterns, and elegant lines, these classical and traditional ceramic art forms have been standardized and finalized and embody the wisdom of our ancestors and the aesthetic of The Times. There is no more to say here. This part mainly expounds on the modern ceramic art display in the interior space.

Traditional and classical ceramic art forms tend to be heavier and more restrained than many young groups due to their heavy historical precipitation, so different social groups tend to choose different ceramic art forms as the display of interior space. In addition, there are various forms of ceramic art, and the space to choose is also very broad. Affected by the idea of modern design and simple reconstruction, the display of many interior Spaces will choose the form of modern ceramic art to be displayed. The roots of popular in modern ceramic art, known as the "father" of modern ceramic art in the soil of walker, "Otis" revolution and Japan *BaMuYiFu* walk mud club's starting, abstract expressionism, pay attention to the feeling of the heart and improvisation, freedom and chance, against too much emphasis on technology, love along with the feel of the play and the beauty of personality, further widened the diversity of Chinese ceramic art form, Convey the spirit of breaking shackles, daring to break through, daring to innovate and indomitable struggle. Modern ceramic art often becomes the focus of vision because of its distinct personality characteristics. Like the Series of Century Children by *YaoYongkang*, with the modern abstract forms, use a made-up mud volume plastic technique, into the traditional Chinese paper-cut, lotus, fish and other elements in it, clumsy lovely modelling, bizarre innocence, perverse and lively, blue glaze flow wanton like splash-ink heartily, " Even though it's made by a man, it looks natural " of celadon language, modern ceramic art in the form of language, And the traditional culture of the highlight, more can trigger the audience's pleasure, resonance and thinking.



Fig 12. Series of Century Children by Yao Yongkang

Look at the "Chinese zodiac porcelain" series of Mr Zhu Legeng modern ceramic art works, though summarized exaggerated modelling, all show contracted and abstraction of modern ceramic art, but its traditional ancient red, green color techniques, colour and decoration pattern on the plant flowers and traditional xiangyun pattern, all convey the characteristics of Chinese traditional folk culture and aesthetic temperament and interest, not only have increased interest in the image of the Chinese zodiac, It also conveys the auspicious meaning of health and joy.



Fig 13. Zhu Legeng's Zodiac Porcelain series

5. Conclusion

To sum up, no matter in the long history of dynasties, or in the industrial civilization, science and technology is highly developed at present, ceramic elements in the indoor environment always change with the changes of The Times with different roles around us. While industrial civilization has left us numerous space of indifference, stiff and rigid, but ceramic elements are always using the conventional cultural features and spiritual connotation of stability inside collect, by clever free modelling, lively and random texture, rich and colorful glaze color, various forms of traits such as adornment, gives space to rich hierarchy and vitality, It plays a positive role in setting off the atmosphere and creating artistic conception. As interior environment space designers, we could consider not only the functions of the space but also the nature of the work to the user, personality characteristics, culture, and spiritual needs by doing sufficient research, and looking for the appropriate ceramic element to reduce the cold feeling of industrial civilization, enhance the satisfaction of spiritual and emotional reposing, to achieve the purpose of assuring.

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