

Diversified Ceramic Design Concepts Based on Formal Reconstruction

Rui Gui

College of Technology and Art Jingdezhen Ceramic Institute, Jingdezhen, Jiangxi 333001, China

Keywords: The reconstruction of form, Diversified form, Ceramic design concepts

Abstract: Due to the technological development and information revolution in the 21st century, the modern ceramic design concept presents a diversified and comprehensive trend. The application of form reconstruction elements in ceramic design is the subject of exploration and innovation in modern ceramic design. Along with the great changes in people's artistic values and aesthetics, ceramic design artists have deepened their understanding of tradition and constantly developed new art forms that conform to the aesthetic taste of modern people. At the same time, it constantly explores and reconstructs the essence of ceramic design art from a new perspective. In a world that emphasizes multiculturalism, designers will continue to face many new design concepts, and “form reconstruction” is such a new design trend. Therefore, based on the theory of formal reconstruction, this study analyses the thinking and methods of “form reconstruction” in ceramic design. At the same time, this study also analyses the influence of “form reconstruction” on the diversified design concept of ceramic designers, and the analysis of formal reconstruction in ceramic multi-design. This research elaborates on the individualized design of humanized, interesting and emotional new creations, hoping to bring new ideas to the innovative thinking of the ceramic design of the designer.

1. Introduction

As a long-standing ancient ceramic culture country, China has experienced a long historical evolution from the generation of ceramics to the formation of modern ceramic art. Nowadays, with the development of global integration, the blending of the world's diverse cultures, the way people have changed has also changed a lot. Due to the diversified forms of modern art development, designers must face the diversified development trend of ceramic art creation. The progress of modern society is based on the rapid development of science and technology. New knowledge and new technologies have prompted people to change their thinking and diversity. Reflecting in the way of thinking in design, there should also be a creative approach to diversity and diversity. The design thinking of “form reconstruction” is people-centered [1]. It first considers the continuity of human culture and behaviour. “Formal Reconstruction” is a creative way of thinking that explores the unity of shape and function. It is an effective and reliable way of semantic communication to explore humanized design and regional grouping, and it is also a universal phenomenon that expresses product personalization and interest. “Formal Reconstruction” as a creative way of thinking in ceramic design is the embodiment of product information communication and respect for designer personality under the premise of adapting to modern technology.

In the creation of ceramic art, designers must grasp the influence of contemporary art trends, the inherent aesthetic concept is broken, this is a diversified ceramic design concept that fully reflects the unique aesthetic personality of ceramic artists. At the same time, as a designer, we must dare to break the rules of the past and seek new breakthroughs to innovate. Innovation is inseparable from the comprehensive and systematic implementation process of environmental awareness, in-depth exploration of the language of ceramic art, and reconstruction of art forms. The diversification of ceramic product design in the context of formal reconstruction has a more positive significance [2]. This not only enhances the designer's product design philosophy, but also better meets people's aesthetic and aesthetic consumption requirements.

Therefore, based on the theory of formal reconstruction, this study analyses the way of thinking and the method of “form reconstruction” in ceramic design. At the same time, this study also analyses the influence of “form reconstruction” on the diversified design concept of ceramic

designers, and the analysis of formal reconstruction in ceramic multi-design.

2. Overviews of Related Research

The diversified composition of modern ceramic art is sufficient to clarify: New creative concept, the form of its creation is not bound by traditional aesthetics, nor is it restricted by the concept of modern society. Instead, it is oriented to the current mainstream culture and emphasizes a new spirit of the times, becoming a diversified constituent language of modern ceramic art creation.

2.1 The Trend of Diversified Development of Ceramic Art Creation

Designers must always take a keen eye and broad knowledge to grasp the pulse of society and respond to changes in the aesthetic trend. Only in this way can we have a new design concept and become a pioneer in the creation of modern ceramic art. Therefore, the trend of diversified development of ceramic art can be mainly manifested in several aspects as shown in Figure 1 [3].

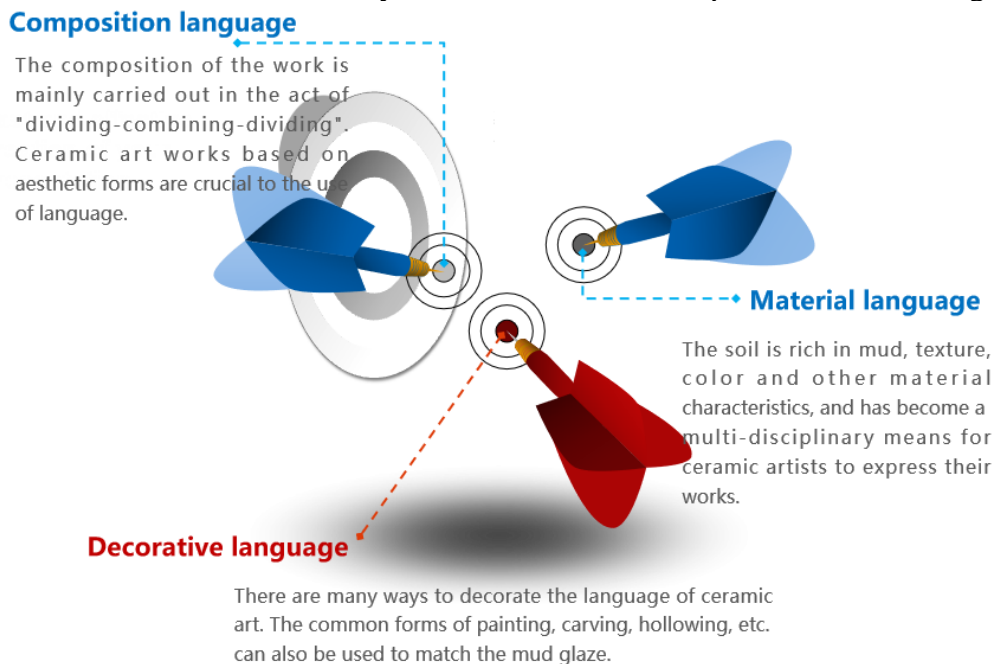


Fig.1 Trends In the Diversification of Ceramic Art Creation

2.2 The Embodiment of “Form Reconstruction” in Ceramic Design

In ceramic design, “form” refers to the style of the entity that constitutes and influences the function of the product, but it is not just the “shell” of the product, but the related factors. The manifestation of (such as politics, economy, culture, religion, technology), this is the carrier of matter and spirit, expressing the semantics of product perception. “Reconstruction” can be understood as a reorganization of composition, which is essentially a creative way of thinking. “Formal Reconstruction” as a creative way of thinking in ceramic design is the embodiment of product information communication and respect for designer personality under the premise of adapting to modern technology. In the design of ceramic products, the shape of the product must express the essence of the product [4]. The designer understands the material function of the product and is the most basic element of the shape. “The pen should look like it is written, and the kite looks like a flying look.” Only the overall style is self-confident, and it can give people a beautiful enjoyment in terms of taste..

3. Diversified Ceramic Design Concept Based on Formal Reconstruction

Due to the long-term constraints of traditional concepts, the overall development of ceramic products is slow, lacking innovative consciousness and unique design. This deviates from the

higher-level aesthetic goals of people nowadays, and it is impossible to realize the collection and practical use, and it lacks certain personality and artistry. In this context, the diversification of ceramic product design in the context of formal reconstruction has a more positive significance. This not only enhances the designer's product design philosophy, but also better meets people's aesthetic and aesthetic consumption requirements.

3.1 Focusing on Humanity

For art design, any design is to serve people. Therefore, ceramic products are gradually beginning to move closer to humanized design. The so-called humanized design is the unity of “humanization” and “materialization”. It must take into account people's habits of use, and must be combined with the characteristics of the products to be polished in a targeted manner. Both are indispensable [5]. The focus on humanity includes the styling, decoration and humanization of the consumer market (Figure 2).

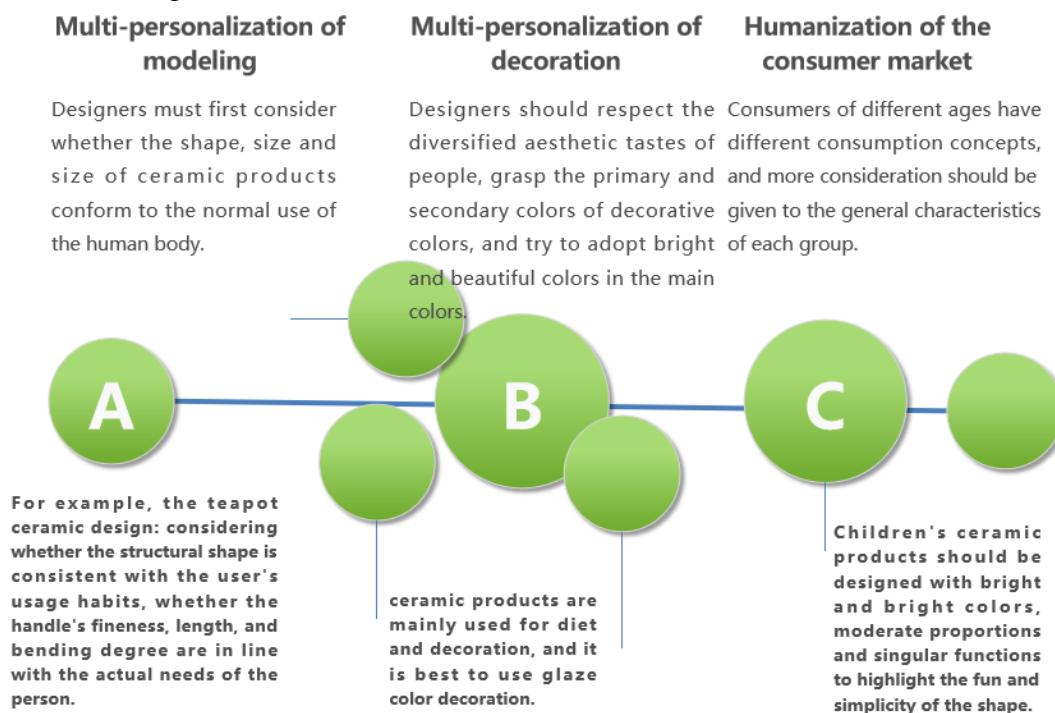


Fig.2 Paying Attention to the Embodiment of Humanized Ceramic Design Concept

3.2 Expressing an Emotionally Diverse Design Concept

Designing a product means designing a product language that must cater to different ages, genders, concepts, occupations, and different emotional needs of people with disabilities, making it a bridge for communication. In the design of the shape, the designer must pay attention to the immediate emotional effect, so that the ceramic product looks good, feels comfortable, and can directly touch people [6]. Emotional product design can bring people more experience, whether it is the use process, inner feelings or spiritual needs, all aspects can be well met. For example, when designing a kitchen seasoning jar, the designer can carry out a series of design, combined with the character's facial features to vividly reproduce a family of three exchanges. This close-to-nature, close-to-nature design approach can bring the emotional distance between products and people closer, affecting the subtle emotions in people's hearts, and making the seasoning jars become emotional sustenance.

3.3 Reconstruction of Design, Innovation, and Beauty in Modeling Design

Consumers naturally have a new sense of new visual images such as new varieties, new shapes, and new materials, hoping to use them personally. Even if the price is higher, I am willing to pay some premium for the new product. With the entry of the WTO, good foreign products have flooded into the country, impacting people's attention and melting people's aesthetic habits. The

new generation of human beings in the 21st century is a generation with more individuality and a more open mind [7]. Ceramic design should also keep up with this pace of thinking and cater to the trend of the times. Designers can take a reverse thinking when designing a styling, consciously exaggerating a part or weakening a part. Through the treatment of line type or volume, the styling is broken into the routine to generate new ideas, so as to achieve the purpose of improving aesthetic taste (Table 1).

Table 1 Performance Aspects of Reconstruction, Innovation, and Aesthetics

Aspects	Interpretations
Shape reconstruction	Choose a familiar prototype, figure or natural form as a new form of reference and starting point, and grasp the typical structure of its shape for induction and simplification.
Colour reconstruction	Using the independence of the colour to the entity, the way to reorganize the tone from the original entity and reorganize it with the new entity
Material reconstruction	Replace materials or use past, territorial-specific materials in new forms without changing the traditional form
Scale reconstruction	Respecting the specific psychological and physiological spatial scales and the new forms of scale reconstruction when respecting the objects of use and ethnic customs

3.4 Digital Reconstruction Expression of Design Concept

Like traditional ceramic design, modern ceramic design using digital technology also needs to lead the design process with the designer's good design ability and rich traditional culture. Digital technology not only reflects the rich creation of people, but also reproduces the contingency in the process of creating shapes or patterns, and records more inspiration. Our designers and ceramic artists have realized the advantages of combining this technology with the artistic cultivation of design, and have used computers for digital simulation attempts. The digital technology is mainly applied to the design, drawing and numerical control production of the vessel shape and flower paper in the mass production of ceramic design [8]. It is conducive to simplifying the process, improving the quality of the design of the paper, and also applying to the expression of the ideas and effects in the pre-production design, which is conducive to communication. Digital-based ceramic design is the inheritance of traditional ceramic design and an inevitable trend in the development of modern ceramic design. The emergence of digital printing makes the expression of ceramic colour and texture more realistic, and the level is more distinct, reaching an unprecedented richness. The ceramic design using digital technology is performed by operating CAD software on a computer. This process requires the input of precise numbers or basic drawings and requires familiarity with the various CAD ceramic design authoring software functions.

3.5 Stylish and Practical Multi-Design

Design is a “shelf life” activity that is considered a fashion feature in a given period of time. Different eras have different aesthetic consciousness, and the form of beauty is constantly changing and has an era. In the design activities we are talking about is the fashion element. Nowadays people no longer meet the demand for product usability, and they are still pursuing the aesthetic features attached to some products [9]. This objectively requires ceramic practitioners to design new ceramic products with the aesthetic characteristics of the times.

3.6 Colour Diversification Design under Formal Reconstruction

Colours often exist in form. But when the colour leaves the specific image, people still remember the feeling of it. Therefore, it is possible to ponder the corresponding emotions reflected by various colours. “Formal colour reconstruction” is the way to use the independence of the colour to the entity to reorganize the tone from the original entity and reorganize it with the new entity. The tonality of different colour blending has a relatively fixed expression of emotion on the colour itself, and it can also cause emotional resonance of the group. Therefore, the relative independence of diversified ceramic design vehicles means that the tones of colour matching have properties that do not depend on the entity itself. For example, the cup of a ceramic water cup is matched with white and gray, which is reminiscent of the tone of the Jiangnan garden; Wright-style ceramic products

can be composed of peach, light orange and sand grey in a desert shade. These tones point directly to the region they produce and are associated with the environment and tradition.

3.7 Diversified Design of Material Decoration under Formal Reconstruction

Texture and colour constitute the expression of specific materials. In addition to paying attention to the structural characteristics of materials, the emphasis on material expression is the responsibility of ceramic designers. At this stage, new materials and new structures that can be decorated with ceramics are endless. To achieve good design results, how to master the materials and use them properly is a shortcut [10]. In the case where the traditional form does not change, replacing the material is another way of refactoring, which is called “form material reconstruction.” For example, palm trees that make ceramic products from metal materials; metal and glass to imitate ceramic architectural art of traditional architecture. One thing to note is that in material refactoring, material changes must be obvious while maintaining the same form. Both the nature of the material and the traditional form of participation in reconstruction should be revealed at the same time.

4. Case Analysis of Diversified Ceramic Design Based on Formal Reconstruction

Modern people's aesthetic concepts and aesthetic tastes are increasingly diversified, and modern ceramics is one of the art forms closest to modern people. How to grasp the aesthetic needs of the times for its diversification and better reflect the aesthetic concept of modern people in the design of the design is the main problem in the development of the modern ceramic market.

4.1 Chinese Traditional Ornamentation Applied to the Reconstruction of Ceramic Design

The application of traditional Chinese ornamentation to ceramic design is not a simple take-up. Many of the traditional Chinese ornaments are derived from Chinese folk culture. The ornamentation is too regional or the colour contrast is too strong. It is not universal in the aesthetic psychology of the public. Such ornamentation should be used with caution. Today, when postmodernism is popular, the diversity and individuality of design are increasingly concerned by people. The design of ceramic products also requires a unique art form. In ceramic design, the most direct way to reflect this personality is to reconstruct the traditional design elements, so that the product's colour, decoration and other factors are refined, so that consumers can match or combine products to express their own personality. As a universal art and cultural phenomenon, ornamentation has been valued and applied by designers and producers since the appearance of pottery. Whether it is the ornamentation of practical ceramics or the ornamentation of art ceramics, “the ornamentation is not simply about the beauty of the beauty,” and it does not simply imply the addition of an independent ornament.

4.2 Reconstruction and Reconstruction of the Pen and Ink Forms of Blue and White Painting in Ceramic Design

The blue-and-white painting art in contemporary ceramic design reflects the reconstruction and reconstruction of traditional forms in the expression of pen and ink. In terms of expression, contemporary painting blue and white transcends the traditional expression of the original intention of decorative aesthetics. In the characteristics of his painting performance, it also reflects the ink and ink characteristics of blue and white ink. In fact, from the characteristics of its ink and brush, blue and white ink is also an extension of the pen and ink form of calligraphy and painting art. While viewing contemporary ink art, it also shows a variety of performance styles. Among them, there is a form of abstract expressionism that is more prominent in experimental play. This form of artistic expression breaks through the requirements of aesthetic ink for aesthetics, and instead turns to a language carrier that fully expresses the artist's individual ideas. In terms of specific morphological characteristics, such inks are more subversive and unassuming, and it is often difficult to see the specific image form, and some are only a visual impact. The form of ink and wash is based on the complete subversion and reconstruction of tradition. But this does not mean an

unrestricted subversion process.

5. Conclusion

The development of society presents diversified characteristics, and the new trend of ceramic design is also developing in the direction of diversification, high technology, material integration, and the theme is clear. Current ceramic product design must be based on reality, summarizing and absorbing contemporary and past aesthetic practices and artistic practices. Innovative styling, decorative design style and aesthetic taste, personalized design with humanized, interactive, interesting and emotional new creations, constantly improving innovative design thinking. The “formal refactoring” is very meaningful for the strong recognition of nationality, and it can provide positive answers to the creation of innovative and visually exciting forms. In a world that emphasizes multiculturalism, designers will continue to face many new design concepts, and “form reconstruction” is such a new design trend. As long as we work hard to tap their potential, we will grasp the design concept of “people-oriented” and continue to learn and explore.

References

- [1] Jinfa H, Xiaozhen Z. (2012). Beauty of exaggerative representation of domestic ceramic design [J]. China Ceramics, (3): pp. 16.
- [2] Peterson R, Muller J. (2015). Ceramics and society in northern Europe [J]. 1. pp.573-604.
- [3] GUO Q, LIU P. (2013). Study on the Application of Ceramic finished Products in Contemporary Ceramic Art [J]. China Ceramics, 8. pp. 1-4.
- [4] Cheng J X, Huang J F. (2013). Exploration of Offbeat Funny Design on Daily Ceramic Products[C]//Advanced Materials Research. Trans Tech Publications, 712: pp.2847-2851.
- [5] Talib M T A, Vermol V V, Jalil A R, et al. (2015). Paper clay study development for ceramic art form design[C]//International Colloquium of Art and Design Education Research (i-CADER 2014). Springer, Singapore, pp.381-388.
- [6] Peng Q, Chen J. (2018). Research on the Popular Style Design of Daily Use Ceramics in Creative Economy [J]. DEStech Transactions on Economics, Business and Management, 10. pp.2-6.
- [7] Dong L, Yue C. (2016). Cultural Symbiosis of Contemporary Ceramic Art and Interior Space--The Application of Contemporary Ceramic Art in Interior Space [J]. Furniture & Interior Design, (9): pp. 28.
- [8] Chen J Y. (2014). The Research on Re-design of Ceramic Products[C]//Advanced Materials Research. Trans Tech Publications Ltd, 893: pp.52-55.
- [9] Wei L. (2018). Art Philosophy Application in Ceramic Art Design [J]. Archaeofauna, 27(4). pp. 1-5.
- [10] Wu X. (2016). Exploration of innovative education model for Jingdezhen ceramic art design[C]//2016 International Conference on Management Science and Innovative Education. Atlantis Press, pp.5-9.