

Discussion on the influence of the advancement of ceramic technology on modern public murals

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Keywords: Ceramic technology; modern public murals; development

Abstract: As its name implies, murals are murals, art forms that combine murals and walls to improve the decoration and enhance the space environment. It is one of the textbooks of civilization earlier than humans. Mural is the most expressive artistic element in space design. At the same time, the difference between other pure art of painting is that the production of murals is limited by the objective environment. We can compare between different periods of murals in which the cosmic environment interacts with murals. At the same time, good art works are also the last contact of the cosmic environment. Murals are closely related to the cosmic environment and belong to a large public space environment that functions and functions in the cosmic environment. Mural art is not only a public space art, but also an indispensable part of modern space environment art. Expand. With the rapid development of human beings into the knowledge economy, the role of murals in modern public space art is becoming more and more obvious, and the value of our spiritual civilization is receiving more and more attention. Therefore, for the further exploration and research of space murals, in order to better create a human living space environment, it is necessary to correctly understand the connection between murals and human living space. Living in a cosmic environment, especially in a modern society where competition is fierce and life is hard, people's daily lives are directly related to these people. A good space environment must not only have practical functions, but also have specific cultural and spiritual functions. Mural participation in the art of the universe can satisfy people's aesthetic and spiritual needs. Therefore, how to deal with the relationship between murals and the cosmic environment is crucial. With the rapid development of science and technology in modern society, people have more public murals in the form of functions and functions in the cosmic environment that are suitable for the expectation, decorative space, optimized environment, people's aesthetics to meet spiritual needs, and to raise space for attention. The greater social significance of the environment.

1. Introduction

In the middle of the 20th century, influenced by the development of environmental art and modern art, people were more aware of the ceramic advantages from other materials, and gradually formed a branch of environmental ceramic art. In the mid-1930s, Spanish ceramics and sculptor John Miro (started to investigate the connection between ceramic art and the public environment space)[1]. After the 1950s, under the leadership of petro vox, European and American ceramic artists abandoned porcelain as "arts and crafts", while placing mainstream art such as painting and sculpture in the same position. The pottery artist set off a wave of the pottery revolution. As the form of environmental art, the dual requirements of the practicality and aesthetics of porcelain and environmental art are more suitable for discussion than the ecological nature of other art forms.

In China, the development of ceramics has entered the museum after thousands of years of development and evolution. It is inevitable, important and practical to mean that museums in the environment are re-entering. More and more advocated ecological civilization construction, balancing and a win-win approach to the relationship between human beings and nature and society is also one of the human problems facing humanity today. Environmental porcelain plays a role in this unique chain of art in this ecological chain. Take out the ceramics and let people get closer in the distance.

2. An overview of the history of ancient environmental ceramics

In the early days of history, humans recognized the physical properties of clay and applied it to building construction and decoration. Most of these reflect different social backgrounds, regionalities, cultural beliefs, and folk customs in the historical development stages of various regions. Until now, in ancient times and in other places, ancient Egypt applied porcelain materials to architecture and architectural decoration, making it the first country in the world. The history of Egyptian pottery is very long. From the Paleolithic culture of BC to the origins of the left Egyptian state before BC, Egypt began to make 10 pottery history. From the dynasty era to the banana culture era of Putian culture, 10 kinds of pottery were used as raw materials for the Nile. The Egyptians gave the Nile River “a gift as a gift”, targeted them, dried them with light, and then introduced them into the painting. At that time, in addition to the props needed to make life, there were 10 pottery clays in other pottery, and the pottery was very large. Since then, the earthenware of Egypt has used clay soil as raw material to produce 10 pottery with higher strength and higher production[2]. The production of pottery is indispensable for Egypt, which lacks timber resources. It sweeps away your sacrifices, funerals and religious rituals as you continue to meet people's needs every day.

According to pottery, Egypt will burn bricks as early as BC, and build bricks in order to build a bow ticket. At this time, the temple, the land master, the field and other buildings are all wooden, brick-built walls. On the BC side, the Egyptians invented a glass bottle with the same sapphire seven. They are called “Egypt Finees”. In the second dynasty (1 BC), Zuo Sagunsa: the inner side of the wall formed by Lata, known as the “trapezoidal pyramid”, is a black-colored mixed-color brick. The surface is slightly raised with a small piece of rectangle. Then, imitate the combined monolithic mode. In Egypt, the Twilight City symbolizes the eternal life and the majesty of theocracy[3]. Therefore, the green brick wall decoration is composed of gray earth walls, which not only increases the living atmosphere, but also creates an internal environment. Space creates a sacred atmosphere. This is the first structure we used to decorate the walls of buildings with the shape of wood tiles. This is also the early prototype of environmental ceramic murals.

Today, there are many bricks burned from the ancient dynasty to the new dynasty at the Cairo Art Museum, the Louvre Art Museum, and the British Museum. Among them, the 18th century yellow bricks have huge bricks showing the image of daisy. There are also decorative walls.

Dark blue embossed brick, rectangular, square, several sleeves of woodland. These dominoes are painted with legends, captives, Syrians, Pakistanis, and blacks.

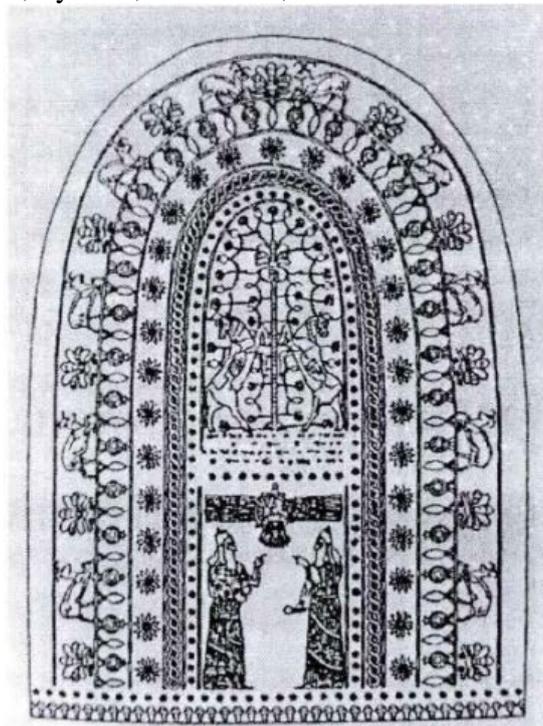


Fig.1 Nimrud City glazed brick wall

The early Greek architecture was also built from vertical logs. However, decaying trees and fires gradually applied ceramics to buildings. Since the 7th century BC, the use of clay tiles, the thighs in the upper part of the beam and columns have also been wrapped in ceramic tiles. At the same time, the paintwork of Japanese pottery was also introduced into the architectural decoration, and the thighs were covered. All are beautiful patterns. But because of the natural resources of the Mediterranean, the Greeks provided the ideal building materials and decorative materials. Local people add artificial stones to the pillars or columns of the building and then cut off the parts. It is decorated in mosaics on the ground and on the walls, almost all of which are ceramic materials[4]. First of all, people cut off the colored bricks on the small bricks of the various small people. In order to create the image mosaic, they imitated the “da mosaic” decoration. After that, people will directly draw patterns and images on the surface of the bricks to make tiles. After the 12th century, many churches and church walls were decorated with yellow, green, brown and other bricks to decorate the building. Pictured on the facade of the Saint Denis Cathedral in the north of Paris, the first European century medieval painting used to make lead. After the 13th century, many new decorative techniques appeared in the ceramic tile produced in northern France, and will be transferred to the Netherlands and the UK in the near future and will be developed in the UK. At the same time, embossed craftsmanship and rich architectural decoration have been developed in Germany and other mountainous areas in the middle reaches of the Rhine. The decoration of Islamic tiles has been very successful, thanks to the ceramic technology of local residents in Rome.



Fig.2 “Contracted Cabinet” 800 years mosaic France Tedorf Chapel

3. Mural art

In modern society, people have higher requirements in the quality of their living environment. This requirement includes both ecological environmental protection and regeneration, as well as the reconstruction of the human environment based on this, and the art of public environment has been pushed to an important position. Get up and think about it. The public environment cannot be detached from landscaping and cannot be separated from life[5]. The murals are mainly for the purpose of beautifying objects, and for the purpose of pleasant mood, closely combined with the actual living environment. This is not only an art of murals, but also an indispensable part of public environmental art, but a continuous interpretation and expansion of modern environmental art. The comprehensive adjustment between murals and the environment reflects the cultural integrity of public environmental art. Therefore, the relationship between murals and the modern public environment is becoming more and more important.

Environmental aesthetics is now a universal indicator of urban construction. Environmental art is

also beginning to develop from the narrow field of traditional aesthetics. The art of murals does have a wide range of functions and benefits in urban beautification. Compared with other urban landscape art, mural painting can be said to be a beginning of modern urban construction[6]. The art of murals is integrated into the history and culture of the city and penetrates into people's lives.

The art of mural painting is a linear development process from ancient times to the present. The stereotype of murals cannot be separated from various factors such as region, age, and religion. The art of murals begins with the first tool of human purpose and consciousness creation, and it is always accompanied by human development. Murals are an important part of environmental art and one of the oldest paintings.

Because murals are human, they are closely integrated with their development history. As long as it is associated with people, it represents the role of all murals. The earliest murals of mankind were on caves and rock walls. Like the cave caves of the Paleolithic era, human ancestors were buried there. In China, I discovered paintings based on Yangcheng culture after more than 3,000 years of investigation.

The painting is depicted in a single black with two human figures and animals. The discovery of the above-ground paintings provides a new field of research and a more accurate chronological basis for Chinese original murals. The French frescoes of the Dordogne Lara Caves were discovered during the fierce horse, the rock painting “guretdodo” in the Peggy Moor, and the Spanish mural “European Paterson” in the cave of Altamira[7]. The murals record the overall appearance and development of the political, economic, religious, philosophical, cultural, and scientific origins of various civilizations in the world.

4. Domestic mural art

There are many similarities in the characters of the Yongle Palace's “Dragon's Wand's Stick Figure”, and the same phenomenon of clothing and posture is not uncommon. The Lijiang Sea Club Map is painted with Taoism, Han Chuan and Tibetan Buddhism gods, thus forming a rich image group with different postures. The characters in the painting are either sitting or standing, and dense and dense. Especially in the costumes, there are emperors, nobles, civil servants, military generals, monks, lamas, Taoists, fairies, etc., and the paintings of various costumes are very detailed. The characters have different looks, and they have low heads and meditations. They look up and look at them. They are sly and sly, and they are eager to hear. The line of “Dragon's Fairy Tale” is based on “iron wire drawing” and supplemented by “Liu[8].



Fig.3Chaoyuan fairy stick figure

“Leaf” is mainly to imitate Wu Daozi's painting method. Wu Daozi was praised by the famous

“Wu Yi Dang Feng” method. His paintings give people the feeling of flying and flying, but “The Yuan Dynasty The images in the picture are drawn with this technique, giving a very simple feeling. The “Haihui Map” is based on the “walking and flowing water method” and then using the “iron wire drawing method” to draw the throne, the Falun and the warrior sharp with the piano. The string drawing method draws the face, hands and other parts of the human body to draw the clothing crown and beard with the “Gao Gu You Silk” method, and draws the clouds in the clouds and the flying Buddhas with the “Liu leaf painting”. For many more critical parts, For example, the jewellery also uses the extremely difficult “golden description”, the shiny gold thread is protruding, even and smooth, so the Lijiang mural is a must.

5. Conclusion

Murals are the earliest forms of independent painting. With the development of space construction technology, murals have changed from cave paintings to external environments from indoor to outdoor. The murals adhere to the “people-oriented” way of thinking, providing humanized beauty and spiritual resonance to people, reflecting the artistic expression of popularization. This era is an era of rapid development of information technology. The construction of social information is like fire, and murals are closely related to people's lives. At the same time as the current social development, mural reforms should be carried out while constructing social information. In order to meet people's aesthetic and spiritual needs, enhance the space environment and optimize the healthy environment.

The unique artistic expressions in murals will exert their unique artistic charm in the broader space of social development and artistic development.

The artistic level of murals, the greatest satisfaction of the rest, not only emphasizes the material conditions of rest, work, transportation, collection, but also the communication, sharing, participation, and safety of society, in order to meet the psychological necessity. . Murals have their own laws and characteristics for the environment. It must be analyzed by the different spatial functions it depends on, from the entire cosmic environment, to the study space, to the study of the natural environment, to the study of the human environment, and to the consideration of mural construction. The air should be suitable for people's living environment and environment. The ideal murals should meet the purpose and aesthetic requirements of the building. That is, since the content and form are suitable for the physical and mental functions of the space, there are certain limitations in the environment, which is an Ique functional requirement[9]. In the process of analysis and design, people's action requirements are fully established by adapting to the entire environment, which can produce environmental space coupling functions and aesthetics.

The modern Chinese ceramic art is not only modern ceramic art and modern environmental art, but also developed according to diverse cultural backgrounds. With the continuous development in recent years, ceramic materials have changed from traditional ceramic art to modern environment. This understanding is very important for the foundation of ceramics. It gives people the difference in artistic characteristics, aesthetic experience and the spiritual level of other industries. More shy than other forms of environmental art, and still in the exploratory stage. In recent years, Jiangsu, Jiangsu and other ceramic production areas, especially in Jiangsu, Jiangsu, Jiangsu and other ceramic production areas, are increasingly developing urban environmental ceramics. Compared to commonly used materials such as copper, iron, stainless steel, seven materials, glass fiber reinforced plastics, ceramic materials are simple, white, plastic and rich in artistic expression. It satisfies the embarrassment of modern people, they are anti-pure. Artists must begin with the material and spiritual needs of modern people. Please experience our grief in person, feel happy as a descendant of Chinese culture, and understand and grasp our country's position as the author of Chinese culture.

“People’s role in the environment is very important. The environment is people’s habits and actions. The invaluable protection and supplement of valuable environmental factors. People create the environment, environmental change is intimacy and identity. According to “Relief “The cultural value of the culture and aesthetic appreciation of the mountain can be felt. Corresponding conditions. The “environment and coexistence of form and communication” is proposed through the

form of art, the symbiosis and harmony of human beings and society, realizing the artist is a new era. The ultimate ecological significance of environmental ceramics is also the artist engaged in public art, from their works and the propositions of the college, as well as the living conditions of modern people. In recent years, ceramic materials have gradually changed from traditional ceramic art forms to new forms of modern environmental space. We believe that the modern environment of ceramics will always give people a new meaning, environment and space in front of us with new appearances. In the near future, we will further develop the needs of the new era and be widely recognized by society and the people. understanding.

Acknowledgement

This work was supported by the Humanities and Social Science Research Project of Hubei Provincial Department of Education , Fund Project Number[8Q161].

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