

Research on Public Art Based on the Integration of Aesthetics and Function

-- Taking the Ceramic Culture Square of Jingdezhen Ceramic University as an Example

Xiaohan Zhang^{1, a}

¹Jingdezhen Ceramic University, Jingdezhen, 333403, China

^azxx7215686@126.com

Abstract

As an important carrier of urban culture, the public art plays an important role in shaping urban image, enriching urban connotation and improving public aesthetics. In addition, the planning and design of public art should be based on cultural characteristics, absorb unique cultural symbols of the region, and find suitable methods and paths. Taking the Ceramic culture square of Jingdezhen Ceramic University as an example, this paper explores the application of public art in campus public space by using the design concept of integration of aesthetics and functions, and creates campus public art integrating aesthetics and functions, so as to realize the harmonious communication of the public in the public environment space.

Keywords

Urban public art; Aesthetic and functional integration; Campus.

1. Introduction

Public art is not a form of art, but the public facilities in the city through artistic development and creation. To build an urban construction system integrating spirit and material, aesthetics and function. The architectural system and the public art system in the city jointly create a more civilized, more suitable for human existence and promote the sustainable development of human society. Public art forms are diverse, bearing the public's psychological demand for aesthetics, awakening the public's conscious aesthetic awareness, improving the public's cognitive ability of life aesthetics, making the public get happiness in aesthetic activities, highlighting the charm of contemporary public culture in the process of urban development, so as to achieve the purpose of shaping the city image.

Jingdezhen, the porcelain capital for thousands of years, is the most influential historical and cultural ceramic city in the world. Its ceramics have high artistic value in terms of porcelain types and production techniques. Jingdezhen Ceramic University, a century-old school, was born from the thousand-year kiln fire. The introduction of public art into the campus of ceramic university can not only create a public space environment, highlight the characteristics of regional ceramic culture, but also meet the spiritual and material needs of the public and improve the aesthetic awareness of the public.

2. Public art Planning and Design

The concept of public art was introduced into China from the West in the middle and late 1990s. Urban design in the period of rapid development, based on the overall improvement of quality, pays more attention to people's perception and experience, and historical and cultural value,

personalized design and other aspects also receive attention. "Public art has been associated with cities since its birth and has become an indispensable element of urban life". In the wave of urban development, public art is spreading, and it is not difficult to find the problems of shoddy production, waste of resources, and "forced relocation" of landscape sculpture. Focusing only on the local aesthetic feeling while ignoring the overall planning, such disorderly art is more like "self-admiration", which does not conform to the rules of aesthetics. Therefore, the planning and design of public art also emerged.

To establish the connection between public art form and architecture, people and environment in the city, so as to create a humanistic environment favored by the public, this behavior of urban and public facilities renovation is called urban public art planning and design. Through the planning and design of urban public art, it seeks for urban cultural symbols and establishes the connection between public art, architecture and the public, so as to create integrated, orderly and beautiful artistic facilities for urban public space and arouse the public's awakening to aesthetics. Public art is never "joining" public life, but "tailored" for the city and countryside where it is located. It truly reflects the spiritual charm of the region, integrates into public life, and realizes the harmonious development of environment, space and people.



Figure 1. The Student's Square "Sui Sui He He"

The ceramic square consists of two parts: the teacher square and the student square (see Figure 1), both of which are based on ceramic elements, creating a communication space that combines aesthetics and functions for teachers and students. The students get the influence of beauty in the long-lasting ceramic culture atmosphere, so as to truly achieve the purpose of education, learning, communication and dissemination of ceramic culture in Tao University. The history and memory accumulated by the thousand-year kiln fire contain the unique cultural connotation of this city. Jingdezhen integrates ceramic culture into the campus environment, creates a unique campus landscape and artistic atmosphere, and demonstrates the unique artistic language of ceramics and the characteristics of the times. The unique cultural characteristics and spiritual charm of the city of Jingdezhen.

3. Art Form Integrating Aesthetics and Function

The urban public space environment can be divided into functional and aesthetic parts. The former includes public facilities such as seats, fences and roads, while the latter includes sculptures and murals. Blindly pursuing functionality will make the city look identical and lack artistic appeal. Excessive pursuit of form will lead to the lack of human care in design, and even cause a waste of resources. Therefore, it is also an important task of current urban construction to integrate the existing material and spirit, aesthetic and functional art forms in the city and create a public space environment integrating beauty and practicality for the public.

Shanghai museum of contemporary art is aesthetic and function as one of the best case, the museum by the dinan thermal power plant, established in 1985 by the secondary reconstruction, artistic design modification make plants continues, the original order and characteristics and on the basis of the original industrial sites to improve its use function, be the missing link between art and the public. On the basis of practical functions, urban public art should fully explore the role of beauty, meet people's physiological and psychological needs, reflect the humanistic care for the public, and create vibrant, distinctive, beautiful and comfortable public landscape facilities.

The new district of Shenyang Jianzhu University was designed by Yu Kongjian, a famous landscape design expert. The design retains agricultural elements and integrates them into the campus. The color changes of paddy fields in the four seasons are of good ornamental value, thus forming a unique campus landscape of the New District of Shenyang Jianzhu University. University campus is a special public space in a city, which is a micro city in a sense. The construction of campus is inseparable from the history and context of its location. The public art on campus relies on the geographical environment and human history to inherit the campus context, thus forming a unique campus landscape and reflecting the cultural connotation of the city. Therefore, to create a campus environment with characteristics, functionality and aesthetics is also required by the situation.

Whether Shanghai Museum of Contemporary Art, Shenyang Jianzhu University New Area or Jingdezhen Ceramic University Campus Ceramic Culture Square, are on the basis of satisfying the function of focusing on the pursuit of beauty, to provide the public with comfortable, vibrant, interactive public space, so that people feel happy and comfortable at the same time improve the aesthetic consciousness of the public, awaken the public yearning for beauty. Therefore, as an art integrating aesthetics and function, urban common art must fully consider public demands and aesthetic value, so as to truly realize the significance of public art in the city.

4. Thinking of the Public and the Pursuit of Beauty

Looking back at the forty years of reform and opening up, the rapid rise of cities has been accompanied by sensational and eye-catching urban designs. "The development of the city must return to the spiritual value of aesthetics." This spirit needs to be traced from the historical memory of the city. Searching for the elements and symbols of beauty in the historical memory of the city, through design aesthetics and artistic language, to create a public art that integrates aesthetics and functions for the city, which not only respects the local culture, but also awakens the historical memory of the city. At the same time, It is of great significance in shaping the image of the city and public aesthetic education.

The most fundamental reason why public art is different from "museum art" is its publicity. "In the field of public art, social value is more important than artistic value, commonality is more important than individuality, and public opinion is more important than expert opinion." The value of public art is given by the public. If a public art work is separated. The masses are not understood by the masses, so this work is the artist's self-entertainment. In the Ceramic Culture Plaza of the University of Ceramics, the public receives the information of beauty brought by art in the process of interaction and experience. While they feel cordial and joyful, they also subtly improve their cultural literacy and aesthetic appeal. It is the constant interaction and communication between the public, space, and history that truly enable art to serve the public and realize the social value of public art.

In addition, the reflection of public art on the public is also reflected in the guidance of public beauty. Jingdezhen ceramic art highlights the aesthetic taste of the Chinese nation. It is the art of "mud", "fire" and "glaze", and the precipitation of the times. Among the various ceramic categories in Jingdezhen, the main sculptures of Student Square and Teacher Square are finalized by the selection of powder and blue and white craft (see Figure 2). The simplicity and

elegance of blue and white, and the brightness and beauty of the pink, reflect the distinctive characteristics of the times and artistic charm. The construction of ceramic cultural square uses the concept of dual comparative aesthetics. Through the design and planning of the main sculpture shape, color, decoration content, road pavement and surrounding environment, the two squares form a sharp contrast, highlight their respective characteristics, enrich the spiritual connotation of ceramic sculpture, and become an opportunity for dialogue between environment and space, city and history, and public and art. The aesthetic information conveyed by campus public art enhances the public's sense of identity to urban culture and awakens the public's conscious aesthetic ability.



Figure 2. "Sui Sui He He" effect of high temperature color glaze and new color firing

5. Conclusion

With the rapid development of urban construction in China, many cities are eager for success, and the state of urban public art is blind and disorderly. Public art, which exists only as "decoration", not only causes a great waste of resources, but also mercilessly obliterates the memory of a city. Every city and every village has its own history and characteristics. Public art must be based on local culture, find element symbols and expressions that conform to local characteristics, create an overall, orderly and beautiful space environment for cities and villages, and arouse the public's awakening to aesthetics. Through the planning and design of urban public art, creating urban public art integrating aesthetics and functions is due respect to the history and citizens of a city, and is also an important task of current urban construction. As an important place for frequent cultural exchanges and aesthetic education, the construction of campus public art can not only meet the formation of campus cultural atmosphere, but also play the role of aesthetic education, and realize the communication between environment, art and human space. If colleges and universities in major cities focus on the local use of public art aesthetics to create campus public art culture, then the construction of urban public art will get twice the result with half the effort. The construction of "beautiful campus", awakening the public's aesthetic consciousness, and making the public consciously aesthetic in the aesthetic activities of urban public art are the purpose and tenet of urban public art construction, and also an important part of the construction of "beautiful city". Let's look forward to the "urban power" brought by urban public art together.

References

- [1] Wei Song. Public art and urban culture [J]. Literature and Art Criticism, 2006 (06): 92-94.

- [2] Zhong Wang. Urban development must return to Aesthetics -- Wang Zhong on design and art [J]. Design, 2020,33 (20): 72-78.
- [3] Zhenhua Sun. Concept of public art [J]. Arts Criticism, 2009 (07): 48-53 + 47.