

## Pattern and variety in Contemporary Porcelain Tile

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### **ABSTRACT**

The pattern is considered in its broadest sense, the visible and tangible relationship between the different elements. The relationship that achieves either a balance between the parts and scattering around a line or a point, or proportionality between the elements, or harmony in color.

The artist must seek harmony in the design of his works, as it is an obvious characteristic in our daily life.

Repetition is another factor related to the format, as the repetition of an element in a variety of ways so that its linear directions and dimensions of its spaces change, just as the fingers of the hand are repeated, but they do not resemble and are similar to what gives a sense of richness and diversity.

An attempt to discover new relationships and learn about multiple laws governing those relationships, and in spite of this diversity must have a basic plan so that the eye realizes the main motive in the design as the lines revolve around a central point or in a certain radial direction with which the recipient realizes the dimensions of the work, meanings and values that the artist presents

### **Introduction:**

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In order to achieve diversity and harmony, the artist draws from the elements of nature some of its terms, which carries within it what inspires the artist to innovate.

"The artist has to express the pure inner substance in order to show the core of his inner feelings in a distinct artistic production".

The artist translates the elements of nature into figurative terms such as line, point, texture and space to embody the basic idea of the work, as lines and colors have their aesthetic values in themselves and without expressing a specific thing. About music the eye can hear.

The current research deals with these terms, the line, which is one of the most important elements, as it determines the spaces on the surface and may be the external determinant of a solid.

Its directions change and vary from straight, horizontal, curved, wavy and refracted, embodying many concepts of movement, rhythm and dynamism, which include aesthetic values.

When the horizontal line suggests a sense of calm and the vertical line suggests growth, the curved line gives the feeling of movement. The curved line with constant curvature is considered one of the simplest lines, such as the curvature of the arc of a circle, while the regularly changing curved line, such as a parabola, combines strength and beauty, and the Hogart line is the line of beauty and that It is a reflex curve, which is found in many ceramic shapes (vases), and there is a spiral line, which is called the line of life, which is represented in shells and snails.

Most of the ceramic shapes are based on the curved line, as the flexibility and malleability of the material make these shapes an advantage. In ancient ceramic civilizations, the use of the curved line defined for the external shape of the ceramic work appeared 'as well as curved, curved lines appeared on the surfaces of ceramic works through

drawings that represent the elements of nature that bend Its linear directions are in proportion to the specific shape of the ceramic work. Curved ,arched or spiral lines were also used to fill the spaces between and around the elements as it appears in Islamic dishes.

d This confirms the flexibility of the curved line in all its forms and variations in the ceramic design in accordance with the nature of the material, the design of the work and its suitability for the job

### **research aims:**

This research comes as a multi-faceted artistic and aesthetic student experience to achieve the following goals:

Attempting to research, experiment and reveal plastic expression methods and artistic variations by using curved lines and primary ceramic terms in stereoscopic formations over the ceramic slab, and coming up with ceramic artistic formations that include aesthetic values.

Highlighting the importance of layout in the formulation of linear formations that revolve around a specific point in the design or take paths and directions around which curved lines are formed specific to areas in order to achieve the concept of movement and rhythm as well as occupy the entire space

An attempt to emphasize the connection between the artist and nature, as the current research derives from the coils of flower leaves and their interactions, and from the rotation of water swirls, which are organized into plastic formulations on the surface of the ceramic tile.

### **Technical and educational importance of the research:**

The plastic formulations of the ceramic tile do not stop at the limits of the traditional form and are not confined to the decorative heritage within the framework of plastic art. The student of plastic art, especially the student of ceramic art, must be aware that the ceramic tile is considered a work of art that transcends the traditional role of wall cladding to new aesthetic and expressive dimensions.

The artistic works presented through the current research can add to the student of art education and practitioner of ceramics new plastic visions about the plastic capabilities of an element of design, which is the line and its various variations and the extent of its flexibility to translate ideas into a ceramic work based on natural vocabulary and on the basis of the format that it includes in formulations Contemporary is

inseparable from artistic identity by dealing with the Islamic color of metallic luster in the light of contemporary. As well as diversity in dealing with the primary ceramic vocabulary of the ball, slide and ceramic rope in small and micro spaces to provide a contemporary vision of the formation of the ceramic tile similar to what is produced from artistic porcelain works.

### **Porcelain tile:**

Porcelain tiles or ceramic tiles are porcelain or ceramic tiles commonly used to cover floors and walls, with a water absorption rate percent. The clay used to build porcelain tiles is of less than 0.5 generally denser. They can either be glazed or unglazed. Porcelain tiles are one type of vitrified tiles and are sometimes referred to as porcelain .vitrified tiles

al material for tiles, which Historically, porcelain was not the usu were much more often made of earthenware (terracotta) or stoneware. -The first porcelain tiles were made in China, for example in the 15th century Porcelain Tower of Nanjing (now largely destroyed). Here the walls, which long remained typical. In Europe, a tiles were used for few rooms were made in palaces of porcelain plaques, often with forms in high relief. These were made by Capodimonte porcelain and Real Fábrica del Buen Retiro among others

dely used for making tiles for Although porcelain has now been wi many years, modern production methods and quantities have made porcelain tiles available for the average householder in recent years

Artistic styles in contemporary porcelain tile :

arious artistic and technical Some contemporary potters have adopted v methods based on the use of the initial ceramic vocabulary of ceramic rope and small ball as well as ceramic slides

### **Contemporary Artists technices :**

#### **Chris Gryder :**

Chris Gryder is a contemporary artist who was born in 1965 in Montgomery Alabama. After spending a few years of his life their, himself and his family moved to Omaha, Nebraska for his middle school years. Then he studied a five year course of architecture at The o be an university of Tulane in New Orleans. He then went on t architect for three years, until he found out he was very interested in sculpture. He started his graduate work at Rhode Island School of

Design where he mainly made vessels. How he made these vessels, that box with a silt then simply put, is that he makes a box then fills with his hands and tools, he carves negative into the silt, which becomes the outside of the vessel. Then he pours a slip (not very dense consistency) into the hollowed out parts, after a few hours Chris then hat is still liquid, then when the clay is completely scoops out the slip t dried he breaks the mold and is then left with his new piece. It is time consuming but Chris says that it's better for an artist not to concentrate also ventured so hard on making a mold for repetitive uses. Also, he into making tiles and after graduating, he found out that his tiles were very popular and he then pushed the tiles to be his main work area .focus



Chris Gryder -Ring Mountain  
Ceramic, 27in x 27in x 2in



## Circle Prism

x 3ft x 2in Mural measuring 3ft



## Relief Sculpture-Ceramic Bas

ft high x 4ft wide x 3in deep5

**Lauren Blakey :**

Toronto based artist Lauren Blakey first studied at Sheridan College then completed her undergraduate studies at NSCAD ceramic work occupies an University in Halifax, Nova Scotia. Blakey's c interesting ground within the medium. She does not define her work by typical standards of sculpture or functionality. Rather, she finds meaning in the materiality and sensuality of her particular media. She is al world, resulting in a powerful recitation of inspired by the natur nature and biology throughout her work



Swirl Tile 10×10



Cube grouping 4.5 × 4.5 × 4"

### Heather Knight

Heather Knight is an internationally renowned ceramic artist whose art and design community has garnered attention from the world since she opened Element in 2007. She works almost exclusively with porcelain and her work is widely recognized for its striking combination of modern esthetic with textures, patterns and shapes .inspired by nature

true to the handmade nature of her art and considers it Knight stays an integral part of her process. She uses zero means of mass production, creating each piece from conception to unloading the kiln and everything in between. Employing an assistant, who focuses on the administrative side of Element, allows Knight to dedicate herself more .completely to her art and interest in design



built porcelain by Heather Knight of Element -Rosebud Wall Tile, hand Clay Studio

### **Regina Farrell**

cs as an interplay between Regina Farrell describes her cerami natural elements in the world around me and within me, combined with born artist resides in New York, -the organic nature of clay. The Irish where the liveliness and endless energy of the city inspire her work. urroundings, she always finds natural elements that Despite the urban s occur in the smallest details captured on daily walks in her fire ceramics are hand built from slabs, -surroundings.Farrell's low made molds. Surface -coils, pinch pots, and forms created in artist printing design motifs by hand, hand painting -ts include monotreatmen



on functional pieces, and using simple, clear glazing or outline work on other pieces. The look and finish of the handmade is a major part of the artist's design concerns. Although there are certain forms and themes running through the range of her work, each piece is unique. Originally trained as a fine art painter and printmaker in Ireland, Farrell has worked as a freelance designer, illustrator, and teacher for many years. Following studies at the Art Student's League of New York, and later Lehman College, while working in clay during her BA studies, Farrell began to explore ways to combine her previous skills and experience in the clay medium.



**Student experience:**

by informing students about the works of art of some contemporary potters and their methods of artistic composition in the porcelain slab

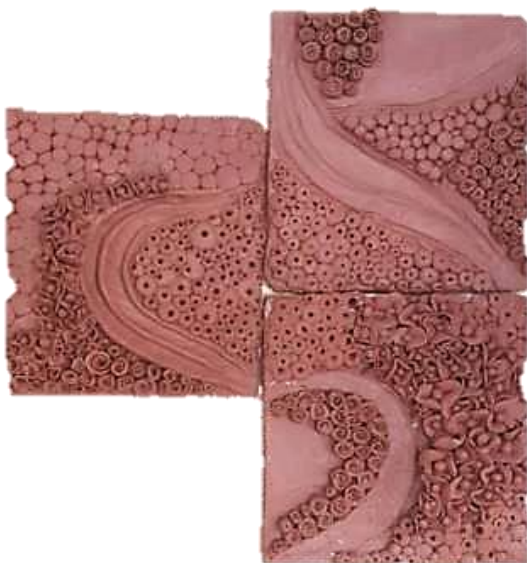
The students experimented using the initial ceramic vocabulary in an attempt to reach contemporary artistic formulas for the ceramic surface using local clays and adapted them to reach the formative possibilities of interlocking porcelain results

The results came as shown in the following forms









### Search results

Student survey research and experimentation and reveal the methods of plastic expression and artistic variations using curved lines and ceramic vocabulary in stereoscopic formations above the ceramic tile and come up with ceramic art compositions that include aesthetic values

Emphasizing the link between the artist and nature in the form of floral leaf wraps and overlaps and organized them in compositional the vocabulary of formulations on the surface of the ceramic tile using the initial composition of ceramics

The ceramic tile is a work of art that goes beyond the traditional role of wall cladding to new aesthetic and expressive dimensions

## النسق والتنوع في بلاطة البورسلين المعاصرة

أ.د/ عبير عبدالله شعبان

أستاذ الخزف كلية التربية النوعية جامعة المنوفية

يعتبر النسق في أوسع معانيه العلاقة الظاهرة المحسوسة بين العناصر المختلفة وهي علاقة تحقق أما توازناً بين الأجزاء وتناثراً حول خط أو نقطة أو تناسب بين العناصر أو أنسجماً في اللون وعلي الفنان أن ينشد النسق في تصاميم أعماله حيث أنها خاصية واضحة في حياتنا اليومية.

كما أن التكرار عامل آخر مرتبط بالنسق حيث أن تكرار عنصر ما بشكل متنوع بحيث تتغير اتجاهاته الخطية وأبعاد مساحاته، فكما أن أصابع اليد وحدة تتكرر إلا أنها لا تتشابه وتتماثل بما يعطي الإحساس بالثراء والتنوع، فذلك التنوع هو ما يمنح العين فرصة للتنقل بإستمرارية حول المراتب في محاولة لكشف علاقات جديدة والإطلاع علي قوانين متعددة تحكم تلك العلاقات، وبالرغم من ذلك علي التنوع أن تكون له خطة أساسية بحيث تدرك العين الباعث الأساسي في التصميم كأن تدور الخطوط حول نقطة مركزية أو في اتجاه أشعاعي معين يدرك معها المتلقي أبعاد العمل والمعاني والقيم التي يطرحها الفنان.

ولكي يتحقق التنوع والنسق يستقي الفنان من عناصر الطبيعة بعض مفرداتها والتي تحمل في ثناياها ما يلهم الفنان بالإبتكار ويعتبر الشكل واللون والخطوط التعبير الخارجي للنظام الكائن في تلك العناصر وقد ذكر كاندنسكي.

" أن علي الفنان أن يعبر عن المادة الداخلية النقية وذلك لإظهار صميم أحاساته الداخلية في إنتاج فني متميز.