

# An Exploration of the Current Development and Inheritance Path of Longquan Celadon

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**Abstract:** Longquan Kiln is the most influential and largest-scale celadon kiln in China. As a crystallization of the wisdom of ancient Chinese people, Longquan celadon has shone with its unique craftsmanship and artistic style, marking a milestone in the history of Chinese porcelain-making and serving as one of China's iconic cultural symbols. However, at present, the development of Longquan celadon is facing multiple internal and external problems, and the current situation is not optimistic. It is urgent to further explore the path of inheritance. Against this backdrop, this article summarizes the construction and inheritance of Longquan celadon intangible cultural heritage, sorts out the social environment problems and the development problems of the celadon industry faced in this work, and combines the local cultural characteristics and actual situation of Longquan to put forward corresponding suggestions from the aspects of politics, economy and culture, in order to promote the healthy and sustainable development of Longquan celadon and form a new model of intangible cultural heritage inheritance.

**Keywords:** Longquan Celadon, Intangible Cultural Heritage, Current Development Status, Inheritance Path.

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## 1. An Overview of Longquan Celadon

### 1.1. Tracing Back to History

The firing of Longquan Kiln began over 1,700 years ago. It was first produced in the late Tang and Five Dynasties period, reached its peak during the Song and Yuan Dynasties, and then sharply declined in the late Kangxi period of the Qing Dynasty. It is one of the famous celadon kilns in China and even the world with the longest firing period, the widest distribution of kiln sites, the highest quality requirements for products, the largest production scale and the widest influence. For thousands of years, the kiln fires in Longquan have never ceased. A series of processes and cultural customs, including mineral selection, material mixing, shaping, decoration, glazing, firing, and kiln worship, have been continuously passed down and developed throughout history. Together with the construction of dragon kiln workshops and the preparation of raw materials, they are collectively known as the "Longquan Celadon Firing Technique". On May 20, 2006, the traditional firing technique of Longquan celadon was approved by The State Council to be included in the first batch of the National Intangible Cultural Heritage List. On September 30, 2009, the traditional firing technique of Longquan celadon was inscribed on the *Representative List of the Intangible Cultural Heritage of Humanity*.

### 1.2. Process Characteristics

In his book *Longquan Celadon*, Shi Qun mentioned that the production techniques of Longquan celadon embody the wisdom and diligence of the people of Longquan. Every detail from material selection to firing has undergone repeated refinement, thus forming the essence of Longquan celadon. The inheritance of this traditional craft is an important cultural heritage[1]. The traditional firing process of Longquan celadon involves multiple steps such as crushing, washing, aging, kneading the clay, shaping, drying, trimming, decoration, simple firing, glazing, box loading, kiln loading and firing. The complete process flow has endowed

Longquan celadon with the characteristics of fresh color, bright green glaze surface, soft and delicate texture. Clay is the foundation of porcelain making. It is usually composed of raw materials such as clay, sand and lime, and is made through processes such as mixing, crushing, washing and grinding. The clay is the raw material for making the body, and its production requires procedures such as kneading, squeezing, pressing and throwing. Firing is the most crucial part of the entire production process and needs to be carried out at the appropriate temperature and time. Through the meticulous and deft hands of artisans and the firing of kilns, the originally plain and unadorned porcelain clay can eventually be transformed into exquisite pieces of porcelain with solid texture and warm glaze color[2].

### 1.3. Artistic Style

Celadon is the most primitive form of porcelain, with a lustrous and rich glaze color. Different processing methods result in celadon presenting different colors and states: when the color of celadon shows a cool tone, the elegant image of ice and jade is about to emerge. When the color presents a warm tone, it exudes a delicate and lustrous beauty like jade. Due to the continuous development of technology, celadon can present different colors, thus evoking different feelings in viewers. Celadon products that can be passed down through the ages not only possess the lustrous color of jadeite and the luster of jadeite, but also have the ancient elegance and the generous neatness. Such exquisite designs can also bring different spiritual feelings to the viewers.

Traditionally, Longquan celadon is divided into "Brother Kiln" and "Brother Kiln". The theory of the "Brother and Brother Kilns" originated from a record in the Ming Dynasty: "The Zhang brothers from Longquan County, Chuzhou, Song Dynasty were both good at managing porcelain." The two pottery works of Zhang Sheng were named Zhang Longquan, also known as Di Yao. "Zhang Shengyi's elder brother Yao Qi's elder brother." This allusions carry a strong romantic aesthetic flavor and are not recorded in any literature. Therefore, it is impossible to verify whether there were really

two brothers[3]. However, this indicates that there are two different types of Longquan celadon products: one is white-body celadon and vermilion celadon, known as "Brother Kiln" or "Longquan Kiln". Another type is open-glazed black-body celadon, which is habitually called "Ge Kiln".

However, based on verifiable literature analysis, "Ge Kiln" emerged in the middle and late Southern Song Dynasty and was known as one of the five famous kilns of the Song Dynasty along with the renowned official kiln, Ru Kiln, Ding Kiln and Jun Kiln. Its characteristics were "thin body like paper, thick glaze like jade, glaze covering thin sheets, purple mouth and iron feet, grayish black body", and it was outstanding for its shape, glaze color and glaze mouth. The "Ge Kiln" is decorated with elegant and simple patterns such as ice crack patterns, cloud patterns, crab claw patterns, fish scale patterns and flowing water patterns. In addition, its glaze layer is full and clean, complementing the glaze pattern and adding an ancient and elegant touch. Because its cracks were formed unintentionally and created naturally, they are difficult to control artificially, and thus are more in line with the aesthetic standards of nature, simplicity and antiquity. The "Di Kiln" uses white glaze green, with pink green and plum green being the most popular glaze colors, followed by bean green. The celadon of "Di Kiln" is rich in glaze, soft in texture, crystal clear and moist, which is superior to jadeite. The green glaze, combined with the orange-red base or exposed figures, creates a pleasant visual effect. Therefore, although the origin of "Ge and Di Kilns" cannot be verified, we can still use the names "Ge and Di Kilns" to distinguish different Longquan celadon and appreciate their diverse artistic styles.

## **2. Problems and Causes Analysis in the Inheritance and Development of Longquan Celadon**

### **2.1. Social Environmental Issues**

#### **2.1.1. The Education of Celadon Culture is Not Given Due Attention**

At present, Longquan has increased its emphasis on the development of the celadon industry. However, there is no long-term plan or corresponding support for talent cultivation. There are problems of simple forms and insufficient intensity in the training of celadon personnel. Meanwhile, the education departments in various regions attach obviously insufficient importance to the teaching of celadon art and culture. Only the textbook *Green Valley of Zhejiang* in the local area contains relevant content about the traditional celadon culture, and the description of it is negligible. Colleges and universities in Longquan area also lack conscious guidance in celadon teaching. Although they organize students to visit the Celadon Museum and the old site of Dayao Longquan Kiln, such visits to celadon cultural sites should be regarded as a good means of historical and cultural dissemination for celadon production enterprises. However, most local colleges and universities have never organized students to visit traditional celadon cultural sites. Furthermore, the general professional quality of personnel in the traditional Chinese art and culture industry, including Longquan celadon, is relatively low nowadays. Among the dozens of national masters and provincial and ministerial-level famous teachers, only a few have received a relatively high level of education. Moreover, young Chinese people have rarely received relevant school education, and their understanding of Chinese porcelain-making techniques

mainly comes from the transmission between masters and apprentices and within families. Therefore, it is obvious that the current society attaches little importance to the education of celadon culture.

#### **2.1.2. Economic Interests Drive the Pursuit of Fame and Fortune**

Over the past decade, more than a thousand works of Longquan celadon have won the first prize in provincial and national porcelain design works evaluations, and its masterpieces can be regarded as "national treasures". However, as the value of celadon rose, people in the industry began to pursue fame and fortune in pursuit of business profits. Along with this came moral crises and comparisons. As the value of works in the celadon industry largely depends on the author's status and rank, the works of masters across the country and even the province, coupled with the high value of the works produced by their porcelain factories, have led to the formation of a celebrity effect and a master effect in the celadon industry. Although it is reasonable that works created by celebrities have a higher value, the identity of the author should not be the only indicator to measure the value of the work. It is precisely such a situation that has led people in the industry to constantly have a moral crisis regarding the honor of a work, resulting in unfair competition and unfair evaluation. If this current situation is not corrected and guided, it will inevitably affect the healthy development of China's celadon industry and the aspirations of the younger generation of celadon practitioners.

#### **2.1.3. The Cultural Atmosphere of Celadon is Not Very Strong**

Although the history and traditional culture of celadon have always been highly valued by the state, due to the extremely hard life of the lower classes since ancient times, it has been difficult for them to fully appreciate art and culture, and they have paid more attention to the practicality of daily utensils. Therefore, celadon culture has not received much attention. Meanwhile, due to the influence of factors such as traditional society and family education background, teenagers in Longquan have had no knowledge of celadon since childhood and have not been exposed to the historical and cultural traditions of celadon in their families. This situation has, to a large extent, directly and negatively affected their love for spreading celadon culture. In today's Chinese society, the most typical phenomenon is that the new generation of young people in our country would rather leave their hometowns and work outside than learn traditional craftsmanship in their hometowns. The traditional culture of celadon is also facing such a predicament. Due to the lack of a rich cultural atmosphere, there are no young people in the Chinese celadon industry who truly love celadon art and are willing to devote their entire lives to it.

## **2.2. Issues Related to Longquan Celadon**

#### **2.2.1. The Meaning is Insufficient and the Structure of the Vessel is Aged**

For a work of art, its means of expression are no more than two: color and form, and the existence of color is dependent on shape. Longquan celadon emphasizes the beauty of color but neglects the beauty of form. There is a disconnection between color and form, resulting in the aging of the vessel structure. After the founding of the People's Republic of China, the positioning of restoring and developing Longquan celadon was to faithfully inherit the traditional artistic style and restore the traditional firing techniques. In the process of

inheritance and imitation of the ancient, the shapes of the vessels basically follow the traditional forms: The first type is inherited from the tradition and further developed; The second type is the antique-style artifacts in terms of shape and form, mainly based on the jade and bronze wares in ancient ritual vessels. The third type draws on and imitates the shapes of other kilns. Influenced by Jingdezhen porcelain, Longquan celadon mainly inherited the style of Jingdezhen celadon in terms of shape and decoration. Jingdezhen porcelain was deeply influenced by the imperial kiln culture. During the imperial kiln period, the design center of Jingdezhen porcelain was in the capital. The shapes and patterns of the ceramics were designed by court painters, while the artisans of Jingdezhen merely copied them. As a result, The artisans of Longquan celadon merely copied mechanically, lacking sufficient meaning in their designs.

### **2.2.2. Outdated Concepts and Backward Artistic Design**

In today's highly developed information age, Longquan has already lost its geographical advantage. Longquan is located on the underdeveloped border of Zhejiang, Fujian and Jiangxi provinces and is often referred to as "the Tibet of Zhejiang". Due to its isolated geographical location and lack of external exchanges, the formation and development of modern artistic concepts have been greatly restricted. The conservatism of ideological concepts has led to the obsolescence of artistic concepts and the backwardness of design techniques. In the art circle of Longquan, there is a widespread "mountain folk" mentality. They are generally not very sensitive to various art trends and academic ideas from the outside world and adopt a naturalistic approach to artistic creation. Take painting as an example. Painters in Longquan simply depict the local scenery and use the technique of figurative expression to depict nature. For instance, in photography, most lenses focus directly on nature and local customs, emphasizing the faithful recording of nature but lacking the acceptance, renewal and integration of new things and new concepts from the outside world. The design concept of Longquan celadon is no different, and there is a gap with the development of the entire world's art trend. Since the 1920s, various design schools have emerged in the West, establishing a new design order by subverting traditions. Tradition has been broken, and design is developing in a diversified direction. Innovation in thinking and concepts has become the most important core of design activities. However, our design concept is still stuck at the reproduction of tradition and the concept of "designing products". Furthermore, people's purchasing standards have evolved from "practical, economical and aesthetically pleasing" to "aesthetically pleasing, fashionable, practical and economical". When consumers buy goods, they no longer merely seek to meet functional needs but pay more attention to artistic satisfaction, purchasing artworks. This requires us to break through the concept of product production and elevate the production of celadon to the level of producing artworks.

## **2.3. Cultural Promotion Issues**

### **2.3.1. Insufficient Push Frequency**

At present, most of the public learn about Longquan celadon through online platforms. However, the platforms still do not invest enough resources related to Longquan celadon, and the frequency of pushing such content is often lower than that of other entertainment content. From the perspective of pushed content, the main problems in the allocation of promotional resources for Longquan celadon

include limited advertising budgets, uneven distribution of media resources, and low matching degree of target audience positioning. Due to budget constraints, it is difficult to invest in and deliver celadon-related push content on multiple media platforms. The frequency of playing such content on these platforms is low, resulting in insufficient exposure of celadon. Meanwhile, as most platforms employ digital application methods and have a precise grasp of big data, they tend to focus on popular culture that is well-received by the public, while neglecting the significance of disseminating regional cultures with strong local characteristics such as Longquan celadon. In addition, at present, the media's accuracy in targeting the audience is low, and there are phenomena such as insufficient advertising frequency and coverage, which affect the exposure. Longquan celadon has a long history. As a culture that has lasted for over 1,700 years, its influence on the masses is not limited to the day and night. However, the failure of media platforms to continuously promote it is not conducive to the improvement of the audience's reception ability and memory effect. According to the "repeated deepening effect" in communication studies, the Internet platform can achieve the best communication effect by repeatedly pushing the same advertisement 2 to 3 times. Moderate exposure of different classic segments can make the public familiar with Longquan celadon, improve the convenience and acceptability of cognition. In this regard, the media lacks the awareness of moderately increasing the frequency of content push related to celadon.

### **2.3.2. Lack of Innovative Highlights in Publicity**

Longquan celadon is the essence of regional culture. However, it lacks regional characteristics and innovation in terms of publicity forms and contents, making it difficult to attract the masses. It is a major difficulty to demonstrate its close connection with the regional culture of Longquan in publicity activities. Due to a lack of in-depth understanding of the local regional culture or the limitations of promotional methods, the promotion of Longquan celadon lacks specificity and is difficult to highlight the characteristics of the regional culture. For instance, the promotional content fails to accurately convey the unique charm and artistic features of Longquan celadon, or does not emphasize the integration with major local cultural events[4].

The promotion of Longquan celadon usually emphasizes its traditional cultural heritage, but lacks the integration and innovation of modern elements. Nowadays, audiences have higher expectations for entertainment products and hope to obtain novel and interesting experiences. In order to attract audiences, the promotion of Longquan celadon needs to focus on innovation, making improvements and breakthroughs in both content and form. Traditional promotional forms, such as performance posters and TV commercials, although still having certain promotional effects, lack appeal to the younger generation and can no longer meet their diverse aesthetic needs. Therefore, we should consider how to explore new forms of publicity and establish connections with the younger generation. For instance, we can use technological means such as the Internet, social media and virtual reality for publicity to enhance the experience of the masses.

### **3. Suggestions for Improvement on the Inheritance Work of Longquan Celadon**

#### **3.1. Political Aspect**

Strengthen the guarantee of land elements. The major projects of Longquan celadon industry within the "13th Five-Year Plan" should be included in the provincial key projects, and guidance on key industrial projects at or above the provincial level should be strengthened. For those included in the provincial list of characteristic towns to be cultivated, the planning space can be determined in combination with the adjustment and improvement of the land use master plan, and the new plans, low hills and gentle slopes, land increase and decrease linkage and existing construction land can be arranged in a coordinated manner to meet the land demand. For the use of newly added construction land, after the completion of the annual planning target tasks, the provincial government will provide a matching reward of 50% of the actual usage indicators[5].

Establish the Longquan Celadon Cultural Tourism Industry Fund. Give full play to the guiding role of the provincial transformation and upgrading industrial fund in the inheritance and development of historical classic industries, encourage local governments to establish relevant sub-funds for the Longquan celadon industry, guide social capital and financial capital to invest in celadon sword industry projects, and support entrepreneurship and innovation in historical classic industries.

Establish and improve the working mechanism. Strengthen organizational leadership, establish a working coordination mechanism led by the Provincial Tourism Bureau and the Provincial Department of Culture, and jointly promote the inheritance and development of the celadon industry in our province. Establish an expert guidance committee for the inheritance and development of Longquan celadon industry. Meanwhile, strengthen statistical monitoring and supervision and inspection. Accelerate the establishment of a statistical indicator system for Longquan celadon industry and improve the relevant information release mechanism. Strengthen the supervision, inspection and follow-up analysis of the implementation of this opinion, and issue timely notifications on the progress of the work and the development of the industry.

#### **3.2. Economic Aspect**

##### **3.2.1. Explore Outward to Promote the Integrated Development of Industries**

Promote the integrated development of industrial platforms. Take the Chinese Celadon Town as the core platform for industrial development, build a characteristic town integrating industry, culture and tourism, and promote industrial agglomeration, innovation and upgrading. Promote the construction of the Longquan Celadon Cultural and Creative Base, the Xijie Historical and Cultural Block, the Longquan Celadon Sword Characteristic Street, the Dayao Longquan Kiln Archaeological Site Park and the Ouyezi Site Park, and facilitate the agglomeration and development of industrial talents, enterprises and trading markets.

Promote the integrated development of culture and tourism. Promote the rapid development of tourism through the Longquan celadon industry, and drive the growth and strengthening of the Longquan celadon industry with tourism.

Focus on increasing the development and promotion of celadon tourism products and scenic spots, and build Longquan into an important base for the research and development, production and sales of tourism products in the province. Two national 4A-level scenic spots, one 5A-level scenic spot and one provincial-level tourist resort featuring celadon culture will be established, and it will become a national demonstration base for study Tours and a destination for international celadon sword cultural tourism in China.

Promote the integrated development of cultural tourism and urban construction. Centering on Longquan City's efforts to become a national historical and cultural city, the urban space will be highly superimposed with the celadon tourism space, and the urban operation will be fully integrated with the celadon cultural elements. We will actively cultivate the urban cultural tourism functional zones of "One Bridge, Two Treasures, Three Mountains, Four Pagodas, Five dragons, six halls, Seven Stars, eight ports, nine Lanes and ten Lanes", and strive to build a world historical and cultural classic small city.

##### **3.2.2. Take Root at the Bottom and Strengthen the Cultivation of Famous Enterprises, Famous Products and Famous Experts**

Cultivate modern enterprises. Implement the strategy of cultivating well-known enterprises and foster a number of leading enterprises and listed companies that can drive the development of the industry. Encourage enterprises to enhance technological transformation and support them in transforming into integrated enterprise headquarters that integrate design and research and development, operation and management, integrated manufacturing, and marketing services through strong alliances, mergers and acquisitions, and shareholding system reforms. Vigorously cultivate national high-tech enterprises, provincial technology-based small and medium-sized enterprises, and provincial patent demonstration enterprises. We will focus on promoting the transformation of individual businesses into enterprises and the upgrading of small businesses to large-scale ones, and guide the transformation and upgrading of "low, small and scattered" enterprises[6]. Policy support will be provided to enterprises listed in the national and provincial directories of key cultural export enterprises and projects, and the export of celadon cultural products and services will be encouraged.

Cultivate classic brands. Strengthen the protection of Longquan celadon time-honored brand resources, support qualified celadon enterprises to apply for Zhejiang Time-honored Brand and China Time-honored Brand, encourage time-honored brand enterprises to innovate and develop, and enhance the brand value of time-honored brands. Cultivate the public brand of "Longquan Celadon", develop the "Zhejiang Manufacturing" standards for celadon, promote the cultivation and creation of the "Zhejiang Manufacturing" brand for celadon, and establish a provincial professional standardization technical committee for celadon. Implement brand innovation, quality innovation, standard innovation and artistic innovation projects, encourage enterprises to implement brand strategies, support enterprises to register trademarks overseas, and form a number of well-known brands with independent intellectual property rights.

Cultivate famous celadon masters. Strengthen the cultivation of famous celadon masters, and include leading figures in the celadon field with both moral integrity and artistic excellence in the "Three Famous" project for key training, so as to set a benchmark for the development of the celadon arts and crafts industry. Actively cultivate masters of

celadon industry arts and crafts and inheritors of intangible cultural heritage.

### **3.2.3. Keep Moving Forward and Strengthen Technological Innovation and Business Model Innovation**

Accelerate the construction of scientific and technological innovation platforms. Cultivate and build a provincial-level innovation service platform for Longquan celadon industry. Carry out the construction of provincial key enterprise design institutes and support enterprises in introducing high-end design talents and teams at home and abroad. Accelerate the construction of innovation platforms such as the provincial key Enterprise Research Institute of celadon, the research and development institutions of celadon enterprises, and the industrial technology innovation strategic alliance. Strengthen collaborative innovation among industry, academia and research institutions, support the construction of innovation teams and creative design teams in the celadon industry, and encourage the transformation and industrialization of scientific and technological achievements in the celadon industry. Every year, a number of key science and technology projects are implemented to support the standardization of raw materials for Longquan celadon glaze, promote advanced technologies such as nanotechnology and 3D printing, and enhance the technological innovation level of the industry.

Innovative design mode. Support design talents in establishing celadon design enterprises, and provide policy support such as rent discounts, venture capital, and market development, as well as order-based, contractual, and equity-based services. Support design institutions and talents in undertaking domestic and international design projects through online and offline platforms, encourage enterprises to innovate design and research and development methods by applying Internet thinking, actively explore creative design models such as personalized customization and crowdsourcing design based on the Internet, and accelerate the establishment of a new design organization system centered on users, with platform-based services and social participation. Support online mass innovation and design, encourage the establishment of online mass innovation platforms based on the Internet, and build online maker platforms and maker design bases.

Innovate marketing models. Strengthen the application of e-commerce, actively explore new marketing models such as mobile e-commerce, crowdfunding marketing and online customization, and support enterprises in forming industrial alliances featuring specialized division of labor, collaborative innovation and manufacturing through the Internet. Encourage enterprises to rely on large e-commerce platforms to create "online celadon industrial belts" and online "Classic Masterpieces Halls" that integrate functions such as the display, release and trading of famous celadon products. Support the renovation and upgrading of traditional markets and commercial streets, and create a number of classic "streets, corridors, galleries, stores and venues" that integrate online and offline elements and combine functions such as product design, display, experience and shopping.

### **3.3. Cultural Aspect**

Strengthen the cultivation of industrial talents. Vigorously support traditional celadon arts and crafts, and give preferential treatment in terms of master honors, senior arts and crafts masters, chief technicians and master craftsmen

studios. Strengthen the training of high-level talents in arts and crafts and celadon practitioners to enhance their skills, and support the holding of celadon craftsmanship competitions.

Support Longquan in actively participating in the national "Belt and Road Initiative" construction. Support Longquan in holding special exhibitions of celadon abroad every year to promote the spread of celadon culture to the countries along the Silk Road and all over the world.

Do a good job in cultural inheritance, protection and promotion. Support the establishment of a national-level Longquan Celadon cultural ecological protection area, and support the application of the Longquan Celadon kiln Site for World Cultural Heritage status and the application of the Dayao Longquan Kiln Site for National Archaeological Site Park. Strengthen the protection and inheritance of time-honored brands. Make greater efforts to promote the culture of celadon swords through various media and economic, trade, cultural and tourism exchange activities. Encourage domestic and foreign experts and scholars to explore the historical and cultural heritage of celadon swords and carry out various types of creations.

## **3.4. Regarding Longquan Celadon Itself**

### **3.4.1. Re-examine Tradition and Integrate it with Modern Concepts**

"Bringing modern design into intangible cultural heritage and traditional craftsmanship into modern life" is the role and positive significance of modern design as a bridge connecting traditional handicrafts and modern life, which is clearly stated in the "Revitalizing Traditional Craftsmanship" strategy of the 13th Five-Year Plan. Modern design emphasizes functionality and usage, as well as the intrinsic connection between modern lifestyles and products. It serves as the hub connecting modern life. If the design of the handicraft era was the combination of craftsmanship and ancient social culture, then modern design is the integration of skills and the interests of modern life and modern creation. It has the characteristics of The Times that distinguish it from traditional skills and culture, and it has a deep role in re-understanding and even reconstructing traditional skills and culture.

Nowadays, Longquan celadon culture has become a unique cultural image and capital representation. Reinterpreting the unique artistic language contained in Longquan celadon from the perspective of modern design and establishing a modern style of Longquan celadon artistic language is the primary task. Transforming traditional images through modern creative forms, integrating modern new technologies, new materials, new tools and new aesthetic views into traditional design, and rationally redesigning and reproducing traditional design language, is of great practical significance for promoting the creative transformation of Longquan celadon cultural industry from tradition to modernity.

Throughout the history of Western art, from Cezanne to Picasso, the works of painters have gradually changed before the viewers. Artists can observe nature with any geometric perspective principle and finally liberate themselves from the natural world of the Renaissance, breaking away from the traditional system that has confined artists for nearly 500 years and the concept of imitating painting as visual reality. To carry forward Longquan celadon, it is necessary to break away from the notion of being a "mountain dweller", accept the ideological trends and changes of art, and integrate into the artistic development of the celadon industry.

The beauty of modern technology calls on us to update our production concepts. Porcelain making is a high-end and refined industry integrating art and technology. Our society has long entered the digital age. Digital design, digital imaging, numerical control technology, the Internet and e-commerce are changing our ways of life and production. In the market, digital technology has accelerated the pace of product updates and iterations, making styles and functions increasingly fashionable and trendy. Nowadays, science and art are not mutually exclusive. Design can not only take science and technology as a means but also as the basis for implementation, which does not harm the artistic features of the work. The brand-new high-tech materials, exquisite modern craftsmanship, and novel shapes bring people the beauty of brand-new modern art. Technology can liberate us from heavy physical labor and enable us to have more time to think about design.

Longquan celadon is based on tradition and does not adhere to old ways. Studying traditions is for better innovation; Breaking the tradition is to bring new vitality to the ancient craftsmanship.

#### **3.4.2. Transform "Engineering" into "Art", and Guide Innovation with Art**

Design a special kind of art. In ancient times, art was not only related to beauty, but also to practicality. In the early days of mankind, design and artistic activities were integrated. Later, with the progress of society, art was separated from practical technology. The creative process of design is an artistic creative process that follows the principle of seeking beauty through practicality. Design is often endowed with a mysterious power, and it is precisely this power that determines what distinguishes art from craftsmanship. Design and art are what is intrinsically connected is inseparable.

Craftsmanship and technology can serve artistic creation. For many years, we have regarded the perfect reproduction of glaze color techniques as reaching the highest artistic realm of celadon art. Little do people know that celadon lacking artistic connotations is merely a handicraft made up of a pile of craftsmanship techniques. Porcelain of the Qing Dynasty, due to the improvement of materials and techniques, was able to produce more complex shapes with extremely fine details. The decoration pursues magnificence and the style becomes increasingly elaborate and piled up. Although the craftsmanship level far exceeds that of previous dynasties, it

overly plays with techniques and pursues form, while lacking artistic connotation in design. As a result, it backfire and gives people a bad impression of being affected and artificial. Without the cultivation of art, superb craftsmanship and techniques do not necessarily create truly aesthetically valuable artworks.

Applying high technology to serve design is also a good prescription. The development of technology always has a strong influence on the field of design. Conversely, the emergence of new materials, new processes and new technologies in the field of design will also promote the development of art. We need to fully utilize high technology, new techniques, new processes and new materials to serve the celadon industry. Only by constantly moving towards the direction of production automation, systematization and standardization can we improve product quality and manufacture exquisite celadon artworks.

Only when celadon is established in the contemporary art environment, allowing art and design to collide, integrate, promote and coordinate with each other, and achieving a perfect combination of celadon craftsmanship and art, can a celadon style with modern aesthetic value be created.

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