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Tang Tri-Color Glazed Ceramics: Wisdom and Inheritance of Luoyang city, China

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Abstract. This article aims to study the wisdom and inheritance of Tang tri-color glazed ceramics in Nanshishan Village, Luoyang using qualitative research methods to survey, interview, observation, and focus group discussions on the inheritors and heirs of Gao's large-scale factory and Wang's family shop in Nanshishan Village. The structural functionalism theory were applied in analyzing the wisdom in history, current situation, and wisdom of Tang tri-color glazed ceramics in Nanshishan, Luoyang, consisting of production steps of large-scale factory and local family shops. The 5W communication theory was used to study the inheritors, heirs, inheritance content, inheritance methods, and inheritance effects of Tang tri-color glazed ceramics, providing reference for better inheritance of local family shops in Nanshishan Village.

Keywords. Tang tri-color glazed ceramics, wisdom, inheritance, Nanshishan Village

Introduction

The history of Tang tri-color glazed ceramics can be traced back to the early Tang Dynasty in China. Before the Tang Dynasty, ceramics were mainly single-colored, and the production techniques were usually hand kneading or made using simple molding techniques. Due to the development of the socio-economic conditions during the Tang Dynasty and innovations in ceramic technology, the low-temperature, multicolored flowing Tang tri-color glazed ceramics emerged. Its place of origin was the village of Nanshishan in Luoyang, the capital of the Tang Dynasty, influencing the development of the ceramic industry at that time (Lei, 2017). During the mid-Tang Dynasty, Tang tri-color glazed ceramics reached its peak, experiencing the fastest development with the best craftsmanship and diverse shapes. The Tang tri-color glazed ceramics of this period has high cultural and artistic value, acclaimed as the "Eastern artistic treasure" (Hou, 2021). In the late Tang Dynasty, due to wars and severe economic decline, Tang tri-color glazed ceramics suffered serious setbacks and stagnation in development. It completely disappeared during the Song Dynasty. After the establishment of the People's Republic of China, Tang tri-color glazed ceramics experienced a revival in development. On June 7, 2008, the firing techniques of Tang tri-color glazed ceramics in Nanshishan, Luoyang, were approved by the State Council and included in the second batch of national intangible cultural heritage list (Luo, 2020).

Nanshishan Village is located in the northern part of Luoyang City, Henan Province, with a rich historical and cultural background, renowned for producing Tang tri-color glazed ceramics. During the Tang Dynasty, the village's advantageous geographical location made it a center for cultural exchange, making it as the most pivotal area for Tang Tri-color production at that time (Fan, 2007). Subsequently, after the discovery of Tang Tri-color unearthed from this area, it was only after years of exploration by Nanshishan folk craftsmen that this precious Chinese art, lost for thousands of years, was passed down again.

The Tang tri-color glazed ceramics of Nanshishan Village carries the wisdom of Chinese ceramics for thousands of years. The Tang tri-color glazed ceramics here has been presented as a state gift to various foreign leaders (Wang, 2017). Its production process consists of three steps: pre-production process, production process, and post-production process. The pre-production process include clay preparation, glaze preparation, and tool production. The production process involve molding, carving, drying, biscuit firing, glazing, and glaze firing. The post-production process include *Kaixiang* (开相) and *Zuojiu* (做旧). The production process of Tang tri-color glazed ceramics in Nanshishan Village integrates the characteristics of Chinese traditional painting, sculpture, and handicrafts, forming a unique style with vibrant colors (Yan, 2005). It is an irreplaceable artwork that reflects the profound cultural heritage of China, satisfying people's spiritual and aesthetic needs.

At present, there are two production models for Tang tri-color glazed ceramics in Nanshishan Village: large-scale factories and local family shops. From the perspective of large-scale factories, Gao Shuiwang is currently the only national level inheritor of Nanshishan, and Gao's factory is the earliest and largest production base for Tang tri-color glazed ceramics in the local area. The Wang's family shop is closest to the Gao's factory and has a superior geographical location. From the perspective of family shops, Wang's family shop faces many difficulties in the inheritance of Tang tri-color glazed ceramics. Firstly, the lack of core skills of the inheritors leads to a single product, and the single way of inheritance leads to no successor and the risk of loss of heritage. Secondly, the local family shop lacks policy support and faces obstacles to development, which is also a key point for the survival of the local family shop in Nanshishan Village. Overall, there are many unfavorable factors for the inheritance of local family shops, which will directly lead to the closure of many local family shops.

The related research on Tang tri-color glazed ceramics can be divided into three categories in terms of research content: the aesthetic characteristics, production techniques and inheritance, and the applications of Tang tri-color glazed ceramics. Most research mainly focuses on aesthetic characteristics, with a greater emphasis on the analysis of the shape and colors of Tang tri-color glazed ceramics. The existing research on production processes only covers large-scale factories, without any relevant research on local family shops. In terms of inheritance, most research is focused on analyzing the inheritance of the overall industry, and the literature is lacking information regarding the current inheritance issue of local family shops.

According to the notice released by the State Council in 2021 on the "14th Five-Year Plan for the Protection of Intangible Cultural Heritage," there are explicit directives to strengthen the protection of intangible cultural heritage projects, enhance the identification and management of inheritors, and reinforce the overall protection of intangible cultural heritage at the regional level. Luoyang City has actively implemented projects for the rescue, protection, and exhibition of intangible cultural heritage, with Tang tri-color glazed ceramics included in these efforts. Therefore, this study focuses on exploring the wisdom and inheritance of Tang tri-color glazed ceramics, as well as its history and current situation.

This study adopts a qualitative research method combining interviews and a literature survey, and uses structural functionalism theory to study the history and current situation of Tang tri-color glazed ceramics in Nanshishan Village. It also analyzes production process of Tang tri-color glazed ceramics in Nanshishan Village through observation and interview data, and compares and sorts out the wisdom of Tang tri-color glazed ceramics in large-scale factories and local family shops in Nanshishan Village. The 5W communication theory was used to study the current situation of the inheritors, heirs, inheritance content, inheritance methods, and inheritance effects of local family shops in Nanshishan Village, and to provide suggestions for better inheritance.



Figure 1 Gao's factory



Figure 2 Wang's family shop

Objectives

1. to study the development of wisdom of the Tang tri-color glazed ceramics in Luoyang city
2. to study inheritance of the Tang tri-color glazed ceramics of Luoyang city

Research Methodology

This study adopts a qualitative research method, combined with relevant literature and field research. Research tools include survey, interview, observation, and focus group discussion. The research steps are as follows:

1. Collect related documents on Tang tri-color glazed ceramics, wisdom, and inheritance in Nanshishan Village, and conduct a field study of the Gao's factory and Wang's family in Nanshishan Village to provide sufficient evidence support for the research.

2. The target groups consisted of the following people, Key informants (KI): Eight inheritors and operators of Gao's factory and Wang's family shop in Nanshishan Village; Casual Informants (CI): Ten sales personnel, learners, formal employees, and interns; General informants (GI): Thirty locals, tourists, and buyers.

3. Research tools include survey, interview, observation, and focus group discussion. Relevant literature was used as a reference to sort out the history of Tang tri-color glazed ceramics in Nanshishan Village to provide a clearer research direction and theoretical support. The history, wisdom, and inheritance data were obtained by observing and interviewing KI, CI, and GI.

4. Data collection is divided into two stages:

- 4.1 Research and collect secondary data from relevant literature, articles, studies, and other sources to establish a framework.

4.2 Collect data during field visit through include survey, interview, observation, and focus group discussion.

5. The data was analyzed using content analysis and the results were analyzed descriptively.

The Results

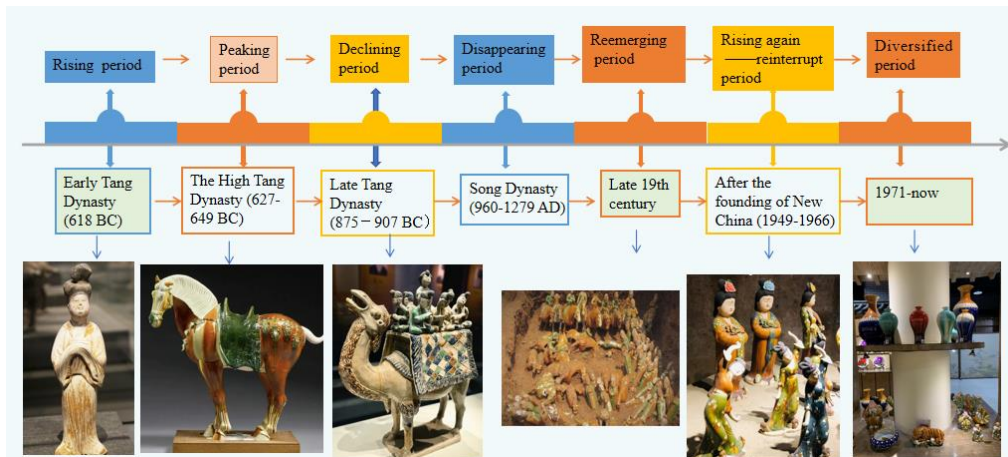


Figure 3 Timeline of the development of Tang tri-color glazed ceramics in Luoyang



Figure 4 Nanshishan Village

1. Development

1.1 History

Luoyang was once the capital of thirteen dynasties in China. According to the interview, Nanshishan Village is located in the northern suburbs of Luoyang City, covering an area of 3008 acres, with a total of 1,386 people in the village. Nanshishan Village is the birthplace of Tang tri-color glazed ceramics, with a history of over 1300 years.

The origin and development of Tang tri-color glazed ceramics are closely related to the prosperous society of the Tang Dynasty. In the early Tang Dynasty (618 BCE), ceramic technology was already highly mature, providing a favorable environment for the birth of Tang tri-color glazed ceramics. During the mid-Tang Dynasty (627-649 BCE), Tang tri-color glazed ceramics not only met the practical needs of the time but also became a form of art, widely appreciated and admired by society. It even became a luxurious burial item, directly contributing to the peak period of Tang tri-color glazed ceramics. In this era, its rich and vibrant

colors, along with lively shapes, reached the pinnacle of ceramic art. Therefore, according to the account of the inheritor Gao Shuiwang, the production skills of Nanshishan village are also developed on the basis of the Tang Dynasty. As the Tang Dynasty entered its later stages (875-907 BCE) marked by wars, Tang tri-color glazed ceramics entered a period of decline, interrupting its development.

Over time, it completely disappeared during the Song Dynasty (960-1279 AD). It wasn't until 1905, during the construction of a railway in Luoyang, that a large number of Tang tri-color glazed ceramics tombs were discovered, leading to its rediscovery. Luoyang was the first region where Tang tri-color glazed ceramics was found, and the unearthed Tang tri-color glazed ceramics here exhibited the most perfect craftsmanship and artistic qualities, vividly showcasing the style of the Tang Dynasty. Therefore, Tang tri-color glazed ceramics is also known as "Luoyang Tang tri-color glazed ceramics" (Jiao & Jin, 2010). With the discovery of Tang tri-color glazed ceramics in Luoyang, some folk artists emerged during this period in Nanshishan Village. They replicated the unearthed Tang tri-color glazed ceramics, contributing to the slow revival of Tang tri-color glazed ceramics's development.

1.2 Current situation

After the establishment of the People's Republic of China in 1949, ethnic art began to recover, and the Luoyang municipal government began to emphasize the development of the traditional craft of Tang tri-color glazed ceramics. During this period, the focus was on collaboration between folk artists and the government for production. Tang tri-color glazed ceramics seized this opportunity for new development (Yan, 2005).

However, the subsequent Cultural Revolution interrupted the development of Tang tri-color glazed ceramics once again. It wasn't until September 5, 1971, when Premier Zhou Enlai inquired about the production and development of Tang tri-color glazed ceramics, that Tang tri-color glazed ceramics received renewed attention from the state.

After experiencing the rapid growth, it entered a period of diversified production. During this time, Gao Shuiwang, a folk artist from Nanshishan Village, impressed the entire country with his exquisite craftsmanship and beautiful creations. His Tang tri-color glazed ceramics pieces were selected as a national intangible cultural heritage and presented as national gifts to foreign leaders. In 1984, he founded China's first Tang tri-color glazed ceramics factory. By 2000, Nanshishan Village was designated as the "Hometown of Tang tri-color glazed ceramics" by the state, also known as a specialized village for the production of Chinese Tang tri-color glazed ceramics. In 2008, Tang tri-color glazed ceramics from Nanshishan Village in Luoyang was recognized as the second batch of national intangible cultural heritage projects in China. This recognition marked a turning point for the development of Tang tri-color glazed ceramics, entering a comprehensive development stage, and more and more large-scale factories and local family shops emerged in Nanshishan Village.

At present, Luoyang Nanshishan Village has a total of 68 enterprises, with production modes divided into 40 large factories and 28 local family shops. The workforce comprises over 2,000 people. It is the largest, highest-quality, most diverse, and most professionally developed village in China, leading the development of the Chinese Tang tri-color glazed ceramics ceramic industry (Luo, 2020). However, according to the interview, compared to large-scale factories, local family shops face many difficulties in development, mainly due to the lack of core skills by inheritors, single inheritance method, and lack of policy support, all of which hinder the development of local family shops and lead to the risk of extinction.

1.3 Wisdom

The wisdom of Tang tri-color glazed ceramics is a unique art, and its production process is divided into three steps: pre-production process, production process, and post-production process.

Pre-production process

Pre-production process								
Steps	Larger scale factory				Local family shop			
	worker	equipment	skill	raw material	worker	equipment	skill	raw material
making clay	specialized	advanced technology	high skill	high quality	no	basic technology	basic skill	basic standard
making glaze	specialized	advanced technology	high skill	high quality	no	basic technology	basic skill	basic standard
making grinding tools	specialized	advanced technology	high skill	high quality	no	basic technology	basic skill	basic standard

Table 1 A table of pre-production process



Figure 5 making clay



Figure 6 making glaze



Figure 7 making grinding tools

The pre-production process includes three crafts: making clay, making glaze, and making grinding tools. Material selection is a crucial step in the clay-making process, where Tang tri-color glazed ceramics's raw materials consist of clay, kaolin, and feldspar. It is essential to choose high-quality clay and kaolin, undergo procedures such as screening, stirring, and kneading for subsequent molding and carving. The glaze-making standards are very specific and confidential. contemporary large factories in Nanshishan village exploit their glaze compositions as competitive instruments, in contrast to the Tang Dynasty when glaze formulae were freely exchanged. In interviews with Gao's factory, it was discovered that the craftsmen with 20 years of experience in glaze composition had the most extensive experience and longest working history in Nanshishan village. On the other hand, Wang's family shop does not

personally select and make raw materials but are directly purchased from pre mixed finished products. Their glaze mixing is less precise than Gao's factory, lacking specific technical personnel, thereby directly affecting the quality of Tang tri-color glazed ceramics. Moreover, in terms of equipment, Gao's factory has upgraded its main processing tools from primitive to modern machinery, significantly improving production efficiency. However, Wang's family shop relies on manual mixing, which is time-consuming, labor-intensive, and has limited output, making it unable to achieve large-scale production.

Production process

Production process						
Steps	Large scale factory			Local family shop		
	worker	equipment	skill	worker	equipment	skill
molding process	specialized	advanced technology	high skill	no	basic technology	basic skill
carving	specialized	advanced technology	high skill	no	basic technology	basic skill
drying	specialized	advanced technology	high skill	no	basic technology	basic skill
Biscuit firing	specialized	advanced technology	high skill	no	basic technology	basic skill
glazing	specialized	advanced technology	high skill	no	basic technology	basic skill
glaze firing	specialized	advanced technology	high skill	no	basic technology	basic skill

Table 2 A table of production process process



Figure 8 molding process



Figure 9 carving



Figure 10 drying



Figure 11 Biscuit firing



Figure 12 glazing



Figure 13 glaze firing

The production process is the most complex stage, requiring six steps: molding, carving, drying, biscuit firing, glazing, and glaze firing. Molding is the first step in creating Tang tri-color glazed ceramics, involving shaping the clay according to the designed form and size. There are two methods of molding: manual molding and electric wheel molding. Currently, the Gao's factory still preserves the Tang Dynasty's production techniques, but has switched from manual to electric molding, resulting in more uniform rotation, higher efficiency, and allowing craftsmen to focus more on shaping. After the molding process is completed, the next step is carving, a crucial step in Tang tri-color glazed ceramics production. It involves using carving tools such as knives to intricately carve patterns, designs, and texts on the molded ceramics. The Gao's factory has skilled carvers specializing in clear lines, enhanced relief, and a better portrayal of subtleties when carving Tang tri-color glazed ceramics. In contrast, the Wang family shop requires Mrs. Wang to handle both processes due to limited personnel, resulting in a less lifelike and somewhat rougher craftsmanship compared to the Gao's factory.

After the completion of carving, Tang tri-color glazed ceramics generally needs to air dry for several days to weeks before the first firing. The temperature and duration of firing need to be adjusted based on the material and size of the ceramics, typically requiring several tens of hours to several days. Previously, Nanshishan Village used earthen kilns for firing, but since the 1990s, due to equipment improvements and increased environmental awareness, earthen kilns have gradually been replaced by electric kilns and natural gas kilns. Modern electric kiln firing usually requires temperatures of 1000-1100°C and takes 36-48 hours. Although electric and gas kiln firings have higher production yields, it is challenging to create high-quality pieces. Gao Shuiwang, a national intangible cultural heritage inheritor, stated that to produce exceptionally high-quality works, earthen kilns are still necessary. Currently, only the Gao's factory in Nanshishan Village retains the use of earthen kilns.

After biscuit firing, Tang tri-color glazed ceramics appears white, and after complete cooling, glazing is applied. The purpose of glazing is to protect the surface of the ceramics, enhance glossiness, and improve aesthetics. The order of glazing differs between the Gao's factory and the Wang family shop, leading to variations in the finished product's color. After glazing, Tang tri-color glazed ceramics requires a second firing, known as glaze firing. The aim is to fuse the glaze with the surface of the ceramics, increasing the hardness and glossiness of the glaze. The glaze firing temperature is generally around 850 degrees, with a duration of 3-6 hours. Gao Shuiwang emphasized that experienced craftsmen are crucial to creating a perfect piece, so the Gao's factory places great importance on training artisan skills. In contrast, the Wang's family shop lacks professional firing craftsmen, with only a 72-year-old glazing artisan. The small specifications of the electric kiln used by the Wang family result in lower production yields. Mrs. Wang, as the sole inheritor in the family, handles almost all production processes alone, making it challenging to achieve precision in each step, leading to inconsistent product quality.

Post-production process

Post-production process						
Steps	Large scale factory			Local family shop		
	worker	equipment	skill	worker	equipment	skill
<i>Kaixiang</i> (开相)	specialized	advanced technology	high skill	no	basic technology	basic skill
<i>Zuojiu</i> (做旧)	specialized	advanced technology	high skill	no	basic technology	basic skill

Table 3 A table of post-production process



Figure 14 *Kaixiang* (开相)



Figure 15 *Zuojiu* (做旧)



Figure 16 Wang's products



Figure 17 Gao's products

After the glaze firing, the final stage begins, starting with the *Kaixiang* (开相). In this step, the heads of the figures are left unglazed and only coated with white powder. Red pigment is added to the lips and cheeks, while features like eyes, eyebrows, eyelashes, beards, headgear, or ornaments are drawn using ink or colored pigments to enhance the realistic effect. The *Kaixiang* (开相) is a critical step in post-production process. The pigments used for painting are natural, obtained by grinding various colored soft stones, washing them repeatedly, and then mixing with water to create watercolors. It's emphasized that these pigments cannot be casually replaced with chemical materials. Painting requires individuals with a strong artistic background. According to Gao Shuiwang, in the process of completing a piece, specialized artisans handle the painting process, and those responsible for the *Kaixiang* (开相) undergo targeted and intensive painting training. In the Gao's factory, the artisans, during the *Kaixiang*, (开相) exhibit focused and delicate craftsmanship. Their breathing becomes light, and they concentrate intently on achieving precision. The facial expressions of the painted characters must correspond to their identity, age, and gender, displaying a variety of expressions. Therefore, the facial paintings in their works are more rigorous and detailed compared to those from the family shop. Even in the case of relatively exaggerated features like beards, they appear more organized, creating a distinct contrast with the family shop.

The second step is *Zuojiu* (做旧), which means to decorate it in an antique style. In order to make the craftsmanship and prototypes closer, modern techniques are used by craftsmen to restore ancient elements from the figurines, presenting a more authentic ancient charm. Due to a lack of professional craftsmen, the Wang's family shop faces a considerable gap in this aspect compared to the Gao's factory.

2. Inheritance

2.1 Inheritors

Type	Name	Age	Educational background	Skill
Gao's factory	Gao Shuiwang	66	Bachelor degree	exceptional
Wang's family shop	Wang Dajuan	68	Junior high school education	lack of core skills

Table 4 A table of inheritors comparison

From the table 4, it can be seen that the inheritors of the Gao's factory and the Wang's family shop are both older, and the aging problem makes it difficult to ensure the subsequent inheritance work. The inheritors of local family shops lack some core skills, resulting in insufficient competitiveness, due to their generally low level of education and limited understanding of modern business operations, they lack the ability to plan their industries. In addition, the lack of innovation and promotion ability seriously restricts the improvement of the economic benefits of local family shop, which in turn affects the expansion of production scale, the development of skills, and the employment of professional talents. However, the opposite is true for large factories. The inheritors of the Gao's factory often participate in skill seminars, and their ability to be good and innovative enables them to adapt to the constantly changing society and people's aesthetics.

2.2 Heirs

Type	Heirs			
	Number	Average age	Educational background	Learning time
Gao's factory	4	33	Bachelor's degree in ceramics	Over 5 years
Wang's family shop	0	/	/	/

Table 5 A table of heirs comparison

According to the interview, it can be seen that far more heirs of the Gao's factory than the Wang's family shop. They have undergone systematic learning and training, have rich knowledge reserves, and are good at using new media for promotion. The establishment of a technical research and development team has significantly contributed to the quality improvement and innovation of Tang tri-color glazed ceramics. However, Wang's family shop, due to its singular mode of inheritance and poor infrastructure, faces challenges, as her children are unwilling to rely on the family industry, resulting in a lack of heirs.

2.3 Inheritance method

Type	Inheritance method
Gao's factory	1. Inheritance within the family
	2. Apprenticeship inheritance
	3. Establish research and learning base
Wang's family shop	Inheritance within the family

Table 6 A table of inheritance method comparison

From Table 6, it can be seen that the inheritance method in Gao's factory has expanded from a single family inheritance to industry inheritance: apprenticeship inheritance, establishing research and learning bases. Apprentice inheritance mainly involves inheritors or experienced artists imparting skills to apprentices or workers. In addition, Gao's factory established a research and learning base in 2022, mainly focusing on the production process of Tang tri-color glazed ceramics, to carry out research and learning activities on Tang tri-color glazed ceramics, which are divided into stages from early childhood to middle school. They also collaborate with major universities to enter the classroom, allowing everyone to fully learn the cultural knowledge and production techniques of Tang tri-color glazed ceramics, experience the production process of Tang tri-color glazed ceramics. This aims to foster a love for this intangible cultural heritage, enhance cultural confidence, and serve as a new way of inheriting Tang tri-color glazed ceramics craftsmanship. These two inheritance methods are currently essential for Gao's factory. However, the Wang family workshop has long been limited to internal family inheritance, and this single inheritance method has greatly limited its development.

2.4 Outcome of inheritance

Type	Outcome of inheritance				
Gao's factory	Within the family	Apprentice	Employees	Establish research and learning base	stabilized
	4	3	20	Over 10,000 people annually	
Wang's family shop	not have				unstable

Table 7 A table of outcome of inheritance comparison

From table 7, it can be seen that there is a significant gap in the inheritance results of family shops compared to large factories. Large factories exhibit stable development, with Gao's factory currently having a total of 10 family inheritors, heirs, and learners within the family, including 3 apprentices, and more than 20 workers in the factory. In addition, the research and learning base of Gao's factory receives tens of thousands of people every year to study Tang tri-color glazed ceramics. The research and development team collaborates with animation companies to develop innovative cultural products and has achieved certain results. In addition, their research and learning base receives tens of thousands of students every year. Overall, the Gao's factory has not only stabilized the industry and achieved economic benefits, but also played a good promotional role. Compared to family shops, due to the limitations of inheritance methods and the small scale of the industry, their children are unwilling to inherit family handicrafts, resulting in a lack of heirs. In addition, the lack of policy support makes the development of family shops unstable and faces the risk of bankruptcy.

Conclusion and Discussion

1. Conclusion

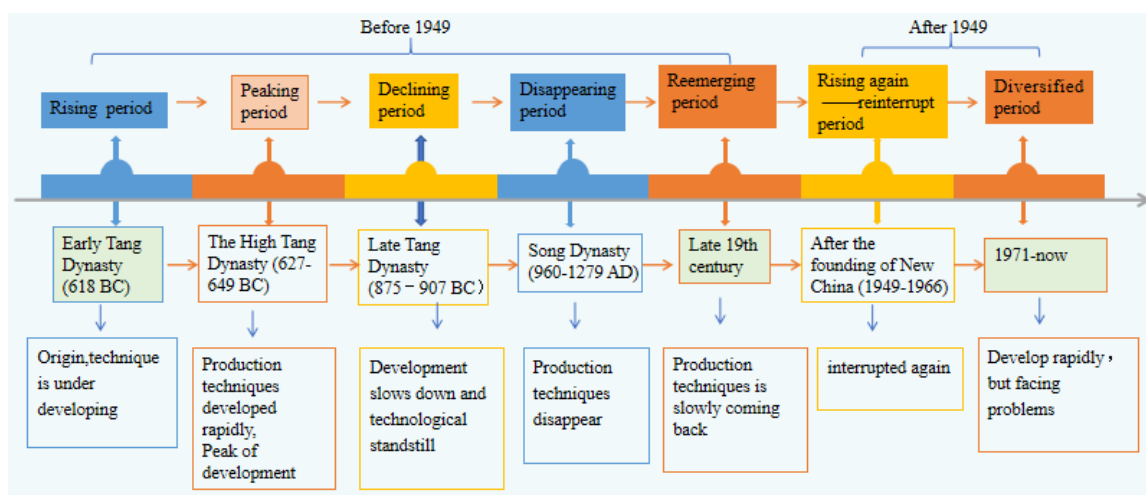


Figure 18 Timeline of development of Tang tri-color glazed ceramics in Nanshishan

1.1 History

During the early Tang Dynasty, the craftsmanship of Tang tri-color glazed ceramics was relatively simple, with fewer varieties. In the flourishing period of the mid-Tang Dynasty, Tang tri-color glazed ceramics reached its peak with a rich variety and exquisite craftsmanship.

In the late Tang Dynasty, the production of Tang tri-color glazed ceramics gradually decreased, and the upheaval of war further contributed to its decline. By the Song Dynasty, production had become scarce, with only a few small shops still producing limited quantities, eventually fading into history. During the construction of the Longhai Railway in the late Qing Guangxu period, some Tang tri-color glazed ceramics artifacts were unearthed in Luoyang. The Tang tri-color glazed ceramics from Luoyang best showcased the style of the Tang Dynasty, becoming a symbol of its prosperity and ranking among the treasures of Chinese art (Yan, 2005).

1.2 Current situation

In 1949, after the establishment of the People's Republic of China, the Tang tri-color glazed ceramics industry in Nanshishan Village experienced rapid development. However, due to the interruption caused by the Cultural Revolution, it wasn't until 1971, when the country once again began to emphasize the industry, entering a period of diversified development. Today, it stands as the village with the richest resources, the most concentrated talents, the most excellent craftsmanship, and the most diverse categories nationwide. However, through a comparison between large-scale factories and family shops, it is evident that family shops face numerous issues. From the perspective of the inheritors, there are deficiencies in certain skills, low levels of knowledge, and an inability to adapt to the rapid changes in society and resist risks. The inheritance methods are single, lacking heirs and government policy support, leading to a crisis in the inheritance of family shops, which is currently on the brink of extinction.

1.3 Wisdom

Steps	Gao's factory			Wang's family shop		
	equipment	material	skill	equipment	material	skill
pre-production process	Advanced technology	high quality	high skill	basic technology	low quality	basic skill
production process	Advanced technology	high quality	high skill	basic technology	low quality	basic skill
post-production process	Advanced technology	high quality	high skill	basic technology	low quality	basic skill

Table 8 A table of outcome of wisdom comparison

The wisdom in the production of Tang tri-color glazed ceramics varies significantly between large factory and family shop, include pre-production process, production process and post-production process. In terms of personnel, there is a lack of professional skilled workers, and the aging of inheritors contributes to the decline in expertise. Regarding skills, some techniques have been lost, and outdated equipment further compounds the challenges. These factors directly result in inconsistent quality in the production of Tang tri-color glazed ceramics in family shops, falling short of the standards set by larger factory.

1.4 Inheritance

	Gao's factory	Wang's family shop
Inheritor	high quality	Lack of core skills
Heirs	many	no

Inheritance Method	multiple	single
Outcome of inheritance	stabilize	unstable

Table 9 A table of inheritance comparison

The family shop is more vulnerable to loss than large factory are, primarily because:

1. Low product quality is caused by inheritors' lack of core skills. Low education level and lack of innovation result in a single product quality;
2. Lack of heirs;
3. A single technique of inheritance;
4. Ineffective inheritance and unsteady development are caused by a lack of government assistance and market management.

2. Discussion

Structural functionalism emphasizes that social systems need constant adjustments to adapt to environmental changes while maintaining a relative balance of structure and function. This theoretical perspective reflects the relationship between the origin of Tang tri-color glazed ceramics and the social environment during the early Tang Dynasty, as well as the development of wisdom in different periods and contexts. In other words, the reason Tang tri-color glazed ceramics has persisted throughout its long history is because its wisdom continuously evolves and adapts to new societal.

Parsons believed that a society can only function normally if it meets four basic needs :Adaptation, Goal Attainment, Integration, Latency, known as AGIL. Gao's factory, with abundant raw materials, mature technology, advanced equipment, and the ability to meet market demands, has clear goals and high product standards. It also has a well-established production management system for integrated production processes, allowing it to adapt to environmental changes. In contrast, Wang's family shop lacks these conditions, leading to a significant gap in the quality of Tang tri-color glazed ceramics produced compared to large factories, thereby affecting the development of family shops.

In term of inheritance, Lasswell's "5W model" divides the propagation process into five elements: who, what, when, where, why. It indicates that the propagation process is a human process. Based on the inheritance status of family workshops in Nanshishan Village, Luoyang, this study focuses on the inheritors, inheritors, inheritance methods, inheritance content, and inheritance results. In order to better inherit Tang tri-color glazed ceramics from local family shops and provide reference for government policy formulation.

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