Learning from the past, providing for the future-
An exploration of traditional Paiwanese craft as inspiration for contemporary ceramics

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Abstract

This project started with the Taiwanese’s Cultural & Creative Industries Policy, which demands that all new products include local cultural content. However, little is known about Taiwanese cultures. This research looked specifically at one of the cultures, the Paiwanese Tribe.

This thesis reports on the research journey; identifying what the Paiwanese knew about their culture and why they were unable to produce traditional products. It argues that the displacement of the tribe has made it materially impossible to continue traditional practices. This research then identified ways of capturing spirit of traditional culture using modern technology. A successful model of working with crafts people workshops in discussed. A case is made for the use of narrative enquiry and oral history to record Paiwanese understanding. These understandings were translated into a design outcome using a design method called narrative design. The success of this research suggests that such an approach is one model that can be used in design using new technologies and materials from the re-establishment method of traditional products.

The understanding generated for regaining traditional craft knowledge is extended with the design of a tea set that draws on this traditional knowledge, narrative and culture. The tea set represents this knowledge for a global market. It is argued that the design process used can guide design that transforms the culture message and delivers it for a wide audience. This design concept process is a model that can be used to develop cultural products.
Acknowledgement

I would like to acknowledge the assistance in this doctoral study from my principal supervisor, Associate Professor Lyndon Anderson, for his brilliant inspiration, enthusiasm, keen perception and understanding of design. Under his direction I have explored a wide variety of alternate fields of study and transferred pertinent approaches and elements of research to my PhD. I also want to thank Dr. Deirdre Barron for providing valuable insights and guidance in regard to my research methods. I am indebted to both of them for keeping me on task and assisting me to develop as an academic researcher. Without their help my doctoral study could not be completed. I would also like to acknowledge Professor Allan Whitfield, the Director of the National Institute for Design Research at Swinburne University of Technology, who was interested in my research proposal and gave me the chance to join the Professional Doctorate of Design program.

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I am immensely grateful to every participant in the Cheng Hsin Community. They were willing to share experiences, stories and knowledge with me during my field studies. Finally, I want to dedicate my doctoral thesis to my family, Hsiao-Yun Yen and in particular Auntie Michelle, they have always spiritually been by my side.
during my long term study abroad. I am very appreciative of their continued encouragement, financial and moral support.

Whilst this thesis has not been edited in terms of substantive content, it has, in part, been professionally edited in terms of grammar and style by Amanda Mrozik, to whom I am immensely grateful.
Candidature Declaration

I certify that the thesis entitled: *Learning from the past, providing for the future: An exploration of traditional Paiwanese craft as inspiration for contemporary ceramics*

submitted for the degree of: *Professional Doctorate in Design*

is the result of my own research, except where otherwise acknowledged, and that this thesis in whole or in part has not been accepted for an award, including a higher degree, to any other university or institution.

Full Name….. Yu Hsin Wang………………………………..

Signed………………………………………………Date………………………….
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Section 1: Introduction

This document reports on research which used design as a means of reclaiming the material culture of Taiwan’s aboriginal people: the Paiwanese. That material culture is seen as a set of living ceramics craft practices for both present and future needs. My own desire as a professional ceramicist in this project was to assist and promote traditional ceramic product designs associated with the unique culture of Paiwanese tribes. My goal was to assist the Paiwan tribe, to preserve their traditional culture using a process of, industrialising their crafts, and using their traditional patterns, forms and colours to inspire new designs which still represent their Paiwanese tribal spirit. This study suggests that to industrialise cultural products can be of benefit not only in a commercial sense, but also in terms of retaining elements of their original culture. The study has found that the research process and results can be used as educational materials to pass on the knowledge of Paiwanese culture to Paiwanese descendants and the rest of society.

To deal with issues regarding the reclamation of Taiwanese aboriginal culture, this research needed to deal with a range of complex factors and issues of modern integration (see The Background below). This has been a difficult task because of the impact of modern civilisation and globalisation. This has meant that the customs and traditions of many Taiwanese aboriginal tribes have almost vanished.

The significance of aboriginal art and cultural issues has recently gained prominence;¹ many countries and private groups are studying, and attempting to

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preserve, aboriginal cultural assets. Anthropologists, archaeologists, historians and linguists are among those conducting much of the research. However, the focus of their research provides very little published information of practical use to practising artists, craftspeople, designers, and of particular relevance to this research, ceramicists.

Since the renaissance of traditional aboriginal art began in 1999 at the ‘Austronesian Cultural Festival’ in Taitung in eastern Taiwan, Taiwanese aboriginal art has become the most dynamic expression of Taiwanese visual arts. As a Taiwanese person I wanted to engage with visual art forms of my own country and to play a role in the preservation of Taiwanese culture. My research method was primarily ‘field based’ research. I observed, communicated and worked with senior tribes people, craftspeople and tribal ceramicists in order to determine the extent to which I, as a ceramicist, can assist in securing and safeguarding the future of aboriginal ceramic culture(s). This research direction aligns with the documented aims of the Taiwanese government.

According to the ‘Challenge 2008: National Development Plan’ program that commenced in autumn 2002, the government of Taiwan is committed to an

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2 Chen, Chien-Nien the former Chairperson of Council of Indigenous Peoples, Executive Yuan Taiwan ROC, ‘Assembly of Austronesian Leaders’ which invited indigenous people of the Austronesian tribal families, including those from Australia, Fiji, Indonesia, Malaysia, Marshall Island, New Zealand, Palau, Philippines, Solomon Islands, Tuvalu, Hawaii, Vanuatu, Canada held on 9th-12th of Dec. 2002
3 Taitung County is in the east of Taiwan. This festival has been an annual event since 1999. Information also can see: http://tour.taitung.gov.tw/festivity/
innovation-driven industrial policy, which emphasises a shift from ‘Manufactured in Taiwan’ (MIT) to ‘Innovated in Taiwan’ or ‘Brand in Taiwan’ (BIT). Such initiatives have also highlighted issues linked to various important ‘Cultural & Creative Industries’. As a consequence of such initiatives, the Council for Cultural Affairs is ensuring that a dedicated program is currently being implemented.

The research documented here was based on the rebuilding of traditional Paiwanese crafts, building upon the ‘Cultural & Creative Industries’ program as a primary structure in future financial support and market development. The meaning of Cultural & Creative industries is also cultural. In table 1 I look at differences in definition between the United Nations Educational, Scientific and Cultural Organization (UNESCO), United Kingdom and Taiwan. I do not argue that one definition is intrinsically better or more appropriate than the other, but I situate my work within the Taiwanese context and take up that definition.

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8 This project is from the plan ‘Challenge 2008’. Please see the web side of Executive Yuan of Taiwan: http://www.ey.gov.tw/lp.asp?ctNode=37&CIUnit=64&BaseDSD=7&mp=11
<table>
<thead>
<tr>
<th>Definition sources</th>
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<tr>
<td><strong>UNESCO</strong>&lt;br&gt;(United Nations Educational, Scientific and Cultural Organization)</td>
<td>The term cultural industrial is understood as those industries ‘that combine the creation, production and commercialisation of contents which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services…cultural industries may also be referred to as “creative industries”, “sunrise or future oriented industries” in the economic jargon, or content industries in the technological jargon.’</td>
<td></td>
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<tr>
<td><strong>United Kingdom</strong></td>
<td>The British define ‘the creative industries as those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.’</td>
<td>New Zealand and Hong Kong also use this definition.</td>
</tr>
<tr>
<td><strong>Taiwan</strong></td>
<td>What is meant by cultural and creative industry is that which, coming from original or cultural sources, through the production and application of intellectual property, has the potential to create wealth and employment opportunities, and at the same time promote activities to elevate the whole living environment. Therefore the core values of cultural and creative industry lie in cultural and creative production, and the key to its development in it possessing an internationally competitive level of creativity and cultural significance.</td>
<td>Cultural and creative industry development goals-* (see below)</td>
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Table 1 The definition of ‘Cultural Industries’ chart

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10 Information from the web site of Department of Culture, Media and Sport in United Kingdom: [http://www.culture.gov.uk/creative_industries/](http://www.culture.gov.uk/creative_industries/) Feb. 2006

This paragraph continues the section on comments as they relate to the Taiwanese definition of Cultural Industries in Table 1. Cultural and creative industry combines developmental models from several different industries, government promotion and people bringing their creative abilities into play. This has a crucial influence on the transformation of the Taiwanese economy and on changes in the way people live. To take a unity of culture, creativity, art and design to raise people’s quality of living and establish consciousness of cultural and creative industry from the ground up, only then can Taiwan become a nation of creativity in the Chinese-speaking world and a region of burgeoning cultural and creative development.\textsuperscript{12}

\textbf{The Government Policy}

Chen Yu-Chiou, Minister of the Council for Cultural Affairs (CCA), asks ‘What is Taiwanese? In this age of globalisation and the global village, what makes Taiwan Taiwan?...We should strive to hold onto characteristics of our culture in everything, from the basic necessities of life to education, leisure, artistic values, and aesthetics, so that when others see us, they will know right away where we hail from.’\textsuperscript{13} The CCA has adopted the Industrialisation of Culture and Culturalisation of Industry as primary policy since 1995,\textsuperscript{14} when it began reflecting on the task of integrating culture and industry. The importance of cultural industries is not contained to Taiwan they have also, gradually become important to countries such as America, Australia, the United Kingdom, New Zealand, Finland and others.

\textsuperscript{12} Ibid.
\textsuperscript{13} Exclusive interview with CCA Minister Chen Yu-Chiou – ‘Put Taiwan on the Label’, Sinorama Magazine, Taipei, February, 2004. p.3
\textsuperscript{14} Please see the Cultural & Creative Industries official web site: http://web.cca.gov.tw/creative/page/main_02.htm March, 2006
These industries are important because they have produced many positive effects on the economy and employment of all of these countries.\textsuperscript{15} Accordingly, a well-developed cultural industry policy from initiation to execution is a very important process. In the case of Taiwan, the cultural industry has remained in its initial stages since 2002 and needs to gain experience from other countries in order to develop further. Due to the ‘Challenge 2008: National Development Plan’\textsuperscript{16} program which commenced in autumn 2002, the government of Taiwan is committed an innovation-driven industrial policy, and emphasizing a shift from MIT to BIT. It is also articulating important ‘Cultural & Creative Industries’ issues that have been raised during the development of this program and the effects of what is currently in practice. In terms of a knowledge-based economy, the category adding the greatest value could be that area of production that takes creative design as its core, in particular design derived from artistic and aesthetic works. In past economic development policies, this was an aspect which was overlooked. This new policy includes:

\textbf{Culture and Art Core Industries}: The creation and expression of art such as performance (music, theatre, dance); visual arts (painting, sculpture, installations); traditional folk arts and so on.

\textbf{Design Industry}: To establish on this policy of culture and art core foundation types of applied arts, such as popular music, fashion design, advertising and graphic design, image and broadcast production, game software design and so on.

\textbf{Support Industries}: Related industries operating in support of the industries mentioned above, such as the operation of exhibition facilities, planning exhibitions, the management of exhibitions and performances, planning activities,

\textsuperscript{15} \url{http://cidc.cca.gov.tw} Nov. 2005

\textsuperscript{16} See note 8.
publishing and marketing, advertising planning, the packaging of popular culture and so on.\textsuperscript{17}

It is in the context of this Taiwanese governmental policy that my research takes place.

**The selection of my research site**

As mentioned earlier the primary method used in this research is based on field work. This fieldwork took place in the east of Taiwan – Taitung. This site was chosen because it is an ethnically diverse place yet one, where I was always well aware of traditional aboriginal cultures gradually vanishing year by year. I have observed Paiwanese people shift towards mainstream Han Chinese culture for inspiration and social values.

**The background**

A short historical review demonstrates the complexity of the issues to be engaged with in the research. Taiwan, formerly known as Formosa,\textsuperscript{18} is an island of varied landscapes with a subtropical climate and many treasures of anthropology. Historians and archaeologists have shown that six millennia ago the aboriginal peoples were the only inhabitants of the island.\textsuperscript{19} However in the 1600s, many

\textsuperscript{17} Information from the official web site of Cultural & Creative Industries: http://www.cci.org.tw/portal/plan/index.asp Dec, 2005

\textsuperscript{18} From ‘Ilha Formosa’ – ‘Beautiful Island’ in Portuguese. This name originated with Portuguese sailors in the mid-16\textsuperscript{th} century and became the universal name used by the international community for Taiwan.

different nations visited and their cultures influenced that of Taiwan. Historian Chou Wan-yao states that because of the activity in the international sea powers, the trading position between China and Japan changed in that period; Taiwan became an international dockland.\(^{20}\) In one description:

…as a result of circumstance, Taiwan became the axis where sea powers from West and East met. Ming Dynasty Yongle coins, Indonesian gold, Dutch gold, Spanish real de ocho (silver), Japanese silver, and even dollars from the Spanish colony of Mexico all circulated in Taiwan…it was transformed into a multicultural and multiethnic land, and into an internationally known and coveted hub in the world economy.\(^{21}\)

It can be seen from this that as early as the 1600s Taiwan occupied a key position as a regional trading centre in East Asia.

The 17\textsuperscript{th} century, dominated as it was by the maritime powers from Spain and the Netherlands,\(^{22}\) produced a number of significant changes in Taiwan’s political landscape. Until that time, the island was inhabited only by its aboriginal peoples. In the period 1624–1662 it was colonised by Western seafaring nations, first Spain in the north then the Dutch in the south of the island, establishing strongholds in what are now the cities of Taipei and Tainan respectively.\(^{23}\) Later in the 17\textsuperscript{th} century, Taiwan was brought under the control of the Chinese Qing Empire when the former Ming Dynasty General Zheng Chenggong, after escaping to Taiwan


\(^{21}\) Tsai, Wen-ting ‘Special Exhibition Highlights 17\textsuperscript{th} Century Taiwan’, *Sinorama Magazine*, Vol.28 No.3, Taipei March 2003 pp. 60-62.


\(^{23}\) Ibid.
from the collapse of the Ming regime, expelled the Dutch and then set up his own kingdom in Tainan (1662–1683). In the 17th and 18th Centuries, the arrival of large numbers of missionaries in Asia also had an impact on the religious beliefs of Taiwan aborigines. In the 19th century Taiwan suffered at the hands of the Western powers causing the Qing Empire to fall into decline and culminating in Qing’s cession of Taiwan to Japan (1895–1945). The Japanese were the first to exercise effective authority over the whole island, unprecedented in Taiwan’s history. The present political system of the Republic of China (ROC) was established in 1912 by the founder and leader of the Kuomintang (KMT), Dr Sun Yat-sen, as the first republic in Asia. In 1949, the Communist Party of China founded the People’s Republic of China by defeating the ROC Government in the civil war and forcing it to retreat to Taiwan. The result was that the KMT was the ruling party in Taiwan for half a century before handing over power to Democratic Progressive Party (DPP) in May 2000. (Figure 1.1) Under the new government of Chen Sui Bain, the relationship between Taiwanese and aborigines has changed, bringing about more communal living space, building upon concepts of collective rights and lastly, attempting to reclaim what are considered to be the

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24 Zheng Chenggon (also know as Chen Ch’eng-keng as well as Koxinga) who was a famous military leader of the late Ming and early Qing dynasties. Zheng took Taiwan from the Dutch in 1662 to use as a secure rear base area. In Japan, he is remembered through same historical stories (Zheng’ mother was Japanese), and he is highly regarded on both sides of the Taiwan straits as a national and cultural hero in the 20th century.


26 Chou, pp. 104-115.

27 KMT (Kuomintang or Nationalist Party) is the largest political party in Taiwan and held power from 1945 to 2000.


traditional virtues of sharing and cooperation.\textsuperscript{30}

The developmental process of Taiwanese society and political leadership has mainly been controlled by Taiwan’s Chinese population over the past 400 years.\textsuperscript{37} Yet with Han Chinese, Hakka and aboriginal peoples inhabiting the island, people from a number of cultures live there. No matter how turbulent the course of Taiwan’s political, historical and social development has been, the aborigines of the present day exist as an integral part of what we call ‘the Taiwanese’.\textsuperscript{32}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure11.jpg}
\caption{The political power in Taiwan from 1600-2000 BC.}
\end{figure}


\textsuperscript{31} Chou, pp. 66-100.

\textsuperscript{32} Ibid., pp. 1-7.
Taiwan Aborigines

Not until 1620, when Spanish and Dutch traders began visiting this little-known island did Taiwan’s indigenous peoples start having contact with other people. Studies of Taiwan’s indigenous peoples can be traced back to the Dutch colonisation. The Dutch recorded some limited information about the indigenous peoples with the purpose of facilitating trade. This includes old maps of Taiwan and some historical artifacts of the indigenous peoples. Two rarely-seen deerskin pictures were on display in the exhibition entitled ‘Ilha Formosa - The Emergence of Taiwan on the World Scene in the 17th century’ in Taipei in 2003. The exhibition’s handbook described these two paintings as ‘...vivid depictions of indigenous peoples’ life, a wedding, planting, hunting.’ The population of the island at that time consisted mainly of aborigines living in villages. Today, there are virtually no documents about indigenous peoples in that period. In the early 20th century historian Lien Heng wrote in his work– A Complete History of Taiwan that ‘Taiwan itself had no history; it began with the Dutch.’

Later, during the Japanese occupation, some anthropologists from Tokyo University began to systematically investigate and study the Taiwan aboriginal peoples. There were some well documents from anthropologists, such as Tori Ryuzo, his work of Exploration of Taiwan, Ino Yoshinori’s Adventure Diary in

33 Ibid., pp. 48-61. And Lambert van der Aalvoort, pp. 26-55.
34 Dutch set up Vereenigde Oost-indsch Compagnie (VOC) at Tainan city in 1602.
35 The ‘Ilha Formosa - The Emergence of Taiwan on the World Scene in the 17th Century’, exhibited and sponsored by the National Palace Museum from 24 January till 30 April 2003 in Taipei Taiwan.
36 Ibid., Those two deerskin pictures were on loan from the Berlin Ethnological Museum and Metropolitan Museum of Art in New York whiles the special exhibition in Taipei Taiwan.
37 Chou, pp. 83-100.
38 Lien, Heng wrote from 1908 to 1918, published by Taiwan Tong-Ji, Taipei, 1920.
Taiwan and explorer Mori Ushinosuke’s *Taiwan Indigene’s Field Studies*. Their findings still remain the most important sources of research information. After 1945, when the Japanese handed power to the Chinese KMT Government, the Department of Anthropology at National Taiwan University, the Institute of Ethnology at Academia Sinica and related departments at various other universities continued the research. A number of scholars have conducted field studies on tribal peoples as well. Some researchers’ study topics currently concentrate on general mainstream cultures; most of them choose to focus on aboriginal cultures. While Han Chinese and aborigines from the two main ethnic groups live on Taiwan today, prior to large-scale immigration from mainland China from the 17th century onward, Taiwan’s history belonged to its aborigines, who belong to the Austronesian Language Family.

The word ‘aborigine’, however, is a generalisation and as some scholars point out, Taiwan’s indigenous peoples actually belong to more than a dozen ethnic groups. Linguist Paul JK Li and historian Dr Peter Bellwood agree on the origin of Taiwan indigenes. According to the theory of Dr Bellwood, he stated that the linguistics explored from Austronesian prehistory, there are a number of evidence to trace where Austronesian groups located are in modern day. He then explained in the speech.

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39 After the Dutch occupied Taiwan, they encouraged large numbers of Chinese to immigrate in order to undertake the cultivation of rice and sugar cane.

40 Li, Paul Jen-kui, ‘Taiwan Austronesian’s Groups and Migration’, *Formosa Folkways* Taipei 2003

41 Dr. Peter Bellwood is a Professor of Archaeology and Natural History in Research of Pacific and Asia Studies (RSPAS) in the Australian National University.

Comparative linguistics can tell us how the language family has evolved and spread and it can tell us something of the lifestyle of the early Austronesian communities. But it can give few specific details about artifacts or absolute chronology - these topics are very much the preserve of archaeology. We look first at aspects of language history to set the stage.\textsuperscript{43}

The study of linguistics does not, however, provide information about the evolution of cultural artifacts. And while not all linguists regard this homeland as Taiwan the vast majority do. That is because,

\ldots\text{the relationships between the various subgroups of Austronesian languages indicate that the languages were the first to separate from the common ancestral Austronesian stock. In other words, the Austronesian language family first \textquote{crystallized} as an entity out of its linguistic forebears, at the time of the Proto-Austronesian stage, within Taiwan. The languages ancestral to all the other modern Austronesian languages, classified as \textquote{Malayo-Polynesian} by linguists in contradistinction to \textquote{Formosan}, were then carried from Taiwan to the Philippines and onwards, to all points of the Austronesian world.}\textsuperscript{44}

Dr Bellwood suggests it is probable that tribes people dispersed from Taiwan to the Philippines and Indonesia roughly five thousand years ago, colonised Micronesia more than two millennia ago, and arrived in Hawaii, Easter Island, New Zealand, and other Polynesian islands about a thousand years ago.\textsuperscript{45} Taiwanese aboriginal people speak one of several Austronesian languages

\begin{flushleft}
\textsuperscript{43} See note 42.\\
\textsuperscript{44} Ibid.\\
\end{flushleft}
currently used by almost 300 million people throughout the world. Some scholars have interpreted the result of chromosomal analysis as evidence to suggest that Southeast Asia may have been the original homeland of two groups of Austronesian immigrants; one group went to Taiwan, and the other to Polynesia.

Twelve tribes have been officially identified in Taiwan: Atayal, Amis, Bunum, Kavalan, Truku, Puyuma, Yumi, Saisiyat, Thao, Tsou, Rukai and Paiwan (Figure 1.2). As the Paiwan tribe has a strong traditional history of ceramics craftsmanship, this research has focused upon that.

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**Figure 1.2 Taiwan aboriginals’ geographical distribution.**

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46 Lawrence Reid, linguist, 1982; Peter Bellwood, archeologist and Darrell Tryon, linguist; Malcom Ross, linguist 1994; Robert Blust, linguist 1995; Jared Diamond, physiologist 2000.


The revival of tribal consciousness which is occurring among the indigenous people, has led to the prioritization of the re-establishment of their cultures, including re-learning their own language.\footnote{Pu, pp. 194-219.} The present Chen Shui-Bain government not only provides encouragement to indigenous people by setting official policies for protecting the preservation of their identities, but in 2002 it founded the highest administrative indigenous people’s organisation in a governmental department, the ‘Council of Indigenous Peoples’.\footnote{The official web site of Council of Indigenous Peoples, Executive Yuan of Taiwan: \url{http://www.apc.gov.tw/en/} Nov. 2005} This council’s task is to deal with all issues relating to aboriginal tribes, such as: establishing indigenous language courses in primary education; including their historical backgrounds in official education text books, and so on. The crucial issue in reviving consciousness of indigenous people’s culture is that for a supportive government which provides long-term cooperative projects and financial assistance.\footnote{\url{http://www.apc.gov.tw/en/admin admin.aspx} March 2006} To date, the Council of Indigenous Peoples has played a key role in promoting the cultural re-establishment of the indigenous people in Taiwan. It is difficult to preserve aborigines’ cultural legacies through political action alone. For this reason, government administrations have also set up related policies and financial support to private organisations, with a view to helping their activities make quick timely progress and to preserve their vitality. The Taiwan government has recognized the importance of associating products with culture in order to enhance the product value and of creative culture in industrial design as a strategy to promote product identity in the global market. In this regard, the field of industrial design has played a significant role in integrating the cultural elements into products.
It is my intention to use industrial design as a method for promoting the culture of Taiwan’s indigenous peoples as living culture, thereby contributing to their economic and social position in Taiwan. Thus, the project will involve the translation of traditional indigenous ceramic patterns and forms into a range of designer ware for either batch or mass production. To achieve this, I analysed the cultural industry in the context of the Paiwan tribal community. The results of this can be seen as an experience of and a reference for the other Taiwan aboriginal cultures. In is anticipated that the outcomes reported in this document in terms of the design of cultural products will be used to open up the possibility of all people to learn more about Taiwan’s aboriginal cultures.

I argue that combining Paiwanese traditional crafts with modern commercial developments represents a realistic method of preserving this culture. This is because this approach, not only promotes Paiwanese culture to the public, but also maintains originality and allows for the presentation of their magnificent pottery in modern life.52 This argument is supported by Bo-ho Choung and Sao-ren Hsu, traditional crafts researchers. They tell us that:

Faced with the modern, the value of the traditional actually becomes more apparent, especially when the importance of preserving and upholding cultural assets is acknowledged. Traditional culture and art forms should have space to develop and the continued imparting and inheriting of arts and craft culture is essential. Traditional crafts do more than represent the technology of the past. When reflecting on modern life (especially in judging cultural and aesthetic values) it is easier to appreciate the

value of traditional crafts.  

Tsai Wen-ting states, Taiwan aboriginal crafts, art and culture have long been presented in two contrasting extremes either in recondite scholarly journals, or in commercialised song and dance shows for tourists until the late 20th. She then point out researcher Hu Ti-li’s words that,

Those of us who have been in contact with the aborigines for a long time are well aware that this culture is really worth getting to know, but we haven’t had the power to disseminate. It’s just had to lie there in reports and papers.

Hu is an expert in ethnographic film as oral narrative in the Institute of Ethnology at the Academia Sinica Taiwan and tells us that academic papers have a limited readership and most people, unless they have visited the tribal communities in person will have seen their performances at tourist occasions; such performances are purely commercial in concept. Similarly, aboriginal handicrafts are ultimately just decorative commercial products. Taking up these reflections this research looks at an alternative to cultural performances as a way to communicate cultural information; that of ceramics.

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56 See note 54.
Summary of Text

This doctoral study was designed to do two things. The first was to assist Paiwanese people to reclaim their culture relation to traditional ceramics. The second was to draw inspirations from Paiwanese traditional ceramics and imbend it in a new product design. During the field work phase of this research information was gathered that was used to inform the product design. Historical records and publications have been used in order to inform the research design process. The project also considers differences between the functional and cultural uses of ceramic products such as tea sets in the West and the East. The main questions are:

1. How can I, as a modern ceramicist, help in re-establishing what had come to be considered as forgotten forms and patterns associated with Paiwanese aboriginal ceramics culture
2. To what extent can workshops be used to assist Paiwanese craftspeople to become more commercially aware through the use of new materials
3. What instruction methods and strategies would be useful in educating Paiwanese ceramicists in batch/mass producible ceramic production
4. How may I draw on the product to tell the story of the Paiwan?

The data and its analysis which was produced in pursuing the above questions has led to a further question not anticipated at the start of the project, How much has this research contributed to the development of Paiwanese traditional crafts and cultural industrialisation of product design in Taiwan?

My study falls into three parts. The first part deals with the general concepts of the established methods of Narrative Enquiry and Visual Narrative as research tools that offer a useful method of data gathering and analysis when brought to bear on
the meanings of traditional Paiwanese crafts and in general of ceramic art in particular. It also poses argumentative questions about the practice involved in such data gathering and analysis.

1. What are traditional Paiwanese ceramics and their manufacturing processes?
2. Within the field studies, in what ways do I, in my position as a ceramics teacher and Paiwanese craft people interact?
3. What is the effect of cultural manipulation in tribe effects?
4. These questions are discussed below from the points of view of tribal elders, craftspeople and of cultural anthropology theory.

The second part of my study explores the relationships between oral data gained from Paiwanese tribe elders, and the stories they told and current literature in the field. It discusses the interaction between information from the literature, stories of life experiences from tribal elders, and the place of their oral history within that of Taiwan itself. With this, several more questions arise:

1. What is the function of Oral History in the rebuilt traditional Paiwanese culture and in the traditional crafts
2. How have orally transmitted data influenced, the crafts and the craftsmanship under consideration in this project
3. How have orally transmitted data conferred cultural value on the crafts and the craftsmanship under consideration in this project; and
4. How does this project add to the body of documentary records?

These questions give rise to considerations of sociological issues, historical theory, aesthetics theory, cultural anthropologic theory, and contemporary art issues.
The third part of my study explores the importance of the cultural code related to the design of traditional Paiwanese crafts. This is done using a strategy based on Narrative Design, in both context and appearance, and comparing the functions and values that are evidenced. The project draws on the brand ‘Franz’, architect Yang Yu-fu, design company IDEO and industrial designer Lin Rung-tai as case studies, in order to bring out important points about new ideas in ceramics product design. Contemporary ceramics tea sets in West, East and Taiwan in particular are also considered. The project explores the relationship between ceramics art and the ceramics industry in modern Taiwan and ways in which the uses of the ceramics tea sets in the West compare with those of the East. It considers ways in which contemporary trends in ceramics have affected Paiwanese traditional crafts and how product design has become a form of communication. These and other consideration were explored with particular emphases on the relationships between ceramics cultures, technology and design strategy. Contemporary critical issues such as contemporary ceramics, creative cultural industries and contemporary art were important considerations throughout.

The concluding part of this document records changes in the contemporary ceramics tea set over the past ten years in both the East and the West drawing on literature from both the East and the West. Special emphasis is placed on the Western literature simply more has been written on the subject in the West than in the East, and the West has conducted more analysis of current trends in the Eastern product design and cultural industries. This section concludes with an exploration of the future development of the ceramics industry as ‘Cultural Industry’ in Taiwan.
Section 2: The use of Narrative Enquiry in design research

In the introduction several questions were posed regarding the place of oral data, the stories of the Paiwanese tribe elders, and the history of Taiwan itself. In this section I address three of these issues. These are: 1) The function of Oral History in the rebuilt traditional Paiwanese culture and in the traditional crafts, 2) How orally transmitted data has influenced, the crafts and the craftsmanship under consideration in this project and 3) How orally transmitted data has conferred cultural value on the crafts and the craftsmanship under consideration in this project.

The first part of this section is theoretical while the second part of this section records the practical application of this theory in a number of workshops which I led. These workshops were designed specifically to meet the needs of Paiwanese tribe’s people in reclaiming their ceramic material culture. In reading this section the reader should be mindful that the Professional Doctorate in Design states its research objectives as the advancement of practice rather than the advancement of theory, therefore, theory is taken up in forms already established to yield advancements in practice. In the theoretical segment I put forward narrative enquiry as an appropriate theoretical grounding for this aspect of the research project. My intention is not to write a critical examination of narrative enquiry, but rather to establish narrative enquiry as an acknowledged method for the telling of events and daily occurrences. The significance of this section does not lie in the theoretical or practical application of workshop but, rather, in the knowledge this approach has produced in relation to the reclamation of Paiwanese
material culture and the impact of this knowledge on the Design outcome recorded in Section four: Narrative from field studies. While this research does not examine the transferable nature of this approach to other indigenous cultures it does record a case that warrants further investigation.

In the later part of this section I will be relating my own research experience. For that reason it is important that I establish what I mean by narrative design and the validity of that interpretation as an established research method. I take up the argument put by Asher Shkedi, who tells us that narrative enquiry is an appropriate method for relating the experiences of groups and individuals.\(^{57}\) She outlines five approaches that she suggests are used for narrative enquiry - a collection of case studies, case study, meta-ethnography, conventional-quantities survey and narrative survey.\(^{58}\) While the survey format is more appropriate for comparing a number of cases, she emphasises that single narrative is useful for conveying an individual story.

I understand that the use of narrative as an investigative method is contentious, as it raises issues about validity and reliability. However, scholars such as Chung-cheng Pu have affirmed the value of narrative enquiry as a concept for representing history.\(^{59}\) He maintains that text is not the only way to record and document events that may be admitted as fact and history. He goes on to say that all historic accounts contain both objective

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\(^{58}\) Ibid., p. 109.

and subjective elements. Therefore, one should be confident in portraying a personal account of events, and appreciate its value in recording alternative perspectives. As my research has been based upon the life stories of the participants, presenting such stories as narrative is therefore valid. Elliot W. Eisner, discussing the purpose of qualitative research, points to the importance of broadening our view of what it means to 'know': ‘Seeing qualities, interpreting their significance, and appraising their value, rather than mere looking, requires an enlightened eye.’

For him, experience is a broader concept than simply what we can see. He states that narratives ‘relates to the telling of stories and to the sharing of experience…stories are among the most useful means for sharing what one has experienced.’ In addition, Eisner points out that ‘humans have used stories forms to inform since humans have been able to communicate.’

In the rest of this section I outline the theoretical approach I take to narrative enquiry, so that the reader can make sense of my analysis of the work I have undertaken in this research. The intent of this section is to ground my research in an accepted form of representation, namely narrative enquiry, so that the reader may appreciate the cultural significance of the development of both the indigenous artifacts and subsequently my own stylised artifacts.

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62 Ibid., p. 262.
Narrative Enquiry

Narrative enquiry as a method for research has been used in a number of disciplines, for example in nursing, education, public administration and design. It covers a wide range of uses, but in all cases it communicates people’s lives. Examples of researchers in these disciplines who have used narrative enquiry as a way of understanding people’s lives and stories include: Asher Shkedi, Janine A Overcash, Carola Conle, Margaret R. Olson and Cheryl J. Craig, Anna De Fina, Sonia M Ospina, Jennifer Dodge, Giedre Kligyte, Hedy Bach, Michael Rich and Richard Chalfen, Anna Gartner, Gloria Latham and Susan Merritt.

Narrative enquiry can be understood as ‘a research orientation that directs attention to narratives as a way to study an aspect of society.’ It is important here to understand how narrative enquiries can contribute to an explanation of social life. As Ospina and Dodge point out, ‘not only [do narratives] help to explore issues such as personal identity, life-course development, and the cultural and historical worlds of narrators, they also help to explore specific phenomena, such as leadership and organizational change, and how they are experienced by social actors.’ In this article, the author argues that narrative can be communicated both in the form of texts or visually. The most important issue is ‘finding meaning in the stories people use, tell and even live.’ This argument is also taken up by De Fina.

64 Ibid., p. 144.
65 Ibid., p. 145.
66 De Fina, A., ‘Crossing Borders: Time, Space, and Disorientation in Narrative’, Narrative
De Fina’s analysis shows that the marking of directional elements such as time and space in narratives helps reconstruct disorienting experiences. She explains that narrative enquiry is a research practice that has been developing in the last ten years, becoming a great influence in many fields. Furthermore, without containing a traditional canonical form, narratives have practical applications in theoretical constructs. Her focus on how narrative orientation is a useful method for oral history is what I will take up in regard to this project.

Janine Overcash argues that narrative research provides a useful method for collecting data in clinical nursing and building knowledge of experiences, and as such it provides a valuable contribution to understandings in nursing science. Overcash focuses on the interview as the key method of gaining narrative data. She uses interviews to obtain a greater depth of understanding about the experiences of patients in hospitals, both pre- and post-surgery. Going into such detail enables researchers to understand the experience from the perspective of the client or user. I agree with Overcash that narrative makes individuals, cultures, societies and historical epochs easier to understand. Since I needed to gain insight into the cultural experience of indigenous Taiwanese, this method was appropriate for my research.

This position is also supported by Margaret R. Olson and Cheryl J. Craig. In their research they use three case studies to demonstrate the effectiveness of narrative orientation.


of the use of stories within the teacher/student relationship. They consider the ‘teacher’s narrative authority as a way to create spaces for all stories to be reflectively heard and examined.’ At the same time, they explain that the stories ‘we share in conversation with our participants become shaped and reshaped as we each tell stories and give stories back.’ Therefore, these narratives are able to originate from research participants or from ourselves as researchers. Like the texts of Conle and Merritt, this article supports the use of narrative in the development of the interaction between teacher and student. In the research project that I undertook, the use of narrative was also important in establishing a teacher/student relationship.

Carola Conle in her article delineates the development of narrative enquiry, focusing on one particular institutional setting. This article shows how narrative enquiry in education has moved from being a research tool to becoming a medium or vehicle for curriculum development. In my research, my experience as a teacher became a key connection between the theoretical resources for understanding culture and the practical process of pottery making. Conle argues that ‘narrative enquiry retains these qualities in two areas of usefulness: research and professional development.’ I have found the most interesting part to be the relationship between myself, in the role of teacher, and the learner in studio interaction. The article touched on exactly my position in my research: “The roles of researchers and “subjects”

69 Ibid.
71 Ibid., p. 50.
interacted in complex ways as researchers/teachers studied their own practices.\textsuperscript{72} The author also pointed out that narrative enquiry in an educational setting is likely to have an autobiographical voice.

In brief, Conle shows that narrative is a way to communicate and understand people and events, just as Hedy Bach used visual narrative as a medium to understand other people’s worlds.\textsuperscript{73} By the same token Gartner examined the use of narrative enquiry in education. She argues that ‘narratives rely strongly on communication and relationships; they can facilitate connections between people and create a sense of “shared history”.’\textsuperscript{74} Merritt points out that the cultural history of nursing practice has been poorly preserved. In that field, students investigate their professional practices by using journaling as a tool for data collection. Furthermore, narrative approaches can ‘provide a heightened sense of awareness and a new basis for reflective practice.’\textsuperscript{75} Latham uses the process of a journey to draw and describe her stories. She also found that this method could help students as a useful introductory exercise to studying the established environment. All of this thinking has informed the main approach in my research, in my communication with tribal people, and in my role as a teacher. Anne Gartner, Gloria Latham and Susan Merritt demonstrate the potential for the use of narrative in different disciplines. In their research they use visual representation and drawing. From the results of their research on students enrolled in urban studies,\

\begin{itemize}
\item \textsuperscript{72} Ibid., p. 52.
\item \textsuperscript{75} Ibid.
\end{itemize}
education and nursing, they concluded that when students are first able to visualise their understanding, writing then becomes more meaningful and easier to undertake.

In Giedre Kligyte’s paper dealing with design for collaborative learning and the creation of participatory media through visual narrative construction, she states that ‘visual expression is a very powerful tool of abstracting and making “mental models” visible for others…narrative approach would help to deal with complexity in representation and interpretation of visual signs and concepts.’ Michael Rich and Richard Chalfen had a significant experience in visual narrative. Their article demonstrates how Video Intervention/Prevention Assessment (VIA) can be used as a way of presenting narrative enquiry. Furthermore, they use VIA as the method of visual narrative to express their experience of illness. The authors examine VIA methodology as a useful tool for interpreting research findings. It can also be used in producing visual documents to help formulate policy, advocate for patients, and educate health care providers, patients and their families. This visual story-telling method through VIA helps in accurately recording children’s experience. The authors argue that ‘these visual illness narratives provided us with an abundant source of ethnographic information, especially when viewed with culture-curious questions in mind.’ Furthermore, ‘audio-visual renderings can facilitate verbal narrative and the verbal narrative can enrich

78 Ibid., p. 58.
the visual.'\(^{79}\) This relates to my concept of research.

Even though visual narrative through VIA helps people to understand the world of specific groups, after the film is edited it is difficult to keep the whole ‘real world’, because too much original material may have been cut out. The edited film might therefore lead to another ‘factual’ reality. Also, VIA method prepares questions for participants before making the film, rather than filming random situations. So is VIA the act of truly presenting a ‘real world’ as documentary film or is it simply constructing another story? At the very least, the questions put to participants could be seen as influencing the results. However, they do show that the method of visual narrative originated in VIA – the participant-centered approach – has the potential to become a powerful tool for presenting factual experience. ‘VIA has provided a view of how social and communication processes are related to one another.’ In addition, ‘audio-visual renderings can facilitate verbal narrative and the verbal narrative can enrich the visual.’\(^{80}\) In brief, visual narrative is the main method I used in my field research. Also, this article considers a method similar to Bach’s use of visual narrative to learn about other people’s worlds.

Bach uses narrative enquiry and photography to visualise her research, which deals with the experiences of schoolgirls.\(^{81}\) She tells us that by taking photographs we are able to record still memory, a record of how others see the world. The author focuses on 8 to 21 year old schoolgirls and invites them

\(^{79}\) Ibid., p. 68.

\(^{80}\) Ibid., p. 68.

to photograph their world inside and outside of school. The author questions the connection between image maker and image viewer, and at the same time, the act of taking photographs shows social life as a process in lived experiences. Sometimes it was necessary to use text with pictures to explain what was seen. On the other hand, explanation may give only description and not the meaning or reason for taking the photograph. Thus, the researcher should ask the girls using visual narrative why they took the picture in order to explain the meaning. However the meaning is often hard to explain with words at all.

Visual narrative is a way of communicating how an individual sees things that others have not been able to see. In this sense, pictures as still memories are the most powerful method of storytelling, and when put together they represent a quantitative image survey. This was the method I used in my field study. In Bach’s view of visual narrative research the “act of photographs” guides our conversation is an ongoing learning experience and can also be seen as a metaphor of experience82 all of which relates closely to the main concepts in my field study.

The Narrative

**Developing the Workshops**

Having established the legitimacy of the theoretical approach above I now establish the practical background of this research. In the summer of 1998, I

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82 Ibid.
had the opportunity to be a pottery teacher in a specifically designed ‘Taiwan Aborigines’ Second Career and Technical Training Plan - Traditional Crafts Workshop’, supported by the Taiwan government who were specifically interested in the preservation of tribal culture. All the participants were tribal people who met eligibility criteria set out by the Taiwanese government.  

Although I had grown up in Taitung, which has the largest concentration of tribal people in Taiwan, this was the first time I had worked with Taiwanese aborigines. My work involved teaching groups of aboriginal people techniques and skills needed for the production of pottery. These techniques are expounded later in this section.

The workshops were administered over a six-month period involving extensive pottery lessons, six hours a day, five days a week. The participants ranged in age from 18 to 65 years old and the skill levels of the participants varied considerably from novice to highly skilled. Despite this variation, all group members learnt how to use new materials and techniques to rebuild their own traditional handcrafts. This was extended to incorporate the use of traditional patterns into new work that drew on the individual’s creative ideas.

In order to facilitate reflection and learning I drew on visual sources that had a background of historical representation, in which aboriginal crafts were

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These images were arranged as records of creative cultural product design. The narrative below deals with design for collaborative learning and creation of participatory media/communication through visual narrative construction.

**Previous Work**

The range in age and skills of the participants was a challenge for me, as I needed to develop a program that accommodated this diversity. A significant factor in the success of the program, measured by the participants’ acceptance of me as someone they could trust, was my expertise in ceramics. The use of group activities overcame the issue of diversity, as members acted as both mentors and learners. The workshop courses included both theoretical and practical elements, including the history of ceramics, an overview of the tribe’s pottery, new ceramic materials, hand-building objects, clay slab making, using the pottery wheel, modelling, firing methods, kiln building, clay testing, glaze testing, glazing, gas kiln firing and electric kiln firing.

My work at National Taiwan University of Arts had required me to take students through a step-by-step process, from introductory pottery to the creation of more advanced works. Students did not come to the program with established skills. My work with these tribal people was very different, as some came with highly developed skills and full images of forms and patterns in mind. They also had many creative ideas, as well as knowledge and experience of sophisticated manual techniques. Furthermore, the work of the tribal people was distinguished by the complexity of their works. They were
able to produce large and intricate works that had embedded cultural meaning reflecting each tribe’s individual culture. The creative ability of these tribal elders meant that they were able to produce works in months that we would normally expect a novice to take years to learn.

This does not mean, however, that all participants were able to produce sophisticated works. I found that some of the younger participants were confused, not only about the traditional patterns, but also over cultural issues. They could not explain the meaning of the patterns they used in their work. At the same time, as a ceramicist, I greatly enjoyed the experience of interactive learning with the students. In this series of workshops, what I was able to provide was the advancement of ceramic skills. Working together in this experiment with tribal crafts people, I saw improved technical abilities and manufacturing processes, but we did not look in detail at problems concerning the production of appropriate materials. This latter aspect required me to undertake research into materials, before developing appropriate workshops to teach the participants. (See third workshop in Section Three).

I had anticipated that I would need to teach creativity, but because participants had a sophisticated level of creative ability as mentioned earlier, I did not actually teach this in the workshops. The workshops also provided a degree of feedback from the participants that I had not expected. In this long-term relationship with the tribal people, I experienced warm communication, humour and affection. At the same time, I enjoyed learning more fully about their rich cultural legacy. Living and working with the Paiwanese people created a deeper understanding of their culture, which I
have been able to use as a basis for my research.

From that time, as a result of my professional technical knowledge in ceramics and a passionate interest in aboriginal art, many other workshops followed, as the aboriginal people invited me to join their ‘Tribal Culture Rebuilding Plan’ in their tribal communities. From my teaching experiences in these workshops, issues were raised that have caused me to consider carefully certain phenomena in relation to this field. Why are coarse imitations presented in incorrect forms in museum gift shops, yet considered to be tribal objects? How have these incorrect patterns, which have been used in product decoration, become emblematic of Taiwan’s aborigine? How much has been lost during the periods where aboriginal culture was neglected? How can I make a contribution to the rebuilding of aboriginal craft traditions?

Before commencing my research, I worked with the Paiwanese from 1999 until early 2002, when I decided to study the Professional Doctorate in Design program at Swinburne University of Technology, Australia.

The Workshops in the Cheng Hsin Community

My program in the Professional Doctorate drew on my work with the National Taiwan University of Arts and together with my developing theoretical understandings of narrative enquiry I embarked on further research in the context of Taiwan’s new policy of Cultural and Creative Industries. In Section 1 I drew attention to the fact that Taiwan’s policy of ‘Cultural and Creative Industries’ started in 2002. Since then the development of cultural industries has become a significant undertaking. On the technical side these have been called ‘content industries’, on the economic aspect as well as ‘sunrise or
future oriented industries’, and have been approved as ‘Creative Industries’ today.\textsuperscript{84} Recently, the focus on ‘Creative Industries’ is the main trend of Taiwan’s development policy and communities have been well financed by the government.

The Paiwanese in the Cheng Hsin community saw the effects of the former policy of the ‘Cultural Industries plan - establishing local community culture.’ The Taiwanese government has put more emphasis on cultural programs since 1995, and the Paiwanese asked me to assist in the whole community’s cultural reconstruction, with a particular focus on the teaching of ceramics and studio management. For my part, I planned to devote my experience with the Paiwanese, and my knowledge of aboriginal art, to bridging the gap between the government and tribal communities.

The Cheng Hsin community is famous as ‘the home of the Paiwanese pot’; something that has been very helpful in establishing a traditional cultural image. People there have been very willing to give assistance to rebuilding the fading Paiwanese culture, a task that had already become a focus in the last decade. The Cheng Hsin community set up an association to campaign for direct support from the government. In this period, certain tribal elders have also been enthusiastic about recapturing their vanishing language and culture as well as their traditional crafts. I therefore chose the Cheng Hsin community as the subject of my field study and literature research between 2002 and 2003.

\textsuperscript{84} http://web.cca.gov.tw/creative/page/main_02.htm, September 2004
These plans, however, could not be carried out without financial support; therefore, I submitted a field study proposal to Millet Aborigines Cultural Foundation asking for financial backing, with the result that the project was accepted before my field trips concluded. In the meantime, the Cheng Hsin Community Association had successfully applied for financial support from the government for ceramics workshops and asked me to arrange lessons to assist in certain technical tasks. Other aspects of my research including the field study with two further workshops, has been helpful in breaking down some of the tribal people’s distrust.

There were four stages in my field research. First, I interviewed elder Paiwanese craftspeople, and observed and recorded ceramic pots being made in a traditional way. Secondly, I established a workshop focusing upon new ceramic materials, equipments and studio management. Thirdly, I carried out a case study to learn more about traditional patterns, colours and forms from historical museums, as well as preparing a literature review and conducting interviews with cultural workers to capture images from the past. Finally, another workshop was carried out to re-teach traditional ceramic pot making skills to craftspeople.

In these field trips, the most difficult part was communicating with the elder Paiwanese, who generally speak only their tribal language and Japanese. I was grateful for the tremendous assistance of the Chief Mrs Song Linmeimay.

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85 For the foundation introduction please see: [http://www.millet.org.tw/00english/](http://www.millet.org.tw/00english/) and for the summary of my field studies see [http://www.millet.org.tw/06support/02/01/](http://www.millet.org.tw/06support/02/01/)

86 People over 60 years of age are often able to speak Japanese fluently because of the Japanese occupation (1895-1945), and in some villages Japanese is still widely used by people of all ages even today.
a nurse who could speak and write in several languages. Her son, Mr Song Sianyi, Chairman of the Cheng Hsin Community Association, has also demonstrated great leadership in furthering Paiwanese culture. I also received assistance from Mr. Lai Hongyen, an expert in tribal language, who devoted himself to editing the first Paiwanese dictionary after he retired from primary school teaching. Once the language barrier had been bridged, it was time to settle down and deal with technical problems. I invited Sa Keihwa, a craftsperson and one of my workshop students from 1998 onwards, to conduct a traditional pot making demonstration. (Figure 2.1)
In traditional pot making, form moulding is done with hemispherical moulds. In the past coconut shells were used, but now Sa uses basic firing moulds. Firstly, two pieces of clay slab are put into a mould, which makes a hollow ball shape when the clay is semi-dry, after which the two pieces are joined.
After the pot maker modifies the form by tapping it firmly with a flat wooden tool, the shape becomes like a lozenge. While the clay is leather-dry, the top is cut off to form the mouth of the pot, so that it becomes a hollow object. Coiling up clay layering from the edge of the mouth to form the pot's neck, the shape is now almost complete. After wiping the surface of the pot, Sa attached a pair of bisymmetrical snakes that spiral up on one side, and then another pair on the other side. She then engraved some rhombic lines and pressed down numerous dots as patterns on the pot. Her masterly hand belied the fact that she only started to learn pottery when in her fifties in 1995. But Sa Keihwah did not rely merely on the skills I was teaching in these workshops; she had learned traditional crafts skills from tribal elders.

Although she did not have the opportunity to receive education in childhood, she nonetheless endeavored to gain honor through her handcraft skill. Unlike some tribal craftspeople that have learned from books, Sa has learned purely from her life experience. From her participation we can understand that the role of oral history, known as 'the bamboo telegraph' in Taiwan, is very important in Paiwanese culture. While generally the images she captured through pot making were from her childhood she told me that she is an ordinary person who loves craftwork and has no intention of breaking Paiwanese cultural rules. Within Paiwanese culture there are rules concerning who can be a ceramicist, which are governed and enforced by the tribal chief. These rules are not written in any books they are passed on through oral traditions.

The traditional Paiwanese pot does not feature in literature records until one hundred years ago, when some scholars and researchers did a field study
during the period of Japanese occupation in Taiwan. Pot making half a century ago was still maintained as commissioned work from the chief or noble family to tribal artisans. As already discussed in Section One, after several periods of colonisation in Taiwan, tribal people frequently experienced forced migration, causing the Paiwanese hierarchical system to be broken down. This breakdown has resulted in the loss of skills associated with traditional crafts. To capitalize on the memories of the elders, in terms of producing artifacts that encompassed traditional elements it was important to teach the Paiwanese participants some basic ceramic skills. This prohibition of some of the tribal customs by the colonist’s rule and communion has caused people to gradually forget their traditional culture, the most likely explanation of why Paiwanese have fading memories of this important skill.

In the first workshop, I taught learners how to make appropriate clay with a special recipe I developed through my professional educated background in ceramics art, and several years’ studio experience. Learners were also taught to use electric equipment during the process of pottery making and to show the whole process of a ceramic work in the form of flowchart. After that, I interviewed all the learners and their families in order to make a record of the pots they had collected from their ancestors. Learners introduced the pots that had been passed down to them by preceding generations. Each of these pots has its own name and individual purpose, telling the story of the Paiwanese tribe.

In the second stages of the workshop, I travelled with all workshop participants to visit some museums to see original tribal collections. Firstly, the group visited the Shung Ye Museum of Formosan Aborigines in Taipei, an
The use of Narrative Enquiry in design research

ethnological museum opened in June, 1994.\textsuperscript{87} This museum is geared, primarily, towards preserving, researching and exhibiting aboriginal artifacts. Its collection now numbers close to 1,000 items, all of which are original works, mostly dating from the late 19th century, some from private collectors abroad. More than 600 items have been donated or loaned to the museum by Mr Safe C. F. Lin, Vice-Chairman of the Shung Ye Group.\textsuperscript{88} Due to numbers of tribal traditional crafts items are aged and fragmentary which owned by a few tribal master families, very little is collected by local museums or private collectors. The tribal younger generation has not seen any or is just able to see through books. Therefore, I designed this trip to the Shung Ye Museum of Formosan Aborigines in Taipei, one of the great collections of Paiwan traditional crafts. Despite ten hours' travel from Taitung, none of the participants were tired and all were still very enthusiastic about catching the last ten minutes of opening time. Fortunately for us, the museum staff extended a warm welcome to us after I explained the mission of our trip. Some of the participants, especially the young people, were amazed to see the art works of their tribe on display. Some of the elders expressed sadness as the artworks reminded them that they had lost their home villages and wealth as a result of migration. The second stop was the Taipei County Yingge Ceramics Museum.\textsuperscript{89} After the trip with the workshop group ended, I

\begin{footnotesize}
\textsuperscript{87} The Shun Ye Museum of Formosan Aborigines is a private equity museum. The Museum is geared primarily towards preserving, researching and exhibiting aboriginal artifacts: http://www.museum.org.tw/index.html

\textsuperscript{88} In 1985 Mr Safe C. F. Lin, Vice-Chairman of the Shung Ye Group, established the N.W. Lin Foundation for Culture and Education, named after the founder of Shung Ye. The undertaking was prompted by Mr Lin's concern for Taiwan's native culture and meant to demonstrate Shung Ye's activities as a responsible corporation in social affairs.

\textsuperscript{89} Located in the centre of ceramic industry, Yingge Town, the Yingge Ceramics Museum is the first ceramic theme museum established by a county government: http://www.ceramics.tpc.gov.tw/econtent/index.asp
\end{footnotesize}
maintained my case study of museums in Taitung to collect more information of Paiwanese traditional crafts. (National Museum of Prehistory, Taitung County Culture Centre, Taiwan Aboriginal Gallery) The purpose of this case study was to document the changes of traditional Paiwanese crafts works.

The second workshop posed another difficulty; how to integrate new materials with the traditional knowledge. The first task to be accomplished was the recapturing of traditional forms and patterns. Even though all contemporary Paiwanese are at a similar social level and have the same rights, people still remember that some patterns were reserved specifically for the tribal nobility. The learners respect their customs and will seek advice from their chief regarding patterns before using them. The high regard and deference given to the chief indicates that these Paiwanese craftspeople are passionate about their endeavour to rebuild their traditional cultural system.

The next step was kiln building. We tried several firings kilns in the traditional Paiwanese style of a hundred years ago, something that produced feelings of nostalgia in some of the participants. Traditional firing uses wood due to the material's low burning point, the firing temperatures being around 600 to 1000°C. As a result the pot's surface is grey, or dark brown (sometimes a brighter brown), the temperature causing the wood ash to become a natural glaze.

The traditional ceramic pot making method had already been re-established before my research intervention, my intervention was to use new electric equipment in order to improve the success rate of production, which is to reduce waste caused by failures. All the works go into an electric kiln based
firing (900-1000°C) after the dry kiln, and then the smoky firing is done. This firing procedure has increased the success rate from 50% to 90% and also has the benefit of conserving fuel.

In March 2003, Millet Aborigines Cultural Foundation, the sponsor of part of my field studies, invited me to arrange an exhibition of Paiwanese ceramic pots to present representative works at their annual conference, at the same time as a presentation of my field study was held in the Cheng Hsin community. The former exhibition was held on the 29th of March 2003 in the Red Theatre of Taipei, with many in attendance admiring the Paiwanese works. This show successfully showcased the traditional Paiwan pot. (Figure 2.2 & 2.3) As the government aim, as previously pointed out, was to add economic value to traditional crafts the fact that works were almost all sold out in one day meant that this aspect of the project had been successful. These has provided great encouragement for the Cheng Hsin community workshops, whose members know that they have taken a big step into the public arena, and are now able to exhibit their work with pride. Having rebuilt these traditional craft techniques, the next task was to focus on how to commercialise these works with their valuable cultural content. The story is told in the next section.

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Figure 2.2 An exhibition of Paiwanese ceramic pots to present representative works at Millet Aborigines Cultural Foundation annual conference at Red Building in Taipei City, March 2003.
Figure 2.3 An exhibition of Paiwanese ceramic pots to present representative works at Millet Aborigines Cultural Foundation annual conference at Red Building in Taipei City, March 2003.
Section 3: Data production through Oral history

In this section I present the case for using oral history to gain information from tribal elders. I draw on the conclusions of several oral historians to justify narrative as an appropriate method of recording people’s lives. In building my case it was important to identify appropriate methods for recording people’s lives, and oral history was one such method.

Oral history can be understood as the recording of people’s lives and recollections and/or the trans-generational recording of a community’s history. It is a direct and efficient method to gather historical data by interviewing people and hearing their stories. It is history seen from the perspective of those who lived it; the remembered history that often goes unrecorded, but which is nonetheless at the centre of the community and which shapes it. I have been unable to locate any written material related to Taiwan aboriginal crafts, including those of the Paiwanese, as most of the knowledge about these crafts resides in the memories of the tribal elders. The only way to obtain information was directly from the elders. Obtaining their recollection orally is satisfactory for my purposes, as oral history is an established research method. This report initially examines how my research relates to oral history. In this section I present understandings of works of oral history as memory, and oral history as trans-generational record.

The Nature of Oral History

The uses of oral historical sources are often divided into two approaches and methodologies: oral history and oral tradition. The former includes recollections of present-day events, and those personally experienced, while the latter indicates a
body of knowledge transmitted orally over several generations. Historian Guy Beiner, researching Irish historical studies, explains that 'one of the developments in the study of history of the last half century has been the emergence of oral history as a distinct academic field.' Though the term 'oral history' is often used interchangeably with 'oral tradition', the two are not the same. As Jan Vansina points out, the main difference is that oral tradition is not contemporary, because it is 'passed mouth to mouth, for a period beyond the lifetime of the information.' He explains that data collection in oral history consists of the 'reminiscences, hearsay, or eyewitness accounts about events and situations which are contemporary, that is, which occurred during the lifetime of the informants.' Therefore, oral history includes eyewitness descriptions, and those reminiscences about occurrences and experiences that took place during the lifetime of the person being interviewed. As British historian Paul Thompson states, 'oral history is as old as history itself. It was the first kind of history.' He continues:

Oral history is a history built around people. It thrusts life into history itself and widens its scope. It allows heroes not just from the leaders, but from the unknown majority of the people...It brings history into, and out of, the community. It helps the less privileged, and especially the old, towards dignity and self-confidence. It makes for contact – and thence understanding – between social classes and between generations...oral history offers a challenge to the

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92 Ibid., p. 10.
94 Ibid., p. 12.
accepted myths of history, to the authoritarian judgment inherent in its tradition. It provides a means for a radical transformation of the social meaning of history.\(^{96}\)

William W. Moss explains the origins of oral history: ‘Before the advent of writing, all history was, perforce, oral.’\(^{97}\) Journalist Su-Mei Chen points that out oral history is an ancient tradition in history, since ‘some of the earliest of China’s historic documents like the *Legends of Assassins* in the *Shi Ji*\(^{98}\) are of this type, as well as some foreign (western) sources like the record of Marco Polo’s travels.’ On the other hand she charts the development of oral history in the modern era:

…oral histories only truly began to flourish in the 20th century after World War II. Columbia University, well known for its historical research, has been especially noteworthy in this respect. Using the newly invented tape recorder, the university made a record of interviews with leading political, economic, and military figures of the wartime era.\(^{99}\)

This trend has continued to develop since the 1940s. Historian Allan Nevins, originally a journalist, set up the first modern oral history data library in Columbia University, to record people’s recollections of American life. Outside the USA, many European and Asian countries have set up corresponding organisations specialising in oral history research, and oral history movements have been

\(^{96}\) Thompson, pp. 23-24.


\(^{98}\) Historical Records of China, one of the bibliographical classifications of the four branches of literature. The Chinese historical records survey the book written by historian Sima Qian from 104 BC, which records the period from around 3000 BC to 100 BC.

organised as far away as South America, Africa and Oceania. In his book, Paul Thompson provides a general introduction to the development of oral history in those regions.

In Taiwan, as elsewhere, there exists a tradition of oral history. In Taiwan, Academia Sinica’s Modern History Research Institute, established in 1955, and has long recognised the importance of oral history, having initiated oral history research as early as 1959. Chen points out that the traditional structure of history ‘as constructed by the rulers, the literati, the dominant ethnic group, and by males’ is currently being challenged everywhere. Furthermore, she indicates that one of the main objectives of oral history is to compensate for gaps in the documentary record. In Taiwanese modern history, early oral history mainly concentrated on politicians and other famous Chinese figures. However since 1984, the promotion by the State of oral history has influenced its development in Taiwan. History is no longer confined to important personages, but has tended towards a ‘from bottom to top’ approach, focusing on traditional Taiwanese families, women, and aboriginal folk customs and celebrations. People’s habits and customs began to enter the concept of what should be included in an account of oral history. Chen’s explanation of oral history points out that these modern oral histories:

have certainly broadened our perspective on history, allowing us to see more than just the stories of emperors and generals, but also of women, disadvantaged groups,

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100 See note 95.
102 Chen, op. cit., p. 78.
103 Ibid.
and ordinary people…Besides the more traditional method of transcribing and publishing oral histories in book form, this wave of oral histories has also moved some people to employ audio and video tapes to record important current events and what is happening around them, making a history that is alive and vibrant.\textsuperscript{104}

In order to promote the study of oral history, the first historical working conference of oral history was hosted in 1991. Since that time, Taiwan’s historiography field has already become rich in oral history.

For a long time, Taiwanese aboriginal history was only seen through the eyes of non-aborigines.\textsuperscript{105} Though each new political regime brought its own interpretation, in each case the voice of Taiwan’s aborigines themselves was still lacking. ‘What a tribe has in their oral narrative focuses on their own culture and their own lives,’ wrote Pu Chung-cheng,\textsuperscript{106} explaining that ‘oral history plays a key role in the presentation of popular history.’\textsuperscript{107} According to Professor Pu, oral history is the giving of an oral account to a researcher, who prepares an interview by way of a

\textsuperscript{104} Ibid.
\textsuperscript{105} Sun, Ta-chuan, is a member of the Puyuma tribe and, as a director of the Institute of Development for Indigenous Peoples at Tung Hua University in Taiwan, he has been involved in the movement for the revival of Aboriginal culture for more than a decade. Among other contributions, he founded \textit{Shan-hai Culture Bimonthly} as an outlet for autonomous Aboriginal writing.
\textsuperscript{106} The author is one of the Tsau aborigines, a PhD holder graduated from Chinese Culture University, Taipei, Taiwan. Professor Pu works in the Department of Language Education in Taipei Municipal Teachers College (http://www.tmtc.edu.tw/~literacy/html/E-about.html). He has devoted himself to the study of literature about Taiwanese indigenous peoples, and has written books such as \textit{The Myths and Social Customs of Tsau} and \textit{The Orally Transmitted Literature of Taiwanese Indigenous Peoples}.
sound or video recording, and arranges these historical memories and points of view. Professor Pu, who is from the Tsau tribe, demonstrates that the aborigines can use oral history as a method to retrace their own memories.

I will go on to give some examples of how this method has been used in Australia and Taiwan (see Examples of the Use of Oral History). I draw on these findings to present my own work with Taiwan aborigines.

**Oral History as Memory**

In Section 2 I explained that some of the participants in oral history research actually lived and worked with tribal craftspeople. As none of the twelve tribes have a tradition of writing, they have relied on experience to pass on the vocabulary of their daily lives. I needed to draw on their memories, to record these for posterity as well as incorporate them in the development of my artifacts and product design.

Without a way of recording history, a people (or tribe) lose their memories. The shaping of memories depends not only on historians, but also on the accumulation of personal experiences...these can supplement inadequacies in the documentary record and also help reconstruct long-ignored days gone by.\(^{108}\)

In tribal history there are no written records, and every person has a story to tell of their life that is unique to them. As memories die with people, those records will be lost unless we collect and preserve them. Professor Pu also supports the use of

\(^{108}\) Chen, op. cit., p. 78.
oral history to record people’s memories, especially in the documenting of tribes. This aspect of oral history is the representation of the living history of everyone’s unique life experiences. Furthermore, he tells us that oral history preserves everyone’s past and helps people find a way forward for the future. For example, by making comparisons between the Investigation Report on the Aboriginal Tribes, \(^{109}\) and oral data he has recorded himself, Professor Pu has noticed that the Tsao tribe’s oral descriptions are still well preservation. He states, ‘With this opportunity for comparison, you can be certain of the accuracy of this oral literature.’ \(^{110}\) Personal testimonies fill gaps in written records of our past and give us history that is more likely to include everyone, recognising otherwise hidden and marginalised groups in society. ‘History, in short, is not just about events, or structures, or patterns of behaviour, but also about how these are experienced and remembered in the imagination.’ \(^{111}\)

Thus, practitioners in this area draw on a variety of techniques of expression:

> …although much oral history concentrates on tape-recording older people's memories using audio or video, it can also involve books, exhibitions, theatre productions, visual arts, audio or video publications, websites, educational materials, radio programs, environmental and museum displays, schools work, “reminiscence” group work with older people, interviewing younger people, collecting evidence of the recent past, and improving access to existing oral history collections. \(^{112}\)

\(^{109}\) Atsushi Miyahara, translation by Chu, Huei-chu, this document written during the Japanese occupation era.


\(^{111}\) Thompson, Chapter 4 – Evidence.

\(^{112}\) The guidance for applications on oral history projects, Heritage Lottery Found UK, official web site available at: http://www.hlf.org.uk/English/.
While there are many examples of writing in regard to Taiwan tribal history, these are records produced from other historical records, or from people who are not themselves indigenous Taiwanese. I have started with the work of Professor Pu as he is the author of the only indigenous work in oral narrative history concerning Taiwan tribal culture. His book is testimony to the effectiveness of using oral history to examine tribal culture.\(^{113}\)

As none of the tribes possess systems of writing, it is difficult to transmit the legacy to later generations. Without writing, cultural knowledge such as tribal taboos, ceremonies, and concepts in tribal history, songs, myths and lifestyle must all be spread by word of mouth; hence orally transmitted information is one of a tribe’s greatest treasures. Anthropologist Wang Sung-Shan\(^{114}\) asserts the importance of the transmission of language and culture in his work. Journalist Cheng observed that ‘with the past educational system, the native languages lost ground, with the result that much of their traditional culture was lost too.’\(^{115}\) The greatest dread of any field researcher, as I myself experienced in the course of this study, is to hear that a tribal elder has passed away, for each is a living treasure trove of information.

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\(^{113}\) Pu, op. cit. pp. 91-101.

\(^{114}\) Wang, Sung-Shan is a D. Phil candidate in Social Anthropology at Oxford University. He is Associate Curator in Anthropology at the National Museum of Natural Science, Taiwan, and is also Associate Professor at the Tung Hai University, Taiwan. He specialises in Tsou indigenous culture. His books include History and Politics of the Tsou (1990), Society and Religious Life of the Tsou (1995), Collective Knowledge, Belief and Technology (1999) and Society and Culture of Indigenous People of Taiwan (2001). Tsuenu, the Way is his first documentary film.

\(^{115}\) Cheng, op. cit.
Oral History as Trans-generational

As I pointed out in Section 2, much of Taiwan’s aboriginal culture was lost over the course of modern Taiwanese history. However, much past knowledge has also been retained, passed on as stories from one generation to the next. Recapturing this history has been important to my research, which in turn has inspired my final product design. For this research the only method available for gathering relevant information was through those elders who could remember how crafts were made in the past. It is important to note here that there are several appropriate methods for undertaking oral history research. For part of this section, I have based my method on that used by Jan Vansina.

Vansina, according to Beiner, ‘made a major methodological contribution in 1961 when he published De la Tradition Orale’,¹¹⁶ which has since been translated into several languages. This work marked a development from his previous book Oral History as History,¹¹⁷ which arose from his fieldwork in Africa and became a pioneering work in the field of ethno-history.¹¹⁸ Vansina presented a method that showed how the historian can use oral traditions. As William W. Moss explained:

Oral traditions…are broad understandings of the past that arise organically in and out of the cultural dynamics of an evolving society. They are transmitted orally, and only orally, from person to person. They are spontaneous expressions of the identity, functions, customs, purposes, and generational continuity of the group of people among

¹¹⁶ Beiner, p. 10.
¹¹⁷ Originally published in French, this work was translated into English, Spanish, Italian, Arabic and Hungarian.
¹¹⁸ Vansina’s rewriting of his 1959 treatise on Oral Tradition marked how far these tendencies had advanced by 1985 – as the extended title, Oral Tradition as History, shows.
Oral tradition is different from any written language, and is not communicated directly. It is not simply ‘personal experiences of those who hold them in memory, but rather the experiences of a whole ethos of previous generations…and retold in the present as they are understood by the present generation.’

In oral cultures, oral tradition is the only means of communicating knowledge. Oral tradition ‘is a body of narratives passed down verbally from generation to generation. It includes sayings, stories, songs, memorised speeches and the traditional accounts of past events,’ states Professor Pu. Thus, the oral literatures are of equal importance to those oral stories. Anthropologist Wang Sung-Shan affirms the relevance of language and oral literature, stating:

Language is a social and cultural product imbued with creativity and imagination. As well as being a tool for daily interpersonal communication, the oral literature conveyed using language establishes in part a world view, fixing the position of oneself and others in the world… in a society without written records, oral literature is used to relieve anxiety and to answer the issues posed and faced by the individuals in the culture. It hands down and preserves laws, political practices and lifestyle customs; it interprets the typical social relations, the value system, and the history of the group. The quality oral literature has to reproduce a

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120 Ibid.


people’s distinctive thought patterns, customs and practices becomes an important cultural asset for social education and establishing a coherent sense of community.\textsuperscript{123}

He then explains the importance of language in recording history, pointing out that language is one of the key links in the cultural chain.

Sun Ta-chuan\textsuperscript{124} also holds that learning native language depends on environment. If a tribal language is spoken throughout the community, it will naturally be passed along. In Taiwan’s Puyama tribe, the traditional songs are similar in function to history books, recording the historical events that happened among the tribe. Professor Sun says, ‘In an ethnic group without a written language, the model is to create one’s heritage through music.’\textsuperscript{125} Accordingly, crafts have the same function in Paiwan tradition as music does for the Puyuma. ‘The aborigines rely on oral transmission – they have no system of writing – so the only way they can keep their culture alive is through artistic creation,’\textsuperscript{126} says Professor Sun. Paiwanese crafts items have many different meanings and forms of expression. For example, there are specific styles of pot for ceremonial use. Others are intended to display personal wealth.

Thus, in the Paiwan world view, crafts items can be equated with language as a

\begin{footnotesize}
\begin{enumerate}
\item<2>\textsuperscript{123} Wang, pp. 72-3.
\item<3>\textsuperscript{124} Sun, Ta-chuan, from the Puyuma tribe, is a director of the Institute of Development for Indigenous Peoples, http://di.ndhu.edu.tw/, and also of the Department of Ethnic Language and Communications in National Dong Hwa University. He has been involved in the movement for the revival of Aboriginal culture for more than a decade. Among other contributions, he founded Shan-hai Culture Bimonthly as a voice of autonomous Aboriginal writing.
\item<4>\textsuperscript{125} Sun’s speech ‘Who are the aboriginal peoples?’, Treasures of Taiwan, Vol. 28 No. 3, March 2003, p. 92.
\item<5>\textsuperscript{126} Ibid.
\end{enumerate}
\end{footnotesize}
form of literary learning. Because crafts serve as a tool for the oral dissemination of tradition, they even function as ‘storytelling objects’. The stories of the tribes are slowly being told; the tribal people are slowly being understood; and the value of their art is slowly being recognised. In the future, as more people return to their tribal roots we can expect a re-establishment of cultural understandings.

Examples of the Use of Oral History

Ralph Sawyer uses oral history and visual narrative as methods of presenting 20th century Australian history. He views these two ways of developing historical knowledge as different from traditional history methods, and uses stories and photographs to create a model for the representation of history. While this book offers some good information about the use of oral history, it is very general; better used as a resource for preparing education material about history than as a guide for academic research. Sawyer goes on to present ways and techniques for interviewing people. He then offers suggestions for the application of the data presented, including discussions of successful projects undertaken by schoolchildren.

Professor Pu focuses his field study on one of the four hosa (tribal units) of the Tsou tribe –Tefuyeh, from where he himself originates. He describes the tribal unit of Tefuyeh, using several relevant theories and data collected by fieldwork. He has tried to identify the specific function and influence of narrative from the

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128 Tefuyeh is located in central Taiwan, where three streams, the Tmunva, Hiyoyunana and Noyotso, converge to form the Tseng-wen River.
viewpoint of ethnic groups, and from this to trace their historical and cultural development. He presents a discussion that draws on orally transmitted narrative as method and content, including the legends, myths and folk tales of Taiwanese tribal peoples. The implication of narrative, its meaning to the tribal community, and the function of narrative are important aspects of his argument.

Lin Jen-chen examines ‘the aboriginal cultural continuity and follows the way that tribal elders have handed down cultural knowledge from generation to generation through the clansman.’ He uses several case studies to collect data focusing on contemporary art presented by aboriginal artists. In addition, Lin did a ceramics field study in the Cheng Hsin community, where my own study was located. Lin, a journalist, interviewed tribal elders and also captured numerous images to show that the role of crafts in the life of Taiwan aborigines has changed and continues to change.

**Problems of ‘Truth’**

While journalists and historians are able to play a role in bridging the gap between interviewers and participants, or use interviews to record stories, an essential question remains: whose truth are they telling? ‘All history depends ultimately upon its social purpose,’ writes Thompson. For him, oral history is not just a method, but also a kind of political objective that transforms history itself, by enabling and preserving the world of the forgotten masses. Thus, where history in the past was written or edited by historians who were usually among the governing echelons of society, by contrast oral history can highlight the views of

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130 Thompson, p. 1.
ordinary people, minorities and ethnic groups. Thompson presents this point clearly:

Since the nature of most existing records is to reflect the standpoint of authority, it is not surprising that the judgment of history has more often than not been the account of those with power. Oral history by contrast gives a voice to those who are not holders of the power; the under-classes, the unprivileged, and the defeated...In so doing, oral history has radical implication for the social message of history as a whole.\textsuperscript{131}

Due to a lack of conservation and archiving, there is a lack of accurate historical data pertaining to many periods of Taiwan’s past. After gaps of many decades, it becomes increasingly difficult to retrieve important historical information to compensate for what is missing. The goal of these field studies is to encourage the participation of tribes people and crafts people in compiling their tribe’s own historical material, and to help raise their awareness of the importance of oral history in defining a community’s identity as a tribe.

In my field research, it has been difficult to trace the people who have played a role in presenting the history of the Paiwan. Like all historical materials, oral history runs into problems of interpretation. Often this is not the fault of the interviewer or interviewee, but of almost the entire structure of power. After painstakingly comparing written sources with verbal explanations of participants, researchers often find that the interpretations of the past that they are hearing can be traced back to Han Chinese, or archaeologists. That is to say, though the interviewees finally have an occasion to give their viewpoint, stories and

\textsuperscript{131} Ibid., pp. 6-7.
experience, because the tribal group lacks autonomy, their ‘history’ is still based on the interpretations of the dominant culture. Depending on one’s point of view, this is where history becomes either interesting or bizarre. In Taiwan, the domination of several countries with different political orientations has produced markedly different historical records and interpretations of the past. In this part I will focus on the traditional Paiwanese crafts, and compare recent oral data with early documentary information, to delineate the differences. Images of original craft objects from the early 20th century can be used to authenticate information collected from tribes people about traditional crafts and craft making.

How I use Oral History

In this section I draw on the memory of the Paiwanese elders and the stories that have been passed on from generation to generation. Due to a lack of literacy among indigenous Taiwanese, almost all the literature about indigenous Taiwanese has been written by non-indigenous researchers. Therefore, the identification of information about indigenous Taiwanese has been problematic. Even though these representations in books are worthy collections of data, they are all, nonetheless, reflections of the attitudes of the different colonisers. Although indigenous communities have lived in Taiwan for thousands of years, Taiwanese history is generally presented from the Chinese point of view. Furthermore, there are numerous tribes that have never been documented. Thus, oral history is an appropriate method in my research to demonstrate cultural tradition related to my final design. These field studies are aimed at assisting in the development of indigenous design ware from the remaining traces of the craft traditions of Taiwan’s aboriginal people. Field research often includes taking the role of a participant observer, in order
more fully to understand the culture and context of individuals and tribes. According to anthropologist Liu Max Chiwei, Taiwanese aboriginals almost stopped producing traditional ceramics and handcrafts in the period of Japanese colonisation that began one hundred and ten years ago.\textsuperscript{132} Liu maintains that the Paiwan and Yami are the two most distinctive tribes in their artwork, up to the present day.\textsuperscript{133} Another scholar, Tung Masegseg C., singled out the Paiwan and Rukai tribes as the most creative in art, being particularly skilful in carving. They carve wooden articles used in daily life, weapons, and religious objects.\textsuperscript{134}

The oral stories of Taiwan’s aborigines are full of many beautiful images that have their origins within this island. The stories, unique and with rich content, have been retained for generations down to the present day. It is important for all people who live in Taiwan to collectively own these cultural assets. However, due to the pressures exerted by modern civilisation (see Section 1) combined with an oral history, these unwritten stories are in danger of being forgotten.

This section focuses on the Paiwanese tribe’s oral literature and attempts to analyse unwritten stories originally belonging to each of the elders, and then sets up selected crafts (pottery, glass beads and wood craving objects) as a database to correspond to each of the individual stories. It is hoped that the setting up of the database will assist the recollection of the Paiwan tribe’s memory of crafts production, which in turn will help people to preserve their oral literature for future generations.


\textsuperscript{133} Ibid., pp. 110-176.

Therefore, in this eight-month field study from 2002 to 2003, I interviewed tribal elders and observed craftspeople at work. Before this field study, I had already established a long-term relationship with Paiwanese craftspeople through being their teacher in workshops initiated in the 1990s. A strong relationship of creative ideas and friendships developed that have continued; and a method was formulated for rapid colour clay testing that has assisted me in my ongoing research. Thus the study helped me to identify the pressing issues: how to rebuild the process of Paiwanese traditional pottery making, and how to solve technical problems in using new materials and operating machines.

Aboriginal art researcher Kaou Yeh-jong said, ‘Among Taiwan’s aborigines, Paiwan and Rukai are the most art-oriented’.135 During the field trips, I interviewed elder Paiwanese and some cultural workers as a source of fieldwork data. From those interviews, it can be seen that the poetic and narrative forms of oral tradition among those elders are immensely rich and varied. They included mythical stories, praise songs, epic poetry, folktales, riddles, proverbs and even magical spells. From my field trips, I would concur that of all the Taiwan aboriginal tribes, the Paiwan and Rukai have to a greater extent maintained their tradition of crafts making. This study has been confined to the Cheng Hsin community, located in Taitung County in Taiwan’s south-eastern region,136 which is made up of approximately 95% Paiwanese and 5% Rukai inhabitants. Although there are four chiefs’ families living in the Cheng Hsin community, they have all peacefully followed the law of the ROC government since 1953. Although the new Chinese

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legal system has replaced the authority of the chiefs, traditional Paiwanese principles still remain today.

During the field research phase, I visited and interviewed elders and crafts people who have ambitions of rebuilding the traditional culture. They willingly revealed much precious information and images of indigenous people’s art.\(^\text{137}\) The of resources that refer to Taiwanese history over the last hundred years has reflected to a greater or lesser extent the influence of colonisation, as well as the different religious beliefs that have prevailed during this period. In fact only the material art in Paiwan does not show obvious changes, either in presentation or in the context of their representational symbolism. For this reason representational symbolism is pivotal to my design research in the next section (Section 4). Approximately 80% of artifacts currently held in Taiwanese museum collections are derived from Paiwanese tribes, this means this particular cultural group has more artifacts to draw in its endeavour to reclaim its symbolic history than other tribal groups.

In accordance with the maxim that art preserves culture, the re-establishment of arts and crafts has served as a starting point for the whole renaissance of tribal consciousness. The process of rediscovering original craft cultures is an urgent matter as this needs to be accomplished while there are still tribal elders who can recall the history of artifacts. Expertise in various fields is required: linguists, to analyse tribal languages and rebuild the educative system; historians, to identify the chronological development of these fading societies; and artists, including ceramicists such as myself, to preserve the tribes people’s traditional craft and patterns, while imparting modern knowledge to overcome the technical

\(^{137}\) See Section 2.
inadequacies inherent in the old methods of production. We as experts have all
been invited to the tribal communities, to use our professional knowledge to assist
them in re-obtaining their original cultural practices. All this will serve to lay a
foundation, so that whoever works in the same field in the future will have better
resources available to them.\textsuperscript{138} Ceramics pots, glazed beads and bronze hilts
were considered the ‘three treasures’ of the Paiwan people.\textsuperscript{139} In addition to being
heirlooms in aristocratic families, they were also presented at weddings and to
pay for debts. The reason these three items were considered treasures is
because they were rare, as the villagers themselves hardly ever produced them.
Pottery and glass beads were important presents in the weddings of aristocrats,
and symbolised the source of life in the Paiwan culture.

The successful pottery workshops were followed by a case study about glass
beads, and the third Workshop focused on the revival of glass bead making within
the Cheng Hsin community, a Paiwanese community. The glass beads have
specific patterns and colours which all have stories relating to them to explain their
significance. The beads’ authenticity as traditional Paiwanese work cannot be
verified from the original stories themselves, but from the analysis report of
component materials, it can be confirmed that glass bead making was indeed one
of the crafts originally created by this tribe. In the following section, I have
explained the colours and patterns of these glass beads, as they are the main
elements that influenced my final product design.

\textsuperscript{138} Lee, Yi-Rong & Chen, Rou-San (eds), \textit{Customs of Taiwan Aboriginals}, Wang, Mei-Jing (trans.),
\textsuperscript{139} Lin, pp. 243-48.
Analysis

In Section 3, I used visual narrative to record interviews, workshops and my interaction with the Paiwanese. I used pictures of the process of traditional pot making as a reference for the work in Section 2 and analysed these findings in relation to my work. It was important to consider my obligations to the interviewee, to the profession and to the public, as well as mutual obligations between myself and sponsoring organisations, myself and interviewers. Due to a heightened ethnic consciousness, a greater number of individuals today have embraced the crafts of the Paiwanese tradition, thereby adding to our knowledge of traditional techniques. Contemporary Paiwanese craft workers have used modern equipment, such as the pottery wheel, and new techniques, including surface patterns and glazing, to revive these ancient crafts.

Using the community as a unit for the re-establishment of an indigenous people’s culture is an important step in rebuilding their self sufficiency. If the tribe’s people are allowed to construct the social structure on their own through their specific intuitive cultural heritages, with a particular role for craft as manufactured products, they may gradually become a self-sufficient community. The case of this field study in the Cheng Hsin community in fact represents a good example of this research. The people have looked to popularise their own specific pottery styles, enthusiastically responding to the government’s policy of ‘let culture industrialize and industry culturalise. In this sense, each community should possess a fully prepared policy and establish projects to collect sufficient information to establish a systematic database for the history and significance of original artifacts, to avoid

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commercialised products losing their cultural value.

More recently, the Paiwanese have been able to receive more attention and assistance from all sorts of cultural industries. There is now better opportunity to develop new styles of potteries that differ from the traditional ones, combined with modern concepts of production and design for contemporary life, to bring the Paiwan pottery culture to another level. As discussed in Section 1, the preservation of the culture of indigenous people has been a very difficult task, due to their complicated background and problematic issues of integration. The Paiwan, however, have found a way to survive and also to preserve their culture by industrialising their crafts, and using their traditional patterns to inspire new designs that are still able to represent their tribal spirit. Their example suggests that to industrialise cultural products can provide benefit not only in a commercial sense, but also in the retaining of original culture. The results can be used as educational materials to pass on the knowledge of Paiwanese culture to their descendants and to mainstream society.

In this section I have argued the value of oral history for the reclamation of Paiwanese history. Drawing on this knowledge I then embarked on the practice based research, the making of ceramic artifacts as recorders and exemplars of Paiwanese culture. That part of the research is described in the next section, Section 4.
SECTION 4: Narrative from field studies

This research explored two ways of preserving Paiwanese crafts through the design of new objects. In the previous section I have discussed the first of these, teaching Paiwanese craftspeople new ceramic techniques and technologies in order to be more commercially successful, whilst simultaneously extending their existing knowledge of traditional Paiwanese aesthetics, colour, form, and pattern. This section documents the second strategy which relates to me as a ceramicist, utilising Paiwanese aesthetics as a source of inspiration in the development of contemporary ceramic products; capturing the essence of Paiwanese culture and applying it to the functional needs of the 21st century. Underpinning this section is the understanding that narrative design is a method for the development of appropriate cultural symbolism.

The main characteristic of narrative design is its ability to be used as a strategy for communicating stories through objects, image and text. In this research narrative it is used as a tool to embody the elements of Paiwanese culture of, colours, forms and traditional components of craft into contemporary ceramic products. The research underpinning the design outcome focused on how to tell a story and communicate this story through design. Current literature that deals with the concept of narrative design draws on existing social theories and then uses text to discuss the relationship between the theory and the pictures (see section 3). However, research into colours, forms and patterns in the field of narrative enquiry are difficult to source, particularly in relation to tribal cultures. This section takes up this gap and presents one method of telling a story by applying both colours and forms to the design of objects, that is, to establish narrative design as a strategy for descriptive design. I argue that narrative design should generate symbolic
coding in accordance with the audiences’ cultural background in order to accurately convey the content of stories. For this reason, the encoding of cultural symbols through designed objects is a significant part of this research.

In the section 3 I argued that Taiwan aboriginal symbolism contains unusual elements derived from cultural differences. Here it is important to note that Taiwan aboriginal people’s culture has been influenced by several imported cultures such as that of China. However, aboriginal culture is now gradually overcoming the resistance it has experienced from the dominant Han Chinese culture. The main purpose of this section is to present a method that enables a designer to systematically convert aboriginal symbols of culture into a product design. The process or method that I am putting forward is communicated in the form of artifacts that allows consumers to engage with the symbols of Taiwanese aboriginal culture by using and viewing the resultant products. The products presented are in the form of a tea set.

Before, I examine the significance of my design strategy I look at how cultural symbolism has been understood within the Taiwanese contest. Drawing on the elements identified in that process I suggest a model that can be used to develop culturally symbolic products. I then demonstrate that model through case studies, and how I applied it to my ceramic tea set design. The last paragraph concludes that designing with culturally symbolic codes can be both a meaningful and a practical approach. Anthropologist Wang Sung-shan state,

…in the art of a people group there is frequent interplay

between artistic expression and techniques. As well as pursuing practical convenience in the design of his product, a craftsman will usually put much effort and tremendous creativity into adding aesthetic decoration to objects.\footnote{142}

From the point of Taiwan aboriginal technical and crafts system he says, ‘The research of objects can sometimes also look into its historical origins.’\footnote{143}

Nonetheless, the manifestations of craftsmanship skills and techniques have undergone considerably different phases in the course of their evolution. Things like agricultural hunting and fishing implements belong to the area of craft skills, yet these practical tools are rarely concerned with matters of ceremonial symbolism. In the course of transition it is also quite easy to be influenced by and take on elements of alternate cultures.

Unlike craft skills, artistic expression is concerned with the significance of symbols. People creating works of art usually have an end in mind, even to the extent of combining principles of social structures and cultural values. Because of this, from the art of a tribe we may analyse social and cultural needs, and the practical phenomena which have been transformed into symbols because of those needs.\footnote{144}

Taiwan aboriginal crafts have a style which presents a simple and unadorned quality of both art and utility in daily life. Their utilitarian objects are not only constructed with a simple form which provide a basic function, but also have a series pattern that by nature’s design as decoration. The pattern and decoration is not accidental, rather it conveys particular symbolic meaning and significance. It was, therefore, important to investigate, the appearances, function and spirit of

\footnote{142}{Ibid., p. 46.}
\footnote{143}{Ibid., p. 48.}
\footnote{144}{Wang, pp.48-50.}
artifacts for traditional Paiwan culture. Paiwanese crafts are all imbued with complex levels of social significance, stories, ergonomic concerns and functional achievement. Modernisation and acculturation have greatly transformed the Taiwanese indigenous craft during the last fifty years, but this does not necessarily equate to a loss of traditional cultural values and beliefs. Sakuliu, a Paiwanese potter, feels that art and the crafts can convey the inner spirit of the indigenous people as well as their everyday life. My study was premised on this position. The relationship in traditional crafts and art has an inseparable factor especially in aboriginal societies, Choung and Hsu also explains,

Arts and crafts are an element of material culture; an element whose production methods (the techniques of tool manufacture and the operating of supplementary implements) are inseparable from lifestyle (the applications of the end product). This usually involves the passing down of its production, concepts of usage, knowledge, faith aspects and so on. Craft activities are completely based in keeping the typical tribal society self-sufficient, by focussing on having practicality and ceremonial use exist side by side. This is also the basis for the distinguishing characteristics of aboriginal craft life in its entirety.  

For these reason I brought Paiwanese cultural elements to bear on a contemporary product design; to tell traditional Paiwan stories in a contemporary ceramic artifact. My design research took place in the context of the Taiwan’s latest design policy which was explained in Section 1. It should be noted here that in Taiwan, although cultural and creative industries are in the early stages of development, considerable cultural capital has already been accumulated as a result of this new national policy. Under this policy businesses are able to use

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145 Choung, B. & Hsu, S., p.99
cultural elements in order to raise the value of their products, at the same time businesses enrich the product’s content bringing benefits to the consumer in terms of both quality and price. As a result there are rewards for both the businesses and culture. The greatest difference between ordinary commercial products and cultural products is that the latter combine traditional and modern technologies. The design artifact was also designed with a concern to achieve the richest and most vivid quality, from a cultural point of view. Similar examples already exist in industrial and product design. In the next part of this section I look at one example, that of Francis Chen. This is done to give an indication of the diversity of approaches that already exist in this area and at the same time establish how my design adds to the understanding of how to embed cultural symbolism into new product design.

**Case study of Francis Chen’s —FRANZ Collection**

For almost three decades Francis Chen (Figure 4.1) tried to create his own brand. He was successful and in June 2002. Chen Li-Heng, turned his college nickname ‘Franz’ into a franchise referred to as FRANZ in following paragraphs. Under this brand he has created his own collection of fine porcelain and decorative accessories. He is recognized as a successful entrepreneur and artist in the field of porcelain tableware design. FRANZ, belongs to an OEM\(^{146}\) company which is a labour intensive factory produces home décor and figurine products named Hai Chang. FRANZ combines storytelling products and the creativity industry to produce a range of products aimed at breaking into the worldwide market. Since Chen created FRANZ he has enjoyed market success in the United States

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\(^{146}\) OEM is the abbreviation of original equipment manufacturing, (manufacturer), from http://www.wordpedia.com/search/resultx.asp?w=oem
of America (USA) and made enormous investments in Research and Development (R&D) and production facilities. His operations include design centres in China, Taiwan, Europe and the USA with more than 5,500 stores in locations around the world. His main offices are located in Taiwan and this is helping the country establish a reputation as a producer of fine porcelain. Chen has maintained his competitive advantage by creating a financial base with home accessories and gifts. He is supporting the creative industries of Taiwan that the government has been promoting.

Figure 4.1 Chen Li-Heng as know as Francis Chen, the CEO of FRANZ Collection

Using Taiwan as its starting point, FRANZ has put huge efforts into design research and development, looking to combine one thousand years of ceramic craftwork from China with the European Art Nouveau style of the early 19th Century in order to produce high grade elegant chinaware of elegant design and

exquisite quality. This is historically important as it is the first time that a Taiwan brand has been successful in using its own creative work to break in to the international market. FRANZ continues to break new ground in product innovation. He is credited as having a master craftsman’s grasp of Chinese under-glazing skills, yet his production techniques surpasses traditional methods of manufacture. By using new patented techniques to create truly accomplished and complex pieces of ceramic art he has brought traditional Chinese porcelain back onto the world stage.

All of FRANZ’ designs and creations have their origin in Taipei. ‘Only when someone creates their own brand can they produce artwork from their own spiritual life!’\(^{148}\) Chen goes on to suggest that, as long as he had a good subject to study, he believed that Taiwan’s originality was in no way inferior to that of other countries. Having assembled his design team, Chen began to bring them to important porcelain centres both in Taiwan and in China so that they could observe and study existing artifacts. On hearing that Hai Chang\(^{149}\) (is the parent company name, as know as Seagull Décor Co. Ltd.) were looking to move into fine porcelain many experienced ceramicists, who had been forced into other professions by the decline of the ceramic industry, returned to the profession, offering their services. Although they possessed talent in design and manufacturing, Hai Chang still had many obstacles to overcome in starting up their own brand.

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\(^{149}\) Hai Chang is the translation from Chinese, the same name in English is Seagull.
Chen, sums up the essence of FRANZ when he says that the advantage of FRANZ’ design is that it looks Oriental to Oriental eyes and Western to Western eyes. Traditional Chinese porcelain is exquisitely wrought but it is not necessarily to everyone’s taste, remember that Chen was trying to break into foreign markets. In order to appeal Westerners Chen needed to add elements that where familiar to them. He added elements of refinement, romance and beauty as understood by Westerners.

At the same time rising salaries in European and American ceramic houses were pushing production costs up. To counter rising production costs these houses simplified their designs. This provided Chen with his entry point into the international market. He used embossing and modeling in his porcelain design to give his ceramics more variety. Whereas it was a common industry practice to use translated glazing paper to keep costs down, Chen insisted on only applying spray colour by hand or using a brush to draw the outline. Although this method of manufacture was more complicated, the high level of professional craftsmanship required and the difficulty of its production served as a deterrent to would-be

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150 Interview of FRANZ in the TV program “Formosa Kaleidoscope” volume 38, produced by Taiwan Macroview, Taipei, 17th of Dec. 2005
competitors. To establish FRANZ as an international brand, in addition to continually trying all kinds of manufacturing techniques, Chen and his design team also looked for ways to incorporate cultural elements into their designs. To make a piece of fine porcelain is a simple task in itself, but to design something reflecting the cultures of East and West at the same time is the biggest challenge of modern porcelain houses.

With its manufacturing base in China and its operational and design headquarters in Taipei, FRANZ has been able, through its extensive networks and European agencies to gain quick entry into European and American markets. Chen has argued that if he only worked for the ethnic Chinese market, Hai Chang would not have been able to become fully established brand.\textsuperscript{151} But survival in the international market requires more than having a good design it also requires having sufficiently long product lines and sound financial structures, sales and marketing, and establishing enough contacts to keep up with the global market.

We have been fortunate enough to spend many years slowly building up international sales contacts, allowing FRANZ to smoothly establish connections worldwide. Also, our constantly taking part in exhibitions and discussions on manufacturing was a primary step in setting FRANZ on a firm footing.\textsuperscript{152}

Chen goes on to add that from the time of its establishment until now, the annual turnover of FRANZ has exceeded US$60m. 'If we had stuck only to the ethnic Chinese market when we started, it's unlikely we would have had this much success.'\textsuperscript{153}

\textsuperscript{151} See note 151.
\textsuperscript{152} Ibid.
\textsuperscript{153} Ibid.
When Chen built a dream factory village in China’s pottery town of Jingdezhen City\textsuperscript{154} to develop more product lines to meet future needs, he pointed out that China’s market is very different from other countries. However, his contribution in bringing Taiwan’s ceramics to the world does not diminish his contribution in China.\textsuperscript{155} An example of this is Shan-hai City where the people’s connection to the product is more influential than the quality of the products. FRANZ has been awarded a number of national and international prizes from 2002 till late 2005. The most deserve to be mentioned is FRANZ has been affirmed by several significant prizes which included the first cultural products received 2005 ‘National Gold Award of Excellence’ in Taiwan in 13 years. In the future developing plan Chen tries to build up a benevolent identity of FRANZ. First to gather Hollywood celebrity designs for charity purposes and the later actives held for children in Taiwan to draw on porcelain. Furthermore Chen knew the FRANZ needs effective international sales and marketing, therefore he gives every effort on international marketing plan in expanding European and China market as FRANZ’ next stages in the future.\textsuperscript{156}

**Comparison between Chen’s FRANZ and My Design**

Like Chen, I have designed new styles of porcelain product which are different from western and eastern styles. Chen’s uses a unique and functional design that

\textsuperscript{154} Jindezhen City is located in Jiangxi Sheng, the most famous Chinese porcelains city since thousands years ago where porcelain made in the royal factory of the Song, Ming and Qing Dynasty, for example, the famous blue-and-white porcelain. Even thought it is identified as feudal official handicraft in ancient China, but Jindezhen City became a tourism spot in the present days.

\textsuperscript{155} See note 155.

\textsuperscript{156} Information from the Franz Collection Inc. official web-site: http://www.franzcollection.com.tw/franzhome.htm
is base on under-glazed skill with hand-painting on a solid model, such as delicate
culpture, to present a colourful nature sketch. His brand brings vivid features into
a creative product, a combination of Chinese painting with western characters to
present nature. My design uses batch and studio handiwork with a numbers of
hand pressed moulds and colour-clay with specific recipe for reproduces the
colours of traditional glazing glass beads. This production method differs from the
mass production of factories where the product is formed with plaster cast. My
production method means that each product is unique.

Using visual images the similarities and difference of Chen's and my work
becomes apparent. Before I present my work I present that of FRANZ. It is
important to restate here that Chen took traditional Chinese ceramics to the world
stage. In 2002 the FRANZ ‘Butterfly Dance’ series won the first prize in New
York’s International Gift Fair, enchanting the public with its exquisite quality and
originality. (Figure 4.3)
In mid 2005 FRANZ released a new range of ‘old-style’ porcelain in the FRANZ National Palace series. *The Peach Blossom with Twin Swallows* set (Figure 4.4) has continued in a similar style with ‘Butterfly Dance’.

![Peach Blossom with Twin Swallows set](image)

*Figure 4.4 The first series of old style new porcelain range is the ‘Peach Blossom with Flying Swallows’ 2005.*

At the launch of that series he announced the design of his new ceramic set that draws on the old style of Qing Dynasty era Italian painter Castiglione’s painting - ‘Peach Blossom with Flying Swallows’[^157] (Figure 4.5) into a new three-dimensional porcelain design.

[^157]: Giuseppe Castiglione, in Chinese name is Laug Shin-ling, is an Italian nuncio and a great talent in painting who has amazing achievement in Chinese ink painting. He has arrived China when he was 27 in the year 1714.
According to the Vice-director of Taiwan’s National Palace Museum Lin Man-li, the Palace Museum’s collection is known the world over, but it would be a cause for regret if her fine art pieces were only for display in cabinets. The Palace Museum on the occasion of ‘Old is New’ activity selected ‘Peach Blossoms with Flying Swallows’, the second most renowned paintings from Giuseppe Castiglione as the subject for FRANZ. FRANZ make good use of high tech method of slip casting and elaborate under-glazing treatment, to produce the *Peach Blossom with Twin Swallows* porcelain, a fusion of technology and art, ancient and modern.

The cup handles and soupspoons feature three-dimensional peach blossom, with a pair of three-dimensional swallows on the pot, representing the love between a man and his wife. (Figure 4.6)
Figure 4.6 The detail of ‘Peach Blossoms with flying Swallows’ serise

Because of the fine craftwork, the line has been limited to only 88 sets worldwide; each set is accompanied by a certificate of authentication from the National Palace Museum. The 18-piece set is retailing at NT$ 180,000.\(^{158}\) (Around US$ 5,600)

Figure 4.7 The painting of ‘Cherry tree with Birds in Springtime’

The other set, which also uses the same design method, and released in late 2005 was also based on a painting called *Cherry tree with Birds in Spring time* (Figure 4.7 & 4.8).

Figure 4.8 The detail of the ‘Cherry tree with Birds in Spring time’ tea cup set
Figure 4.9 The second series of old style new porcelain ‘Cherry tree with Birds in Spring time’

The product line has been limited to only 99 sets worldwide, 28-piece set (Figure 4.9) is at NT$ 280,000 (Around US$ 8,750).\(^{159}\)

While FRANZ designs and mine both reflect a new style of Taiwanese ceramics, our design elements and design strategies are very different. In regard to our strategies, Chen focuses on traditional Chinese ink painting\(^ {160}\) while I focus on the Paiwanese culture. In the table 2 below I summaries the significant differences between Chen’s design and mine.

\(^{159}\) Ibid.

\(^{160}\) Information from the Franz Collection Inc. official web-site: http://www.franzcollection.com.tw/franzhome.htm Also can see in the Interview of FRANZ in the TV program “Formosa Kaleidoscope” volume 38, produced by Taiwan Macroview, Taipei, 17\(^{th}\) of Dec. 2005
<table>
<thead>
<tr>
<th>Designer’s background</th>
<th>Chen’s Franz</th>
<th>My Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Company OEM home-decor and figurine products. Franz Collection Inc. as a functional art. Chen also makes some drawing for product designs. Franz’s designers from Taiwan and the product theme on nature.</td>
<td>Ceramicist and the professional product designer, also a Taiwan aboriginal crafts and culture hobby.</td>
<td></td>
</tr>
</tbody>
</table>

| Design purpose | Bringing glory back to China where porcelains work originated because of china represent sophisticated Chinese civilization and eternity. Purpose of Franz is to incorporate art in life. | Draws inspiration from traditional Paiwanese culture and crafts and experiences of the Paiwanese, to transfer traditional knowledge through modern tea set design. |


| Product representing methods | 1. Transfers Chinese traditional water colour into 3d sculpture-like tea set and tableware porcelains. 2. Story-telling of China culture. 3. Combining traditional work with modern designs and both of eastern and western styles. | 1. Transfer Paiwanese crafts art elements into a serious set of ceramics design. 2. Story-telling of Paiwanese culture. 3. Combining traditional work with modern designs and both of eastern and western styles. |

| Design strategy | 1. Franz projects with Taiwan National Palace Museum. 2. Eastern concepts: products reveal people relations. 3. New interpretation of ancient China cultural themes. | 1. Workshops as a teacher to work together with tribal peoples. 2. Field studies as a learner in tribal community after literature review and case studies. 3. Cultural product design concept. 4. Narrative as strategy in products design. |

| New technologies developing | 1. Soft mold development. 2. Solid sculpting on the object’s surface. 3. Under-glazed with detailed hand-painting. 4. White porcelain without bone china material. | 1. Coloured clay, with special recipe - nearly bone china quality. 2. Objects without glazing on exterior surface but glazed on the interior to strengthen whole object. |


**Table 2 The significant differences between Chen’s design and mine.**

Narrative from field studies
Background of my Narrative Strategy

Products by narrative design ‘carries the ability to immerse the audience in the content, captivate their imagination and inspire them with the designer’s message.’\(^{161}\) And the impact is ‘much greater than just an ordinary model or a functional utensil.’\(^{162}\) I have argued previously that to make the design concept more powerful, the product must be designed around a narrative. Narrative provides a method to give life to a product, to give it special, unique qualities and make products enjoyable both to use and to appreciate. In this thesis, although I have put a lot of energy into researching traditional Paiwanese culture and this has influenced my product design, the main goal of this section is to demonstrate narrative models of product design, and to construct a narrative theory that enables a designer to analyse and direct the creation of ceramic products. To do this I combine cultural product theory and the ‘three tiers’ of design culture theory,\(^{163}\) (Figure 4.10) and the narrative design model to construct a preliminary analysing framework of product design.

![Figure 4.10 Three tiers of design culture theory by Yang Yu-Fu](image)

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\(^{162}\) Ibid., pp. 124-127.

\(^{163}\) Ibid.
Narrative design, as architect Yu-Fu Yang\textsuperscript{164} says, ‘...is a model of thought in design.’ His argument means that the use of cultural code and narrative theory in creative work can be understood as a design method or a design theory. He explains that apart from the functional aspect the narrative design also enriches the context and intention at the same time. Furthermore, it does not just ‘save problems’ in the design process, but it is a method that enables designers to tell stories to the participant/audience through their work.\textsuperscript{165} I draw on narrative to communicate design ideas as ‘storytelling’. Yoshiko Burke\textsuperscript{166} explains that

\begin{quote}
Storytelling as a form of cultural expression has encompassed modes of discourse that range historically from the spoken word to the binary language of the computer age...The process of structuring and conveying elements of time, space and the human experience into a series of connected events that inform, educate or entertain has become known as narrative design.\textsuperscript{167}
\end{quote}

The well-known design company IDEO provides a number of good examples of strategies that are appropriate in narrative design, one of these strategies are the use of case study, which is a method I take up in my design research.

IDEO was established in the early 1990s by British industrial designers Mike Nuttall and Bill Moggridge and an engineer David Kelley.\textsuperscript{168} IDEO has been identified as America’s leading design firm and also has its special elements in

\textsuperscript{164} Yang, Yu-Fu. Assistant Professor in the Dept. of Architecture and Interior Design, National Yunlin University of Science and Technology, Taiwan.
\textsuperscript{165} Yang, pp. 124-127.
\textsuperscript{166} Burke, Yoshiko, Assistant Professor of Digital Design, School of Design, College of Design, Architecture, Art and Planning University of Cincinnati, USA
\textsuperscript{167} Burke, Yoshiko, ‘Teaching interactive narrative design’, 2\textsuperscript{nd} International Symposium of Interactive Media Design (ISIMD), Jan. 5-7, 2004
their team work, their culture and methods. This design firm gained 48 IDEA (Industrial Design Excellence Awards) awarded a prize in the last 5 years. A cover story in Business Week\textsuperscript{169} identified this company as ‘transferring its ability to create consumer products into designing consumer experiences in services, from shopping and banking to health care and wireless communication.’\textsuperscript{170} Tim Brown, CEO of IDEO, in defining their unique team work stated that

IDEO wants to be able to work with our clients when they don’t yet know the appropriate design expressions (culture, process, product, service, space, integrated experience) for the opportunity at hand. We want to be generalist enough to tackle these strategic problems, as well as deep enough to pilot good ideas into the real world.\textsuperscript{171}

The design strategy promoted by IDEO is underpinned by a notion that the way one thinks about design can improve one’s planning and method for product design. Five steps to their innovation are:

1. Understand - Understand the market / client / technology / constraints.
2. Observe – Observe real people in real situations.
4. Evaluate and Refine – This will go through by prototypes.
5. Implement – Carry out new concept for commercialization.

‘We design experiences not just products.’\textsuperscript{172} Says David Webster, head of IDEO

\textsuperscript{169} Business Week Online, The Power of Design, 17 May 2004. the web site is available in: http://www.businessweek.com/magazine/content/04_20/b3883001_mz001.htm
\textsuperscript{170} Ibid.
San Francisco, he then explains their way of design that

...as we started to design an increasing number of products with embedded intelligence it became clear that the thing to design was the time-based experience rather than the object. 173

IDEO uses three levels of innovation work and combines this with the collaborative process with client as shown below. 174 This method was helpful when I started to make a structure of my own product design method.

![Diagram of innovation works and collaborative process]

**Figure 4.11** The innovation at IDEO uses a collaborative method as groundwork. The words in black show method of experience design method by David Webster, and the words in white show the techniques in general design method.

From chart above (Figure 4.11) it can be seen that the experience design method is similar to the method used in my research. The three behaviours which are

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173 Ibid.
174 Ibid.
grounding my collaborative process with client/participant are empathy, prototyping and storytelling. I also draw on Webster’s argument that being highly collaborative with the client, based on these three design procedure, it is ‘possible to significantly improve how these people feel.’ He also argues that, ‘when you are designing experience you have to engage in a narrative way.’ 175 Furthermore, IDEO go through an innovation method that shows narrative design is telling the story of what one seen and hears; and that these stories can prompt people to tell individual stories about their own or other’s experiences. This is an example of the type of narrative design procedure that is evident in my designing work.

A comprehensive view of narrative design requires the designer to draw on stories and incorporate these into their work. A successful narrative design is one that allows for a developing idea one which explains and promotes the content over time. For this to occur design must form part of the business strategy, indeed design should even be seen as a priority of the business strategy. A good strategy should allow the designer to fully display their capabilities and at the same time raise their competitiveness. A good strategy can also create a degree of diversity in her/his products to respond to complex markets, the diversification of consumer requirements and new technologies.

As Lin Rung-tai176 suggests, in regard to the future of design in Taiwan, ‘along with the digital technology progress, the “user-centered design” plays an important role in product design, and “cultural creativity” will be a key point of design evaluation in the future.’

175 Ibid.
176 Lin, Rung-tai, a Professor in Department of Craft & Design of National Taiwan University of Arts, Taiwan.
Later, Professor Lin states that creativity in design comes from one's culture,

> The objective of design is to improve humanity’s living standards and raise the level of culture in society. Therefore, designers must have their fingers on the pulse of society and culture both to refer to and to reflect in their design before they can model life and culture to a high standard.\(^{177}\)

He expounds this concept through the theory of the three tiers of culture-based design method which development from Leong Benny Ding - ‘spatial perspective’ of culture theory. (Figure 4.12)

![Figure 4.12 The ‘spatial perspective’ of culture by Leong\(^{178}\)](image)

According to Leong’s theory, culture objects are classified into three categories (Figure 4.12). The details of each are shown in Table 3. Professor Lin and Hsu


Chi-hsien\textsuperscript{179} in their article also stated that cultural products can be classified into three types:

1. Reproductions or copied products, which draw on traditional techniques and are duplicate to antiques displayed in museums.
2. Classic style or souvenirs, produced by applying new material and techniques for consumers who favour traditional styles or for tourists who are curious about the culture.
3. New cultural product forms, produced by the creative integration of traditional culture into contemporary products.\textsuperscript{180}

\begin{table}[h]
\begin{center}
\begin{tabular}{|c|c|c|c|}
\hline
Layers & Spatial perspective culture & Design Concerns & Classify three types of cultural product \\
\hline
Physical / material & Outer & Color, texture, form, pattern, lines, details, elements, contracture & Reproductions or Copied products \\
& ‘tangible’ level & & \\
\hline
Consumer behavior / ritual / customs & Mid & Function, operation, usability, safety, joint relationship & Classic style or souvenirs \\
& ‘behavioral’ level & & \\
\hline
Ideal / spirit & Inner & Special meaning, storytelling, affection, cultural traits & New cultural product forms \\
& ‘intangible’ level & & \\
\hline
\end{tabular}
\end{center}
\caption{Table 3 Combination of Leong, Lin and Hsu’s the attributes of cultural product layers theories.}
\end{table}

This third inner layer is similar the product design method employed in this study. I


\textsuperscript{180} Ibid.
argue that cultural and creative products are those product designs which originate from culture, mainly through the cultural elements contained in cultural objects themselves. Through design a new style for these elements is sought, one in keeping with the modern lifestyle and which seeks to satisfy the mind and spirit through its use. However, my design strategy not only includes the cultural product but also draws on my field studies into new product design, as well as the narrative stories of the Paiwan. Thus, culture not only highlights the need to revive international markets but it is also crucial to future industrial competitiveness. Furthermore, it is an indicator of national strength, an aspect to which it is important to pay attention.

**My Specific Way of Designing**

The product design of a country or a nationality is influenced by the essential

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Figure 4.13 The prior studies before my design work.
elements of traditional cultures and lifestyles. It is interesting to explore Taiwanese aboriginal culture, as it is playing an increasingly important role in the life of the nation, and being adopted as the basic reference for contemporary product design. The application of cultural elements is a powerful and significant approach to product design. This approach is appropriate where a design is required, to not only be functional and ergonomic, but also to produce an emotional response. In this study, my design, inspired from Paiwanese traditional crafts, demonstrates the value of aboriginal culture in design.

In my roles of product designer, ceramicist and culture symbolist, I used a specific approach in my design practice. This approach had three important components. (Figure 4.13) First, I undertook field studies before I started to design objects. Although I had previous experiences through my teaching work, the field study led me to explore the culture of others more deeply. The information gleaned from the interviews and the oral history, allowed me to fill the gaps in the available literature. Secondly, as a ceramicist assisting the Paiwanese to solve problems through the use of workshops, I found that traditional techniques still remained even though we used new clay and modern equipment. Thirdly, as a product designer I used this information to re-arrange the product procedures into a model that was useful in terms of increasing the success of the resultant products, which in turn built up the participants’ confidence in the product creation. Each of these steps is tightly interconnected. I suggest that other individuals products design can also increase in resultant products if they use this model when preparing design work.

\[\text{181} \text{ See note 165.}\]
Understanding Paiwanese pots

Paiwan pottery techniques cannot be unequivocally verified as being traditional from my field study. For this study it is the interpretation of cultural symbols that is of most importance. To this end, it is important to note that a number of visiting Paiwanese elders met and conferred on the best way to interpret ceramic pots. They agreed that, in addition to items for everyday use, most decorated ceramics pots are symbols of wealth for the tribal chiefs. The official information from Council of Indigenous Peoples, description for traditional pot is,

Among the Paiwan and Rukai, ceramic jars were considered hereditary treasures of the nobility. Most Paiwan pottery vessels were in the shape of jars, but a small number were shaped like bottles or deeply compressed bottles.\(^1\)

Data from my field studies suggests that some ceramic objects obtained through trade have influenced the form and pattern’s presenting methods of Paiwanese pots for hundreds years. Many forms of the Chinese glazing jar took the place of smoky firing pots. Even so, the traditional view of the essence of pots as a language for communication, for stories to be handed down from generation to generation, has been conserved.

Most decoration was applied to the mouth, neck, and upper half of the vessel. Decoration of the upper part included protruding mastoid patterns which represent the female, two pairs of symmetrical spiral-like snakes which represent the male. A pot may use one of these symbols or combine both. Most of pots are decorated

with inscriptions, and motifs. These motifs include circles, triangles, dots, interlocking chains, and waves around a pot’s body.

Traditional Paiwan religion includes the belief in many spirits. The Paiwan call themselves the ‘descendents of the bai-bu snake.’ Consequently, its likeness appears on Paiwan clothing and wooden totem carvings. The bai-bu snake represents a guardian spirit who protects the Paiwan in their homeland and keeps the peace. Any object carved with the bai-bu snake signifies the nobility and glory of the village chief. The chief’s power and wealth are likewise often represented by glass beads and pottery. Even though the chief today exercises no real power, these symbols still retain an important spiritual significance for the Paiwan. These symbols and patterns are a tool of communication between the older and younger generations, an element of craftsmanship is needed to maintain Paiwanese thoughts and their own spirit, and a language.

Pottery and porcelain artifacts represent what we can see and touch in our daily life; they have a practical use and many people also regard them as art. They have been cherished throughout the ages as they represent a familiar gateway into the realm of art. In the study of the tea cultures of the West and the East it is noted that, in different cultures people use different types of containers to drink tea in different ways, and to reflect different meanings. However, in my role as an experienced ceramicist and product designer, I always considered the user-central experience and the marketing. In my experience, the functional uses of most tea set services have developed gradually regardless of culture. As a ceramic designer, I suggest that many differences between west and eastern

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183 Bai-bo snake is the Hundred-pace Snake; (scientific name) Agkistrodon acutus (Gunther)
culture relating to the functional use of a tea service have now vanished.

The traditional crafts items I have used during the course of my research include pottery containers, glass beads, ceremonial drinking cups and wooden sculptures, all traditional implements of the Paiwan aborigines. Those traditional crafts have their own stories and integrate a number of conventional elements (Table 4). Some of the elders emphasised that the oral stories belonged to the nobles and their families. The design on every pot could be interpreted through the intention of the patterns, forms and colours as these were cultural codes that deal with a general symbols, ancestors, traditional spirituals and distinguishing features of a guardian. My design processes are extension of four parts which are form, colour, selection and story. The flow chart (Figure 4.14) and summaries contents (Table 4) as below:

![Flow chart](image)

**Figure 4.14** The tea set design of content summary and the references.
Suggestions in this section

This design and design method section has shown that:

The virtual prototypical designs can improve the way that cultural elements are integrated into the design of a product and increase its added value.

1. The deep inner meaning of traditional culture can generate designs of consumer products applicable to modern lifestyle.

2. Cultural products are understandable; furthermore, attraction and value will be enhanced as the content of cultural products is better understood.

3. In addition to giving appreciation to cultural content, consumers will pay more attention to their utilities and functions.

My design method progress summary

<table>
<thead>
<tr>
<th>Design progress</th>
<th>Summary of content</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form</strong></td>
<td>*Cups design idea</td>
<td>Traditional Paiwanese ceramic pot, twin cup, wooden mortar, sculpture</td>
</tr>
<tr>
<td></td>
<td>*Tea pot &amp; Pitcher design idea</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Sugar &amp; Cream jars design idea</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Salt &amp; Pepper can design idea</td>
<td></td>
</tr>
<tr>
<td><strong>Colour &amp; pattern</strong></td>
<td>*Glass beads’ colour &amp; patterns study</td>
<td>Glass beads</td>
</tr>
<tr>
<td></td>
<td>*Application in the tea set</td>
<td></td>
</tr>
<tr>
<td><strong>Product range Selection</strong></td>
<td>*Item list – The range of my tea set</td>
<td>The oral history in glass beads,</td>
</tr>
<tr>
<td></td>
<td>*Suggestion for customer – a. Family set</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Gifts set</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Personal use set</td>
<td></td>
</tr>
<tr>
<td><strong>Storytelling</strong></td>
<td>*Mulitan – The elegant noble set</td>
<td>Paiwanese oral literature</td>
</tr>
<tr>
<td></td>
<td>*Tamulang – The plentiful harvest set</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Landagan – The territory set</td>
<td></td>
</tr>
<tr>
<td></td>
<td>*Aqung – The wisdom set</td>
<td></td>
</tr>
</tbody>
</table>

Table 4. The design method and contents of the tea set
Form

Paiwanese tribal pottery is traditionally rotational and has the characteristic feature of using perfectly round symmetrical shapes. The cultural significance of lines and in particular diamond-shaped paper-cut silhouettes on the surface of these ancient-style pots influenced the conceptual development of my tea set designs. In recognition of the inspiration behind my tea set(s), I have named it the ‘BORU’ ancient-style pot series. Boru means traditional pot in Paiwanese language.

I examined the different ways that tea and coffee is consumed in China and in the West to establish what would be appropriate utensils. I have extended the ‘BORU’ concept to all of the main components of the tea set – the cups, pot, milk jug, sugar bowl and so on.

The method of production means that various utensils differ in visually subtle ways rather than in an overtly obvious way; tea and coffee cups are distinguished by a wide or narrow rim rather than on alternate shape or type of handle. The tea pot and pitcher are also distinguished in a similar manner; A change of scale demotes function, and of course, volume capacity. The milk jug and sugar jar follow the main BORU modelling, using the Paiwanese notion of a cup to strengthen the cultural connotations. Secondly, the design of all handles and spouts has taken traditional Paiwanese arts and crafts as its reference, of which a more detailed explanation follows.
Concept Proposals for Cups

*Shape Reference - Traditional pot*

Taking the shape of a gourd with a hole along the side, this red pot is an excellent sample in terms of shape and design.

Examples of aged ceramic pots (see A-D) from the Paiwan tribe in the collection of National Museum of Nature Science in Taiwan. Some are damaged along the mouth which may be attributed to sacrificial practices of this tribe. After a ceremony, the Paiwan would mark the vessel in memorial.

Modern Paiwanese pots photo taken in my field studies (see E-F), those pots are remains Paiwanese's spirit.
Virtual model & perspective drawing - Cups
Concept proposal for Tea pot and Pitcher

*Handle Reference - Hundred-pace viper*

Paiwanese elders told me in field trip that the bai-ba snake (hundred-pace viper) is the soul of a tribe, the spirit of life and the most greatest of all the spirit. In almost traditional Paiwan folk’s entire tale, bai-bo snake was their ancestor’s beginning. Bai-bo snake represent a guardian spirit within many of Paiwan beliefs. Furthermore, bai-bo snake is the striking images of many crafts work, such as carvings, noble pots or on clothing (see A-C). Paiwanese believe that bai-bo snake is the mostly beautiful and charming and not menacing at all. Therefore, bai-bo snake always treated as a mascot when Paiwanese meet it around house or countryside. Nowadays, young generation still been told that the bai-bo is one of the important symbols for the tribe. Even in the modern times, Paiwanese believe bai-bo snake is always protects the Paiwan in their homeland.

*Spout of object Reference - the twin cup*

Only used by Paiwan aboriginals, this cup was used for celebrations and wedding ceremonies (see D-E). Two close friends would drink together from the cup to express the sentiment of their relationship. Early cups were made of wood and lacked decoration. Later, such pieces were engraved with snakes or human images.
Concept proposal for Tea pot and Pitcher
Virtual model & perspective drawing - Tea pot & Pitcher
Virtual model & perspective drawing - Sugar bowls and Cream Jugs
Concept proposal for Salt & Pepper pots
Virtual model & perspective drawing - salt and pepper pots
Colour & Pattern

Glass beads are traditionally manufactured and crafted by Paiwanese aboriginals. Such ornamentation have been found in all of Taiwan’s aboriginal tribes, however, some of the most ornate and culturally significant designs originate from the Paiwan and Rukai tribes. The colours and decorative elements of each bead tell a traditional Paiwanese story or contain a special symbolic meaning; they represent social class, rank, gender, wealth and aesthetics. Traditional glass beads are not only used in ceremonies, but also have religious significance. Tribal peoples believe glass beads can confer blessing, and ward off evil spirits. It is difficult to accurately trace the origins and age of traditional glass beads, they are very rare. Some of them have been passed down from one generation to another.

In my field study I gained information about glass beads from tribal elders, and then, in my workshops aimed to re-establish the production methods and use of appropriate materials. Experimenting with different clay components and colour I created a new recipe for coloured clay that successfully recaptures the essence of traditional glass beads. Colours and patterns derived from traditional Paiwanese glass beads that inspired my product design.
With a string of beads, a beads position has a name and is significance. In addition, each glass bead has a variety of colours and patterns on its surface - such decoration has symbolic meaning.

- **Vuraw**: Yellow bead can protect from evil spirits.
- **Pufu**: Orange bead was often used in place of currency.
- **Moroagon**: Represents wisdom and astuteness.
- **Vucalan**: Plentiful harvest.
- **Mulumuladan**: Dignity and leadership.
- **Gadacadaigan**: The power in territory and wealthy.
- **Madak**: There are beads can ward off bad luck.
- **Makazalago**: Wisdom.
## Colour and Pattern Reference

<table>
<thead>
<tr>
<th>Reference bead</th>
<th>Origin</th>
<th>Colour Sample</th>
<th>Symbolic Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>From the Paiwanese traditional beads</td>
<td>Original beads</td>
<td>Colour scheme of colours &amp; patterns</td>
<td>Faith</td>
</tr>
<tr>
<td>Mulimulidan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rioqo</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vacalan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makazaigao</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Landagan or Cadacadagan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maroaqon</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pula</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vuraw</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madak</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Colours proportion from Patterns

- [Image of patterns]
Virtual Demonstration - Tea Pot
Virtual Demonstration - Pitcher
Virtual Demonstration - Tea Cup set
Virtual Demonstration - Tall & Short Tea Cup set
Virtual Demonstration - Salt bowls & Pepper jugs
Virtual Demonstration - Salt & Pepper Cans
**Product Range**

I have attempted to provide the user with a greater degree of choice by designing several alternate colour schemes and patterns. Utensils can be purchased as complete sets, individual units or mixed to create the opportunity for the user to own a unique set of contrasting pieces. The user can also purchase utensils that specifically match their unique functional requirement; perhaps a coffee set for 3 people.
### The Product design list

<table>
<thead>
<tr>
<th>Item Name</th>
<th>Size in Detail- H x L x W (cm)</th>
<th>Cubic Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Boru pot (Tea/Coffee)</td>
<td>25x20x15</td>
<td>1250 ml</td>
</tr>
<tr>
<td>2. Boru pitcher</td>
<td>16x12x18 (handle included)</td>
<td>850 ml</td>
</tr>
<tr>
<td>3. Tall Boru cup</td>
<td>10x8.5x10 (handle included)</td>
<td>185 ml</td>
</tr>
<tr>
<td>Tall Boru cup’s lid</td>
<td>2.5x7.5x7.5</td>
<td></td>
</tr>
<tr>
<td>4. Boru espresso cup</td>
<td>/x5.5x/ (handle included)</td>
<td>85 ml</td>
</tr>
<tr>
<td>Boru espresso cup’s lid</td>
<td>1.7x4.5x4.5</td>
<td></td>
</tr>
<tr>
<td>5. Boru cup</td>
<td>5.2x10x11.5 (handle included)</td>
<td>145 ml</td>
</tr>
<tr>
<td>Boru cup’s lid</td>
<td>2.8x8.5x8.5</td>
<td></td>
</tr>
<tr>
<td>6. Short Boru cup</td>
<td>3.8x7x8 (handle included)</td>
<td>85 ml</td>
</tr>
<tr>
<td>Short Boru cup’s lid</td>
<td>1.8x6x6</td>
<td></td>
</tr>
<tr>
<td>7. Sugar bowls</td>
<td>9x9x9</td>
<td>95 ml</td>
</tr>
<tr>
<td>8. Cream jugs</td>
<td>9x9x9</td>
<td>95 ml</td>
</tr>
<tr>
<td>9. Pepper pot</td>
<td>10x5x4</td>
<td>65 ml</td>
</tr>
<tr>
<td>10. Salt pot</td>
<td>7x5.5x4.5</td>
<td>45 ml</td>
</tr>
</tbody>
</table>
Storytelling Objects

**Mulitan** – The elegant noble set: A Family in richness
**Rioqo** – The guardian set
Maroaqon – The wisdom set (Tall Boru cup)
Maroaqon – The wisdom set (Boru cup)
**Landagan** – The territory set (Boru cup)
Landagan – The territory set (Tall Boru cup)
SECTION 5: Reflections

In the course of this research I had several experiences which I consider to be precious. These experiences come from my initial contact with Taiwan’s aboriginal people to being deeply drawn in by their culture and influenced in my product design. This helped me to understand that design did not need to concern itself, exclusively, with meeting functional needs and solving problems; it can also be a means for conveying profound emotions or the essence of a culture. I now consider the design activity as an exercise capable of enriching life and of being edifying on a spiritual level. In the words of one designer, to explore cultural imagery and meaning with its experiences and emotions, and to project this into one’s work has become an essential step; one which evokes a response in the user in terms of subtle cultural understanding and feeling.

Although the design strategy adopted in this research produced excellent results in regard to a successful exhibition, the process was complex, expensive and time consuming. The process is not commercially viable within a contemporary product design practice. In other words, products containing cultural elements require more time to be observed and explored before the depth of knowledge gained from this activity can be transferred into the concept development process, and ultimately embodied in the final object. Put simply, this design strategy uses the accumulation of time as an important tool, allowing the designer to fully absorb and understand the significance of the wonderful originality in design that was first seen. This is also why I have spent a number of years engaged in this research.
Although the preliminary work took several years, I still value this kind of strategic framework. This is because the design concepts accumulated through the research are like a massive database which can be applied at any time to any type of product. The same design strategy can also be applied to other cultures or other kinds of products. For example, my current design for a tea set could be extended to a dinner set or even household electrical appliances, interior or exterior design, inspirational material in an architectural setting, or applied to the cultural exposition of other tribal groups.

The value of this research is twofold; it extends the recorded knowledge of Paiwanese culture and adds to the field of design methods. When the material gathered through my field study was compared and contrasted with many existing records it provided new information about the beliefs and traditions of the Paiwanese. This would not have been possible to gather this data if I had not employed methods for oral data collection. The information does not merely benefit non-Paiwanese people as I was also able to answer many questions about which even the Paiwan themselves had misgivings – whether for example they possessed the ability to make ceramic pots and glass beads (which was affirmative). Taiwan’s aborigines moved around for generations and have accepted many of the practices and traditions of their governing powers but this has meant that knowledge of their traditional culture was being lost. This was considered by the current Taiwanese Government and the Paiwanese elders to be a matter of great regret. This research attempts to address one aspect of reclaiming this traditional culture, that of ceramics. This research may be taken as a precedent, moving away from research that is just restricted to the academic collation of data and
transforming it into an effective instrument for assisting the Taiwanese aborigines. This research argues that the totems and ornaments of the Paiwan tribe’s ceramic pots and glass beads do not only serve a decorative purpose but act as a form of cultural communication. As a result of the analysis of design as a strategy rises in this study and the methods of cultural product design drown on it can be seen that they transmit cultural symbolism, narrating and passing on significance and connotations.

The most successful aspects of this research were:

1. **Sharing and co-operation**

   The research process has been in a participatory style, therefore all the information I obtained through field study and workshops I also shared with the participants. I was able to take records from existing artifacts and academic writing and connect these to the lived experiences of the participants. This meant that inadequacies in the existing records, regarding arts and crafts manufacture were able to be updated. I also placed myself in the Paiwan tribe’s community in order to understand their needs, listen to their stories and through this learn to understand another culture. This form of long-term interaction and study with participants provided both the participants and me with rare and valuable experiences. These experiences were important for me in generating inspiration for my designs.

2. **Manufacture in practice and resolving issues**

   Workshop activity was one crucial factor in the success of this research and one which caused me to become aware that many aborigine craftspeople either understand or are trying to learn how to use new equipment to make pottery. Because this knowledge is the result of a painstaking process of finding out through trial and error, to share experiences with those whose
craft ability is not as sophisticated as others made popularising this craft extremely difficult. The advantage of my role was that I could to ensure there was no conflict of interest between individuals and my professional status as a ceramicist, I could teach ‘on the spot’ new types of material and equipment, and answer issues relating to clay composition, glazing and kiln firing. In addition, reflection on the importance of the aborigines’ original creative work and its difference from modern pottery, I have given the participants the opportunity to come to know their own traditional crafts again and re-establish their value. Many participants at the outset just thought traditional ceramic pots and glass beads belonged to them as a minority, items whose value and dignity other people could not comprehend, yet at the same time, in a contradictory manner, belittled traditional ceramics as having no practical value (smoky-fired items are not yet porcelain and leak water). My task was to assist the participants in rebuilding/rediscovering their traditional values, and only then did we progress through methods of commercialisation as a way to promote the objects as culturally significant. The help I gave the participants to resolve ceramic problems meant that I was accepted by my aboriginal friends, making it easier both to meld into the tribal society and to understand their needs.

3. Experimentation and implementation

After combining and comparing the recorded data with oral data, I tried to imitate the structure and external appearance of ceramic pots and glass beads using traditional smoky-firing pots; after countless formulations and experiments I was successful in replicating glass beads with a traditional appearance. This process was also linked to the coloured clay, my principal material for product design. In the replication process I also discovered a few
manufacturing and marketing blind spots; therefore in the workshop activity I also tried to combine the work groups’ manufacturing processes. After re-arranging workshops to include commercial issues, there was a significant improvement in the resultant pots. This improvement ensured that the pots were worthy of being exhibition in 2003 at the Millet Foundation annual conference. In 2004 alternate works- the glass beads- referencing the Cheng Hsin community catches everyone’s eyes in same conference. It was also evident during this research that it was important for the tribal community to produce and market their artifacts in coordination with government policy. Working within this policy will have great benefit for the future production capacity of cultural products.

4. Storytelling Objects

My experiences have fuelled my creative inspiration for modern ceramics, taking Paiwanese traditional arts and crafts moulding, objects surface polish and colours as central concepts to develop a series of tea sets designed to tell the Paiwan’s traditional stories and also my experiences, to bring out a tea set design with Paiwanese language in pot - Boru – using as its main principle moulding.

I argue that aboriginal tribal communities should work as units to give assistance to each other, and to assist each tribe in establishing a shared understanding of their cultural values. Working within the current government’s policy to protect and subsidise, develop and promote representative cultural products from each tribal group this research may become a good example for other tribal communities to follow, and thereby through cultural products to have a system to popularise their products and
pass on their distinctive cultural features.

In my future research I hope to be able to assist the aborigines to broaden the original intentions of a cultural industry. I will continue this mode of accumulating experience within tribes, and make use of my professional ability to help preserve and pass on this disappearing culture, and through design help people understand its meanings. Under the present government’s policy of striving to promote cultural industry, assisting tribes to use their communities as self-sustaining work units to resolve the issue of unemployment is the primary task. I hope to have these experiences published as a guide to share my individual cultural and design experiences, or take this design strategy as a pattern for carrying them forward, recommending to the Taiwan government that they should extend this strategy, to add to the degree of international cultural recognition afforded Taiwan. In an academic field replete with theory but lacking in practice my research draws on theory and practice to support a practice based research outcome: a tea set that carries traditional cultural meaning in a modern design.

A fine line exists between exploiting indigenous cultures and assisting them to regain control of their culture. Global awareness and discussion relating to what constitutes ‘cultural’ exploitation must take place in order to protect the interests of indigenous people. I have always discussed my intentions with the Paiwanese people, seeking their understanding, consent and willingness to assist me in conducting this research. My designed outcomes reference their heritage, I have deliberately done this in order to assist the Paiwanese people regain their past skills, skills that they wished to regain. In so doing,
Taiwanese people are more aware of Paiwanese culture, a position the Paiwanese people wished for. Whilst it could be argued that I have also gained a great deal in terms of my own creative endeavours, exhibitions and potentially enhanced reputation as a ceramic designer, I position this as inevitable but not intentional. One draws inspiration from ones own experiences, mine are richer for having worked closely with the Paiwanese people, a relationship that I will seek to maintain and build upon.
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