REVIEWER’S VIEW OF THE DESIGN STYLE OF TAIWAN CONTEMPORARY CERAMIC TEAPOT – A PRELIMINARY STUDY OF CULTURAL IDENTITY

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Abstract: There are more and more ceramicists with distinctive ideas designing enormous masterpieces of ceramic teapots recently in Taiwan. Among them, many design forms have not only broken through the traditional limitations, but also enriched the tea ceremony culture of Taiwan. Drinking hot tea with unique teapot has been recognized as fashion image of Taiwan. However, what features or characters are really recognized as Taiwan is essentially important from the cultural aspect of point. This study focused on the investigation of design style and cultural identities of Taiwan teapots. It employs the methods of focus group and KJ method from four professional ceramicists who have won grand prizes to generate the constructs of Taiwanese design style on teapot. Samples of contemporary teapots are exclusively collected and analyzed. As a result, the reviewers have been identified some fundamental principles for the design of Taiwan teapot. Further, tentative models for the design of ceramic teapot with Taiwan identity are also proposed for the cultural identity study and future development of contemporary Taiwan teapots.

Keywords: Ceramics; Teapot; Cultural identity

1. Introduction

Due to the fact that ‘tea culture’ is gradually became popular in Taiwan. It helped the rise of modern ceramics art and at the same time, created a lot of young ceramicists who entered the field of ceramics started with teapots making. Many of these young and creative artists have changed the traditional form of ‘teapot’. They brought the ‘teapot industry’ into another new milestone. They challenged the tradition and enriched the tea cultural with their new thinking and new skills. These efforts enabled the ‘teapot art’ to have a significant position in the developmental history of ‘ceramics art’ and ‘tea culture’ in Taiwan, and even developed its unique character.

But for Taiwan teapots go outside of the island and to be internationalized the ceramic artists must begin to explore the question of ‘cultural identity of the Taiwan teapot’, and try to incorporate these ideas into their masterpieces, to create a unique style for representing themselves.

In this study, ceramic teapot is used as an example, to explore the issues of cultural identity. Hoping it can provide an innovative way for the development of Taiwanese craft industry and the alternative directions can even be applied for the follow-up studies.

The issues of cultural identity are expected to be seen more clearly.

2. Literature Reviews

2.1 Defining the Scope of Contemporary Ceramic Teapot in Taiwan

In the past three decades, due to economic growing, the tea ceremony became part of life in Taiwan. People start to appreciate tea and the teapot art. This phenomenon opened up the teapot industry. As Long-Fei Song (1985) described “The modern ceramic teapot art has brought in new techniques and integrated the idea and power of the tradition. It has given the old traditional teapot a new life and brought it into a new era”. Therefore he emphasized more on the importance of integration and the personal input of teapot artists. However, Zheng-fang Lin (1993) pointed out “Ceramic teapot must be made out of clay and use of the ceramic materials to show the effect of artistic creation. More importantly, ‘teapot’ refers to the pot can be...
called ‘teapot art’. It must be consistent with its original Function”. Here, combined the thinking and views of some famous judges of teapot, contents like Ah Leon, Chia-Ching Lu, Jung-Yu Tsai, Sing-Long Li, and Po-Wen Yu proposed that the ‘teapot art’ is defined as the ‘ceramic teapot’ and it is a coordination of the material, purpose and function of a teapot. So that it must firstly fulfill its practical purpose and on top has to integrate the traditional and modern technologies which can be applied on the teapot making and further involved new concepts and ideas of the artists.

2.2 The Development Trail of Contemporary Ceramic Teapots in Taiwan

The development of Taiwanese ceramic teapots has been greatly influenced by the combination of two cultural development histories and its interactions, one is the ‘Ceramics’ and the other is ‘Tea’. The ‘modern ceramic teapot’ appears just like a Taiwanese symphony of contemporary ceramics and modern tea ceremony. Each of them follows the different context from its own trail all the way to the twenty-first century and has left a deep track in which the evolution and the development pathway of Taiwan’s ceramic teapot has been described, as shown in Figure(1).

2.3 The Development of Contemporary Ceramic Teapots in Taiwan

In the 1980’s, people in Taiwan start to appreciate tea drinking and tea culture. Tea houses have hence booming up. The exhibition held in cultural centers, galleries, department stores and tea houses have demonstrated a wide range of teapots including, stone pots, clay pots, China Yixing teapots and home-made pots. It covered the characters of traditional and modern, practical and ornamental. First in the history, people spent so much efforts and enthusiasm to make teapot and tried to establish a way to represent ‘Taiwanese teapot’ in which the new Taiwanese value and taste are incorporated.

The developing trail of contemporary ceramic teapot in Taiwan adhered tightly with the history of the ceramics exhibitions. Tracing back from 1981, held the first batch of ‘Modern Tea Exhibition’, until 2013, a total of 495 exhibitions of modern ceramic teapots have been curated by museums, cultural centers, and art galleries.

As shown in Figure(2). The exhibition and activity tolls regarding ceramic teapots from the year 1981 to 2013 has been calculated and analyzed. A developing curve within this period of time can be easily seen. The development of modern Taiwanese ceramic teapot can be roughly divided into five stages, namely: (1) budding stage: from 1981 to 1986, (2) growing stage: from 1986 to 1991, (3) booming stage: from 1991-1996, (4) recession stage: from 1996-1999 and (5) steady stage: from after 1999. This curve ended in the year 2013 with a transforming stage. This curve clearly shows that from the year 1990 to 1999, teapot exhibitions in terms of the teapot market demands have reached the peak (But that range is from a so called ‘bubble economy’ may give false impression). It also indicated that around from 2000 to 2013 the teapot development has come to a stable stage. With the increasing number of exhibitions, new thinking and new technologies have been brought into the field, so that a transforming era is coming.

2.4 Design Style and Cultural Identity

Yu-Fu Yang (1998) proposed cultural codes which emphasize the symbolic meaning of images, that hypothetical model of three-layered cultural doctrines as shown in Figure(3).
Jun-zhi Chen (1994) think that "the style is in a particular time and geographical characteristics of the combination of art, the style performance is a concrete manifestation of the culture at that time."; Wei-Gong Liu (2006) pointed out that "personal style" reflecting the potter’s skills; “product style” creating its market niche; “public figures style” determining its popularity; “community style” establishing its identity and foundation. The “urban style” is to create its international competitiveness and “social style” to protect the life quality of people."

Based on the study reviews: Daniel Bell (1989), Terry Eagleton (2000) and research theses: Ming-Song Li (2004), Peggy Chen (2004), Meng-shan Tsai (2006), Chien-Hua Kuo (2006), Chia-Ling Hsueh (2004), Hsiao-Jung Liu (2005), Chun-Yu Li (2005), Po-Lun Hou (2006), Yi-Zen Hsieh (2008), and Huang-Cheng Lu (2008), broad conclusions of ‘cultural identity’ generally refers to the historical background, values or the common views of the participants.

3. Methodology
This research, on the designing process of cultural identification, used Taiwan contemporary ceramic teapots as the testing objects. Preliminary study is to collect all kinds of different styles of ceramic teapots and through reviewing the relevant research paper and literatures to explore the main issue of trying to establish the cultural identities. Based on the designing styles and cultural phenomenon which have been performed, combined the observations, discussion and the awareness of cultural identities from the artists resultant the represented characteristics. The collected data can be used as a reference for future research.

3.1 Research Methods
In this study the authors used "focus group" and "KJ method" as methods. Four experts from the field of ceramics art are selected and formed a “focus group” to review all the sampled ceramic teapots and conduct discussions. During the research, participants may express their experiences, views or opinions. The comments and conclusions are collected by three individual research assistants (RAs). Common views of the focus group are listed, from which “three in common” and “two in common” are included in the final conclusions. The reliability is >0.6 (R>0.6). After the data collection and classification, conclusion was then made. The whole process was videoed for further reference.

3.2 Research Subjects
The research participants were the four reviewers of “The first and second competition of Taiwan Ceramics Gold Awards” and “The 1st to 3rd Taiwan Gold Teapot Prizes”. These two contests are the most influential competitions in Taiwan, especially the latter one with duty assessment system; it indicates the decisive opinion for the teapot development. Therefore, the focus group study was basically involving the four representatives and based on a concept of exchanging different views.

3.3 Research Objects
In this study, the photos of ceramic teapots from 1981 to 2011 are collected as the research materials. It covers mainly important competitions and exhibitions in Taiwan.

From 8 different sources, a total number of 728 ceramic teapot masterpieces are included as research samples:
B) Part 2: 156 pieces selected works of 1995 “Album of Taiwan Contemporary Ceramic Teapot”; No.B1 to B156.
D) Part 4: 22 pieces selected works of 2004 “The second Taiwan Ceramics Gold Awards – Tea Set Competition and Exhibition”; No.D1 to D22.
E) Part 5: 117 pieces selected works of 2008 “The 1st Taiwan Gold Teapot Prize”; No.E1 to E117.
G) Part 7: 177 pieces selected works of 2010 “The 3rd Taiwan Gold Teapot Prize”; No.G1 to G177.
H) Part 8: 35 pieces representative teapot works from
“Ceramics Biennale Competition”, “Golden Ceramics Awards”, and important group exhibitions, solo exhibition, etc.; No.H1 to H35.

3.4 Research Process

The research process has been described stepwise in Table 1.

<table>
<thead>
<tr>
<th>Research process</th>
<th>Research steps</th>
<th>Goals</th>
<th>Explain</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early stage</td>
<td>1</td>
<td>Found the problem</td>
<td>With the rise of modern ceramics, it is important to express the different showing shape, type and style of teapot to explore the design style and cultural identity of the Taiwan contemporary ceramic teapots.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Literature review</td>
<td>Research and literature review of all relevant ceramic teapot design style and cultural identity.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Determine the problem</td>
<td>Analyze and summarize the design style and cultural identity of ceramic teapots.</td>
</tr>
<tr>
<td>Middle stage</td>
<td>4</td>
<td>Compile ceramic teapot illustrated catalog</td>
<td>The research samples collected from (1981 to 2011) published photos mainly important competition and exhibition in Taiwan that included eight parts, a total of 728 ceramic teapot works.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Screened representative ceramic teapot pictures</td>
<td>Conduct Focus Groups study, each expert reviewed the design style and the characteristics from 100 ceramic teapot pictures.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>The Determination of the Most Obvious Attributes</td>
<td>Requirements of reliability must be greater than 0.6. It reflects the reliability that experts chose sample teapots, and the determination of the most obvious attributes on the design style or cultural identity.</td>
</tr>
<tr>
<td>Late stage</td>
<td>7</td>
<td>Design style classification</td>
<td>According to the most obvious attributes, experts use the KJ Method to do the discussion and classification.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Integration and Description</td>
<td>The categorized list of design style made from analytic research samples can be used as a reference for cultural identity research in the future.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Summary</td>
<td>Conclusion and recommendations</td>
</tr>
</tbody>
</table>

4. The Design Style of Taiwan Contemporary Ceramic Teapot

In this study, we proposed to establish the “cultural identity” based on the designing style developing trend and the industrial evolution of Taiwan contemporary ceramic teapot. Collecting the ideas from the artist of different generations, their personal experience and insist along their professional developments and some historical influence. Only take all of these important factors into consideration a represented "design style" can thus been created the preliminary study of cultural identity.

4.1 Typical Images of Ceramic Teapots

Using the “Focus Group” method, each of the four experts has screened 100 out of 728 representatives of Taiwan's designed ceramic teapots with their typical images. The result of analysis is shown in Table 2.

<table>
<thead>
<tr>
<th>Code</th>
<th>The number of times selected on the samples</th>
<th>Reliability</th>
<th>Amount</th>
<th>Share of the overall ratios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q6</td>
<td>samples not selected</td>
<td>R=0</td>
<td>533</td>
<td>73.21 %</td>
</tr>
<tr>
<td>Q1</td>
<td>samples selected once</td>
<td>R=0.25</td>
<td>74</td>
<td>10.16 %</td>
</tr>
<tr>
<td>Q2</td>
<td>samples selected twice</td>
<td>R=0.50</td>
<td>54</td>
<td>7.42 %</td>
</tr>
<tr>
<td>Q3</td>
<td>samples selected 3 times</td>
<td>R=0.75</td>
<td>39</td>
<td>5.36 %</td>
</tr>
<tr>
<td>Q4</td>
<td>samples selected 4 times</td>
<td>R=1.00</td>
<td>28</td>
<td>3.85 %</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
<td>728</td>
<td>100 %</td>
</tr>
</tbody>
</table>

The experiments requirements of reliability must be greater than 0.6, so from the results shown in Table 2, the Q3 groups (R=0.75) and Q4 groups (R=1.00) reach the criteria, therefore a total number of 67 pieces (39 +28), accounting for the overall ratios of 9.21% (5.36% + 3.85%) are included.

4.2 The Determination of the Most Obvious Attributes of the Chosen Teapots

The Focus Group formed by four experts determined the most obvious attributes from 67 chosen samples on the design style or the characteristics of cultural identity. To reach the standard which is the reliability must be greater than 0.6 (R> 0.6), only the samples collected from Q3 and Q4 are used to establishment of the results as shown in Table 3.
Defies functional convention in its placement and usage.

Indicates that the handle and lid are contrast with the body.

The lid is hooked onto the handle.

Lid is merged with the body.

Lid is twisted to overlap with the handle.

Combined with bamboo material.

Combined with metal and wood.

The lid is merged with the teapot bodies.

Based on local imagery to expressive shape.

Utilizes a curved and irregular structure.

Combined with glass material.

Warning people: head with a knife.

Lid is hooked onto the handle.

Lid twisted to overlap with the handle.

Emphasizes the use of Miaoli clay.

Wood carving techniques applied to teapot.

Challenging conventional taboos.

Integrating highly difficult skills.

Shino glazes.

Local Taiwanese imagery.

Conveys the grievance on the earthquake.

Amusing shape.

Well balance of the eastern and western culture.

Functioning as a teapot and a tea pitcher.

Reminding the protection of culture heritage.

Experience of traditional culture.

Conceptual rather than practical design.

Glaze dotting technique.

Rendering the heritage.

Wood firing.

Low temperature smoked firing.

Print-making techniques.

Combined with rattan handle.

Salted glaze firing.

White crackle glaze.

Interesting module with stylish aesthetics.

Raku firing.

Unique in the location of the hole.

The knob enlarged as a water hole.

Integrated function and style.

Combination of calligraphy and seal carving.

Cracked texture of the body.

Unique breathable pores in Taiwanese mineral clay.

Spout located at teapot bottom.

Composite materials of installation art.

Seeking modern calligraphy performance.

Ornamental and practical exploration.

Realistic forms with usable functions.

Lid merged with the teapot body.

Traditional totems with decorative clay.

High temperature smoked firing.

Glaze dotting technique.

Rendering the heritage.

Wood firing.

Low temperature smoked firing.

4.3 The Most Obvious Attributes with the KJ Method

The Focus Group conducted with four experts determined the most obvious attributes from 67 chosen samples, then using the KJ method carry on the classification.

4.3.1 Innovations in Functionality

H5 is unique in the location of the hole, which is placed on the handle instead of the lid, the hole enables smoother tea pouring without splashing. The hole in the lid of H6 is enlarged into an opening so that water can be poured directly into the teapot without taking off the lid. The lids of H27, B152, and E109 are merged with the teapot bodies. The lid of B143 is hooked onto the handle, and the lid of F160 can be twisted to overlap with the handle. These ingenious designs prevent lids from being dropped.

F119 defies functional convention in its placement and usage.
usage. E97 functions as a teapot and a tea pitcher (a decanting vessel). The L-shaped design enables users to easily decant the tea from the teapot to the tea pitcher without picking up the teapot; the lid also locks automatically when tea is being poured, preventing the lid from falling and breaking. The Ancient Pot H20 draws attention to the design of the spout, which is at the bottom of the teapot. A hidden chamber inside the teapot controls the flow of water from the spout as well as the filtering of dregs. The necessary airtight base brings out the beauty of the teapot. This design is not restricted by the usual design in which the spout, handle, and lid handle form a straight line. As a result, there is more space for expression in the style, creating a new fashion in teapots. Above characteristics grouped into the same category, and define its common name: "innovations in functionality", as shown in Figure(4).

4.3.2 Tactual Expression of the Clays

A2 features clays of three different colors, which naturally incorporated into shapes during the process of hand throwing to present a unique texture in the body of the piece that production method has been called as the "stir mud". B96 emphasizes the use of Miaoli clay making it "tea dust glaze" highlights the simple, innocent of soil texture. H18 utilizes the unique breathable pores in Taiwanese mineral clay to enhance the water-filtering function of the teapot; in appearance, the teapot exhibits a rough texture. B82 was given a cracked texture by pasting pieces of clay onto the surface. H15 was made by a unique hand throwing method taking advantage of the differences between dry and wet clay, despite of the deliberately cracked texture of the body, the teapot does not leak in actual use. These design concepts exhibit the characteristics and texture of the clays to the fullest and present distinct styles in Taiwanese teapots, suitable to be grouped into the same category, and defined its commonality named: "textual expression in the clays", as shown in Category 2 of Table 4 (hereinafter referred to Table 4-No.2).

4.3.3 Firing Texture

H33 is made with wood firing, and its metallic shine is caused by the fire and flying ash during firing. H1 is rapidly elevating the temperature of the Raku technique. G159 is a soda thrown into the effect of salt glaze firing. H35 is the low temperature smoke firing for a brilliant performance. H29 has a high temperature smoke firing for earthy texture. Fired ceramic art changes, deep in the state and the effect of the unexpected, suited to be grouped into the same category, and define it the commonality named for: "firing texture", as shown in Table 4- No.3.

4.3.4 Glaze Expression

F124 presents a cooper-red moss green glaze, which requires careful control of the firing atmosphere to achieve an ideal balance between the oxidation and reduction of conventional copper-red glaze and further creates a glaze of high grandeur. B5 provides a Carving glaze method unique in teapot pottery. H31 feature a patented glaze dotting technique, and F150 has coordinates the conventional painting techniques with modern flowing glaze techniques. B122 integrates a conventional teapot with western concepts and Japanese Shino glazes. G166 with a side handle is influenced by Japanese culture, cleverly employing creamy white open piece glaze in a contemporary style. These performance, in addition to seeking change from the traditional glaze, also continued in the rendered glaze rich; suited to be grouped into the same category, and defined it a common name as: "glaze expression", as shown in Table 4- No.4.

4.3.5 Decoration Techniques

B119 exhibits techniques requiring a high degree of skill; the elegant practical design and diverse scribing decorations imply good fortune in a traditional manner. G129 made by printmaking techniques with Taiwan Nantou Yuchi black tea imagery, enabling tea drinkers to enjoy the delights of all five senses. The H23 is seeking modern calligraphy performance teapot. H11 feature is interesting combination of calligraphy and seal carving. B106 combine teapot production techniques with wood carving techniques. H28 combines decorative clay with glaze filling techniques in conventional totems, presenting a style
gorgeous without appearing gaudy. F10 presents conventional thinking and cultural perspectives using ceramic media and special decoration techniques. The simple yet dazzling lion on the lid contrasts sharply with the tranquil swirls on the surface of the teapot body, incorporating visual experiences into the culture of tea. F147 integrate drawings with native imagery. G105 uses casual totems and eye-catching decorations to express playful elements on a gilded surface. The handle and lid of G100 are decorated in blue and white porcelain in contrast with the body of the teapot. The depiction of the shrimp includes its head and its tail, indicating a beginning with an end; the enlarged handle is one of the three parts steadily the teapot and enables a different feel in the handling of the teapot. The G90 based Taiwan soil + Blending soil + Rosewood + metal, and the Clay plate set layer method + hand pinch + Color soil of stack + Carved designs; I235 °C Restore burning, special molding techniques, mixing practical raising teapot and ornamental features in one. These teapots with practical elegance, suitable to be grouped into the same category, and define their commonality named: "decorative techniques", as shown in Table 4- No.5.

### 4.3.6 Shape Expressions

B135 designed using the peanut and rattan to shows the local Taiwanese imagery. B43 presents the bamboo segment modeling of Surrealism style teapot. H32 uses iron-shaped added bamboos pulse and weaving, rendering the heritage intended. F31 is a native utensil to express the feelings of nostalgia. B1 "an elephant teapot" is named after what it is, "like (pronounced the same as “elephant” in Mandarin) a teapot". In the same manner, E8 "the pig teapot" or jhu-hu, sounds similar to blessing. These humorous designs all present teapots in an amusing fashion.

G173 combination of the teapot insects doll presents interesting both stylish aesthetics. The G34 attempted to break the strict principles of structure; F35 utilizes a curved and irregular structure to represent the rich motion of life. The E51 walks the line between eastern and western culture successfully balancing the two. H8 is still obviously inconvenient in actual use; the artist's objective was primarily to explore the relationship between functionality and style through the functional characteristics in the teapot.

This modeling often represents the time and regional human aesthetic awareness, plus new meaning; suited to be grouped into the same category, and define the commonality named: "shapes expression", as shown in Table 4- No.6.

### 4.3.7 Integration of Composite Materials

C3 was made with the hand-throwing method and then decorated with pieces of bamboo to enhance the effects of insulation. In addition, the combination of stoneware and bamboo expresses a primitive yet gentle merging of humans and nature. C4 unites the durability and heat resistant features of ceramics and the gentle tactility and insulating ability of a wooden handle to incorporate natural materials and the original motivation moving one toward the grace of drinking tea. F61 merges pottery with glass in a creative representation of carefree life. B32 combined with rope material, it's good at rendering composite tension of life, contains the human qualities of the intersection of Eastern and Western. G151 features a rattan handle, while G121 has a metal handle. These designs combine ornamental design with a practicality.

E117 displays a sharp contrast between the simplicity and steadiness in pottery and the detailed and multi-leveled texture of lacquer ware leaves a lasting impression. E9 has an elegant celadon lid and a roughly textured body; metal and wood in the handle and the lid handle add interesting elements to the work. G44 includes gems as well as metal and wood, connecting the teapot to the conventional Five Elements. H22 integrates pottery with the modern feeling of copper wires and tubes, placing it in the genre of installation art for its use of composite materials.

Interception opened up on the concept and techniques, appropriate to different materials into the teapot styling, suitable to be grouped into the same category, and the definition of the commonality named for: "integration of Composite materials", as shown in Table 4- No.7.

### 4.3.8 Conceptual Imagery Expressions

B8 merges an entire tea set, namely, the teapot, teacups, and tea tray, into one piece of work to mark the high degree of relevancy among them. B114 implies a challenge towards conventional taboos. E105 uses a realistic method that still implicates loss and reflection, raising awareness regarding the conservation of heritage. In D20, the tea tray is molded into the shape of Taiwan; the teapot, tea pitcher, and teacups exhibit three stages of expression observable during and after the earthquake on September 21, 1999. This piece urges people to work together and conveys the ongoing grievance brought on by the 921 earthquake.

G110 shows dancers are dancing graceful dance, plus Daly's lips as lively, the Super-realist styling advertised with
the progress of the times. F77 to the shape of the skull and a knife, warning people of the world: color word head with a knife. F13 world of shimmering colored glaze, shining with dazzling light; take the concept of image, rather than purely practical and design. H24 exhibits realistic forms of roses in golden and platinum glaze, at first look, this work appears to be a purely ornamental creation; however, it performs all of the functions of a normal teapot. Similarly, H25 takes the appearance of a meaty and happy hand, as a matter of fact, it is a considerably functional teapot; the thumb is the spout, the middle and ring fingers are the lid, and the index and little fingers as the handle. In the development of modern teapots in Taiwan, some works appear to be teapots, yet do not possess usable functions while some do not look like teapots but are completely functional. The difference between the two types is worthy of further investigation.

These works with humane care or conceptual implications, suitable to be grouped into the same category, and defined commonality name for: "conceptual imagery expression", as shown in Table 4- No.8 and Figure(5).

Table 4. Categorized Cultural Identity of Taiwan Contemporary Ceramic Teapots

<table>
<thead>
<tr>
<th>No.</th>
<th>Category</th>
<th>classification</th>
<th>The Most Obvious Attributes (R=0.6)</th>
<th>Amount</th>
<th>Share of the Overall ratios</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Innovations in Functionality</td>
<td>Change the use method of teapots.</td>
<td>H5, H6</td>
<td>10</td>
<td>14.93%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The teapot body and lid is the integrally molded design.</td>
<td>B152, H27, E109</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>To prevent the lid from falling in the use for the purpose of design.</td>
<td>B143, F160</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Change the structure and the function of teapots.</td>
<td>E97, F119, H20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tactual Expression in the Clays</td>
<td>Performing the clay of color texture.</td>
<td>A2</td>
<td>5</td>
<td>7.46%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emphasis on local materials.</td>
<td>B96, H18</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The clay of original performance and the rough surface.</td>
<td>B32, H15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Firing Texture</td>
<td>Special firing.</td>
<td>G159, H1, H33</td>
<td>5</td>
<td>7.46%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The smoked firing.</td>
<td>H29, H35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Glaze Expression</td>
<td>Traditional glaze upgrading.</td>
<td>F124, F150</td>
<td>6</td>
<td>8.96%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Groundbreaking glaze techniques.</td>
<td>B5, H31</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eastern and Western culture integration.</td>
<td>B122, G166</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Decorative Techniques</td>
<td>Traditional auspicious decoration.</td>
<td>F10, H28</td>
<td>11</td>
<td>16.42%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Painterly decoration.</td>
<td>F147, G105, G129</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Performance of calligraphy and carving.</td>
<td>B106, H11, H23</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Integrated form of decoration.</td>
<td>B119, G90, G100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Shapes Expression</td>
<td>Realistic Sculpture.</td>
<td>B43, H32</td>
<td>11</td>
<td>16.42%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Local imagery shape.</td>
<td>B135, F31</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Interesting shape.</td>
<td>B1, E8, G173</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Breakthrough modeling structure.</td>
<td>G34, F35</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exploring the shape relations.</td>
<td>H8, E51</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Integration of Composite Materials</td>
<td>Combination of humanities and nature.</td>
<td>C3, C4, B32</td>
<td>10</td>
<td>14.93%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Synthesize ornamental and practical concept.</td>
<td>F61, G121, G151</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presenting material contrast.</td>
<td>E9, E117</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Multi-material application.</td>
<td>G44, H22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Conceptual Imagery Expression</td>
<td>Strong performance of personal style.</td>
<td>B8, F13, G110</td>
<td>9</td>
<td>13.43%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reflections of vigilance.</td>
<td>D20, E105, F77</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Challenging taboos.</td>
<td>B114</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Exploring the relationship between utility and non-utility.</td>
<td>H24, H25</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

合計 67 100.%

4.4 Categorization of the Design Styles

The four experts have their own opinions of judgment, some based on the directions of material, shape, function, color, decoration and concept; some are proceeded the cultural anthropology artifacts of six indicators. After the discussions, the 67 chosen samples of the most obvious attributes have been divided into eight categories. These design styles, features of performance, and diverse forms of
production represent the cultural identity of Taiwan contemporary ceramic teapot. The content is presented in the comprehensive classification in Table 4.

Eight categories of design style, not only contains all styles of ceramic teapot production and performance, but also represent the core concepts of the different degrees of cultural identification which involved the views and visions of experts on the development of Taiwan ceramic teapots.

5. Findings

Table 4 is the integrated categorized table of design style of Taiwan contemporary ceramic teapots in which the contents of classification has been described in detail as following:

Category 1: Innovations in Functionality. In the culture of tea ceremony, teapots must meet specific functional requirements in usage. In the same manner that new styles can be presented in calligraphy within the confines of convention, Taiwanese teapots are also continuously changing with regard to their practical function. Enjoyment in the interaction between person and vessel is essential, which is a major innovative feature of modern Taiwanese cultural identity, and opening new territories.

Category 2: Tactual Expression in the Clays. Clay materials are highly symbolic, and depending on their type, imply either the cultural background or source region of the clay. Therefore, in terms of material, employing the appropriate type of clay and depicting its unique characteristics in the design of the teapot is essential in creating works with distinct local features.

Category 3: Firing Texture. The method of firing provides considerable opportunities for innovation. In recent years, wood firing has become popular with many ceramicists in Taiwan, providing diverse textures such as fire marks, fly ash, and metallic shine. Although Raku firing, soft glaze firing, and terracotta firing were introduced by potters that studied overseas, the embracing nature of the Taiwanese culture has absorbed these methods. Taiwanese ceramicists have even established their own place using these methods through the development of unique native styles, such as high temperature terracotta firing and low temperature terracotta firing. These variations in firing methods have produced unexpected effects in ceramics that are deeply influenced by the ideas of the individual.

Category 4: Glaze Expression. The charm of glazes has existed since ancient times. The close combination of clay and fire is essential to the beauty of glaze. In addition to the conventional glazing innovation, Taiwan teapot also presents a wealth of cultural identity and the colors and patterns.

Category 5: Decorative Techniques. Decorations have different meanings in different cultures. The functionality and elegance of teapots render them the perfect representation of “bringing art to life and making art a part of life”. Traditionally, teapots are inseparable from calligraphy, paintings, and inscriptions. In addition to upholding traditions, contemporary Taiwanese teapots also integrate drawings with native imagery and modern calligraphy. The most exclusive include slight embossments on the teapot, which combine teapot production techniques with wood carving techniques. This creates another cultural characteristic of innovation in traditional Taiwanese teapots.

Category 6: Shapes Expression. The aesthetic sense of a specific time period or region is often affiliated with new meanings in the style of design. In structure, the design of teapots often emphasizes the beauty in the balance among the individual elements of the teapot, such as the body, handle, and spout. This intuitive sensuous association with eastern culture is distinctly different from the rational appeals of symmetry or the golden ratio in western culture. In pursuit of a particular shape or style, sculptural expression in some circumstances causes the teapot to lose some of its function. In an extreme situation, a teapot may become entirely non-functional. Such expressions, however, were not made with the intent of being "non-functional", which differs from pure conceptual works that are “anti-functional”. In the development of modern teapots in Taiwan, non-functional teapots are more common during time periods of burgeoning economic growth. During times of economic recession and high unemployment rates, the trend in sculptural expression related to non-functional teapots gradually becomes a trend of stylistic expression in functional teapots. In the current stable development, intervention of some non-functional concepts is still required to stimulate innovation. In the context of the development of Taiwan's modern teapot, as well as quasi-physical realism, hand pinching way as the teapot art of the performance of the spindle, and take care of the practical route, can be considered a very successful wonderful work. Throughout with the diverse and embracing nature of Taiwanese culture, ethnicity is vibrant and various.

Category 7: Integration of Composite Materials. The application of ground-breaking concepts and techniques in teapot design in conjunction with appropriate yet varied materials can enhance the steadiness and functionality of a
teapot. Vibrant ingenuity and delight in the diverse culture of Taiwan effortlessly alter the style.

Category 8: Conceptual Imagery Expression. The content of the subject matter is the expression of ethnic spirit, stylistic characteristics of native culture, and regional imagery or words to fully convey conceptual feelings. Potters often mistake non-functional or anti-functional works for conceptual expression, lacking specific creative meanings as a support. Concepts involving humanistic concern are particularly lacking. In the development of modern teapots in Taiwan, what is "practical" and "non-practical"? What is the difference between both, and worthy of deep thinking and exploration. At present, modern Taiwanese teapots are weakest form of conceptual expression; it is hoped that more ceramic artists will strive to produce works addressing human concerns and cultural connotations.

6. Summary and Suggestions for Future Studies

Based on the comprehensive discussions shown above, the findings of this study are concluded.

Eight constructs are identified to categorize the distinguishing characteristics among Taiwanese teapots: (1) Innovations in Functionality, (2) Tactual Expression in the Clays, (3) Firing Texture, (4) Glaze Expression, (5) Decorative Techniques, (6) Shapes Expression, (7) Integration of Composite Materials, and (8) Conceptual Imagery Expression.

Further sub-categories exist beneath these 8 constructs, indicating different degrees of core concepts in design style and cultural identity distinction. These viewpoints present the observations and cultural perceptions of experts regarding the development of Taiwan modern teapots.

Future Research: Design is a merging of science and art; the research method is very suitable for multi-methodology perspective, required the use of qualitative analysis and quantitative statistics. This study only collected qualitative data from experts of focus group; future research can use statistical approaches to reinforcing the research depth.

Following are a few directions that future studies may explore:

1) The distinguishing characteristics of Taiwan teapots can be divided into 8 constructs and further detailed concepts. The importance of these constructs and concepts should have different degrees. Future studies could develop scales and questionnaires for ceramic artists and researchers for collecting quantitative data on cultural distinction. In addition to statistics and analysis, research content could be enriched and research quality can be enhanced in the identification of core concepts.

2) In this study, the content of Table 4 similar to the open coding and axial coding of 'Grounded Theory', future studies may apply the selective coding of 'Grounded Theory', to find the greatest variation and put forward hypotheses and concepts of the data generated in relation to the theory, thus the general cultural identifications can be easily grounded.

3) Future research may also explore the cultural identities of the teapots from different countries.

7. References