

Article

Transforming “Ritual Cultural Features” into “Modern Product Forms”: A Case Study of Ancient Chinese Ritual Vessels

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Abstract: Antique relics represent a part of the rich history and cultural heritage of a nation, region, or country, and serve as great inspiration for the creation of unique cultural and artistic products. This article explores the meaning of the transition from “ritual cultural features” to “modern product forms”. By elucidating the rituals (connotation) and forms (denotation) of these cultural characteristics, this article attempts to illustrate how to transform these characteristics into modern products that are tailored to meet the needs of contemporary consumer markets. The specific objects chosen for this study are the “ritual vessels” used in various ceremonial activities in ancient China. Specifically, this study discusses the form of the “ritual vessels”, the meaning of their cultural significance, and their use scenarios. Lastly, this article introduces a cultural product design model based on the relationship between “form” and “ritual”, which seeks to offer a valuable reference for designers of cultural and creative products in the design of modern products that adhere to the continuation of cultural attributes. Moreover, we hope this article will also serve as an inspiration for how designers can use their creative thinking to discover traditional cultures’ advantages.



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Keywords: form and ritual; Chinese ritual vessels; cultural creative product; cultural heritage and sustainability

1. Introduction

Aesthetics have flourished in recent years with an understanding of economics. Thus, the focus of this discussion is how culture can enhance “design creativity”, thus transforming it into design industry, which is an application of the concept of aesthetics economics. The relationship between culture and industry is increasing in the knowledge economy. Due to the added value provided by culture, culture is recognized as an industry that must be financed, and products may also be thought of as industries. Cultural value addition is the key to creating value for the industry. For culture, the industry is the force for cultural growth (Lin and Lin 2009).

With the emergence of global markets and local design, the connection between culture and design is becoming more apparent. Each creative worker should consider how to accentuate the local cultural characteristics of products on the global market. As far as design is concerned, cultural value-adding is at the core of its value. Likewise, design is the driving force behind cultural development, where it propels cultural advancement.

When discussing creativity and culture, it is important to draw inspiration from a culture’s long history. Historically, there are a great number of items of interest, including those that are hidden in museums. In addition to providing insights into the way of life of the past, antiques also provide a window into the culture, art, and aesthetics of that era. In other words, they embody the culture, craftsmanship, and etiquette of their time. When the written narrative system has not yet evolved, antique relics serve as reminders of a country’s rich culture and long history. They represent great inspiration for generating unique cultural and creative products.

Culture adds a unique flavor to a product. It can enhance its identity in the global market while also improving the experience of an individual (Handa 1999; Yair et al. 1999, 2001).

The modern term “culture” is based on a term used by the ancient Roman orator Cicero (106 BC–43 BC) in his *Tusculanae Disputationes*, where he wrote of cultivation of the soul or “*cultura animi*”, using an agricultural metaphor for the development of a philosophical soul, understood teleologically as the highest possible ideal for human development. In 19th century, humanists such as English poet and essayist Matthew Arnold (1822–1888) used the word “culture” to refer to an ideal of individual human refinement, of “the best that has been thought and said in the world”. This concept of culture is also comparable to the German concept of *Bildung*: “. . . culture being a pursuit of our total perfection by means of getting to know, on all the matters which most concern us, the best which has been thought and said in the world. (Arnold 1869)”. And, in the broad sense, culture includes writing, language, architecture, diet, tools, skills, technology, knowledge, customs, art, and so on (Williams 1976). Culture plays an important role in the field of design, and cross-cultural design will become a key point in design evaluation in the future. Designing culture into products will become a design trend in the global market (Lin 2007). Some scholars have pointed out that the importance of studying culture has been shown repeatedly in studies in all areas of technology design (Ho et al. 1996; Lin 2007). In addition, it can be said that designing a product with local features in order to emphasize its cultural value has become a critical issue in the design process (Wu et al. 2004; Lin 2007).

Briefly, the purpose of this article is to study how to transfer cultural features to design or creative elements, and to design cultural products from the process of transformation of “form” and “ritual” as a way to reinforce their design value, which aims to provide a valuable reference for creative workers to design modern cultural and creative products that conform to the “continuation of cultural attributes”.

2. Literature Review

2.1. Nostalgia for Ritual and Connotation: Antiques Bearing Culture and Its Value for Creative

The specificities of Chinese culture, where ancient forms were “copied” very early on in identical or different materials, such as a jade or bronze object serving as a model for ceramics (Pierson 2019). Furthermore, particularly under the Qing dynasty, many objects reproduced earlier forms. Similarly, from the 18th century, Chinese and Japanese shapes and decorations inspired European ceramics and contemporary raku ceramics, using Japanese models from the 17th century. Thus, the influences of traditional cultures/artifacts on future generations are continuous and extensive. Furthermore, it allows people to gain a better understanding of the culture itself. In this era of globalization, designers have to take advantage of the cultures of their countries or regions and turn them into creative products.

Ritual vessels may be relatively unfamiliar to most people. There have been very rich historical materials on their definitions and categories (Daweih 2019; Fischer 1972; Park 2017; Rawson 1980, 1987; Shaughnessy 1991; Thorp 1981). Various types of ritual vessels have been found, but due to space limitations and research purposes, only one will be examined in this section to illustrate the cultural implications they hold. *Ding* is one of the most important shapes used in Chinese ritual bronzes. They were used for cooking, storage, and ritual offerings to the gods or to ancestors. Under the Zhou dynasty, the *Ding* and the privilege to perform the associated rituals became symbols of authority (Lawton 1982). According to Chinese culture, possession of one or more ancient *Dings* is indicative of power and control over the land. The *Houmuwu Ding* is the largest piece of bronze work found in the ancient world so far (see Figure 1). It was made in the late Shang dynasty at Anyang, Henan province, China. Some literature describes its style and characteristics in detail: “Compared to earlier *ding*, such as the *Duling rectangular ding*, it is wider and its walls are thicker, making it much more massive. Each side has a blank space in the middle, surrounded by a band of decorations featuring taotie (animal-faced creatures) and *kuilong* (one-legged dragons). There are two handles, each decorated on the exterior with

two tigers facing each other, their jaws closing around a human head in between them, an image which is also found on Fu Hao (?–c. 1200 BC) battle axes (Song 2011)''.



Figure 1. China, Late Shang dynasty (1300–1046 BC), Houmuwu *Ding*, height 133 cm, mouth 112 × 79.2 cm. Source: National Museum of China, Peking, CHINA.

Ritual vessels have been discovered during archaeological excavations. Most people who view them in museums are captivated by their exquisite craft and elegant shapes (see Figure 2). Additionally, it is due to our curiosity about the past, especially the way of life in ancient times, that the world has developed a strong interest and some almost indescribable feelings regarding these ancient artifacts. People are interested but reluctant to experience the way they previously lived. Thus, we will discuss a very important topic in the next section: how to effectively deal with the relationship between form and ritual when considering cultural creative design.



Figure 2. Some typical ritual vessels in ancient China. (a) China, Shang dynasty. *Jue* (ritual wine vessel), 1300–1045 BCE. Bronze; (b) China, Shang dynasty. *Liding* (ritual food vessel), 1300–1045 BCE. Bronze; (c) China, Late Shang dynasty. *Zun* (ritual wine vessel), 1300–1045 BCE. Bronze; (d) China, Western Zhou dynasty. *You* (ritual food vessel), 1300–1045 BCE. Bronze. Source: (a) 60.73; (b) 58.41; (c) 60.75; (d) 60.74 Eskenazi Museum of Art, Indiana University, Bloomington, IN, USA.

The main types of ritual vessels are as follows: *Bianzhong*, *Ding*, *Dui*, *Fangyi*, *Gu*, *Guang*, *Gui*, *Hu*, *Jia*, *Jue*, *Lei*, *Yi*, *You*, *Zun* or *Yi*, and *TLV mirror* (see Table A1). Any reader who is interested in a particular ritual vessel is encouraged to consult the references provided in Appendix A.

2.2. Reinvention of Form and Denotation: The Regularity of Transformation between Form and Ritual

A consumer's needs and desires gradually change as the product market gradually reaches full saturation, from satisfying the material needs of symbolizing affluence to pursuing spiritual fulfillment. Thus, the status and value of the design must be reconsidered.

For the new design, its definition needs to return to the scope of cultural thinking, enhancing communication between humans and the natural world, and fostering a dialogue between the humanities and design. Therefore, the development of cultural products is necessary in order to improve the quality of life on social and cultural levels.

In contemporary design, the origins can be traced back to Bauhaus, and after a century of evolution, design theories continue to evolve. Consequently, the design must no longer be restricted to the advancement of science and technology and the pursuit of beautiful shapes, but should also aim to propagate and preserve culture, and thereby create a design culture that fits into daily life.

Essentially, these so-called cultural products re-examine and reflect on the cultural artifacts themselves, and use design thinking and methods to achieve a new form that conforms to modernity for these cultural artifacts. Once the new design has been completed, it is also necessary to determine whether it is able to bring spiritual satisfaction to the users.

Figure 3 is a very typical case, which is a good illustration of the “relationship between form and ritual” in cultural creative products. In the era when washing machines were not yet popular, everyone would have a washing board in their home. The popularity of washing machines has made it difficult to see any washing boards today. By contrast, this seemingly inconspicuous item is closely linked to a number of pleasant memories for many individuals. Often, in the past, washing clothes was associated with the feeling of affection: the washing board may remind people of how their mothers and wives used to wash all the family’s clothes so vigorously, which may prolong our appreciation for and love for their actions.



Figure 3. “Inspiration” from culture and “Ideation” with the product: from washboard to dipping dish, 2009. Source: designed by Huang, Hsiang-yu and Huang, Yu-hsiang, and directed by Prof. Dr. Lin, Han-yu. The designers have approved its use in this study.

This student used the laundry board as the starting point of their creativity, and designed a very interesting product: a dipping dish. Authors once asked the designer to explain the relationship between this product and the washing board. The students gave a wonderful answer to the following effect: “When he was a child, he said, he often saw his grandmother washing the family’s clothes with a washing board, which was very hard. When washing clothes, the clothes are wet first, and then soap is applied, and in order to make the clothes cleaner, people will rub the clothes repeatedly on the washing board.

This scene is very similar to what we look like when we eat dumplings. When we eat dumplings, we will remove the excess soy sauce on the slope after dipping in soy sauce.”

This process can be summarized as: “‘Inspiration’ from culture, and ‘Ideation’ from the product”. Despite its simplicity, the product in Figure 3 appears to be a simple assembly of the laundry board and the wash basin. However, we believe that through the interpretation of the designer, many people are likely to feel deeply moved. When eating the delicious dumplings, we may remember the hard work of our grandmother washing clothes, and know how to appreciate and cherish what we have.

2.3. The Core Theories in the Field of Cultural and Creative Design: A Brief Review

“Culture” is a form of life, “design” is a taste of life, “creativity” is a kind of identification through touching, and “industry” is the medium, means, or methods needed to complete cultural design creativity. Therefore, from the perspective of culture, the design department realizes a design taste through cultural creativity through industry, and forms a form of life. In addition, design is a purposeful, conditional, rational, and creative comprehensive activity, which emphasizes the “sociality” in the interaction process of “people and things”; and the “reasonable shaping” that combines “physical functions” and “psychological functions”; the design also needs to pay attention to “human-computer systems” and fully consider “human factors and engineering”; finally, we incorporate design into “economic activities”, create a form of life, shape a culture of life, and finally achieve a harmonious and human ideal state (Lin and Lin 2009; Lin 2018). The relationship between culture, creativity, and industry is shown in Figure 4.

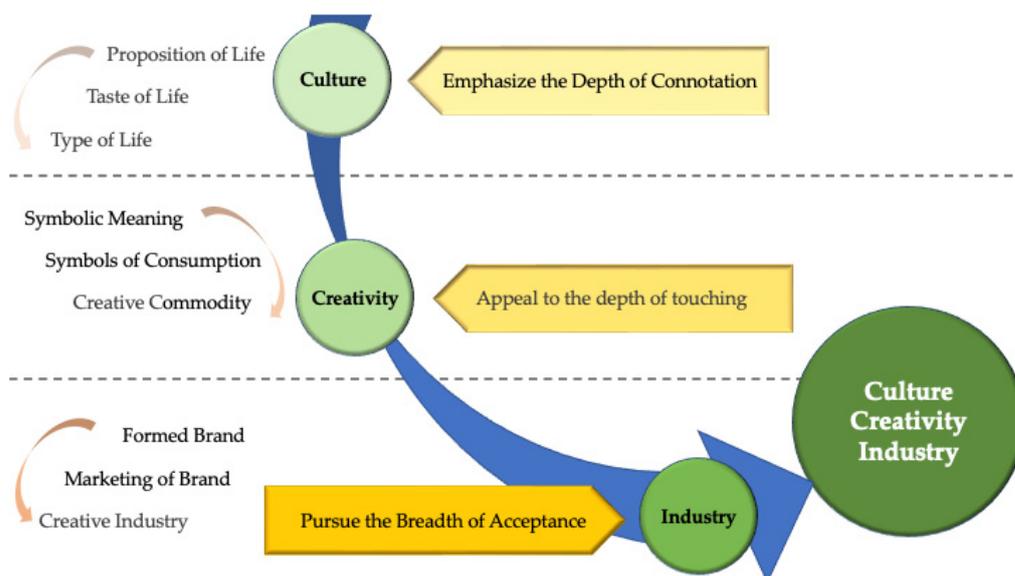


Figure 4. The relationship between culture, creativity, and industry. (Source: adapted from (Lin 2011); Redrawn for this study).

Technological advances have given rise to new possibilities, and product presentation and user-computer interaction can be discussed in detail in order to meet the needs of consumer groups due to the continuous innovation of science and technology. McDermott (1997) believes that product design in the future must return to the thinking of the humanistic and aesthetic level, and technology can only provide assistance, not dominate the design process. Therefore, design thinking and its connotations should be applied to humanistic care, and the subtle changes in the emotions of consumers as they interact with products should be taken into account. In other words, the core of product design will change substantially—no longer just following the product form analysis or pure market research, so that consumers can only be observed, but they cannot discover the connotation of their lives and their feelings and needs for products (Ho et al. 1996).

Similarly, the appeal of product development changes as design thinking changes. The International Council of Societies of Industrial Design (ICSID) has raised the issue of what is known as the “design program triangle”. They define product design as seeking the most appropriate solution between design, market, and manufacture (Chen 1997). Nevertheless, this model has changed. Lin (2005a) further constructed a new triangular model (see Figure 5). Based on this model, scientific and technological products, as well as cultural products, can be transformed by way of the cultural factor, and the human factor is found at the heart of the transformation of the technical field into the humanities field.

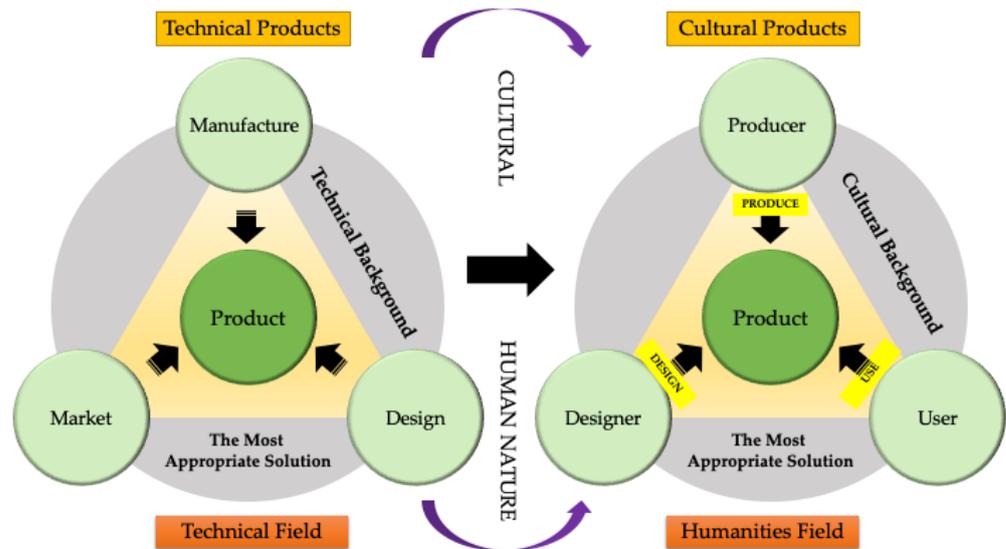


Figure 5. The relationship between “cultural products” and “technology and humanities”. (Source: adapted from (Lin 2005a); redrawn for this study).

According to previous research (Hsu 2004; Lee 2004; Leong and Clark 2003; Lin et al. 2016; Moalosi et al. 2004; Wu et al. 2004), Figure 6 illustrates a framework that will help us to better understand where three levels of culture can be distinguished. This can be used as a reference for cultural products (Hsu and Lin 2011).

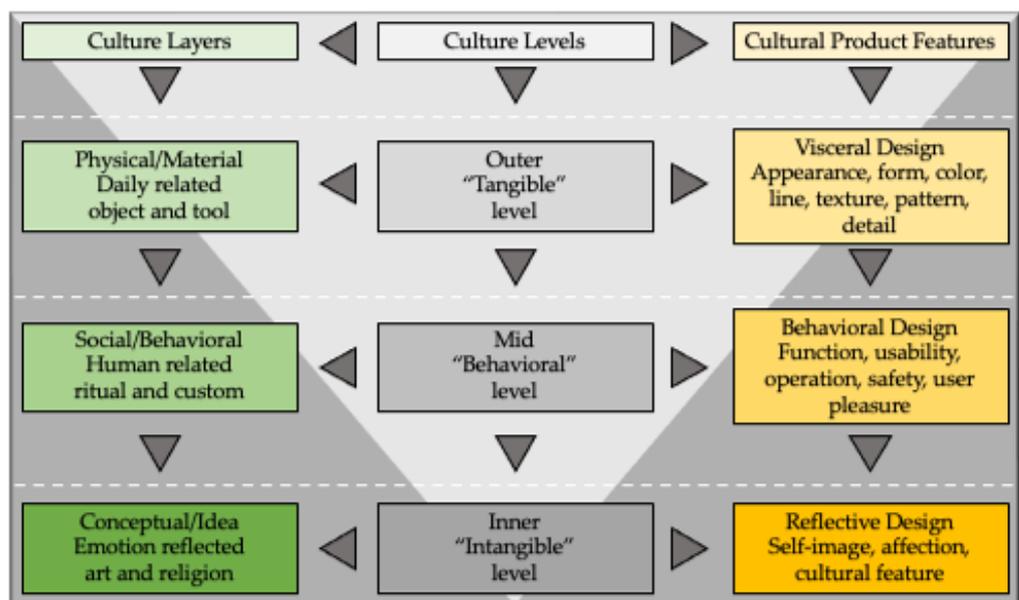


Figure 6. Three layers and levels of cultural objects and design features. (Source: adapted from (Lin 2005b, 2007); redrawn for this study).

3. Materials and Methods

3.1. From Culture to Cultural Product: A Transformation Model of Form and Ritual

While governments of various countries and regions have given increasing attention to promoting and developing their own cultures, a number of problems have emerged during the process of implementation. Using too many slogans to package products lacking a meaningful connotation is one example, as is the misuse of so-called cultural elements without considering actual application scenarios. In addition, if such artworks are allowed to continue appearing, they will adversely affect people’s sense of aesthetics and even undermine their confidence in their own culture.

However, as noted in the third section of chapter two, there are many scholars who have made tireless efforts to solve these problems. Thus, this section proposes a conceptual model based on previously presented content and uses this model as a measuring criterion to guide the next action of case analysis and discussion (see Figure 7).

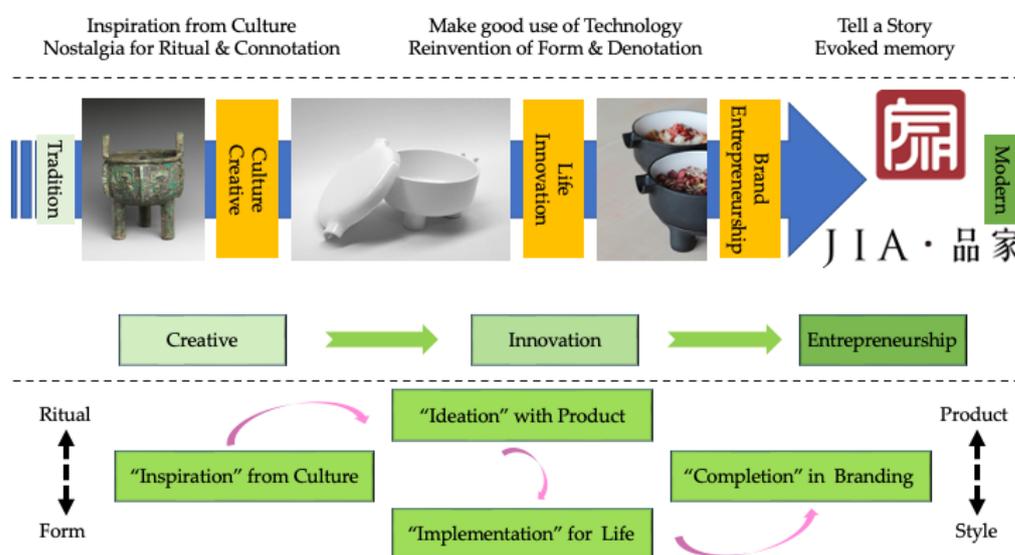


Figure 7. A Transformation Model of Form and Ritual: continuing tradition and shaping a new style. (Source: The products shown in the figure were designed by JIA, which has allowed this article to use their products.).

3.2. Brief Descriptions of the Case

This article is based on some cultural creative goods manufactured by a company named JIA. Within this section, we will examine the context and connotation of these cases in further detail, as well as explain how to correctly incorporate the relationship between “form” and “ritual” in the process of cultural creative design.

JIA was established in Hong Kong to create a new direction in the modern homeware market that leverages meaningful differences. The company makes the following statement on the homepage: “JIA in Chinese means HOME. Food, nourishes us and is fundamental for growth. As families gathered around the dinner table, treasured memories are shared and created. At JIA, we invite all to celebrate Chinese culture and family warmth. We strive to provide the best products, solutions, and services to make dining experiences delicious and healthy. JIA brings families together, no matter how far apart they may be (About JIA 2022).” Although this passage has a propaganda connotation, it can really touch people’s hearts. Generally, home and family are the most precious things for most people. Apart from studying, working, and socializing, most of our time is spent at home. In this sense, how to make life more ritualistic and fun through creativity is an issue that will never evanesce. In summary, everyday life often has a deep foundation. Moreover, detail determines success or failure, and detail touches the hearts of the public.

4. Analysis and Discussion of Cases

4.1. Creative Products with the Theme of Cohesion or Reunion

Different cultures interpret reunion differently, but the manner in which it is presented differs. Even so, the connotation and significance of reunion are universal. Consequently, the products developed with this principle at their core are often highly regarded by consumers. Nevertheless, how to make these products have a real meaning, as opposed to simply imitating or following some simple shapes, is a topic that requires further consideration. JIA provides an excellent example of how to do so.

In Figures 8 and 9, the products on the right represent the cultural products produced by JIA. Both of these products effectively extract the form characteristics of the ritual vessel and then integrate their connotations (rituals) into everyday life. It used to be difficult to produce and use ritual utensils, and they could not be enjoyed by ordinary individuals.



Ding (Ritual Tripod Cauldron)

The sense of ceremony is perpetuated with a new minimalist style (Form).

Figure 8. From traditional *Ding* (ritual tripod cauldron) to modern *Ding* (rice cooker or bowl). Medium and dimensions: (1) The *Ding* Pot: cast iron (inside coated enamel) and silicone; pot body 19.5 × with handle 24.5 × height 7.5 cm, pot lid 20 × with handle 24.5 × height 3 cm, pedestal 17.4 × height 5.4 cm. (2) The *Ding* Bowl: silicone and ceramic; 14.5 × 11.8 × 8.7 cm/400 mL. Source: the products shown in the figure were designed by JIA, which has allowed this article to use their products.

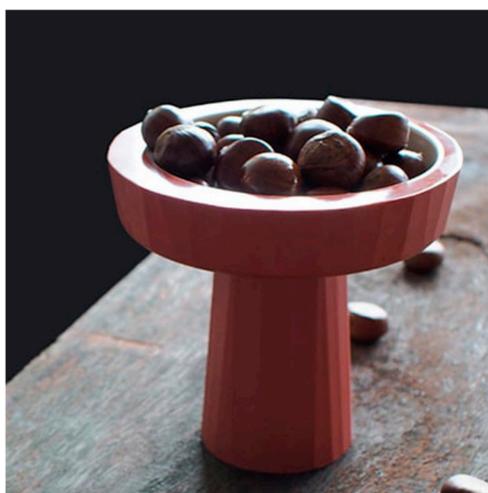
In order to bridge the gap between people and products, JIA uses ingenious ideas. On the one hand, modern individuals still maintain the practice of ancestor worship, but they also value interaction with their families. As for the meaning of *Ding* or *Dou*, it is already associated with cooking and storing. Thus, JIA's designers have discarded the original cumbersome decorative elements of these utensils and have retained only the most basic outline of the original. Similarly, using readily available materials allows the new products to carry out their functions (such as cooking rice or storing snacks). Moreover, during its use, users are able to communicate with those artifacts in history, and better understand the designer's intention, that is, to narrow the distance between family members through the widespread practice of cooking rice. Briefly, it illustrates how pleasant it is for families to sit around and enjoy a meal together.

Likewise, another creative product was derived from the traditional Chinese candy box (see Figure 10). It is a traditional box used for storing candies and other edible items during Chinese New Year. The box generally features a lid; some are more elaborate and fanciful than others. Due to the traditional construction of candy boxes, they are usually colored with a red or black pattern. Red is a color associated with good fortune and joy. Since lacquerware is more expensive, most modern Chinese candy boxes are made of plastic, but some are still crafted from lacquerware. It is generally used for Chinese New

Year, though some groups of Chinese may use it for other important events such as Chinese weddings. As with the previous two products, they all have beautiful meanings.



Dou (Grain Serving Vessel)



The sense of ceremony is perpetuated with a new minimalist style (Form).



Figure 9. From traditional *Dou* (grain serving vessel) to modern *Dou* (fruit or snack plate). Medium and dimensions: melamine; $\varnothing 14 \times 13.2$ cm. Source: the products shown in the figure were designed by JIA, which has allowed this article to use their products.



Chinese candy box



The sense of ceremony is perpetuated with a new minimalist style (Form).

Figure 10. From complexity to simplicity: The modern design language and form of the candy box. The Chinese characters in the picture mean “get together”, which symbolizes reunion. Medium and dimensions: melamine; $28.3 \times 25.5 \times 7.6$ cm. Source: the products shown in the figure were designed by JIA, which has allowed this article to use their products.

Today, people may not care as much about intricate patterns or decorative lines on the box as they once did, nor do they care about the manufacturing processes. Thus, as can be seen on the right side of Figure 10, these modern candy boxes are simple, colorful, and straightforward. Indeed, modern candy boxes easily create a cheerful and warm atmosphere. Furthermore, their use context has been greatly extended. Even during leisure time, small gatherings between friends and family are useful.

4.2. Discussion and Enlightenment

It is not difficult to see from JIA’s positioning of themselves that they have a deep understanding of the essence of “home”. Therefore, they present a very minimalistic design language that explains very clearly what “home”, “family”, and “lifestyle” are. For most people, life is actually very simple, as the saying goes: “Firewood, rice, oil, salt, sauce, vinegar, and tea are the seven necessities to begin a day.” That is one of the areas that JIA

focuses on. To make ordinary life extraordinary, as well as feel the true meaning of life with our hearts, we also require a few creative products as stimulants.

According to this study, JIA's design concept is highly valuable for designers. Some designers may believe that these artifacts in daily life have been designed almost to the point of routinization, and new entry points are difficult to find. However, we should examine carefully the daily state of life, these everyday items which appear inconspicuous but which have the potential to significantly affect our mood. Imagine that when you get home from work, you are able to use these well-designed, attractive tableware, indulge in delicious dining with your family, and forget about all your worries and fatigue. When we are partying with friends, as with the modern candy box in Figure 10, we can take out the product and share snacks or fruits, which can make the atmosphere more enjoyable. The product itself will become a topic of discussion. This also validates the trend towards modern design: From Function to Feeling.

5. Conclusions and Suggestions

In the opinion of one of the authors, if we are going to participate in international design competitions our submitted work should have a strong local component. Conversely, if we are participating in a competition on a local scale, we need to complete a design with international connotations. The above approach does not guarantee that all works will be 100% recognized, but coincides with the issues raised in the article. Tapping into a culture they are familiar with should be a permanent task for designers.

In considering the long-standing culture and rich cultural heritage of ancient China, it is remarkable how they can enrich the value of contemporary design. Unlike products produced under modernism or postmodernism, these cultural artifacts have the potential to enhance the value of design and gain recognition in the global market, whether in their external form or in their underlying rituals, stories, and cultures.

Generally speaking, we have a sufficient number of products that meet our needs; however, we still require more cultural products that can reach the heart and enrich our lives. Due to this, it is imperative that we pass on the connotation of culture to as many people as possible through design and creative thinking, so that everyone can experience the charm and value of culture.

Further studies should utilize the skill of big data to investigate consumers' attitudes towards these cultural products, including: (1) Do users agree with these transformation models? (2) For consumers, will products with cultural connotations really affect them? As a result, incorrect interpretations will be avoided when transforming traditional features into modern product design. Furthermore, because interpreting and using culture is not an easy task, a comprehensive design process needs to be developed in the future. This will provide designers with clear instructions on how to design cultural products.

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Conflicts of Interest: The authors declare no conflict of interest.

Appendix A

The types of ancient Chinese ceremonial vessels are extremely varied, and each type can be further subdivided. In this regard, the authors have assembled some of the most commonly used utensils for the benefit of the interested reader.

Table A1. The main types of ritual vessels in ancient China.

Official Name	Description	
<i>Bianzhong</i>	<i>Bianzhong</i> is an ancient Chinese musical instrument consisting of a set of bronze bells, played melodically. China is the earliest country to manufacture and use musical chimes. They are also called Chime Bells.	
<i>Ding</i>	<i>Ding</i> are prehistoric and ancient Chinese cauldrons, standing upon legs with a lid and two facing handles. They are one of the most important shapes used in Chinese ritual bronzes.	
<i>Fangyi</i>	A <i>Fangyi</i> is a type of Chinese ritual bronze container typical of the Shang and early to middle Zhou periods of Bronze Age China (circa 1800–900 BCE). It takes the shape of a square or rectangular casket with a cover that resembles a hip roof, surmounted by a knob of a similar hipped appearance. The lower edge is typically indented with a semi-circular notch.	
<i>Gu</i>	A <i>Gu</i> is a type of ancient Chinese ritual bronze vessel from the Shang and Zhou dynasties (i.e., 1600–256 BC). It was used to drink wine or to offer ritual libations.	
<i>Hu</i>	A <i>Hu</i> is a type of wine vessel that has a pear-shaped cross-section. Its body swells and flares into a narrow neck, creating an S-shaped profile. While it is similar to the <i>You</i> vessel, the <i>hu</i> usually has a longer body and neck. The shape of <i>Hu</i> probably derives from its ceramic prototype prior to the Shang dynasty (1600–1045 BC). They usually have handles on the top or rings attached to each side of neck.	
<i>Jia</i>	A <i>Jia</i> is a ritual vessel type found in both pottery and bronze forms; it was used to hold libations of wine for the veneration of ancestors. It was made either with four legs or in the form of a tripod, and included two pillar-like protrusions on the rim that were possibly used to suspend the vessel over heat.	

Table A1. Cont.

Official Name	Description	
Jue	A <i>Jue</i> is a type of ancient Chinese vessel used to serve warm wine during ancestor-worship ceremonies. It takes the form of an ovoid body supported by three splayed triangular legs, with a long, curved spout on one side and a counterbalancing flange on the other. Many examples have one or two loop handles on the side and two column-shaped protuberances on the top of the vessel, which were probably used to enable the vessel to be lifted using leather straps.	
Lei	A <i>Lei</i> is a large earthenware wine jar used from the late Shang dynasty period to the Eastern Zhou dynasty period in ancient China, with a characteristic double-eared and narrow-necked shape.	
Yi	A <i>Yi</i> is a shape used in ancient Chinese ritual bronzes. It has the shape of half a gourd with a handle (often in the shape of a dragon) and usually supported by four legs. It is believed it was used to contain water for washing hands before rituals like sacrifices.	
You	A <i>You</i> is a lidded vessel that was used for liquid offerings by the Chinese of the Zhou and Shang Dynasties. It sometimes lacks taotie in favor of smoother surfaces. Sometimes these vessels are zoomorphic, especially in the form of two owls back-to-back. Usually, the handle of the you is in the form of a loop that attaches on either side of the lid, but it is occasionally a knob in the center of the lid. They can be quadruped or have a single base.	
Gui	A <i>Gui</i> is a type of bowl-shaped ancient Chinese ritual bronze vessel used to hold offerings of food, probably mainly grain, for ancestral tombs. As with other shapes, the ritual bronzes followed early pottery versions for domestic use, and were recalled in later art in both metal, pottery, and sometimes stone.	
Guang	A <i>Guang</i> or <i>Gong</i> is a particular shape used in Chinese art for vessels, originally made as Chinese ritual bronzes in the Shang dynasty (c. 1600–c. 1046 BC), and sometimes later in Chinese porcelain. They are a type of ewer which was used for pouring rice wine at ritual banquets, and often deposited as grave goods in high-status burials.	
Zunor Yi	The <i>Zun</i> or <i>Yi</i> , used until the Northern Song (960–1126) is a type of Chinese ritual bronze or ceramic wine vessel with a round or square vase-like form, sometimes in the shape of an animal, first appearing in the Shang dynasty. Used in religious ceremonies to hold wine, the <i>Zun</i> has a wide lip to facilitate pouring. Vessels have been found in the shape of a dragon, an ox, a goose, and more.	
Dui	A <i>Dui</i> is a type of Chinese ritual bronze vessel used in the late Zhou dynasty and the Warring States period of ancient China. It was a food container used as a ritual vessel. Most <i>Dui</i> consist of two bowls supported on three legs.	
TLV mirror	A <i>TLV mirror</i> is a type of bronze mirror that was popular during the Han Dynasty in China. They are called TLV mirrors because symbols resembling the letters T, L, and V are engraved into them.	

Source: (Wikipedia 2022).

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