

A Study on Framework Development and Ritual Design Factors Affecting Consumers' Preferences for Modern Cultural and Creative Product Packaging

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How to cite this paper: Lin, Y.-J., & Lin, R.-T. (2022). A Study on Framework Development and Ritual Design Factors Affecting Consumers' Preferences for Modern Cultural and Creative Product Packaging. *Creative Education*, 13, 2612-2634.
<https://doi.org/10.4236/ce.2022.138167>

Received: July 20, 2022

Accepted: August 23, 2022

Published: August 26, 2022

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Abstract

Ritual design can create meaningful experiences and values in life, promote the creative lifestyle industry, strengthen a country's soft power and industrial competitiveness, and affect consumers' lifestyles and values. As part of the global trend of the experience economy, ritual design in Taiwan combines its rich and diverse industrial foundation with its cultural features. Ritual design can provide innovative solutions to design challenges on the market, allow creative ideas to flourish, and increase the feasibility of business models. Most studies on modern cultural and creative product packaging have explored theoretical models. Therefore, a set of modern cultural and creative product packaging principles and methods should be developed to infuse a sense of ritual in packaging design. These principles and methods may provide references for packaging designers to address the increasing demand for creativity and innovation. This study was divided into two stages. In the first stage, we reviewed literature on the Golden Circle theory and Gestalt theory to develop a theoretical model for the process and method of modern cultural and creative product packaging. In the second stage, we developed modern cultural and creative product packaging using the proposed model to explore the feasibility of applying ritual to cultural and creative product packaging design and the outcomes of the proposed model. Finally, we provided practical suggestions as references for design education and subsequent studies. The results can assist in the implementation of modern cultural and creative product packaging to provide consumers with in-store experiences when opening packages.

Keywords

Ritual Design, Modern Cultural and Creative Product Packaging, Purchasing Intention, Preferences

1. Introduction

Modern packaging design is a lifestyle-based and modern consciousness-oriented field that uses culture as a foundation. With constant emergence of new products with little product segmentation, packaging design is crucial to market products with short life cycles. Packaging design can allow corporations to stand out from competitors and establish a reputation of reliability. Packaging design must enhance the overall value of a product, differentiate it from competitors in the marketing environment, and provide consumers with a satisfactory unboxing experience. Regardless of the quality of packaging design, if designers fail to understand consumers' lifestyles and values, their designs may not attract consumers.

The basic functions of packaging are protecting the product, introducing the product to consumers, encouraging purchase, and increasing sales. Packaging design must resonate with consumers' experiences and interests. Packaging must also imprint the brand image in consumers' mind without being too complicated. Designers must adopt simple and direct design principles to convey the essence of a product to consumers. Design is both rational and emotional. Modern cultural and creative product packaging enables consumers to understand the story behind a product, thereby connecting the product to the consumer. Such design can ensure product is well received because it provides added value to the product, thereby satisfying consumers' psychological needs. After the launch of Apple II, Steve Jobs emphasized the packaging design of Apple computers and insisted that design can improve user experience. Jobs explained that the consumer's first impression of a product forms after unboxing. A strong first impression and the experience delivered by the packaging design can ensure the consumer forms favorable associations with the product. The act of opening a product can be an opportunity for consumers to understand how to use the product.

Therefore, packaging designers must use design elements to convey the essence of a product. To effectively deliver ideas to consumers, designers should understand how consumers perceive and interpret the design. By using a ritual design teaching model, this study taught students to apply design thinking to packaging to convey the essence and features of a product and thereby increase the likelihood of purchase. The ritual design model can also be used for training in the workplace and design projects. In the field of packaging design, conveying information regarding a product and triggering a psychological response from consumers is crucial. Therefore, packaging design should be consumer based and attractive to ensure that consumers develop a strong image of the brand.

This study was conducted in several steps. First, the researchers reviewed, complied, and compared the literature on the Golden Circle theory and Gestalt theory to develop a theoretical model for the principles and methods of modern cultural and creative product packaging. Next, packaging designs were created using the proposed model. The researchers then determined the feasibility of using the process to integrate ritual experience into packaging design and explored the outcomes of the proposed model. This study attempted to achieve the following objectives: 1) to propose a theoretical model for the principles and methods of modern cultural and creative product packaging and 2) to use the proposed theoretical model as the framework for packaging design. The results can serve as references for the potential of applying ritual experience to design.

2. Background

2.1. Discussion of Ritual

The term “ritual” originates from the Latin term “ritus”, which is an activity repeated regularly to express a certain meaning or value (Ren et al., 2018). Rituals connect spirituality and secularity while demonstrate people’s spiritual life (Lin & Zhu, 2016). These activities involve procedural, symbolic, and unique behaviors. Those performing rituals contemplate the meaning of the activity and derive meaningful emotional experience (Xi & Yang, 2018). Rituals are a type of habit in that they are repeated behaviors. Rituals can be performed in groups at designated locations and settings to create shared behaviors and emotions (Graybiel, 2008). Rituals are also meant to deepen emotions (Norton & Gino, 2014). The design of ritual sense is a kind of design thought of the times, and ritual design helps inherit the culture, can increase the pleasure of life, make life more delicate, and improve user experience and quality of life thereby (Xiao, Wei, & Xiong, 2021). From a design point of view, the complexities in rituals are multiple, the aim is to actually inquire through designing daily rituals, and the Research-through-Design (RtD) inquiry contributes to addressing the way of ritual design (Zimmerman, Stolterman, & Forlizzi, 2010).

Ritual design is a type of service-oriented experience design involving symbols, values, narratives, and meaning (Ozenc & Hagan, 2019). Products and services can incorporate various degrees of ritual content to attract consumers. Ritual design involves using creative methods to encourage consumers to perform the ritual of consumption by prompting the consumer to associate a product with certain scenarios, thereby increasing the consumer retention rate and purchase conversion rate. The concept of “ritual design” is used to encompass a wide range of innovation processes (such as incremental transformation, deliberate revival, speculative re-creation, intentional invention, etc.) (Houseman, 2011). Ritual behavior can be the medium between the consumer and the servicer, which is not only produced by the servicer, but also by the consumer itself, and the industry provides an experience like a script, that give consumers to have a basis to follow, and in the process produces ritual behaviors based on

each person's value (Yang, Chiu, & Ma, 2022). In the era of the service economy, differentiation of product or service offerings occurring through the customer experience is becoming central to the success of providers, around the rituals are created to concretize and understand its intangible nature, allowing for euphoric experiences in life (Matthews, 2014). Sun et al. (2022) discussed the significance of the transition from "ritual cultural features" to "modern product forms" in their research, and by explaining the rituals (connotation) and forms (denotation) of these cultural characteristics, they transformed these characteristics into modern products that meet the needs of contemporary consumer markets. Wu et al. (2022) from the perspective of culture, design is to realize a kind of life taste through cultural creativity and industry, and form a way of life, and through case studies discussing the aesthetic economy from form (Hi-tech) to ritual (Hi-touch) through the interaction between form and ritual.

Packaging design must reflect the societal changes dictating consumer demand for product design. The process of opening a product can be considered a ritual. Rituals are the most direct method for humans to express their emotions. These emotions affect and can even dictate consumption behavior. Therefore, consumers' emotional associations should be systematically analyzed to develop product packaging that satisfies consumers' emotional demands from a product or brand. Pine, Pine & Gilmore (1999) indicated that products are tangible, services are intangible, and experiences are memorable. Therefore, effective packaging design is based on creating an impression rather than on changing consumers' perceptions or satisfying their demands. Early theories of ritual design are based on literature on ancient religious rituals. In the modern age, these theories have been used to develop methodologies for the creative lifestyle industry. HAYASHI Office (2017) proposed a framework for ritual design based on Maslow's hierarchy of needs. The framework demonstrates the interrelatedness between levels in a hierarchy; a sense of ritual strengthens the relationships among attitude, self-realization, and spirituality and affects the demand for other levels in a hierarchy (Figure 1).

Leong & Clark (2003) reported that rituals are a means to establish a value-driven culture and proposed a framework for ritual design involving two hierarchies. The first hierarchy consists of tangible factors: relics, behaviors, and indicators. The second hierarchy consists of intangible factors: beliefs, values, and assumptions. By combining these two hierarchies, the framework establishes meaning and value. HAYASHI Office (2017) employed four hierarchies, namely exploration (from a bird's-eye view and worm's-eye view), deconstruction (through interpretation and immersion), creation (of divine values), and realization (by recalling experiences). The study employed a human-oriented perspective to anticipate cultural knowledge, identified associations and values, and examined the interaction thereof to establish a sense of connection, thereby creating a ritual. Chen (2018) reviewed the literature and concluded that to develop a ritual, meaningful visual symbol and codes can be combined through certain procedures and interactions to enhance consumers' experience of engagement, thereby creat-

ing a memorable experience and establishing a strong connection with consumers (Figure 2). In the various stages of this study, the researchers referred to Figure 2 to determine the essential factors of modern cultural and creative product packaging.

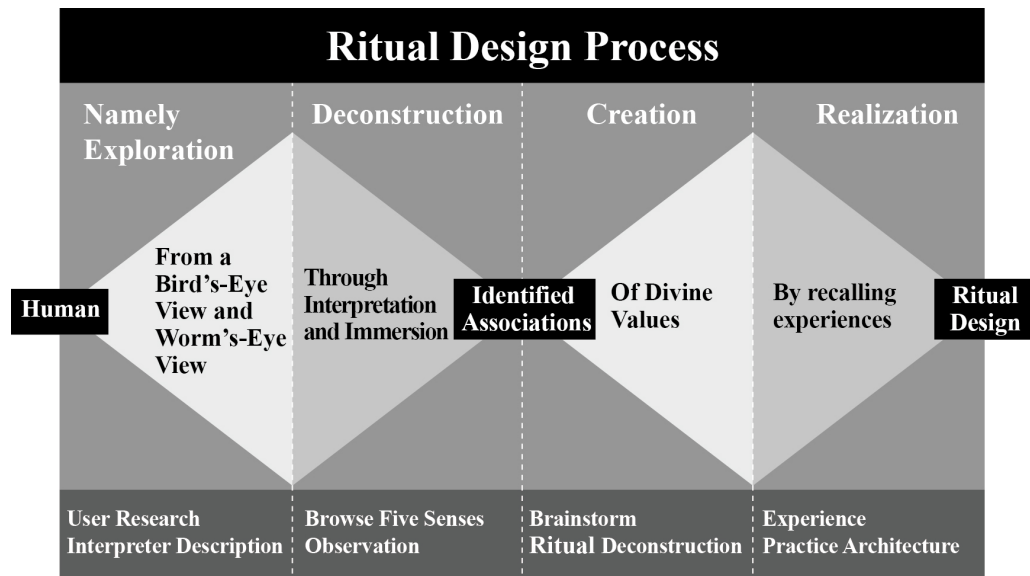


Figure 1. Ritual Design Process. (Source: adapted from (HAYASHI Office, 2017); redrawn for this study).

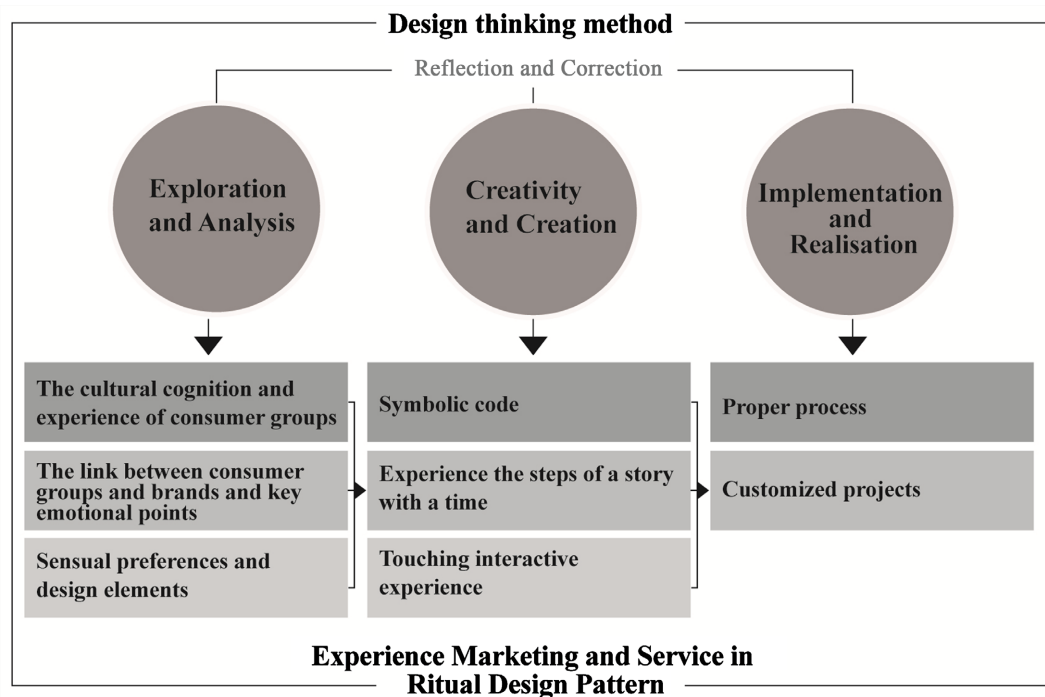


Figure 2. Experience marketing and service in ritual design pattern. (Source: adapted from (Chen, 2018); redrawn for this study).

2.2. Discussion of Ritual Design packaging

Modern cultural and creative product packaging is a type of value innovation

based on business management and design. [Singerhoff \(2006\)](#) claimed that rituals involve experiences of wonder, gratitude, meaningfulness, and charity. The symbols and meanings of rituals dictate people's perceptions of the external world and can be used to attribute habitual behaviors to the group association system. A sense of ritual permeates everyday life and is a crucial aspect of perception. Therefore, ritual design is related to spirituality. Providers of ritual services can improve consumers' rituals, increase their expectations of a ritual experience, and provide consumers with memorable experiences, thereby satisfying consumers' demand for experience, increasing engagement with a product, and encouraging consumption behavior ([Chen, 2018](#)). The design of experiences in the creative lifestyle industry is crucial to consumers' perception of beauty. Creating a sense of ritual is an effective strategy for designers to create a sense of beauty that resonates with consumers. Therefore, rituals can be applied to industrial design, services, and education to enhance consumers' perception of beauty ([Wu, 2016a](#)). [Hsiao \(2009\)](#) reported that rituals comprise behaviors (e.g., procedural behaviors and certain actions) and instruments (e.g., patterns, clothing, and certain tools). Packaging design should contain a sense of ritual and symbolic cultural representation. Designers must understand that rituals carry deep cultural values and are a means of transcending the secular world and entering the divine realm. Therefore, the process through which consumers operate an object is crucial. Procedural behaviors can transform objects into ritual tools that guide users to certain scenarios. The spatial and temporal elements of rituals differ from those of daily activities. Rituals imbue symbols, instruments, and behaviors with meaning. Rituals offer symbolic experiences and create connections with the environment in which they are performed. Because rituals are performed in special locations, they often create unique experiences ([Song, 2020](#)).

Rituals are a means of disseminating information. In the dissemination process, external environmental stimuli are used as a tool to guide consumers into a certain emotional state. In *The Power of Habit*, American author Charles Duhigg proposed the habit model: Cue → Routine → Reward. In this model, the ritual would be a cue, the action it prompts would be the routine, and the psychological response would be the reward. A habit is formed after the cycle is completed several times ([Duhigg, 2013](#)). The creation of a sense of ritual during the experience plays a key referential factor when the consumer performs decision-making on whether to purchase the product. The sense of ritual created by product packaging can convey information to consumers and provide a novel experience by creating new value propositions. [Wu \(2016b\)](#) reported that design concepts are created by identifying the functional requirements of a product and determining how it will interact with society and culture. Designers must explore users' cognitive processes and the emotions evoked by using a product to identify users' backgrounds and rituals. This process allows designers to innovate and develop new ideas. Products designed to create a sense of ritual provide consumers with unique experiences. Although the use of the product is not ritual itself, the product

can enhance the users' experience. Habitual use of a product creates a sense of ritual that can enhance its appeal. This sense of ritual makes users feel happy and satisfied, which increases their intention to purchase the product. The sense of ritual can be generated from any aspect of the product, such as its packaging or use, and can create a unique memory. For example, cultural assets are tangible objects with deeper spiritual connotations and implications. The sense of ritual created by cultural assets reminds users of the cultural meaning of the asset, thereby encouraging them to explore the cultural morphology of the asset and generating differentiation value.

2.3. Discussion of Ritual Packaging

Packaging, which protects, preserves, and strengthens a product, is a part of daily life and affects lifestyle (Webb-Jenkins, 2001). In a 2009 TED Talk, Sinek (2009) proposed the Golden Circle theory, which is illustrated as three concentric circles with "why" in the center, followed by "how" and "what". "Why" refers to the purpose and beliefs of an organization. "How" refers to providing a product or service to develop a unique value or service propositions. "What" refers to the product or service? Lin et al. (2022) used the Golden Circle theory to explore the field of design. In the design of experience applications, designers must satisfy consumers' needs and create memorable experiences. To achieve this, the design communication must possess the appropriate information communicative content and design elements.

Gestalt theory involves emergence, reification, multistability, and invariance. The four dimensions, based on human visual characteristics, are inherent or have been obtained through evolution. By understanding the four dimensions, consumers can interpret most visual scenarios. Wagemans et al. (2012) Gestalt psychology focused on perceptual grouping and figure-ground organization, in particular, we review contemporary formulations of holism within an information-processing framework, allowing for operational definitions (integral dimensions, emergent features, configural superiority, global precedence, primacy of holistic/configural properties) and a refined understanding of its psychological implications (at the level of attention, perception, and decision). In Tidwell (2011), participants used their cognitive psychological systems to interpret design elements and thereby employed Gestalt psychology to perceive, interpret, and create visual connections with each design element. By using Gestalt principles, designers can ensure that users understand the relationship between the information provided by a product and its design elements. Gestalt principles provide designers and planners with a shared language and reference for evaluation. Gestalt psychology can be applied to packaging design to increase user engagement and customer loyalty by emphasizing certain visual elements, such as shape, color, and texture. Packaging design should prioritize the function, attractiveness, and emotional and internal connotations of a product. The purpose of a sense of ritual is to create a meaningful scenario for consumers. To prevent

instances in which Gestalt psychology causes consumers and designers to interpret products differently—that is, a dilemma where the designers justify their design to consumers—designers must determine how to create a sense of ritual through symbols and signs in the design elements of ritual packaging. Designers should also consider creating a sense of ritual through the appearance and connotations of a design. Analyzing a product allows designers to apply design thinking to the design process and incorporate user experience and brand values into a modern cultural and creative product packaging.

3. Discussion on Design Process and Method

The utilization of ritual in product package design not only preserves traditional culture and exhibits the local cultural creativity but also enhances cultural identity (Hsiung & Cheng, 2020). Following a people-oriented consumption trend, the development of packaging design and its cultural connotations requires in-depth investigation. The design of commodity packaging with a sense of ritual has not been thoroughly discussed nor verified in the literature. This study was conducted in two stages. In the first stage, a literature review was integrated with expert opinions to examine packaging ritual design procedures and to propose reference materials for the design process; the results can contribute to producing packaging designs with a sense of ritual. In the second stage, design and creation courses were implemented, and the effectiveness of the design process was examined using students' achievements to provide a reference for instruction in design and future research.

3.1. Organisational Structure of the Design Process

The user-centred design concept was the basis for the present study. Following a literature review and discussions with invited experts and scholars with backgrounds and experience in design research and practice, this study placed the design process on a vertical axis and conducted top-down integration of two aspects, namely consumers' expectation of value and value in consumer behaviour, thereby revealing the structure of the packaging ritual design process, as illustrated in **Figure 3**. On the basis of information obtained about consumers' understanding and expected value relating to a sense of ritual, designers applied Golden Circle theory and Gestalt psychology to explore and analyse this sense of ritual. Subsequently, through designers' creativity and creation, the ideation process was implemented through transforming explicit and implicit symbols generated through a sense of ritual, thereby forming and materialising the design concept. Finally, the design outcomes were evaluated to achieve product differentiation and create successful modern cultural and creative product packaging.

The three design implementation stages were divided into five procedural steps. The first stage consisted of two procedural steps, namely “perspective-taking” and “problem definition”. “Perspective-taking” draws on the characteristics of the Golden Circle, specifically, “Why: which ritualistic concept is used,” “How: how



Figure 3. A packaging design Process and ritual design evaluation framework.

to proceed” and “What: ritualistic transformation and expression”; the design was further discussed in depth to clarify the design goal. “Problem definition” pertains to exploration undertaken from the perspective of Gestalt theory, that is, exploring the psychological model formed through consumers’ expectations, and building a decoding channel to contribute to consumers’ views. The two procedural steps of the second stage were “ideation” and “prototyping”. “Ideation” is based on the semiotic theory of Barthes (1968). Through the application of “the explicit form of communication” and “implicit representational meaning” to design, the abstract meaning of a sense of ritual was embodied (coded) into design packaging features. Implicit meaning is perceived by consumers through explicit features, which is a core in step in the transformation generated through packag-

ing ritual design. Regarding “prototyping”, ritual characteristics are translated into the prototype of an effective solution to represent packaging design concepts. The third stage comprised the “self-assessment” step. The design results were analysed to evaluate the feasibility of their implementation, facilitating determination of subjective probability of generating value in consumer behaviour, which extends to purchase intention (Figure 4).

Exploration and Analysis	Perspective-taking	Why : The religious belief of the Paiwan is the most important concept of TSEMAS, which contains moral good and evil, luck and misfortune, while the traditional diet of the Paiwan is dominated by sweet potatoes and taro, and it is found that there are contrasting images between the two. Therefore, combining TSEMAS with the traditional food of the Paiwan people has developed a delicious and meaningful children's play. (ethnicity cultural rituals). How : "Puzzle" is a kind of puzzle game, it can stimulate children's visual concentration and hand-eye coordination, and can cultivate children's observation, concentration and patience. While enjoying delicious biscuits, you can also learn about Paiwan culture through jigsaw puzzles. What : According to the traditional food of the Paiwan, it is divided into sweet potato flavor and taro flavor, which are the image of good and evil (yellow and purple) of TSEMAS respectively. Let the children solve the puzzle and understand the cultural meaning while eating the biscuits.				
	Problem definition	Emergence : The clay pot, one of the three treasures of the Paiwan, represents the "womb of culture", symbolizing the culture of the Paiwan people as a whole. Closer to nature and the taste of Paiwan ethnic groups. Reification : It is used to introduce Paiwan culture. The use of tracing paper increases the sense of surprise of the product. The biscuits behind can be seen through the tracing paper, and combined with the biscuits to form a puzzle, children can learn about Paiwan culture while eating biscuits, increasing the learning process. of fun. Multistability : With cute illustrations and clear text, let the children understand the unique tattoo culture of the Paiwan. Invariance : Using jigsaw puzzles to combine with biscuits, while enjoying delicious biscuits, children can also enjoy the story and culture of Paiwan through jigsaw puzzles.				
Creativity and Creation	Ideation	Explicit form of communication and Implicit representational meaning: Sun Totem: Noble and Elegance  Source: (Xuehua 2018) Clay Pot: Rich and Noble  Source: (National Taiwan Arts Education Center 2008) Hundred-step Snake: Fearless  Source: (Li 1998) Paiwan Glass Beads : Dream Come True  Source: (Academia Historica 2018) Copper knife: Good Health and Happiness  Source: (National Taiwan Arts Education Center 2008)				
	Prototyping	  				
Implementation and Realisation	Self-assessment	• Elevation (E.g. Surprise, go beyond everyday, enjoy the process) ☐1☐2☐3☐4☒5☐6☐7 • Insight (E.g. create instant contrast, visual impact, cultural insight) ☐1☐2☐3☐4☐5☒6☐7 • Pride (E.g. use challenging, outperform peers, create market differentiation) ☐1☐2☐3☐4☒5☐6☐7 • Connection (E.g. have good experiences, deep memories, and a sense of commonality with others) ☐1☐2☐3☐4☒5☐6☐7 • Authoritativeness (E.g. cultural self-confidence, cultural discourse power) ☐1☐2☐3☐4☐5☒6☐7 • Expected (E.g. sPay attention to cultural and creative development, brand expectations) ☐1☐2☐3☐4☒5☐6☐7 • Presence (E.g. Improved taste, self-esteem) ☐1☐2☐3☒4☐5☐6☐7				

Figure 4. A packaging design creation and ritual design evaluation framework case description. (Source: Students' Works; re-drawn for this study; Sun Totem photo from (Xuehua News, 2018); Clay Pot photo from (National Taiwan Arts Education Center, 2008); Hundred-step Snake photo from (Li, 1998); Sun Totem photo from (Academia Historica, 2018); Copper knife photo from (National Taiwan Arts Education Center, 2008).

3.2. Participant Selection and Survey Implementation

A total of five samples were used in this study. Students attending a course taught by the researcher produced packaging design works with ritual design factors. Inspiration for these designs was derived from religious, cultural, and life rituals to produce souvenirs with distinctly Taiwanese characteristics. **Table 1** presents the works in detail.

Table 1. Stimulus Materials.

Stimulus Name	Description	Photo
S1 Food Fun-Paiwan Puzzle Food Play	Millet-based pulp was used to produce packaging in the shape of an ancient pot onto which glass beads were attached; this design represented cultural treasures of the Paiwan people. In terms of iconography, traditional Paiwan patterns were employed to deliver cultural connotations. The use process allows individuals to enjoy consuming biscuits decorated with Paiwan carvings, and to learn about cultural objects of the Paiwan people, namely pottery, glass beads, and bronze knives. The whole presentation implies wisdom of traditional craftsmanship and profound cultural connotations.	
S2 Talk About Love-	Traditional Hakka cakes were combined with packaging depicting scenery along Taiwan Romantic Route 3. The illustrations depict family and relatives, lovers, and friends travelling along the route and represent Hakka culture through the visual rendering of Hakka villages. Inside the packaging inspired by “love”, a small photosensitive card has been placed onto which an individual can write an emotional message.	
S3 Yung-An Bride Cake	“Hospitality” is a characteristic of the Hakka people of Taoyuan, and the Taiwanese term phòng-hong refers to “bragging”. In this packaging design, Taoyuan locals are product endorsers for both hospitality and phòng-hong tea, holding the tea product in their arms. The tea is therefore worthy of community pride and “bragging”. The use process allows individuals to grasp the beauty of Taoyuan, experience the industry of phòng-hong tea, and understand the cultural connotation of the tea.	
S4 Hospitable-Pomfong Tea Gift Box	In indigenous culture, facial tattoos are highly meaningful cultural symbols. These refined patterns tattooed on the face are symbols of both virtue and beauty. Mythical stories of various tribes were transformed into facial tattoo patterns depicted on face masks. The packaging design is in the form of a photo frame into which a picture of a face mask is inserted. The use process promotes the mythical stories of these tribes and allows individuals to appreciate the artistry of indigenous face tattoos.	
S5 Facial mask	For the hand cream product made of seasonal flowers from Taoyuan, the box packaging design was decorated with layered three-dimensional scenes of various attractions in Taoyuan. In addition to its moisturising and skincare purposes, the use process allows individuals to learn about the beautiful and distinctive flowers and landscape of Taoyuan.	

Source: Students' Works.

3.3. Research Instrument

This study developed a questionnaire through a literature review and data analysis. The impact of packaging ritual design factors on consumers' purchase intention and preference was explored. To measure this impact, subproblematic elements such as evaluation dimensions and items were identified and defined to develop a suitable evaluation scale. The nine dimensions established for the questionnaire comprised a total of 23 evaluation items, the definitions of which were drawn from the theoretical analysis presented in Section 2 of this article. To determine the feasibility of the questionnaire design, confirmatory factor analysis (CFA) was conducted following the measurement. The questionnaire's evaluation scale is presented in **Table 2**.

Table 2. Evaluation Scale Measuring the Impact of Packaging Ritual Design Factors on Consumers' Purchase Intention and Preference.

Factors	Dimensions	Items	Items Sources
Ritual Design	E. Elevation	E1. The packaging design is surprising. E2. The packaging design goes beyond designs encountered in daily life. E3. The packaging design makes the unwrapping process more enjoyable.	Singerhoff (2006); Heath & Heath (2017); Amber (2020); Li (2018); Yan & Yang (2020)
	I. Insight	I1. The packaging design's imagery presents a distinct contrast. I2. The packaging design has a visual impact. I3. The packaging design provides profound insight into cultural rituals.	Gennep (1960); Singerhoff (2006), Heath & Heath (2017); Amber (2020); Chang (2016); Lu (2010); Wang & Teng (2016); Lin et al. (2022)
	P. Pride	P1. The packaging design structure is challenging. P2. The packaging design surpasses that of other competitors. P3. The packaging design is different from that of similar products.	Heath & Heath (2017); Hellen (2018); Yan & Yang (2020)
	C. Connection	C1. The packaging design evokes a sense of social experience. C2. The packaging design is highly impressive. C3. The packaging design and product are consistent.	Heath & Heath (2017); Amber (2020); Kuile (2020)
	A. Authoritativeness	A1. The packaging design inspires me to fully manifest my individuality and self-confidence. A2. The packaging design makes me perceive the power of the ritual-centred discourse.	Gennep (1960); Hellen (2018); Kuile (2020); Li (2018); Yan & Yang (2020)
	EX. Expected	EX1. The packaging design inspires me to regularly follow the development of packaging of this type. EX2. The packaging design heightens my anticipation for ritual packaging in the future.	Hellen (2018); Li (2018); Yan & Yang (2020)
	PR. Presence	PR1. The packaging design makes me feel refined in my tastes. PR2. The packaging design makes me feel that I value the sense of ritual.	Hellen (2018); Kuile (2020); Chang (2016); Li (2018)
	PI. Purchase Intention	PI1. I would like to purchase the product. PI2. If someone recommends it, I would be willing to purchase the product. PI3. I would recommend others to purchase the product. PI4. It is a suitable choice for a souvenir.	Ahmed et al. (2014); Farooq et al. (2015); Khan et al. (2018); Luís (2021)
	PRE. Preference	PRE1. I like the packaging.	

3.4. Experiment Design

Random sampling was used in this study to select participants aged between 18 and 66 years; the study sample comprised 67 men (30.7%) and 151 women (69.3%). It was found that women were more interested in the topic of ritual experience. Of the total sample, 112 participants were students, accounting for 51.4%, and 106 were community members, accounting for 48.6%. The participants regularly followed the development of the cultural and creative industry and were highly interested in product packaging when purchasing goods. The questionnaire survey was conducted in person, and samples of the packaging works were provided to the participants as references. The researcher obtained consent from the research participants in advance of their participation in the study. Anonymisation was employed. The participants were requested to complete the questionnaire, which was immediately returned to the researcher. The evaluation scale's items were measured using a 7-point Likert scale, with the scores of 1 to 7 indicating responses of "strongly disagree", "disagree", "slightly disagree", "neutral", "slightly agree", "agree", and "strongly agree", respectively. The evaluation items totalled 23, and 218 valid questionnaires were collected. The number of participants was 9.5 times that of the questionnaire items, which met the sample size requirement. Statistical analysis and verification were conducted using SPSS Statistics 22.0 and SPSS Amos 22.0. Because the scale items were defined on the basis of theoretical frameworks proposed by different scholars, this study did not conduct an exploratory factor analysis of data collected from a pilot study to assess and restructure the items but rather directly tested the scale using more rigorous statistical procedures, verifying the feasibility of the scale through CFA, followed by a multivariate normality test verifying the multivariate normality of the data. Finally, the roadmap for this study's model and the results of the research hypotheses were verified through structural model analysis and hypotheses validation. According to these study results, references were provided for instructors' classroom teaching of packaging design.

4. Analysis and Discussion

4.1. CFA of Packaging Ritual Design Evaluation

At this stage, CFA was conducted to measure the convergent validity and discriminant validity of each of the questionnaire dimensions, thereby assisting in the development of a stable measurement model; the results are summarised in **Table 3**. The standardised factor loadings of the CFA for all dimensions were as follows: 0.75 to 0.79, 0.72 to 0.87, 0.74 to 0.89, 0.73 to 0.92, 0.77 to 0.78, 0.84 to 0.90, 0.95, and 0.78 to 0.83 for the elevation, insight, pride, connection, authoritativeness, expected, presence, and purchase intention dimensions. The standardised factor loadings of all the items were >0.7 , indicating that the measurement system meets the standard. The absolute values of skewness (-1.19 to -0.79) and kurtosis (-0.20 to 1.29) of all observed variables were <2 , and this study's observed variables exhibited univariate normality. Mardia's coefficient ($173.611 < p$

Table 3. CFA offers a measurement model (N = 218).

Factors	Dimensions and Items	M	SD	SK	KU	SFL(t)	SMC	EV	CR	AVE
Ritual Design	E. Elevation	5.43							0.81	0.59
	E1.	5.41	1.49	-0.98	0.16	0.75* (27.31)	0.56	0.98		
	E2.	5.39	1.45	-0.79	0.01	0.79* (29.51)	0.62	0.79		
	E3.	5.49	1.31	-0.95	0.55	0.76* (28.30)	0.58	0.73		
	I. Insight	5.41							0.86	0.67
	I1.	5.39	1.41	-1.01	0.60	0.86* (34.19)	0.74	0.52		
	I2.	5.38	1.43	-1.09	0.81	0.72* (25.97)	0.51	1.00		
	I3.	5.46	1.41	-1.07	0.75	0.87* (34.85)	0.76	0.48		
	P. Pride	5.54							0.87	0.70
	P1.	5.48	1.32	-0.89	0.39	0.74* (27.31)	0.55	0.79		
	P2.	5.55	1.15	-0.99	1.29	0.89* (35.79)	0.79	0.27		
	P3.	5.59	1.21	-0.98	0.89	0.87* (34.71)	0.76	0.35		
	C. Connection	5.50							0.86	0.67
	C1.	5.54	1.40	-1.19	1.05	0.73* (27.14)	0.54	0.90		
	C2.	5.45	1.41	-1.12	0.81	0.78* (29.72)	0.62	0.76		
	C3.	5.51	1.41	-1.16	0.97	0.92* (37.47)	0.84	0.31		
	A. Authoritativeness	5.49							0.75	0.60
	A1.	5.43	1.51	-0.95	0.26	0.77* (28.44)	0.59	0.93		
	A2.	5.55	1.47	-0.99	0.17	0.78* (29.11)	0.61	0.85		
	EX. Expected	5.53							0.86	0.76
	EX1.	5.48	1.46	-0.90	-0.10	0.90* (36.57)	0.82	0.39		
	EX2.	5.58	1.35	-0.95	0.09	0.84* (32.93)	0.71	0.53		
	PR. Presence	5.49							0.95	0.90
	PR1.	5.48	1.36	-0.98	0.48	0.95* (41.06)	0.91	0.16		
	PR2.	5.49	1.28	-1.02	0.64	0.95* (40.77)	0.90	0.16		
	Mardia	173.611							$p(p+2) = 18 \times 20 = 360$	
Purchase Intention	PI. Purchase Intention	5.50							0.88	0.65
	PI1.	5.54	1.37	-1.17	0.94	0.82* (32.66)	0.67	0.62		
	PI2.	5.54	1.45	-0.99	0.33	0.80* (31.05)	0.64	0.76		
	PI3.	5.50	1.53	-0.88	-0.20	0.83* (32.22)	0.67	0.74		
	PI4.	5.43	1.49	-0.96	0.19	0.78* (30.19)	0.61	0.86		
	Mardia	30.146							$p(p+2) = 4 \times 6 = 24$	
Preference	PRE1.	5.75	1.26	-1.12	0.78	1	0.97	0.17		

Note 1: * $\alpha = 0.05$, indicating the level of statistical significance. Note 2: M = mean; SD = standard deviation; SK = skewness; KU = kurtosis; SFL = standardized factor loading; SMC = square multiple correlation; EV = error variance; CR = convergent reliability; AVE = average variance extracted. Note 3: p = the number of observed variables.

$[p + 2] = 360$) of the ritual design factors was obtained, verifying the multivariate normality of the sample data of these dimensions. Mardia's coefficient of the purchase intention dimensions was $30.146 > p(p + 2) = 24$, indicating the absence of multivariate normality. Therefore, the asymptotically distribution-free method was used for model estimation. In addition, the composite reliability of each of the dimensions in this study was between 0.75 and 0.95, and the average variance extracted (AVE) was between 0.59 and 0.90, indicating the acceptability of the research model.

With regard to discriminant validity testing, the determination criterion was the square root of the AVE of each dimension greater than its correlation coefficient must account for at least 75% of the number of the total comparisons. As reported in **Table 4**, the square root of the AVE (the diagonal area) of each dimension was between 0.77 and 0.95, which was greater than the number of correlation coefficients of each dimension, accounting for more than 75% of the number of the total comparisons. These findings revealed that all the dimensions met the determination criterion, indicating that the scale has discriminant validity.

4.2. Structural Model Analysis and Research Hypotheses Validation

This study's model fit was tested, and the results indicated that the ratio of the chi-square value to the degrees of freedom was between 1 and 5 ($\chi^2/df = 3.354$), which is a reasonable range. All indicators meet the verification standards (RMSEA = $0.046 < 0.05$, RMR = $0.062 < 0.0$, GFI = $0.949 > 0.9$, AGFI = $0.928 > 0.9$, PGFI = $0.671 > 0.5$, NFI = $0.966 > 0.9$, RFI = $0.955 > 0.9$, IFI = $0.976 > 0.9$, TLI = $0.968 > 0.9$, CFI = $0.975 > 0.9$, PRATIO = $0.771 > 0.5$, PNFI = $0.744 > 0.5$, PCFI = $0.752 > 0.5$), indicating that the structural model meets the testing criteria, and that the model has a favorable fit. The findings regarding the roadmap

Table 4. Analysis of Discriminant Validity.

Dimensions	Amount	Correlation Coefficient							
		E	I	P	C	A	EX	PR	PI
E. Elevation	3	0.77							
I. Insight	3	0.71**	0.82						
P. Pride	3	0.52**	0.50**	0.84					
C. Connection	3	0.62**	0.60**	0.50**	0.82				
A. Authoritativeness	2	0.68**	0.66**	0.54**	0.66**	0.78			
EX. Expected	2	0.64**	0.59**	0.45**	0.55**	0.71**	0.87		
PR. Presence	2	0.60**	0.52**	0.47**	0.54**	0.59**	0.61**	0.95	
PI. Purchase Intention	4	0.69**	0.62**	0.52**	0.60**	0.74**	0.73**	0.67**	0.81

Note 1: The variable mean indicates the aggregate mean of all the items. Note 2: The diagonal value indicates the square root of the AVE of the latent variable, which should be larger than the no diagonal value. Note 3: $\alpha = 0.05$ indicates a significant correlation between the variables.

for the model and related analysis are presented in **Table 5**, indicating that the factors for all the dimensions were crucial, and that all dimensions significantly affect the purchase intention and preference. Statistical significance was observed in the effect of preference on purchase intention (H8), and H8 was supported.

This study obtained the standardised regression coefficients of each ritual design dimension and its measurement variables. By analysing each ritual design dimension's items, the results revealed that C3 (The packaging design and product are consistent) in the connection dimension was 0.92, and EX1 (The packaging design inspires me to regularly follow the development of packaging of this type) in the expected dimension was 0.90. Both items were the item with the greatest factor loading in their respective dimensions and therefore had an effect on consumer preference and purchase intention through ritual design. They represent crucial factors to be considered when implementing relevant designs. As illustrated in **Figure 5**, the standardised and weighted regression coefficients of all parameters were between 0.57 and 0.95; the standard errors were between 0.115 and 0.321, which were moderate. The variances of the measurement errors were between 0.294 and 0.865 and all positive, hence the model does not have the problem of the violation of assumption.

Table 5. SEM-analysis results.

Inputs (Variable)	SFL	CR	<i>p</i>	Hypothetical Test
H0-1 Ritual Design → Purchase Intention	0.92	16.07	***	Effective
H0-1 Ritual Design → Preference	0.65	8.22	***	Effective
H1-1 Elevation → Purchase Intention	0.82	49.14	***	Effective
H1-2 Elevation → Preference	0.82	27.42	***	Effective
H2-1 Insight → Purchase Intention	0.69	33.19	***	Effective
H2-2 Insight → Preference	0.70	22.58	***	Effective
H3-1 Pride → Purchase Intention	0.57	23.39	***	Effective
H3-2 Pride → Preference	0.59	18.61	***	Effective
H4-1 Connection → Purchase Intention	0.69	33.64	***	Effective
H4-2 Connection → Preference	0.69	22.46	***	Effective
H5-1 Authoritativeness → Purchase Intention	0.91	60.08	***	Effective
H5-2 Authoritativeness → Preference	0.90	30.10	***	Effective
H6-1 Expected → Purchase Intention	0.84	57.91	***	Effective
H6-2 Expected → Preference	0.79	18.92	***	Effective
H7-1 Presence → Purchase Intention	0.95	69.44	***	Effective
H7-2 Presence → Preference	0.87	20.33	***	effective
H8 Preference → Purchase Intention	0.88	31.36	***	effective

* $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$.

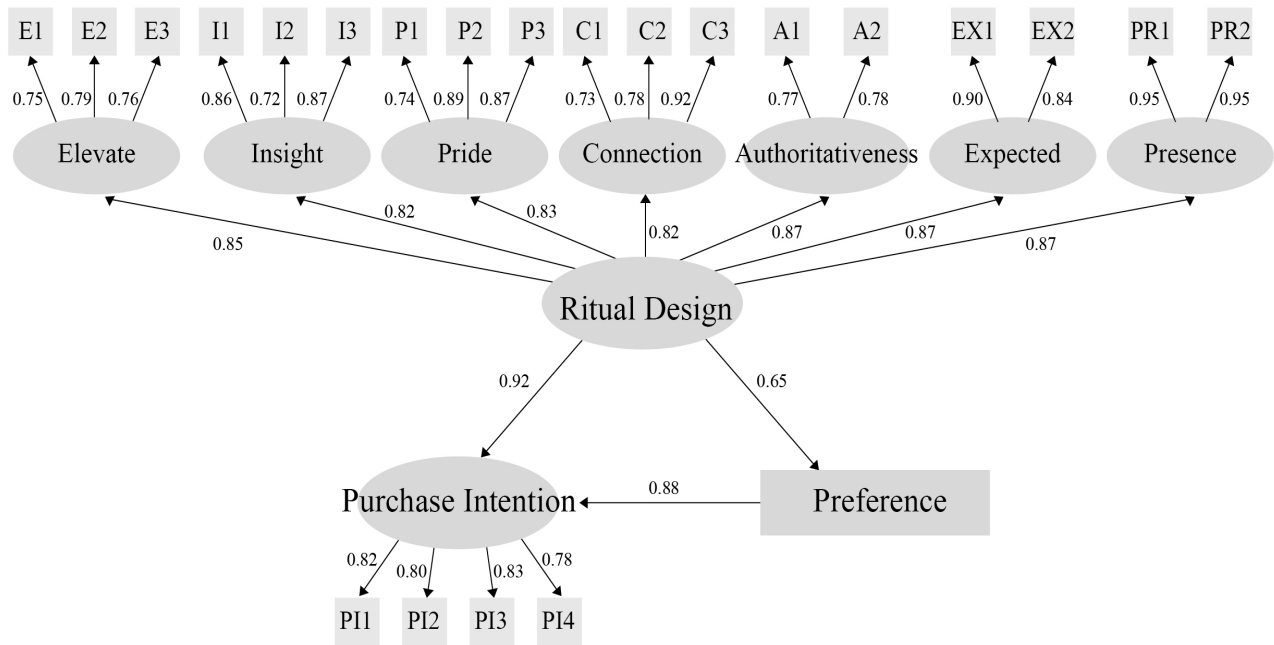


Figure 5. Analysis of mediation using SEM the path diagram.

4.3. Between-Group Comparison

The five design works by students were examined in terms of the study participants' backgrounds, and an independent sample t-test of all the questionnaire items was performed. The results of the analysis revealed that the community members' mean score was higher than that of the students for all items except the following: P1. "The packaging design structure is challenging", A1. "The packaging design inspires me to fully manifest my individuality and self-confidence.", EX2. "The packaging design heightens my anticipation for ritual packaging in the future", PI1. "I would like to purchase the product", and PI4. "It is a suitable choice for a souvenir". The results of Levene's test for the homogeneity of variance did not reach significance ($p > 0.05$), indicating no significant difference in dispersion between the two population groups. According to the t value and its significance regarding the assumption of equal variance, only the test results of the following three items were statistically significant: E1. "The packaging design is surprising." in the elevation dimension; C2. "The packaging design is highly impressive" in the connection dimension; and A2. "The packaging design makes me perceive the power of the ritual-centred discourse" in the authoritativeness dimension. The findings revealed that, compared with the students, the community members were more surprised and impressed by the packaging, and greatly perceived the ritual connotations in the process of using the packaging. No difference was observed in the items of most dimensions, indicating that the community members and students were consistent in terms of the sense of ritual induced through the packaging design, as presented in **Table 6**.

An independent sample t-test was performed on each design work sample in the purchase intention dimension of the questionnaire according to the background of

Table 6. Independent sample t test analysis of all the questionnaire items to the background of different participants (N = 218).

Dimensions		a. Student (n = 112)		b. Community members (n = 106)		F	p	95 % Confidence interval		Post hoc comparison
		M	SD	M	SD			Low	High	
E. Elevation	E1	5.32	1.52	5.50	1.45	2.10	0.048*	-0.355	-0.001	b. > a.
	E2	5.33	1.49	5.46	1.40	1.36	0.145	-0.300	0.044	
	E3	5.48	1.36	5.50	1.26	4.68	0.860	-0.170	0.142	
I. Insight	I1	5.34	1.48	5.44	1.35	5.713	0.251	-0.266	0.069	
	I2	5.35	1.47	5.40	1.39	1.624	0.579	-0.218	0.122	
	I3	5.45	1.37	5.47	1.45	0.459	0.818	-0.187	0.148	
P. Pride	P1	5.53	1.24	5.43	1.39	5.100	0.218	-0.058	0.255	
	P2	5.54	1.11	5.56	1.19	2.007	0.761	-0.157	0.115	
	P3	5.57	1.19	5.61	1.24	0.370	0.552	-0.188	0.100	
C. Connection	C1	5.53	1.42	5.55	1.38	1.024	0.858	-0.181	0.151	
	C2	5.35	1.46	5.56	1.35	4.659	0.017*	-0.370	-0.036	b. > a.
	C3	5.49	1.42	5.53	1.40	0.559	0.695	-0.201	0.134	
A. Authoritativeness	A1	5.46	1.54	5.41	1.47	1.735	0.573	-0.127	0.231	
	A2	5.45	1.56	5.66	1.36	14.395	0.016*	-0.387	-0.039	b. > a.
EX. Expected	EX1	5.44	1.50	5.53	1.41	5.839	0.267	-0.271	0.075	
	EX2	5.60	1.35	5.56	1.35	0.177	0.629	-0.120	0.200	
PR. Presence	PR1	5.45	1.42	5.50	1.29	7.033	0.514	-0.215	0.107	
	PR2	5.46	1.29	5.53	1.26	1.997	0.358	-0.222	0.080	
PI. Purchase Intention	PI1	5.56	1.35	5.52	1.39	0.006	0.584	-0.117	0.208	
	PI2	5.50	1.46	5.57	1.45	0.322	0.428	-0.242	0.103	
	PI3	5.46	1.53	5.53	1.52	0.435	0.465	-0.249	0.114	
	PI4	5.45	1.50	5.41	1.49	0.092	0.653	-0.136	0.218	
PRE. Preference		5.74	1.29	5.75	1.23	1.250	0.916	-0.158	0.142	

Two-tailed test: * $p < 0.05$. ** $p < 0.01$.

different participants. The results summarised in **Table 7** indicate the statistical significance of each item in the purchase intention dimension for samples 1 and 5. In sample 1, the mean score of the community members was greater than that of the students, indicating that the community members had a stronger preference for a sense of ethnic cultural ritual in packaging design. Contrarily, in sample 5, the mean score of the students was greater than that of the community members, revealing that students had a stronger preference for a sense of local cultural ritual in packaging design. The difference between the subjects may be because sample 1 and sample 5 have a three-dimensional structure in the packaging shape,

Table 7. Independent sample t-test analysis was performed on each design work sample in the purchase intention dimension of the questionnaire according to the background of different participants (N = 218).

Stimulus	Dimensions	a. Student (n = 112)		b. Community member (n = 106)		F	p	95 % Confidence Interval		Post hoc comparison
		M	SD	M	SD			Low	High	
S1	PI1	5.33	1.50	5.76	1.14	14.052	0.019*	-0.778	-0.070	b. > a
	PI2	5.20	1.70	5.89	1.11	25.431	0.000***	-1.072	-0.308	b. > a
	PI3	5.13	1.70	5.94	1.19	19.632	0.000***	-1.208	-0.428	b. > a
	PI4	5.24	1.55	5.97	1.13	14.095	0.000***	-1.091	-0.369	b. > a
S2	PI1	5.54	1.45	5.28	1.54	0.805	0.197	-0.137	0.660	
	PI2	5.27	1.56	5.09	1.68	0.802	0.431	-0.260	0.607	
	PI3	5.30	1.68	5.09	1.74	0.111	0.346	-0.237	0.674	
	PI4	5.11	1.82	4.84	1.83	0.320	0.280	-0.219	0.754	
S3	PI1	5.72	1.19	2.85	1.08	2.024	0.414	-0.428	0.177	
	PI2	5.68	1.25	6.03	1.19	1.860	0.038*	-0.679	-0.019	b. > a
	PI3	5.64	1.37	5.90	1.23	3.475	0.153	-0.601	0.095	
	PI4	5.68	1.30	5.71	1.12	3.049	0.861	-0.354	0.296	
S4	PI1	5.53	1.24	5.43	1.43	0.086	0.610	-0.265	0.450	
	PI2	5.58	1.31	5.48	1.59	2.462	0.615	-0.289	0.488	
	PI3	5.46	1.45	5.44	1.67	2.292	0.921	-0.395	0.437	
	PI4	5.54	1.32	5.22	1.59	2.636	0.108	-0.070	0.707	
S5	PI1	5.70	1.33	5.27	1.60	6.523	0.036*	0.028	0.817	a. > b.
	PI2	5.79	1.30	5.37	1.43	1.392	0.025*	0.051	0.783	a. > b.
	PI3	5.79	1.38	5.29	1.55	3.310	0.014*	0.101	0.885	a. > b.
	PI4	5.68	1.36	5.30	1.40	0.301	0.045*	0.008	0.745	a. > b.

Two-tailed test: * $p < 0.05$. ** $p < 0.01$.

and there are more details in the disassembly process, such as experience of touch and smell. Moreover, sample 2, sample 3, and sample 4 belong to a flat structure, and the experience process is relatively simple.

5. Conclusion

With the global advent of the experience economy, the creative lifestyle industry has become essential for many countries to strengthen their soft power and increase their industrial competitiveness, which allows them to develop a new integrated industrial network with added economic value to improve citizens' lives. Taiwan's creative and cultural capital provides the packaging design industry with crucial knowledge, a strong aesthetic sensibility, and extensive design experience, all of which are essential to starting a new trend in the industry. Modern

cultural and creative packaging design is a diverse and innovative field. Exploring packaging design can reveal how brands are interrelated with lifestyle and culture. Packaging design is a specialized field based on experience. Designers must understand the rituals in group and individual culture to create a sense of ritual through design. The student learning packages were designed to inspire students to perform design thinking transformation, which is crucial to design. The packages are based on creative lifestyles and designed to emphasize the role of ritual experience for students and that the sense of ritual is key to creating a memorable experience.

1) We conducted a questionnaire survey on ritual design of modern cultural and creative product packaging. The goodness-of-fit of the overall theoretical mode was in accordance with the standard, indicating that the questionnaire had a high degree of internal consistency. This develops a theoretical model for the process and method of modern cultural and creative product packaging, it shows that this research scale is feasible. On the basis of this framework, we measured the effects of ritual design of modern cultural and creative product packaging on preference and purchase intention. The findings may serve as a reference for the design education and industry to enable value to be added to package design through ritual-based experiences.

2) Through structural equation modeling, this study found that discovered that ritual design of modern cultural and creative product packaging affected purchase intention and that a correlation between ritual design, preference, and purchase intention was present, with the three are intertwined and affect. Therefore, this proves ritual design can affect the respondents' liking for modern cultural and creative product packaging and thus improve their purchase intention. Nevertheless, the operation of the packaging ceremony design can be considered more "The packaging design and product are consistent", "The packaging design inspires me to regularly follow the development of packaging of this type "and other factors, and then bring higher expectations to consumers.

3) An independent sample t-test was performed on each design work sample in the purchase intention dimension of the questionnaire according to the background of different participants. The results indicate the community members had a stronger preference for a sense of ethnic cultural ritual in packaging design, and then the students had a stronger preference for a sense of local cultural ritual in packaging design. Moreover, the packaging shape adopts three-dimensional structure, and there are more details in the disassembly process, which will make consumers more willing to buy than the flat structure. It is helpful to verify the feasibility of design implementation in the design process through teaching and analyzing the packaging applications with ritual design factors and through the practice of design creation.

In response to the ever-changing field of commerce, this study used the Golden Circle theory to determine how packaging design can convey the characteristics of a brand and connect with consumers. Subsequent studies can develop new design processes based on the mentality, internal drives, and meaning of a

sense of ritual and apply the proposed design process to other areas of design.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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