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When Tradition Inspires Modernity: Traditional Pottery Designs in Contemporary Spaces

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Abstract

The research article sets out to unveil the challenge of preserving traditional design concepts within contemporary spaces. Its objectives are to examine how Acholi material culture items inspire functional and aesthetic concepts in modern interiors, explore methods to incorporate traditional pottery in contemporary spaces, and create prototype pots that integrate Acholi design elements. It sets out on the premise that blending traditional artefacts with modern interiors fosters cultural identity and pride among space owners and enhances visitors' appreciation. Its methodological considerations are qualitative, using a parallel prototyping design, with two potters and five culturally knowledgeable elders selected for insights. The research is theoretically informed by the concepts of cultural identity and preservation within modern aesthetics. Its key findings reveal that traditional material culture enriches product design, creates a sense of ownership, and fosters community pride, while also generating income for artisans. Furthermore, the use of traditional designs supports cultural continuity by exposing younger generations to their heritage. It recommends incorporating indigenous knowledge and practices to create spaces that are distinctive and culturally communicative, enhancing modern living while celebrating traditional values.

Key Words: Aesthetic, Contemporary Spaces, Material Culture, Modernity, Pottery, Tradition

Introduction

This article explores ways to counter the Western notion that traditional material culture is outdated and incompatible with modern life, focusing on the design of an Acholi pot from Northern Uganda for contemporary spaces. The global trend of incorporating traditional artefacts in modern settings has renewed appreciation for the relevance of cultural materials today. Material culture, comprising physical objects like tools, ornaments, art, and monuments, holds social significance by embodying the beliefs and histories of its creators. These items gain meaning through their associations and uses, serving as enduring symbols of cultural heritage and identity (Lunn-Rockliffe et al., 2019; Akuamoah, 2018; Woodward, n.d.; Nutor, 2018).

Batte (2023); and Lunn-Rockliffe et al., (2019) explain the use of indigenous material culture as artefacts in environments, buildings, and landscapes, in addition to the usage of grey hues and white beige with two or three subdued tones to produce a feeling in contemporary living spaces. They observed the dynamic field of interior design and how it has united modernity and tradition, promoting the use of traditional objects in the construction of contemporary environments. While considering the history of both contemporary art installations and prehistoric cave paintings, Patel (2023) noted the amazing difference between the old and the new. He described how the two have persisted in fascinating and inspiring

modern society and how they have been important in producing a range of profound artistic expressions, a feeling of harmony and balance in the overall dynamism of design, and a timeless character that may instil a sense of culture and history in homes. Baveja (2023) describes how crafts were utilized within architecture and interiors to create visually appealing aesthetic wonders and evoke a sense of splendour by fusing traditional motifs with contemporary architecture and the use of painted murals and frescos, which were inspired by traditional folklore and mythology, among other things.

Similarly, the use of pottery items as a material culture in contemporary space has existed for centuries. Pottery is one of the material culture items believed to be the earliest and most popular forms of decorative art, consisting of clay items that have been heated to a solid state (Savage, 2024). Pottery production and use may be traced back to the Neolithic era, with the earliest known locations being China, Rome, Japan, and Central Mali in Sub-Saharan Africa (Abamwa & Diakparomre, 2022). More so, Weng-Qing and Ke-Di (2018) explain how ceramic art, both ancient and modern, is a national super emblem that has crossed thousands of years of human civilization history explaining why pottery has existed for this long.

Choleva et al. (2020) discuss the evolution and enhancement of pottery production techniques since ancient civilizations, highlighting the influence of advancing technology and cultural exchange. The pottery industry now features a mix of traditional and modern approaches, with innovations such as the potter's wheel and mold casting expanding production capabilities. The potter's wheel, introduced during the palatial period, enabled mass production and contributed to the technological and economic advancement of pottery, particularly during the Early Bronze Age. Jard and Ktab (2020) further explain how traditional decorative patterns and artistic techniques have been adapted to modern mass production using cast gypsum molds, enabling diverse clay pot shapes and sizes. This technique has also been applied to architecture and sculpture, bridging traditional aesthetics with contemporary manufacturing.

Jones (2021) highlights the evolution of pottery typology, where advanced material choices and refined techniques have given rise to intricate designs, such as those achieved using red ceramic oxide and black gloss for unique, science-informed visual effects. Similarly, Olalere and Kota (2012) discuss how material selection in Malaysian pottery, including natural clay, silica, and various oxides, influences production methods and imparts distinct colour qualities. This intersection of materials and artistry is echoed by Liu (2017), who emphasizes pottery's capacity to transmit beauty on technical, emotional, and functional levels, underscoring the importance of continuous experimentation to enhance performance and longevity. Extending these ideas to the field of dentistry, McLaren and Giordano (2014) explore how ceramics and porcelain, secondary clay substances made of glass and crystal, serve as foundations for dental applications. Their strength, chemical stability, biocompatibility, and aesthetic properties make them ideal for prosthetic dentistry, as noted by Pereira et al. (2023), blending technical innovation with artistic appeal to restore functionality and beauty.

The creative presentation of ceramics in contemporary spaces has enriched public and private areas, fostering cross-cultural interactions and strengthening human-environment connections. Despite the fragility of earthenware, other ceramics and pottery are valued for their material efficiency and lower environmental impact. Pottery's unique aesthetic, with its distinct texture and appearance, seamlessly complements other art forms (Fang and Chen, 2020). Harmonizing traditional and modern pottery use could be enhanced through better documentation of materials and practices, yet much remains undocumented. To address this, Smith et al. (2012) developed the Pottery Informatics Database, a digital tool connecting ceramic data with humanities insights to help preserve material culture. While pottery has ancient origins, Vukovic and Bikic (2022) question why it's not recognized as a major historical technology, despite archaeological evidence describing it as "man-made stone." They argue that technological advancements used in metal ware could still apply to pottery. However, Triyanto et al. (2017) found that Indonesian pottery faced challenges in practicality, design, and quality, making it less competitive in the market and leading to its decline and eventual extinction by the 1960s.

Similarly, in Africa, pottery production has faced significant shifts. Thebe (2016) observes that young potters are increasingly abandoning traditional practices due to religious and economic pressures, compounded by the popularity of plastic containers over ceramics. While Thebe acknowledges major changes in pottery production over the past 50 years, he argues that this does not signify an end to pottery but rather an evolution. To sustain this art form, it is crucial to adapt to contemporary industry demands and consider social, cultural, and economic factors, particularly regarding the integration of aesthetic and symbolic elements. This reflects broader global challenges in the pottery industry, where adapting traditional practices to modern tastes and environmental considerations is essential for preservation and relevance.

Pottery production in Africa has evolved significantly since 10,000 BCE, transitioning from ancient hand-forming techniques such as coiling, pinching, and slab construction to modern methods like wheel throwing and casting (Gosselain, 2014; Otieno et al., 2019; Nicholson, 2009). David (2022) highlights that variations in pottery techniques often reflect socio-cultural diversity, as methods are tied to ethnicity, religion, social class, and occupation. To remain relevant, pottery must adapt to contemporary demands by creating imaginative, culturally inspired designs that blend artistic expression with

heritage. Despite limited documentation, examining pottery's forms, styles, methods, and symbolic meanings connects this ancient art form to the past while ensuring its place in the present (Osarumwense and Peters, 2017). African cultural objects, such as bowls, sculptures, and drums, are increasingly used as home décor in modern Ghanaian spaces to symbolize individual identities (Afro Fusion Spot, 2015). Similarly, traditional materials like animal skins and spears, once used to adorn huts, now carry greater value and leave lasting impressions in contemporary interiors (Monitor Magazine, 2021). In Senegal, Kyari (2022) observes how African motifs, including animal prints and art, influence interior designs for pillows, blankets, gallery walls, and furniture, creating vibrant and culturally rich contemporary spaces.

In East Africa, various groups have developed approaches to using traditional pottery as a tool for social expression. In Kenyan women's prisons, ceramics have been employed as a visual culture medium, enabling inmates to express themselves creatively and aiding in their reintegration post-release (Otieno, 2020). However, in Emuhaya, high poverty levels have been linked to a decline in pottery skills due to an aging generation of traditional potters and insufficient government support to enhance these skills for community benefit, despite an abundance of natural clay resources (Ongachi et al., 2017). Government institutions have supported incarcerated women in developing pottery skills, yet a broader investment in pottery remains limited. Otieno (2022) introduced innovative pottery designs by blending traditional techniques with modern aesthetics, breaking the uniformity of conventional pottery finishes. He emphasized clay's value as a sustainable material for high-quality ceramics, noting that imported aluminium and plastic containers have gradually displaced traditional pottery, underscoring the need to revitalize pottery for contemporary use.

In Uganda, many homes incorporate unique elements of material culture into their architecture and interior design, including furniture, pots, mats, basketry, stools, fabrics, and animal pelts. These items foster cohesion, aesthetic beauty, and a sense of community within households (Batte, 2022). However, African artefacts are often undervalued and misunderstood as mere crafts by the Western world, labelled as "low arts" with limited aesthetic merit and reduced to decorative or personal use (Kasozi, 2014). Contrary to this view, these artefacts carry profound cultural significance, symbolizing identity, power, status, and rank within society and families. Items like drums, mats, pots, and beadwork were prestigious among kings, chiefs, and their families. Beads held particular importance among communities such as the Karamojong, signifying marital status, financial position, and social prestige. For instance, women adorned with specific beads reflected their family's wealth, often attracting affluent suitors, a tradition that persisted until modern influences altered these practices (Opolot, 2019; Halima, 2013). Similarly, pottery conveyed power and identity. Among the Ganda, pottery symbolized societal values and the Kabaka's health, while for the Acholi, it connected people to their ancestors and the earth, embedding stories and wisdom in its production and use (Giblin, 2012; Sancho, 2023).

Methodology

This article explores Ritual Pottery among the Acholi of Northern Uganda and its potential for enhancing contemporary social space design. The study seeks to capture community perspectives on repurposing indigenous ritual pots into aesthetically appealing pieces for modern Ugandan spaces. Using a parallel prototyping approach, participants suggested various ways to present pottery as a cultural element in contemporary design. Data collection was qualitative, involving unstructured interviews with open-ended questions to facilitate open dialogue between respondents and the researcher. This approach aimed to gather diverse insights into how African material culture could inspire contemporary aesthetics with fresh, appealing designs. Conducted in Gulu District, Awach sub-county, the study involved two potters and five culturally knowledgeable elders, selected purposively. To capture detailed views on integrating traditional pottery into modern spaces, the study employed in-depth interviews, photography, and audio recordings. These methods enabled respondents to share insights shaped by their experiences, beliefs, values, and emotional perceptions. Descriptive analysis was used to interpret the data, with pseudonyms assigned for anonymity: elders were labelled E1 to E5, and potters as Pt1 and Pt2.

Research findings

Acholi material culture inspiring pottery production

The term "Acholi" signifies "the people" and denotes one of the ethnic groups within the Luo lineage in Uganda, who also speak the Acholi language. Known for their social cohesion, honesty, and a strong adherence to cultural values, the Acholi have a rich cultural heritage that is integral to their identity (Jendia, 2019; Amone & Okullu, 2014). Respondent E1 2, a knowledgeable elder, questioned why some individuals feel hesitant to incorporate Acholi artefacts into contemporary spaces. He highlighted how foreign tourists come to Africa specifically to experience indigenous cultures and artefacts, contrasting this with the tendency among some locals to favour Western designs over their own heritage. E1 2 emphasized that Acholi artefacts are not only significant representations of identity but are also a source of pride, reflecting the values and history of the community.

The integration of Acholi material culture into contemporary environments demonstrates the interplay between tradition and modernity, enriching spaces with cultural depth and historical significance. EI 1 highlighted how elements such as animal hides, musical instruments, household tools like winnowers, mortars, and pottery, as well as baskets, stools, and granary structures, evoke a connection to the past while enhancing modern aesthetics. To increase our understanding of these items, some the items are explained hereunder.

Animal skin

To obtain animal skin, an animal, domestic or wild, was slaughtered and skinned. These included domestic animals such as goats, cows, and sheep, or wild animals such as leopards. While it was a common practice that animal skin obtained from domestic animals was used as mats at home and during other cultural proceedings. The animal skin obtained from wild animals was used for various purposes. EI 3 explained why the leopard skin was one of the most cherished animal skins in Acholi culture. She said;

Leopard skin signifies fearlessness and authority. Acholi people use the leopard skin during the royal ceremonies as a cultural wear for *Rwot*. The skin is also used as dancing costumes when performing the *bwola* dance. *Bwola* dance is a royal dance. Beyond these, the leopard skin is also used for decorating the interiors.

However, it was noted that it is illegal and prohibited to kill a wild animal in Uganda. Cultural leaders and the local community living near game parks were cautioned by the Uganda Wildlife Authority (UWA) that poaching for coats is illegal. It was illegal for anyone to possess just the coats, feathers, and fur (Labeja, 2014). Through raising awareness, implementing regulations to protect and conserve wildlife, and creating helplines for reporting incidents, UWA created strategies to protect wild creatures. He describes how a lot has changed over time, including how communities have embraced the usage of animal textile prints as traditional dancing costume wear, traditional marriage attire, decorations, and in marriages. Despite the fact that the leopard skin was important in traditional function. EI 4 explained that;

While some people have adopted animal prints to design curtains, bags, shoes, and tablecloths for both private and public spaces such as homes, hotels, and restaurants, the truth though is that the Acholi people are deeply rooted in their culture, and certain cultural practices do not consider alternatives. For example, when marrying a girl from the royal family, the Acholi culture requires that the groom take a leopard skin to the bride's family before the bride is handed over to him. This is a requirement, and little is known about the reality.

Given that obtaining and using the actual leopard skin could result in imprisonment, EI 4 saw the necessity of creating aesthetic artefacts using such important material culture items. To respect the precautions sounded against poaching for animal skin, fur, and feathers, EI 4 encouraged the use of textile animal prints in contemporary aesthetic design. Literature shows how the textile and fashion design industries have developed textile collections of natural animal prints. In many respects, this made it easier to preserve, record, and continue the existence of creatures that have been poached for their coats (Good et al., 2021; Ritu & Hooda, 2022). Iqbal (2018) asserts that animal prints have historical, cultural, and practical significance in addition to being aesthetically pleasing.

Musical instruments

Acholi traditional musical instruments were recognized as significant cultural items in upholding the social fabric of the Acholi community. The respondents explained how important they have been. They identified several traditional Acholi musical instruments, including drums (*bul*), calabashes/gourds (*awal*), harp (*adungu*), *larigirigi*, thumb piano (*lukeme*), flute, *nangaa*, rattles (*lacukucuku*), and ankle bells (*gara*), among others. They explained how these musical instruments facilitated various ceremonies such as birth, initiations, marriage, courtship, and death, among others.

EI 5 described how traditional musical instruments have found their way into private and public social spaces as educational, entertainment, and decorative items. He was amazed at how traditional musical instruments have found their way into contemporary spaces, especially in big hotels and places of worship. He observed how most Christians, including the Catholic and Anglican churches, have adopted traditional African musical instruments during worship both in community churches and at renowned public religious gatherings such as martyr's celebrations. Asamoah and Agbenyo (2024) explain how using African musical instruments in prayer places has transformative powers that aid in evangelization and the propagation of Christian spiritual development. According to Fasipe (2022) and Ademiluka (2023), Christian missionaries believed that by playing traditional African musical instruments in churches, their traditional gods would reappear. They condemned and forbade their use; however, they were compelled to gradually accept them to enable the locals to receive the message and dance to their local tunes. The use of the musical instruments has persisted in many African churches to date.

Furthermore, Pt 2 explained how some musical instruments were repurposed as decorative artefacts for the interior walls, tables, and shelves, and as key holders. He noticed how some of them were presented as gifts and rewards. He

described how they were redesigned to suit their purposes. Drums, for example, were considered significant to the community in celebrating all the aspects of life for communication, entertainment, and emotional healing through interactions. It was evident that African musical instruments were key in creating a strong bond in the community (Izu, 2019).

Household items

The respondents explained how the Acholi community's traditional household items—such as brooms, grinding stones, bows and arrows, spears, baskets, mats, stools, and winnowers—have served the community for ages. While their function use has been very significant, their aesthetic purposes have been appreciated, especially by the contemporary community, as explained by Pt 1:

Winnowers and calabashes of different sizes are used to design interior walls. Small decorative pieces of winnowers and calabashes are marked with hot metallic objects creating decorative patterns and suspended on the walls. In a similar way, pots are placed in macramé and hung from the ceiling of the huts not only for decoration but also for storage. Other storage pots of different sizes are piled in the kitchen corner for storage of smoked meat, cereals, grains, and flour.

Although the use of such objects was believed to be common and customary in rural homes, some urban homes and public spaces have integrated them into their contemporary settings, mostly as crafts. El 4 explained how small motors and pounding sticks have been crafted for pounding culinary ingredients such as ginger and garlic.

El 3 explained why it was important to helping the society preserve its cultural norms, values, and rituals, she noted, the household objects handed to the females at marriage ceremonies have also helped preserve and promote their existence and use in contemporary houses. El 3 stated that;

during the marriage ceremony, the bride receives household gifts to aid her in carrying out her culinary responsibilities. Motors, brooms, winnowers, grinding stones, pots, pounding sticks, to name but a few, were brought taken by her sisters as she is escorted to her home.

Parallel to this, Pt. 1 explained the rationale for the extensive use of these items as venue décor. Mentioning the traditional and white wedding venues, where the usage of traditional objects such as pots, baskets, drums, mats, brooms, and animal prints has been used in decorating marriage venues. Some have even gone so far as to make cakes with pictures of the traditional items for the occasion. Display of visual artefacts in marriage ceremonies were symbolic and meaningful to the marriage values and tradition (Jacque, 2016; Gbadagba et al., 2020; Afful & Nantwi 2018)

El 1 stresses the importance of preserving the authenticity of cultural objects while assigning their new function. He explained how he started a mission to gather Acholi cultural objects as a living library to use in his retirement village home. The intention was to conserve, protect, and educate the next generation and the people who visit his home. El 1: Explain how learning about Acholi material culture required comprehensive analysis and interpretation through interaction, experience, and observation. He explained how building various kinds of granaries (dero), chicken houses/pens (koro gweno), winnowers (odero), pots (agulu), drums (bul), animal skin (laa), spears (tong), and guards (awal) were all part of the project he plans to complete soon. He saw how these items can be used to give him a good concept for the design of his home, educate guests, and, most importantly, give him a sense of identity so that he could appreciate the atmosphere in his home.

Pottery for contemporary spaces

The respondents highlighted the value of pottery in contemporary spaces, with a key focus on how it can be integrated. They identified two approaches: preserving pottery in its original form or redesigning it for modern purposes. While some emphasized the importance of conserving, protecting, and promoting pottery in its traditional state, others advocated for its modification to meet new functional needs and enhance acceptance in contemporary settings. El 4 underscored pottery's role in supporting the daily domestic and cultural lives of the Acholi community, stressing the importance of its preservation and continuity. She strongly supported the conservation of pottery, noting its cultural and historical significance, she said;

I am an advocate of the Acholi tradition. I am an herbalist, and I administer herbs for different forms of sickness to help people get well. I suggest that traditional Acholi pottery be promoted in contemporary spaces for planting herbal flowers.

El 4 explained how pottery could be used for planting meaningful plants, not only as flowers but as herbs. She disclosed how some medicinal plants are disguised as flowers in homes, something that was not known by most people who visited such homes. She suggested how herbal plants could be planted for protection against evil, crawling insects, and snakes. She also observed how some plants provide positive energies, healing, and act as love charms. In the same spirit, El 3 viewed these proposals as ideal in conserving not only the herbal plants but the pots. She suggested that the pots be taken beyond homes to hotel spaces as flower vessels and used in landscape design. El 3 identified areas where the pots could be placed, including the hotel entrance, gardens, and waiting areas, for functional and decorative purposes in interior and exterior spaces. In contrast to El 1's suggestion to preserve the authenticity of traditional pottery, Pt 1 clarified that:

Much as we truly want to protect and conserve our traditional pots for space design, it is important to improve the aesthetic looks of our traditional pots to enable them to compete favourably with other modern design concepts in contemporary spaces.

El 5 recognized the long-standing value of pottery in the community and outlined the reasons why it was critical to enhance the aesthetic design for aesthetically pleasing appearances. It was evident that the idea of repurposing Acholi culture and cultural items came due to the pressure influenced by Western cultures. El 1 described how today's community has side-lined certain cultural items, either out of fear, dislikes, or because they were used in practices that were done in hiding. He explained how he adopted the use of a clay bathing trough for putting red hot charcoal in his urban home. The trough with red hot charcoal enabled his family to enjoy the warmth during cold weather right from his sitting room. El 1 presented a collection of various Acholi pots, and how they have been ignored and side-lined in most traditional homes.

Furthermore, Pt 2 explained how farmers have utilized traditional pottery for various purposes. Some of them used pots to put fire to provide warmth to chickens while others positioned the pots in a hatch to provide a comfortable spot for mother rabbits to give birth. Literature proved that these practices by farmers are in place, and they have been very helpful in sustaining harvest. There was also evidence of farmers using pots in irrigation of their crops, providing continuous supply of water to the plans while buried in the grounds (Hatungimana, et al., 2023; Adhikary and Pal, 2020).

Prototyping

The prototyping process involved two respondents working collaboratively to design a decorative pot for a centre table. Acholi traditional pots were selected as the primary inspiration, with examples including twin pots (kirubi), cooking pots (agulu dek), water pots (agulu pii), clay bowls (atabo lobo), beer pots (agulu kongo), wine pots (abino), burial pots (agulu lyel), umbilical cord pots (agulu pen), and bath bowls (otako lwok). These pots were chosen for their unique cultural significance and distinctive forms. To enrich the design process, traditional Acholi musical instruments were also incorporated as sources of inspiration due to their intricate design patterns, which have been widely adopted in visual art and engineering to enhance aesthetic appeal (William and Overholt, 2021; Fan, 2022).

A parallel prototyping design method was employed, allowing for the exploration of multiple design ideas simultaneously. Using subjective interpretations of traditional musical instruments, designers generated a variety of conceptual drawings, as shown in Figures 1 and 2. These sketches focused on translating cultural elements into simplified patterns that could complement contemporary spaces. The designs were then materialized through studio production, resulting in several prototypes, as shown in Figure 3. The prototypes underwent a critique process where feedback was gathered and improvements were suggested. This iterative process culminated in the creation of a refined final prototype, displayed in Figure 4.

The parallel prototyping method was particularly effective for this study as it encouraged the development of diverse ideas, fostered collaboration, and ensured a focus on achieving a high-quality outcome. It also provided a less stressful approach to the design process, allowing for creative exploration and teamwork to produce a decorative pot that seamlessly integrates traditional Acholi culture into modern aesthetics (Kesari, 2019; Nielsen & Faber, 1996).



Figure 1: Drawing ideas generated by Pt 1. Source: Researcher



Figure 2: Drawing ideas generated by Pt 2 Source: Researcher



Figure 3: Various trials of ideas were suggested Source: Researcher

The studio explorations involved trials with clay bodies to achieve the desired colour, strength, and design concepts, guided by patterns inspired by the research. Various clay mixtures, including ball clay, kaolin, and terracotta, were used to create different colours. Additionally, ceramic red oxide and smoking techniques were incorporated into the design process. Figures 3a, b, and c illustrate the use of red oxide and smoking techniques; Figures 3b and e demonstrate kaolin's application to produce white clay bodies; and Figure 3d showcases designs using ball clay and terracotta. During critique, Figure 3a was identified as the most aesthetically appealing concept, though its height and curves were deemed excessive. Adjustments were recommended to align the design more closely with the original concept, preserving its authenticity as advised by earlier respondents. Participants chose the three-mouth pot for modification due to its ritual associations, rarity in the community, and lack of decorative patterns despite its beautiful shape. To enhance its appeal, eye-catching designs from the lower sections of Figures 3a and d were incorporated. They proposed blending ball clay with kaolin and ceramic oxide, as seen in the upper portion of Figure 3b, to create a whiter and reddish body. The final prototype, shown in Figure 4, reflects these modifications.



Figure 4: The final prototype. Source: Researcher

Conclusion

This study aimed to challenge the dominant narrative of Western influence on traditional material culture and explore how Acholi artefacts can find relevance in contemporary settings. By focusing on domestic items, musical instruments, animal skins, and pottery, the research highlighted their aesthetic and functional potential. A key debate emerged: whether to preserve these objects in their original form to maintain authenticity or to modify them for enhanced visual appeal and modern utility. Through drawings, prototypes, and critiques, the study showcased how traditional pottery, in particular, could be reimagined while respecting its cultural roots. The final prototype represents a balance between tradition and innovation, demonstrating the possibilities of integrating cultural heritage into modern design.

Recommendations

Acholi material culture offers a wealth of inspiration that can influence various aspects of contemporary life. Artefacts such as pots, drums, calabashes, and winnowers, among others should be incorporated in various private and public design concepts. More so, art teachers, engineers, and educators are encouraged to incorporate Acholi artefacts into their teaching and creative processes, fostering innovation while upholding cultural values. This approach not only educates younger generations about the significance of these objects but also shifts perspectives, inspiring a renewed appreciation for the beauty and utility of traditional material culture.

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Author(s) Contributions

The researchers are the sole authors of this article.

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Ethical Considerations Statement

This article followed all ethical standards for research without direct contact with human or animal subjects.