

Software Factors of Sake and Branntwein

Comparative Analysis of Japanese and C-European Food Packaging Design

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Abstract

Every product is not only a material object, but at the same time a mental object, stamped by the idealistic, cultural, sociological and other functions and relations.

Sake and the European equivalent Branntwein were chosen by the authors as a product which has deep roots in the history of religion, society, economy and art of these two cultures.

This paper aims to develop a historical and typological schema for the environment, in which "Sake" and "Branntwein" developed over the centuries, under special consideration of the packaging of these products.

Since few early artefacts have survived, other than in pictures or descriptions, the classification in this study is built mostly on a review of literature and partly on historical samples.

Through the analysis in two different cultures, we can distinguish between unique and general patterns in the life of a product idea.

The findings show various cultural aspects that influence the creation of an object during the design process.

Keywords

Packaging design, Eco Design, Design History;

An examination of effective advertisement using visual symbols

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Abstract

Aiming to improve the communicativeness of advertisement design, two visual symbols, heart and hand, were examined for their effect with relation to the familiarity to design.

Taiwanese students in the department of design and other Taiwanese students participated in the first experiment. They had to select three catchphrases matching to each of 12 pictures from ten choices that consist of some correct phrases and incorrect ones. The results were summarized as follows. 1) All of the correct phrases were not regarded as a proper phrase to picture. 2) The students majoring in design were more sensitive to the match of catchphrases to pictures. 3) The other students preferred phrases with direct meanings as an advertisement.

In the second experiment, Japanese students of design and other students looked the same pictures as in the first experiment and freely pointed out proper targets of the advertisement for each picture. The difference in two groups of the subjects was revealed again. Only the students of design could use many points of view. These results suggest that the user does not always understand the designer's intention in the advertisement and that a more effective visual symbol has simple and imaginable meanings.

Keywords

Visual symbols, Advertisement, Familiarity to design