

Study on the Application of Exotic Style Chinese Font Design in Packaging Design

March 2020

Department of Design Media and Technology
Graduate School of Engineering, Iwate University
Doctoral Course

WANG YUN

ACKNOWLEDGEMENTS

I spent five spring and autumn periods at Iwate University,

From master course to doctor course,

From single to marriage to having a child now.

Many thanks to teachers, friends, and family who grew up together during the time.

My gratitude goes first and foremost to Dr. Takamitsu Tanaka, my supervisor, for his constant encouragement and guidance. He has walked me through all the stages of this thesis. Without his consistent and illuminating instruction, this thesis would not have reached its present form.

I would like to express my heartfelt gratitude to other professors and teachers at the department of Design & Media Technology, Dr. Kouichi Konno, Dr. Tadahiro Fujimoto, Dr. Naoshi Nakaya, and Dr. Katsutsugu Matsuyama, who have instructed and helped me a lot in Iwate University.

To all participants students who helped me with my research, for their enthusiastic participation; to Suleeporn Kamchompoo in the University of Phayao Thai, for their kind support, to Zhang Ying in Hubei of Science and Technology China.

Thanks to Mrs. Sachiko Kobayashi, for all of your support and positive motivation that provided to me daily and I would like to thank all the members at the Industrial Design laboratory at Iwate University for their friendship, support, and help throughout my research.

Above all, I would like to especially thank my parents for believing in me and making it possible for me to finish my studies far away from home. I also own my sincere gratitude to my husband, Zhou Junan, who offers me his bits of help and times in listening to me during the challenging course of the thesis. Thanks to my child for choosing me as her mother, and experience such a tough but wonderful days with me.

Life-long learning.

ABSTRACT

This study mainly discusses the possibility of design exploration and application of exotic Chinese characters in product packaging design. The exotic Chinese characters are those designed fonts that incorporate the morphological and structural elements of national characters in other countries. The designed fonts have both the inherent structural characteristics and identifiability of Chinese characters, as well as the characteristics of other countries national characters. The application of exotic Chinese characters in packaging design can attract the attention of consumers with exotic features, imply the exotic content of the product, as well as offer the readability of Chinese characters. Thus, consumers with knowledge of Chinese characters can understand the product at a glance. This study provides a new design reference for font design and brings new insight on the influence of design elements on the consumer market in packaging design.

Influenced by the frequent cultural, economic and trade exchanges among countries, nations and regions, the expression of Chinese characters' exotic style has become more and more abundant, and the frequency of Chinese characters designed with exotic style appearing in various occasions and carriers has become more and more high, which has become one of the important Bridges and bonds of mutual communication. The "foreignization" feature of Chinese character font design in an exotic style is not only interesting, but also conducive to the spread of Chinese characters in different ethnic cultural backgrounds, and is conducive to the communication and prosperity of ethnic culture. Exotic and inclusive design forms cater to the aesthetic needs of the public, showing more imaginative new visual language. In the era of information and digitization, the artistic expression of characters is undoubtedly of great significance. It has a strong visual appeal with its unique expression, and the artistic expression and appeal of the design of Chinese characters'

exotic style are especially precious. However, there is a lack of research and analysis on the application of exotic Chinese characters in packaging design.

This research is mainly divided into two parts to investigate exotic Chinese characters in packaging.

Research 1, The first part is divided into two groups: Group A Ginseng chicken soup character (English, Korean, Chinese, K-C), Group B Tom Yum Goong character (English, Thai, Chinese, T-C).

Based on relevant research on different languages used in packaging labels, to use exotic Chinese fonts on the packaging to investigate whether exotic fonts would affect the preferences and perceptual evaluations of consumers from different countries. Furthermore, in the cup noodle as a case, designed Korean-style Chinese and Thai-style Chinese. Established a perceptual evaluation system and through the Crosstabs analysis and ANOVA analysis methods.

Research 2, The second part is divided into two groups, Group A, pictures of Ginseng chicken soup (Ginseng chicken soup in K-C, Ginseng chicken soup in T-C, Tom Yum Goong in K-C, Tom Yum Goong in T-Chinese), Group B, picture of Tom Yum Goong (Tom Yum Goong in T-C, Tom Yum Goong in K-C, Ginseng chicken soup in K-C, Ginseng chicken soup in T-C).¹

Based on the related research on Research 1 on the packaging, the combination of exotic Chinese and foreign pictures on the packaging is designed. Discuss the visual effects of the exotic Chinese and exotic pictures are affected by the t-test of the sample.

¹ K-C: Korean-style Chinese, T-C: Thai-style Chinese

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Chapter 1

Introduction

1.1 Research Background and Objectives

The visual design elements of the package can include all of the features that are seen by a consumer, such as colors, shape, graphic design, and font. These elements are always used so that the consumers can perceive and find the product that they are looking for [1]. As one of the essential elements, the font used on packaging can represent the product's aesthetics and information as language is a critical factor in communicating with consumers successfully [2].

Language is one of the most severe obstacles facing international advertisers and is often described as an essential element of culture [3]. Studies of the language used on the packaging indicate that respondents prefer languages that are inscribed in their native language [4]. Suleeporn's (2005) research is mainly on the investigation of language labels in packaging, and the perception of different language labels by respondents from different language backgrounds [5]. However, the research focuses on multilingual packaging labels on consumer behavior. Nevertheless, the same language has different fonts. This study is a survey of the fonts (exotic Chinese characters) labels in the packaging, and the perception of different font labels in the same language by respondents from different language backgrounds.

The font design has different, and the styles conveyed are different [6]. Therefore, the authors believe that in this study, the type of font used on the label should also be investigated to find out which font type is the best choice for increasing product value. So it is necessary to study the labels of different fonts in the same language on the package. Chinese character font design has become one of the creative elements of packaging design with its unique style and profound cultural heritage. However, in the current research field, the analysis of the use of exotic characters in packaging design is still vacant. As a consequence, the purpose of this study, especially the exotic Chinese fonts on the packaging, is to investigate whether exotic fonts would have an impact on the values seen by consumers in different countries.

Exotic means "Something exotic is unusual and interesting, usually because it comes from or is related to a distant country" in Collins dictionary. The exotic Chinese is a design concept of Chinese character font design, First proposed by Xin-zhou, Yang. in "Aesthetics and Reflections for Chinese Characters Font Exotic Style Design." (2015), designed by using a combination of Chinese characters and foreign characters. The design of the combination of Chinese and others can reflect the traditional charm of Chinese culture, but also reflect the unique exotic atmosphere of the others [7][8].

The route of the so-called "Exotic Chinese font" can be traced back to the beginning of the graphic poster design in China in the early 20th century. In some poster designs and book cover designs for product advertisements, Chinese motifs shown along with lettering styles, which translated brushstrokes inspired by Chinese calligraphy and applied to the shape of Latin letters [8]. Today, in modern graphic design, there is no shortage of use of exotic Chinese character font design. The name of the book "Genghis Khan" is shown in Figure 1.(a), The designer extracts the structural features of the strokes of Mongolian, subtly implants into the structure of Chinese characters, and maintains the characteristics of Mongolian writing, tandem, and strokes horizontally and vertically, giving the title a strong Mongolian regional character. The design of the name of the "Graphic Design" book shown in Figure 1.(b). The designer puts the creative point of the characters in the two countries. Under the premise of maintaining the readability of Chinese characters, bold use of stroke replacement, glyph replacement, glyph reorganization. The technique creates a Chinese character font that is both identifiable to Chinese characters and typical of Korean characters, highlighting the style from South Korea. Regrettably, the current research on the design of exotic Chinese characters is centered on font design and applied to graphic design, including advertisements, posters, posters, books. However, the analysis of the application of exotic Chinese characters in packaging design is vacant in the current research field.



(a) Mongo-Style Chinese



(b) Korean-Style Chinese

Figure 1.1. Exotic Chinese fonts for cover design: (a) Mongo-style Chinese and (b) Korean-style Chinese according

Since language is the most important part of labeling in packaging design, the manufacturers and the producers should take its importance into account in order to effectively introduce their products to reach the global market [9][10].

The label attached to or integrated with the package is the initial point of contact at the point of sale between the consumers and the producers. Using the right language for the package or the product's label is the number one priority in delivering a message to the consumers [11].

With the development of world trade, world commodity exchanges are becoming more frequent. The use of the exotic font in packaging design not only preserves readability but also enables consumers to perceive the language style of the product's country of origin through the imitation of the exotic style. The purpose of this study was to use exotic Chinese fonts on the packaging to investigate whether exotic fonts would affect the preferences and perceptual evaluations of consumers from different countries.

Therefore, this study was performed to help designers and manufacturers to be able to communicate with the consumers on a more personal level by choosing the packaging traits that match the consumers' preferences. By obtaining the data collected in this study, we can design a package that will achieve a higher perception of value and interest to the consumer while keeping the cost of design to a minimum. Due to the difference in a consumer's culture and their country's packaging regulations, we have learned that even with a simple design characteristic such as an additional language on the package, a consumer's feelings toward the product can change radically.

The hypothesis of this study:

Research 1, when there is the only font on the packaging, to use exotic Chinese fonts on the packaging to investigate exotic fonts would affect the preferences and perceptual evaluations of consumers from different countries.

Research 2, when using exotic Chinese and exotic pictures on the packaging, whether the content of exotic Chinese and exotic pictures are consistent, affect the respondents' emotional preference.

The questionnaire was implemented from October 7 to 26, for 20 days. Participants included undergraduate and master's commuter students from three different countries, totaling 253: Chinese native speakers included 86 from Hubei University Of Automotive Technology; Japanese native speakers 85 from Iwate University; Thai native speakers 82 from the University of Phayao. The age range of the participants was from 18 to 29 years old. Before they start the questionnaire, we make sure that the participants fully understand the purpose of the problem and can clearly distinguish the different languages on the packaging label. The questionnaire survey takes the form of the online questionnaire or the paper questionnaire, all of which are targeted and specified. The experiments in this study were designed to be tested in three different countries and to avoid any deviations in the results. The valid questionnaires were all 253 in order to collect the same amount of data for each label

for statistical analysis. The three countries were selected based on the possibility that consumers would likely be exposed to the cup noodle product, which presented in different languages. Therefore, respondents who choose to understand Chinese characters (China) entirely, those who do not know Chinese characters (Thailand), Japanese characters, and Chinese characters are not the same, so those who between knowing and did not know Chinese characters (Japan).

1.2 Thesis Overview

In this study, our goal was to examine and show the relationship between a consumer's perception of preference and their feeling towards a product with exotic Chinese labels concerning the packaging design elements and labeling languages used. This study was performed by modifying the labels used on cup noodles by changing the font presented on the label.

Chapter 2 Literature Review

In this chapter, we will define and discuss similar previous studies that were performed in this field. The data previously collected, along with the parameters from other studies, will be shown and how it was used in this study. In this chapter, the exotic Chinese font will be defined, as well as the importance and functions of packaging will be shown. Also, in this chapter, the Chinese character and its significance in the global market are discussed and presented as an individual trait of packaging. Also, this chapter will present the consumers' perception process when shopping for a product and how visual elements can affect their perception of preference.

Chapter 3 Research Methodology

In chapter 3, the methodology used for this research was discussed. The selection process for the participants from the three different countries will be explained in this chapter. The label design samples used in this research presented and explained.

According to Research 1 and Research 2, conduct experiments separately and collect data.

Chapter 4 Analysis and Results

In Chapter 4, the gathered result from the participants on the questionnaire shown.

Chapter 5 Conclusion and Future works

Chapter 5 is the conclusion of this research, where we will discuss how to interpret the results gathered from the questionnaires. Chapter 5 explains how manufacturers can use this information to design labeling for their products so that they can make more of an impact in the marketplace. Also, in this chapter, the opportunities for further future research and additional similar projects to support this study is discussed in detail. In conclusion, we interpret our results, apply research questions, and examine this study for any weaknesses in the design or method used to conduct this study.

Appendix

Appendix A - Detailed description of each sample design.

Appendix B - In this section, we investigate and observe the questionnaire for Chinese, Japan, and Thai participants.

Chapter 2

LITERATURE REVIEW

2.1 Visual design elements on packaging

For a product that is sold. Designers should understand well the needs, tastes, preferences, purchasing power, and buying habits of consumers. Designers also need to know the needs and problems of the client. Marketing issues, the level of competition, and the amount of budget that is owned by clients should be taken into consideration in planning a design project.

Designers should always remember that a package is never alone. It will always be surrounded by other packs, usually of similar products or competitors. Therefore, it is important to first compare the competitor packs with the packaging owned by clients [12].

In the past few years, packaging has been studied as a marketing tool. Underwood and Ozanne (1998) focused on packaging as a means of communication. Similarly, Limon et al. (2009) and Underwood et al. (2001) also pointed out the importance of packaging as a communication tool. The importance of packaging at the time of purchase and the importance of packaging as a "silent salesman" has been mentioned in many studies (Underwood & Ozanne, 1998; Kauppinen, 2004; Lofgren et al., 2008). The importance of packaging design for purchasing decisions has also become an aspect of related research. Shoormans and Robben (1997) demonstrated the relationship between packaging design and unplanned purchases. Wells et al. (2007) and Creusen and Schoormans (2005) demonstrate the importance of food packaging design. Besides, Schifferstein et al. (2013) claim that packaging design can create an emotional gourmet experience.

Packaging elements as marketing tools have also been studied in depth. Visual and informational elements were studied by Silayoi and Speece (2005), whereas Kauppinen (2004) categorized them into verbal and nonverbal elements. As for visual elements, color, imagery, simplicity, shape, aesthetics studied in depth.

Packaging should appear attractive to be able to attract the attention of potential consumers. A creative strategy is required, that is, the concept and application of packaging design, based on the data that has been obtained from research all aspects of marketing to maximize visual appeal. After a creative strategy was applied, then it is continued with the process, including the application of visual elements that will be applied to the packaging page. Besides, it may appeal to consumers if it represents something important to them or symbolizes someone they aspire to be. The design elements can be divided into visual and functional [14], [15], as shown in Figure 2.1.



Figure 2.1 Visual design elements on packaging design

Visual elements can include all of the features of a package that are seen by a consumer, such as:

1. Color

Consumers see color much faster than they see shapes or forms. Color is the element that a product sees for the first time when it is placed. The color with high reflectivity can be seen from a distance, and it is recommended for most packaging because it is attractive and has more considerable influence. Factors that contrast with the color of other supports should also be considered.

2. Illustration

Illustrations are an important element often used in communication packages because illustrations are often considered a universal language and can penetrate the barriers created by differences in spoken language. In this case, the illustrations (including photos) may appear faster and more effective than the text. Pasting illustrations on media products should be based on typical features. When adding illustrations, the package is considered to have more pull, except for specific conditions that are not needed.

3. Typography

Text on media product is a verbal message, and it is used to describe the offered products and simultaneously directed in such a way that consumers behave and act following the expectations of the manufacturer. The letter type should be tailored to the theme and purpose of the product itself. So this is where the required carefulness in selecting the appropriate font that animates the product.

4. Shape

Forms of packaging are key supporters who helped create the entire visual appeal. Because of this packaging form is usually determined by the nature of the product, mechanical considerations, marketing conditions, consideration of a display, and how to use such packaging.

5. Layout

The layout means gathering all aspects of graphics, including color, shape, brands, illustrations, and typography into a new package that is prepared and placed on the packaging intact and unified.

On the product's label, typography is a vital packaging factor. Ultimately, the typography used in a package's design becomes one of the most significant elements of the product's visual expression. When consumers shop, they visually scan the merchandise for stimuli that is attractive to them in order to make their decision on buying the products [13].

2.2 Chinese font design

At present, the design of Chinese characters is usually changed through basic fonts such as Song, Hei, and calligraphy. It can be Hei, Song, and Calligraphy, or a combination of two or three of them [16].

2.2.1 Basic strokes of Chinese characters

The basic strokes of Chinese characters are the eight strokes of the "Yong(永)" character. This is based on the eight methods of the "Yong(永)" character. It is an ancient calligraphy practice of calligraphy. Because each stroke of the "Yong(永)" character has its characteristics, and It also echoes each other, so it can be used as a standard for judging the level of regular script, and it is also a basic standard for judging a typeface.

2.2.2 Basic Types of Chinese Characters

a, Ming

Ming-style and Song style refers to the same typeface. The "Ming style" is due to the introduction by the American William Gamble of six types of fonts produced by the Shanghai Meihua Bookstore in 1859 to the Japanese, and to guide the Japanese man to make a plated pattern. The resulting typeface is called the "Mincho type" because it is imitated from the Ming Dynasty Wanli years. This name is still used in Japan. Since most of the Chinese character printers for Taiwanese characters purchased from Japan, the name of the "Ming Dynasty" was introduced together with the introduction of photographic typing technology, and it is still used. Later computer glyphs also follow this name. Some fonts still use the traditional name. For example, the standard Song style in Taiwan 's Ministry of Education and the standard Song style in Hong Kong are both called by the Song style. In mainland China, it is formally called Song, and Ming is not used. (Figure 2.2)

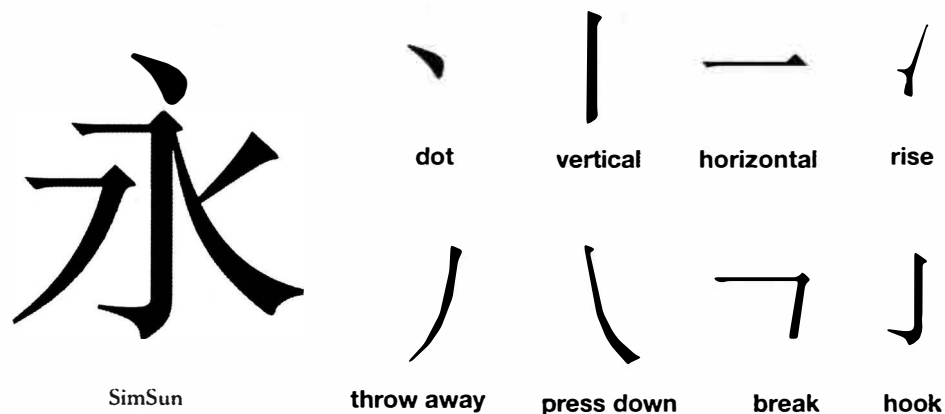


Figure 2.2 "Yong Eight Laws" in Mincho types

b, Hei

Hei body is also known as sans serif and footless characters. It is characterized by strong and powerful strokes, and strokes such as skimming are not sharp, making it easy to read. Commonly used for article titles. Boldface was created after the

introduction of modern typography in China based on the Gothic style of Western characters. Therefore, it is called the "Goethe style" in Japan. The common round font is almost the same as the bold font, except that the end of the stroke changes from a right angle to a rounded corner. (Figure 2.3)

Chinese characters are composed of radicals. The structure of Chinese characters contains contrasts and changes, and the mutual harmony of the two constitutes the overall sense of Chinese characters[14]. Taking the "Yong (永)" as an example, the thickness of the necessary stroke changes, causing the font to change, and the final font impression is different. Such as in table 1, The curves and straight lines interlaced with each other, and the dynamic and static elements are combined to form the structure of Chinese characters[15]. In this design, the author mainly transforms the radicals, preserves the readability of Chinese characters. Summarizes the different visual features of the foreign fonts, and decomposes and reconstructs the Chinese radicals to design the exotic Chinese font.

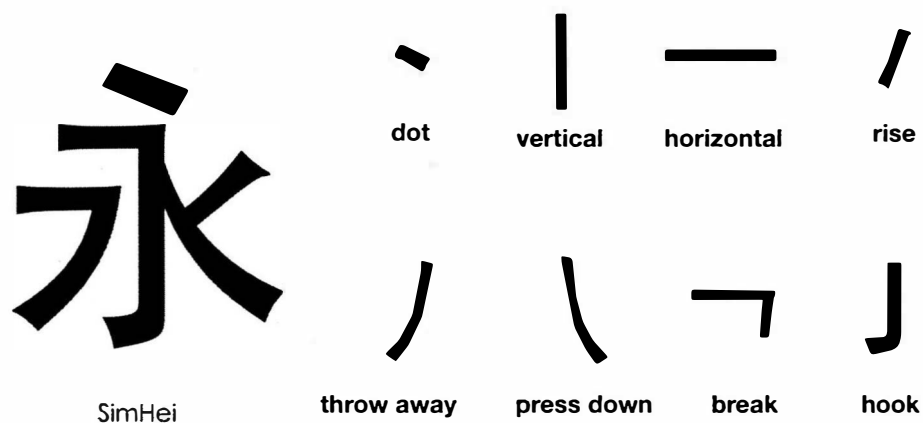


Figure 2.3 "Yong Eight Laws" in Hei types

Table 2.1: Take "Yong (永)" as an example, and transform the eight radicals show the font effect is different according

dot	vertical	horizontal rise	throw away	press down	break	hook
永	永	永	永	永	永	永
永	永	永	永	永	永	永
永	永	永	永	永	永	永
永	永	永	永	永	永	永
永	永	永	永	永	永	永
永	永	永	永	永	永	永
永	永	永	永	永	永	永
永	永	永	永	永	永	永

2.2.3 Exotic Chinese Character Design

Exotic means "Something that is exotic is unusual and interesting, usually because it comes from or is related to a distant country" in Collins dictionary. The exotic

Chinese is a design concept of Chinese character font design, First proposed by Xin-zhou, Yang. in "Aesthetics and Reflections for Chinese Characters Font Exotic Style Design." (2015), which designed by using a combination of Chinese characters and foreign characters. The design of the combination of Chinese and others can reflect the traditional charm of Chinese culture, but also reflect the unique exotic atmosphere of the others.[7]

The route of the so-called "Exotic Chinese font" can be traced back to the beginning of the graphic poster design in China in the early 20th century. In some poster designs and book cover design for product advertisements, Chinese motifs shown along with lettering styles, which translated brush strokes inspired by Chinese calligraphy and applied to the shape of Latin letters[8].

The method of designing exotic Chinese is shown in Figure 2.4 below.

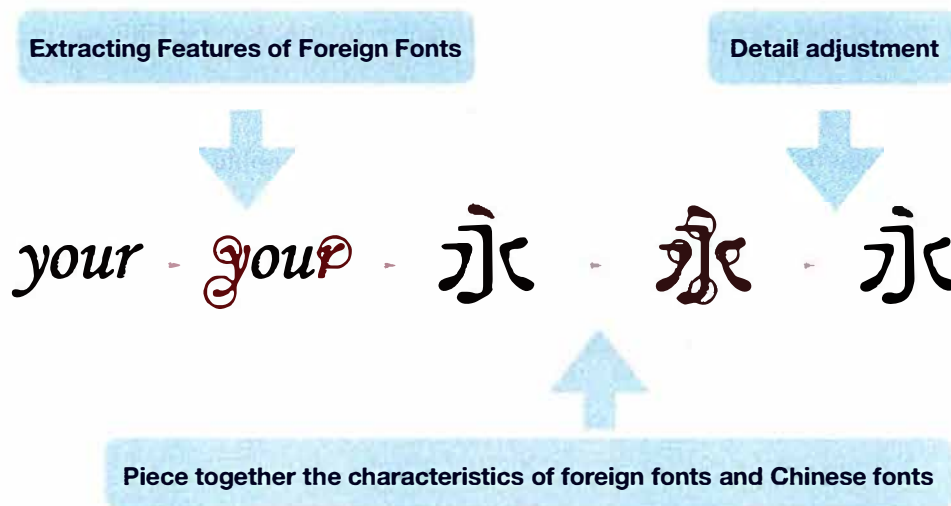


Figure 2.4 Exotic Chinese methods flow chart

2.3 Chinese font and packaging design

Chinese character font design has huge persuasiveness and appeal in many methods of product packaging design. In addition to increasing the aesthetics of packaging, it can also make packaging stand out from similar packaging. The Chinese character fonts are processed and deformed to form new fonts that conform to the design concept, which makes packaging design full of new ideas, which is different from the packaging of other similar products, thereby achieving the meaning of font design. In addition to conveying information, Chinese characters also include the inheritance and creation of traditional Chinese culture.

As shown in Figure 2.5.a, Korean skincare products "后" WHOO, the word "后" also uses Chinese calligraphy, and the promising cloud pattern on the bottle cap has become the brand's representative design, which looks luxurious and opulent.

As shown in Figure 2.5.b, Japanese sake, the package uses Kanji as the decoration of the package. This strong sense of form brings consumers a deep and long-lasting cultural atmosphere.

As shown in Figure 2.5., the Chinese character design in modern packaging design likes to use the image of the Chinese character to process the Chinese character graphically. The realistic Chinese style is more vivid, more vivid, and the visual effect is more precious — impressions in memory. The use of graphic Chinese characters in packaging also allows us to appreciate the charm of Chinese character formation and the wisdom of ancient people in creating Chinese characters, and it also highlights the rich cultural connotation contained in Chinese characters.



Figure 2.5 Application of Chinese or Kanji fonts in packaging

2.4 Summary

With the development of world trade, world commodity exchanges are becoming more frequent. The use of the exotic font in packaging design not only preserves readability but also enables consumers to perceive the language style of the product's country of origin through the imitation of the exotic style. The purpose of this study

was to use exotic Chinese fonts on the packaging to investigate whether exotic fonts would affect the preferences and perceptual evaluations of consumers from different countries.

Most of the fonts used in our traditional food packaging are calligraphic fonts, which give consumers a long and heavy feeling. The font in liquor packaging is similar to that in traditional food packaging. Still, the difference is that dense and vigorous calligraphy is often used to express the bold character of wine culture, which is in line with the characteristics of the product. In the product packaging design of children's series, there is a preference for the use of cute, round, and attractive fonts, which are in line with children's psychological characteristics. The fonts often used in packaging design for women's cosmetics are softer and more elegant.

However, the application of exotic Chinese characters in product packaging is rare. With the development of world trade, world commodity exchanges are becoming more frequent. The use of the exotic font in packaging design not only preserves readability but also enables consumers to perceive the language style of the product's country of origin through the imitation of the exotic style. The purpose of this study was to use exotic Chinese fonts on the packaging to investigate whether exotic fonts would affect the preferences and perceptual evaluations of consumers from different countries.

Chapter 3

RESEARCH METHOD

3.1 Designs for the Samples

This research mainly takes the design of Korean-style Chinese and Thai-style Chinese as examples and applies these two exotic Chinese fonts to the packaging design of Cup noodles. Therefore, we first designed the exotic Chinese characters-Korean-style Chinese and Thai-style Chinese and then designed the packaging for Cup noodles.

3.1.1 Korean-style Chinese design—radical replacement method

Regarding the development of Korean characters, before the creation of the Hunminjeongeum, Korea mainly used Chinese characters [16]. After the creation of Hunminjeongeum in 1443, Korea had its unique letters, Hangeul. Korean is unique in the history of the world. This set of characters is guided by the theory and method of Chinese phonology and in combination with the characteristics of the Korean language [17]. The Korean is although they are phonetic characters, they combined into single phoneme characters in units of syllables [18].

In terms of appearance, Korean is similar in writing style to Chinese characters. Furthermore, mostly comprise 冫, 凵, and O. On comparing the occurrence of Korean and Chinese characters, we find that some Korean words are very similar to Chinese characters, the authors sorted into Table 2. Table 2. Comparison of the appearance in Korean and Chinese by the author compile.

Therefore, the author used the radical replacement method for Korean-style Chinese design, that is, the radicals in some Chinese words were replaced by similar Korean radicals so that the former resembled the Korean structure and had the readability of Chinese. The specific design method is depicted in Figure 3.1.

Table 3.1. Comparison of the appearance in Korean and Chinese by the author compile

Similarity degree	Korean and Chinese					
High	브 ㅍ	부 부	요 豆	고 고	은 亡	어 어
Medium	름 喜	좀 否	르 르	쭈 卒	쭈 琴	
Low	포 至	기 水	수 傘	습 습		

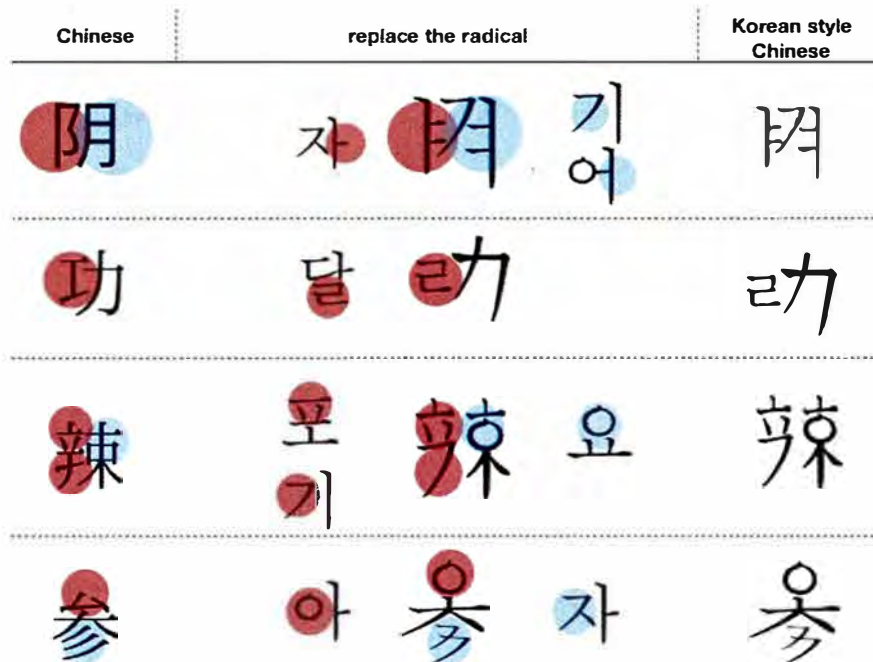


Figure 3.1. The radical replacement method in Korean style Chinese

3.1.2 Thai-style Chinese design—addition and subtraction of detail

The style of writing the Thai alphabets is to proceed horizontally from left to right without any punctuation and any spaces between words by following a continuous spelling from the beginning to the end of the text. Most of the Thai alphabets have small circles. Hence, some people compare these alphabets to tadpoles. That is an alphabetic language and does not contain radicals. Therefore, the main features of Thai text are that it includes soft lines and several circles. The author uses the addition and subtraction of details method to design Thai Chinese characters. Figure 8 depicts "乳" as an example, in the figure, the blue marks reduce or omit the stroke, whereas the pink marks mainly add a circle as decoration. Through the design method of detail addition or subtraction, four different styles of Thai-style Chinese "乳" are shown to have both the Thai style and Chinese readability in Figure 4.

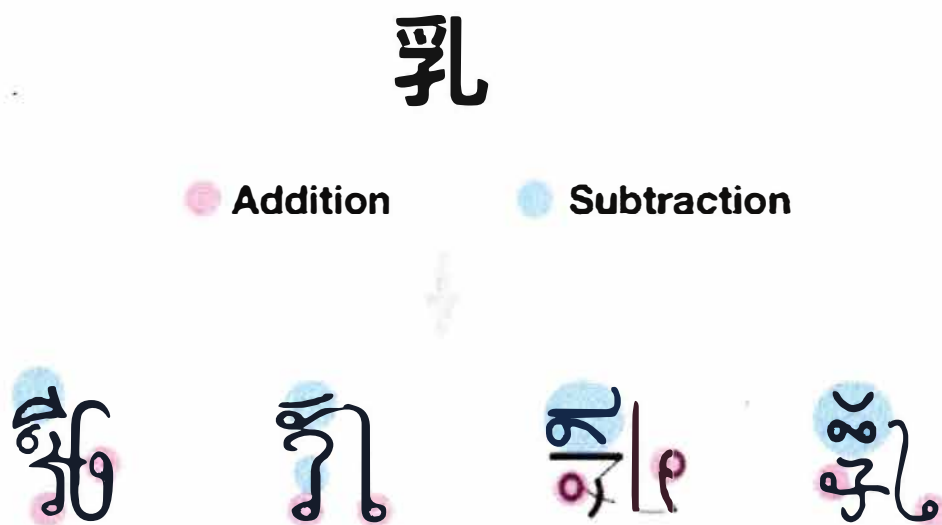


Figure 3.2. Addition and Subtraction on Detail in 乳

In summary, after summarizing the design methods of Korean-style Chinese and Thai-style Chinese, the following four words have been designed in this study, as shown in Figure 3.3. They are A: Ginseng chicken soup in K-C, B: Ginseng chicken soup in T-C, C: Tom Yum Goong in K-C, and D: Tom Yum Goong in T-C.



Figure 3.3 Korean-style Chinese and Thai-style Chinese design simples

3.1.3 Exotic Chinese fonts with Cup noodles packaging design

Design elements of packaging include font and pictures. Combined with our research purpose, in order to investigate the preference and perceptual evaluation of exotic Chinese in packaging. We divided the design sample into two studies, Research 1 was a cup noodles package with only text (Figure 3.4), and Research 2 was a cup noodles package with both text and pictures (Figure 3.5).

	English	Thailand	Korean	Chinese	T-Chinese	K-Chinese
Ginseng Chicken 参鸡汤						
TOM YUM 冬阴功						

Figure 3.4 Research 1 samples

	T-Chinese 冬阴功	K-Chinese 参鸡汤	T-Chinese 参鸡汤	K-Chinese 冬阴功
Ginseng Chicken picture				
TOM YUM picture				

Figure 3.5 Research 2 samples

3.2 Questionnaire preparation

Products are given the "QUALIA" feature, which can create a sense of joy for users, and this feeling needs to be pinned on "Tangible" objects. Lin Rongtai (2005) also believes that modern product design is not just a function that meets the needs of users. It also needs to simulate and consider mood when using it. It can reflect that this is an era that focuses on beauty. The need for an aesthetic experience. With the five senses of perceptual value: Attractiveness, Beauty, Creativity, Delicateness, and Engineering build the core value of product design creativity, and then trigger the spiritual joy of customers. Therefore, in addition to products with "delicacy" and "engineering," they also need to inject "glamour," "aesthetics," and "creativity" to strengthen the product connotation, and there are consumers in the market who appreciate the appreciation of taste. It will rise, not just a profit-making society (Yang Yunnong, 2009).

Qualities The five qualities of QUALIA (Attractiveness, Beauty, Creativity, Delicacy, and Engineering) are all aimed at creating positive, beautiful feelings, and evoking a pleasant experience. It is an advanced feeling that must be experienced and conceivable. The definition of the five qualities of QUALIA is as follows:

1. Attractiveness: Attractiveness, is the ability to create people's psychological feelings. Quinn and Tran (2010) pointed out that charm is an essential factor affecting product usability.

2. Beauty: From the standpoint of product design, to explore the aesthetic sense, that is, the shape of the product is concise and compelling, the structure is complete, the color is harmonious, and the novel is exquisite. Product aesthetics use product shape as the communication medium. Through product shape factors, such as form, color, material, texture, and detailed processing, the message is transmitted to form the perception of beauty (Chen Junzhi, Zhuang Mingzhen, 2006).

Table 3.1. Ratings of the degree of feeling rating

	5--4--3--2—1 (Agree –Disagree)
Attractiveness	
A1	Attractive
A2	Culture
Beauty	
B1	Simple
B2	Stylish
Creativity	
C1	Unique
C2	Interesting
Delicacy	
D1	Elegant
D2	Ingenious
Engineering	
E	Reasonable

3. Creativity: Creativity is a product that can provide a unique and differentiated feeling. For products, creativity is no longer expressed in product functions but has gradually shifted to the individual needs and perceptions of consumers (Fan Chenghao, Lin Rongtai, Qiu Wenke, and Wang Wenzheng, 2006).

4. Delicacy: The word "Delicacy" can be equated with sophisticated, delicate, precise, fine, exquisite, delicate, and elegant. Exquisiteness is also a physical aspect of products. Bahn, Lee, Nam, and Yun (2009) have pointed out that the physical issue of products is a crucial factor affecting people's mood and attention.

5. Engineering: The term "Engineering" refers to the structure and theory of industrial engineering. Moreover, engineering is defined here as products with sophisticated production technology, convenient use, smooth operation, ruggedness, and other functionalities. Functionality, ergonomics, safety, and versatility all refer to the engineering design of a product (Taiwan Creative Design Center, 2013).

The questionnaire is set up under QUALIA's five attributes ABCDE (Attractiveness, Beauty, Creativity, Delicacy, and Engineering) [19]. Then set the relevant questions under the five characteristics of ABCDE (Table 3). Based on a semantic differential method of QUALIA, the participants responded to the question as mentioned above on a 5-point scale, ranging from 5, the most reliable degree of positive feeling, to 1, the most robust degree of negative feeling.

3.3 Participant Selection

The questionnaire was implemented from October 7 to 26, for 20 days. Participants included undergraduate and master's commuter students from three different countries, totaling 253: Chinese native speakers included 86 from Hubei University Of Automotive Technology; Japanese native speakers 85 from Iwate University; Thai native speakers 82 from the University of Phayao. The age range of the participants was from 18 to 29 years old. Before they start the questionnaire, we make sure that the participants fully understand the purpose of the problem and can clearly distinguish the different languages on the packaging label. The questionnaire survey takes the form of the online questionnaire or the paper questionnaire, all of which are targeted and specified. The experiments in this study were designed to be tested in three different countries and to avoid any deviations in the results. The valid questionnaires were all 253 in order to collect the same amount of data for each label for statistical analysis. The three countries were selected based on the possibility that

consumers would likely be exposed to the cup noodle product, which presented in different languages. Therefore, respondents who choose to fully understand Chinese characters (China), those who do not know Chinese characters (Thailand), Japanese characters, and Chinese characters are not the same, so those who between knowing and did not know Chinese characters (Japan).

3.4 Data collection

The experimental process is the design of front-end questionnaires and on-site slides. Ackerman (1990) believes that the eyes dominate our senses, and vision can extend the rest of our consciousness. One sensory stimulus will stimulate the other sensations and form the so-called co-sensory. In the past three years, research in related fields has also used image presentation and investigation. Therefore, this study also uses slides to illustrate the work with images and text. The first page of the questionnaire was filled with basic information (sex, age), and the next ten pages are Attractiveness, Beauty, Creativity, Delicacy, and Engineering items of each sample. The five-point scale (1 ~ 5 points, 1 point lowest, 5 points highest), In order for all participants to mutually understand the questionnaire, we created translated versions in Chinese, Japanese, and English.

CHAPTER 4

ANALYSIS AND RESULT

4.1 Research 1

The packaging of cup noodles is considered, and the respondents are divided into two groups. Group A subjects are Korean-style Chinese font and ginseng chicken soup (参鸡汤) (Fig.4.1). They encompass English, Korean, Chinese, and Korean-style Chinese (K-C). Further, Group B subjects are Thai-style Chinese font and Tom Yum Goong (冬阴功) (Fig.4.2). They include English, Thai, Chinese, and Thai-style Chinese (T-C). For the same packaging design elements, labels in different language fonts (English, source language, Chinese font, and exotic Chinese font) are packaged to study the differences in consumers' impressions regarding the products.



Figure 4.1. A Group of Ginseng Chicken Soup (参鸡汤)

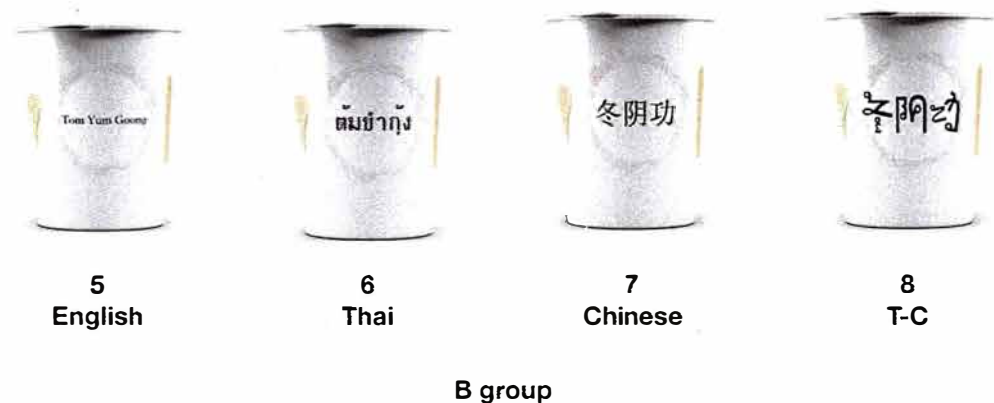


Figure 4.2. B Group of Tom Yum Goong (冬阴功)

4.1.1 Analysis of preferences regarding the different language backgrounds in packaging labels

The native language background (Chinese, Japanese, Thai) was used as a variable to cross-analyze with questions 1 and 2, and then use the cross-analysis results analyzed with the Pearson chi-square test. The result shows that the respondents with different native language backgrounds had significant differences in question 1 ($\rho = 0.022 < 0.05$); Respondents with different nationalities also had significant differences in question 2 ($\rho = 0.000 < 0.05$). (Table 4)

Table 4.1. Results of the Crosstabs analysis

Title	Category	native language		
		Chinese(EC)	Japanese(EC)	Thai(EC)
A Group Chicken ginseng soup	English	17(21.1)	19(20.8)	26(20.1)
	Korean	16(22.1)	23(21.8)	26(21.1)
	Chinese	20(20.4)	23(20.2)	17(19.4)
	K-C	33(22.4)	20(22.2)	13(21.4)
$\chi^2 = 14.779 \quad \rho = 0.022 < 0.05$				
B Group Tom Yum Goong	English	15(19.4)	28(19.2)	14(18.5)
	Thai	23(24.8)	12(24.5)	38(23.7)
	Chinese	20(19.7)	17(19.5)	21(18.8)
	T-C	28(22.1)	28(21.8)	9(21.1)
$\chi^2 = 32.191 \quad \rho = 0.000 < 0.05$				

EC: Expected Count

K-C: Korean-style Chinese, T-C: Thai-style Chinese

To investigate what impacted the participants' product preference perceptions, the results were calculated by using the chi-square test [20]. The chi-square test analyses showed that the main effects of nationality and types of language used on labels were

statistically significant, respectively, [A Group, $\chi^2=14.779$, $p=0.022<0.05$], [B Group $\chi^2=32.191$, $p=0.000<0.05$]. The results indicated that there were statistically significant differences among the participants from the different nationalities based on types of languages and their perception of the product preference.

Combined with the corresponding statistical tables (Table 4) and bar charts (Figure 4.3 and Figure 4.4), respondents with Chinese were more interested in K-C or T-C. They choose these two types of fonts significantly higher than expected; While, the Thai respondents had the lowest acceptance of K-C or T-C in packaging. Furthermore, the frequency of their selection of these two types of fonts was significantly lower than the expected value (EC); Relatively speaking, Thai respondents have the highest preference for Thai.

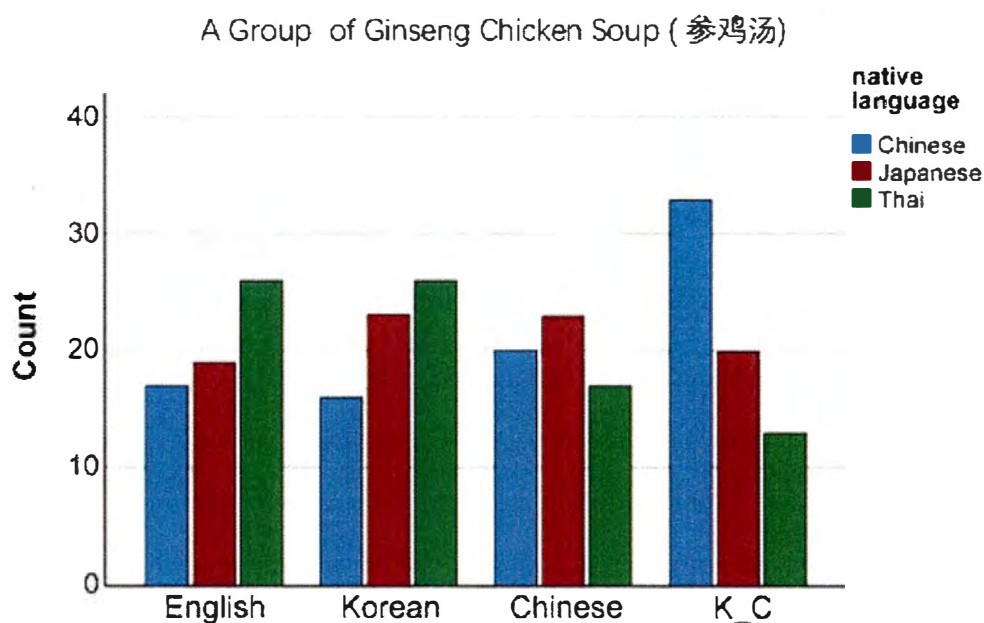


Figure 4.3. The Proportion of Each Sample and the Different Language Backgrounds in Group A

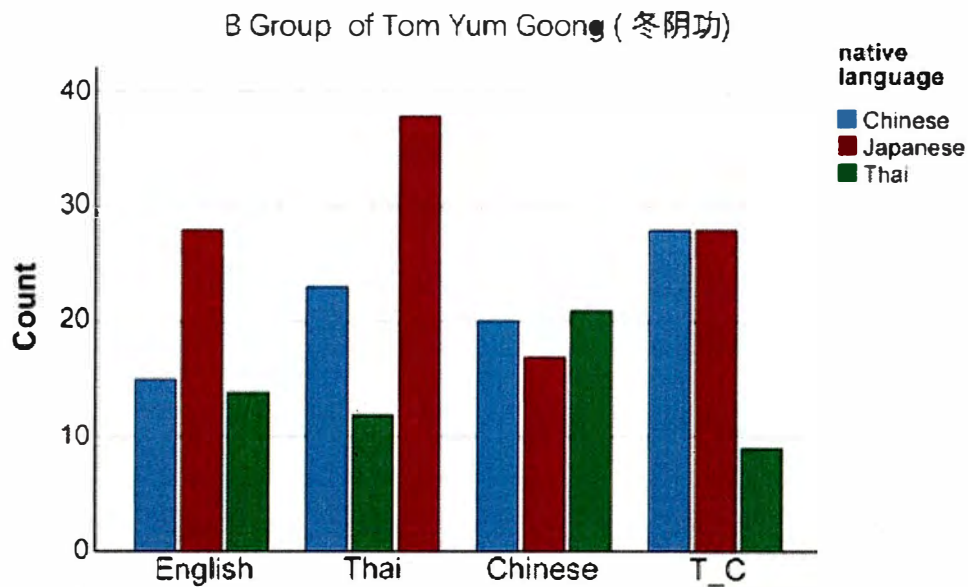


Figure 4.4. The Proportion of Each Sample and the Different Language Backgrounds in Group B

4.1.2 Perception of feeling received from different language backgrounds in Korean-style Chinese and Thai-style Chinese labels

a) One-way ANOVA difference analysis for Korean-style Chinese (K-C) font

One-way ANOVA analysis of variance was used to analyze whether there were significant differences in the evaluation of K-C dimensions among respondents with different nationalities. From the results in Table 5, there were significant differences between the respondents of different nationalities in evaluating the two dimensions of K-C's Attractiveness and Beauty. On the Attractiveness characteristic perceptual evaluations from the K-C labels revealed that the main effect of nationality and types of language used on labels were statistically significant, respectively, [$F = 6.375, p = 0.002 < 0.05$], and on the Beauty characteristic perceptual evaluations were statistically significant, respectively, [$F = 3.430, p = 0.034 < 0.05$]. (Table 5)

Table 4.2. One-way ANOVA difference analysis for K-C

Items	Native language	N	M	SD	df	F	Sig
F4_Attractiveness	Chinese	86	3.23b	1.00			
	Japanese	85	3.64a	1.05	2	6.375	0.002
	Thai	82	3.09b	1.06			
F4_Beauty	Chinese	86	3.35b	0.94			
	Japanese	85	3.65a	0.89	2	3.430	0.034
	Thai	82	3.29b	1.00			
F4_Creativity	Chinese	86	3.22	0.97			
	Japanese	85	2.96	1.05	2	1.454	0.236
	Thai	82	3.00	1.10			
F4_Delicacy	Chinese	86	3.18	0.96			
	Japanese	85	2.98	0.92	2	0.868	0.421
	Thai	82	3.04	1.15			
F4_Engineering	Chinese	86	3.31	1.00			
	Japanese	85	3.26	1.15	2	0.481	0.619
	Thai	82	3.15	1.23			

N: Number; M: Mean; SD: Standard Deviation; df: degree of freedom; F: F-distribution; Sig: Significance

F4: Sample 4 in A Group, Korean-style Chinese

K-C: Korean-style Chinese

Next, we needed to make further two-two comparisons between Attractiveness and Beauty dimensions and use the Duncan method to mark the significant for multiple comparisons. The results showed in figure 4.5 that Japanese respondents rated the two dimensions with Attractiveness and Beauty of K-C, which significantly higher than other respondents. While Thai and Chinese to K-C, there were no significant differences in the evaluation of the dimensions. In conclusion, a. For K-C label in packaging, respondents in the Chinese, Japanese, and Thai consider it "Attractive" and "Beautiful."

b. In the three native speakers, respondents whose native language was Japanese think that K-C is more "Attractive" and feels "Beautiful."

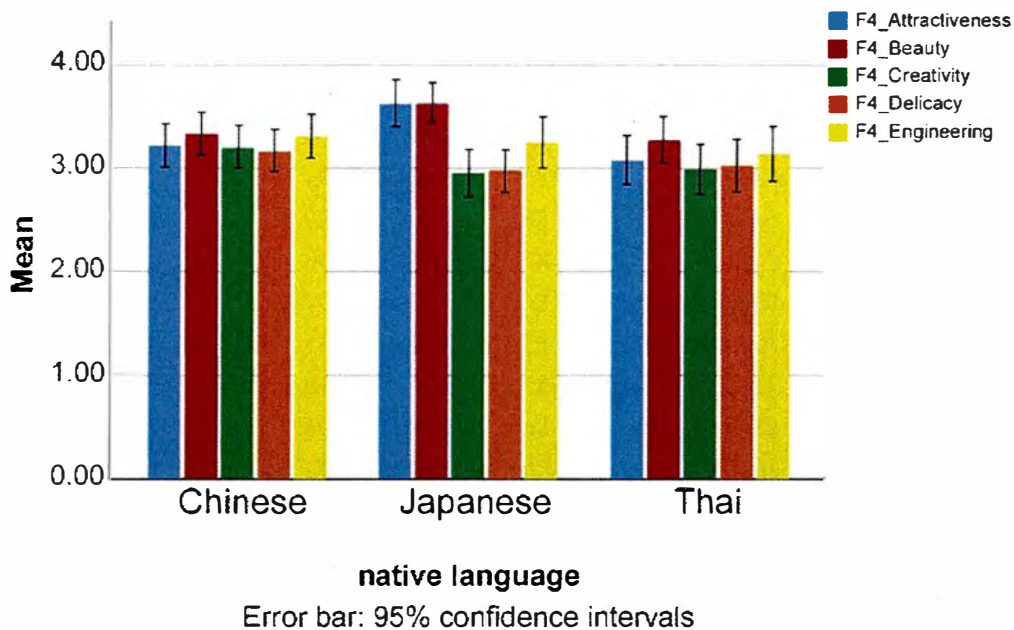


Figure 4.5. One-way ANOVA difference analysis for K-C

b) One-way ANOVA difference analysis for Thai-style Chinese (T-C) font

The results from the perception of perceptual evaluations on the packaging design characteristics received showed that different nationalities have a different sensitivity to T-C on the packaging labels. From the results in Table 6, it was found that the respondents of different nationalities had significant differences in the evaluation of each dimension of T-C ($P < 0.05$). Use the Duncan method to mark the significant for multiple comparisons. The results are shown in Figure 4.6.

To T-C, Japanese respondents rated Attractiveness, Beauty, and Creativity as the highest. The Chinese respondents' evaluation of the three dimensions of T-C is second only to Japanese respondents. Among them, Chinese respondents rated T-C's Attractiveness dimension significantly lower than Japanese respondents, but Japanese and Chinese did not have significant differences in the evaluation of Beauty and Creativity. Chinese respondents rated the two dimensions of T-C's Delicacy and

Engineering significantly higher than other respondents. Japanese respondents rated these two dimensions lower than Chinese but made no significant differences. While Thai respondents rated the lowest dimensions of T-C, and the evaluation scores were significantly different from other respondents.

Table 4.3. One-way ANOVA difference analysis for T-C

Items	Native language	N	M	SD	df	F	Sig
F8_Attractiveness	Chinese	86	3.27b	1.10			
	Japanese	85	4.08a	1.04	2	43.627	0.000
	Thai	82	2.54c	1.07			
F8_Beauty	Chinese	86	3.22a	0.99			
	Japanese	85	3.44a	0.84	2	8.810	0.000
	Thai	82	2.81b	1.10			
F8_Creativity	Chinese	86	3.23a	1.05			
	Japanese	85	3.35a	1.08	2	5.076	0.007
	Thai	82	2.83b	1.18			
F8_Delicacy	Chinese	86	3.12a	1.05			
	Japanese	85	2.84ab	0.96	2	5.004	0.007
	Thai	82	2.60b	1.17			
F8_Engineering	Chinese	86	3.30a	1.09			
	Japanese	85	3.19a	1.16	2	8.360	0.000
	Thai	82	2.63b	1.14			

N: Number; M: Mean; SD: Standard Deviation; df: degree of freedom; F: F-distribution; Sig: Significance
 F8: Sample 8 in B Group, Thai-style Chinese
 T-C: Thai-style Chinese

In conclusion,

a, For T-C label in packaging, respondents with different native backgrounds have significant differences in the perception of T-C in the five dimensions of ABCDE (Attractiveness, Beauty, Creativity, Delicacy, and Engineering).

b, For the difference between the three different native speakers and the five dimensions,

Attractiveness,

Japanese>Chinese>Thai

Beauty,

Japanese=Chinese>Thai

Creativity,

Japanese=Chinese>Thai

Delicacy,

Chinese>Japanese>Thai

Engineering,

Chinese>Japanese>Thai

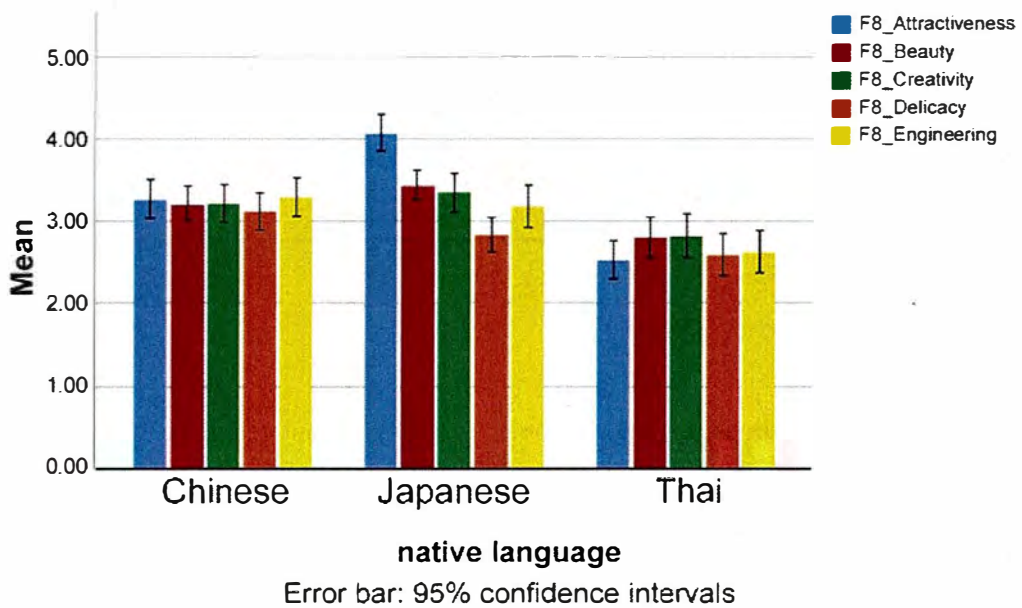


Figure 4.6. One-way ANOVA difference analysis for T-C

4.2 Research 2

Research 2 uses product packaging with exotic text and images as a research sample. The research purpose is

1, Perception sensation of characteristics based on the same picture but different exotic style font of packaging.

2, Perception sensation of characteristics based on the same exotic style font but different pictures of the packaging.

Therefore, the sample of Research 2 is shown in Figure 4.7



Figure 4.7 Samples in research 2

Research hypothesis

When an exotic picture and an exotic Chinese font in the sample,

1. Respondents would not notice the difference between the picture content and the exotic Chinese font content.

2. Respondents would prefer examples with exotic font styles consistent with the exotic style of pictures.

First calculate new variables for Sample 9 to Sample 16, (Note: S9 represents Sample 9, S9_1 represents Sample 9's Attractive, S9_2 represents Sample 9's Cultural, and so on.) as S9 for example,

$$\begin{aligned} S9_Attractiveness &= (S9_1 + S9_2) / 2, S9_Beauty = (S9_3 + S9_4) / 2, \\ S9_Creativity &= (S9_5 + S9_6) / 2, S9_Delicacy = (S9_7 + S9_8) / 2, S9_Engineering \\ &= S9_9. \end{aligned}$$
$$\begin{aligned} S10_Attractiveness &= (S10_1 + S10_2) / 2, S10_Beauty = (S10_3 + S10_4) / 2, \\ S10_Creativity &= (S10_5 + S10_6) / 2, S10_Delicacy = (S10_7 + S10_8) / 2, \\ S10_Engineering &= S10_9. \end{aligned}$$
$$\begin{aligned} S11_Attractiveness &= (S11_1 + S11_2) / 2, S11_Beauty = (S11_3 + S11_4) / 2, \\ S11_Creativity &= (S11_5 + S11_6) / 2, S11_Delicacy = (S11_7 + S11_8) / 2, \\ S11_Engineering &= S11_9. \end{aligned}$$
$$\begin{aligned} S12_Attractiveness &= (S12_1 + S12_2) / 2, S12_Beauty = (S12_3 + S12_4) / 2, \\ S12_Creativity &= (S12_5 + S12_6) / 2, S12_Delicacy = (S12_7 + S12_8) / 2, \\ S12_Engineering &= S12_9. \end{aligned}$$
$$\begin{aligned} S13_Attractiveness &= (S13_1 + S13_2) / 2, S13_Beauty = (S13_3 + S13_4) / 2, \\ S13_Creativity &= (S13_5 + S13_6) / 2, S13_Delicacy = (S13_7 + S13_8) / 2, \\ S13_Engineering &= S13_9. \end{aligned}$$
$$\begin{aligned} S14_Attractiveness &= (S14_1 + S14_2) / 2, S14_Beauty = (S14_3 + S14_4) / 2, \\ S14_Creativity &= (S14_5 + S14_6) / 2, S14_Delicacy = (S14_7 + S14_8) / 2, \\ S14_Engineering &= S14_9. \end{aligned}$$

$S15_Attractiveness = (S15_1 + S15_2) / 2$, $S15_Beauty = (S15_3 + S15_4) / 2$,
 $S15_Creativity = (S15_5 + S15_6) / 2$, $S15_Delicacy = (S15_7 + S15_8) / 2$,
 $S15_Engineering = S15_9$.

$S16_Attractiveness = (S16_1 + S16_2) / 2$, $S16_Beauty = (S16_3 + S16_4) / 2$,
 $S16_Creativity = (S16_5 + S16_6) / 2$, $S16_Delicacy = (S16_7 + S16_8) / 2$,
 $S16_Engineering = S16_9$.

$S9_M = (S9_Attractiveness + S9_Beauty + S9_Creativity + S9_Delicacy + S9_Engineering) / 5$,

$S10_M = (S10_Attractiveness + S10_Beauty + S10_Creativity + S10_Delicacy + S10_Engineering) / 5$,

$S11_M = (S11_Attractiveness + S11_Beauty + S11_Creativity + S11_Delicacy + S11_Engineering) / 5$,

$S12_M = (S12_Attractiveness + S12_Beauty + S12_Creativity + S12_Delicacy + S12_Engineering) / 5$,

$S13_M = (S13_Attractiveness + S13_Beauty + S13_Creativity + S13_Delicacy + S13_Engineering) / 5$

$S14_M = (S14_Attractiveness + S14_Beauty + S14_Creativity + S14_Delicacy + S14_Engineering) / 5$

$S15_M = (S15_Attractiveness + S15_Beauty + S15_Creativity + S15_Delicacy + S15_Engineering) / 5$

$S16_M = (S16_Attractiveness + S16_Beauty + S16_Creativity + S16_Delicacy + S16_Engineering) / 5$

After obtaining the new variables, we have calculated the average evaluation scores of the eight design packages of S9 ~ S16 as Table 7, namely S9_M ~ S16_M. Try to use S9_M ~ S16_M to conduct paired sample t-tests between the design packaging drawings, and judge whether the respondents' preference for design

packaging drawings using different text fonts, text contents, and cooking chart styles is the same.

Table 4.4 Evaluation mean and standard deviation of S9_M ~ S16_M

Sample	M	SD
S9_M	3.28	0.93
S14_M	3.19	0.91
S11_M	3.18	0.90
S13_M	3.15	1.02
S16_M	3.09	0.98
S10_M	3.04	1.06
S15_M	2.56	0.74
S12_M	2.46	0.82

4.2.1 Perception sensation of characteristics based on the same picture but different exotic style font of packaging.

S9 ~ S12 used Korean Ginseng chicken soup pictures but used different exotic Chinese font. Based on the analysis results in Table 7 and Table 8, the evaluation order of the four packaging design is S9> S11> S10> S12, and the evaluation scores between the four packaging designs were significantly different (P <0.05).

S9 uses Korean food-Ginseng chicken soup, with Korean-style Chinese with "Ginseng chicken soup," which has the highest evaluation score; S12 uses Korean food-Ginseng chicken soup, with Thai-style Chinese "Tom Yum Goong," its lowest evaluation score; Shows that the packaging design that the picture and exotic style font should matches is more popular than hat does not match the picture.

Table 4.5 Paired sample t test analysis of S9 ~ S12

Pairs	Paired data	Mean difference	Difference 95%		t	Sig
			confidence intervals			
			Lower	Upper		
Pair1	S9_M-S10_M	0.24	0.14	0.33	4.92	0.000
Pair2	S9_M-S11_M	0.10	0.02	0.18	2.47	0.014
Pair3	S9_M-S12_M	0.82	0.74	0.91	19.12	0.000
Pair4	S10_M-S11_M	-0.13	-0.24	-0.03	-2.62	0.009
Pair5	S10_M-S12_M	0.59	0.51	0.67	14.41	0.000
Pair6	S11_M-S12_M	0.72	0.64	0.80	17.22	0.000

4.2.2 Perception sensation of characteristics based on the same exotic style font but different pictures of packaging

As can be seen from Figure 3.5 above, the text fonts and contents of S12 and S13, S9 and S15, S10 and S16, S11 and S14 are the same, but the cooking maps used are different. In order to investigate whether the inconsistent cooking maps will affect the audience evaluation, we performed a paired sample t-test analysis on them.

Table 9 Paired sample t-test analysis of different design packages of S9 ~ S16 cooking maps

Pairs	Paired data	Mean difference	Difference 95%		t	Sig
			confidence intervals			
			Lower	Upper		
Pair7	S13_M-S14_M	-0.043	-0.129	0.043	-0.991	0.323
Pair8	S13_M-S15_M	0.594	0.510	0.679	13.866	0.000
Pair9	S13_M-S16_M	0.066	-0.009	0.142	1.741	0.083
Pair10	S14_M-S15_M	0.636	0.585	0.687	24.621	0.000
Pair11	S14_M-S16_M	0.112	0.026	0.198	2.572	0.011
Pair12	S15_M-S16_M	-0.528	-0.612	-0.444	-12.390	0.000

Table 4.6 The result of same exotic style font but different pictures of packaging samples

<p style="text-align: center;">  Ginseng chicken soup in K-C A. K-C (Korean-style Chinese) </p>	<p>Sample 9  <i>Ginseng chicken soup</i> in Korean-style Chinese <i>Ginseng chicken soup</i> picture from Korea</p> <p>Sample 15  <i>Ginseng chicken soup</i> in Korean-style Chinese <i>Tom Yum Goong</i> picture from Thailand</p>
<p style="text-align: center;">  Ginseng chicken soup in T-C B. T-C (Thai-style Chinese) </p>	<p>Sample 10  <i>Ginseng chicken soup</i> in Thai-style Chinese <i>Ginseng chicken soup</i> picture from Korea</p> <p>Sample 16  <i>Ginseng chicken soup</i> in Thai-style Chinese <i>Tom Yum Goong</i> picture from Thailand</p>
<p style="text-align: center;">  Tom Yum Goong in K-C C. K-C (Korean-style Chinese) </p>	<p>Sample 11  <i>Tom Yum Goong</i> in Korean-style Chinese <i>Ginseng chicken soup</i> picture from Korea</p> <p>Sample 14  <i>Tom Yum Goong</i> in Korean-style Chinese <i>Tom Yum Goong</i> picture from Thailand</p>
<p style="text-align: center;">  Tom Yum Goong in T-C D. T-C (Thai-style Chinese) </p>	<p>Sample 12  <i>Tom Yum Goong</i> in Thai-style Chinese <i>Ginseng chicken soup</i> picture from Korea</p> <p>Sample 13  <i>Tom Yum Goong</i> in Thai-style Chinese <i>Tom Yum Goong</i> picture from Thailand</p>

Based on the analysis results in Tables 7 and 9, the evaluation levels of the eight packaging design samples are:

S9 > S15, the evaluation score of S9 is significantly higher than S15 ($P < 0.05$);

S16 > S10, S6's evaluation score is slightly higher than S10, but the difference is not significant ($P > 0.05$);

S11 > S14, the evaluation score of S11 is slightly higher than S14, but the difference is not significant ($P > 0.05$);

S13 > S12, the evaluation score of S13 is significantly higher than S12 ($P < 0.05$);

The results show that the S9 of Korean cuisine picture with Korean-style Chinese "Ginseng chicken soup" is more attractive than the S15 of Thai cuisine picture with Korean-style Chinese "Tom Yum Goong." S13 with Thai cuisine picture and Thai-style Chinese "Tom Yum Goong" is more attractive than S12 with Korean cuisine picture and Thai-style Chinese "Tom Yum Goong." Shows that sample packaging that has the picture content as the exotic font content consistent has a higher preference.

CHAPTER 5

CONCLUSION AND FUTURE WORK

5.1 Discussion and Conclusion

This study mainly uses Chinese as an example to design Korean-style Chinese labels and Thai-style Chinese labels in cup noodles packaging. Therefore, in the choice of respondents, it is mainly based on whether or not to recognize Chinese characters. Including, Chinese students - fully understand Chinese; Japanese students - do not fully understand Chinese; Thai students - do not know Chinese at all. The data analysis mainly includes the following two aspects: one is to investigate the preference of different language backgrounds for different language labels; the other is to investigate the perception of K-C and T-C in five dimensions (ABCDE) with different language backgrounds.

The result conclusion is as follows: first, the preference of exotic Chinese labels in the packaging has a relationship with the ability to recognize Chinese characters. Second, whether it is K-C or T-C label, the respondents of the three language backgrounds feel Attractiveness and Beauty. Respondents with Chinese and Japanese backgrounds rated higher in five dimensions than respondents in Thailand of five dimensions. Third, Respondents would ignore the difference between the picture content and the exotic Chinese font content. The last, The respondent has a higher preference for products with the same exotic style that picture consistent with exotic Chinese font.

The survey result of the preference of exotic Chinese labels in the packaging has a relationship with the ability to recognize Chinese characters. That is if the respondent can recognize Chinese, the higher preference for the exotic Chinese labels. As shown in the cross-analysis results in this research experiment, the Chinese with the highest preference, followed by the Japanese, and finally, the Thai. For the sensible vocabulary survey of exotic Chinese labels in the packaging, whether it is K-C or T-C label, the respondents of the three language backgrounds feel Attractiveness and Beauty. Among them, the Chinese and Japanese who can recognize Chinese characters have higher scores in five dimensions, while the Thai, who do not know Chinese, the five-

dimensional scores are the lowest among respondents in three language backgrounds. It is also consistent with Conclusion 1. In this study, the use of exotic Chinese labels in packaging design, the objects is best for Chinese users. If exotic Thai characters used as a label in the packaging design, the object is preferably for Thai users. This assumption is also our future research work.

5.2 Future work







Future work should include a broader range of case studies as well as focusing on the consumers' behaviors and feedback on multi-language package labels. Additional research on designs should also be conducted in order to acquire the most appealing designs to consumers. Analyzed with different statistical tools, the data gained from various studies in different aspects, as suggested, could assist the designers in building a concept demo for the point of sale. The information gathered based on the consumers' selections can then be presented to the manufacturers in the form of marketing analysis, which provides useful details about how to increase sales and reduce product labeling costs for international sales.

Besides, based on the currently researched Korean style Chinese and Thai style Chinese, a system of exotic style Chinese character design methods are summarized, which can be flexibly applied to other exotic style Chinese character designs.








Future research work will be planned based on this assumption. Exotic font styling is applicable to Chinese characters and to the exotic design of other writing systems. With increasing globalization, the exchange of economic and cultural information between countries and ethnic regions is gaining ground and any measure that reduces language barriers between ethnic groups and regions should be welcomed. The exotic redesign of fonts can contribute significantly to the promotion of consumer goods for sale internationally.

APPENDIX A

Detailed description of each sample design

Detailed description of each samples			
Sample Number	Tag	Specimen	Detail
1	Ginseng chicken soup in English		
2	Ginseng chicken soup in Korean		
3	Ginseng chicken soup in Chinese		

4	Ginseng chicken soup in Korean-style Chinese		
5	Tom Yum Goong in English		
6	Tom Yum Goong in Thai		
7	Tom Yum Goong in Chinese		
8	Tom Yum Goong in Thai-style Chinese		

9	Ginseng chicken soup in Korean-style Chinese (with Ginseng chicken soup picture)	 參鷄湯	 參鷄湯
10	Ginseng chicken soup in Thai-style Chinese (with Ginseng chicken soup picture)	 參鷄湯	 參鷄湯
11	Tom Yum Goong in Korean-style Chinese (with Ginseng chicken soup picture)	 參鷄湯	 參鷄湯
12	Tom Yum Goong in Thai-style Chinese (with Ginseng chicken soup picture)	 參鷄湯	 參鷄湯
13	Tom Yum Goong in Thai-style Chinese (with Tom Yum Goong picture)	 參鷄湯	 參鷄湯

14	Tom Yum Goong in Korean-style Chinese (with Tom Yum Goong picture)	 <p>중여라</p>	 <p>중여라</p>
15	Ginseng chicken soup in Korean-style Chinese (with Tom Yum Goong picture)	 <p>웅석리</p>	 <p>웅석리</p>
16	Ginseng chicken soup in Thai-style Chinese (with Tom Yum Goong picture)	 <p>웅석리</p>	 <p>웅석리</p>

APPENDIX B

THE REASEARCH QUESTIONNIARE

In order to get the most effective result for this research, we have designed and translated the questionnaire including Chinese, Japanese and English.

The questionnaire was divided into three sections as follow;

Degree of preference

Perceptual evaluation

purchase intention

The Questionnaire for Chinese Participants

有关字体与包装的问卷调查

您好，我们正在进行一项关于字体运用于包装的问卷调查，想邀请您用几分钟时间帮忙填写这份问卷。本问卷实行匿名制，所有数据只用于统计分析，请您放心填写。题目选项无对错之分，请您按自己的实际情况填写。感谢您的帮助。

岩手大学
王濂

性别* 男 女

年龄* 19岁以下 20~29 30~39 40~49 50岁以上

母语* 中文 日语 泰语 其他

1、请问您最喜欢哪一个产品包装? (单选题 *必答)



图片1



图片2

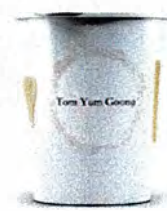


图片3



图片4

2、请问您最喜欢哪一个产品包装? (单选题 *必答)



图片1



图片2



图片3



图片4

3、请问您最喜欢哪一个产品包装? (单选题 *必答)



图片1



图片2



图片3



图片4

4、请问您最喜欢哪一个产品包装? (单选题 *必答)



图片1



图片2



图片3



图片4

以下是对产品包装的评价，您对这些评价的同意程度如何？（请选择填 1-5 数字打分，1 分最不认同，5 分最认同）

	1	2	3	4	5
<p>• Fig1</p>  <p>Gyeong chicken soup</p>	<p>感到该产品具有吸引力</p> <p>感到该产品能够传达文化意涵</p> <p>该产品设计简洁</p> <p>该产品具有设计感</p> <p>该产品设计创意</p> <p>感觉该产品新奇有趣</p> <p>感到该产品具有高品质</p> <p>该产品细节设计良好</p> <p>该产品具有可生产推广（实用性）</p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>
<p>• Fig2</p>  <p>삼계탕</p>	<p>感到该产品具有吸引力</p> <p>感到该产品能够传达文化意涵</p> <p>该产品设计简洁</p> <p>该产品具有设计感</p> <p>该产品设计创意</p> <p>感觉该产品新奇有趣</p> <p>感到该产品具有高品质</p> <p>该产品细节设计良好</p> <p>该产品具有可生产推广（实用性）</p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>
<p>• Fig3</p>  <p>参鸡汤</p>	<p>感到该产品具有吸引力</p> <p>感到该产品能够传达文化意涵</p> <p>该产品设计简洁</p> <p>该产品具有设计感</p> <p>该产品设计创意</p> <p>感觉该产品新奇有趣</p> <p>感到该产品具有高品质</p> <p>该产品细节设计良好</p> <p>该产品具有可生产推广（实用性）</p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>
<p>• Fig4</p>  <p>参鸡汤</p>	<p>感到该产品具有吸引力</p> <p>感到该产品能够传达文化意涵</p> <p>该产品设计简洁</p> <p>该产品具有设计感</p> <p>该产品设计创意</p> <p>感觉该产品新奇有趣</p> <p>感到该产品具有高品质</p> <p>该产品细节设计良好</p> <p>该产品具有可生产推广（实用性）</p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>

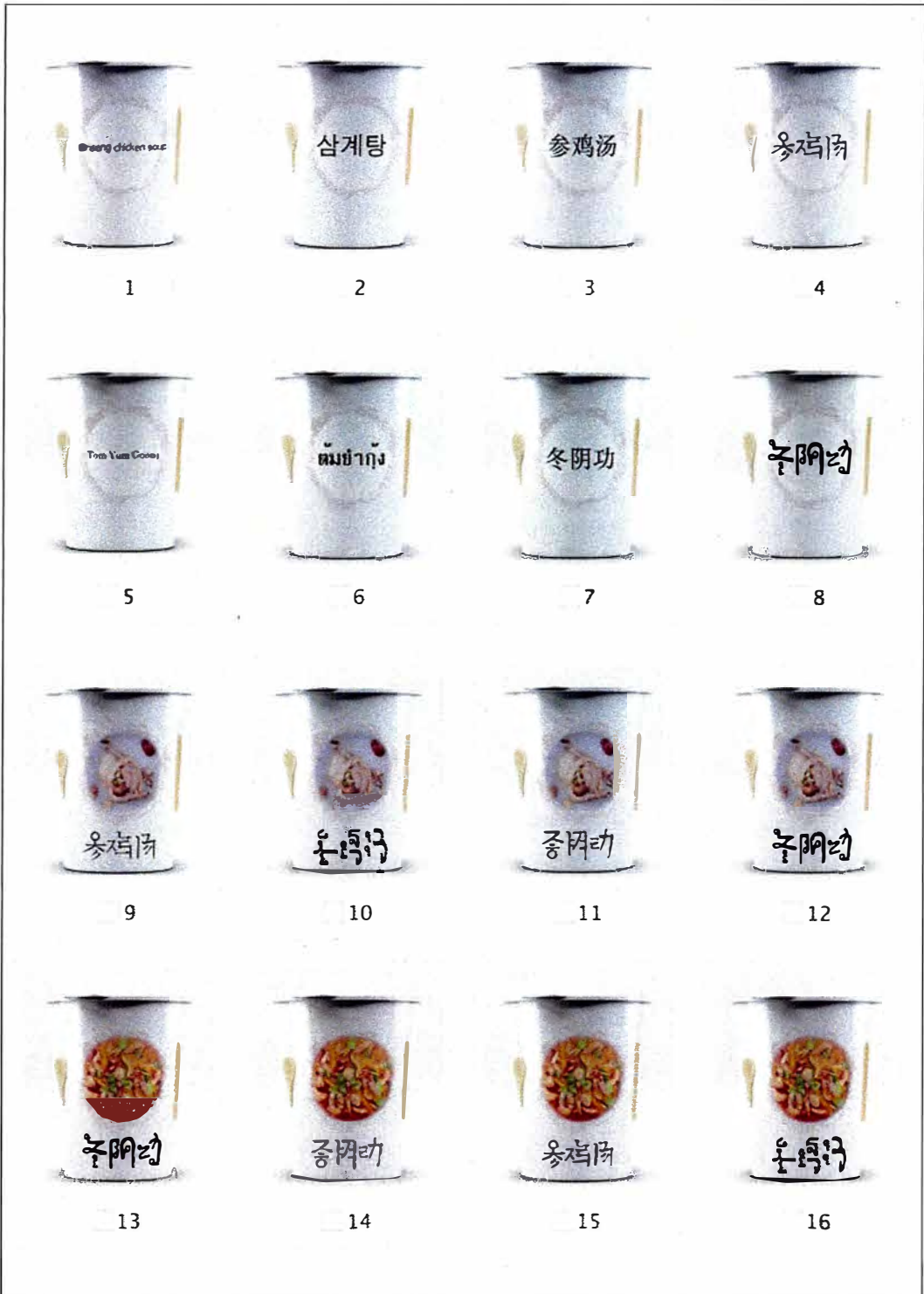
以下是对产品包装的评价，您对这些评价的同意程度如何？（请选择填 1-5 数字打分，1 分最不认同，5 分最认同）

	1	2	3	4	5
<p>• Fig5</p> 	<p>感到该产品具有吸引力</p> <p>感到该产品能够传达文化意涵</p> <p>该产品设计简洁</p> <p>该产品具有设计感</p> <p>该产品设计创意</p> <p>感觉该产品新奇有趣</p> <p>感到该产品具有高品质感</p> <p>该产品细节设计良好</p> <p>该产品具有可生产推广（实用性）</p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>
<p>• Fig6</p> 	<p>感到该产品具有吸引力</p> <p>感到该产品能够传达文化意涵</p> <p>该产品设计简洁</p> <p>该产品具有设计感</p> <p>该产品设计创意</p> <p>感觉该产品新奇有趣</p> <p>感到该产品具有高品质感</p> <p>该产品细节设计良好</p> <p>该产品具有可生产推广（实用性）</p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>
<p>• Fig7</p> 	<p>感到该产品具有吸引力</p> <p>感到该产品能够传达文化意涵</p> <p>该产品设计简洁</p> <p>该产品具有设计感</p> <p>该产品设计创意</p> <p>感觉该产品新奇有趣</p> <p>感到该产品具有高品质感</p> <p>该产品细节设计良好</p> <p>该产品具有可生产推广（实用性）</p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>	<p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p> <p><input type="radio"/></p>

<p>• Fig8</p> 	<table border="1"> <thead> <tr> <th></th> <th>1</th> <th>2</th> <th>3</th> <th>4</th> <th>5</th> </tr> </thead> <tbody> <tr> <td>感到该产品具有吸引力</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>感到该产品能够传达文化意涵</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>该产品设计简洁</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>该产品具有设计感</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>该产品设计创意</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>感觉该产品新奇有趣</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>感到该产品具有高品质感</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>该产品细节设计良好</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>该产品具有可生产推广(实用性)</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> </tbody> </table>		1	2	3	4	5	感到该产品具有吸引力	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	感到该产品能够传达文化意涵	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	该产品设计简洁	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	该产品具有设计感	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	该产品设计创意	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	感觉该产品新奇有趣	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	感到该产品具有高品质感	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	该产品细节设计良好	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	该产品具有可生产推广(实用性)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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感谢您参与本调查，您的意见对我们很重要。

The Questionnaire for Japanese Participants

カップヌードルのデザインに関するアンケート

発表されてないカップヌードルのデザインに関するアンケートです。ご協力お願いいたします。

岩手大学 工学研究科博士3年
WANG YUN

性別* 男 女

年齢* 19歳以下 20～29 30～39 40～49 50歳以上

ご母語は* 中国語 日本語 タイ語 その他

1、この中一番気になってパッケージデザインを選んでください



1



2



3



4

2、この中一番気になってパッケージデザインを選んでください



1



2



3



4

3、この中一番気になってパッケージデザインを選んでください



1



2



3



4

4、この中一番気になってパッケージデザインを選んでください



1



2



3



4

下記の写真のパッケージデザインから感じる印象について、評価をしてください。（スコアは1が最も低く～5が最も高い評価で入力してください）


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下記の写真のパッケージデザインから感じる印象について、評価をしてください。（スコアは1が最も低く～5が最も高い評価で入力してください）

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	シンプル	○	○	○	○	○
	デザイン感	○	○	○	○	○
	創造的	○	○	○	○	○
	ノベルティとしておもしろい	○	○	○	○	○
	エレガント	○	○	○	○	○
	絶妙な	○	○	○	○	○
	生産的 (実用的)	○	○	○	○	○

下記の写真のパッケージデザインから感じる印象について、評価をしてください。(スコアは1が最も低く~5が最も高い評価で入力してください)

<p>• Fig13</p> 	人目を引く	○	○	○	○	○
	文化的	○	○	○	○	○
	シンプル	○	○	○	○	○
	デザイン感	○	○	○	○	○
	創造的	○	○	○	○	○
	ノベルティとしておもしろい	○	○	○	○	○
	エレガント	○	○	○	○	○
	絶妙な	○	○	○	○	○
	生産的 (実用的)	○	○	○	○	○

<p>• Fig14</p> 	人目を引く	○	○	○	○	○
	文化的	○	○	○	○	○
	シンプル	○	○	○	○	○
	デザイン感	○	○	○	○	○
	創造的	○	○	○	○	○
	ノベルティとしておもしろい	○	○	○	○	○
	エレガント	○	○	○	○	○
	絶妙な	○	○	○	○	○
	生産的 (実用的)	○	○	○	○	○

<p>• Fig15</p> 	<table border="1"> <thead> <tr> <th></th> <th>1</th> <th>2</th> <th>3</th> <th>4</th> <th>5</th> </tr> </thead> <tbody> <tr> <td>人目を引く</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>文化的</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>シンプル</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>デザイン感</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>創造的</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>ノベルティとしておもしろい</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>エレガント</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>絶妙な</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> <tr> <td>生産的 (実用的)</td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> <td><input type="radio"/></td> </tr> </tbody> </table>		1	2	3	4	5	人目を引く	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	文化的	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	シンプル	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	デザイン感	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	創造的	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	ノベルティとしておもしろい	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	エレガント	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	絶妙な	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	生産的 (実用的)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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<p>このような製品があれば、どちらを購入しますか？ (複数の選択)</p>																																																													



The Questionnaire for Thai Participants

Investigations fonts design on cup noodles packaging

Hello, this is a questionnaire about the use of fonts for packaging. The content of the questionnaire is an academic discussion. All data is only used for statistical analysis.

Please fill in according to your actual situation.

Thank you for your help.

Iwate University

WANG YUN

Your gender?* Male Female

Your age* Under 19 20~29 30~39 40~49 Over 50

Your native language* Chinese Japanese Thai Others

1、 Which of the following product packaging design do you like best?



1



2



3



4

2、 Which of the following product packaging design do you like best?



1



2



3



4

3、 Which of the following product packaging design do you like best?



1



2



3



4

4、 Which of the following product packaging design do you like best?



1



2







3

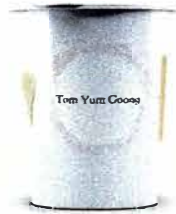





4





The following is an assessment of product packaging design, and how much do you agree with these evaluations? (Score 1 to 5, 1 point disagrees most, 5 points agrees most)

<p>• Fig 1</p> 	<table border="1"> <thead> <tr> <th></th> <th>1</th> <th>2</th> <th>3</th> <th>4</th> <th>5</th> </tr> </thead> <tbody> <tr> <td>Attractive</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Cultural</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Simple</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Stylish</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Unique</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Interesting</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Elegante</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Ingenious</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> <tr> <td>Reasonable</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> <td>0</td> </tr> </tbody> </table>		1	2	3	4	5	Attractive	0	0	0	0	0	Cultural	0	0	0	0	0	Simple	0	0	0	0	0	Stylish	0	0	0	0	0	Unique	0	0	0	0	0	Interesting	0	0	0	0	0	Elegante	0	0	0	0	0	Ingenious	0	0	0	0	0	Reasonable	0	0	0	0	0
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The following is an assessment of product packaging design, and how much do you agree with these evaluations? (Score 1 to 5, 1 point disagrees most, 5 points agrees most)

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The following is an assessment of product packaging design, and how much do you agree with these evaluations? (Score 1 to 5, 1 point disagrees most, 5 points agrees most)

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If there is such a product, which one would you buy (multiple choice)*



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Thank you for participating in this survey and your comments are important to us!

REFERENCES

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