# 論 文 内 容 の 要 約

This research explores what kind of impression the kanji characters used in Japan, China, and Taiwan have in each country, and how that impression can be effectively developed in package design.

In the experiment, we went deeper into the investigation so far, and in order to confirm whether the preferred typeface was really the correct result, we conducted a survey considering the position and size of the package. The purpose of this study is to find out what kind of typeface the traditional Chinese characters used in Taiwan and Japanese kanji match the image of each country and region.

By conducting experiment 1, we identified the character styles that are considered to be representative in each of the three countries or regions. From the results of experiment 1, it was concluded that the fonts that Japanese people think can represent Japan, China, and Taiwan are Yu Mincho, Kaiti, and Offical script, respectively. Similarly, the fonts that Chinese people think can represent Japan, China, and Taiwan are Kanteiryu, Kaiti, and Art Nouveau, respectively. Finally, the fonts that Taiwanese people think can represent Japan, China, and Taiwan are Yu Mincho, MingLiu, and Kaiti, respectively. The results of experiment 1 were used to further analyze the high font sense through experiment 2. From the results of experiment, we identified the fonts representing the three regions. The perceived price experiment showed that (1) it can be concluded that each country and region hold observed for each font, (2) differences in the readability of fonts based on different age groups are not observed, (3) differences in the perceived price of fonts based on different age groups are observed, and (4) respondents from different regions feel high prices for certain experimental fonts. Experiment 2 aimed to determine whether high-impression fonts

were related to high-price perceptions based on the following questions: (1) Where should letters be written to create such an exotic feeling? (2) Is there a difference in luxury depending on character and position? (3) Is luxury and exoticism correlated?

By conducting experiment 2, first, we discuss Experimental Result 1, it can be seen that the font placed in Ul and C has a greater sense of exoticity to Japanese, the font placed in Ur has a greater sense of exoticity to Chinese, and the font placed in Ur has a greater sense of exoticity to Taiwanese.

Our study shows that differences in the readability of fonts based on different age groups are not significant.   Participants of different ages in the three regions all showed in the impression practice feeling experiment that they agreed with each other without significant differences. Related to this, the results presented in the two experiments can further enhance consumers' interpretation of product quality in the Chinese character regions. Different font placements do not affect readability but do affect perceived price. In the future, evaluative experiments could be conducted for some fonts with the same design as well as a deeper exploration of the historical reasons for the typography of different cultures.