

New packaging visuals for a Japanese sake brewery

Anneli Tyrväinen
Lahti University of Applied Sciences
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New packaging visuals for a Japanese sake brewery

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Anneli Tyrväinen

Abstract

My thesis focuses on creating new visuals for Japanese sake brewery products. My objective was to create a design that would combine both modern and traditional sides of Japan. The brewery wanted to reform itself and market its product to a new target audience. The final result is a logo, three different labels, multi-packaging based on a mizuhiki design, and a mock-up booklet.

In the written part of my thesis I will describe my design process and research on what elements are required for production ready Japanese packaging. I will describe the challenges and feelings which I felt as a Finnish designer trying to understand and internalise the Japanese culture and way of work. I also studied how to create visually interesting packaging for a target audience that do not share a common language.

Keywords:

label, packaging, visual identity, sake, Japan

Visuaalinen ilme sakepakkaukselle

Opinnäytetyö AMK
Lahden ammattikorkeakoulu
Muotoiluinstituutti
Muotoilun koulutus
Pakkaus- ja brändimuotoilu
Kevät 2019
Sivumäärä 104
Anneli Tyrväinen

Tiivistelmä

Opinnäytetyönäni kehitin japanilaisen sakepanimon tuotteille uuden visuaalisen ilmeen. Tavoitteenani oli yhdistää elementtejä perinteisestä ja modernista japanilaisesta muotoilusta. Panimo halusi uudistaa itseään ja markkinoida tuotteitaan uudelle kohdeyleisölle. Lopputuloksena syntyi logo, etiketti, monipakkaus, mizuhiki-solmu ja luonnos esitteestä.

Työni kirjallisessa osassa esittelen suunnitteluprosessiani ja selvitän mitä japanilaisen pakkauksen toteuttamiseen vaaditaan. Kuvailen haasteita ja tunteita joita koen suomalaisena suunnittelijana yrittäessäni ymmärtää ja sisäistää japanilaista kulttuuria ja sen toimintatapoja. Tutkin myös miten luoda visuaalisesti puhutteleva pakkaus kohderyhmälle jolla ei ole yhteistä kieltä.

Avainsanat:
etiketti, pakkaus, visuaalinen ilme, sake, Japani

Glossary

Hiragana: a Japanese syllabic script that evolved from the cursive forms of phonetic kanji. Usually combined with kanji.

Issho-bin: a sake bottle

Jozo: a brewery

Kanji: a pictographic script originating in China. Used in a wide variety of applications.

Katakana: a Japanese syllabic script that was created by picking out individual kanji radicals. Used for writing foreign words.

Kayoi-dokkori: a sake barrel

Kiku: 'chrysanthemum' in Japanese, the symbol of the emperor and the imperial family in Japan, also represents autumn.

Koji-kin: Japanese aspergillus mould used in the sake fermentation process

Mizuhiki: a traditional Japanese artform of tying knots using a special paper cord

Mushroom cork: a bottle cap made of cork that has a wide top section, resulting in a mushroom shape

Nigori: unfiltered sake

Origami: the Japanese artform of folding paper into different shapes.

Sake: a Japanese alcoholic beverage made from fermented rice

Washi: a traditional Japanese paper, usually made by hand

Table of Contents

1	Introduction	6	5	Design Process	31
	1.1	Choice of Subject		5.1	What is the Design Process
	1.2	Re-creations		5.2	Mood Boards
	1.3	Brief		5.3	Combining Typography
	1.4	Kikutsukasa Jozo		5.4	Meaning of Colours
2	Sake	11		5.5	Designing the Logo
	2.1	A Brief History of Sake		5.6	Bottle Visuals
	2.2	Sake Types		5.7	Role of Label
	2.3	A History of Sake Packaging		5.8	Role of Primary Packaging
3	Branding	15		5.9	Other Visual Elements
	3.1	What is a Brand		5.10	Role of Mizuhiki
	3.2	Branding in Asia		5.11	Booklet Sketches
	3.3	Visual Identity	6	Final result	80
4	Starting Point	19		6.1	Colours
	4.1	Debrief		6.2	Typography
	4.2	Old Logos		6.3	Logo
	4.3	Old Bottle Design		6.4	Label
	4.4	Old Booklet		6.5	Primary Packaging Dieline
	4.5	Target Group		6.6	Primary Packaging Graphics
	4.6	Benchmarking		6.7	Mizuhiki
	4.7	Carrier packaging		6.8	Booklet
	4.8	Washi		6.9	Final Look
			7	Conclusion	94
				7.1	Evaluation
				7.2	Acknowledgements
				References	97

introduction

1.1 Choice of Subject

This thesis was conceptualised in the summer of 2018, when I was an exchange student at the Kyoto Institute of Technology. During my time in Japan, I learned many things about Japanese culture and design. I noticed, for example, that Japanese people have perfected the balance between new and old. I was introduced to sake through a friend in a small local sake bar. I grew interested in sake drinking culture and I found the designs of the bottles, in particular, very interesting and new to me. I found that sake bottle shapes and textures were more versatile than the wine bottles that I had discovered in Finland. All elements used on bottles were considered to make the entire drinking experience more enjoyable, and my favourite example of an exciting label design was the label for a peach sake liquor that used fuzzy material and gold lettering. When I came back to Finland in the autumn of 2018, I started to look for potential sake breweries to work with, and found one through Tetsuya Matsukawa. Kikutsukasa Brewery, located in the Nara province in Japan, is 300 years old, and its factory is at the top of a mountain. Because the brewery is old, it wanted to redesign itself for a new audience. My role as a designer was to create new visuals for its product that would attract the attention of new consumers. was to create new visuals for their product that would attract attention of new consumers.

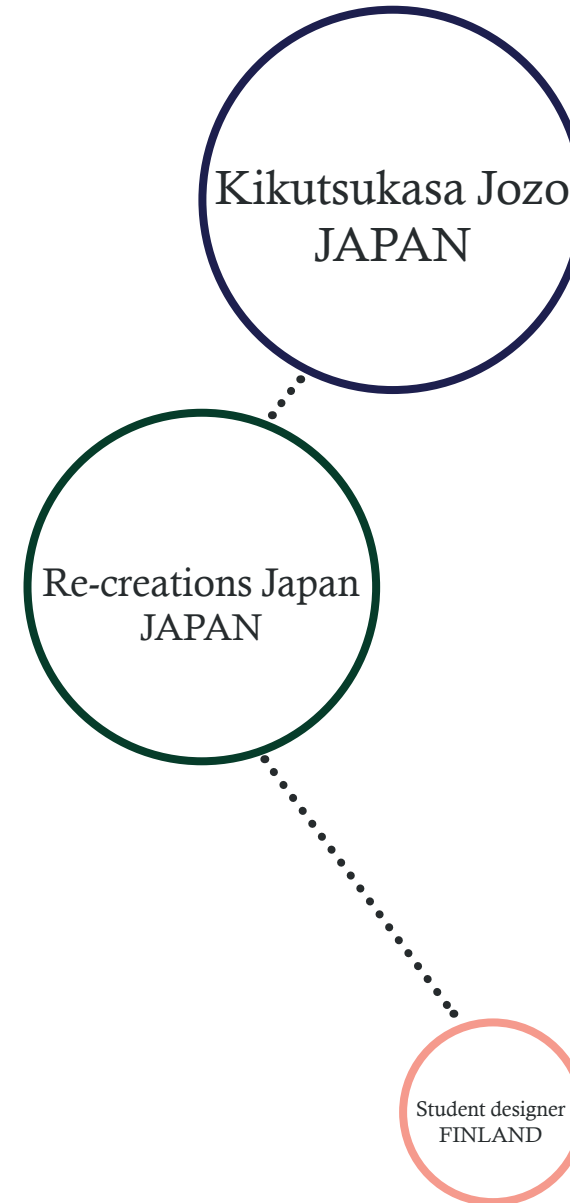


1 Introduction

1.2 Re-creations

Re-creations is a work group that was formed in 2018 in Osaka, Japan. Its main purpose is working with small businesses located in Nara. (Matsukawa 2019.) Their team consists of three members: Sin Nakayamal, the project leader and owns a design studio called VADE MECVM. in Osaka; Tetsuya Matsukawa, a designer in his own company Wanderlust; and Minami Yoshiro, an independent product designer.

For this thesis, I worked with Re-creations. Its role was as a middle man between me and the brewery. In Japan, partnerships between a student designer and a company are not recognised (Matsukawa, 2019.) In order for me to be able to work with a Japanese company, I needed the correct documents and contracts before the actual work process started. A contract between me, LAMK (Lahti University of Applied Sciences) and Re-Creations JAPAN was created. Re-creations provided me with information about the Kikutsukasa brewery, Japanese packaging and materials. It gave me crucial insight into sake, provided me with translation help and gave its professional options.



1.3 Brief

what

Packaging and visuals for a new product
by the brewery

why

The sake brewery wants to rebrand itself
and its products in order to attract
new customers

to whom

Tourists travelling in Japan

1 Introduction

1.4 Kikutsukasa Jozo

Kikutsukasa was established and originally named Sakaya Toube (酒屋藤兵衛) in 1705 in the Nara province. The founding family was the head of a village in a region with very clean air and water, which are necessary conditions for rice fields. Being the head of the village, the family's job was to look after rice farmers and collect the best rice for the feudal lord. The family started making sake after being granted permission by the feudal lord, and the family dedicated its sake to him (Nakayamal, 2019).

After 300 years, the brewery is now facing a problem: no one in the family's next generation wants to look after the business. This is a common problem throughout Japan, as younger generations are not interested having careers in older, more traditional trades. The farming industry is most affected by the decreasing birth-rate and ageing population. Additionally, consumption of sake has decreased in the Japanese market, as the younger generations are moving away from traditional Japanese alcoholic beverages (Nakayamal, 2019).

New Goals

Through a new visual identity for its product, the brewery is hoping to attract new consumers and maintain its business in the future. The brewery is participating in a programme that is supported by the Japanese government. The programme's goal is to regenerate old companies in the rural parts of Japan that are most affected by the decreasing birth rate. Because the brewery was desperate to save itself from collapsing, it wanted to create as much attention as possible to increase its visibility in the sake market, so it agreed to work with a foreign design student.



Pictures 1, 2, 3: Kikutsukasa jozo products, naraizumi.jp 2019.

sake

2 Sake

2.1 A Brief History of Sake

Sake is a Japanese alcoholic beverage made from rice, water and koji-kin. It is Japan's national alcoholic beverage and is usually enjoyed at ceremonies and special events, but can also be enjoyed in a less official way, in the same way that one would drink wine in western countries. Japan has a long history in terms of its drinking culture, which can be seen in the popularity of bars dedicated purely to sake.

The first form of sake was created in China in 500 BC. Rice and nuts were chewed into a paste (to increase the fermentation process), which was spat into containers and then left in storage to ferment. The discovery of koji-kin mould replaced the old method, and sake started to spread all over Japan from the Nara period onward. (Afshar, 2017).



Picture 2: Sake barrels, pixabay.com 2017.

2 Sake

2.2 Sake Types

Sake has three main components: water, koji-kin and rice. The differences between sake types are determined by how the rice has been worked on, and whether distilled alcohol has been added:

Junmai – rice hasn't been milled.

Honjozo – rice is 30% milled, with 70% of each grain remaining. Distilled alcohol is added.

Junmai Ginjo – rice is 40% milled, with 60% of each grain remaining.

Ginjo – rice is 40% milled, with 60% of each grain remaining. Distilled alcohol is added.

Junmai Daiginjo – rice is 50% milled, with 50% of each grain remaining.

Daiginjo – rice is 50% milled, with 50% of each grain remaining. Distilled alcohol is added.

(Source: Sake Types, 2019.)



Picture 5: Sake, japancentre.com 2019.

2 Sake

2.3 A History of Sake Packaging

At first sake was stored in ceramic vessels whose main design task was to function as sealed containers so that sake was able to be carried and stored. The bottles were able to be reused if necessary. Nowadays, one can buy sake in different shapes and sizes (True Sake, 2016). One could even buy a small cup of sake from the local grocery store (Ikidane Nippon Editor, 2018).

Sake packaging has changed a lot throughout history. In the Muromachi period, it was transported in tubs, whereas in the Edo period it was stored in barrels called kayoi-dokkori. These barrels were the first type of packaging to have labels. When sake was finally stored in glass bottles (issho-bin) it used a bottle design that was originally designed for beer, and bottles were sealed with mushroom corks. With the usage of glass, labels were used to help differentiate sake products. Over time, new materials started to become more common, and now carton for liquid is one of the most common packaging materials for sake (Rikuyosha Co. Ltd., 2005:107).

The most common sake bottle size in the past was 1800ml, and the bottle was usually placed in the kitchen as it could not fit anywhere else. Currently, there is a large variety of different sizes and shapes for all occasions. Usually, small sizes are designed for tourists, and bigger ones are for local customers and bars. The 1800ml bottle was originally designed for beer, and the shape has been same since the Meiji era. The original shape is still popular because its linked to sense of trust and value (Rikuyosha Co. Ltd., 2005:117).



Picture 6: Sake pot, Pinterest.com 2019.

branding

3.1 What is a Brand?

What is a brand? A brand is the gut feeling that a consumer will have from a product, company or service. It is the force that helps to make decisions, and it reassures us that the decisions we make are correct, and that those products, companies or services can be trusted. They have something that consumers can relate to, and it is a partnership that can last long time. (Wheeler, 2013:2.)

There are hundreds of similar-looking products everywhere. Consumers might associate similar products with the same brand, even if that is not the case. There is a limitation on the extent to which the consumer can truly understand the subtle differences of similar-looking products. (Kelly & Silverstein, 2005:12.)

Brands that maintain a constant level of quality and consistently meet the expectations of their customers are secure, but this does not mean they have to be predictable. Younger audiences are much more acceptable of changes, and will think of those changes as a brand's marketing personality. Consistency is a long-term commitment, in that the next product in the line needs to be better than the others. (Kelly & Silverstein, 2005:55)

It is important for brands to know what they are, and what they are not. This makes it possible for them to set long-term strategic goals, but it also helps them establish their values, find their audience and connect with them.

Brands should have some emotional value so that consumers can identify with them. Personality is a product selling point – it is the factor that can really help a product stand out, and it can even change consumer shopping habits. If a product is to compete with previous products that have already proven to be somewhat trustworthy, then it needs to have some kind of special attribute. Creating an emotional connection with a consumer is easiest if there is specific target audience in mind – to position oneself in the shoes of a consumer shoes and to imagine what they may feel about the brand. When one has a target group in mind, one knows one's audience and knows what it wants to hear. After grabbing its attention, the next step is to get them to talk about your product (Boyd, 2014:74, 76, 79, 81, 84, 147).

3.2 Branding in Asia

Asia is the largest and most populous continent on Earth, and so it is a place in which many different cultures exist. Each Asian country has its own history, cultural heritage, religiosity, and current affairs that solely affect it. There are huge economic differences between those countries, and even within them.

Being a designer from the western world, it would have been easier for me simply to use the knowledge that I already had in order to achieve my goal, but then the final product would not have been as successful as it might otherwise have been. There are trends that only have effects within Asia, and would look strange in the western world (Roll, 2006:31-32). However, good designers see the importance in changing their ways of working and design processes for the sake of creating better products.

The thesis packaging was to be sold only in Japan first, so most consumers were to be Asian. In the future, the packaging was to be sold in other countries too. There is a big difference between Asian tourists and western tourists, for example in what is sought from products. This aspect should be considered when branding a product.

In Asia, money is a huge status symbol, and the status that can be achieved when purchasing products or services is called "power distance." This can easily be seen in a culture in which there is a big economic gap. The wealthy classes are able to afford things that most of the general population will never be able to have. For example, wealthy people in China can buy meat from Scandinavia that has been proven to be safe, but the poor do not even have money to buy rice. The use of luxury brands is a way of showcasing dominance and creating distance between the users and the other "ordinary" consumers (Roll, 2006:51).

In my packaging, I needed to create a sophisticated look that would attract the attention of consumers that truly understand and appreciate sake. They will notice the subtle differences between sake types and are willing to pay extra money for better quality. The packaging needed to be "pretty" so that it would be considered to be a good souvenir gift and would stand out from other basic sake set packaging.

3.3 Visual Identity

“Look and feel” is the visual language that makes a system proprietary and immediately recognisable. This support system of colour, imagery, typography, and composition is what makes an entire programme cohesive and differentiated (Wheeler, 2013:148).

Visual identity has a huge impact on consumer purchasing choices – it is what people see and recognise. What consumers see is what they believe. Considering the cross culture when creating the identity is understanding the different layers of a culture. By understanding different cultures, we can profile products differently so that they can sell better in different environments, if one wants one’s brand to be the one that people recognise immediately.

The human brain acknowledges and remembers shapes first, then colour, and finally form. Brands that have already existed for a long period of time and have then changed their identity are braver than new brands, because they have had to give

up on their old look and feel (Wheeler, 2013:4,14, 50, 54, 92,194).

The brewery’s current product doesn’t have a coherent visual identity. As an example, it uses two different logos in its bottles, and some of its products do not even have a visible logo on them. The brewery name is simply written somewhere in the text field, and the name is difficult to locate. There is also no rational way of looking the elements in the label, with each label currently having its own visual hierarchy. There should be an easy-to-follow layout that is the same in every bottle. In some labels, as an example, the eye will catch the logo first (which is on the middle of the bottle) but in some other label, the eye will first notice the strong illustrations that are at the edge of the label.

Every time some drastic changes are made regarding the visuals, there is a risk of losing old consumers. In this case, however, the old consumers would still buy the product because the change only happens to the smallest sake bottle size (180ml) that the regular consumers do not usually buy – they will buy the bigger size, on which the visuals will not change.

There is also the risk that new consumers will not be interested in the product. There are hundreds of different products that are more famous, older and have been proven to be good. Spending a lot of money on any new product that ends up not selling is always the worst thing that could happen to any company. But, there is always a spot for new products that speak to customers even if they are small and not famous. Foreigners judge products differently than the Japanese – the mystery of something new is exciting. Tourists are more likely to take risks on products that they will find more interesting because of the visuals. Through new consumers, the product will spread into new markets.

starting point

4 Starting Point

4.1 Debrief

The original brief was simply to create packaging for a set of sake. Through the entire design process, there was a problem with finalising the brief, because it kept on changing every two weeks. New design objects were added, and more things needed to be done. The list of things that the client wanted was as follows: protective washi paper shells for the bottles, labels, a primary packaging incorporating origami-like design elements, a new logo, custom-made typography and a mizuhiki design.

Because I had a limited amount of time to work on my thesis, I had to make decisions about what things I would include and things that needed to be left out or possibly work on after my thesis was done. The final brief that I set for myself was to create a) primary packaging that could hold three 180ml sake bottles, b) labels for each bottle, c) a new brewery logo, d) a mock-up booklet of sake brewery products, and f) the mizuhiki design. The final product needed to have strong coherent visual look that would attract new consumers. The main visual in the packaging and label are built around typography with a very limited colour palette.

Re-creations also cited some points that it wanted to be presented in this work. First was the logo – it needed to be simple and impressive, and easy to recognise as a sake brewery logo. On the label, the three different flavours were to be clearly represented with textures, colours, marks or icons. The represented flavours were to be 甘口 (sweet), 中辛口 (medium-dry) or 辛口 (dry). It was also to represent different sake types 純米大吟醸 (junmai dai ginjo), 純米 (junmai) or 原酒 (genshu).

The final manufactured label was to be made from washi paper. The primary packaging was to attract the interest of foreigners that visit Japan as tourists. Most of the typography was to be in Japanese, so some icons were needed to tell the story on the inside of the packaging. The structure of the packaging needed to be light, strong and to protect the glass bottles. Materials for the packaging were to be cardboard or thicker washi paper.

The final requirement for the packaging was a mizuhiki design. It hadn't been used on the packaging before, but Re-creations wanted to feature it as a way of showcasing traditional Japanese crafts to tourists. Mizuhiki is an integral

part of Japanese gift-giving culture and the various knot styles each carry different meanings.

For the booklet, Re-creations did not have any wishes, but as it was to be a part of the overall packaging, it needed to fit into the overall design.

4 Starting Point

4.2 Old Logos

The brewery has two logos that are both used with their products. Some of their bottles do not feature either one of them, but instead have the brewery name laid out using the same font that is used for the rest of the text on the label. Having this many logos will only confuse the consumer, and they will have difficulty recognising the brewery's products.

Of these two logos, the one on the left has been used more in the past. The word sake 酒 has been used as a logo as well, which has caused further confusion. In order to make the label easier to read, this calligraphic version of the word will also be removed.

The old logos are calligraphic. The new logo will shift the focus to visual elements, which are easier to remember than typography. This will also make it easier for foreigners to recognise and remember it, as most of them cannot read Japanese characters.



Pictures 7, 8, 9: Kikutsukasa logos, Nakayama S. 2019.

4 Starting Point

4.3 Old Bottle Design

Ikoma

720ml bottle and packaging



Kuragari-Goe

720ml bottle and packaging



Kuradashi-Genshu

720ml bottle and packaging



Pictures 10, 11, 12: Kikutsukasa sake bottles,
Nakayamal S. 2019.

4 Starting Point

Bottle

The brewery is currently using clear blue in its 180ml sake bottles. It originally wanted to use the same bottle in this project, but it eventually allowed me to switch to a clear version so that I would have more colour options when designing the labels. The bottle itself has a strong personality and I wanted to emphasize that with a simple label design.



Pictures 13, 14, 15: 180ml blue bottle,
Nakayamal S. 2019.

4 Starting Point

4.4 Old Booklet

Middle page

Reverse

Frontside

Inside of booklet

造り酒屋の 奈良漬


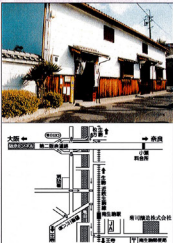



※うり、きゅうり、すいかのバラ売もございます。

造り酒屋ならではの純正酒粕をふんだんに使い、厳選した素材を漬け込み、漬け替える伝統の技により、食べあさしない風味あまものに仕上げています。

お召し上がりの際には、酒粕を水で簡単に洗ひどろか、ふきんで拭きとってください。残りはもとの酒粕の中へ入れておけば、風味は失われません。

An advertisement of the brewery's pickles

ご注文・お問い合わせは下記まで

総 菊 司 醸 造 株 式 有 限 公 司

〒830-0228 奈良県生駒市小瀬町555
TEL (0743) 77-8005 (代表) FAX (0743) 77-8420
営業時間 平日/ 9:00~17:00
日・祝/ 10:00~16:00

Address and location




和を以て
菊の酒

Image of sake brewery barrel with logo

●純米蔵出し原酒
高濃度の蔵出し原酒
冷やのままでどうぞ。

●上撰
軽快で飲みあさしないお酒。

●吟醸生貯蔵酒
しぼりたての風味
冷やしてどうぞ。

●純米吟醸
好適米を高精白
濃醇な味とフルーティーな香り。

●菩提瓶純米
室町時代に創られた菩提瓶造りが約五百年ぶりに復活しました。
【数量限定】



All products of the brewery

自然と伝統が織りなすこの一献



大取と奈良を結ぶ奈良街道の宿場町であった小瀬(おせ)の地で、江戸時代の1705年(宝永2年)より酒造りを営々と続けて、2005年に創業300年を迎えました。
現在は地元民の氏となつて、高精白・手造り・小仕込・蒸籠・冷蔵・東原蔵等、手回を惜しまずこだわりを持ってお酒を造っております。特に上撰は全て昔ながらの「ふね」で搾っています。

●純米にごり酒
酵母が作るさわやかなお酒です。
【冬季限定】

●純米酒
色艶が弾んだ奈良街道の暗峠から命名。生駒のお土産としてどうぞ。

●純米生原酒
搾りたてのお酒に加水していない濃醇な生酒です。
【冬季限定】



●大吟醸
最良の米と水と伝統の技で醸した藤兵衛入魂の一品。

●大吟醸斗瓶取り
通常槽(ふね)で搾るところを酒袋で吊って自然に滴り落ちた酒を斗瓶で取って貯蔵した特別なお酒です。
【数量限定】

●吟醸酒
好適米を高精白吟醸ならではの香りと味わい。

●本醸造
濃醇辛口のど越しすっきり。

「往馬(いこま)」ブランドは、御特約店である全国の地酒専門店を通して販売して頂く御交流商品です。「往馬」は大別にご存じの地酒専門店のみとのお取引に限定させて頂いております。お買い求めは御特約店様をお願いいたします。

酒屋藤兵衛 (いこま) (往馬)

往馬 (いこま)

Pictures 16, 17: Booklet, Nakayamal S. 2019.

4.5 Target Group

Analysing a target group means looking into quantitative demographics and qualitative data. Things to look out for are gender, age, locale/region, income level, education, lifestyle, aspirations, desires, and emotional connections. Research can be done at home, instore and in focus groups (Klimchuk & Krasovec, 2012:60).

In this case, the target group consists of foreigners that have come to Japan as tourists. Kintsukasa's new sake products were to be sold in Japan only, so the tourists that have come to Japan have limited time on their hands, and there are too many options on which to do research.

I received the following data insights from Nakayamal, who worked as a consult for Airbnb in Osaka between 2017 and 2018:

- In 2018, over 10,000,000 tourists came into Japan in the first third of the year. 700,000 of those used Airbnb as their accommodation.
- Between April 2017 and March 2018, 5,850,000 Airbnb users came to Japan, of which 1,800,000 stayed in Tokyo, and 1,620,000 in Osaka.

- The average Airbnb user spend was ¥11,290 per night for a duration of 3 to 4 nights, and spend was on shopping and other experiences, at about 2.1 times more than average tourist.
- In 2018, over 10,000,000 tourists came into Japan in the first third of the year. 700,000 of those used Airbnb as their accommodation.
- Between April 2017 and March 2018, 5,850,000 Airbnb users came to Japan, of which 1,800,000 stayed in Tokyo, and 1,620,000 in Osaka.
- The average Airbnb user spend was ¥11,290 per night for a duration of 3 to 4 nights, and spend was on shopping and other experiences, at about 2.1 times more than average tourist.

From this data, I came to the conclusion that most Airbnb users were from non-Asian countries, and so it was necessary to provide some information to them that they could understand (Nakayamal, 2019).

In the autumn of 2018, the Japanese government changed the apartment renting laws in Japan. This affected my target group because it was specifically built up of Airbnb users. When this

law came into effect, it led to the closing of 80% of all Airbnb-based apartments. After the adjustment time, however, only 20-30% of places closed permanently (Majandie, 2018). This changed my data because now I had to do research about all the tourists that were coming to Japan – the people that would have been the consumers of my packaging were the people that would give up on using Airbnb and perhaps use another form of hotel.

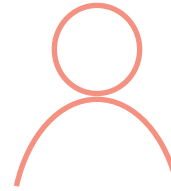
Because the future of Airbnb in Japan is uncertain, I updated the target group to a much bigger audience, and I used the data from the Japan national tourism organisation. Results showed that most tourists came from South Korea and China. (Japan National Tourism Organization, 2019). From that, I assumed that most of those tourists were wealthy enough to afford high end hotels. The largest amount of tourists in the world come from China, followed by Americans. However, there is a big difference in their spending habits, because the average Chinese tourist will spend about twice as much as an American (Majandie, 2018). When Chinese tourists visit

4 Starting Point

Japan, for example, they have a huge list of all the products they want to buy, and this trend can best be seen in cosmetic stores. Most stores usually have Chinese-speaking staff, as Chinese tourists demand service in their own language if they are planning spend large sums of money.

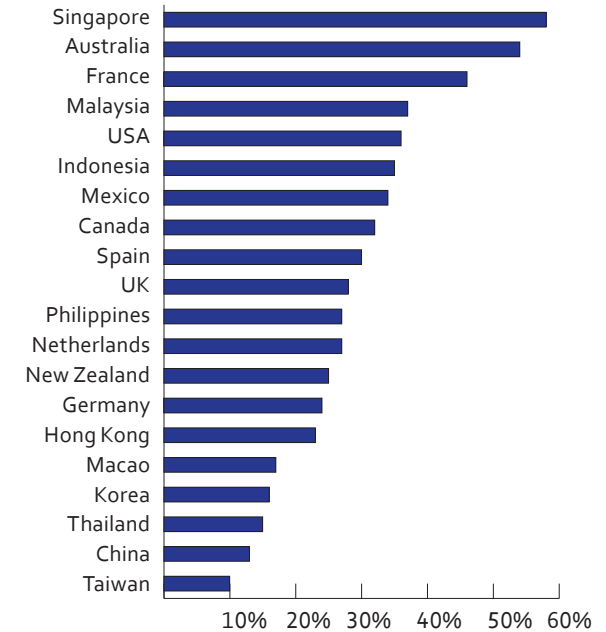
By 2020, the amount of tourism will have increased because of the Tokyo Olympics to 40 million visitors (Kyodo, 2019.) Rebranding this sake product before the games is crucial to make sure that it can be competitive among much popular and famous brands. The games will increase tourism throughout Japan but especially in Tokyo, Osaka and Kyoto, as they are popular cities for tourists. The route between those three cities is called the "golden route" (Tsuji, 2019).

Visualisation of the Target Group



Over 25 years old
Airbnb users
High income
Sophisticated
Craft beer / organic wine consumers
Interested in art, design and crafts
Interested in Japanese culture

Airbnb Target Group Results (2016–2017 in Osaka)

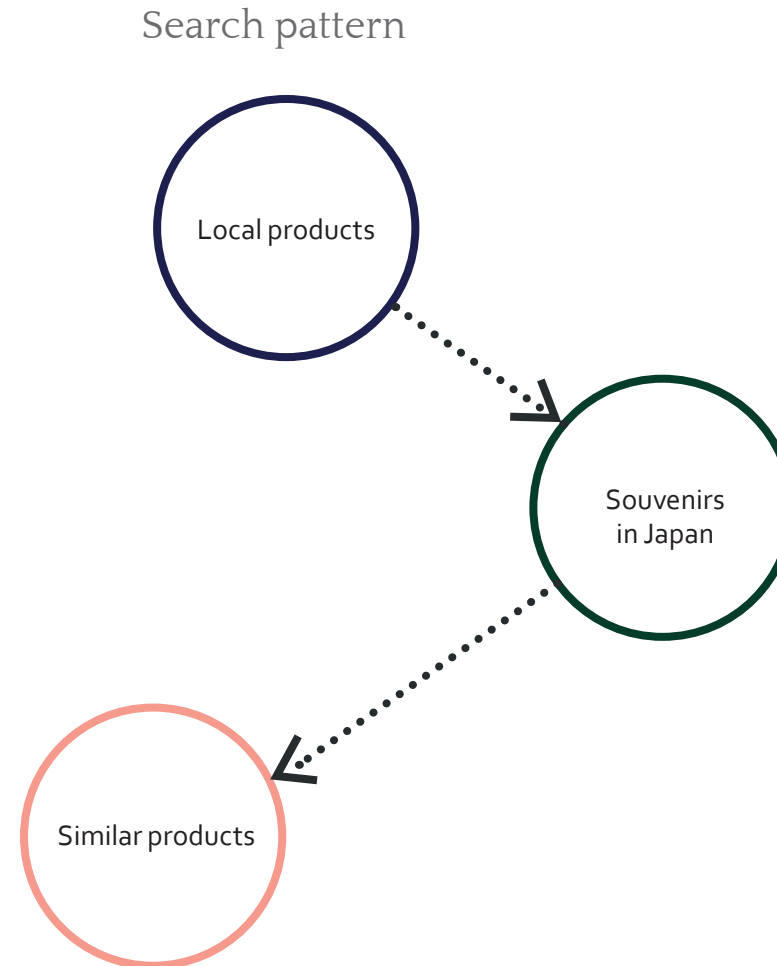


Index 1: Airbnb users in Osaka,
Tyrväinen A. 2019

4.6 Benchmarking

Before starting the design process, I conducted research and benchmarking to learn more about the market and competition.

Because I was creating a product for a different country, and the target audience was large, there were many things that I needed to consider. The benchmarking was done on three levels: for local competing products, for products in Japan and for similar products around the world.



4 Starting Point

Local competitors



Mood board 1: Local sake competitors,
Tyrväinen A. 2019.

Sake souvenirs



Mood board 2: Sake souvenirs,
Tyrväinen A. 2019.

Alcoholic beverage testing sets



Mood board 3: Testing sets around the world,
Tyrväinen A. 2019.

4 Starting Point

4.7 Carrier Packaging

The purpose of packaging is to protect a product, but also to provide information. The carrier-type packaging was chosen because of its resemblance to old Japanese handcrafted wooden buckets.



Mood board 4: Primary packaging,
Tyrväinen A. 2019.

4 Starting Point

4.8 Washi

Washi is a special Japanese paper that is made by hand. The washi used in this project is produced in Nara, the same province in which the sake is manufactured.

Re-Creations wanted to have a protective layer of washi over the glass bottle, but this idea was discarded because I couldn't get the materials to Finland. It was still important for the brewery to have some washi in the packaging, so I decided that the labels would be made from washi.

There were also other ideas for using washi in the packaging, but these could not be tested without the materials.

Product information for the washi (received from the washi company):

The thickest paper
1450×450–1000×500(mm)
1000×320(mm)/50g

The thinnest paper has the same qualities as regular printer paper.



Picture 18: Washi,
washiarts.com 2019.

design process

5.1 What is the Design Process?

Every design process should start with research. With research, we can collect important information that can enrich our final result. Through the data that we have collected from the competitors, we know the points that will help to make the product great and that will separate our product from the rest. Putting ourselves in the consumers shoes, we can see what consumers might want from a final product. With this method, designers can choose the right methods and tools in order to achieve that result. Even with this knowledge, it is the job of the designer to separate what consumers might think they want and what they really need. The design process goal is to find and use different methods that help to create and discover new ideas (Klimchuk & Krasovec, 2012:60).

It is important to have insight into the mind of a potential customer, and to know the background and history of the company that one is working with. When the basic work is done, it is easier to continue doing more specific research on the things that affect visuals like patterns, typography, colours, and so on.

Throughout the design process, it is good to seek inspiration from anywhere it can be found – when watching a movie or reading through books, it is important not to get too fixated on already existing solutions. We do not want to create new copies of the same product all over again (Klimchuk & Krasovec, 2012:60-61).

5.2 Mood Boards

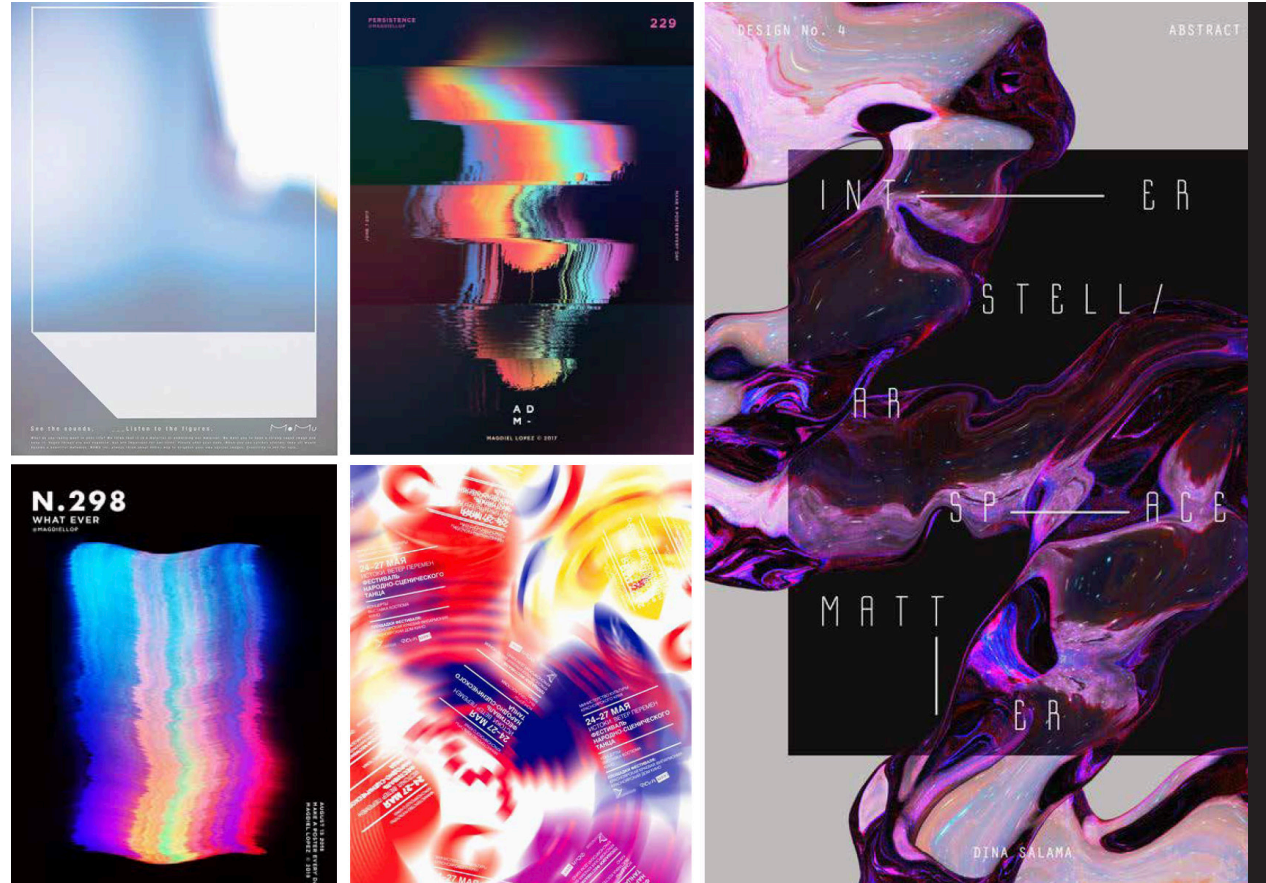
The client did not give any specific visual request, but it wanted the visual style to have mixture of old and new. I expressed this by creating six different mood boards. Each of the mood boards had different amounts of modern and traditional design in them. I concentrated on expressing different feelings in them.

The mood boards are for the primary packaging graphics and the labels. I decided to send the mood boards to Re-creations first without any deep explanation, because I wanted the workgroup to send me all the ideas and comment on the first things that came to their mind. I wanted to know what they liked or what kind of feeling they were experiencing. This method failed because I did not get any comments, but I then asked if they liked any of the mood boards, and so they chose their favourites. I created a new mood board from the selected boards. The original mood boards were designed for a blue glass bottle that was presented to me at the beginning of this process, but that bottle changed to a clear one when I received the actual ones in the mail.

5 Design Process

Vibrant

The main graphics in this mood board will create a dark, mysterious and powerful atmosphere. Colours like purple, dark blue and black will create a nice contrast against the clear blue bottle. To add a little something to the bottle, a small amount of vibrant colours is used. There will be a nice colour balance between dark and bright colours. This style is the riskiest as it truly stands out from traditional Japanese sake bottles.

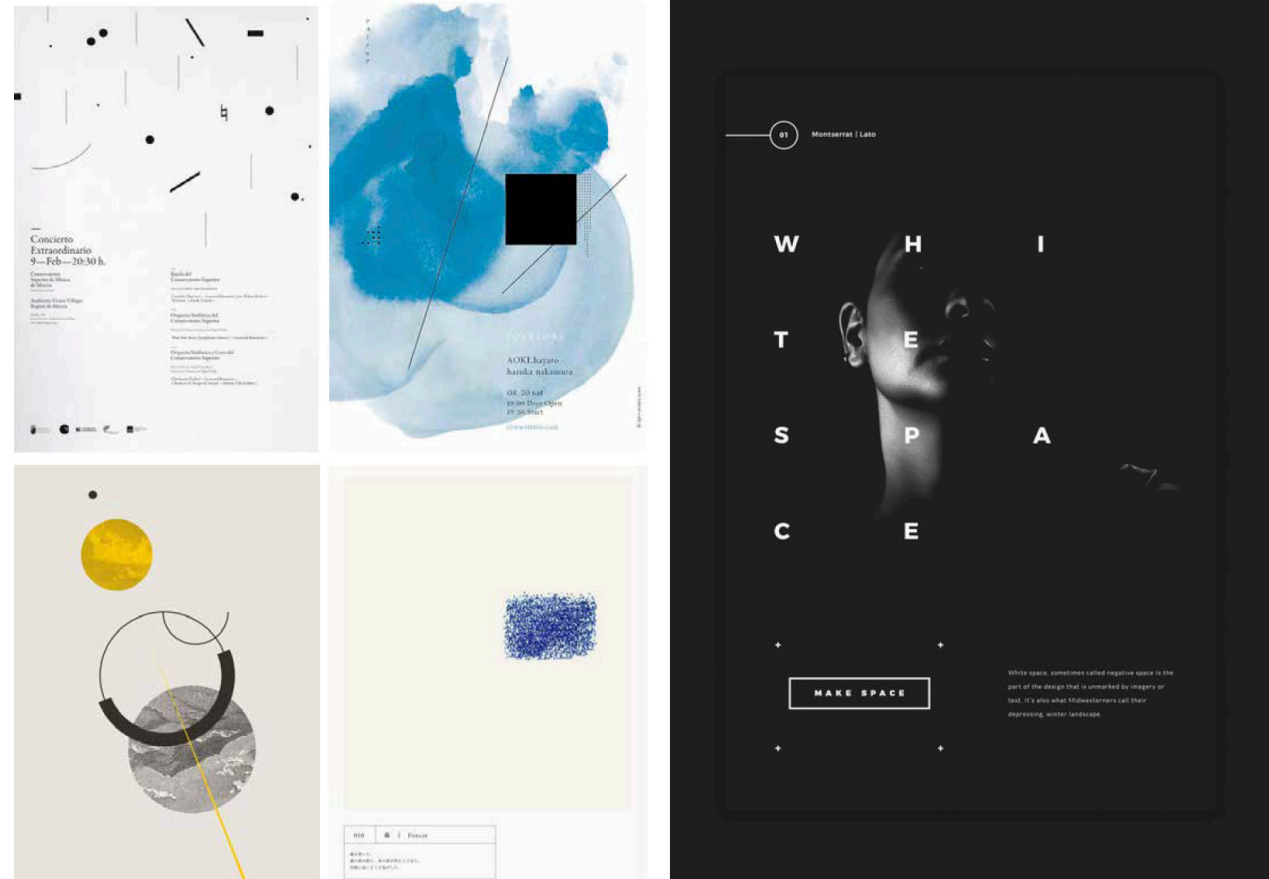


Mood board 5: Vibrant,
Tyrväinen A. 2019.

5 Design Process

Simple

in this mood board, a clear blue bottle is used as a main colour and other neutral/simple colours are used to compliment the blue. White and black are used to create a more modern look. Elements like simple shapes (circles, squares) are used. This style showcases how beautiful the clear blue bottle is. This style is the most Japanese, because it imitates the Japanese visual world.



Mood board 6: Simple,
Tyrväinen A. 2019.

5 Design Process

Nature

In this mood board, the colours used can be found in nature. Graphical elements resemble textures of water or forest. This theme can be used when we want to clearly separate each bottle – for example, each bottle can have its own natural elements. This style would be the closest to other current popular sake bottle designs.



Mood board 7: Nature,
Tyrväinen A. 2019.

5 Design Process

Bold

This mood board is inspired by Bauhaus art. The main feeling is masculine. Colours used would be red, yellow, blue, white and black. For the visual element, strong and sharp shapes are used. The look has a very strong European feeling to it.

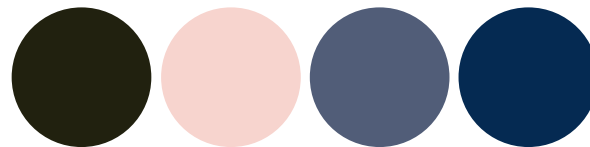
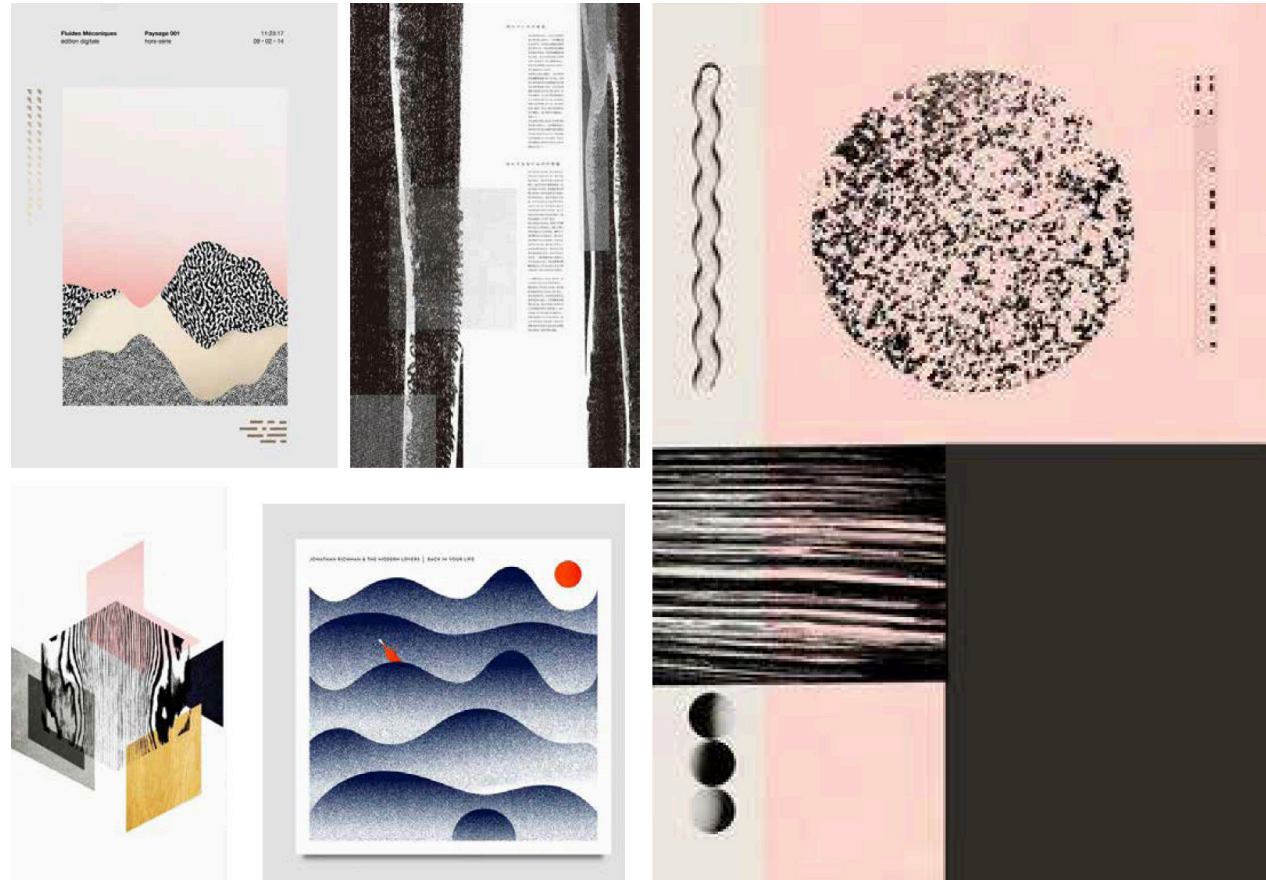


Mood board 8: Bold,
Tyrväinen A. 2019.

5 Design Process

Texture

Because sake in Japan is usually thought of as a masculine drink, using more feminine look could soften the old stereotype that only old men drink sake. Words in this mood board are delicate and feminine. The main colour palette is built from Pastel colours. This style has been popular for a while, so it is easy to approach.

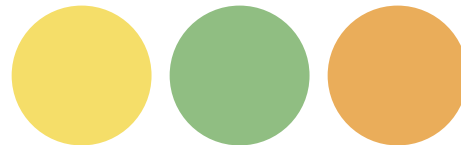


Mood board 9: Texture,
Tyrväinen A. 2019.

5 Design Process

Illustrations

In this mood board, visuals carry the sake story. Possible stories could be told of the surroundings in Nara, through which the feeling and idea can be easily presented to the customer. This mood board is maybe the most suited for tourists, as they might want a souvenir as a memory of places to which they have been.

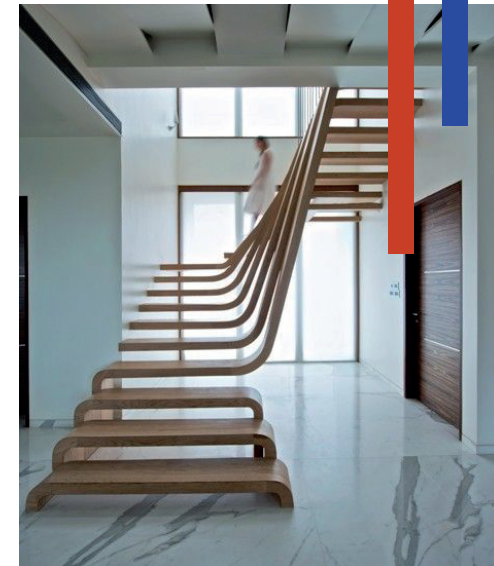
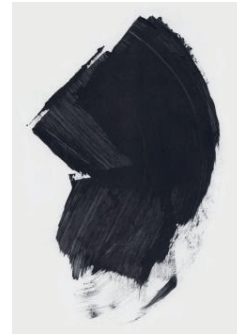


Mood board 10: Illustrations,
Tyrväinen A. 2019.

5 Design Process

The Final Mood Board

This mood board was created with the clear bottle and natural cork in mind. It is a combination of the old mood board's simple, nature, texture and illustrations. In this mood board, Japanese culture is complemented through the use of colour. The look will have unisex feeling to it, so it will suit anybody. It is elegant and simple.



Mood board 11: Final visual mood board, Tyrväinen A. 2019.

5.3 Combining Typography

The typeface needs to be flexible and easy to use, and it must provide a wide range of expression. Clarity and legibility are the drivers.

(Wheeler 2013, 154.)

There are always some mandatory elements that need to be in the product, as there are regulations and laws on how things should be presented. The strictest regulations that exist are for foods, beverages, healthcare products and over-the-counter drugs. Those regulations are there to protect the user, and that is why there are many rules concerning typography. When manufacturing an actual product, it should always be checked by professionals who are specialised in them. Following the rules will minimise the company's risk to be sued because because its products will have all of the necessary information on the label or in the packaging. (Klimchuk & Krasovec, 2013:78).

Legal Requirements in Packaging

Weight measures and net quantity statements constitute the information that tells consumers how much of product there is inside of the packaging. It is usually located in the bottom of the label, but no less than 3mm from the edge of the area. Here, the font must be easy to read. I personally wanted to make sure that the font was as clean as possible so that foreigners could use image translators to translate text to English. Some fonts are too complicated for translator applications, so the inside of the package will be a mystery. As the text is mostly in Japanese, I wanted to provide this option to consumers.

Things to consider when designing typography:

- size, scale, word spacing, kerning, leading, alignment and hierarchy
- mixing typefaces (find complementary styles)
- how many fonts are in a type family
- how numbers, punctuations and glyphs can add texture to a design
- how rhythm, balance, contrast, and tension create high quality fonts in use in the printable materials

(Klimchuk & Krasovec, 2013:80).

Separation of Typefaces

There are two types of typeface: Latin and other non-Latin script. Latin scripts are the most popular ones because they are used in international trade and business. The most commonly used language is English, following by Spanish and French. Those languages are usually paired with the national language of the county or place.

The reason why Latin type script is used is simply because many countries use it, or that many people have learned it alongside their own non-Latin script. When printing became popular, information started to spread more easily, and the use of machines made printing fast and efficient.

Typography is the primary medium for the communication of a product's name, its function, and other vital information about it to a broad consumer audience, and thus the typography of a packaging design becomes one of the most significant elements of the visual expression of the product.

(Klimchuk, Krasovec 2013:65.)

5 Design Process

The non-Latin scripts include Indic, Asian and Arabic, which are drastically different from Latin typefaces because of their structure, alignment, construction and historical background. It is because of those elements that languages have been moulded in the way they now are. They have their own standard of readability and beauty.

The biggest challenges non-Latin scripts face when they are transformed to fit into a standard system are that their form of aesthetics, culture and technical element are forced to be more simple, so that they are able to fit into a rigid typographical system. This change was necessary to make printing faster. The script became more standardised and construction of proportions and alignments changed. The modern look is simple and minimalistic (Wittner, Thoma & Hartmann, 2019:16).

The disparity in alignment, reading direction and proportion can offer a wealth of challenges and opportunities for creating harmonious and lavish layouts. Japanese kanji, hiragana and katakana are monospace (Wittner, Thoma & Hartmann, 2019:16).

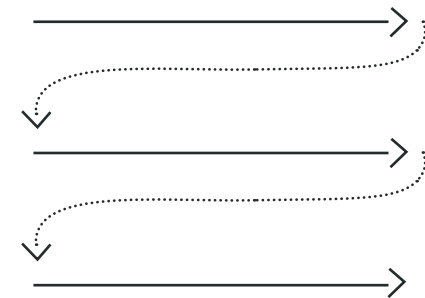
Japanese fonts can be read in two ways. First, from right to left and top to bottom, and secondly, vertically from left to right (the same way as Latin

scripts). Deciding the tone of voice of the design is crucial when combining Latin and non-Latin scripts. One has to take notice of the overall visual harmony, and create a visually similar size and leading. With this, you have to consider the background of the fonts, know how they have been used, and what images they will create for the reader. Visually, we can create a similar-looking style between Latin and non-Latin text. Choosing a Latin typeface with a large x-height or that has small caps will work together with monospace and monowide non-Latin typefaces. Chinese is a good example of monospace and monowide script (Wittner, Thoma & Hartmann, 2019:16,19).

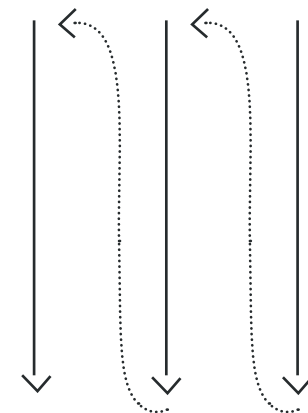
Readability has different meanings in different languages, and there is no universal standard number of characters per line to be optimal. But the same idea stands everywhere that the longer the line, the more there is to read. Changing the size of proportions will affect readability, so there should be some indication as to how to read the script, or which line to read first. This is especially important in bilingual works. Visual hierarchy and text arrangements are worked together with size variations. There is room to create interesting visuals that explore common visual language, exchange experience and harmonious typographic feeling (Wittner, Thoma & Hartmann, 2019:20,23).

Writing directions

Western



Japanese



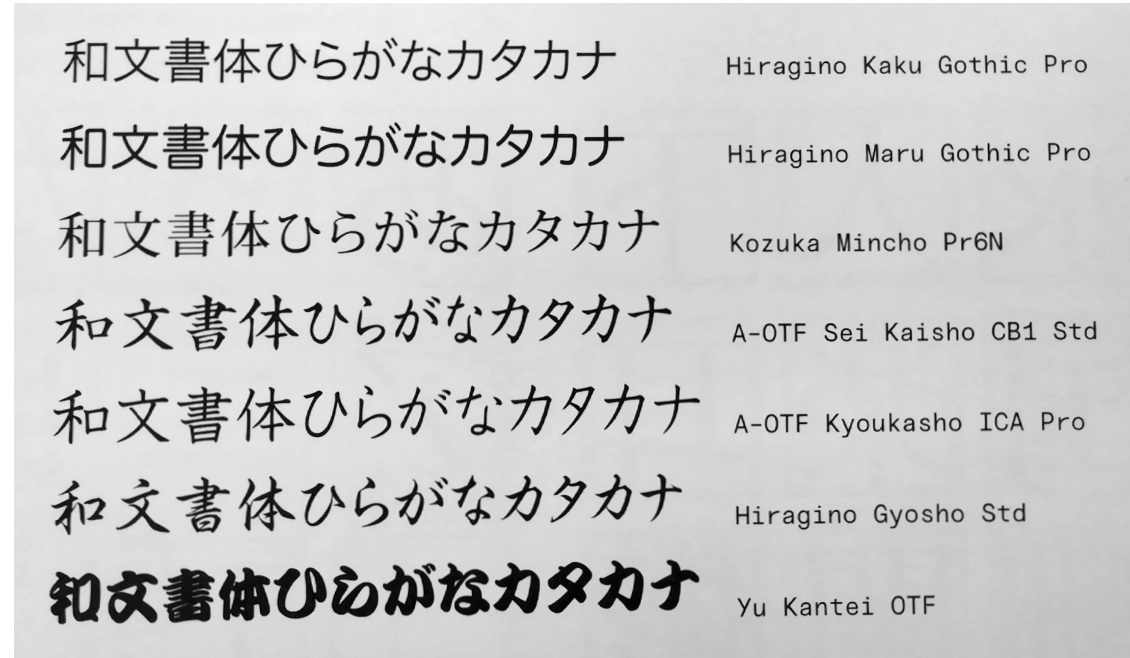
5 Design Process

Typography in Japan

The current Japanese system has four scripts from three different origins. Kanji, which is a phonetic and semantic script, a two-syllabic script called Hiragana, katakana, and Romanji, which uses the Latin script with some modifications. Kanji originates from China and is the most complicated. Katakana and hiragana together are called kana. Katakana was created by picking out individual radicals from phonetic kanji, and it is extremely functional and effective, used when a word has foreign origins. Hiragana is more aesthetically pleasing and has more feeling in it. Romanji is used for Latin letters, numbers, foreign names and terms (Wittner, Thoma & Hartmann, 2019:282-284).

The distinctive visual appearance of each script provides the reader with important information to understand the structure of the text on a visual basis and helps to overcome the lack of word spacing in a Japanese text.

(Wittner, Thoma & Hartmann, 2019: 284.)



Picture 19: Typography samples, Tyrväinen A. 2019.

Kanji is a logographic script that forms a semantic layer and the two kana systems (hiragana and katakana) are purely phonetic syllabic scripts.

(Wittner, Thoma & Hartmann 2019: 284.)

The six main styles of Japanese typeface

1. Minchotai: serif typeface in Latin letters, horizontal strokes, and with triangular shapes, high contrast of strokes and static formation, a common style for running text.
2. Kaishotai: calligraphic style of the regular script, horizontal strokes are slightly slanted upwards to the right while endings and turnings are stressed.
3. Kyokashotai: used in educational books.
4. Goshikkuitai: sans serif type face or gothic.
5. Soushokutai: decorative approaches.
6. Dentoshotai: enclosed typefaces, certain calligraphic style, calligraphic era or calligraphic master.

Mixing Typefaces Together

Japanese hiragana, katakana and kanji can all fit into a square box. When combining Latin and Japanese fonts, it is easier to look for a Japanese typeface first and then a Latin script. There are more Latin typefaces available than Japanese. Latin typeface should have similar height between capital letters and small letters. The letters should fill the space so that there are no large gaps of empty space in the text. Imagine seeing the text as a grey tone in which everything “blurs” beautifully together (Wittner, Thoma & Hartmann, 2019:258-286).

When cultures collide with each other, it will also manifest in language. There is a need for multilingual and multi-script graphic design (Wittner, Thoma & Hartmann, 2019:256).

In the middle of my design process, there was a problem when choosing between visual abstract typography and font that was readable. In the end, I used readable font for various reasons.

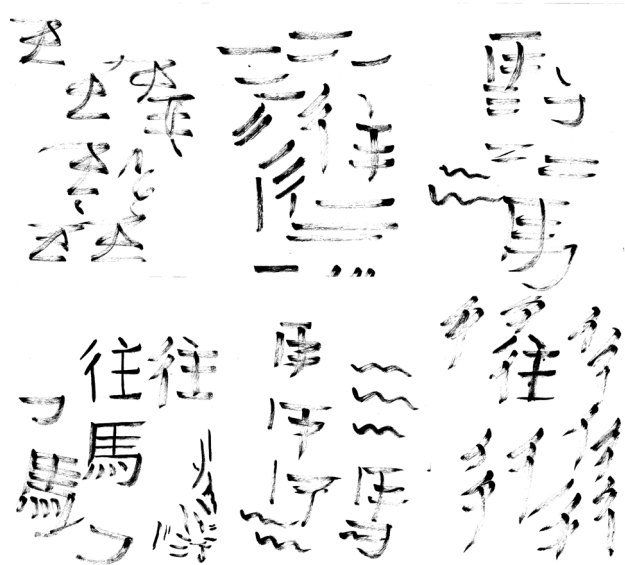
Through the process, I was really struggling with typography because I could not really read or write it. The client wanted me to create my own typeface for the product, which itself could have been the subject an entire thesis. I wanted to make sure that the font was readable, so I sent different font layouts to Re-creation to let them check if it was readable or not.

The information that I received from Nakayama showed that the handmade calligraphy was the most popular, so I decided to test making my own calligraphy-style font, because I could not find a fitting font online. In the end, I realised that I didn't have the skills to execute a Shodo style of calligraphy which usually needs years of experience to master. So, instead of a calligraphy style, I chose a tasteful font that I found online.

5 Design Process

Sketches

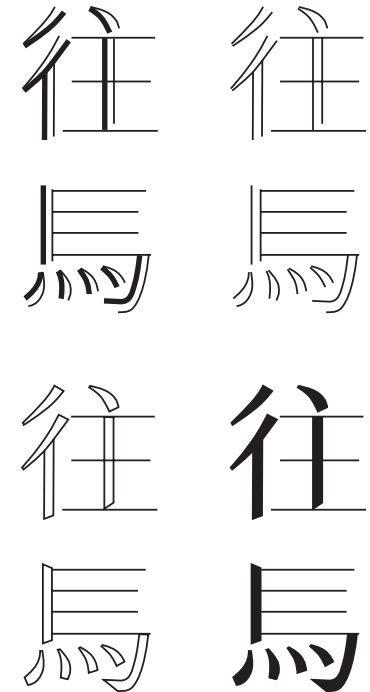
Original calligraphy made by hand with Japanese ink.



Digitally fixed kanji



Test samples of digitally made typography



5.4 Meaning of Colours

Colours can provoke feelings, so understanding colour theory is necessary. Deep understanding of how a brand wants to be seen, and how it will work through different media is important (Wheeler, 2013:150).

When a consumer sees packaging, the first thing they notice is the colour, especially from far away. Following that is shapes, symbols, words, and other visual elements. Colour is a way to present a product's personality, features and differences to others. It can also link to culture, age, gender, region, ethnicity, price or separate visual and typographical elements. The task of the designer is to help a consumer to distinguish the same types of products from one another (Klimchuk & Krasovec, 2012:83).

Colours can convey emotions and messages instantly and effectively. However, the associations and meanings carried by colours can change over the time. Consumers within similar cultures and geographic backgrounds will have the same associations. You want consumers to recognise the product, and employing colour in the packaging is a good way to catch their

attention. Usage of colour should be researched carefully because "trendy" colours can affect the current design and it might later be noticed that the colours do not really suit the brand, or seem to be old-fashioned. Colours should always be chosen that can stand the test of time and fit the brand and its products (Klimchuk & Krasovec, 2012:84,86).

Since packaging design is widely identified by its colours, ownership of a colour can this permanently distinguish a product

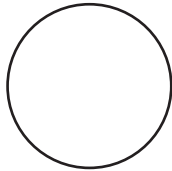
(Klimchuk & Krasovec 2012: 86).

Justification of Colours Used

After realising how diverse the target group was I needed to undertake overall research about colour usage and the meaning behind the colours, both in Asia and western world.

To create a clean and expensive look, I chose to use a limited colour palette. I wanted to focus on the beauty of the sake, so I didn't want extra noise around it. I did not want to choose colours before knowing their meaning, so I did research on many different colours before finally choosing the three main ones.

White



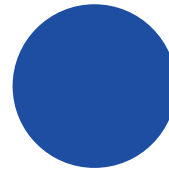
General Meaning

Words connected to white are light, innocence, goodness and virginity. White can represent a successful beginning (Olesen, 2019).

Meaning in Japan

It is a peaceful colour, a colour of snow, new beginnings, and it is a connection to your roots. A blessed colour, used in happy events like weddings. This is the reason why white is the background chosen for the national flag. There is quite a drastic clash in the meaning of the colour, because it is the colour of death in China (Olesen, 2019) (Mathers, 2018).

Blue



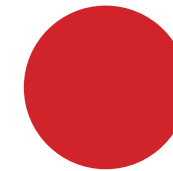
General Meaning

Blue is the colour of the sky and sea. Emotions that are linked to it are depth, stability, trust, loyalty, wisdom, confidence, faith, intelligence, truth and heaven. Blue is considered beneficial to the mind and body (Olesen, 2019).

Meaning in Japan

Purity and cleanliness, calmness and stability. A feminine colour, a colour that young women can use to show their purity. Japan is surrounded by sea. It is also used in Japanese indigo dye (Olesen, 2019) (Mathers, 2018).

Red



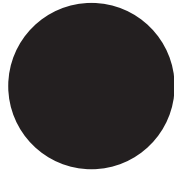
General Meaning

Red is the colour of fire and blood, so it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love. Red is a very emotionally intense colour. It enhances human metabolism, increases respiration rate, and raises blood pressure (Olesen, 2019).

Meaning in Japan

Red is a colour of emotions. It is the colour of the sun and in the Japanese flag it means energy, vitality, heat and power. It is a very passionate colour, it is the colour of love, intimacy, sexual desire and life force, and people's energy. "The land of the rising sun." A shade of red is also used in the gates of the shrine called torii (Olesen, 2019) (Mathers, 2018).

Black



General Meaning

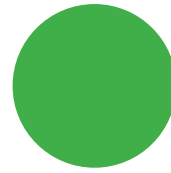
Black is associated with power, fear, mystery, strength, authority, elegance, formality, death, evil, and aggression, rebellion, and sophistication.

Black is required for all other colours to have depth and variation of hue. The black colour is the absence of colour (Olesen, 2019).

Meaning in Japan

Black is the colour of elegance and formality. Black has grown more popular in Japan because of western influence. It is classically combined with white (Olesen, 2019) (Mathers, 2018).

Green



General Meaning

Green is the colour of nature. Green is associated with environment, health, good luck, renewal, youth, vigour, spring, generosity, fertility, jealousy, inexperience, envy and misfortune (Olesen, 2019).

Meaning in Japan

Green is a special colour in Japan and it is a very popular choice in terms of clothing. Tea, especially matcha and green tea both have a very specific shade of green, and it has an important role in Japanese culture. Green is a sign of nature that is so important that there is even a national holiday to celebrate it. It is used to describe youthfulness and freshness (Olesen, 2019) (Mathers, 2018).

5.5 Designing the Logo

Logotypes need to be not only distinctive, but durable and sustainable

(Wheeler, 2013, 146).

A logo is a visualisation of the company's name or its product. It helps the customer to remember and recognise the product and brand.

People should be able to recognise that this is the logo for a sake brewery. The logo should also include the image of a chrysanthemum, because in the brewery name Kikutsukasa, kiku means "chrysanthemum." Mandatory text in the logo can be written in hiragana, katakana or kanji.

The brewery's full name in Japanese is 菊司 in kanji, きくつかさ in hiragana and キクツカサ in katakana. The shortened version of the name in English is Kiku, which is written as 菊 in kanji, きく in hiragana and キク in katakana (Nakayamal, 2019).

I analysed one of the company's old sake labels on which it had used old-looking typography written in kanji and detailed illustrations of a chrysanthemum. In my research, I found that

the brewery was using three different logos in its bottles. With all those logo options, it is harder for a consumer to recognise that those products have been made by the same brewery.

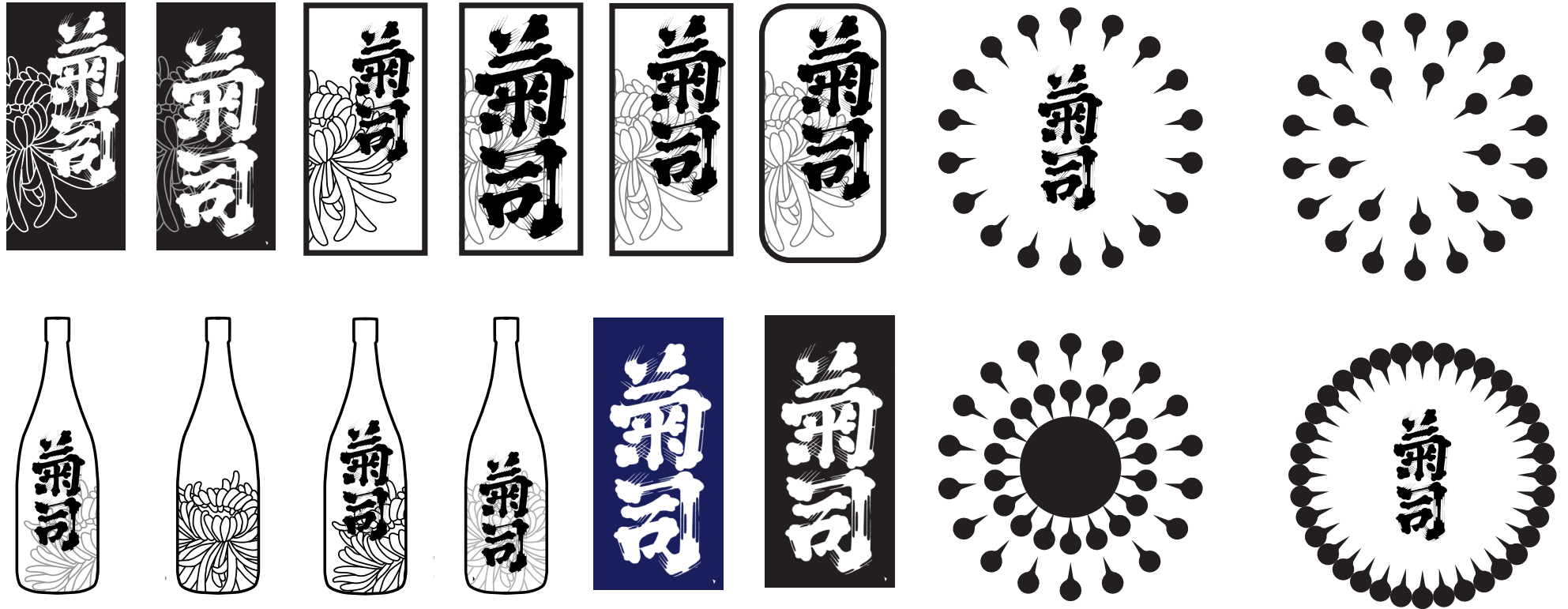
In the first versions, I chose to use the original typography that was used in the old label. I also imitated the same style in the chrysanthemum, which was used on the label. I made different versions in which I tried to place the logo elements inside different shapes. I also tried only using the flower as a logo.

The first chrysanthemum logos were too clean and sterile because of lines that had the same thickness, so the next thing I did was to create a negative of the line logo (so, no lines). But, as a non-Japanese person I had a hard time guessing what the logo was originally designed for. I could put myself in the mind of the consumer, because the text did not have any meaning to me, so the only thing I could understand was the flower element. The flower and text didn't have any personality, so the logo could have been used for floral shop or cosmetic brand.

To have more difference in lines, I drew the logo again by hand. In doing so, the lines looked wobbly and the shape somehow resembled a splash of water. I really liked the idea so I continued modifying the logo in Illustrator. The first version of that was too abstract, so it was hard to tell what it was. I created more details than resembled the pedals and used soft wave outlines in them. The final idea for the logo is that the logo was created by accident when some sake was spilled over and that spill looked like a chrysanthemum.

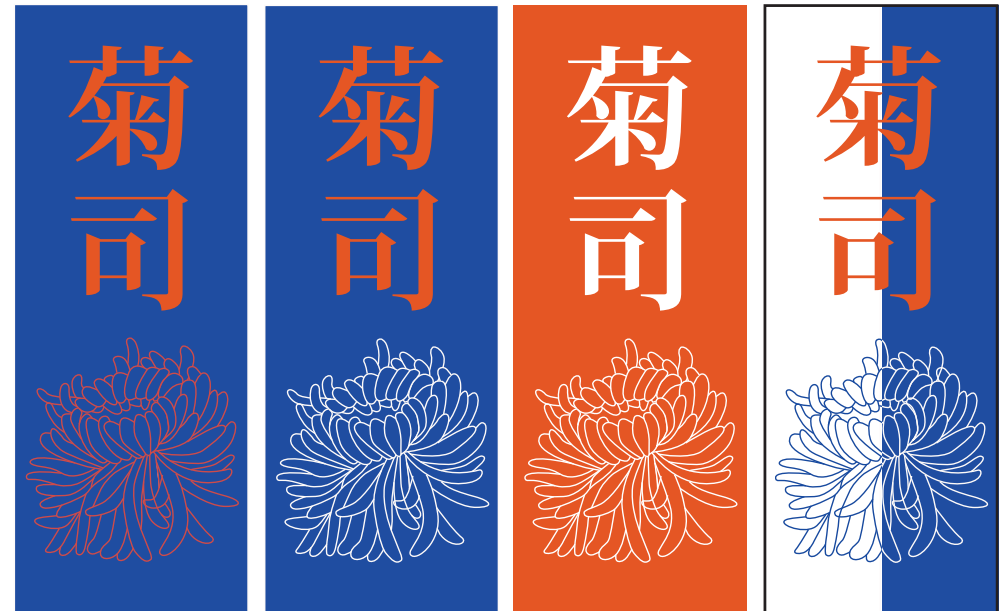
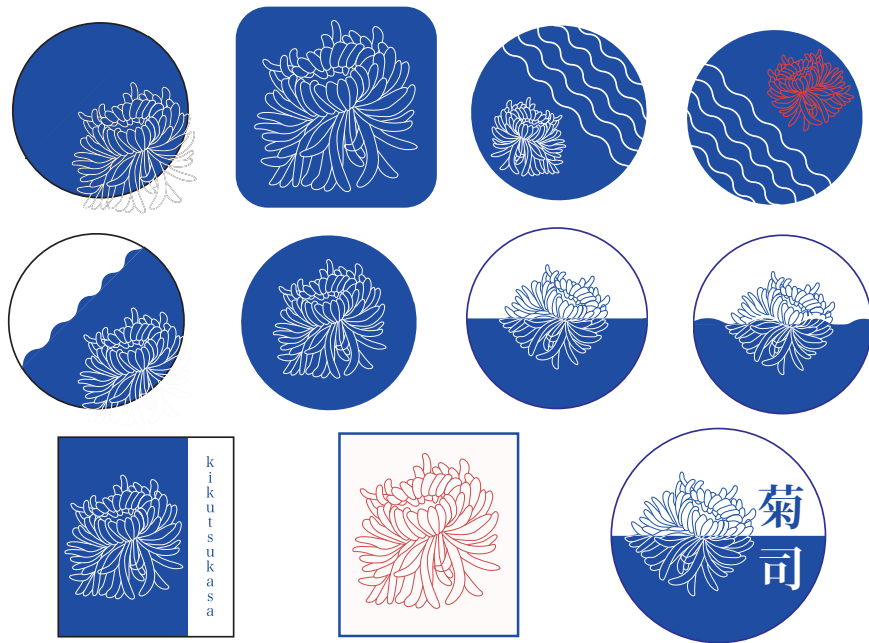
5 Design Process

First Set of Sketches



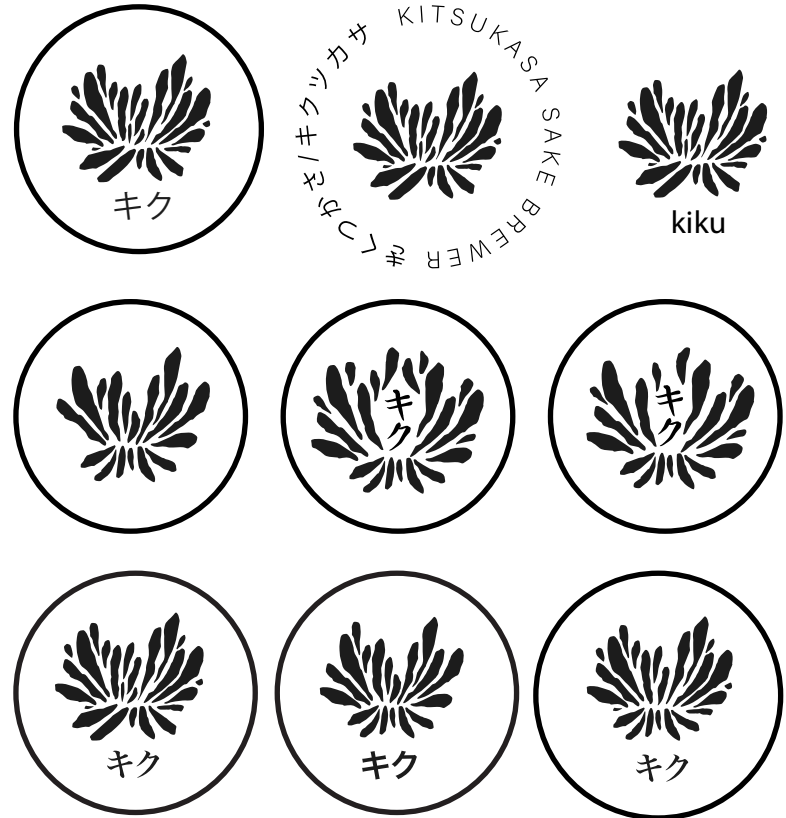
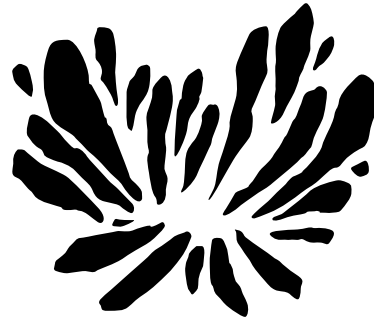
5 Design Process

Second Set of Sketches



5 Design Process

Evolution of the Chosen Logo,
Third Set of Sketches



5.6 Visuals of Bottle

Kikutsukasa Jozo uses four different sizes for their sake: 180ml, 300ml, 720ml and 1800ml. The smallest size is the most popular among tourists, which is the main reason why it ended up in the sake tasting set (Nakayama, 2019).

The original colour was changed from clear blue to clear glass.

There were many things that needed to be considered when choosing the colour of the glass. One of those things was knowing the colour of the sake, as sake can be clear, cloudy or even have yellow tones in it. It depends how sake has been manufactured. A bottle colour could look different if the sake colour would have affected the bottle's overall look. As an example, cloudy sake in a blue bottle would look light blue. There are many colour options for sake bottles in Japan, and the most-used colours for sake bottles are brown, green and clear.

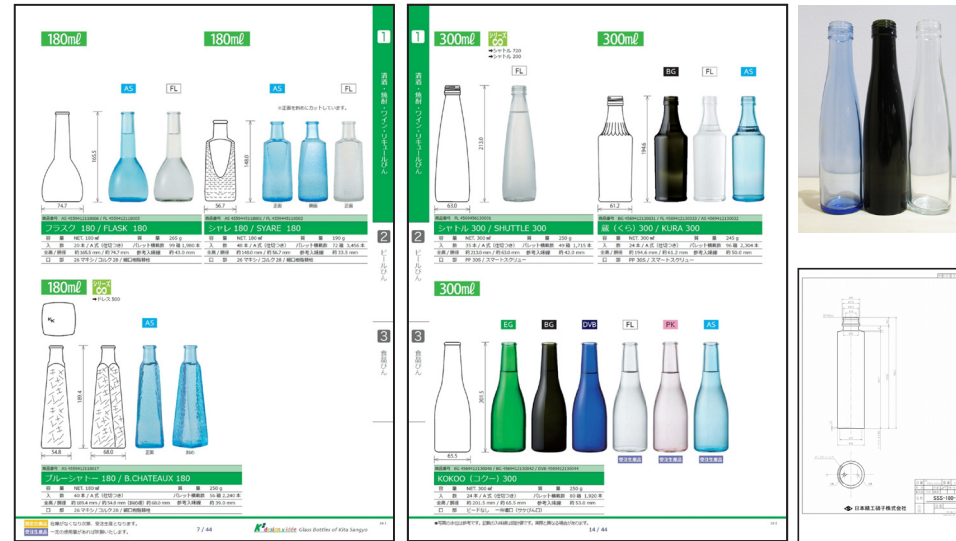
5 Design Process

Shape and Colour

At the beginning of this design process, I was informed that the old clear blue 180ml bottle design was also used in the multi-packaging. At the end of January, I had the option of choosing new bottles, which meant choosing both the shape and colour. I got the sample bottles by the end of February, and I tested which shape worked well both inside someone's hand and as a part of multi-packaging.

I chose the original bottle shape in clear because the shape was the most comfortable, and the clear bottle would give more colour options when working with the label. I also chose different cork options, but none of my choices fit the bottle samples so I ended up using the basic mushroom cork which was the same one as in the original blue clear bottle.

Bottle Options



Pictures: 20, 21, 22, 23: Bottle samples.
Nakayama S. 2019.

Bottle Cap Options



Regular cork



Mushroom cork

Pictures: 24, 25, 26: Cork samples.
Nakayama S. 2019.

5 Design Process

New Bottle



Pictures 27, 28, 29: Final bottle shape & cork,
Tyrväinen A. 2019.

5.7 Role of Label

Labels are used to protect the product, but they can also provide valuable information. The information that is required in sake bottle labels is as follows: the name of the sake, sake type, manufacturer contact information, volume of content, alcohol percentage, origin of rice and warnings.

Wishes for the label included that all the information would be on one side of the bottle and some informative illustrations or iconic graphics used.

I collected my inspiration for the labels from the wine world. With wine bottles, the number of new labels is growing every year as a result of new wineries and their products. One of the biggest inspirations for this label was wine labels, because we wanted to attract attention from customers that are similarly interested in wine. The bottle and the label can be part of the dining experience, so similar things could be applied inside bottles.

Factors that affect people's decision-making process when choosing a bottle were a) recommendations by others, b) personal taste

and c) how easy the product is to remember. The bottle label design has been improving over time with printing technology. Wine labels play an important role in packaging because they tell stories to customers about the years of work that have gone into it. The label is the face that wineries are happy to present to the outside world. Things that draw customers is usage of typography, illustrations and innovation of the design. (del Fraile 2010, 11.)

Through the data that I received from Nakayama, most foreigners who come to Japan and are planning to buy sake as a souvenir for themselves or as a gift are most drawn into bottles that have Japanese calligraphy on it. I want my label to have a Japanese feel to it, but still be approachable to foreigners. I chose a label that looks uniform, clean and simple.

I started designing the labels by first looking through all the information they had in their current labels and started to eliminate all the extra text. I eliminated all the text about the history of the brewery. I only kept the mandatory text in

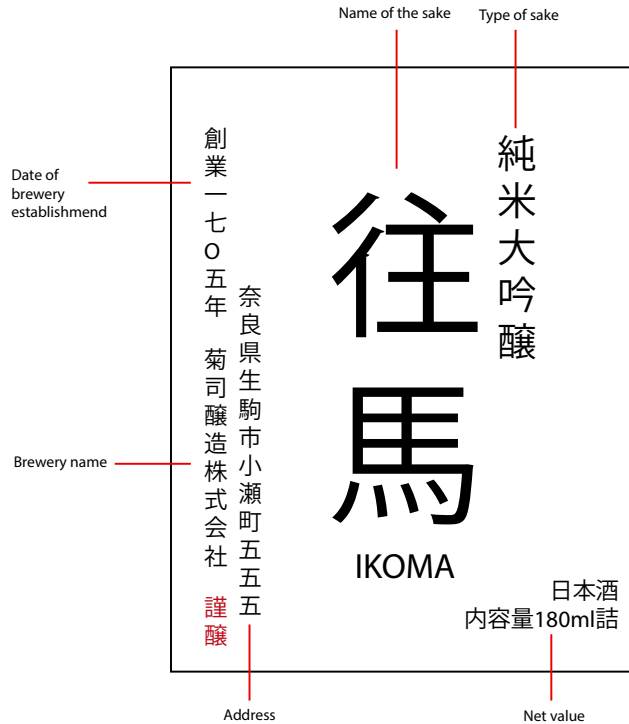
the bottle. The “extra” text I placed in the primary packaging.

The example labels provided to me by the brewery were designed for much larger bottles (750ml), which had much more room for text. The bottle shape created some difficulties with the shape of the label, and the surface area on which the label could be flat was very limited. The only flat area was the middle of the bottle.

5 Design Process

Old Label Layout

純米大吟醸(JUNMAI-DAIGINJO)
往馬(IKOMA)



本品は無ろ過で瓶詰・瓶燻をしております。オリがあることもございますが、品質には何等変わりありません。

Production method

2017年醸造 往馬(いこま) 純米大吟醸

創業1705年(宝永2年)創業。
蔵主(13代目)自らが杜氏として、高精白・手造り小仕込み・瓶燻・冷蔵庫貯蔵など、手間を惜しまずこだわりを持って醸しました。
特に上槽は「酒袋」「ふね」で搾っています。

原材料名	米 (国産)・米麴(国産米)
アルコール分	15度以上16度未満
本酒度	-2
精米歩合	40%
製造年月	18.12月

未成年者の飲酒及び飲酒運転は法律で禁じられています。妊婦中や授乳期の飲酒は控え下さい。お酒はおしく適量に。

いこま 〇うき

Production date

Brewery history

Type of rice

Alcohol content

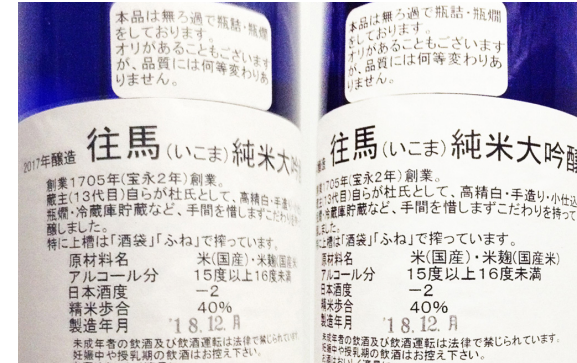
Acidity

Rice polish ratio

Manufacture date

Warnings

Name and address

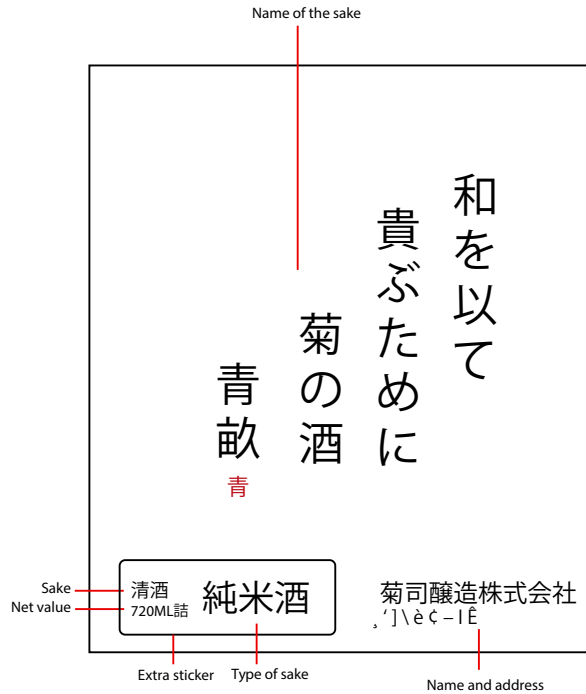


Pictures 30, 31, 32, 33: Ikoma Label, Nakayamal S. 2019.

5 Design Process

Old Label Layout

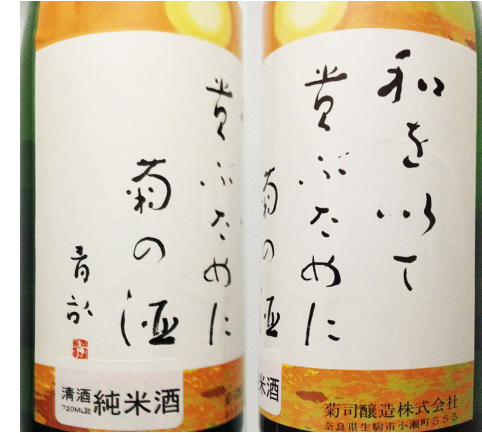
純米酒(JUNMAI)
蔵出し原酒(KURADASHI-GENSHU)



本品は無ろ過で瓶詰・瓶燗
をしております。
オリがあることもございます
が、品質には何等変わりあ
りません。

Production method

菊司 蔵出し	Sake type
創業1705年(宝永2年)創業。 蔵主(13代目)自らが杜氏として、高精白・手造り・仕込み・ 瓶燗・冷蔵庫貯蔵など、手間を惜まずこだわりを持って 醸しました。 特に上槽は「酒袋」「ふね」で搾っています。	Brewery history
原材料名 米(国産)・米麴(国産米)	Type of rice
アルコール分 19度以上20度未満	Alcohol content
精米歩合 60%	Rice polish ratio
製造年月 '18.12月	Manufacture date
未成年者の飲酒及び飲酒運転は法律で禁じられています。 妊娠中や授乳期の飲酒はお控え下さい。 お酒はおいしく適量に。	Warnings
〒ã ÖÜqp	Name and address



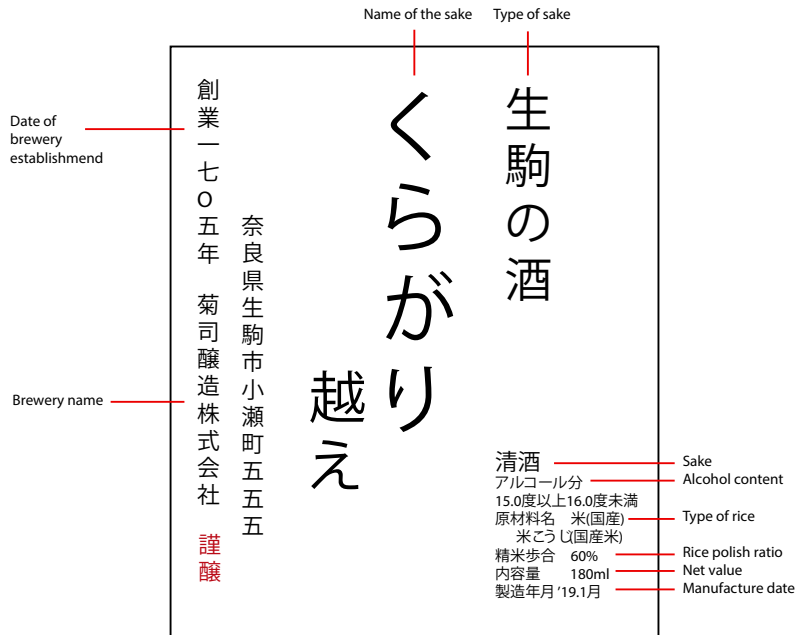
Pictures 34, 35, 36: Kuradashi-Genshu label,
Nakayamal S. 2019.

5 Design Process

Old Label Layout

純米酒(JUNMAI)

くらがり越え(KURAGARI-GOE)



本品は無ろ過で瓶詰・瓶燻
をしております。
オリがあることもございます
が、品質には何等変わりあ
りません。

Production method

菊の香にくらがり登る 節句かな
松尾芭蕉

芭蕉が詠んだ暗越えは、奈良街道の名高い
峠で、昔は唐や朝鮮の外国使節団が通り、
庶民の初瀬観音詣りや伊勢詣りの往還と
して賑わった。梅林で有名な枚岡神社か
ら、胸つくほどの急坂を登ると、峠には
今も石畳の道が残り、かつての峠茶屋や
宿が軒を並べた往時が偲ばれる。

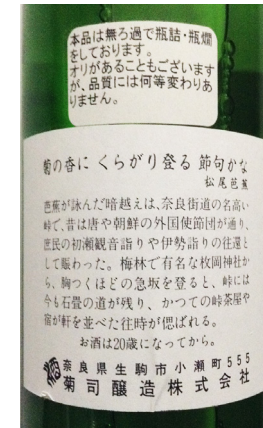
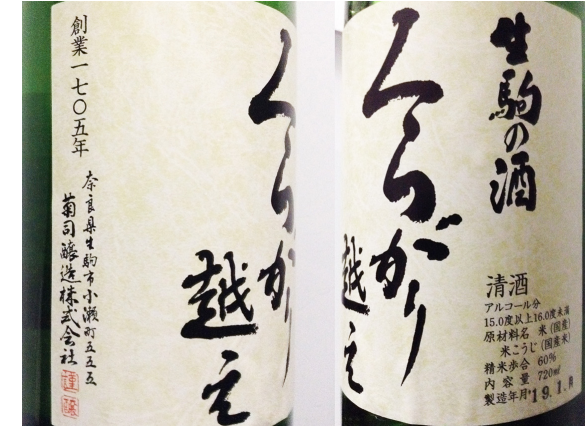
お酒は20歳になってから。

菊司醸造株式会社

Story

Address | 奈良県生駒市小瀬町五五五

Brewery name | 菊司醸造株式会社



Pictures 37, 38: Kuragari-goe label, Nakayamal S. 2019.

5 Design Process

Sketches

These sketches were first created without seeing the actual bottle. After I received the bottle, it became quite clear that these label shapes could not work with the provided bottle shape.

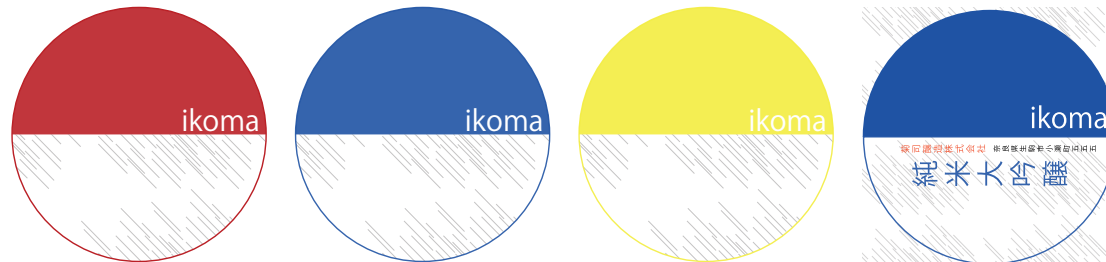
1. A simple label where all the information is placed front. The label is quite large to create distance between text and empty space.

2. A sticker type of label. The circular label is divided into two parts; the upper part for is for the sake name and bottom part is for illustrations that express the flavour of the sake.

1.



2.



5 Design Process

Sketches

Sketches made after receiving the bottle.

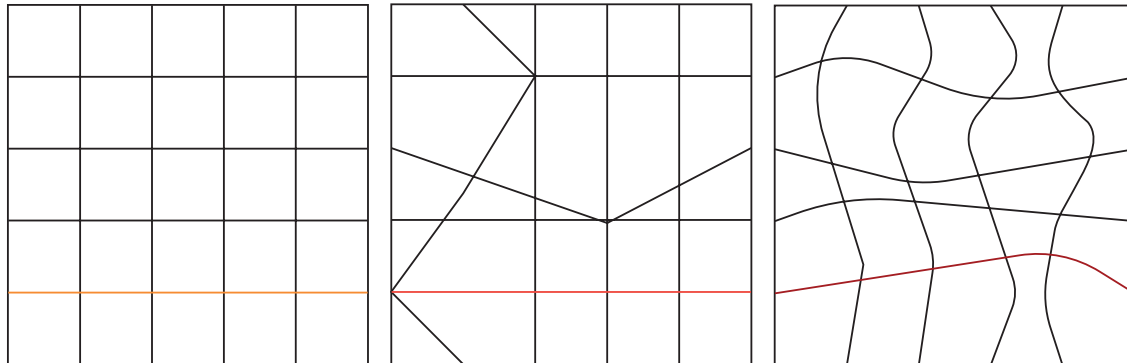
3. Label shape samples inspired by the mood boards. Different shapes were tested, but the long rectangular shape worked best for this bottle.

4. In this label set, label illustrations were made from differentiated lines. The one thing they all have in common that all of them have one colourful line that is going through the labels.

3.



4.



5 Design Process

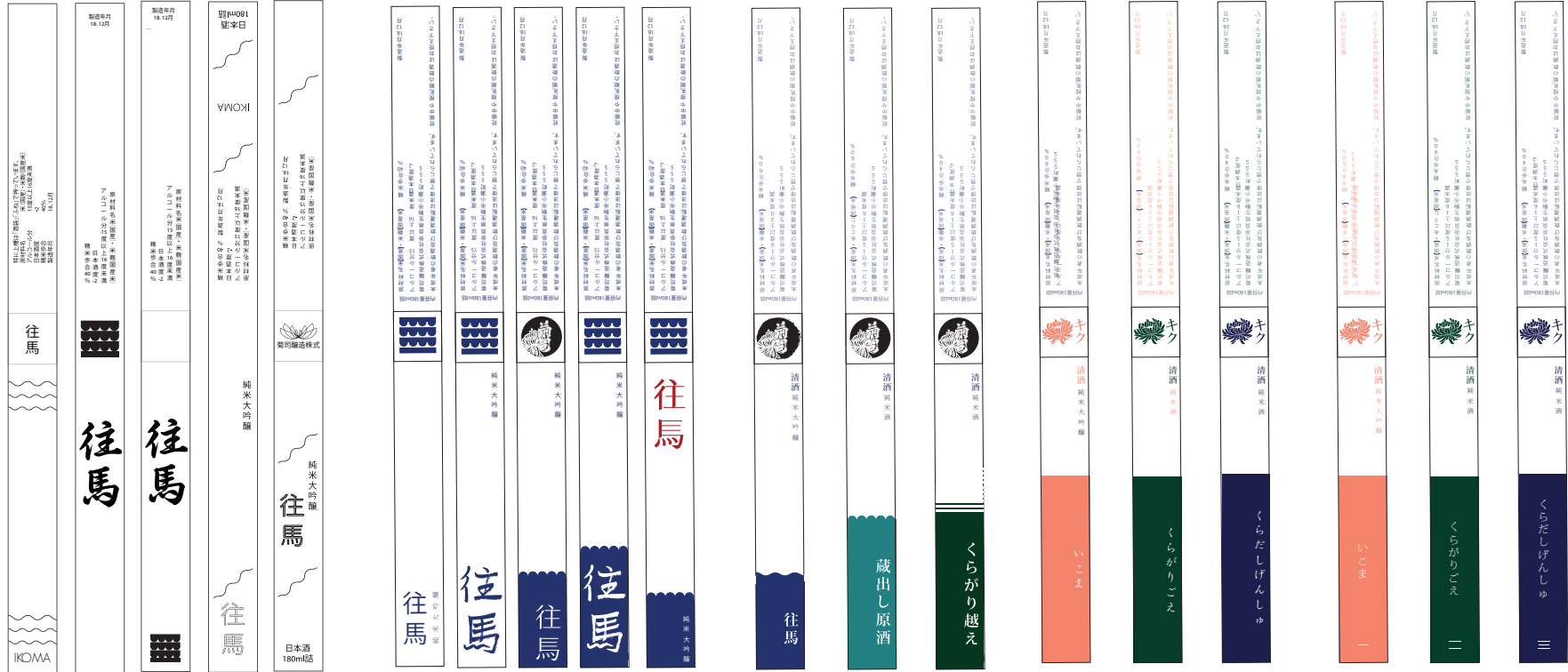
Testing Different Label Lengths



Pictures 39, 40, 41: Test labels,
Tyrväinen A. 2019.

5 Design Process

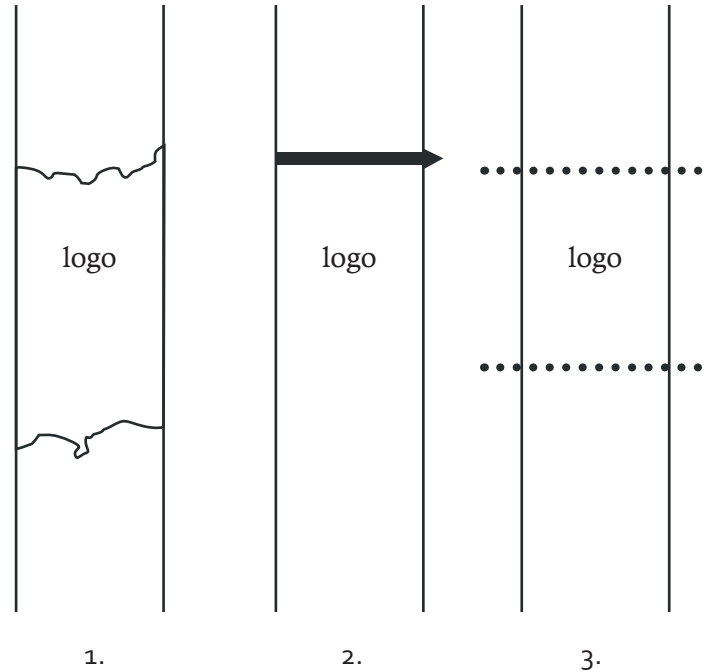
Final Look of the Label



Structure of the Final Label

At the end of my design process, I realised that I hadn't thought about the opening of the bottle. The label's job is to make sure that the bottle is sealed and to give information about the product. The long label made the opening of the bottle much more difficult.

I considered different ways of opening. First was breaking the seal by hand at the point where the glass and cork separated. The brutal way would be simply to pull the cork and label apart with force. Also, one option would be to pull off the entire label. In Japanese culture, there are historical rituals like tea-making in which every movement has a meaning. It was important that the opening process would be as easy and pleasant as possible.



1. Ripping the label apart with my hand
2. Opening strip
3. Small holes to keep label in one piece but when pulling the cork the label will separate nicely.

5.8 Role of Primary Packaging

The primary packaging that would contain the three bottles should have an interesting shape. Other factors that I needed to consider were:

- classic Japanese style
- easy to open
- minimal material waste
- reusable for other purposes
- various ways to protect/carry three bottles
- storage-only bottles in a fridge

At the beginning of my process, I didn't have the weight of the sake bottles as a reference, and so I could not test my structural strength properly. In some of my mock-ups, I used small water bottles to test how much weight it could carry. Before I received the bottles, I made various sketches and mock-up versions from paper and cardboard.

In the beginning there were lots of wishes regarding the primary packaging, which were later discarded due to complexity or because there were no materials to actually test them. One of the ideas was to create origami-style packaging,

which failed because I could not get information about the materials that were going to be used. Other wishes were minimal material waste and the possibility of reusability.

Another important design feature of successful packaging is that it can compete in the busy environment of a store shelf. The first thing a consumer sees from the packaging is the primary packaging. It is the face of the product, so it needs to be able to capture attention. With a good hierarchy, a consumer can scan the product easily.

The packaging that I created can only be successful if it can grab attention of consumers that cannot even understand what the text on the package says. Basic elements of primary packaging are typography, colour, imagery (illustrations, size, shape and structure). Creating a product that fits its price is making sure that consumers do not think that they are paying too much for a cheap-looking product. When consumers see packaging, they usually think of it as the product itself (Klimchuk & Krasovec, 2012:64).

A proprietary structure is a legally-protectable three-dimensional design created specifically for a brand or product. It creates market value for a consumer product. Making sure the three-dimensional packaging is functional will affect whether the product will be bought again or not, if it doesn't have the first appeal effect anymore after usage, and is now in the emotional side of shopping when making decisions (Klimchuk & Krasovec, 2012:104).

Most of my prototypes were made from the thinnest corrugated cardboard (E wave), which is used to make a structure light but still durable. In the future, the structure could be made from washi paper with similar thickness. I made the packaging as compact as possible. Every piece was designed with consideration given to Japanese beauty standards and structural strength. The usage of extra material was kept as low as possible, and every choice had a function. The reason as to why there were no windows in the packaging was because the cut piece would be discarded, and a hole would weaken the structure.

5 Design Process

Without a window, the packaging is more usable for other things after the original usage has come to an end.

In the overall look of my package, I wanted to create a positive and expensive look. I achieved this by using lots of empty space and a limited colour palette in graphics. The Japanese feeling was created by using typography and mizuhiki design. Both Japan and the west associate high quality with minimalistic graphics and simple shapes.

I found the shape for my package from when I was looking at the mock-ups of younger student work, and thought that I could use some of those elements in my work. I found similar-looking structures from the internet and modified it to fit in my purpose.

For the handle, I made lots of samples to find out which shapes would be the best. In my early prototypes, the handle was quite small, and the cardboard edges were rough, so it made carrying the packaging quite an unpleasant experience. For the final package, I raised the handle more, making the hole bigger and the top of the handle with a curved shape so that it would fit into a hand better. To minimise the uncomfortable feeling of the sharp edge, I tried covering the edges, and in the final product, the handle is covered with

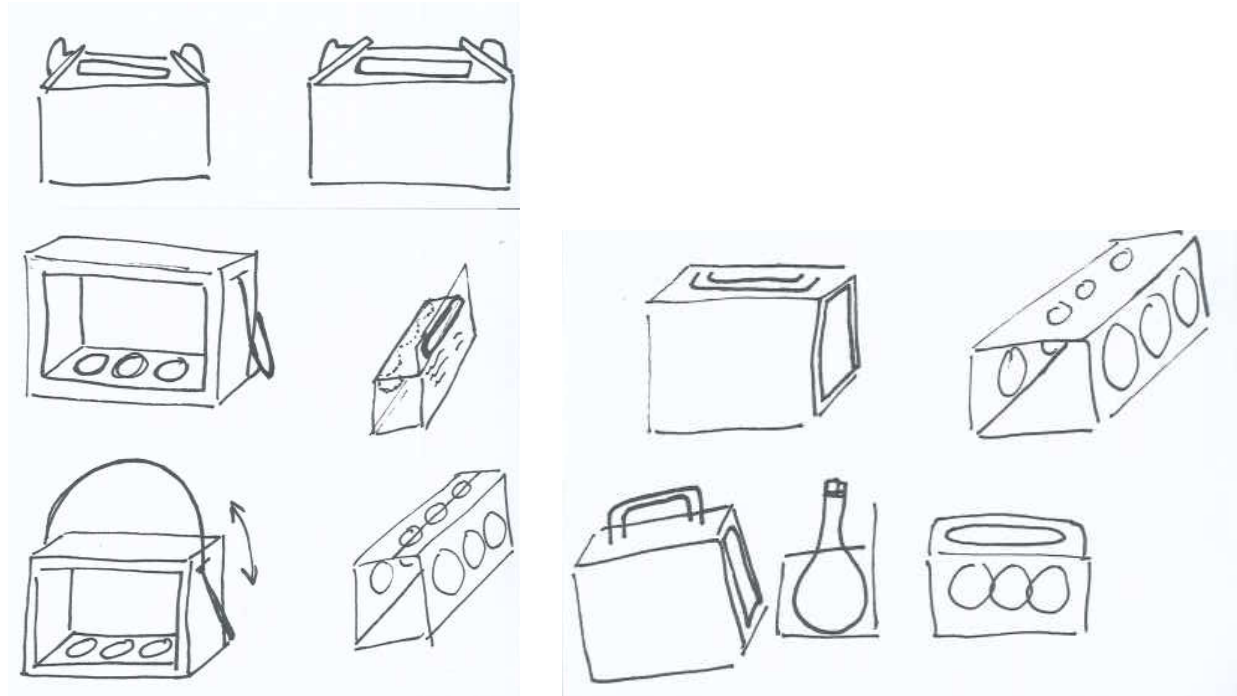
a piece of cardboard which is then secured with sticker. The overall shape uses 90-degree angles in the corners of the packaging. And in the upper part, a more rounded angle is used to create a more balanced and personal look.

There are three parts in the opening of the packaging. The first is the end-locking mechanism, and then a secure sticker in the handle, and finally the cord that is going around the packaging. I tried testing how to open the knot and realised that most tourists do not have time or are not interested in opening the complex knot, so I made knot loose enough to make it easier to open but still work as a seal.

5 Design Process

Sketches and Mockups for Packaging

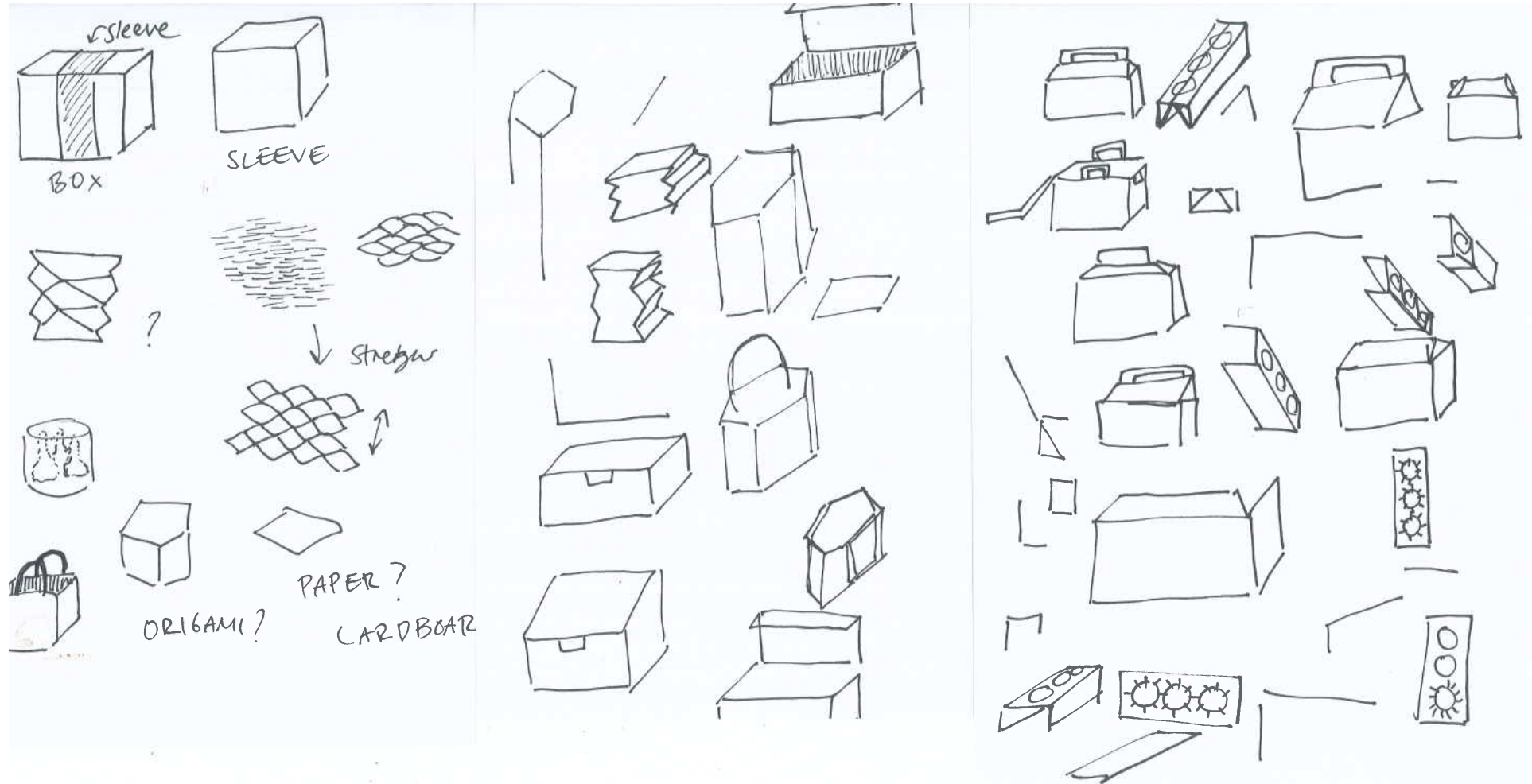
I did fast and simple sketches at first, trying different styles and looks for the label and primary packaging, I used the mood boards as an inspiration. From the sketches, I started to make very rough mock-ups. There were some difficulties when creating the primary packaging mock-up, because for some time I did not know the dimensions of the bottle, and so I had to use pictures to calculate shapes and sizes.



Pictures 42, 43: Packaging sketches 1.
Tyrväinen A. 2019.

5 Design Process

Sketches



Picture 44, 45, 46: Packaging sketches 2,
Tyrväinen A. 2019.

5 Design Process

Prototyping

Prototypes made without the bottle

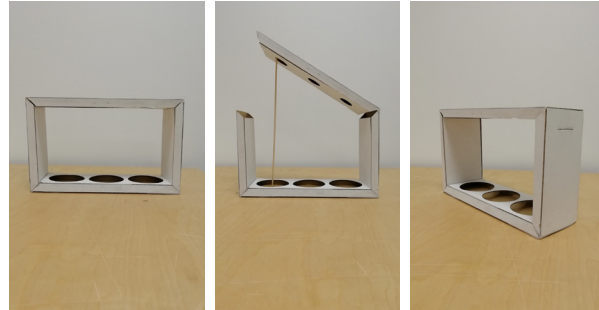
1. This packaging prototype was designed so that the bottles were easy enough to be seen.

2. Simple carrier, inspired by beer bottle carriers. After testing with weights, it was clear it was not durable enough to be used for this project.

3. In this packaging, the front and back are closed but the sides are open, the handle at the top of the pack-aging. Bottles are kept in place by the neck.

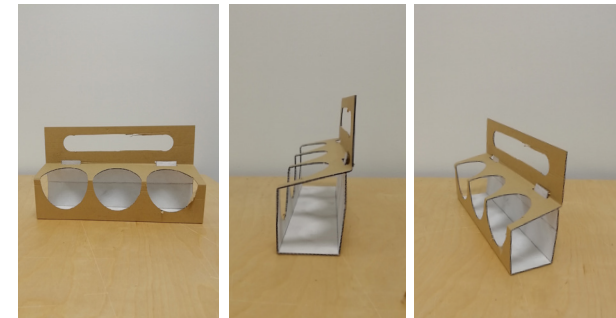
4. Light structure where the bottles are easy to be seen.

1.



Pictures 47, 48, 49: Structure 1,
Tyrväinen A. 2019

2.



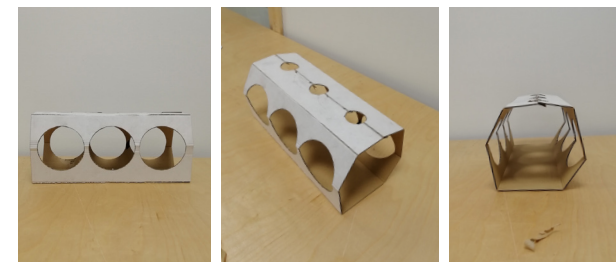
Picture 50, 51, 52: Structure 2,
Tyrväinen A. 2019

3.



Pictures 53, 54, 55: Structure 3,
Tyrväinen A. 2019

4.



Pictures 56, 57, 58: Structure 4,
Tyrväinen A. 2019.

5 Design Process

Prototyping

Prototypes made after receiving the bottles

5. The packaging has been structured from one large piece of paper that has been folded, and those folds help to secure the bottle.

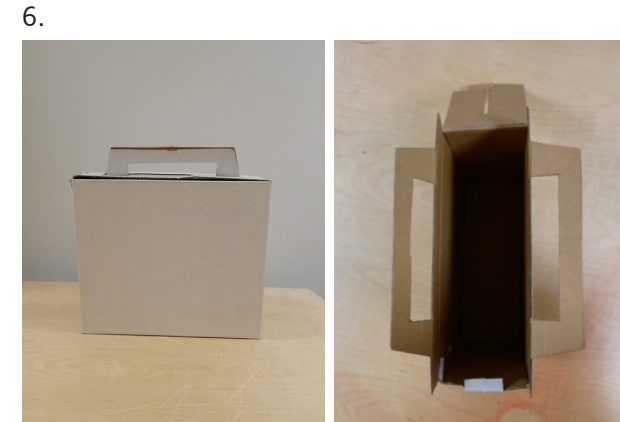
6. Briefcase packaging that is easy to carry.

7. Bottom piece that was designed for briefcase packaging to keep bottles in place.

8. Bottom piece for briefcase structure, corrugated cardboard that has been folded to secure the bottle.



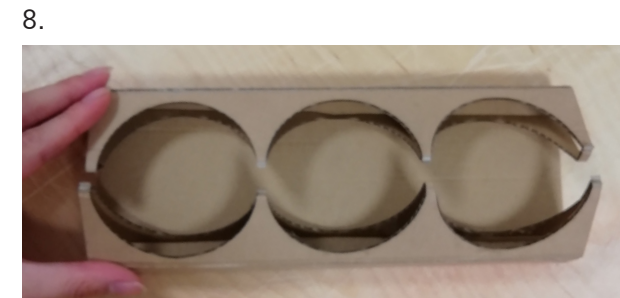
Pictures 59, 60: Structure 5,
Tyrväinen A. 2019.



Pictures 61, 62: Structure 6,
Tyrväinen A. 2019.



Picture 63: Structure 7,
Tyrväinen A. 2019.



Picture 64: Structure 8,
Tyrväinen A. 2019.

5 Design Process

Mockup of the Chosen Structure

9. Final briefcase structure was modified from the older briefcase packaging so the handles structure is more secure.

9.



Picture 65, 66, 67: Structure 9,
Tyrväinen A. 2019.

5.9 Other Visual Elements

The top four attention grabbers on a packaging design are colour, physical structure or shape, symbols and numbers, and typography

(Klimchuk & Krasovec 2012: 60).

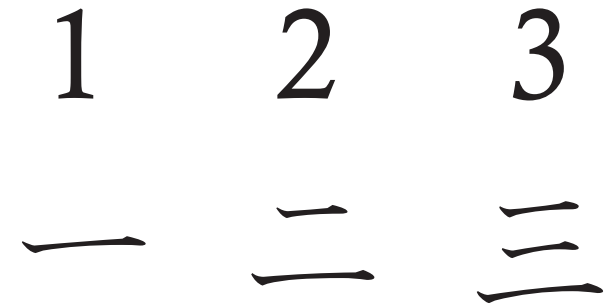
Imagery should always communicate the brand personality and product attributes directly and appropriately. The client's strategic objectives are essential in providing the foundation of imagery.

(Klimchuk & Krasovec, 2012: 91).

Wishes for the Elements

Elements should be printed on a label in a way that each flavour/type is easy to recognise. These elements should be opened by presenting them in the label or in the booklet.

The client wanted to have some kind of visual element work as an indication of how to separate sakes from each other. Three different signs, for example, 1, 2, and 3, (or, in Japanese 一, 二, and 三), representing the three different flavours, should be included on each flavour bottle. There should be an explanation about the three different signs and different flavours in the hanging label/ inserted leaflet and how to enjoy tasting the set.



5 Design Process

Patterns

Patterns were one of the options in how to recognise separation, but I decided not to use them, because of the limited space.

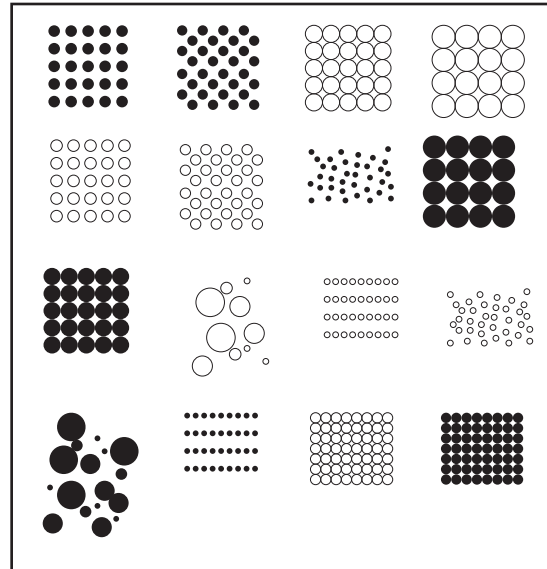
Justifications of used texture:

Abstract texture: represents koji-kin mould which is also an ingredient in sake. It can represent imperfections in life — what makes us imperfect makes us beautiful.

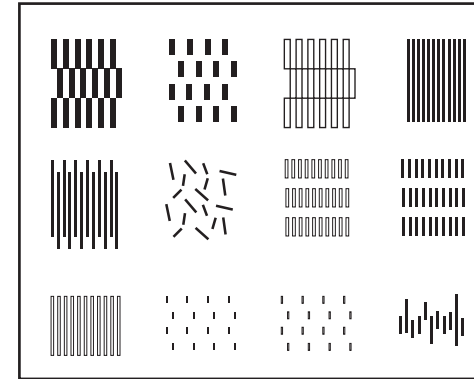
Line texture: represents rice — rice fields and rice grains — which is the main element of sake. Also, lines could be interpreted as the texture of deer fur, as Nara is famous for being the deer province of Japan.

Water texture: represents water, which is a main ingredient in sake. Water is also a requirement for life as Japan is surrounded by sea.

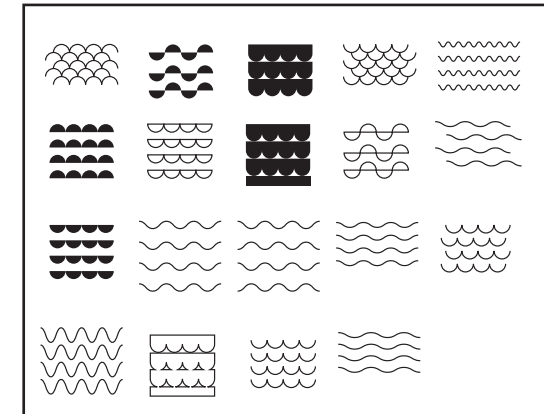
In the end I felt that these elements overpowered the space too much and didn't really bring anything important to the label so they were discarded.



koji-kin



rice



water

5 Design Process

5.10 Role of Mizuhiki

Mizuhiki is used in Japan when tying presents. The cord is actually created from washi. It is tightly wound and stiffened using starch to keep it in place. It can be made from different colours by dyeing the paper cord. Mizuhiki is a traditional art form in which the cord is bent into different knots and shapes. Different knots have different meanings and should be used only in specific situations. Using the wrong knot will look unprofessional and will create a negative meaning, even if the thought behind it would be good. (Eng, 2012.)

I could not find mizuhiki in Finland, so I instead bought regular paper string that I stiffened by dyeing the paper and then twisting the paper as tight as possible. I used liquid watercolour to make sure that the colour would be as strong as possible, and used the same colours as in the labels. I had to make some test cords to see if the dyeing of the string weakened it, and I found that it did not have any effect. The string merely became unwound, so it had to be twisted back to its original shape. I also tried making the cord more stiff, as in genuine mizuhiki, but the glues were making the string too hard, even if small doses were used, and the string would snap after too much bending.

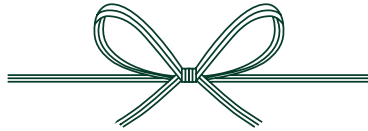
The role of the string is to work as a seal for the packaging. It will prevent opening the packaging in the store before a purchase. The design also plays a visual role because the knots are beautiful and create deeper meaning to the packaging. It is showcasing the history of Japanese gift-giving culture.



Picture 68: Mizuhiki, Pinterest.com 2019.

Three of the most popular mizuhiki knots

Hanamusubi



This knot is easy to tie and open. It is usually used when an occasion happens repeatedly.

Awabimusubi



A complicated knot that can be opened. Usually used in things that you want to maintain for the rest of your life.

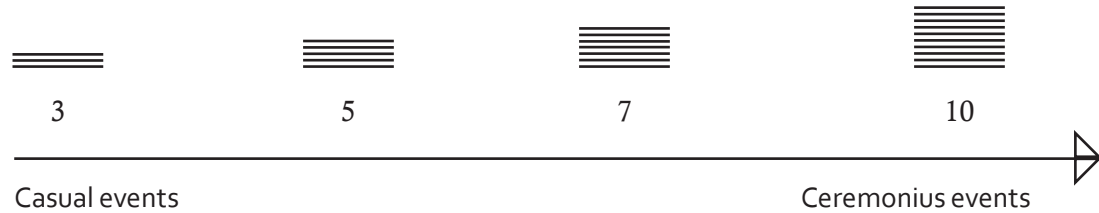
Musubikiri



A complicated knot that is hard to open. Used when you don't want a situation/event to happen again.

(Saionji Net., 2014)-

Number of mizuhiki



The number of mizuhiki cords increases depending on how significant and formal the occasion is. They are usually used in odd numbers, the most popular being 3, 5 and 7. Japanese culture assigns different values to numbers, with some being more lucky than others. As an example, 4 is not used because it shares its pronunciation "shi" with the Japanese word 死 (death).

Examples of colour usage in mizuhiki

Wedding: gold and silver
red and white
gold and red

Funeral: black and white
black and silver
silver and white
silver
white
white and yellow

5 Design Process

Dyeing

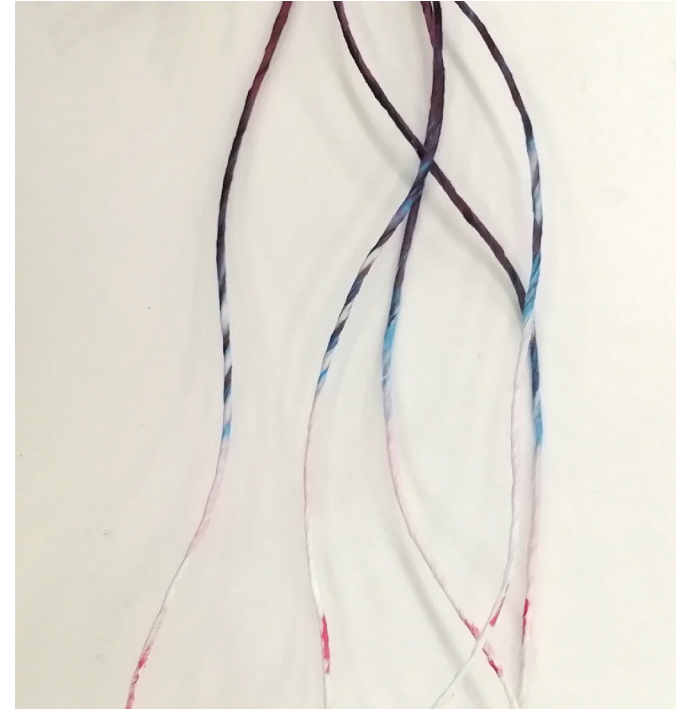
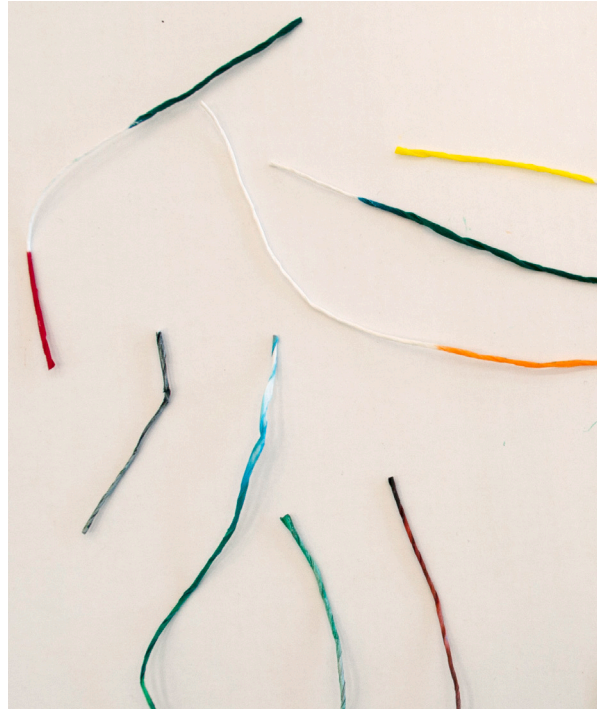
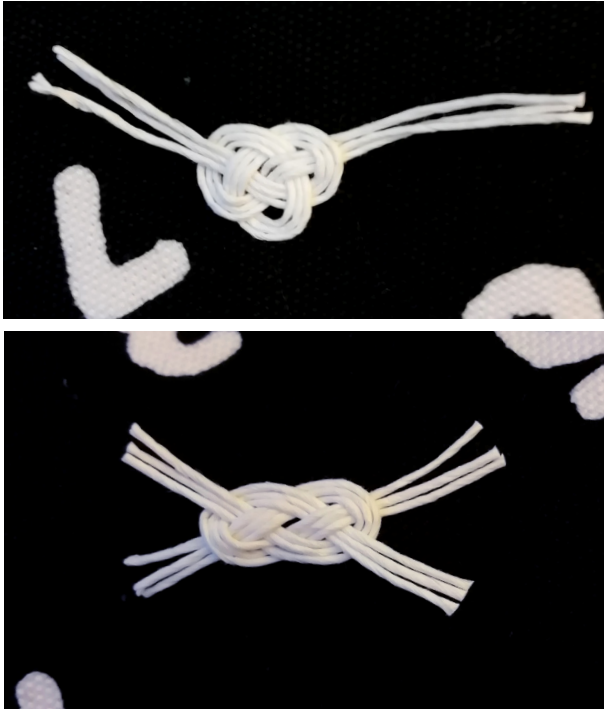
The idea of using gradients in mizuhiki came from old Japanese wood block prints. In those paintings, a gradient is used when colouring the sky – the top of the sky is green or blue and then change it to red when closer to ground. Between those colours, white is used.



Picture 69: Japanese painting,
thisiscolossal.com 2017.

5 Design Process

Experiments with Tying and Dyeing



Pictures 70, 71, 72: Mizuhiki test samples,
Tyrväinen A. 2019.

5 Design Process

Final Result of Dyeing

After the paper string had dried, the string had nearly the same strength as it had before dyeing. Because the string was hand-dyed, the colour is not solid. These colour differences made the string more interesting.

1. During the dyeing process, the string had to be taped down to make sure that the twists of the string didn't unwind.
2. Natural and dyed string next to each other.

1.



2.

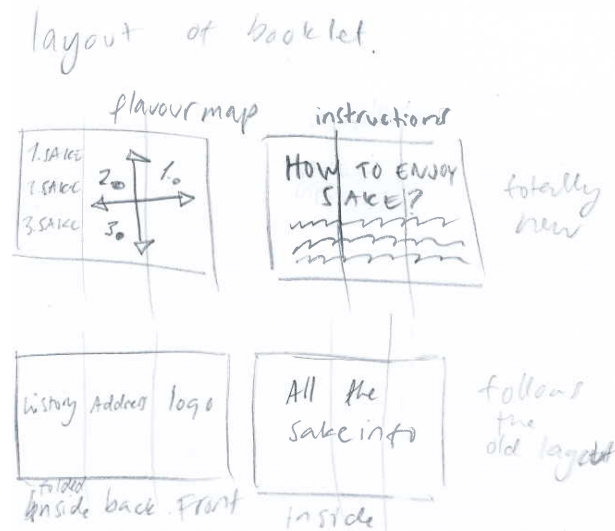


Pictures 73, 74, 75: Mizuhiki dyeing.
Tyrväinen A. 2019.

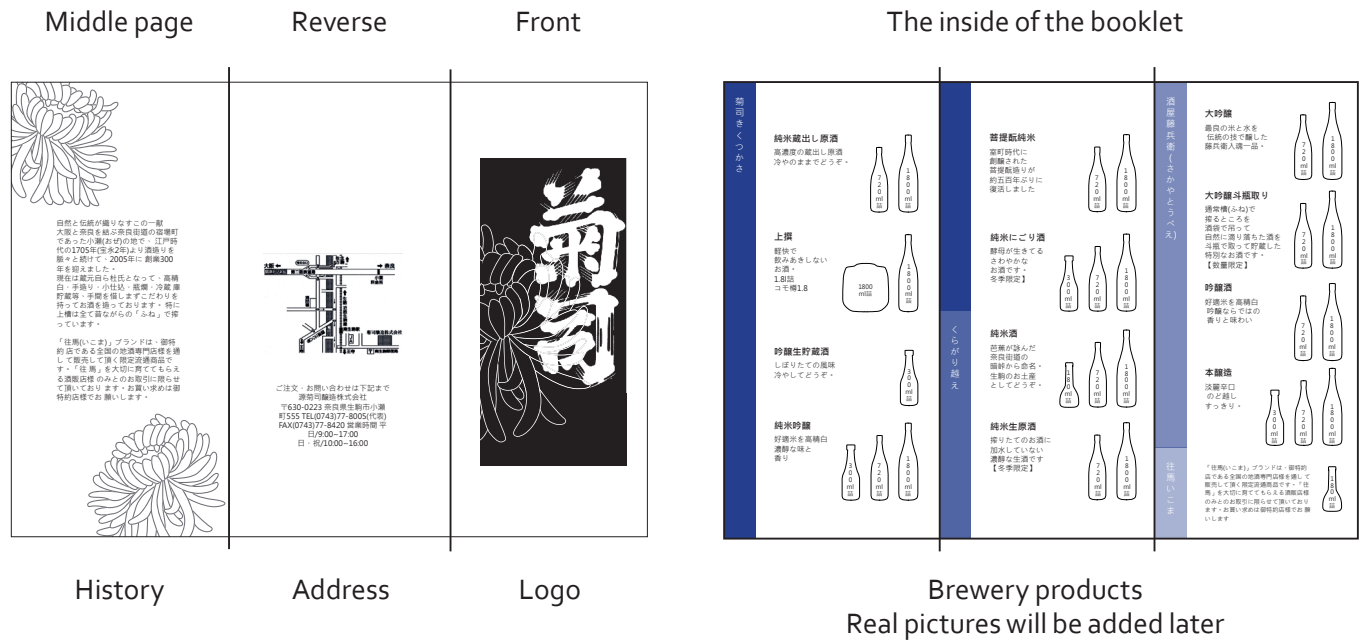
5 Design Process

5.11 Booklet Sketches

Rough Sketches



Digitally Created Sketches



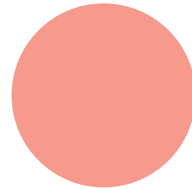
final results

6 Final Results

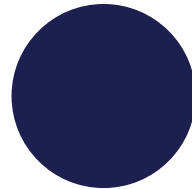
6.1 Colours

The final label colours that were chosen were red, blue and green. The red colour is actually modified to be more of a warm peach, because that is the colour needed to match the flavour profile of the sake. It is light and clear. The colour red was used because it is an important colour in Japan. The peach colour is there to give the idea of other red things in Japan. The red is used to represent the sun, torii gates, fresh salmon meat in sushi and the colour of the famous autumn leaves. Dark blue and green are used in the more mature and dark flavoured sake. As a result, there is a recognisable colour difference between light and dark flavoured sake. Dark blue is used because it is a reminder of the sea, and it is also the colour of the mountain tops from a distance. It represents the water used when making sake, as only pure water can be used. The green is from the colour of the bamboo forest, and the new fresh beginning in the spring. It is also the colour of the rice fields.

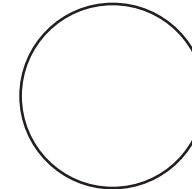
To create a more dynamic look in the labels, one colour is used for the entirety of the label, and this means that the logo and the typography all use the same colour.



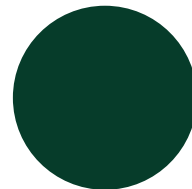
Peach
RGB: 244, 159, 147
CMYK: 0, 48, 37, 0



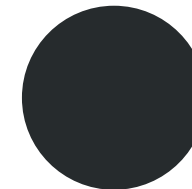
Deep ocean blue
RGB: 36, 35, 76
CMYK: 100, 97, 39, 35



First snow
RGB: 255, 255, 255
CMYK: 0, 0, 0, 0



Forest green
RGB: 9, 63, 45
CMYK: 91, 46, 79, 58



Frosen ground
RGB: 48, 49, 49
CMYK: 70, 60, 56, 67

6 Final Results

6.2 Typography

In my design I used 小塚明朝 Pro (Kozuka Mincho Pro) as my main font type, as this font is clean and easy to read. In the label underside, the font size is 7.5 and EL, which is the lightest weight in the font family. It is like the serif type of font in Japan. This font is also used in the mandatory words of sake and sake type. The font size of the word for sake is regulated by the Japanese law to be a minimum of 14, so I used the M weight which is the semi-bold weight of the font family. In the word for sake type, I used the same font, but in the EL weight to create separation between those two words. The font is also used in the name of the sake, but in the L weight, as I wanted the text to be light but have enough contrast between the under-colour block and the white text.

装甲明朝 (Soukou Mincho) is a modern imitation of calligraphy styles, and this font is used in the logo to create an older, more trustworthy image of the company. It only has one weight, but this weight is quite bold, which makes it suitable to be used as the logo font.

EPSON 正楷書体M (EPSON Seikaishotai M)
The sake names are set using this font in its hiragana form. It is an elegant and clean font.

EPSON 教科書体 (EPSON Kyokashotai) is used in the number lines as it has more personality and it fits into the overall look of the label. It has a hand-drawn feeling to it, so the lines are not totally horizontal, but instead has a little angle to it, and the end of the line has a little curve that shows the direction of the next line.

The gradient colour of green and blue is used in the primary packaging in the names of sake. I wanted to use a gradient to bring some colour to the packaging, which is mainly white. The dark blue and green brings a subtle surprise to the packaging and it is also the first time the consumer gets any cues about the colour used in the labels.

I used the Japanese number system in the bottom of the front of the label. The numbers do not have any deep meaning but it is one logical way to separate sakes from each other.

The booklet included in the packaging is dark grey and white, so using colour as a separating way was not possible in this case. The number separation helps most in the kuragara and kuratsukasa names written in hiragana, which, at first glance, look very similar to each other.

く く い
ら ら こ
だ が ま
し り
げ ご
ん え
し
ゆ

6 Final Results

Japanese Typography

小塚明朝 Pro - Kozuka Mincho Pro

あいうえおかきくけこさしすせそたちつてと
なにぬねのはひふへほまみむめもやゆよらり
るれろわをんアイウエオカキクケコサシスセ
ソタチツテトナニヌネノハヒフヘホマミムメ
モヤユヨラリルレロワヲン国東愛姦通橋駅店
1234567890一二三四五六七八九十零

EPSON 正楷書体M

あいうえおかきくけこさしすせそたちつてと
なにぬねのはひふへほまみむめもやゆよらり
るれろわをんアイウエオカキクケコサシスセ
ソタチツテトナニヌネノハヒフヘホマミムメ
モヤユヨラリルレロワヲン国東愛姦通橋駅店
1234567890一二三四五六七八九十零

装甲明朝 - Soukou Mincho

あいうえおかきくけこさしすせそたちつてと
なにぬねのはひふへほまみむめもやゆよらり
るれろわをんアイウエオカキクケコサシスセ
ソタチツテトナニヌネノハヒフヘホマミムメ
モヤユヨラリルレロワヲン国東愛姦通橋駅店
1234567890一二三四五六七八九十零

EPSON 教科書体M - EPSON Kyokashotai

あいうえおかきくけこさしすせそたちつてと
なにぬねのはひふへほまみむめもやゆよらり
るれろわをんアイウエオカキクケコサシスセ
ソタチツテトナニヌネノハヒフヘホマミムメ
モヤユヨラリルレロワヲン国東愛姦通橋駅店
1234567890一二三四五六七八九十零

Latin Typography

Amiri

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz Åå Ää Öö
1 2 3 4 5 6 7 8 9 0 . , : & ? ! € @
The quick brown fox jumps over
the lazy dog

When both Japanese and Latin scripts are used, the kana and kanji will be paired with this font, called Amiri. It has a similar character to the chosen Japanese fonts and they will look harmonious together.

6 Final Results

6.3 Logo

The logo is measured with the x-height of the katakana キ . The total height of the logo is about six キ .

The elements inside of the circle can not be modified or moved. The circle border width is about $1/3$ of height of キ .

The protective area of the logo is one half of キ .

The minimum size for the logo is 26 mm x 26 mm. This size is used in the 180 ml labels.

Colour usage

The main colour of the logo is dark grey.

Other colours may be used in the label. The logo should always match the main colour of the label. The logo should always be printed in color to match the text.



6 Final Results

6.4 Label

IKOMA

生馬 / いこま



Pictures 76, 77: Final Ikoma label,
Tyrväinen A. 2019.

6 Final Results

KURAGARI-GOE
くらがり越え / くらがりごえ



Pictures 78 ,79: Final Kuragari-Goe label,
Tyrvaïnen A. 2019.

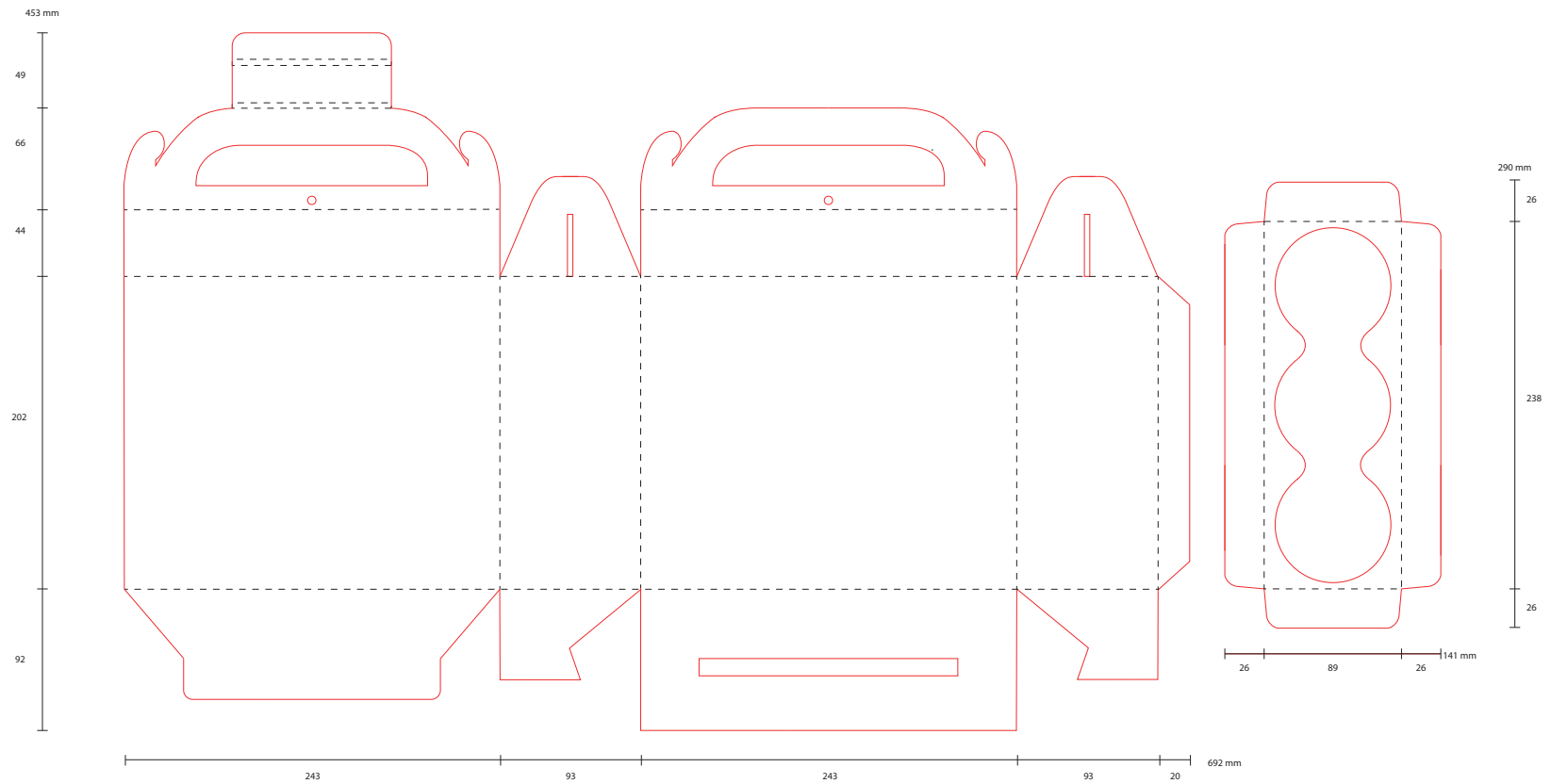
6 Final Results

KURADASHI-GENSHU
蔵出し原酒 / くらだしげんしゅ



Pictures 80, 81: Final Kuradashi-Genshu label,
Tyrväinen A. 2019.

6.5 Primary Packaging Dieline



6 Final Results

6.7 Mizuhiki



Pictures 84, 85: Final Mizuhiki,
Tyrväinen A. 2019.

6.8 Booklet

自然と伝統が織りなすこの一畝
大阪と奈良を結ぶ奈良街道の宿場町
であった小瀬(おせ)の地で、江戸時代
の1705年(宝永2年)より酒造りを脈々と
続けて、2005年に創業300年を迎え
ました。

現在は蔵元自ら杜氏となって、高精
白・手造り・小仕込・瓶燻・冷蔵・庫貯蔵
等、手間を惜しまずこだわりを持って
お酒を造っております。特に上槽は全
て昔ながらの「ふね」で搾っています。

「往馬(いこま)」ブランドは、御特約店
である全国の地酒専門店様を通して
販売して頂く限定流通商品です。「往
馬」を大切に育ててもらえる酒販店様
のみとのお取引に限らせて頂いており
ます。お問い合わせは御特約店様でお
願います。



ご注文・お問い合わせは下記まで
源菊司醸造株式会社
〒630-0223 奈良県生駒市小瀬
町555 TEL(0743)77-8005(代表)
FAX(0743)77-8420 営業時間 平
日/9:00-17:00
日・祝/10:00-16:00



Kikusukasa Jozo

菊司きくつかさ

純米蔵出し原酒
高濃度の蔵出し原酒
冷やのままでどうぞ。

上撰
軽快で
飲みあきしない
お酒。
1.8リットル
コモ樽1.8

吟醸生貯蔵酒
しぼりたての風味
冷やしてどうぞ。

純米吟醸
好適米を高精白
濃醇な味と
香り

くらがり越え

菩提配純米
室町時代に
創られた
菩提配造りが
約五百年ぶりに
復活しました

純米にごり酒
酵母が生きてる
さわやかな
お酒です。
【冬季限定】

純米酒
芭蕉が詠んだ
奈良街道の
暗峠から命名。
生駒のお土産
としてどうぞ。

純米生原酒
搾りたてのお酒に
加水していない
濃醇な生酒です
【冬季限定】

酒屋 藤兵衛
さかやとらべえ

大吟醸
最良の米と水を
伝統の技で醸した
藤兵衛入魂一品。

大吟醸斗瓶取り
通甕槽(ふね)で
搾るところを
酒袋で吊って
自然に滴り落ちた酒を
斗瓶で取って貯蔵した
特別なお酒です。
【数量限定】

吟醸酒
好適米を高精白
吟醸ならではの
香りと味わい

本醸造
淡麗辛口
のど越し
すっきり。

「往馬(いこま)」ブランドは、御特約店
である全国の地酒専門店様を通して販売し
て頂く限定流通商品です。「往馬」を大切
に育ててもらえる酒販店様のみとのお取引
に限らせて頂いております。お問い合わせ
は御特約店様でお願いします。

6 Final Results

6.9 Final Look



Picture 86: Final results,
Tyrvaainen A. 2019.

conclusion

7 Conclusion

7.1 Evaluation

In Japan, companies do not recognise partnerships between themselves and students. Before I could work on my thesis, I needed to have a contract in place between my school and Re-creations JAPAN. In Japan, there is a lot of paperwork needed when creating a product or creating partnerships. It took me over three months to get all the paperwork done. Without a valid contract there were no guarantees that I could work on the project and there was the possibility that I would have to change the topic of my thesis.

There were a lot of challenges in this thesis, the biggest challenge being the distance between me and the workgroup. There were six hours of time difference, which made it a challenge to communicate at the same time. There were also lots of issues because of the language barrier. Because English is neither of our first languages, there were a lot of misunderstandings.

I also had a problem getting the materials needed to be able to finalise the product. In hindsight, I wish that I would have received all the information in the beginning of the project. The brief kept changing throughout the thesis process, which

made making plans very difficult. The brief was finalised two months before the thesis deadline.

My personal evaluations about the project is that my knowledge in Japanese typography has grown. In terms of the packaging graphics, I really stepped out of my comfort zone and challenged myself, because most of my past packaging designs were filled with illustrations and colours, but here I focused more on the beauty of the shape and simple graphics.

7 Conclusion

7.2 Acknowledgements

Lara, Anita and Marika for all the help with the whole process.

Laura, Goh and Ryusuke for the drinking company.

Special thanks to Henna and Harry for checking the structure and language of my thesis.

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Pictures 13, 14, 15: 180ml blue bottle

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Pictures 16, 17: Booklet

Nakayamal S. 2019.

Picture 18: Washi

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Pictures: 20,21,22,23: Bottle samples.

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Pictures: 24, 25, 26: Cork samples.

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Pictures 27, 28, 29: Final bottle shape & cork.

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Pictures 30,31, 32, 33: Ikoma Label.

Nakayama s. 2019.

Pictures 34,35, 36: Kurada- Genshu label.

Nakayamal S.2019.

Pictures 37, 38: Kuragari-Goe label.

Nakayamal S. 2019.

Pictures 39, 40, 41: Test labels.

Tyrväinen A. 2019.

Pictures 42, 43: Packaging sketches 1.

Tyrväinen A. 2019.

Picture 44, 45, 46: Packaging sketches 2.

Tyrväinen A. 2019.

Pictures 47, 48, 49: Structure 1.

Tyrväinen A. 2019

Picture 50, 51, 52: Structure 2.

Tyrväinen A. 2019

Pictures 53, 54, 55: Structure 3.

Tyrväinen 2019

Pictures 56 ,57 ,58: Structure 4.

Tyrväinen A. 2019.

Pictures 59, 60: Structure 5.

Tyrväinen A. 2019.

Pictures 61, 62: Structure 6.

Tyrväinen A. 2019.

Picture 63: Structure 7.

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References

Picture 64: Structure 8.

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Picture 65,66,67: Structure 9.

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Pictures 76, 77: Final Ikoma .

Tyrväinen A. 2019.

Pictures 78,79: Final Kuragari-Goe.

Tyrväinen A. 2019.

Pictures 80,81: Final Kuradashi-Genshu.

Tyrväinen A. 2019.

Pictures 82, 83: Final primary packaging.

Tyrväinen A. 2019.

Pictures 84, 85: Final Mizuhiki .

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Picture 86: Final results.

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thank you