

국제 경쟁력을 위한 술 포장디자인 연구

- 국내소주 및 일본 Sake 中心으로 -

A study on the liquor package design
of international competitive advantage

- Focused on Soju and Sake -

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(要約)

21세기의 정보화 시대에는 국가간, 지역간 무역의 장벽이 사라지고 다변화하는 무한경쟁시대로 변모하게 될 것이다. 포장산업은 판매부터 폭넓은 시장에서 모든 계층의 소비자 욕구를 충족시키는 기업위주의 마케팅 활동이 가능하였다. 따라서 이 시대에 요구되는 술 포장디자인은 시장구조가 양적, 질적으로 다양해지면서 제품이미지를 계획적으로 통제, 운영하지 않으면 자사 브랜드의 시장력이 저하될 수 밖에 없는 현실이다. 이제 술 포장디자인은 물질적, 생산적 1차 기능의 충족을 위한 수단으로만 존재하는 것이아니라 인간의 만족과 정서적 풍요로움을 가능하게 해줄 수 있어야 한다. 그러한 가치 형성의 배경은 여러 가지 다각적 측면으로 분석되어진다. 술 포장디자인 그 시대의 기호와 취미 소비자의 질서가 가장 적절하게 표현되는 대중문화를 선동하는 사회적, 문화적 파급효과에 이르고 있다. 그러한 변화에 따라 소비자의 의식구조, 라이프 스타일 변화 시장구조 계층을 변화시켰으며 술 시장의 세분화를 더욱 더 촉진 시켰다고 할 수 있다.

이에 본 논문은 세분화된 소비계층의 중심인 술 포장디자인의 커뮤니케이션 할 수 있는 효율성을 도모하고 술 소비자의 계층구조에 대한 이론적 고찰을 하고자한다. 또한 술 포장디자인의 전략의 특성을 파악하고, 술 포장디자인이라는 매개체를 통하여 상호유기성 통하여 보다 효율적인 소비자 커뮤니케이션에 접근토록 하는 새로운 전략적 방안을 제시하고자 한다.

(ABSTRACT)

Packages have been used for a wide variety of purposes, for protection, for display, for transportation of goods, or for keeping personal belongings. According to the demands of society and the times, liquor packages have been specialized and have appeared in almost every shape and size without restriction to one particular type of material.

In spite of its rapid development and wide application in our society, liquor package design has rarely been considered as a subject of comprehensive study. Majoring in package design, I have become especially interested in the area of liquor package design. I would like to explore liquor package design from several aspects.

With the advent of new market and the rise of a new consumer society, advertising and mass media have expanded rapidly. While convenience of use is not a major issue, serving size certainly are quality, appeal of heritage and health concerns. Heritage is a major consumer appeal in Whisky, Beer, Wine and spirits. Designers have drawn heavily on the tradition of alcoholic products, have used type and graphics to create the illusion of heritage for new products.

A sidelight to the heritage aspect of spirits package is the evolution of outer boxes for international liquors. International liquors package design illustrated the past and current themes.

The design is contemporary and spare. Colored panels correlated to the liquor flavor used on clean white, black, gold boxes.

While this research does not deny the impact of structural innovation and convenience package design, it does deny the existence of a graphic plateau. It is assumed therefore, that development in technology can facilitate communication between East and West. This can be accomplished because as containers of products are used in social setting, their form will gradually apply strong influence to the need for economical, easily handled, easily utilized packaging.

Typically, ethnic package designs are those packages containing products which are prepared and marketed to a category of people who are prepared and marketed to a culture traits. They are liquor products sold in the metropolitan New York area which are marketed specially to Asians, Hispanics, or European population. These cultural groups share numerous traits including religion, language, dietary habits and traditional drinking styles. Therefore, the products which are familiar or common in their native countries are often imported or marketed there to serve them. These packages and products are frequently found on the shelves of supermarkets in predominantly ethnic areas.

That is Korea, Japan if packaging is correctly design it would appeal to the American market. My research is that oriental beverage -Soju is good example of this precept.

Assumedly, there must be a degree of subjectivity since it is a mean in which the consumers can relate to its advertising. This degree to relate and identify is the degree to which the package will be remembered and purchased. Subjectivity is intimately related to purchases since there is no such thing as a rational purchase in a society that operates on mass consumption. It is essential that packages become more personal human, entertaining, and more like advertising in order to maximize merchandising potential.

(Keyword)

Communication, Liquor, Package, Culture, Society

1. Introduction

Research of aims

This research is based on the assumption that there is an opportunity and a need for maximizing the merchandising power of liquor package design. It could happen by expanding current consumer aspiration of package graphics.

While this research does not deny the impact of structural innovation and convenience packaging, it does deny the experience of graphic plateau. Package design development in technology and can facilitate communication between East and west as containers of products are used in social setting, their form will gradually apply strong influence to the need for economical, easily handled, easy utilized packaging.

The purpose of this research is to typically, ethnic package designer are those packages containing products

which are prepared and marketed to a category of people who are perceived by other as sharing similar cultural traits.

Marketers have learned that package design or redesign can cut through the culture by giving product a fresh visibility. Accordingly, knowledge of the buying habits and attitudes of the changing consumers can be of great help in planning the graphic and structural design of package or the point of purchase display.

II. SOCIAL HISTORY OF PACKAGE DESIGN

1. Definition of package design

Package may be defined as the protection of materials by means of containers so designed as to prevent damage to the contents by outside influence.

2. Evolution of social history

In Japan, traditional drinking, still practiced in large circles, allowed heavy drinking and drunkenness in well-delimited social situations and was socially integrative. The traditional beverage was sake, often called rice wine but more properly, a beer, brewed by highly skilled methods up to a strength of at least 14 percent alcohol and possibly up to 16 or 17 percent. A great many drinking customs and rituals involving sake were connected with religious and social occasions. Next to sake the common beverage was a distillate from sake mash, Shochu containing about 25 percent alcohol. There are evidences of heavy drinking and alcoholism and various attempts to impose prohibition, as well as the practice of abstinence by the followers of Buddhism and some revered Japanese philosophers.

Early package designs were, to a large extent, the art as close to folk art as designs reproduced mechanically in an industrial society could ever be. Since the end of the eighteenth century, the Oriental designs have been dominated by ideas imported from the European mainland for more than 1,000 years. Oriental liquor in general reflects mirror reflection of relationship between Asia and Europe.

In the eighteenth century there was development of liquor bottle making at Bristol,^(주1) not only for local beer, cider for domestic use but for export to Ireland as well America by this time has a glass industry of her own. During the nineteenth century Europe, there were numerous different and unrelated trades involving package products.^(주2)

3. Design trends reflective of culture

주1) Mengelt, C. : Objectives in visual design education. Swiss typography monthly magazine 110th year 25 - 26, (1991).

주2) Hofmann, A : Graphic Design manual, New York, Van Nostrand Reinhold 112, (1965).

Some product concepts and their design are specifically geared to relate to a topical social activity, event, or expression. It is easy to trace the way in which the influence of Chinese culture has spread north to Korea and south to Thailand. This culture characteristics provide the rich and subtle national differences between each country and its neighbors, and are stronger symbols of national difference than flag can represent.^(주3)

But Asians might be expected to grow belligerent, talkative sentimental and affectionate when they are drunk. Perhaps they are so conditioned to follow the social norms from childhood.

4. The social value of packaging

Value itself is not an easy term to define. Value may be define as the capacities of goods and services to satisfy human wants and needs. This however, make no statement as to the legitimacy, if such is needed of these human needs or wants. Such definition focuses on the economic "utilities" by which value is defined, which in turn are primarily concerned with from, time, place and possession. It provides no basis for considering the truly subjective aspects of value. At this point it would be well to emphasize that there is a clear distinction between fraudulent or deceptive packaging and packaging which seeks approval in the market by convenience and appeal, even though, part of the market objects to the added cost as nonutilitarian.^(주4)

The social value element of retention is considered fundamental in sake. In an isolated situation, the sophisticated ideas that penetrate are generally belated and simplified, and there is a natural trend toward conservatism. Both local and ancient tradition maintain a strong hold. Serviceable forms and familiar motifs are likely to persist, and changes are gradual in comparison to the sudden innovations possible in sophisticated sake package.

The value of packaging in enhancing the purchaser's self image have been the subject of study. Such factors are sensual pleasure of handling a container, prestige, implications of considerateness(the manufacturer cares about the consumer), sanitation, and creativity as when the package induces a purchase so that the consumer can duplicate or surpass the desired result pictured on the container.

5. Awareness and function of exchange package

The distinction is often made between rational and emotional purchasing motives. Rational motives are those that can be expressed as objective reasons such as dependability of the product, price and convenience.

^{주3)} Hurlburt, A : The package design concept . New York Watson Guptill publication 115, (1991).

^{주4)} Mcgraw Hill : Marketing and Distribution , New York, Maco, (1980)

Emotional motives are those that are primarily concerned with factors such as prestige, desire to conform to emulate, different from other people desire for pleasure or for comfort, and desire to be creative. These distinctions are of more a than passing importance in field of packaging since the manufacturer and the distributor are more concerned with rational purchasing motives while the ultimate purchaser is more affected by emotional motives. Occidental packaging trends began to take hold in Orient in the early sixties, largely in consumer product which have continued to furnish most of the growth impetus. Recently, however, modern techniques have begun to appear in industrial area.

III. ADAPTATION IN OVERSEAS LIQUOR PACKAGE DESIGN

1. Package design

Marketers have learn that package design or redesigns can cut through the clutter by giving a product fresh visibility. Marketing is a science by which trained professionals development products or the need for a product and around which plan sales strategies and sales campaigns. packaging is also a marketing function, and the designer should be familiar with maketing procedures and techniques.

The point of purchase display is one of the most effective forms of total visual marketing. The biggest effects on packaging have been caused by the changed demographics of age and longevity, income, working women, new life styles, increased leisure time and changes in our population's living habits from urbar to suburban area, and our mobile generation pursuits of the great American buying patterns.

Liquor package has always been an important visual element in graphic arts and it is easy to see how it has evoked as an important part of the package designer's work. If the packager embodied within the package do not interrelate comfortably, then the potential purchaser sees a mass of type and color and may pass the product by. But, packaging systems are largely decided by a packaging line of the production plant based on the productivity and conventional technology. The locatior of the product is largely decided by package type on the shelf. So participation of marketing oriented packaging format designers rather than graphic designers is essential when investing in a packaging line. Another of the visual elements a designer can use is size liquor pack, for instance, Fig 1-1 is usually large, although buyers often complain that they are too large. However research has shown that the large size of the liquor pack is almost as much an integrally recognised part of the pack as its color. Also Glenfiddich

is a beautiful Edinburgh crystal decanter with a solid sterling silver stag's head. The handcut crystal reveals the exceptionally, rare character of 30 year old scotch. It is a work of art all by itself. It gives the consumer the



(Fig 1 1)
Glenfiddich

package is too big liquor and unitizer is horizontally large, the products tend to be located on the bottom shelves which is considered to be the worst area, while long round liquor shape tend to be put on the top shelf. If is average-sized square and rectangular cubic packages which are easy to stack that are usually displayed at eye-level.

Graphic designer is an integra of designing a pack to sell the product, as well as making it clear and informative for the purchasers. Its first and arguably most important task is to attract the customer's attention. The design may be fine-tuned to maximize a product's presence in the market. The more that consumers are made constantly aware of a product's existence the more likely they are to buy it. The



(Fig 2 2)

Gekkeikan to identify it but also by means of shelf repetition which creates a large and highly visual mass of color, an important factor in giving a product essence. Gekkeikan Sake due to its round shape-this product occupies too much valuable space. Gekkeikan sake company makes wine as well as Sake. The Gekkeikan sake label says to look at the moon while drinking. Color plays a psychological role by transferring the color association it has with the package itself.(46)

2. Modern retail environment

Packaging is considered to be a major factor in

45) Roger G. Stanley: Principle of Package Design, New York, Russell and Russell, (1992).

46) William J. Stanton: Fundamental of Marketing Strategy, New York, (1992).

feeling of "beauty", of expansive energy giving food. Small liquor packs, conversely, would make cereals seem heavy or solid.

In considering liquor the package designer should take into account the possibility that the pack may always be seen in optimum condition. On an eye-level shelf under correct lighting conditions Around 75% of all Western packaging(45) is designer to be seen at adult eye level, but in an average supermarket, only around 12% to 15% of the items receive

the benefits of good lighting and prime shelf position. When the

impulse buying the buying that occurs when a purchaser is attracted by a product, a display, a notice, or a package and makes an unplanned purchase. Impulse buying is considered to have two components: reminder buying and suggestion buying. Reminder buying occurs when a shopper sees a product and remember that the stock at home is exhausted or low suggestion buying occurs when the buying sees a product displayed and visualizes a need for it. Scientific research into the nature of perception and cognition casts light on the processes that occur when consumers select which product to buy in a store. In one recent supermarket study, it was found that customer only spent 39 % of the time in the store positive looking at the merchandise. In other words, the majority of time that customers spend in the store was done so not looking at the products on offer. What they were doing was navigating around the store, talking, queuing, etc.. the silent medium of the pack works through repetition. It is continually seen on shop shelf and appears in repeated advertising as a visual reminder of the product. It is the most effective link between the manufacturer and the consumer. The pack must attract, inform and convince a potential buyer in a few short seconds. It is therefore necessary to structure the visual elements in a hierarchy of importance and to eliminate any elements that may interfere with the communication of the brand personality in modern retail environment.

3. Strategic design for marketing

The more shopper recognize the product the more they will choose the product. Therefore, the actual work of the designer begins with data, analysis and survey which are related to marketing. Designers are concerned with making their designs distinctive, so that these stand out. There is so much competition on the shelves in every store, that packs have to provide further meaning to the consumer. Every aspect of the pack has to work towards attracting the consumer to buy. Research projects have shown that it is clear that the visual elements of pack design, color shape, material and typographic can enhance or distort the consumer's perception of packaged products. It is useful for designers to be aware of this research into customer behaviour. The brand and its historical association the product definition and its USP(unique selling proposition) are the most important elements in the whole package and they must not be sacrificed for advertising or promotional reasons.

Most product classes in supermarket comprise several brand which are so similar to one another in term of their basic attributes that consumers do not discriminate among them. Thus it is hardly surprising that consumers do not, on the whole, show total loyalty to any brand but select from a small set of tried and tested brands that are close substitutes. There is a great deal of evidence that consumers behave in this manner. The

markets for established nondurable products are characterized typically by more or less stable sale, at least in the short to medium term; the buying behavior of individual usually involves several brand choices but the aggregate level of market sales and brand share are stable and predictable. Consumers may change brands often the vast majority frequently do make substitute but not in the sense of irrevocably switching brands. Buyers of a given product class typically choose several brands over a sequence of purchases. Some consumers, of course, are totally loyal in the sense that they buy only one brand and never try its competition; but they take up only a small proportion of most markets. Clear exception are the markets for alcoholic drink.

4. Strategy planning

All the strategy planning, decision sequence inputs and variable have related to the controllable of the marketing mix. Within this controllable mix, packaging was given the important position it deserves. For the marketing management objectives which may be the development of a new product to obtain a new market share, or the revitalization of an existing product for volume protection or development research has played its creative direction and decision related roles. With the properly development strategies, based on properly developed research input, creative effect and execution the package can make just about any statement other forms of communication can. While mass sellings have validity, salience and effectiveness in the total communication strategy packaging must function on these level to support the personal selling efforts as well as fulfilling its products protection and distribution requirements. A well documented, well planned and well executed strategy is ultimately necessary to have packaging work most effectively in all its roles. Packaging research is the main catalyst for the planning execution and control of successful packaging.

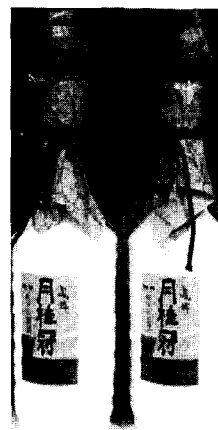
IV. LIQUOR PACKAGE DESIGN COMMUNICATION

1. Consumer, color and heritage

Modern consumer demand the presentation of truth and the control of embellishment. In a discussion of truth in packaging before the Federal Trade Commission, the distinction was made between improving the appearance of products to make them more attractive through packaging. Of course, there is a thin line between them, but we are dealing with a basic human desire.

Consumer appeal often differs, often Europe is able to carry the added color used in packaging over to the product. Putting brown in colorful package can be carried further by adding color flow to the bottle in the package. In Mexico, for example, extremely loud

colors are used in packaging. Anything too quiet simply does not add enough power and change to the product. Normally, subtropical countries prefer hot colors that correspond with foods and the hot sun. In Asiatic countries like and Japan one would expect to find simple colors, combined with landscapes and four seasons which creates the need to use sharp contrasting bright and deep color. Color conveys different concepts and perceptions on the package design of American product. Color can symbolize purity wholesomeness, femininity, nature and even the appearance of age of the product. Depending on the nature of the product and the concept for the package design, there is a variation in to create different subconscious consumer associations. These colors are frequently associated with the landscape and the earth tones of the Western parts of the United States. Packages of products such as beer, wine and spirits that are traditionally associated with farm tend to incorporate yellow and white into their design as these color associate with freshness, purity and naturalness. In general, American consumers share the same basic associations or perceptions about the colors and what they represent. Yellow can either be active, vibrant, electric and warm or it can represent distance, freshness or warmth of sunshine. Color, therefore, as it is used on package designs have an astonishing affect on our cultural perceptions of a product or a package image. The use of color not only enhances certain images but often establishes our impression of these images. It is difficult to acquire into the Westerner's preference for Oriental liquor. Fig 3-3 Sake best served warm with roast fish. This Sake is too gaudy and over packaged.



(Fig 3-3)
Gekkeikan

It should be noted that this Company is famous for introducing various brands of Sake. Also these packaging difference project different images and reach out to different consumers. For example in Sho Chiku Bai Sake is the long and learn bottle with its simpistic image suggests elegance and formality. In Sho Chiku Bai Sake the combination of various color and design give more of a festive and vibrant mood. This Sake yet

is still more informal. Sake is highly soft-drink-like, in that it can be consumed anywhere, anytime. Also Sho Chiku Bai Sake best served cold with tempura. Yet the opposite is true of the Orient, among whom foreign liquor have long since established themselves. Through photographs we identified which of these imported looking packaging designs represent our own culturally based perceptions and associations of the country from imagery from this influence. In addition, this research explore how our

designs affect our perceptions of other societies.

2. How changing lifestyles affect package design

Lifestyle. This very overworked word is both the bane and the hope of marketers. Keeping track of lifestyles that are constantly changing is a full-time occupation, and applying these change to products is a never-ending pursuit. Although every researcher, advertiser, designer is well aware that today's product should be quite different from yesterday's product and tomorrow's, isn't it. We may note factors in the segmentation of the objective liquors markets stemming lifestyles: The "new", "diet" morally has resulted in products as varying as foreign flavor. Naturally, design must reflect objective. To be "natural", its most successful packaging has been a plain square bottle. Simple coloring reflected a longing for the uncomplicating desire of youth. Natural herbs, grasses, fruits and flowers are the basis for everything in liquors.^(주7)

Liquor manufactures have begun to limit the amount of packaging materials per product and are thinking in terms of reuse and recycling. Perhaps it would be more sophisticated to recognize the cost factor as a major influence on these change. Essentially marketers are reasonably free to choose markets based on, individualism and lifestyle of the consumer. Communication, travel and the desire for new markets on a global scale also lead to innovation. The cross-fertilization of design and inspirational and creative development is of keen interest and in constant flow. It is vital in understanding the "other" and their needs, thus contributing to creation of a better world.

3. Product development and health and safety

Package designs which were actually imported or which were designed to appear imported are particularly difficult designs to analyze. The difficult distinction between packages which were designed in our country raises the issue of why some package designs "melt" into our visual language while others stand out. ^(주8)

For example, many of the containers for condiments reveal similar design attributes. The layout of the label the type style used, the range of colors, and the various design elements all appear similar. However, if we were to research and examine the origin of specific products, we would learn that a number of these items have been imported into our markets. This similarity in designs then raises the issue of where the style or

^{주7)} Hurlburt, A : The package design concept . New York Watson Guptill publication 115, (1991).

^{주8)} Geore Gavlord: Package Design Japan, New York, New York 25, (1991).



(Fig4-4) White Label cap and label are prominent. The logo design is red. There are many type faces used in this label. Also the brand name is emphasized throughout the bottle by repetition and red letter coloring. The white cap and the logotype correspond for the red label raised on the bottle itself.

My research is really a product or category in which some restriction has not been imposed, such as the specific safety factor identification. While it is really the concern of the packager rather than the designer of packages, it is up to the designer to help resolve, practically and aesthetically, the difficulties imposed by regulation.

V. LIQUOR PACKAGE DESIGN CURRENT PERSPECTIVE

Many research of attention engage two controversial issues: The issue of conciseness and subliminal perception, or the effect of stimuli that are clearly strong enough to be above the physiological subliminal perception but are not conscious. As will be explained in the attention part, contemporary models of attention focus on where the selection of these theories is the notion that people are not aware of signals in the early part of the processing of information but, affect some type of decision or selection, pass some of the signal on for further processing.

Psychologists for more than century have been interested in the dichotomy between the conscious part of the mind the unconscious part. Given a wide assortment of possible search strategy is most appropriate for a particular shopping environment. By definition, the choice of an appropriate class of search strategies depends on whether the search task is undertaken for the purpose of making a purchase, or simply for hedonistic purpose.

A shopper familiar with the shopping environment may perceive the environment to be visually

design originated. This issue will be discussed in subsequent sections. Logically, the net weight is revealed on the package and the count may be stated.

(Fig4-4) Consumers should ask themselves, "Do I need it?" "Is it a useful product?" "Can it help/harm me?" In addition, package design is expected to include safety warnings and cautionary statements; product claims and packaging advertising (such as "new", "best", "safe", "more than product X", "packed with extra protein" etc.);

until pricing and open dating in products with limited shelf life.

White label color of the cap and label are prominent. The logo design is red. There are many type faces used in this label. Also the brand name is emphasized throughout the bottle by repetition and red letter coloring. The white cap and the logotype correspond for the red label raised on the bottle itself.

unstimulating and thus, employ a hedonistic search strategy designed to locate environmental areas providing opportunities for tactile interaction with product. In contrast, shoppers searching through an unfamiliar shopping environment may perceive it to be so stimulating that they choose to wander aimlessly through the store enjoying its visual attractions which are mostly packaging design. thus, in either choice of strategy, packaging design is the most important factor whether shopper pick the products by legibility or stimuli and psychologizing packaging design in related to consumer behaviour is thought to be the fundamental study.

1. Modern function of package

The package and the product are often perceived to be the one and the same by an average American consumer. When the modern American consumer conceptualizes the goods he or she purchases in the supermarket he usually makes little distinction between the actual form shape quality or appearance of the grocery item and its incasement.



Sake the consumer who purchases liquor products in the liquor store makes no intellectual distinction between the liquid that he needs and the package which contains the liquid. He rarely, if ever, disassociates the package which he is familiar with its contents. In addition, the modern consumer tends to feel so secure and comfortable with the GoKai liquor packaging as a safe incasement of this product that it almost impossible for



(Fig 6-6)

ChamnamuDong

Green

Kimsaka

packaging engineers to change or alter the container without affecting the consumer's perception and sense of security. Therefore, it is unavoidable in this theses to use the terms package and product interchangeably.(주9)

In various instances, I will refer to the product as the actual contents of the package. If "good" packaging In various instances, I will refer to the product as the actual contents of the package. If "good" packaging

주9) McGraw Hill : Marketing and Distribution . New York, Maco, (1980).



(Fig 7-7)

Morning of Millennium

Cham

ChamJinsulro

increases sale, then poor packaging decreases retail sales and will cost the manufacturer a position, that he might otherwise have won. Gain or loss in sale in market position, and in profits can be in certain cases ascribed to the factor of packaging and thus can be changed by changing the packaging. Good packaging, is geared towards convenience, compactness economical use of space, use of illustration, graphics, and color. More and more there is an emphasis on extension into the area of formerly unpackaged goods. Poor packaging, on other hand, suffers from poor shape. For example, the package may be too spindly, occupy too much space, unable to identify from the competing ones, gaudy resulting from overuse of strident color, and cluttered in design.(주10)

2. Package for an international market

Today, the liquor industry is experiencing the "second revolution in American liquor marketing". The first came in the 1950's and 1960's when Gallo Vineyards introduced the miracle of mass merchandising to the wine business. Today, the \$350-million company accounts for nearly 40 percent of all liquor sold(in the United States and half of all California, New York production which in turn makes up 85 percent of the country's total sales. Extreme volatility has keyed the United States liquor market since the Seventies decade opened. Several years of tremendous gains in annual rate of sale have been followed, in 1988, by a year in which the sales increase was only modest. The annual rates of gain will probably rise again, but it is difficult to predict the degree.

Developing an attractive, competitive package to appeal to a single market is tricky business. To appeal to a wide variety of markets is even more of a challenge. Packaging for the international marketplace might require departure from a company's basic design. SELECTIVE AUDIENCE. The group is made up of gourmets, connoisseurs, hobbyist-all of great discernment

주10) Jame F engle : Martin R Warshaw, an Thomas C Kinnear, promotion strategy, 5th ed., Home woof Illion, Richard D. Erwin, (1983).

who allow themselves to indulge their good taste. The tastes of the people in the target country should determine the shape, size, color of the package.

SPECIAL GROUP. This group might include racing enthusiasts, middle-age groups, physicians, a group of people from the same region or of the same ethnic background for that market who share interest or a trait. A person might belong to several groups.(주11)

NEW MARKET. A new product creates a market itself, but new markets can also be found by repositioning of old existing products. Sake Company of Japan, the third largest manufacturer of liquor in the Orient developed a new line to be sold internationally as well as in the home market, an appropriate name and package were added to stand up to worldwide competition.

BROAD APPEAL. Oriental Sake, Soju, are widely used overseas but relatively unknown in the United States. Their product needed a name, a package, and a shipping carton/display for its introduction to American liquor store. Another objective was to appeal to customers who were already familiar with the Sake, Soju and to entice customers who were not. To build confidence, it was essential that product look "American" and yet maintain its "Orientalness".

C. Advertising and culture

Advertising is generally considered to be a relatively recent innovation in marketing. It is a marketing service, offering numerous opportunities for profits when properly performed. In some instances it may be desirable to create the feeling of dynamic movement: in others stillness. Visual language, of course, also involves color and the shininess

of the bottle or the flatness of surfaces. You want, via the package, to convey the strength of some products.

The extensive advertising programs conducted by many firm lead other firms in liquor marketing to become concerned about the paucity of advertising of liquor and encourage many to become involved in advertising, with or without a very clear comprehension of the need, problems, and opportunities involved.

Two general purposes may be given for advertising liquor products. First, the objective may be to inform consumers concerning what is available for purchase.

The second purpose of advertising is to change the demand for the product. Liquor products, being entirely or partly living organism, are extremely perishable. In general, the difficulty of advertising products increase as perishability increases. Many liquors are produced by hundreds of relatively small individual production units. This greatly increases the difficulty of standardizing and

marketing large volumes of uniform products. Although the American society in particular has numerous subcultures which have values, norms, beliefs, and behaviors that are different than those of the society as a whole, sociologist Rober Neelly Bellah claims that many of the cultural characteristics of Americans are all backgrounds appear remarkably similar when we examine them closely. Differences in liquor preferences,(주 12) regional dialect and expressive culture remain obvious. Expressive culture is reflected through outward appearances and action. These subcultures share similar beliefs about family religious issues and other primarily traditional values. In addition many of the values that are important to a culture at one point change or shift in their importance as society changes and expand. The oriental values for example, have always found expression through their package design. The cultural values of traditional Orient can be seen in the earliest Oriental packaging where they combined the utilitarian wrapping of a product in natural materials for the purpose of transportation or protection with the aesthetic handicraft and art of the package as a design itself. Although, modern Orient is very different from its traditional past their packages and products still express many traditional cultural values. Order, simplicity, harmony, and spirituality are often reflected in the symbols and imagery of the Oriental packages purchased in United States and abroad.

VI. CONCLUSION

In the world of packaging high technology is playing an ever increasing role in the production of items and products with unique shapes, qualities and appearances.

The American consumer is fascinated by the advantages and convenience of this modern technological world. He is constantly striving to apply new and better technology and machinery and to keep abreast of all new developments. Today, there are numerous simulated replication of the packaging imagery and styles of the past.

I was able to prove form a correlation between the imagery on the package designs in the American marketplace and the present cultural values of the American consumer. It is interesting that in analyzing the image and cultures on the mass-products and packages of the present, we discover that they communicate the traditional value as the significant values of today. A widely popular depiction of authenticity is the imagery which suggests the products origin. As American consumers have many associations or perceptions of where a product was originally served, drunk and produced, we like to have these

주11) Emily Schrubble - post, Design : Design Branding marketing success through Graphic distinction Rockport publishers, P.77 (2000).

주12) Meier, H.E. : Lettering instruction in my preliminary course at Zurich school of package design .Swiss typography monthly magazine 110th year 45 - 50, (1991)

associations communicated on the packages of products.

We like to be reinforced that Ozeki is from Japan, that Soju is from Korea. As a society, we add own perceptions and stereotypical associations about the people and cultures of others countries to particular products and we rely on this imagery to create out bond of trust. Sake packaging is continuously developing. Therefore, it may need wide advertising campaign and time. Whatever the imagery on the packages of today communicate about our present value, or vision, we live in a disposable society, where after we experience and enjoy the intrinsic, aesthetic, cultural of communicative beauty of a package we throw it, away by the way side. Our values, therefore, appear to be disposable as well. As a society, we appear to be worried about consumption, excess waste, and the health hazards in the environment, yet our imagery and our actions are contradictory. We want to believe that we live in pure, clean, natural and traditional environment and not take responsibility for the present society.

This exploration would enable us to communicate to other designers appropriately on an international level. The ability to appropriately apply cultural imagery is essential to creating truly effective and communicative package design.

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