KENYATTA UNIVERSITY

SCHOOL OF CREATIVE AND PERFORMING ARTS,
FILM AND MEDIA STUDIES

DEPARTMENT OF FINE ART AND DESIGN

REBRANDING PACKAGES OF KENYAN BEVERAGES TARGETING THE URBAN YOUTH USING VISUALS FROM THE LOCAL FASHION CULTURE

MUNEZA DERRICK (BCDes.)

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A Project Report submitted in Partial Fulfilment of the requirements for the award of the degree of Master of Arts (Fine Art) in the School of Creative and Performing Arts, Film and Media Studies of Kenyatta University.

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DECLARATION

This report is my original work and has not been presented for award of a degree in any other university.

Name: Muneza Derrick (M66EA/25078/2014)

Signature _____

Date 13/3/19

Declaration by Supervisor

This report has been submitted for review with my approval as University supervisor.

Dr. George Vikiru

Department of Fine Art and Design, Kenyatta University

Signature _____

Date 13-3-19

DEDICATION

This study is dedicated to my parents Mr. Munyakazi Augustine and Mrs. Munyakazi Kembabazi Epiphanie together with my entire family and friends.

ACKNOWLEDGEMENT

I would like to thank the almighty God for enabling me to pursue this study. I would like to also express my sincere gratitude to my supervisor Dr. George Vikiru for his commitment, guidance and encouragement throughout the entire process. I wish to also thank my lecturers and staff of the Department of Fine Art and Design of Kenyatta University who provided assistance during my studies. I am also very thankful to my family and friends for their constant support and encouragement. This study would not have been successful without you all. May God bless you abundantly.

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ABBREVIATIONS AND ACRONYMS

ABV Alcohol by Volume

MT Monotype

Std Standard

OPERATIONAL DEFINITION OF TERMS

Beverage	A drink that is produced to be sold to people.
Consumer attraction	The power of evoking an individual's emotions towards buying a beverage on sale.
Fabric design	The shape, texture and color on the material of a jacket or dress.
Fashion culture	The mode of fashion that is prevalent within a particular group of people in a society.
Lifestyle	The way of living of an individual.
Local fashion	Fashion that is worn by the urban youth that could originate from Kenya or outside.
Market	An area in which sales of beverages are conducted.
Manipulated fabric	A fabric design that is made from sewing a piece of cloth together to form decorations.
Package	A container of a product for sell.
Rebranding	The creation of a new concept (name, term, symbol or design) intended to differentiate products of one producer from those of competitors.
Spirit beverage	An alcoholic drink that has an alcohol content of at least 20% ABV
Target consumer	An individual to which a beverage on sale is aimed at reaching.
Urban Youth	Young people living in a town or city.
Visuals	Color, spatial organisation, fonts, shapes, symbols, surface patterns and forms used in design.

ABSTRACT

This study aimed at using visuals derived from local fashion culture in rebranding packages of Kenyan beverages that target the urban youth. These beverages are sold on markets which comprise relatively homogeneous segments of consumers who have distinct lifestyles. Studies on consumer lifestyles indicate that in order to enhance consumer attraction and have a competitive edge, producers need to brand their product packages with aspects of the country of origin. The culture of a society is an example of one such aspect. A pilot study done to establish the use of cultural visuals on existing packages of Kenyan beverages that target the urban youth showed that out of selected sixteen (16) brands of beverages, only 6.25% had designs with cultural visuals on them. This low rate of return indicated the need of applying cultural visuals in packages of brands of beverages that target the urban youth. The local fashion culture of the urban youth was selected as the type of culture for study. New design compositions were created using visuals derived from the selected fashion culture. In addition, new fonts and methods of using texture in design were developed. The new design compositions, new fonts and texture were applied in new compositions that rebranded packages of beverages targeting the urban youth. It is expected that the rebranded packages will have distinctive features of the local fashion culture that will stand them apart from the competitors in the market. This will enhance consumer attraction to the brands and give them a competitive edge.

1.0 CHAPTER ONE
INTRODUCTION

1.1 Background of the study

Branding of products that are on the market emotionally connects the products with their target consumers. It also enables the producers of the products to attract consumers within markets that are crowded with a variety of similar products. Branding stimulates emotions and prompts actions (Kotler *et al.*, 2002). This involves the creation of names, terms, symbols or designs that are intended to differentiate products of one producer from those of competitors.

In product branding, consumers are said to buy products not merely for their practical purposes, but also for distinct lifestyles associated with the products (Wu *et al.,* 2005). Consumers are therefore likely to buy products that reflect the lifestyles they are associated with. Many studies on consumer behaviour have highlighted shortcomings that arise from generalisation of consumer lifestyles while on the market.

Research on consumer lifestyles has reported that markets are comprised of relatively homogeneous segments of consumers, each with distinct lifestyles. Africa, for example is made up of several regions with different dialects. However, in many cases it has been handled as a single market and this generalisation tends not to maximise sales of products on the continent (Lynn, 2011; Hattingh *et al*., 2012). In view of this, producers need to identify strategies that focus on communicating to particular segments of consumers within a market. This, in return will elevate the chances of their products in having a competitive edge over other products.

Saka (2011) argues that using cultural aspects of a country of origin within the design of product packages gives them distinctive features from those of competitors and possesses the tendency to attract consumers. The reason given is that the product packages now reflect consumer lifestyles. Pujiyanto (2013) affirms Saka's view and reiterates that when appearances of product branding are adjusted to consumers' cultural condition, it makes the products more attractive to the consumers. Furthermore, Mwendapole *et al*. (2015) mention that understanding of the notion of culture of a particular segment of people in a society is important in design because cultural

meanings guide how people interact with products based on their values, habits, traditions and lifestyles.

According to Tylor (1920), culture is a combination that includes knowledge, way of thinking, art, morals, and any other customs adopted by a person as a member of society. Culture is displayed through different ways that include signs, facial expressions, fashion and lingo (Ngwagbara *et al.*, 2012). Saka (2011) and Pujiyanto (2013) write that when a cultural display, like fashion, is used in branding it possesses distinctive features that attract consumers. Lin (2007) mentions that design features from cultural items can be identified within the mid level dealing with function, usability and user pleasure and the outer level that deals with appearance, form, color, texture, decoration, surface patterns and detail. Mwendapole *et al*. (2015) affirm this statement and mention that visuals including design elements such as color, spatial organisation, fonts, shapes, symbols, surface patterns and form can all be derived from cultural items.

A pilot study done to establish the use of cultural visuals on existing packages of Kenyan beverages that target the urban youth indicated that only 6.25% of the sixteen (16) brands studied had designs with cultural visuals on them. This study, investigated the use of fashion, an example of a cultural display in rebranding Kenyan beverages that target the urban youth. It identified and studied the existing Kenyan beverage packages. In addition, jackets and dresses worn by the urban youth in Kenya were also identified and studied. The study then used visuals developed from the fashion items in rebranding beverage packages. It is expected that using visuals from fashion in rebranding of Kenyan beverage packages will give them distinctive features from those of competitors and thereby enhance consumer attraction.

1.2 Statement of the problem

Markets are comprised of relatively homogeneous segments of consumers, each with distinct lifestyles. Studies report that understanding the culture of particular segments of people in society is important in design because cultural meanings guide how people interact with products based on their values, habits, traditions and lifestyles. Therefore, in order to reach the targeted consumers and to have a competitive edge, producers rebrand their product packages with, among other variables, cultural aspects of a country of origin that reflect consumer lifestyles. This makes the products more

attractive to the consumers (Saka, 2011; Pujiyanto, 2013). Mwendapole *et al.* (2015) asserts that the use of cultural aspects can be done by utilising visuals that include design elements such as color, spatial organisation, fonts, shapes, symbols, surface patterns and new forms that can all be derived from the cultural items.

A pilot study done to determine the use of cultural visuals on existing packages of Kenyan beverages that target the urban youth indicated that only 6.25% of the sixteen (16) brands studied had designs with cultural visuals on them. This study therefore investigated the use of visuals derived from fashion worn by the urban youth in rebranding packages of Kenyan beverages. To do this, Kenyan beverage packages and fashion worn by the urban youth in Kenya were to be identified and analysed. Visuals derived from fashion were developed and then used in rebranding packages of Kenyan beverages that target the urban youth in Kenya. It is expected that this rebranding gave the Kenyan beverage packages distinctive features from the competitors. This would attract the youth more to the beverages.

1.3 Objectives

The objectives of the study were to:

1. identify and analyse designs of packages of Kenyan beverages on the market that target the urban youth in Kenya.

2. identify and analyse fashion visuals on jackets and dresses worn by the urban youth in Kenya.

3. develop visuals for rebranding Kenyan beverage packages that are derived from jackets and dresses worn by the urban youth in Kenya.

4. redesign packages of Kenyan beverages that target the urban youth in Kenya using the developed visuals.

1.4 Research questions

This study was guided by the following questions:

1. What designs of packages of Kenyan beverages that target the urban youth in Kenya are there on the market?

2. What fashion visuals are on jackets and dresses worn by the urban youth in Kenya?

3. What visuals for rebranding Kenyan beverage packages can be developed from jackets and dresses worn by the urban youth in Kenya?

4. How can packages of Kenyan beverages that target the urban youth in Kenya be redesigned by using the developed visuals?

1.5 Assumption

Kenyan beverage packages redesigned using cultural visuals developed from jackets and dresses worn by the urban youth in Kenya give them distinctive features that attract the urban youth more to the beverages.

1.6 Justification of the study

Branding is a prominent feature in direct and indirect communication between producers and consumers. It enables producers of products to attract consumers within markets that have a variety of similar products. In this project, branding involves using cultural visuals that reflect consumers' lifestyles in designs of product packages as a way of attracting particular consumers within large markets. This will make the beverages stand out from those of competitors. This approach is expected to contribute to the reduction of challenges faced by producers in engaging particular segments of consumers on the market.

Research on cultural influence in design has become an interest of many academicians. Such studies include Apwoka (unpublished, 2017) who studied the use of Rwandan cultural visuals into the backgrounds in designs of career choice publicity materials and Lin (2007) who studied the use of Taiwan aboriginal culture in product design. Other studies have indicated an absence of a well defined framework that can guide designers in the process of using cultural elements in design. Such studies include Popovic *et al*.

(2007) who discussed culture-oriented product design within the context of Botswana. This study adds a voice to the many in articulating the function of culture in design. Furthermore, this study also contributes to knowledge in fusing two distinct disciplines in design (fashion design and graphic design) in enhancing consumer attraction.

1.7 Scope and limitations

Urban youth in Kenya consume a large variety of beverages. These are categorised into alcoholic (wines, spirits and beers) and non-alcoholic (chocolate-based, soy-based, milk, tea, coffee and soft drinks) beverages (Golloso-Gubat *et al*., 2015; Mise *et al*., 2013). Waweru *et al*. (2011) mention that there is an increased frequency in consumption of alcoholic beverages among the youth of Kenya with spirits being the most common among college students. It is for this reason that this study focused on alcoholic beverages only.

There exist a wide variety of spirits brands on the market that target the urban youth in Kenya including both Kenyan and international brands. However, only Kenyan brands of spirits were studied. Spirit beverages are classified into five classes namely: brandy; gin; rum; vodka and whiskey (Cornell's Legal Information Institute, 1992); There are many brands on the market in each class. Due to the sheer volume of packages, this study limited itself to the study of packaging of one brand from each class of spirit beverages.

Markets are comprised of several homogeneous segments of consumers. This research focused on the urban youth in Kenya of between the ages of 18 and 34 as it has been reported that they are more brand conscious, keep up with the latest fashion trends and are among the first people to try new things on the market (Hattingh *et al*., 2012). In addition, Saravanan *et al*. (2015) mention that clothing styles shown by models in magazines or worn by film stars are emulated by college students. It is for these reasons, that this study focused on college students and only those from Kenyatta University in the department of Fashion Design and Marketing. It was assumed that because of the nature of their career studies, these students are more exposed to knowledge in fashion.

There exist a wide range of cultural aspects associated with particular consumers that could be used in creating visuals for rebranding. This study selected fashion as the aspect of culture. This is because fashionable garments and accessories are such

possessions that help to identify who a person is (Saravanan *et al*., 2015). Fashionable garments include ethnic wear, casual costumes and party costumes. Focusing on party costumes worn by the urban youth in Kenya, the study only focused on men's jackets and ladies' dresses. For men's jackets, collars and the fabric design were studied while for ladies' dresses, necklines and the fabric design were studied. Visuals were derived from both geometric and free-forms of the collars, neckline and the fabric design.

Visuals from cultural items can be identified within the three cultural levels namely: Inner level (that contains spiritual stories and emotions), mid level (that deals with function, usability and user pleasure), and the outer level (that deals with appearance, form, color, texture, decoration, surface patterns and detail) (Lin, 2007). This study focused on the mid cultural level so as to identify fashionable garments and the outer cultural level in order to identify design elements that could be derived from fashionable garments in order to generate visuals for the study.

Product packages are comprised of visual components, structural elements and usage mechanisms. Visual components include: surface illustrations, typography, color, and layout. Structural elements include: size, form, and material of the container. Usage mechanisms include: opening and closing of the package (Godwell, 2016; Heiniö, 2010). This study was on visual components as it has been reported that only visual components can attract consumers (Ahmad *et al*., 2015).

This study limited itself to production of rebranded beverage packages but did not retest the rebranded beverage packages on the target consumers. This was due to time limitations of the study.

2.0 CHAPTER TWO
LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

2.1 Introduction

This chapter is in two parts. The first part reviewed literature related to the study area and the second part presented the conceptual framework guiding the study.

2.2 Product branding

Branding is a concept that has evolved over time, from when sheep of one herd were branded to differentiate them from another herd to the present day where almost everything from food, flowers and clothes is branded to differentiate them from other products (Hampf *et al.,* 2011). Branding of products involves creation of names, terms, symbols or designs with the intention of differentiating products of one producer from those of competitors in markets where the increase of new products is evident (Kohli *et al*., 2005). Due to the ever-increasing competition on the market, rebranding of products has become a significant factor employed by producers in adding extra value to their products. This involves the use of visuals that directly connect with their target consumers' lifestyles on the market.

2.3 Consumer attraction

In product branding, producers strive to evoke emotions in consumers in order to create a competitive edge of their product over others. Studies show that in the early 1960s, the notion of consumer lifestyles was introduced in product branding and it was an important factor in influencing consumers to buy certain products due to strong visuals that connected with the target consumers (Hampf *et al.,* 2011; Kim *et al*., 2013).

Today, some producers have successfully aligned their products' branding to reflect the lifestyles of their targeted consumers. This can be seen in visuals used in branding of the products by companies such as Kentucky Fried Chicken (KFC), Nike and Coca-Cola. On the South African market for example, Kentucky Fried Chicken (KFC) an American fast food restaurant that specialises in selling fried chicken is known to connecting with its customers through communicating their stories and experiences in their local language. Nike, an American sports company that sells footwear, clothes, equipment and other accessories, is known to incorporate local cultural visuals on their products that resonate with local consumers. Coca-Cola company has in some markets,

linked the drink to its consumers by celebrating local sports, culture and incorporating local names in visuals of the product.



Figure 2.1: "Share a coke with a friend" campaign in Kenya using local names in branding their products.
Source: Hilda (2015).

Coca-Cola has through its other product Diet coke, worked together with fashion designers in order to strengthen its bond with a targeted female dominated group of diet coke admirers. Ireland's national public service broadcaster, Raidió Teilifís Éireann (2013) reported that in 2009, Coca-Cola collaborated with fashion designer Patricia Field and captured the modern woman's passion points (love, fashion & independence) in urban inspired graphics. A project called Abruzzo charity was launched to assist in raising funds for young women who were affected by an earthquake in Italy. In collaboration with Coca-Cola, Italian fashion designers came together and produced motifs and styles to adorn Diet coke bottles. The products looked attractive on the shelf in shops hence making huge sales.



Figure 2.2: Fashion style: Flamenco frilly dress. Designed by Moschino and Conseulo Castiglione.

Source: Raidió Teilifis Éireann (2013).

Through this example, it is shown that producers have put into consideration concepts that incorporate target consumer lifestyles that resonate with their cultural backgrounds in their products' branding in order to attract them. This is the base of this study.

2.4 Cultural lifestyles

Culture is an essential part of every society. Research has revealed that culture is a learned pattern of behaviours in which people live their daily life that may be informal yet powerful enough to influence a consumer in choosing a product. Culture is viewed differently by scholars. According to some, it has something to do with art, particular foods and way of dressing. To others, culture is the lifestyle of a particular group of people within a society that portrays their values, lingo, beliefs and behaviours (Nwagbara *et al.,* 2012; Nwaolikpe, 2013).

Studies indicate that within societies composed of different groups of people, culture plays an important role in defining their identity. The culture of a particular segment of people in a society is crucial because that is what differentiates one society from another. This is because it possesses distinct features that are different from of one segment of society from that of another based on values, beliefs and other characteristics. The way in which one group of people interprets and responds to issues might differ from another group. For instance, in the case of the youth and the elderly within the same society.

Cultural lifestyles provide guidance to people in some aspects of their daily life including their consumption patterns. Studies show that understanding the notion of culture of a particular segment of people in a society is important in design because cultural meanings guide how people interact with products based on their values, habits, traditions and lifestyles (Mwendapole *et al*., 2015). Therefore, understanding the influence of consumers' cultural lifestyles enhances producers' knowledge in creating products that meet consumers' lifestyle choices. Producers must acknowledge that designing of products should be aligned within a specific context primarily because it meets consumer's cultural lifestyles.

2.5 Using cultural elements in design

Visuals for design extracted from cultural items assist in redesigning of products' packages that appeal to their target consumers. The process of using cultural elements in form of visuals in design is emphasised because studies have reported that people are influenced by cultural features.

A study based on Taiwanese cultural features conducted by Lin (2007) proposed a framework for studying cultural features and then transferring them within design elements thus designing attractive products with cultural features. The framework mentions that design features from a cultural item can be identified within the three cultural levels namely; Inner level containing spiritual stories and emotions, mid level dealing with function, usability and user pleasure and the outer level that deals with appearance, form, color, texture, decoration, surface patterns and detail. The figure below describes Lin's (2007) framework for studying cultural features.

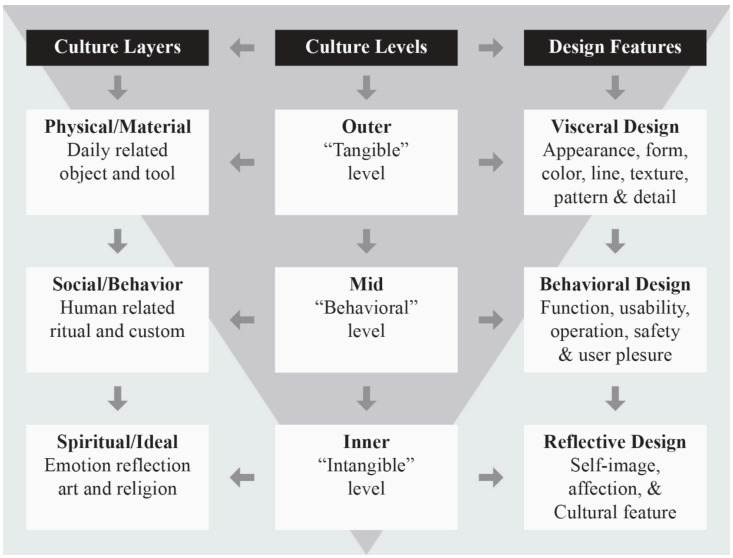


Figure 2.3: Lin's framework for studying cultural features

Source: Lin (2007).

In the African context, no such study is known to have reported a framework that can assist designers in the process of using cultural visuals in design. It is imperative that such a framework that is based on African cultural element is formulated to assist designers in integrating culture in design.

2.6 Fashion of the urban youth in Kenya

Fashion is an interactive everyday activity through which people express their individual appearance in the form of clothing and accessories. Fashion also provides a platform to express a person's conformity to the culture they belong to (Saravanan *et al.,*2015; Thompson *et al.,* 1997). Individual appearances transmit cues about people's lifestyles and cultural conditions. Clothing styles of people as an example, therefore signal their cultural condition within a particular segment of people in a society. Clothing styles can also help to distinguish them from other segments of people within the same society. For example, fashion of the youth can be different from that of elderly people within the same society.

In Africa, fashion is influenced by many factors. Popovic *et al*. (2007) mentions that some African cultural lifestyles have been influenced by external forces such as colonialism, post colonialism and globalisation. Sertanya (2009) also highlights that, as a result of globalisation, local cultures have been exposed to other cultural lifestyles from around the world thus making them hybrid cultures. In Kenya, a study conducted

by Hivos (2016) reported on the Kenyan fashion industry where it highlighted that the urban population is dominated by westernised clothing. Men wear suits and ties, trousers, t-shirts, and jackets while women wear skirts, blouses, trousers, and dresses. This study also mentioned that ethnic wear appears to be limited to ceremonials and special occasions.

Because of globalisation, people with shared interests are more connected today than ever before. They do this through different mediums such as social networks, web technologies and television. A result of this experience is the appreciation of concepts influenced by other cultures. Studies have shown that different people including the youth are looking for excitement and inspiration for fashion from social media, films and magazines. This is because the media acts as amplifiers of the latest trends. For example, when particular clothing styles are shown by models in Vogue magazine or worn by film stars, they are unconsciously followed by college students (Saravanan *et al*., 2015).

The desire for a more modern lifestyle that is popular among the youth in urban areas of Kenya is expressed through fashion styles that attract them. This includes trendy jeans, jackets, dresses, cool sneakers, high heel shoes and hair-styles. These trendy items are perceived as indicators of modernity and superiority. From this review, Kenyan fashion as an aspect of culture, can be used as a source of inspiration in redesigning visuals for products' packages. This is in order to attract youthful consumers more to the products.

2.7 Conceptual Framework

Research indicates that beverage product packages rebranded using visuals from cultural aspects of the country of origin directly connects with their target consumers on the market hence attracting them. The chart below indicates the relationship amongst the variables.

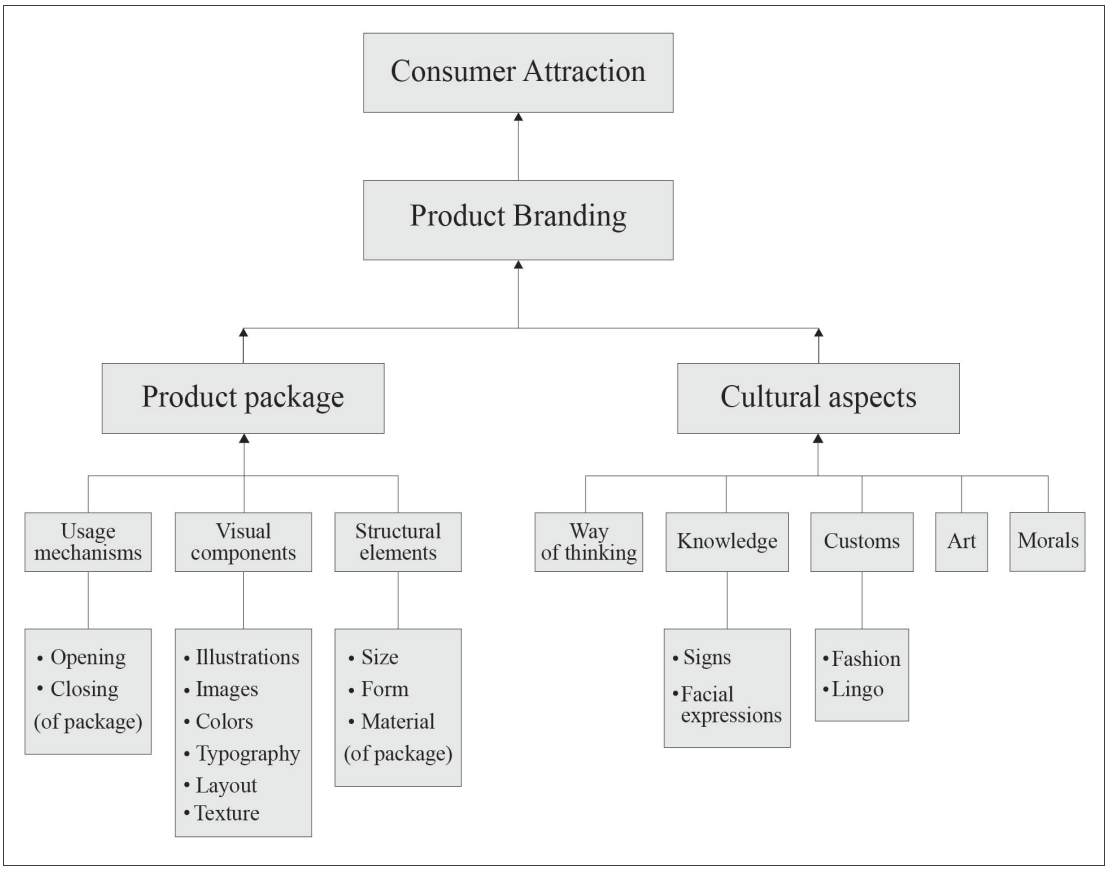


Figure 2.4: Flow chart indicating the relationship among variables.

Product branding is indicated as the independent variable that affects consumer attraction. Product package and cultural aspects are the dependent variables. Underlying variables for product package include: usage mechanisms (opening and closing of a package), visual components (illustrations, images, colors, typography, layout and texture) and structural elements (size, form, and material of a package). Underlying variables in cultural aspects are way of thinking, knowledge (signs and facial expressions), customs (fashion and lingo), art and morals. Therefore, an adjustment in visual components developed from fashion, among other underlying variables for example, causes a change in the product package that affects the product branding and therefore affects consumer attraction.

3.0 CHAPTER THREE
RESEARCH METHODOLOGY

3.1 Introduction

This chapter consists of sections that explain the methodology used when investigating how consumer attraction is influenced by using visuals derived from cultural aspects when rebranding Kenyan beverage packages.

3.2 Research Design

This study was qualitative in nature and it employed a case study research. Saunders *et al.* (2007) describes a case study as an empirical inquiry that investigates a contemporary phenomenon within its context using various sources of evidence. This design enables the researcher to analyse data at the micro level when boundaries between phenomenon and context are not clearly evident. The design was therefore employed to investigate how consumer attraction is influenced by using visuals derived from cultural aspects when rebranding Kenyan beverage packages.

3.3 Target population

The urban youth in Kenya between the ages of 18 and 34 made up the target population of this study. Due to the nature of this study, 18 years was chosen as the starting age because it is the minimum legal drinking age in Kenya. A representative population made up of the urban youth in college was studied. Population for the study was selected from Kenyatta University Main Campus. To obtain a representative study, only students from the School of Applied Human Sciences in the Department of Fashion Design and Marketing were used. This is because by nature of their study specialisation, these students are expected to be more exposed to knowledge in fashion.

3.4 Sample and sampling techniques

In research, sampling makes it feasible to acquire overall accuracy and it provides the benefit of having more time to get more detailed results (Saunders *et al.,* 2007). For this study, non-probability technique was employed to select the sample purposively. Saunders *et al.* (2007) mentions that purposive sampling is employed when the researcher is working with small samples such as in a case study. The study population was drawn from students studying in the department of Fashion Design and Marketing. The department of Fashion design and Marketing had 253 students distributed in four

levels of study. Working with a 95% level of certainty and a margin error of 5% and response rate at 50%, the recommended sample size was 153 participants. For equal representation, 38 participants, both male and female were randomly drawn from each of the four levels of study.

To identify brands of spirit beverages that target the urban youth in Kenya, information was purposively collected from four entertainment places in Nairobi County that are frequented by the urban youth.

To obtain a sample of spirit beverages to be used in the study, a total of four brands of spirit beverages were used. This means that one brand from each spirit class (brandy, rum, vodka and whiskey) was purposively sampled from stores selling spirit beverages.

3.5 Pilot study

In order to obtain insights into the use of cultural visuals on designs of packages of spirit beverages that target the urban youth in Kenya, the researcher conducted a study to collect data on spirit brands that target the urban youth. This data was collected from the Student's Centre on Kenyatta University Main Campus. Data was collected through observations. A record sheet was used to collect all data. This provided insights into spirit brands that target the urban youth. The researcher also studied the designs on packages to establish the use of cultural visuals in their designs.

Sixteen (16) brands of spirits that target the urban youth were identified from the area of study. Out of these, only 6.25% had designs with cultural visuals on them. This low rate of application of cultural designs informed the need of applying cultural designs in packages of spirit beverages that target the urban youth. The area of study was excluded from the main study.

3.6 Data collection tools and procedures

The study employed the following tools and procedures in collecting data:

3.6.1 Data on designs of packages of Kenyan beverages on the market that target the urban youth in Kenya.

In order to obtain data on designs of packages of spirit beverages that target the urban youth in Kenya, the researcher gathered information about brands of Kenyan spirit beverages that target the urban youth in Kenya from four entertainment places in

Nairobi County that are frequented by the urban youth. Interviews were conducted with attendants in each entertainment place and this gave insights into the brands of Kenyan spirit beverages that target the urban youth in Kenya. A schedule of the interview was used to guide the researcher and all data was recorded (Appendix I).

Three design practitioners with academic qualifications in the area of graphic design then studied packages of Kenyan spirit beverages. This was done to obtain the current state of surface illustrations, typography, color, and layout of the design they have employed. An observation guide was used to record the data (Appendix II).

3.6.2 Data on fashion visuals on jackets and dresses worn by the urban youth in Kenya.

To collect data about fashion visuals on jackets and dresses worn by the urban youth in Kenya, the researcher used self-administered questionnaires composed of open ended questions in order to collect data from participants. Male participants provided insights into fashion features of jackets worn by the urban youth in Kenya. These are: collar style and fabric designs of jackets. Female participants provided insights into fashion features of dresses worn by the urban youth in Kenya. These are: neckline style and fabric designs of dresses. Data collected from male participants was recorded in Appendix III and data collected from female participants was recorded in Appendix IV. Secondary data was collected from websites that display information on fashion in Kenya.

3.6.3 Developing visuals for rebranding Kenyan beverage packages that are derived from jackets and dresses worn by the urban youth in Kenya.

In order to develop visuals derived from fashion features of jackets, collar styles and fabric designs of jackets were used. To develop visuals derived from fashion features of dresses, neckline style and fabric designs of dresses were used.

The researcher employed Lin's (2007) framework for studying cultural features from the mid and outer cultural levels and then transfer them into design elements. With reference to this framework, features on jackets and dresses worn by the urban youth in Kenya were studied and then were transferred into design elements such as surface illustrations, typography, color, layout and texture. In so doing, for both jackets and dresses, pictorial samples from each form (geometric and free-form) of fashion features

were selected for reference. Tables were employed to record pictorial samples for the study.

3.6.4 Redesigning packages of Kenyan beverages that target the urban youth in Kenya using the developed visuals.

The researcher employed *Adobe Illustrator* and *Adobe Photoshop* to generate surface illustrations, typography, color, and layouts to develop visuals. This was applied when carrying out the creative project. In doing this, graphic design techniques and methods were applied in generating abstraction of images, creating typefaces and stylising them, generating graphic shapes, illustrating patterns, applying gradients in backgrounds, applying texture, utilising coloured pencils and ink pen together with abstraction and transformation of images.

The creative project was divided into four major sections with each representing one brand from a class of spirit. With four brands of spirits identified for the study, a total of 28 projects were produced. The table below summarises the creative project.

Table 3.1: Summary of the creative project.

Spirit Class	**Fashion item**	**Design Project**		
		Method	**Graphic design techniques**	No
1. Whiskey	Jacket & Dress (Free-forms)	Photography & vector graphics	Abstraction & stylising forms	1
		Ink pen, coloured pencil & vector graphics	Patterns & stylising	2
		Pen & ink with vector graphics	Creating patterns	3
		Vector graphics	Distortion & stylisation of forms	4
		Vector graphics	Stylising forms	5
		Pencil, photography & vector graphics	Abstraction & stylising patterns	6
		Font generation (vector graphics)	Shapes & forms	7

Table 3.1, Cont.

2. Vodka	Jacket & Dress (Geometric)	Vector graphics and ink pen	Abstraction & stylising shapes	8
		Vector graphics	Stylising patterns	9
		Vector graphics	Abstraction of shapes	10
		Pencil & vector graphics	Abstraction & duplication of shapes	11
		Vector graphics & coloured pencil	Duplicating patterns	12
		Photography & vector graphics	Abstraction & contrast	13
		Font generation (vector graphics)	Shapes & forms	14
3. Brandy	Jacket (Free forms) Dress (Geometric)	Vector graphics	Abstraction & stylising patterns	15
		Vector graphics	Distorting and transforming forms	16
		Photography & Pencil	Abstraction & stylising	17
	Jacket (Geometric) Dress (Free-forms)	Coloured pencil & vector graphics	Stylising shapes	18
		Vector graphics	Contrast & transforming shapes	19
		Photography & vector graphics	Monochrome, contrast & stylising forms	20
		Font generation (vector graphics)	Abstraction & stylising	21
4. Rum	Jacket (Free-forms) Dress (Geometric)	Vector graphics	Distorting and stylising forms	22
	Jacket (Geometric) Dress (Free-forms)	Vector graphics	Abstraction & transforming shapes	23
	Jacket & Dress (Free-forms)	Photography & vector graphics	Distortion, contrast & stylising	24
	Jacket (Geometric) Dress (Free-forms)	Vector graphics	Abstraction of shapes & contrast	25
	Jacket & Dress (Geometric)	Vector graphics & coloured pencil	Duplicating shapes & contrast	26
	Jacket (Geometric) Dress (Free-forms)	Photography & vector graphics	Contrast and abstraction of forms	27
	Jacket (Geometric) Dress (Free-forms)	Font generation (vector graphics)	Abstraction	28
		TOTAL: 28 Projects		

3.7 Data Analysis

The study carried out the analysis as follows:

3.7.1 Analysis of designs of packages of Kenyan beverages on the market that target the urban youth in Kenya.

Data collected on insights into brands of Kenyan spirit beverages that target the urban youth in Kenya was analysed qualitatively. A chart was used in the analysis. This revealed spirit beverages that target the urban youth in Kenya. The collected designs of packages of spirit beverages that target the urban youth in Kenya were analysed qualitatively by graphic design practitioners to identify themes and patterns. In so doing, a Likert-type scale was used to analyse surface illustrations, typography, color, and layout of designs. The range for the scale was: high (4), moderate (3), low (2) and none (1).

3.7.2 Analysis of fashion visuals on jackets and dresses worn by the urban youth in Kenya.

Data collected from questionnaires was analysed and trends were developed in order to draw conclusions. Information was classified according to the gender of participants and fashion features from jackets and dresses worn by the urban youth in Kenya.

For male participants, data collected on jackets was analysed and this revealed the prevalent collar styles and fabric designs of jackets worn by the urban youth in Kenya. A data analysis chart of fashion features from jackets was used for analysis.

For female participants, data collected on dresses was analysed and this revealed the prevalent neckline style and fabric designs of dresses worn by the urban youth in Kenya. A data analysis chart of fashion features from dresses was used for analysis.

3.7.3 Developing visuals for rebranding Kenyan beverage packages that are derived from jackets and dresses worn by the urban youth in Kenya.

Visuals from jackets were derived from pictorial samples of the prevalent fashion feature (collar style and fabric design) of jackets. A table was employed to analyse pictorial samples for the study. Samples of jackets were analysed according the form (geometric and free-form) of fashion features.

Visuals from dresses were derived from pictorial samples of the prevalent fashion feature (neckline style and fabric design) of dresses. A table was employed to analyse pictorial samples for the study. Samples of dresses were analysed according the form (geometric and free-form) of fashion features.

3.7.4 Redesigning packages of Kenyan beverages that target the urban youth in Kenya using the developed visuals.

The creative project included the production of a wide range of design compositions. In doing this, graphic design techniques including generating graphic shapes, abstraction of images, creating fonts and stylising them, illustrating patterns, applying visual and tactile texture together with distortion and transformation of images were used to develop design compositions. Design compositions that were produced were recorded, analysed and then used in rebranding packages of spirit beverages.

After the completion of production of all artworks, the researcher staged an exhibition in the department of Fine Art and Design and produced a detailed exhibition catalogue together with a report documenting the creative project.

3.8 Ethical considerations

Alcohol has become a common choice of beverage among the youth in Kenya whereby in some cases the consumption has been abused leading to negative outcomes. A study conducted by Waweru *et al*. (2011) mention that there is an increased frequency in consumption of alcoholic beverages among the youth with spirits being common among college students. Therefore, when considering the moral obligation, this study did not intend in any way to encourage over-drinking and/or binge drinking amongst the urban youth in Kenya.

4.0 CHAPTER FOUR
PRESENTATION AND ANALYSIS OF DATA

4.1 Introduction

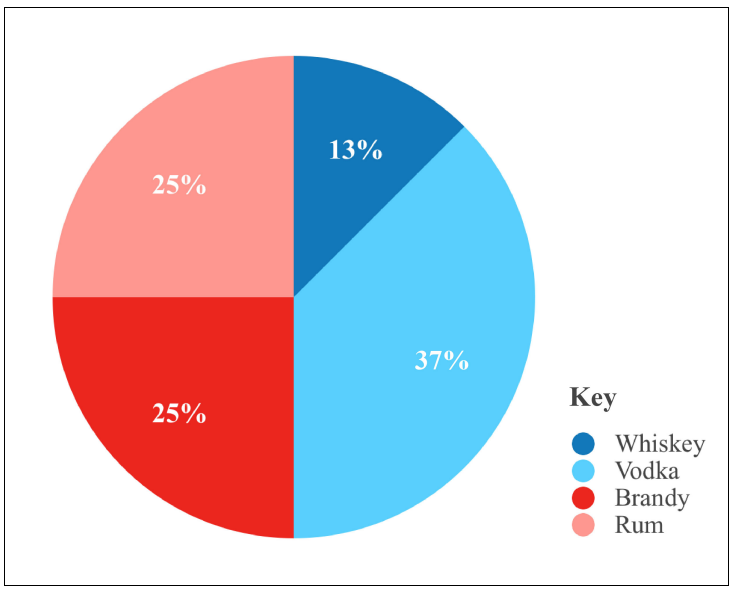
This chapter presents data obtained from the field and analysis. The data is presented hereafter according to set objectives.

4.2 Presentation and analysis of data collected on designs of packages of Kenyan beverages on the market that target the urban youth in Kenya.

The first objective of the study was to identify and analyse designs of packages of Kenyan beverages on the market that target the urban youth in Kenya. In doing this, interviews were conducted with attendants from four entertainment places in Nairobi County that are frequented by the urban youth. These drinking places are: Locust Grill, Kuzima Comrades, Waves Lounge and Scratch Bar & Grill.

It was revealed that brands of Kenyan spirits that target the urban youth are: Hunter's Choice (whiskey) that is packaged in 250ml, 350ml and 750ml bottles, Chrome Vodka and Lemon flavour (vodka) that are both packaged in 250ml bottles, Furaha Brandy (brandy) that is packaged in a 250ml bottle and Safari Cane (rum) that is packaged in a 750ml bottle (Appendix V). Data collected also revealed insights into consumption trends of brands of Kenyan spirit beverages.

Chart 4.1: Prevalence of spirit beverages among the urban youth



Data in chart 4.1 revealed that spirits brands in the class of Vodka are prevalent among the urban youth whereas brands from the class of Whiskey are less prevalent in relation to the rest. Attendants from entertainment places also highlighted that this consumption trend is associated with personal preferences and price of the brands.

The collected designs of packages of Kenyan spirits were documented and analysed qualitatively to identify key themes and patterns (Appendix VI). A Likert-type scale to analyse surface illustrations, typography, color, and layout of designs was used in the table below. The range for the scale is: high (4), moderate (3), low (2) and none (1).

Table 4.1: Data analysis sheet

Spirit brand	**Visual components**									
	Surface illustrations			Typography		Color		Layout of the design		Use of cultural visuals
	Images		Graphics	Font		Text	Graphics	Consistency	Balance	
	Abstract	Realistic		Title size	Body size					
Hunter's Choice	4	1	2	3	3	3	2	3	3	1
Chrome Vodka	3	1	2	4	3	2	2	3	3	2
Furaha Brandy	3	1	3	3	3	2	3	2	2	1
Safari Cane	2	1	2	3	3	3	3	2	2	1

4.2.1 Analysis of surface illustrations used in designs of packages

The collected samples of designs of packages employed the use of surface illustrations. Graphic design practitioners highlighted that abstract images were used at relatively high level (4) moderate (3) and low (2) in some brands. It appeared that no realistic images were used. The use of graphics including shapes, forms and patterns were used on packages of the spirit beverages.

Using Hunter's Choice as an example, the main illustration that was used was that of a man wearing a cap while hunting together with a dog. Chrome Vodka employed the use of illustrations on a low (2) scale. This consists of an abstract illustration of the skyline of a city. Furaha brandy employed illustration on a moderate (3) scale whereby an illustration of a beer barrel was used. Safari cane employed illustrations on a low (2) scale (Appendix V).

4.2.2 Analysis of typography used in designs of packages

The typography used was analysed by checking font styles and their application in designs of packages. Hunter's Choice employed fonts including Trajan Pro, Copperplate Gothic Light and Times New Roman. Chrome Vodka used Bebas Neue as the main font on its package. Furaha Brandy employed the font Century Gothic and Times New Roman in descriptions of the product. Safari Cane used fonts including Birch Std and Abadi MT Condensed.

Graphic design practitioners pointed out that titles which were mostly composed of the brand name were legible. For example, all labels on packages of spirit brands display the name of the brand in a descriptive way. It was also revealed that body fonts which were used to provide more details about the brands were also descriptive (AppendixV).

4.2.3 Analysis of color used in designs of packages

The collected designs on packages of spirit beverages employed the use of color on a relatively moderate scale (3) whereby most fonts used one color and in some cases shades of one color. For example, Hunter's Choice's package mainly displays a monochromatic tone of shades of brown. Chrome vodka (Lemon flavour) is green in nature and can be seen from the exterior of the package. This displays a green effect around the package. Furaha brandy's package possesses the brand name in yellow that is placed on a black background. The word brandy appears in red with a brown outline. Descriptions of the product appear in black and they are placed on a yellow background.

The use of color in graphics was applied at a relatively low (2) level on packages whereby mostly two or three colors were used. Using Safari Cane as an example, this spirit brand is characterised by product descriptions that are placed on a background that appears in a gradient of red and blue. The name of the brand is also expressed in white and is placed on the blue and red background (Appendix V).

4.2.4 Analysis of layout in designs of packages

The consistency and balance of the designs in the packages appeared to be relatively moderate (3). For example, the names of the brand in all packages were strategically placed on the package for consumers to interpret easily (Appendix V).

4.2.5 Analysis of use of cultural visuals in designs of packages

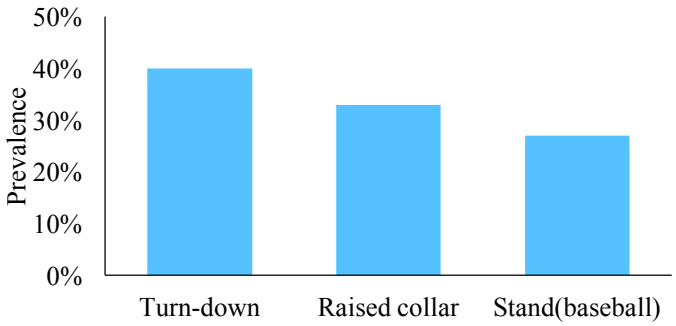
The collected designs of packages demonstrated a shortage in use of local cultural visuals. Only one brand of spirit (Safari Cane) employed cultural visuals in its design however, these were not inspired by the local culture (Appendix V).

4.3 Presentation and analysis of data collected about fashion visuals on jackets and dresses worn by the urban youth in Kenya.

The second objective of the study was to analyse fashion visuals on jackets and dresses worn by the urban youth in Kenya. In doing this, the researcher used self-administered questionnaires composed of open ended questions in order to collect data from participants about fashion visuals on jackets and dresses worn by the urban youth in Kenya.

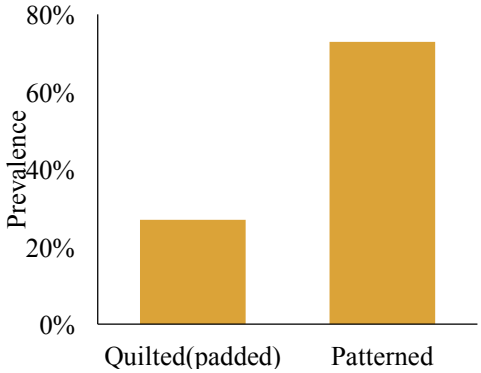
The collected data from male participants highlighted the prevalence of collar styles and fabric designs among jackets worn by the urban youth. Data is presented in charts below.

Chart 4.2: Data presentation on collar styles of jackets



The collected data from male participants revealed that of the three collars styles (turn-down, raised and stand) of jackets, the turn-down collar (40%) was prevalent.

Chart 4.3: Data presentation on fabric designs of jackets

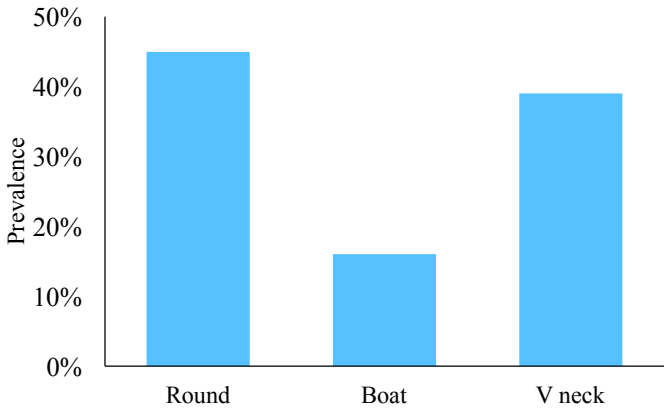


The collected data from male participants revealed that of the two fabric designs (quilted and patterned) of jackets, the prevalent was the patterned fabric (73%).

In addition, on the question regarding details found on their jackets, respondents highlighted that jacket styles include camouflage, patched, denim and some possess features that are colourful (Appendix VII). These features are associated with feeling attractive, confidence, excitement and elegance of the urban youth.

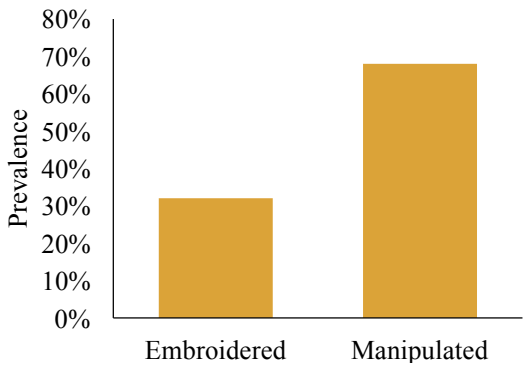
The collected data from female participants highlighted the prevalence of neckline styles and fabric designs among dresses worn by the urban youth. Data is presented in charts below.

Chart 4.4: Data presentation on neckline styles of dresses



The collected data from female participants revealed that of the three neckline styles (round, boat and V neck) of dresses, it was established that the round neck style (45%) was prevalent.

Chart 4.5: Data presentation on fabric designs of dresses



The collected data from female participants revealed that of the two fabric designs (embroidered and manipulated) of dresses, the manipulated fabric (68%) was prevalent.

In addition, on the question regarding details that were found on their dresses, respondents also highlighted that some details on their dresses include ankara prints, animal prints, floral motifs and patterns, bright colors and shiny features (Appendix VII). These features are associated with uniqueness, looking attractive, confidence and elegance of the urban youth.

4.4 Presentation and analysis on developing visuals for rebranding Kenyan beverage packages that are derived from jackets and dresses worn by the urban youth in Kenya.

The third objective of the study was to develop visuals for rebranding Kenyan beverage packages that are derived from jackets and dresses worn by the urban youth in Kenya. In doing this, Lin's (2007) framework was employed in studying cultural features from the mid and outer level cultural levels of jackets and dresses and then transfer them into design elements such as surface illustrations, typography, color, layout and texture.

Visuals from jackets were derived from pictorial samples of jackets that have turn-down collars and also from those that have a patterned fabric. The selected samples were coded and then recorded according to their form (geometric and free-form). Codes JF represented jackets with free-forms and JG represented jackets with geometric forms (Appendix VII). The table below shows details of samples selected for the study.

Table 4.2: Samples of jackets selected to generate visuals

Selected fashion samples of jackets		
Form	**Code**	**Quantity**
Freeform	JF1, JF5, JF16, JF20, JF21, JF22, JF24, JF25.	8
Geometric	JG3, JG9, JG11, JG13, JG23, JG25, JG28, JG29, JG30, JG31	10

Visuals from dresses were derived from pictorial samples of dresses that have round necks and from those that have a manipulated fabric. The selected samples were coded and then recorded according to their form (geometric and free-form). Codes DF represented dresses with free-forms and DG represented dresses with geometric forms (Appendix VII). The table below shows details of samples selected for the study.

Table 4.3: Samples of dresses selected to generate visuals

Selected fashion samples of dresses		
Form	**Code**	**Quantity**
Freeform	DF1, DF4, DF5, DF6, DF7, DF15, DF18, DF19, DF23, DF25, DF28, DF29.	12
Geometric	DG1, DG2, DG3, DG4, DG6, DG7, DG9, DG14, DG15, DG20, DG21, DG24	12

4.5 Presentation and analysis on redesigning packages of Kenyan beverages that target the urban youth in Kenya using the developed visuals.

The fourth objective of the study was to redesign packages of Kenyan beverages that target the urban youth in Kenya using the developed visuals. In doing this, visuals derived from both jackets and dresses were harmoniously combined to generate sketches. The sketches were developed into design compositions. Using project 4 as an example, visuals from a jacket (JF20) and dress (DF6) were combined to form six different compositions (FC41, FC42, FC43, FC44, FC45 and FC46). A total of 202 compositions were produced in all projects. Code FC represents a design composition (Appendix VIII). The design compositions were then applied in designs on packages of beverages (Appendix XII). The table below summarises production of compositions.

Table 4.4: Design compositions derived from fashion

Spirit Brand	**Project**	**Fashion sample**	**Design compositions produced**	
		Code	**Code**	**Quantity**
1. Hunter's choice	Project 1	JF1 & DF1	FC11, FC12, FC13 & FC14	4
	Project 2	JF16 & DF4	FC21, FC22, FC23 & FC24	4
	Project 3	JF21 & DF5	FC31, FC32 & FC33	3
	Project 4	JF20 & DF6	FC41, FC42, FC43, FC44, FC45 & FC46	6
	Project 5	JF25 & DF15	FC51, FC52, FC53 & FC54	4

Table 4.4, Cont.

2. Chrome Vodka	Project 8	JG3 & DG3	FC81, FC82, FC83, FC84, FC85, FC86, FC87, FC88, FC89, FC810, FC811, FC812, FC813, FC814 & FC815	15
	Project 9	JG9 & DG4	FC91, FC92, FC93, FC94, FC95, FC96, FC97 & FC98	8
	Project 10	JG13 & DG6	FC101, FC102, FC103, FC104, FC105, FC106 & FC107	7
	Project 11	JG30 & DG7	FC11-1, FC11-2, FC11-3, FC11-4, FC11-5, FC11-6, FC11-7, FC11-8 & FC11-9	9
	Project 12	JG28 & DG2	FC12-1, FC12-2, FC12-3, FC12-4, FC12-5, FC12-6, FC12-7 & FC12-8	8
	Project 13	JG29 & DG21	FC13-1, FC13-2, FC13-3 & FC13-4	4
3. Furaha Brandy	Project 15	JF1 & DG3	FC15-1, FC15-2, FC15-3, FC15-4, FC15-5, FC15-6, FC15-7, FC15-8, FC15-9, FC15-10, FC15-11, FC15-12, FC15-13, FC15-14, FC15-15, FC15-16 & FC15-17	17
	Project 16	JF20 & DG9	FC16-1, FC16-2, FC16-3, FC16-4, FC16-5, FC16-6, FC16-7, FC16-8, FC16-9, FC16-10, FC16-11, FC16-12, & FC16-13	13
	Project 17	JF16 & DG14	FC17-1, FC17-2, FC17-3, FC17-4, FC17-5, FC17-6, FC17-7, FC17-8 & FC17-9	9
	Project 18	JG9 & DF7	FC18-1, FC18-2, FC18-3, FC18-4, FC18-5, FC18-6, FC18-7, FC18-8, FC18-9, FC18-10, FC18-11 & FC18-12	12
	Project 19	JG11 & DF28	FC19-1, FC19-2, FC19-3, FC19-4, FC19-5, FC19-6, FC19-7, FC19-8, FC19-9, FC19-10, FC19-11, FC19-12, FC19-13, FC19-14, FC19-15 & FC19-16	16
	Project 20	JG30 & DF18	FC20-1, FC20-2, FC20-3, FC20-4, FC20-5, FC20-6, FC20-7, FC20-8, FC20-9, FC20-10, FC20-11, FC20-12, FC20-13 & FC20-14	14
4. Safari Cane	Project 22	JF21, JG30 & DG24	FC22-1, FC22-2, FC22-3, FC22-4, FC22-5, FC22-6, FC22-7, FC22-8, FC22-9, FC22-10, FC22-11, FC22-12 & FC22-13	13
	Project 23	JG31, JG29 & DF28	FC23-1, FC23-2, FC23-3, FC23-4, FC23-5, FC23-6, FC23-7, FC23-8, FC23-9, FC23-10, FC23-11, FC23-12 & FC23-13	13
	Project 25	DF18, DF25 & JG25	FC25-1, FC25-2, FC25-3, FC25-4, FC25-5, FC25-6 & FC25-7	7
	Project 26	DG20, DG15 & JF24	FC26-1, FC26-2, FC26-3, FC26-4, FC26-5, FC26-6 & FC26-7	7
	Project 27	DF29, DG1 & JG23	FC27-1, FC27-2, FC27-3, FC27-4, FC27-5, FC27-6, FC27-7, FC27-8 & FC27-9	9
			TOTAL: 202 Compositions	

5.0 CHAPTER FIVE
DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary, discussion, conclusion and recommendations of the study.

5.2 Summary

This study investigated the use of visuals derived from jackets and dresses worn by the urban youth in Kenya in rebranding packages of Kenyan beverages. To do this, four brands of spirit beverages that target the urban youth were identified and analysed. In order to develop visuals for rebranding, 18 samples of jackets and 24 samples of dresses were selected for generating visuals that were employed in the rebranding process. In the process of applying visuals derived from fashion into designs for rebranding packages, sketches were developed by combining visuals derived from dresses and jackets to create compositions that can attract the urban youth (Appendix VIII). These compositions were applied in designs on the packages of spirit beverages (Appendix XII).

5.3 Discussion on collected designs of packages of Kenyan beverages on the market that target the urban youth in Kenya.

The study sought to identify brands of spirit beverages that target the urban youth in Kenya. These include Hunter's Choice (whiskey), Chrome Vodka and Lemon flavour (vodka), Furaha Brandy (brandy) and Safari Cane (rum). Packages of these spirit brands demonstrated the absence of use of local cultural visuals in their designs (Appendix V). Using cultural aspects of a country of origin within packaging possesses the tendency to attract consumers (Saka, 2011). The reason given is that the product packages now reflect consumer lifestyles. It is for this argument that a design approach of using cultural visuals was employed in designing new packages as a way of attracting consumers more to the spirit brands. In doing this, a variety of design compositions that possess Kenyan cultural visuals were designed and applied in packaging of the spirit brands.

Hunter's Choice's package demonstrated the use of graphics on a relatively low level (Appendix V). This low level presented an opportunity to apply new graphics including shapes, forms and patterns. In the process of developing and applying new visuals that can attract the youth more to the brand, samples of fashion that were selected to generate visuals included dresses with features such as floral designs and colourful shapes together with denim and camouflage jackets. These features were harmoniously combined to generate visuals that were applied consistently across the different sizes of packages of the brand. This was done to ensure that consumers get attracted to the variety of packages.

Packages of Chrome vodka and lemon flavour exhibited a relatively low usage of illustrations in their designs and color was also applied on a moderate scale (Appendix V). In order to address this, samples of fashion that were selected to generate visuals for this brand, among many others, included leather and denim jackets together with dresses that have decorative shapes. These fashion samples were characterised with fabrics design that have one color or shades of one color. Branding provokes emotions and triggers actions (Kotler *et al*., 2002). With this argument, a more colorful approach was employed in creating designs for rebranding packages of this spirit brand. It was expected that this can attract consumers more to the redesigned packages.

In the process of generating new cultural visuals to rebrand packages of Furaha Brandy, selected samples of fashion that were used to generate visuals possessed features with free-forms and geometric forms. Among many others, jackets possessed features such as ankara prints and some dresses had fabric designs with decorative beads on them. Furthermore, designs possessing bright colors, geometric forms and floral shapes were reflected into the new designs of packages. This was emphasised to attract the youth more to the spirit brand.

In order to generate new cultural visuals to rebrand packages of Safari Cane, Samples of fashion selected to generate visuals possess features such as decorative free-forms and geometric shapes. These include denim jackets and jackets with ankara designs together with dresses which had colourful forms. New visuals including shapes, forms and fonts were generated from the fashion samples and then applied on the new packages in order to attract the youth more to the spirit brand.

5.4 Discussion on fashion visuals on jackets and dresses worn by the urban youth in Kenya.

This study sought to identify dresses that are worn by the urban youth. This includes establishing the prevalent neckline style and fabric design of dresses. It was revealed that the round neck and manipulated fabric were prevalent. This means that samples of dresses that were selected for the study were characterised by round necks and manipulated fabrics (Appendix VII). Details on dresses worn by the urban youth include ankara and animal prints, beads, floral motifs and patterns, together with bright colors and shiny features. All these features are attractive to the urban youth and it is perceived that they are associated with their cultural lifestyle.

This undertaking also sought to identify jackets that are worn by the urban youth. It includes revealing the prevalent collar style and fabric design of jackets worn by the urban youth. The turn-down collar and patterned fabric were prevalent among their choice of jackets. Therefore, samples of jackets that were selected for the study were characterised by turn-down collars and manipulated fabrics (Appendix VII). Details on jackets worn by the urban youth include camouflage, patched, denim and some possess features that are colourful. All these features are attractive to the urban youth and it is perceived that their choices of fashion are associated with their cultural lifestyle.

5.5 Discussion on developing visuals for rebranding Kenyan beverage packages that are derived from jackets and dresses worn by the urban youth in Kenya.

This section describes how visual components of a package including illustrations, colors, typography, layout and texture were derived from jackets and dresses worn by the urban youth.

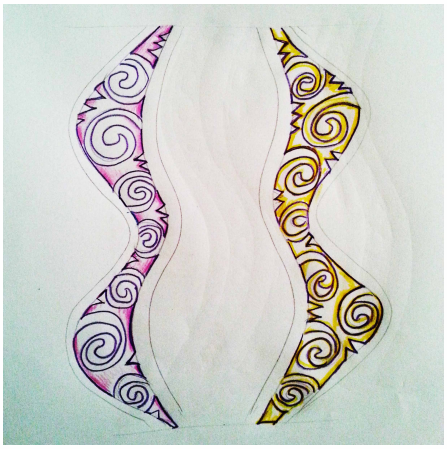
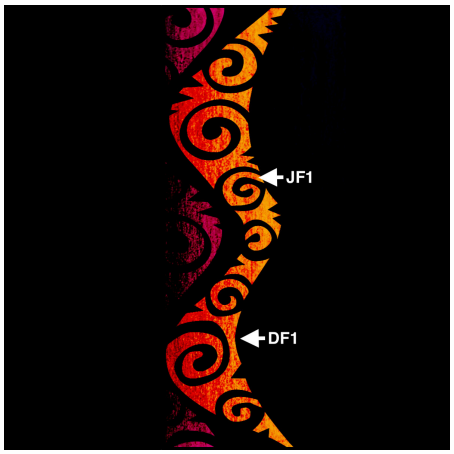
5.5.1 Illustrations

In order to generate illustrations used in rebranding beverage packages, the designer developed a method whereby visuals derived from dresses were combined with those derived from jackets. For example, visuals derived from a dress (DF1) that has fabric designs composed of free-forms were combined with those that were derived from a jacket (JF1) that has fabric designs composed of free-forms. Illustrations of visuals from the combinations were generated and then developed into design compositions (Appendix VIII) using *Adobe Illustrator* and *Adobe Photoshop*. Below are tables demonstrating the process of generating compositions from fashion.

Table 5.1: Selected sample of a jacket and a dress

Fashion samples	
	
Code: JF1	**Code: DF1**
Source: Tuna (2014).	**Source:** Wanjiku (2016).

Table 5.2: Developing a design composition derived from a dress and a jacket

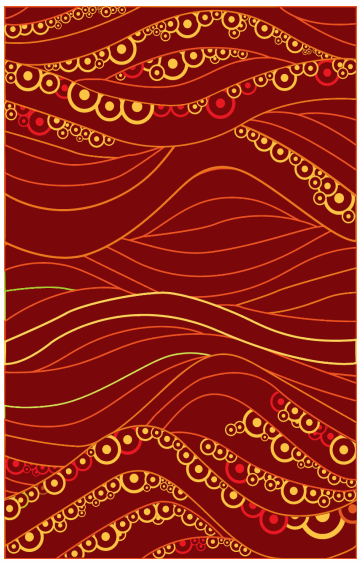
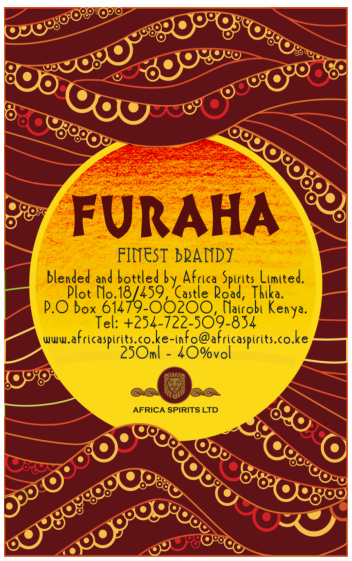
Visuals derived from a dress and jacket	
	
Thumbnail sketch	Developed composition (Code: FC14)

Visuals derived from JF1 consist of coiled shapes that are located on the shoulder of the jacket. Visuals derived from DF1 consist of circular shapes that are vertically placed on the dress. Visuals derived from JF1 and DF1 were harmoniously combined to create a composition (FC14). The composition created demonstrates good blending and is well balanced. This successful composition was applied in rebranding a package.

5.5.2 Color

During process of generating visuals for rebranding packages of spirit beverages using visuals derived from jackets and dresses worn by the urban youth, color contrast and blending was highlighted in design compositions. This was done to create design compositions that appeal more to the urban youth. The table below shows application of color contrast and blending in design of a package of a spirit beverage.

Table 5.3: Application of color contrast and blending in design of a package

Sample package design with color contract		
Existing package design	New design composition	Redesigned package design
		

5.5.3 Layout

During the process of developing design compositions used in designs of packages of spirit beverages, balance in terms of arrangement of visuals was emphasised. Visuals including shapes and forms together with text were arranged harmoniously in order to ensure effective communication to the urban youth. The table below shows arrangement of visuals in a layout emphasising effective communication.

Table 5.4: Arrangement of visuals in a layout.

Sample package design with color contract		
Existing package design	Layout of a design composition	Redesigned package design
		

5.5.4 Typography

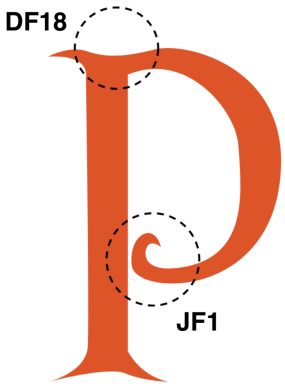
In the process of developing cultural visuals for rebranding packages of spirit beverages, the designer developed new fonts generated from visuals derived from jackets and dresses worn by the urban youth. This was done to create packages that appeal more to the urban youth. In the process, eight (8) new fonts including serif and sans serif were created, labeled and installed in *Adobe Illustrator* software for use. Serif fonts generated include Urban Lifestyle, Urban Class, Urban Swagger, and Urban Young. Sans serif fonts generated included Urban Life, Urban Elegance, Urban Swagg and Urban Youngin (Appendix IX).

Fonts generated were comprised of sets of numbers, lowercase and uppercase letters together with symbols. Using Urban Lifestyle as an example, this font was created and applied in descriptions on a package for Hunter's Choice. This font was generated by combining visuals of free-forms from a dress (DF18) and a jacket (JF1). The table below summarises the process of generating new fonts derived from visuals from fashion.

Table 5.5: Developing fonts derived from fashion

Fashion samples	
	
Code: DF18	**Code: JF1**
Source: Tuna (2014).	**Source:** Tuna (2014).

Table 5.6: Developed font derived from fashion

New font	
Developed letter	**Application on a package**
	
Font name: Urban Lifestyle	Hunter's Choice package

Description: Letter P, among other characters from Urban lifestyle font, is composed of visuals derived from a dress (DF18) and jacket (JF1). Visuals derived from fashion were harmoniously combined in a way that letters and characters facilitate the legibility of text. This font was applied in rebranding all packages of Hunter's Choice. It is perceived that this will attract the youth more to the spirit brand.

5.5.5 Texture and surface decorations

During the analysis of samples of both jackets and dresses for the study, it was observed that texture and surface decorations were among features in fashion items associated with the culture of the urban youth in Kenya. Pujiyanto (2013) highlights that products' branding that are adjusted to consumers' cultural condition are more attractive to the consumers. With this argument, it prompted the designer to find a way of reflecting texture and surface decorations found on jackets and dresses in new designs for rebranding packages of spirit beverages. To do this, a new method for generating and applying both visual and tactile texture together with surface decorations in design was developed.

5.5.5.1 Creating visual texture

The process of generating visual texture was carried out in three main stages. The first stage consisted of drawing a texture on paper using coloured pencil and then scanning the drawing in order to save it as an image. The second stage was to create a design composition using *Adobe Illustrator* that would accommodate the new effect that was to be created. Lastly, the scanned image created out of coloured pencils was placed on top of the composition whereby the transparency panel in *Adobe illustrator* is used to create the textured effect (Appendix X).

Table 5.7: The process of generating visual texture

Sample design with visual texture		
Stage 1	**Stage 2**	**Stage 3**
		
Texture created on paper	Design composition	Design composition with visual texture

In order to create a successful design composition with visual texture, in the transparency panel of *Adobe Illustrator*, color burn was the option used to create the texture-like effect. The new composition depicts good contrast and harmony. This successful design composition was applied rebranding a package of a beverage. The table below summarises experiments that were done using the transparency panel in *Adobe illustrator* to create visual texture.

Table 5.8: Sample experiments conducted to create visual texture

Composition	**Experiments using the transparency panel**		
			
Composition 1	Transparency: Color burn Result: Good contrast	Transparency: Hard light Result: Effect not clear	Transparency: Multiply Result: Good harmony
			
Composition 2	Transparency: Difference Result: Effect not clear	Transparency: Darken Result: Good contrast	Transparency: Color burn Result: Good harmony
			
Composition 3	Transparency: Color Result: Texture not visible	Transparency: Difference Result: Effect not clear	Transparency: Color burn Result: Effect not clear

Table 5.9: Application of visual texture in package rebranding

Sample design with visual texture		
Existing package	New design with texture	Redesigned package
		

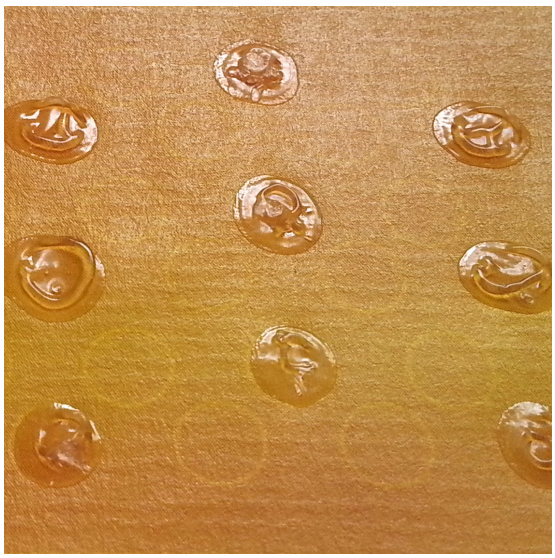
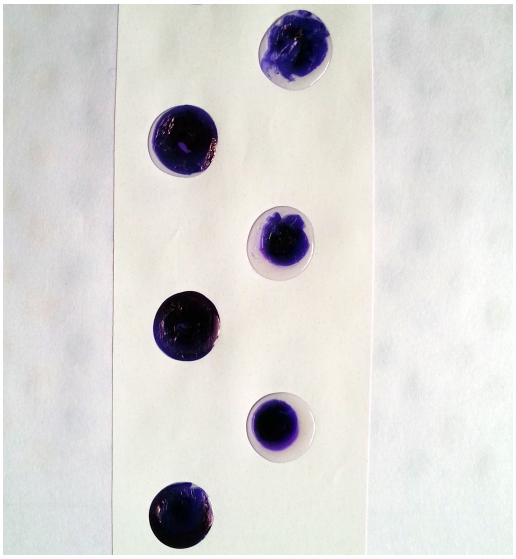
Table 5.9 demonstrates a package of Hunter's choice that was rebranded using cultural visuals from fashion. In doing this, visual textured effect was added to the designs. The study anticipates that this will attract the youth more to the spirit brand.

5.5.5.2 Creating tactile texture using craft glue

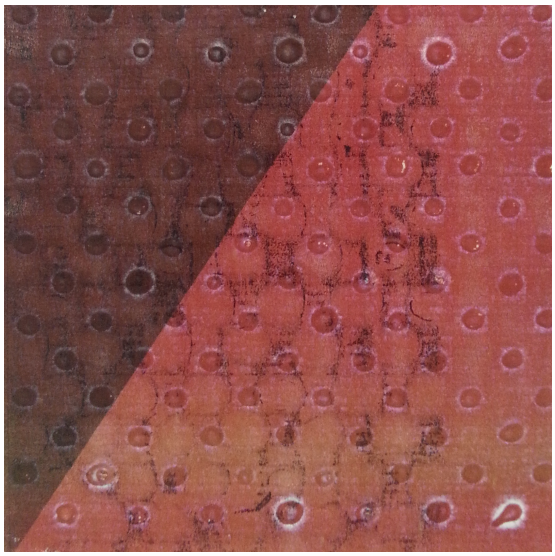
In the process of creating designs used in rebranding packages of beverages that target the urban youth, tactile texture was applied in designs on packages. In doing this, a method of forming texture was experimented upon using craft glue to create a three dimension effect on the surface of paper that is used in packages of beverages.

Various experiments were conducted in order to produce results that are applicable in design. These experiments include mixing craft glue with ink and then applying it on paper, warming paper after applying a layer of craft glue, digital printing on a paper that has dry craft glue and drying craft glue on a paper. Successful results of the experiments were experienced when the craft glue is left to dry on paper and also when paper is warmed after applying a layer of craft glue (Appendix XI). Results from successful experiments were applied in designs of packages of spirit beverages. The table below summarises experiments that were conducted.

Table 5.10: Sample experiments using craft glue

<table>
<tr><th colspan="2">Experiments conducted using craft glue</th></tr>
<tr><th>Experiment A</th><th>Experiment B</th></tr>
<tr><td></td><td></td></tr>
<tr><td>Test: Warming paper for 10 minutes after applying a layer craft glue.

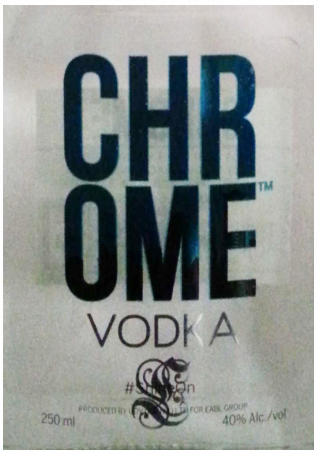
Result: The craft glue hardens very much. Hence not applicable in design.</td><td>Test: Mixing craft glue with ink.

Result: It doesn’t mix well and the drying time is over 3 days. Hence not applicable in design.</td></tr>
<tr><th>Experiment C</th><th>Experiment D</th></tr>
<tr><td></td><td></td></tr>
<tr><td>Test: Printing on a paper which has a layer of dry craft glue.

Result: The craft glue melts. Hence not applicable in design.</td><td>Test: Applying craft glue on a paper and leaving it to dry.

Result: Uniform and good 3D feel on the surface are visible. Hence applicable in design.</td></tr>
</table>

Table 5.11: Application of tactile texture using craft glue in package rebranding

Sample design with tactile texture		
Existing package design	New package design	New package design with texture
		

In the process of rebranding Chrome Vodka as an example, tactile texture was applied in the new designs. This creates a three dimension effect on the surface of the package. It is perceived that this effect relates to surface decorations found in features of some fashion items worn by the urban youth. When tactile texture is applied effectively in branding of a product's package, it is experienced when the consumer interacts with the product's package. It is believed that this will contribute towards attracting the youth more to the spirit brand.

5.5.5.3 Creating tactile texture using fabric glue

Another method for creating tactile texture was experimented upon using fabric glue to create a three dimension effect on the surface of paper that is used in packages of spirit beverages. Experiments conducted include warming paper after applying a layer of fabric glue, diluting fabric glue then applying it on paper and applying craft glue on a coloured surface of paper.

Successful results were observed when the paper is warmed for one minute after applying a layer of fabric glue and also when the fabric glue is applied on a coloured surface of a paper then left to dry (Appendix XII). Results from successful experiments were applied in designs to create a surface decorative effect on packages of spirit beverages. The table below summarises experiments that were conducted.

Table 5.12: Sample experiments using fabric glue

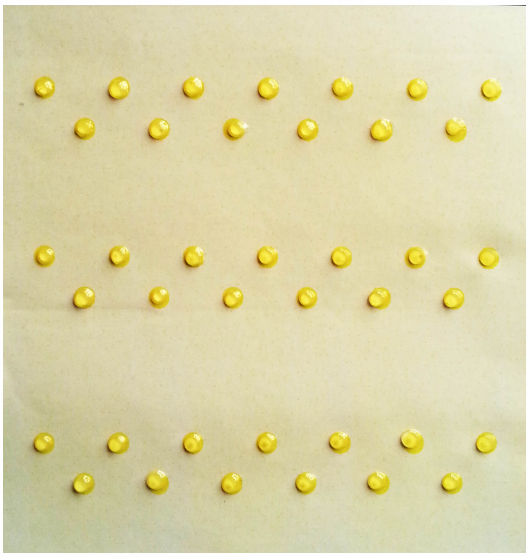
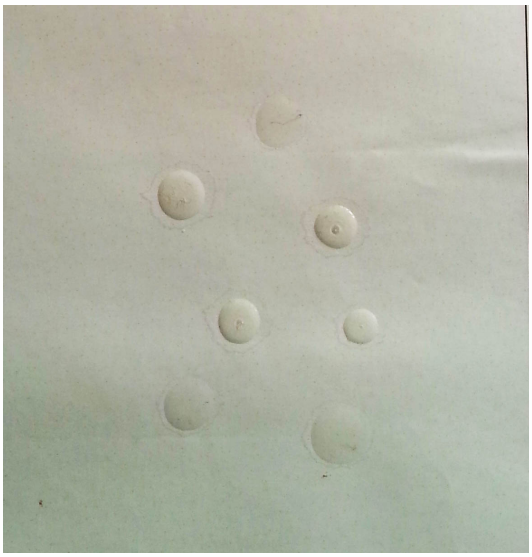
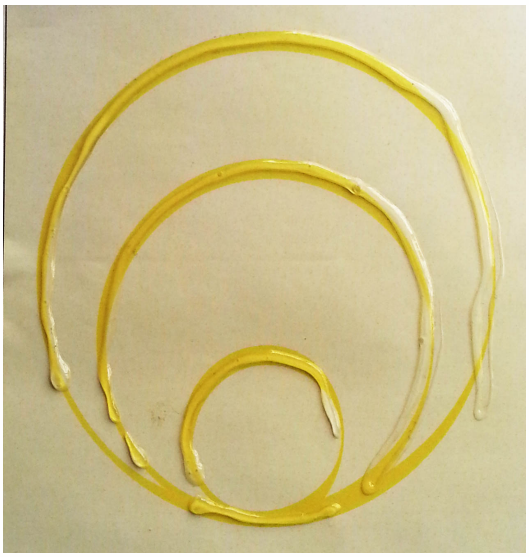
Experiments conducted using fabric glue	
Experiment A	**Experiment B**
	
Test: Applying fabric glue on a surface of a sticker paper and then warming the paper for 1 minute. **Result:** Uniform 3D effect on the surface of paper. Hence applicable in design.	**Test:** Diluting fabric glue using warm water. **Result:** The fabric glue dries but leaves a stain on the sticker paper. However, this test is successful when conducted on the surface of a conqueror paper.
Experiment C	**Experiment D**
	
Test: Applying fabric glue on a coloured surface and then warming the paper for 1 minute. **Result:** The 3D effect on the surface is not uniform. Hence not applicable in design.	**Test:** Applying fabric glue on a coloured surface and then warming the paper for 1 minute. **Result:** Uniform 3D effect on the surface. Hence applicable in design.

Table 5.13: Application of tactile texture using fabric glue in package rebranding

Sample design with tactile texture		
Existing package design	New package design	New package design with texture
		

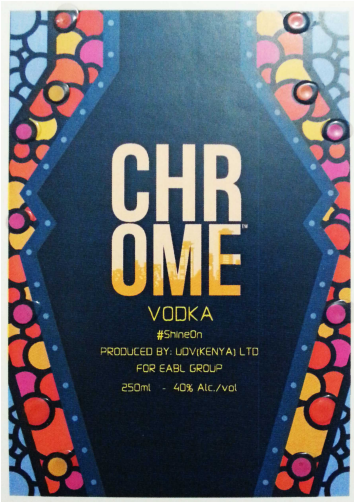
In the process of rebranding packages of Furaha Brandy as an example, tactile texture in form of surface decorations was applied in the new designs. It is believed that the effect created from surface decorations relates to that found on features of some fashion items worn the urban youth. This effect is experienced when the consumer interacts with the package of the beverage. This was done to enhance consumer attraction towards the package of the spirit beverage.

5.6 Discussion on redesigning packages of Kenyan beverages that target the urban youth in Kenya using the developed visuals.

This section describes how visual components of a package including illustrations, colors, typography, layout and texture together with design compositions were applied in designs for rebranding packages of beverages.

Branding adds extra value to products when visuals that directly connect to the target consumers' lifestyle are used in designs of product packages. Whilst doing this, new fonts derived from fashion together with texture were applied in packages of spirit beverages that target the urban youth (Appendix XIII). Rebranded packages of spirit beverages possess features that relate to the culture of the urban youth hence attracting them more towards the product packages. The table below demonstrates rebranding of a package of a spirit beverage.

Table 5.14: Rebranding a beverage package

Rebranding Chrome Vodka		
Existing package design	New package design	Rebranded package design
		

The new package of Chrome vodka was rebranded using cultural visuals derived from a jacket and dress that are worn by the urban youth. In doing this, tactile texture was also applied on the package to enhance attraction from consumers. The new package also consists of a new font (Urban Elegance) that was derived from fashion. It is believed that the new designs will stimulate the urban youth to be attracted more to the new package. This is because the new packages now possess visuals that reflect the culture and lifestyle of the urban youth.

5.7 Recommendations

The following are recommendations of the study:

1. Kenya has a wide range of consumers on the market with different desires and tastes. During the process of rebranding packages of beverages, designers should consider the different categories of consumers on the market. This is done through the choice of colors, graphics, fonts and surface illustrations employed in designs on packages of the products.

2. This study utilised visuals derived from fashion as the aspect of culture of the urban youth in rebranding packages of beverages. The researcher recommends that the use of visuals derived from fashion can be emphasised in branding because they possess design features that resonate with lifestyles of some consumers on the market hence attracting them towards the products.

3. The researcher recommends that in the process of developing visuals for branding product packages, new customised fonts together with visual and tactile texture possessing features that appeal to the target consumers should be applied in designs of packages. This is done to increase the competitive edge of products from those of competitors.

4. This study focused on utilising jackets and dresses as the cultural items to generate visuals for rebranding. The researcher recommends that focusing on specific cultural items generates visuals for design that are less general and more specific to the target consumer. This is expected to increase the attraction of the product package to target consumers.

5.8 Areas of further research

The following are areas of further research:

1. Culture is displayed through different ways. This study only focused on fashion as the cultural display to generate visuals for rebranding beverage packages. Other studies can explore on how other cultural displays like signs, facial expression and lingo can be used in branding of product.

2. Fashionable clothing include casual costumes, party costumes and ethnic wear. This study focused on party costumes. More research can be done on how casual costumes and ethnic wear can be used in branding of product packages to attract consumers more to products.

3. This study focused on rebranding the visual components of a product's package. More studies can be carried out on how structural elements (size, form and material of container) and usage mechanisms (opening and closing of a container) can be enhanced in order to appeal to target consumers on the market.

4. This study developed a method of forming and applying tactile texture in branding packages of beverages to enhance consumer attraction. More studies can be conducted on how tactile texture can be used in branding to guide visually challenged consumers in identifying beverage brands of their choice.

5. This study used a framework based on Taiwanese culture in studying local cultural features and then transferring them into design elements. Other studies can create a framework based on the African culture to assist designers in studying cultural features and then transferring them into design elements.

6. This study involved rebranding packages of beverages that target the urban youth but did not retest them on the target consumers. New studies can be on specific testing of the new branded products on their target consumers.

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APPENDICES

Appendix I: Schedule of interview with attendants from entertainment places

Hello. My name is Muneza Derrick and I am a Masters student in Kenyatta University. I am collecting information about "Spirits that target the youth in Kenya". I would like to interview you so that it assists me in my research.

1. Please tell me your name and position in the company. *(Let the interviewee state their name and position)*

Name: _____

Position: _____

Company: _____

2. Which spirit brands target the urban youth in Kenya?

3. Which class of spirits are mostly consumed by the youth and why?

Closing

(I would like to thank you for your assistance)

Appendix II: Observation guide used in collecting data on designs on a package of a spirit beverage

Spirit brand: Spirit class:				
	Visual components			Application in design (examples & notes)
1	Surface illustrations	Images	Abstract	
			Realistic	
			Foreground	
			Background	
			None	
		Graphics	Irregular shapes	
			Regular shapes	
			None	
2	Typography	Font	Title size	
			Body size	
		Text	Vertical	
			Horizontal	
3	Color	Font	Colorful	
			Monochromatic	
		Text	Colorful	
			Monochromatic	
4	Layout of design		Consistency	
			Alignment	
			Balance	
5	Cultural visuals			

Appendix III: Schedule of questionnaire on fashion for male participants

Hello. My name is Muneza Derrick and I am a Masters student in Kenyatta University. I am collecting information about "Jackets that are worn by the youth". I would like to request for your time and respond to this questionnaire so that it assists me in my research.

Name: _____ Year of study: _____

1. Do you choose a particular jacket when going to a party? [Tick one option]

Yes ☐ No ☐

If yes, briefly describe the feeling that the jacket gives you while wearing it.

2. How often do you wear a jacket when you are going out to a party? [Tick one option]

Frequently ☐ Occasionally ☐ Rarely ☐

If not, how often? _____

Can you briefly describe the details of the jackets you wear

3. Which type of collar is common among your jackets? [Tick one option]

Turn-down collar ☐ Raised collar ☐ Stand (baseball) collar ☐

If not, any other? _____

Can you briefly describe the details of the collar

4. Which kind of design on fabric is common among your jackets? [Tick one option]

Quilted (padded) fabric ☐ Patterned fabric ☐

If not, any other? _____

Can you briefly describe the details of design on fabric

5. Briefly describe where you get inspiration for clothing styles that you wear.

Appendix IV: Schedule of questionnaire on fashion for female participants

Hello. My name is Muneza Derrick and I am a Masters student in Kenyatta University. I am collecting information about "Dresses that are worn by the youth". I would like to request for your time and respond to this questionnaire so that it assists me in my research.

Name: _____ Year of study: _____

1. Do you choose a particular dress when going to a party? [Tick one option]

Yes ☐ No ☐

If yes, briefly describe the feeling that the dress gives you while wearing it.

2. How often do you wear a dress when you are going out to a party? [Tick one]

Frequently ☐ Occasionally ☐ Rarely ☐

If not, how often? _____

Can you briefly describe the details of the dresses you wear

3. Which type of neckline is common among your dresses? [Tick one option]

Round neck ☐ Boat neck ☐ V neck ☐

If not, any other? _____

Can you briefly describe the details of the neckline

4. What kind of design on fabric is common among your dresses? [Tick one option]

Embroidered fabric		Manipulated fabric	

If not, any other? _____

Can you briefly describe the details of design on fabric

5. Briefly describe where you get inspiration for clothing styles you wear.

Appendix V: Kenyan spirit brands that target the urban youth.



Hunter's Choice (250ml)



Hunter's Choice (350ml)



Hunter's Choice (750ml)



Chrome Vodka



Chrome Vodka (Lemon flavour)



Furaha Brandy



Safari Cane

Appendix VI: Data collected on designs of packages of Kenyan spirits targeting the urban youth

Spirit brand: **Hunter's choice** Spirit class: Whiskey				
	Visual components			Application in design (examples & notes)
1	Surface illustrations	Images	Abstract	- Man wearing a cape in a bush with a hunting dog - Boundary surrounding the 'tagline'
			Realistic	
			Foreground	- Applied
			Background	- Cream+ Brown
			None	
		Graphics	Irregular shapes	- Present
			Regular shapes	
			None	
2	Typography	Font	Title size	- Visible
			Body size	- Average
		Text	Vertical	
			Horizontal	- Applied
3	Color	Font	Colorful	
			Monochromatic	- Chocolate - Brown - Gold - Cream
		Text	Colorful	
			Monochromatic	- Chocolate - Brown
4	Layout of design		Consistency	- Colour consistent
			Alignment	- Centred
			Balance	- Layout is balanced
5	Cultural visuals			- None

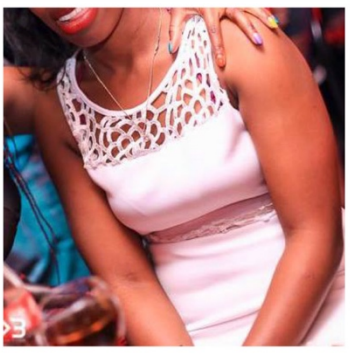
Spirit brand: **Chrome Vodka** Spirit class: Vodka				
	Visual components			Application in design (examples & notes)
1	Surface illustrations	Images	Abstract	- Nairobi skyline
			Realistic	
			Foreground	
			Background	- Transparent
			None	
		Graphics	Irregular shapes	- Present
			Regular shapes	- Present
			None	
2	Typography	Font	Title size	- Visible
			Body size	- Average
		Text	Vertical	
			Horizontal	- Applied
3	Color	Font	Colorful	- Blue - Black - White
			Monochromatic	
		Text	Colorful	- Blue - Black - White
			Monochromatic	
4	Layout of design		Consistency	- Colour consistent
			Alignment	- Centred
			Balance	- Balanced layout
5	Cultural visuals			- None

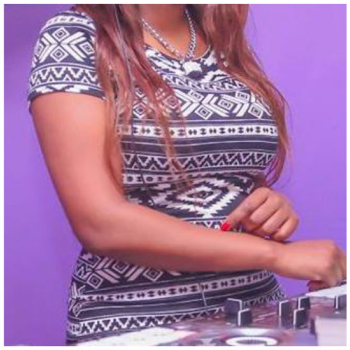
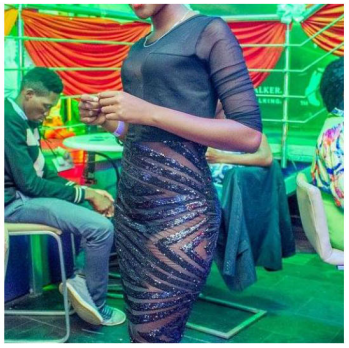
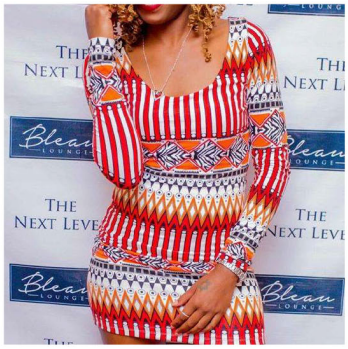
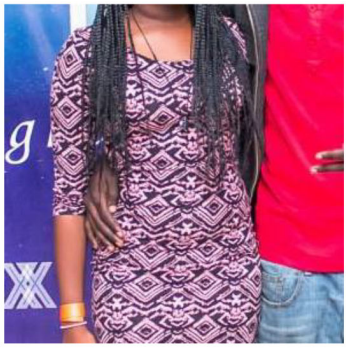
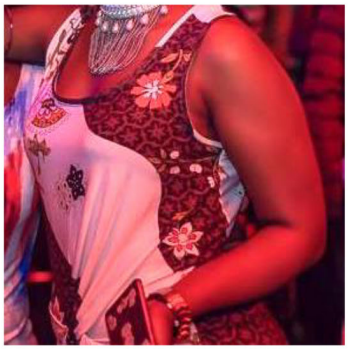
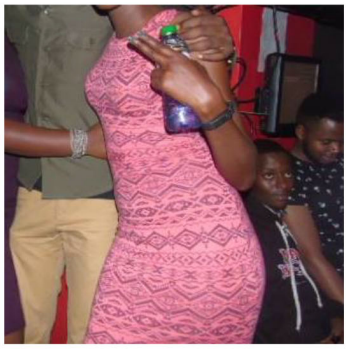
Spirit brand: **Chrome Vodka (Lemon flavour)** Spirit class: Vodka				
	Visual components			Application in design (examples & notes)
1	Surface illustrations	Images	Abstract	- Nairobi skyline
			Realistic	
			Foreground	
			Background	- Transparent
			None	
		Graphics	Irregular shapes	- Present
			Regular shapes	- Present
			None	
2	Typography	Font	Title size	- Visible
			Body size	- Average
		Text	Vertical	
			Horizontal	- Applied
3	Color	Font	Colorful	- Blue - Black - White - Green
			Monochromatic	
		Text	Colorful	- Blue - Black - White - Green
			Monochromatic	
4	Layout of design		Consistency	- Colour consistent
			Alignment	- Centred
			Balance	- Balanced layout
5	Cultural visuals			- None

Spirit brand: **Furaha Brandy** Spirit class: **Brandy**				
	Visual components			Application in design (examples & notes)
1	Surface illustrations	Images	Abstract	- Silver Beer barrel
			Realistic	
			Foreground	- Applied
			Background	- Yellow-cream
			None	
		Graphics	Irregular shapes	- Present
			Regular shapes	- Present
			None	
2	Typography	Font Text	Title size	- Visible
			Body size	- Visible
			Vertical	
			Horizontal	- Applied
3	Color	Font	Colorful	- Yellow - Maroon - White - Black - Grey
			Monochromatic	
		Text	Colorful	- Yellow, Maroon, White, Black & Grey
			Monochromatic	
4	Layout of design		Consistency	- None
			Alignment	- Centred on Front - Dispersed on Back
			Balance	- Balanced on Front - Dispersed on Back
5	Cultural visuals			- None

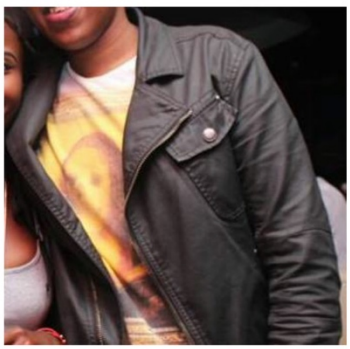
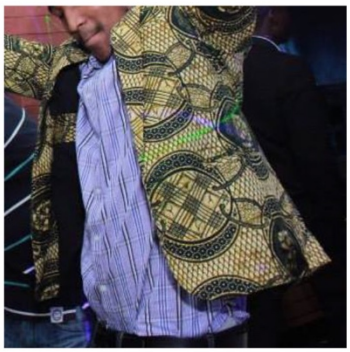
Spirit brand: **Safari cane** Spirit class: **Rum**				
	Visual components			Application in design (examples & notes)
1	Surface illustrations	Images	Abstract	- Several emblems - Badge
			Realistic	
			Foreground	- Applied
			Background	- Blue & Red mesh
			None	
		Graphics	Irregular shapes	- Present
			Regular shapes	- Present
			None	
2	Typography	Font	Title size	- Visible
			Body size	- Visible
		Text	Vertical	
			Horizontal	- Applied
3	Color	Font	Colorful	- White - Black
			Monochromatic	
		Text	Colorful	- White - Black
			Monochromatic	
4	Layout of design		Consistency	- None
			Alignment	- Centred on Front - Dispersed on Back
			Balance	- Balanced on Front - Dispersed on Back
5	Cultural visuals			- Foreign

Appendix VII: Selected samples of fashion of the urban youth

Dresses with free-forms		
		
DF1	DF4	DF5
		
DF6	DF7	DF15
		
DF18	DF19	DF23
		
DF25	DF28	DF29

Dresses with geometric shapes		
		
DG21	DG2	DG3
		
DG4	DG6	DG7
		
DG9	DG14	DG15
		
DG20	DG21	DG24

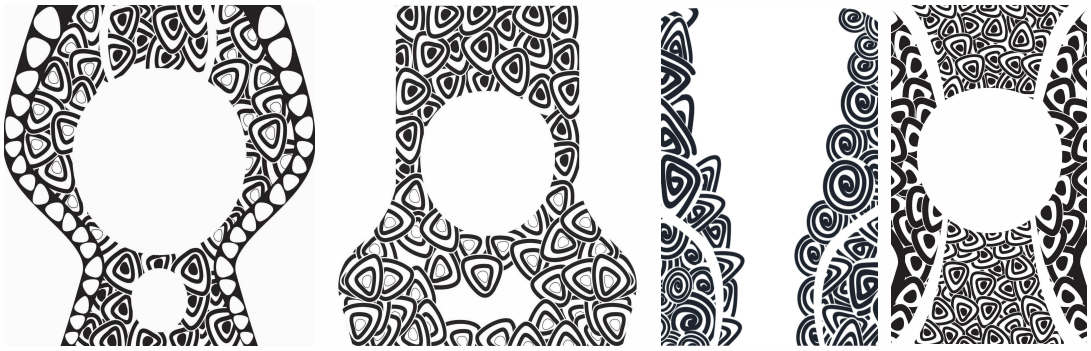
Jackets with free-forms		
		
JF1	JF5	JF16
		
JF20	JF21	JF22
		
JF25		

Jackets with geometric shapes		
		
JG3	JG9	JG11
		
JG13	JG23	JG24
		
JG25	JG28	JG29
		
JG30	JG31	

Appendix VIII: Design compositions derived from fashion features



FC11	FC12	FC13	FC14



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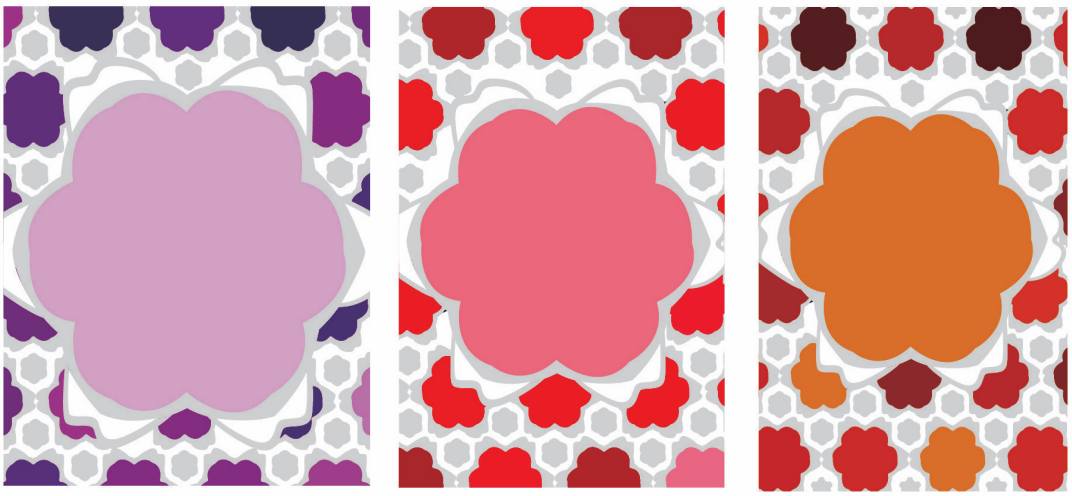

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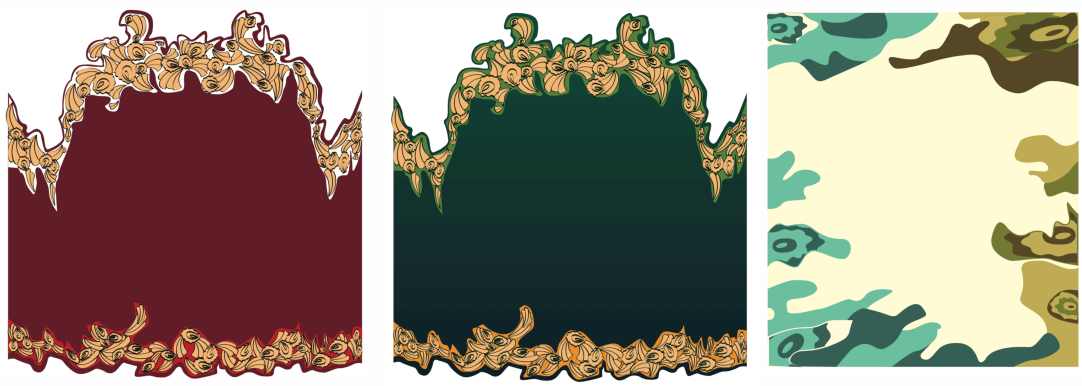

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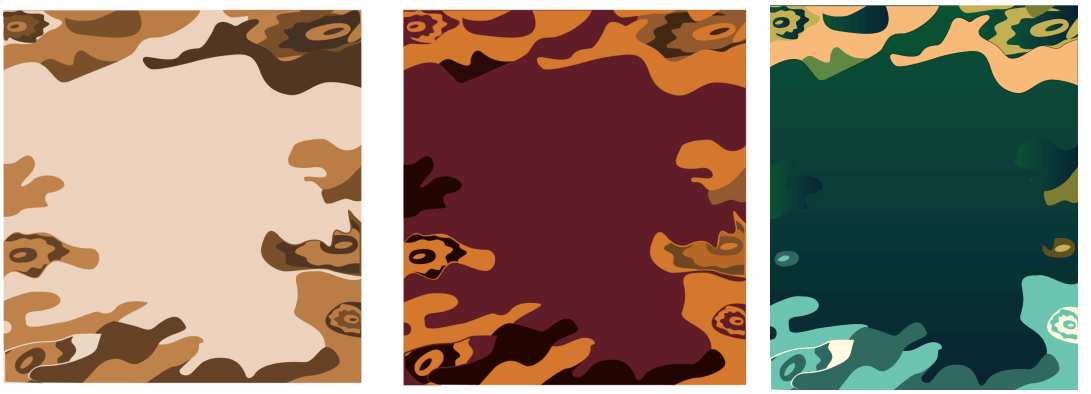
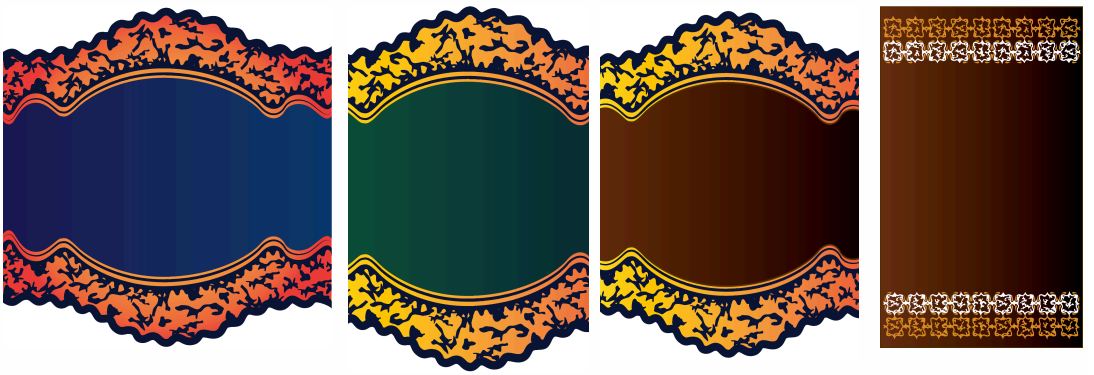
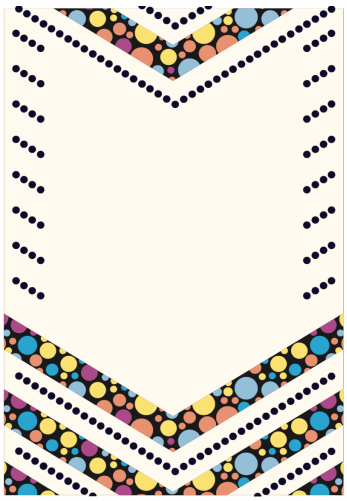
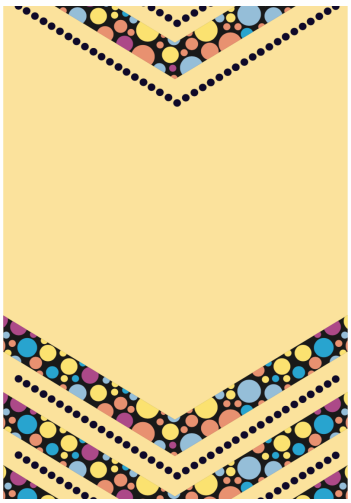


FC44	FC45	FC46



FC51	FC52	FC53	FC54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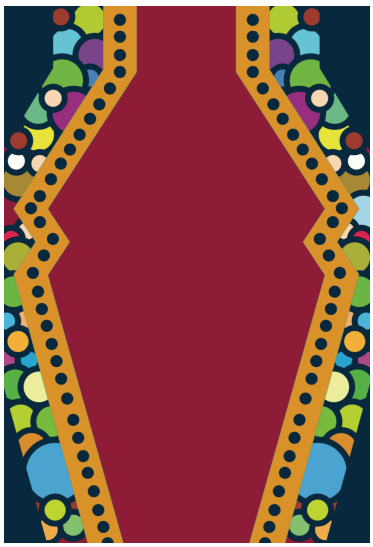
FC84	FC85	FC86
		
FC87	FC88	FC89



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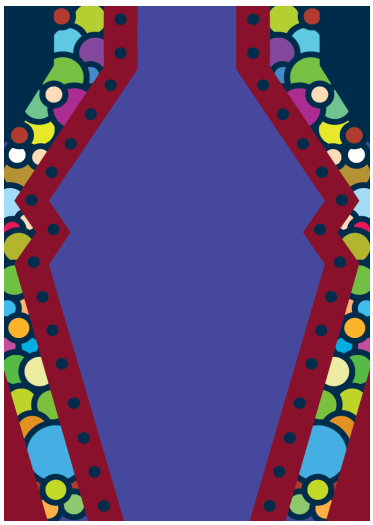
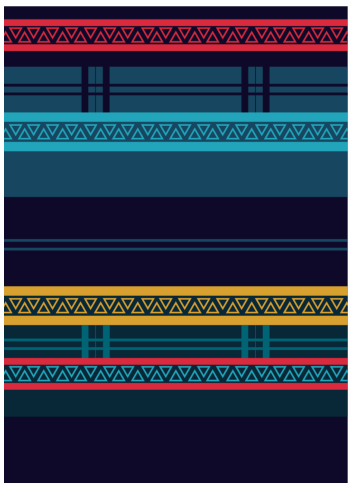
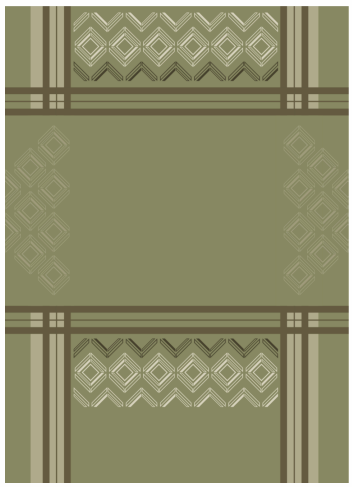
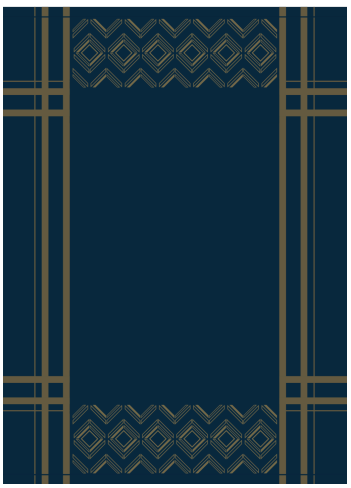
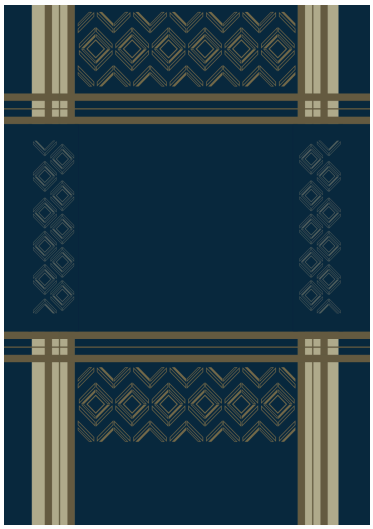
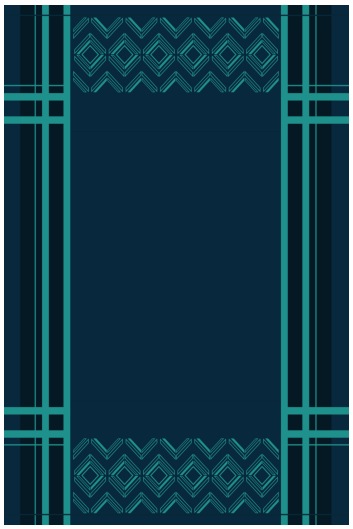


FC813	FC814	FC815



FC91	FC92	FC93

		
FC94	FC95	FC96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	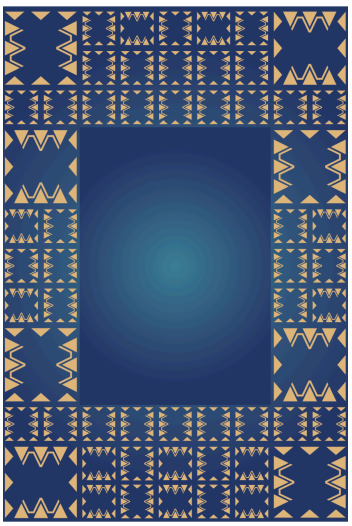	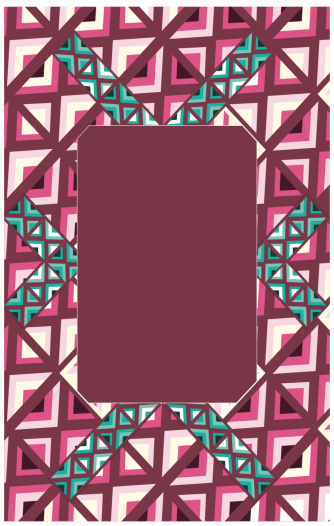
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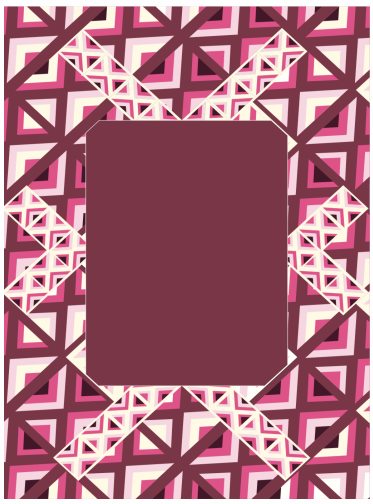
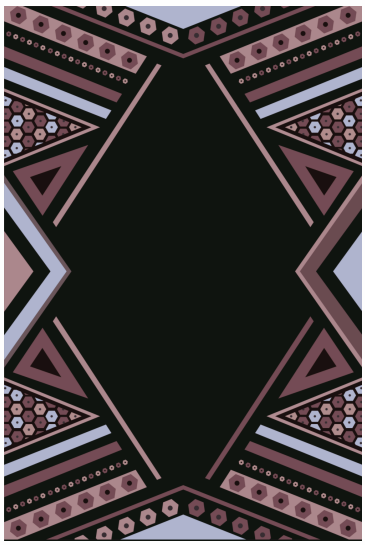


FC105	FC106	FC107



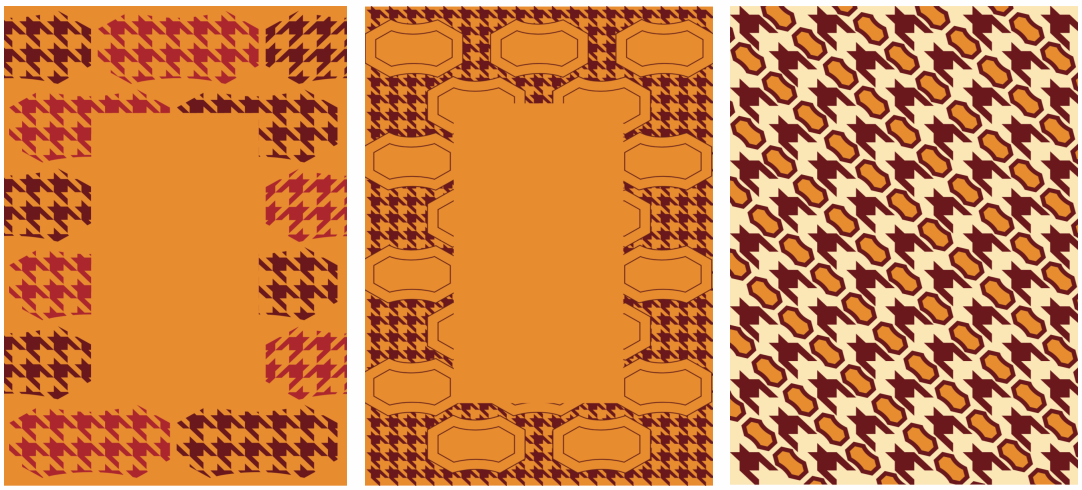
FC11-1	FC11-2	FC11-3



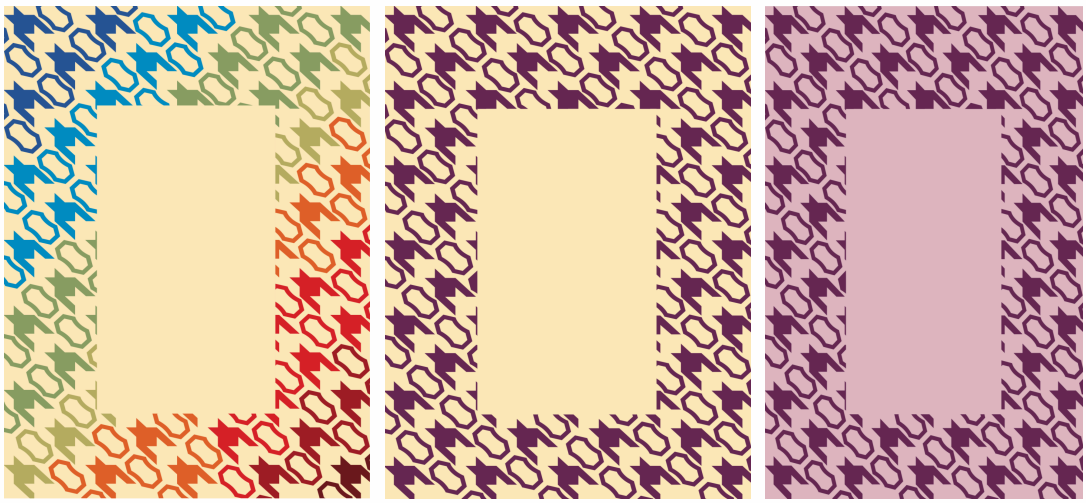
FC11-4	FC11-5	FC11-6



FC11-7	FC11-8	FC11-9



FC12-1	FC12-2	FC12-3



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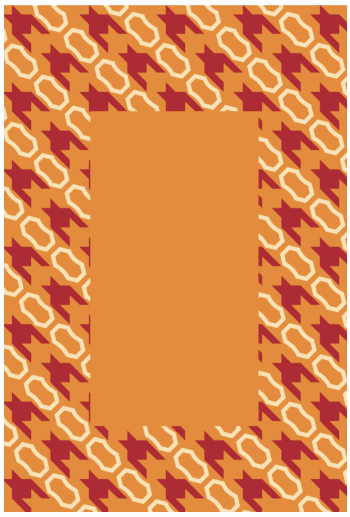
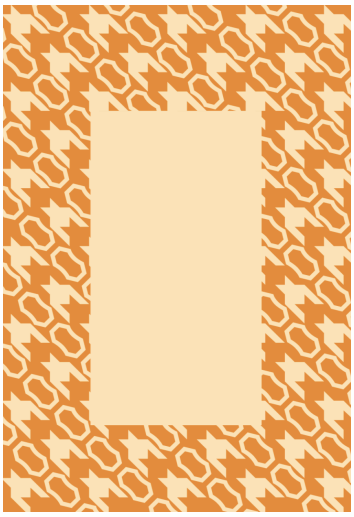


FC12-7



FC12-8



FC13-1



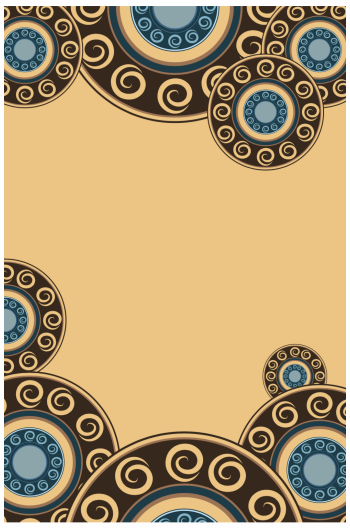
FC13-2



FC13-3



FC13-4



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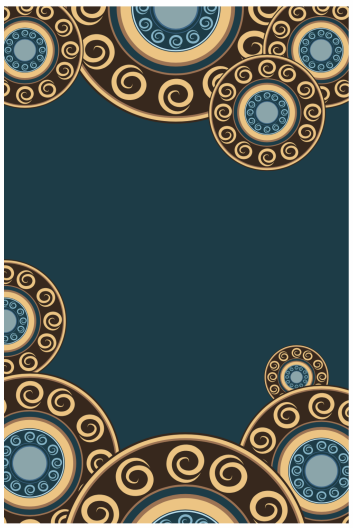
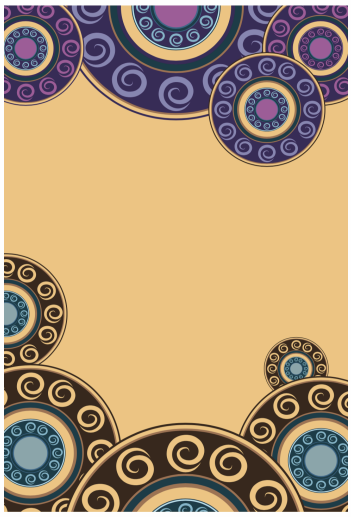


FC15-2



FC15-3



FC15-4



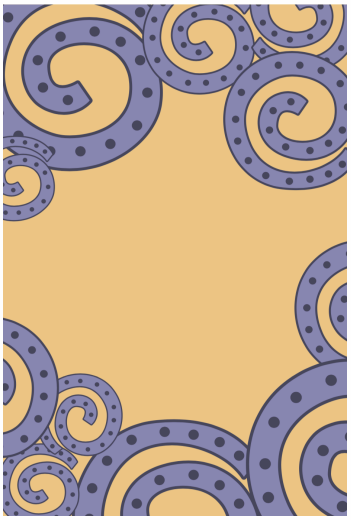
FC15-5



FC15-6



FC15-7



FC15-8



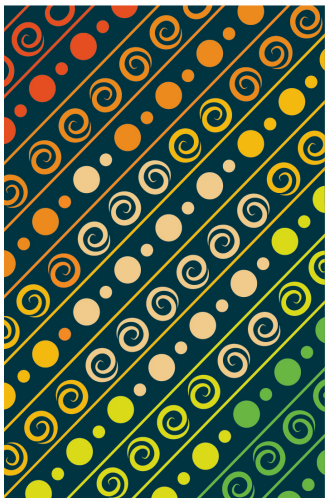
FC15-9



FC15-10



FC15-11



FC15-12



FC15-13



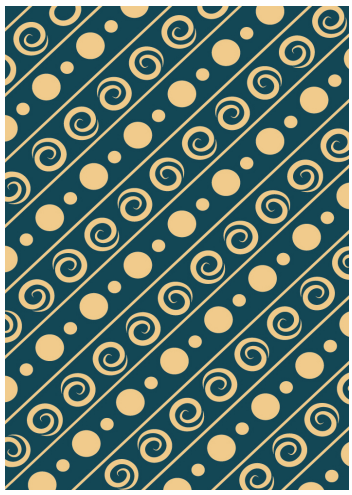
FC15-14



FC15-15



FC15-16



FC15-17



FC16-1



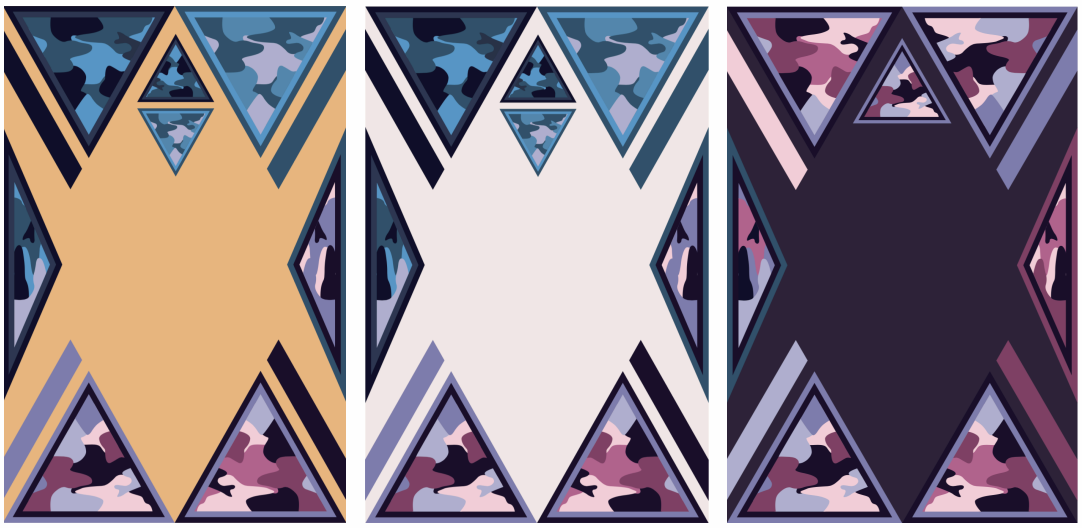
FC16-2



FC16-3



FC16-4



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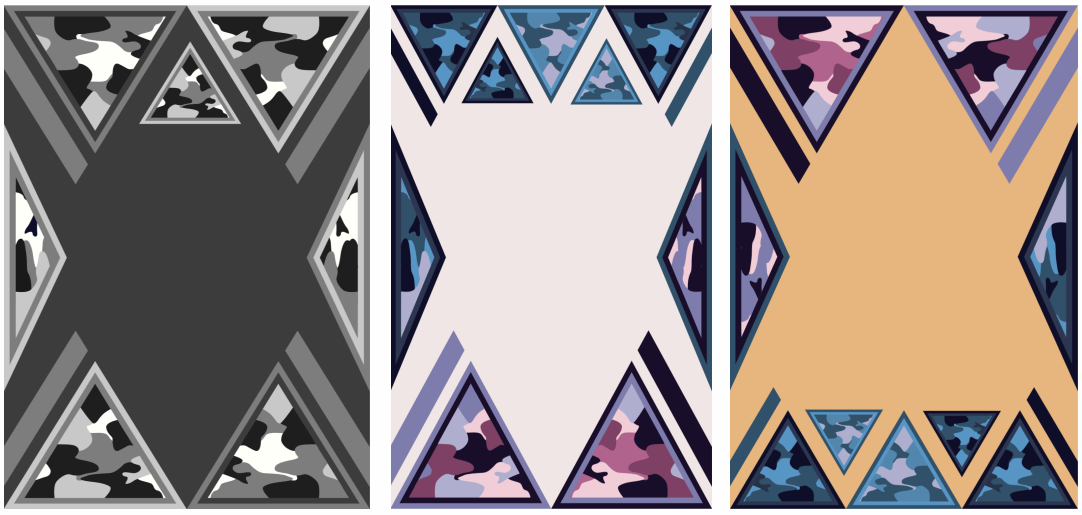
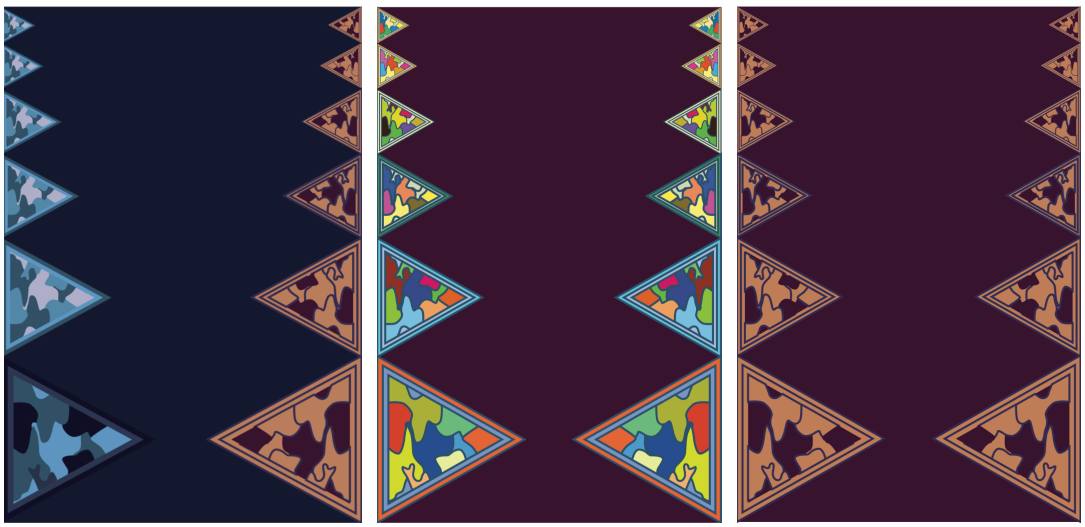
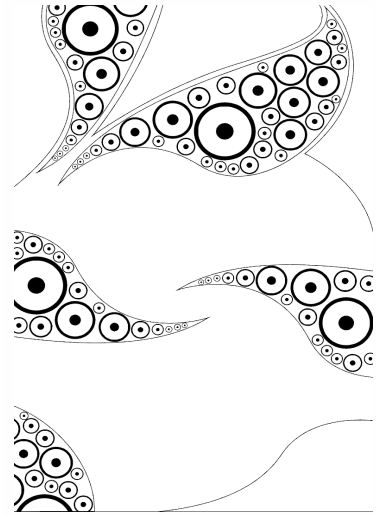


FC16-8	FC16-9	FC16-10



FC16-11	FC16-12	FC16-13



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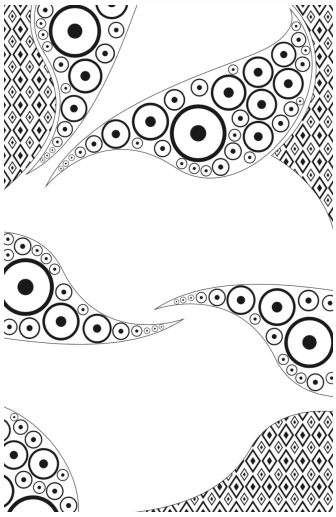

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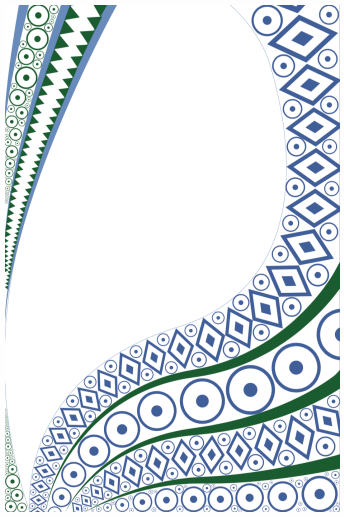

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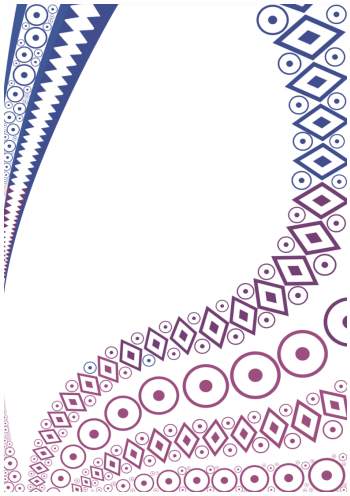


FC17-4



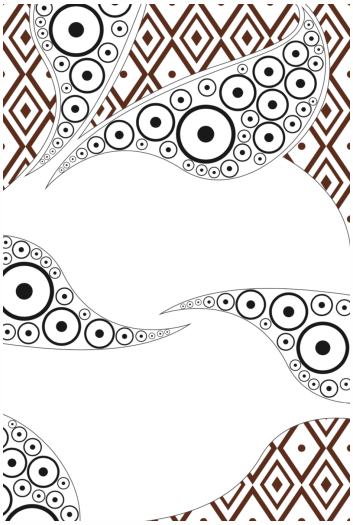
FC17-5



FC17-6



FC17-7



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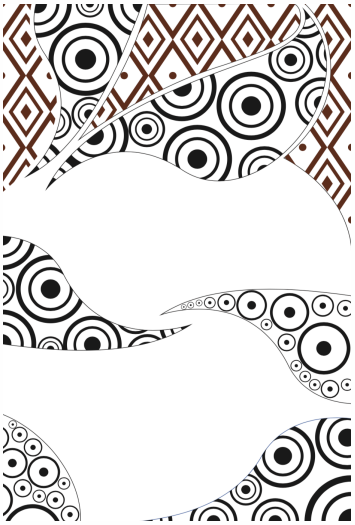

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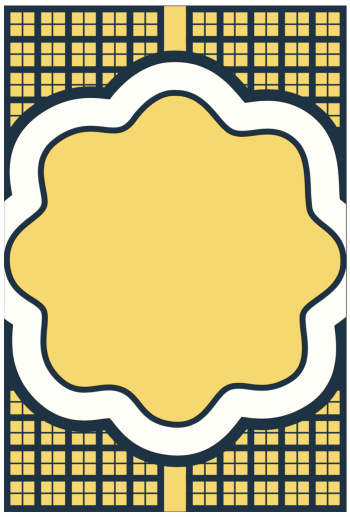
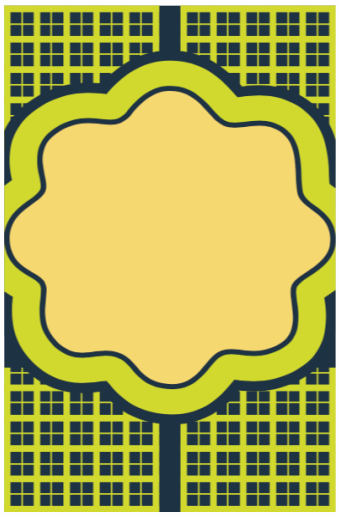
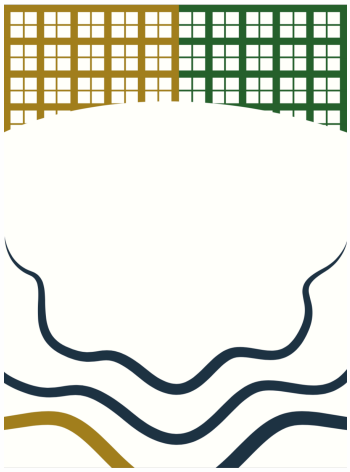
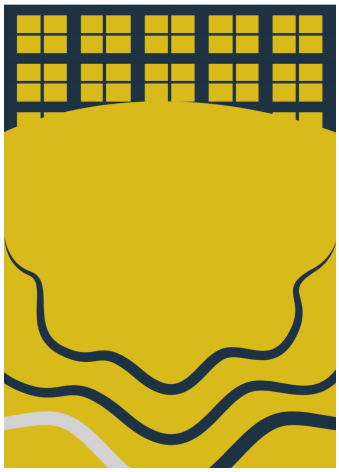
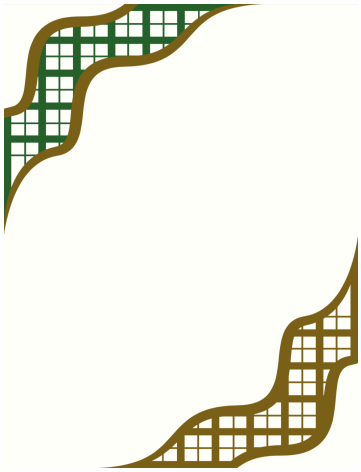
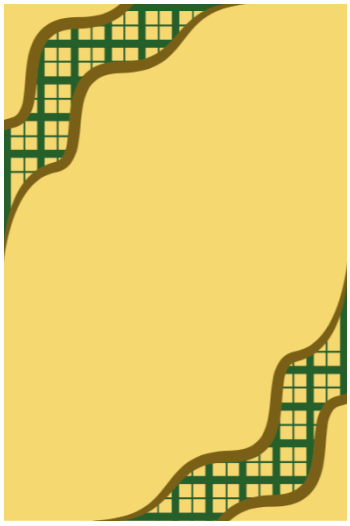
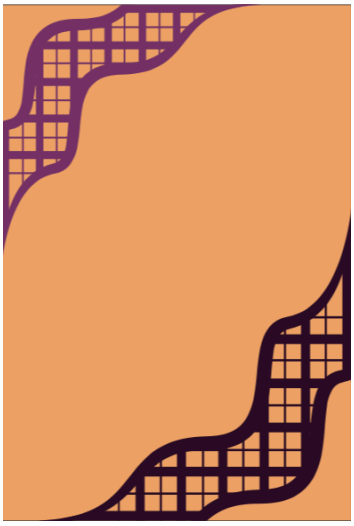
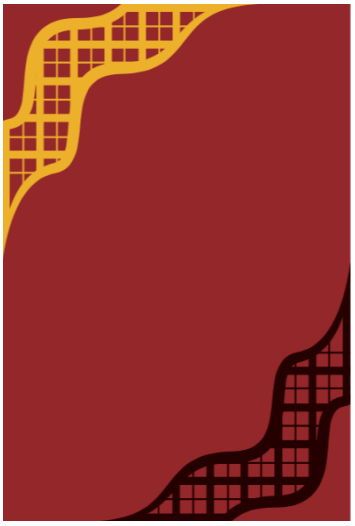
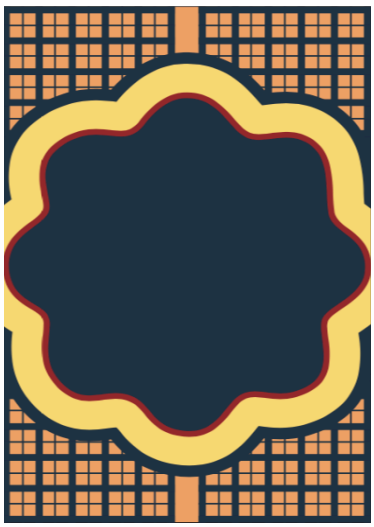
		
FC18-1	FC18-2	FC18-3

		
FC18-4	FC18-5	FC18-6

		
FC18-7	FC18-8	FC18-9



FC18-10



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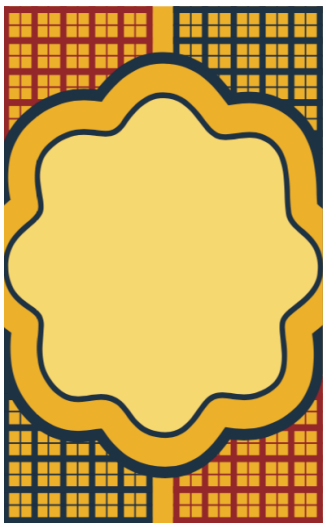


FC18-12



FC19-1



FC19-2



FC19-3



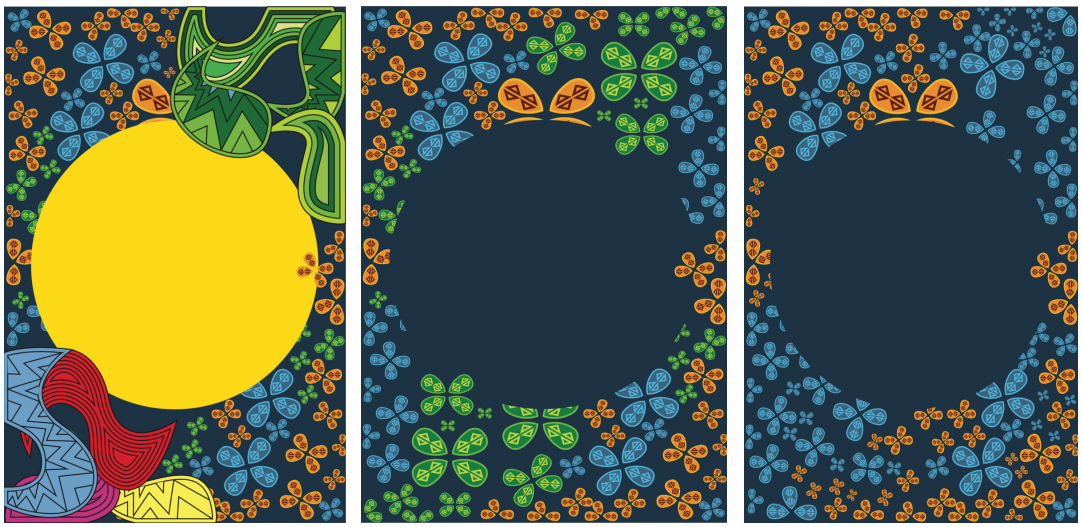
FC19-4



FC19-5



FC19-6



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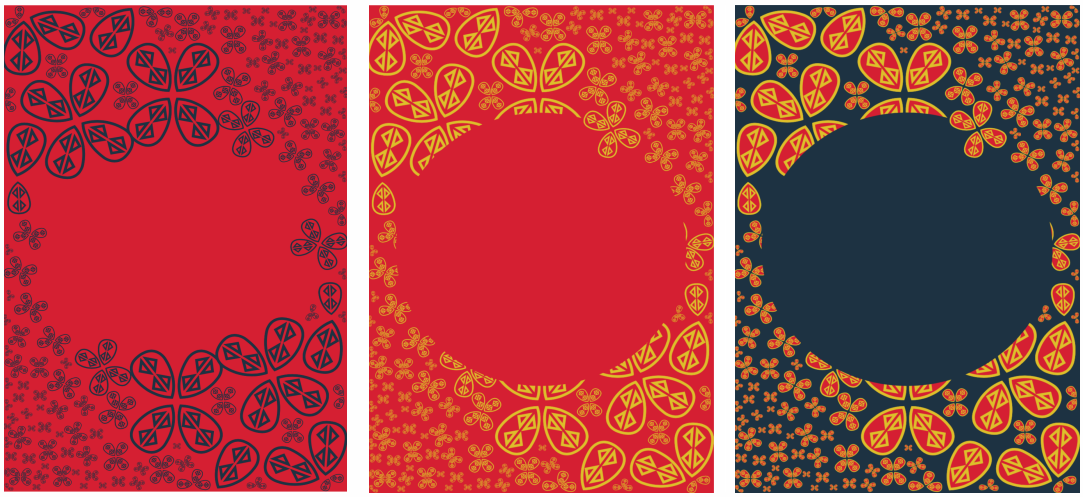
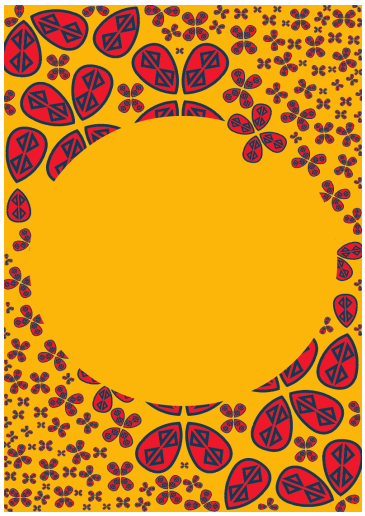
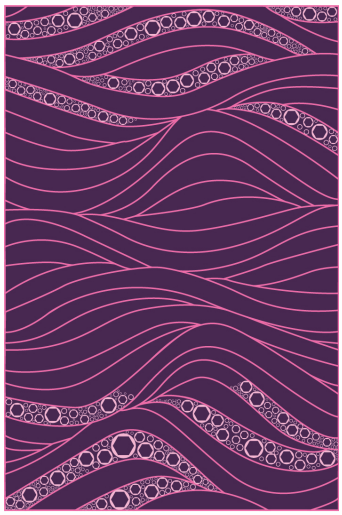
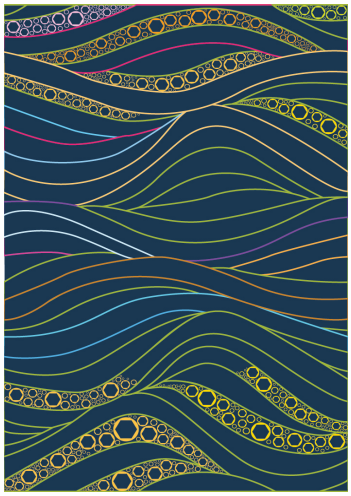
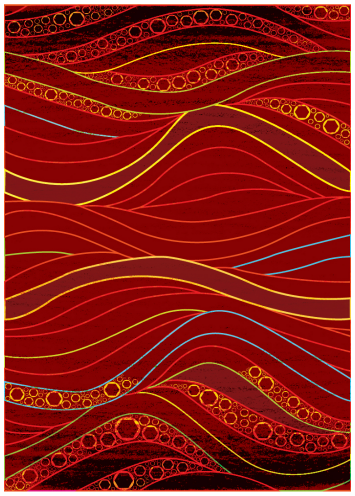
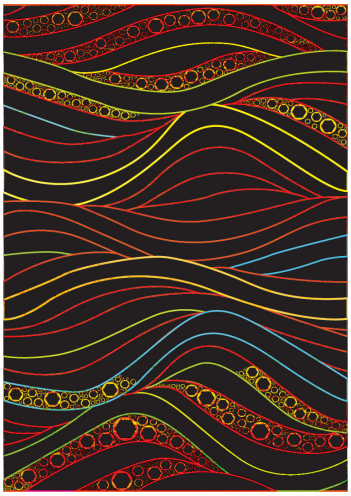


FC19-10	FC19-11	FC19-12



FC19-13	FC19-14	FC19-15

		
FC19-16	FC20-1	FC20-2
		
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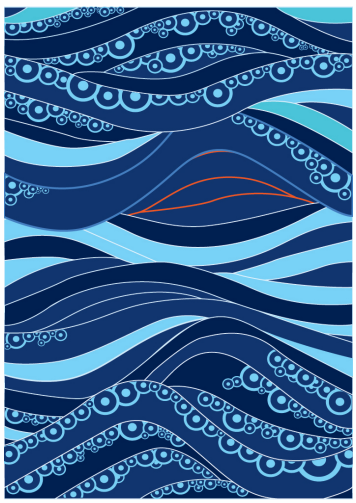
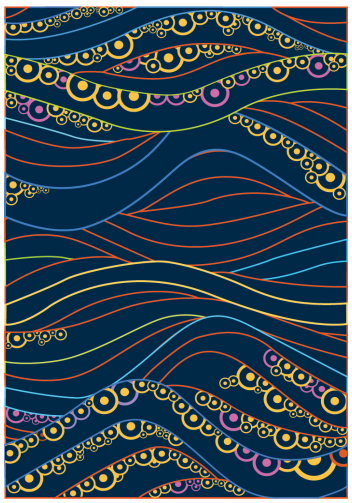
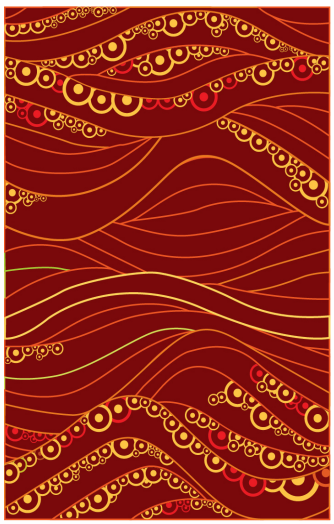
		
FC20-6	FC20-7	FC20-8



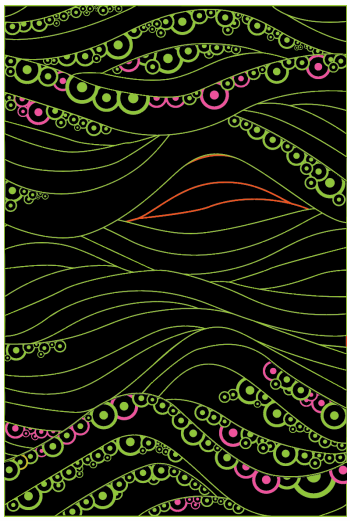
FC20-9



FC20-10



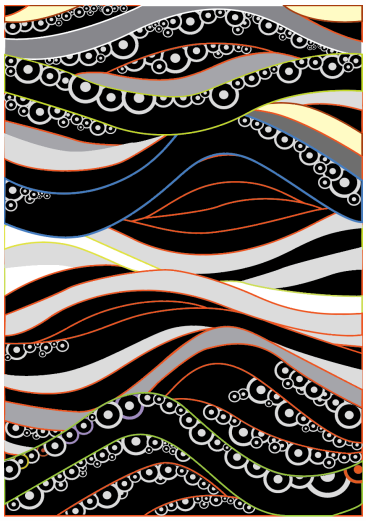
FC20-11



FC20-12



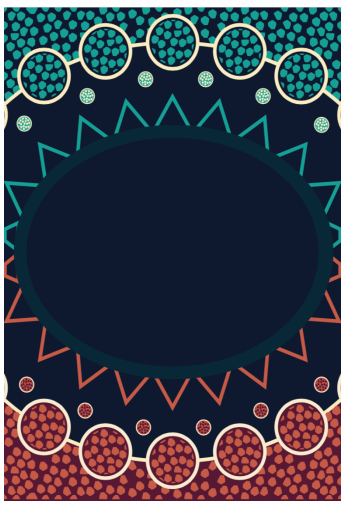
FC20-13



FC20-14



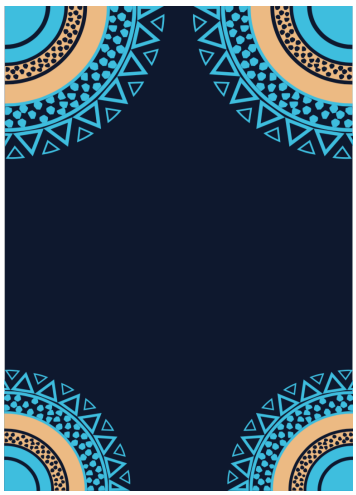
FC22-1



FC22-2



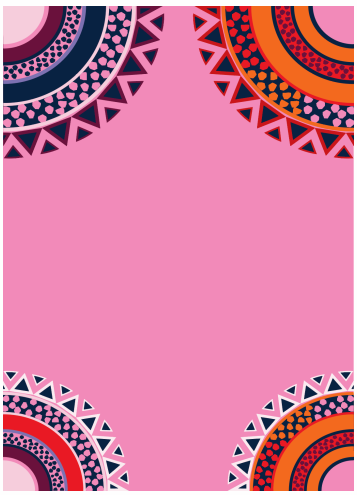
FC22-3



FC22-4



FC22-5



FC22-6



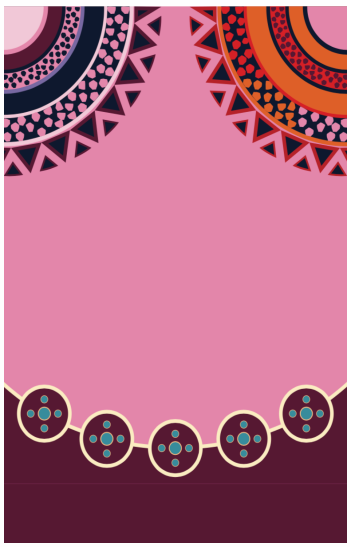
FC22-7



FC22-8



FC22-9



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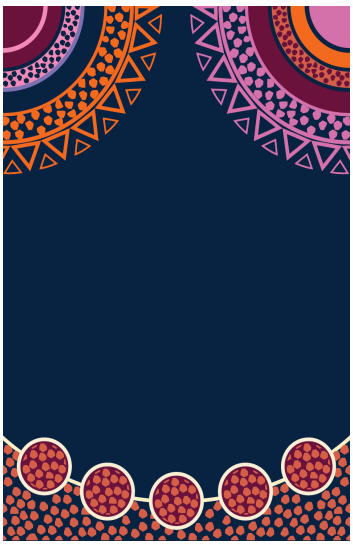


FC22-11



FC22-12



FC22-13



FC23-1



FC23-2



FC23-3



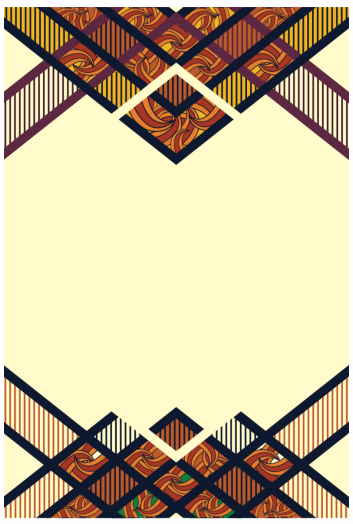
FC23-4



FC23-5



FC23-6



FC23-7



FC23-8



FC23-9



FC23-10



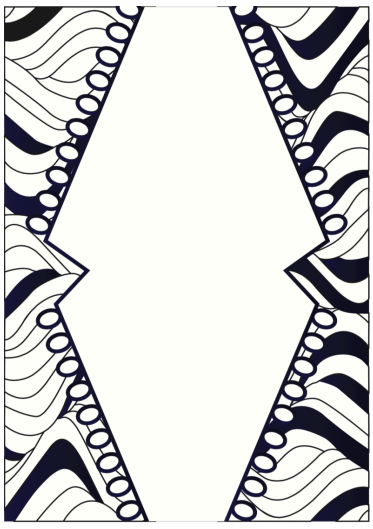
FC23-11



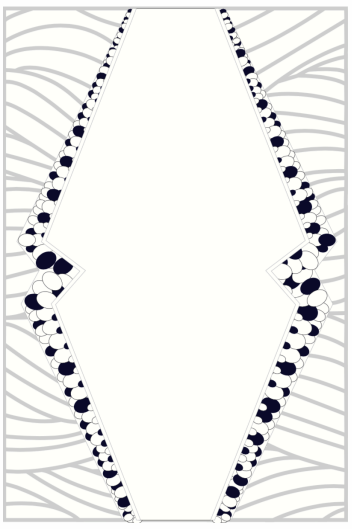
FC23-12



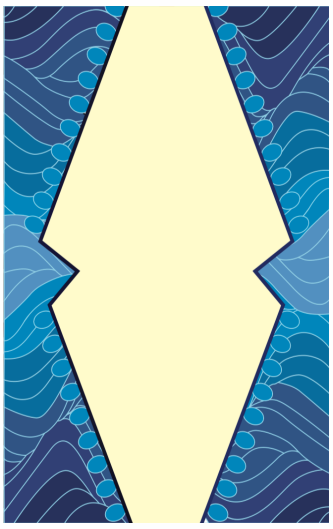
FC23-13



FC25-1



FC25-2



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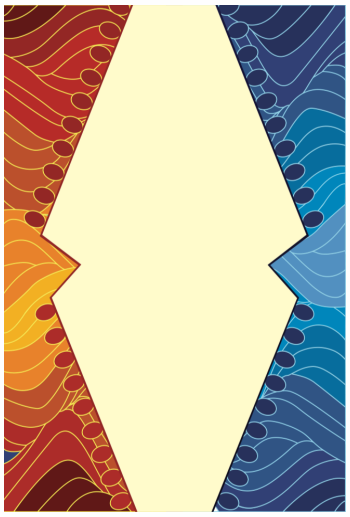
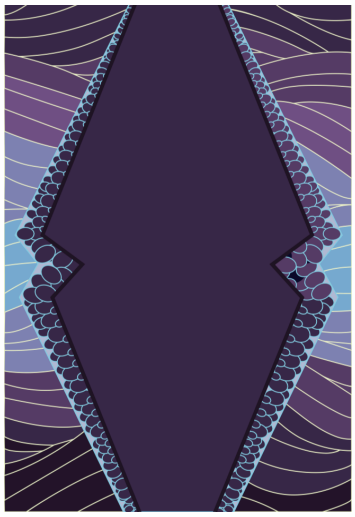
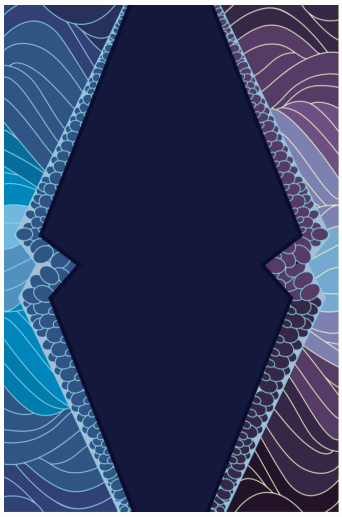


FC25-4



FC25-5



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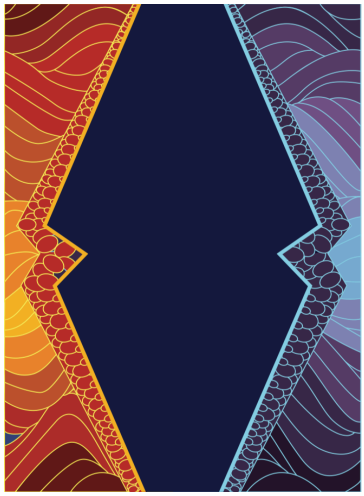
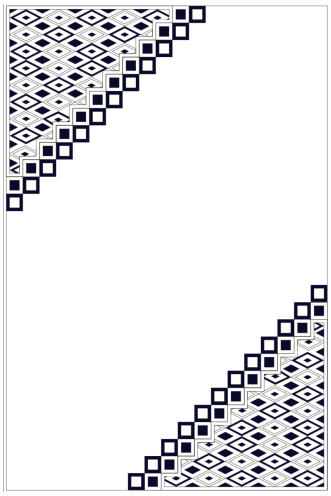
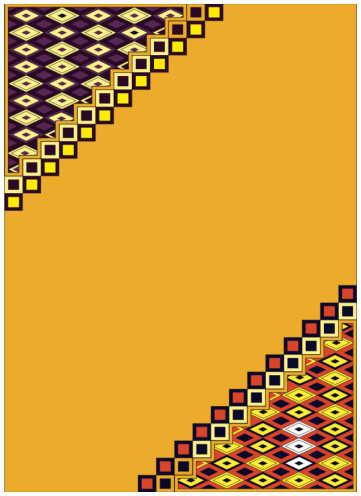


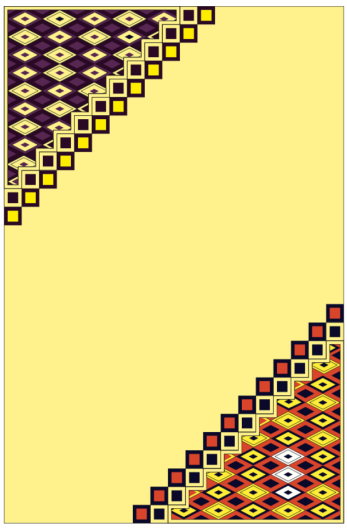
FC25-7



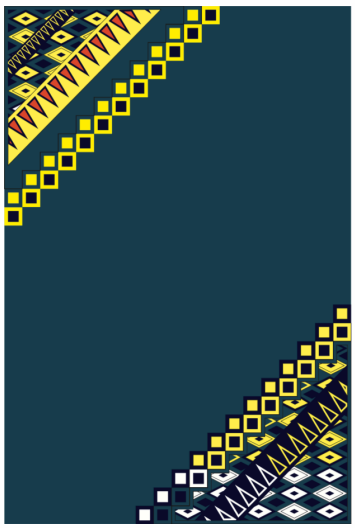
FC26-1



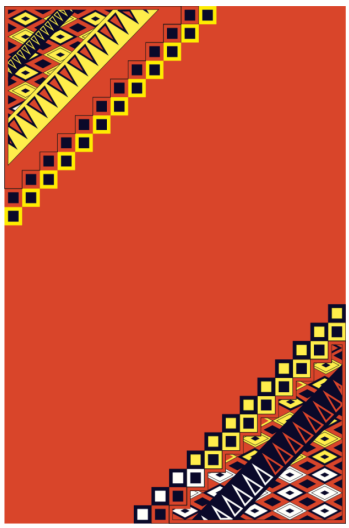
FC26-2



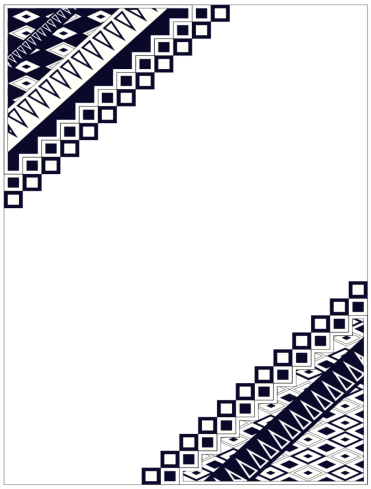
FC26-3



FC26-4



FC26-5



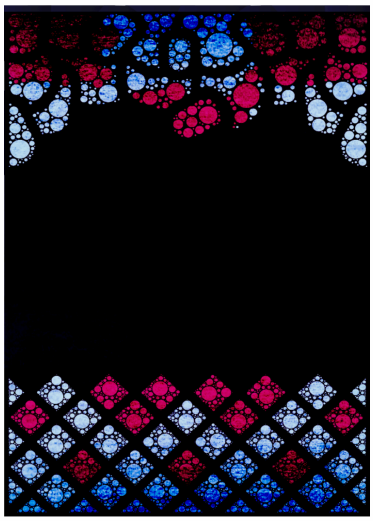
FC26-6



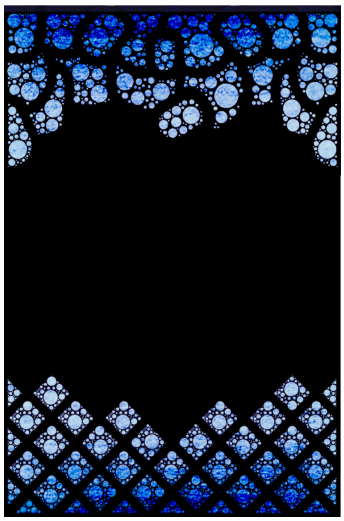
FC26-7



FC27-1



FC27-2



FC27-3



FC27-4



FC27-5



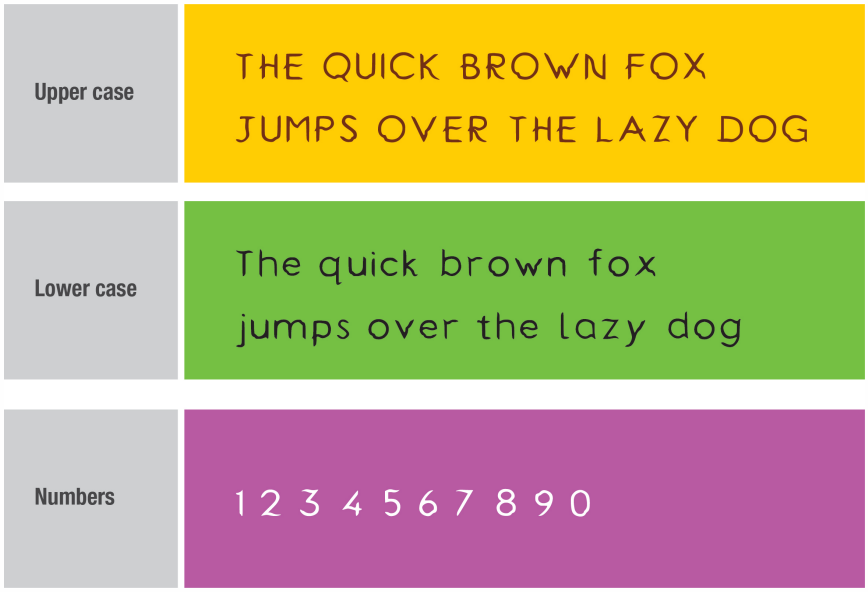
FC27-6



FC27-7

	
FC27-8	FC27-9

Appendix IX: New fonts developed from fashion

Font name: Urban Life	
Fashion sample	Font characters generated (Sans serif)
JF21 & DF18	

Font name: Urban Lifestyle	
Fashion sample	Font characters generated (Serif)
JF1 & DF18	

Font name: Urban Elegance	
Fashion sample	Font characters generated (Sans serif)
JG3 & DG1	

Font name: Urban Class	
Fashion sample	Font characters generated (Serif)
JG29 & DG7	

Font name: Urban Swagg	
Fashion sample	Font characters generated (Sans serif)
JG30 & DF7	Upper case: THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG Lower case: The quick brown fox jumps over the lazy dog Numbers: 1 2 3 4 5 6 7 8 9 0

Font name: Urban Swagger	
Fashion sample	Font characters generated (Serif)
JG30 & DF7	Upper case: THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG Lower case: The quick brown fox jumps over the lazy dog Numbers: 1 2 3 4 5 6 7 8 9 0

Font name: Urban Youngin	
Fashion sample	Font characters generated (Sans serif)
DF7, DF23 & JG29	

Font name: Urban Young	
Fashion sample	Font characters generated (Serif)
DF7, DF23 & JG29	

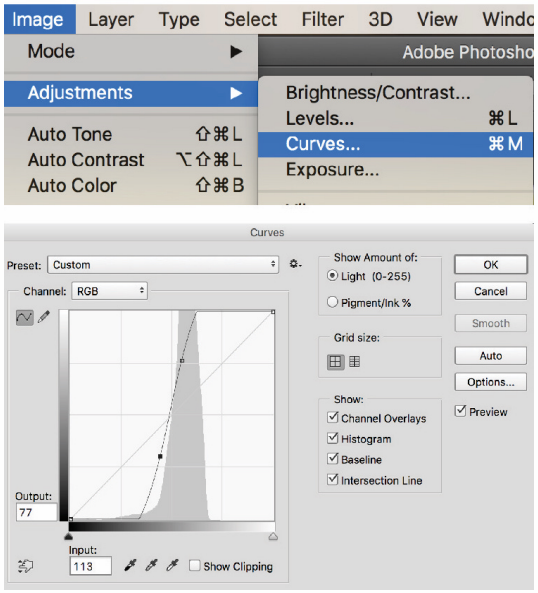
Appendix X: The process of creating visual texture

Steps & activity	Result
Step 1 Draw a texture on paper by using coloured pencils. **Step 2** Scan the coloured pencil drawing and save it as an image in JPEG, PNG or PDF.	
Step 3 Create a composition in Adobe illustrator.	

Step 4

Import the image to Adobe Photoshop. Use the Photoshop Curves Tool and adjust the light levels to create a sharp contrast.

(Go to Image > Adjustments > Curves) Save the new contrast image as a JPEG.



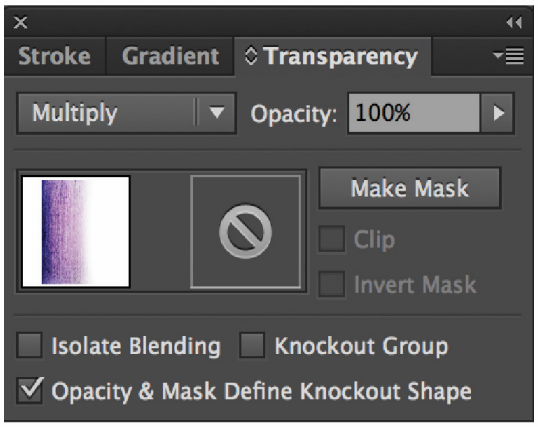


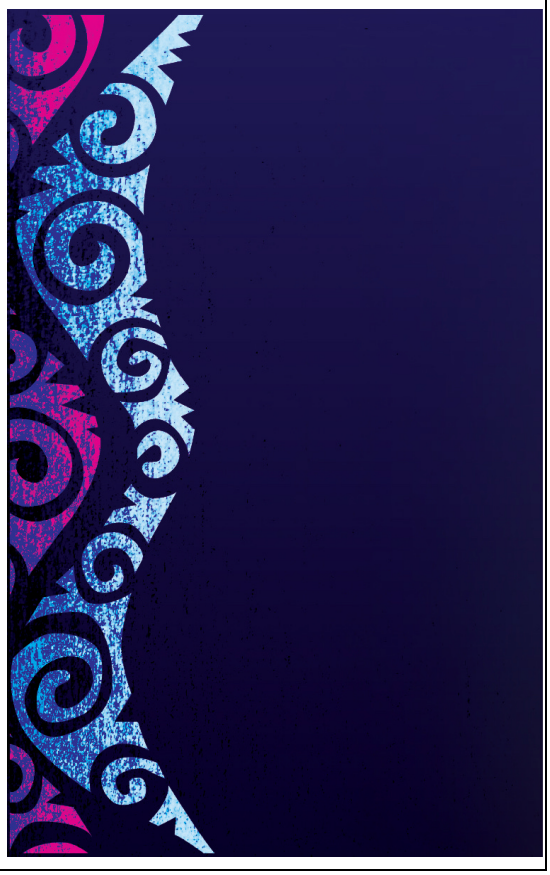
Step 5

Open the composition created in Adobe illustrator and place the contrast image on top of the composition.

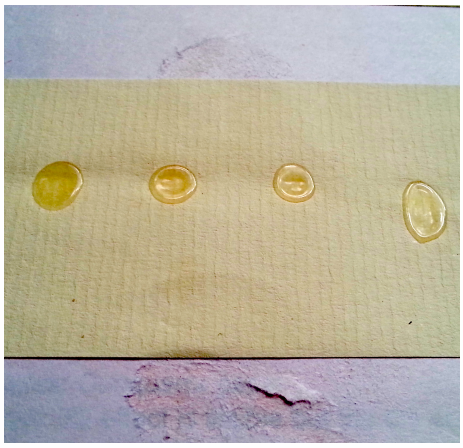
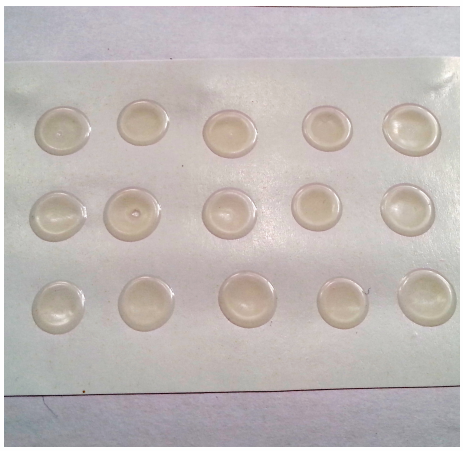
Step 6

Go to the transparency panel and adjust the transparency of the contrast image to 'multiply'. The visual texture will be visible.





Appendix XI: Experiments done to create tactile texture using craft glue

Experiments	Observation
Test 1 Applying drops of craft glue on paper. **Type of paper:** Conqueror paper **Observation:** 3D effect is visible **Comment:** Use small drops	
Test 2 Applying drops of craft glue on paper. **Type of paper:** Sticker paper **Observation:** 3D effect is visible **Comment:** Use small drops	
Test 3 Applying drops of craft glue on paper and then warming it. **Type of paper:** Conqueror paper **Observation:** 3D effect is visible but the dry drops are not uniform in size **Comment:** Try to emphasize that the drops maintian the same size	

Test 4

Applying drops of craft glue on paper and then warming it.

Type of paper: Sticker
Observation: - 3D effect is visible but the dry drops are not uniform in size
- The paper loses its form and curls
Comment: Material not good for warming



Test 5

Applying drops of craft glue on paper and then warming it.

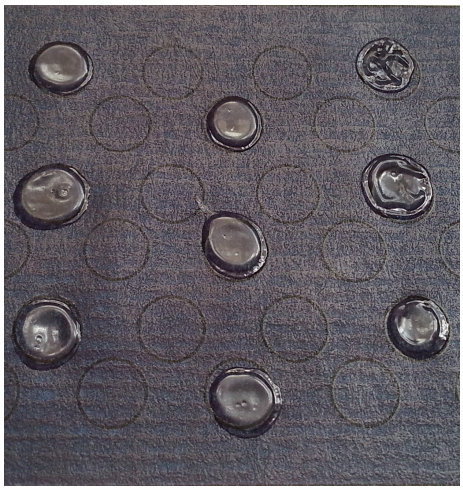
Type of paper: Conqueror paper (with color)
Warming time: 10 mins
Observation: Rough 3D feel.
The Dry drops are not uniform in size
Comment: Try to emphasize that the drops maintian the same size

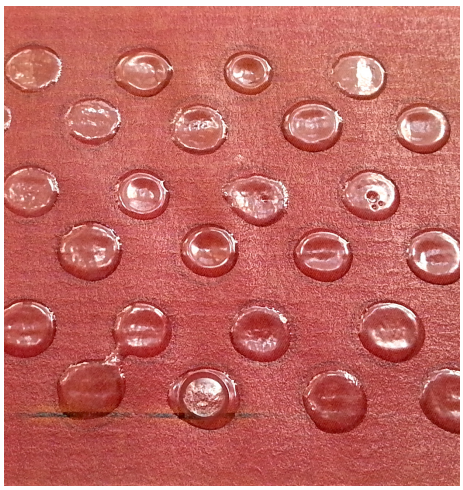
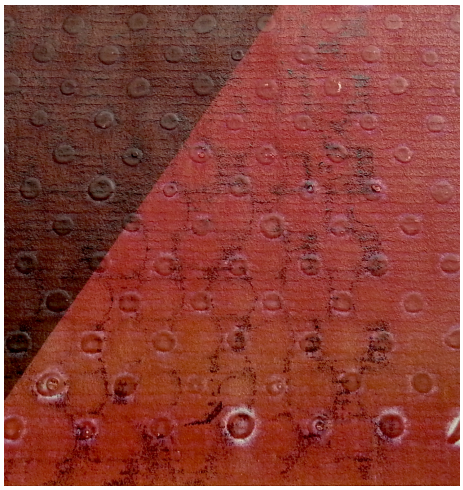


Test 6

Applying drops of craft glue on paper and then warming it.

Type of paper: Conqueror paper (with color)
Warming time: 5 mins
Observation: Rough 3D feel in some dry drops.
Comment: Try to emphasize that the drops maintian the same size



Test 7 Applying drops of craft glue on paper and then warming it. **Type of paper:** Conqueror paper (with color) **Warming time:** 2 mins **Observation:** Uniform 3D feel on the surface of the paper. **Comment:** Very good as a surface decorative	
Test 8 Printing on a 3D surface **Type of paper:** Conqueror paper **Effect on paper:** 3D feel **Observation:** The color doesnt merge well with the craft glue on the surface of the paper **Comment:** Not good for a design	
Test 9 Applying drops of craft glue on a colored surface **Type of paper:** Conqueror paper (with color) **Warming time:** 2 mins **Observation:** Uniform 3D feel on the surface of the paper that merges well with the designs. **Comment:** Very good as a surface decorative	

Test 10

Applying craft glue on a colored surface

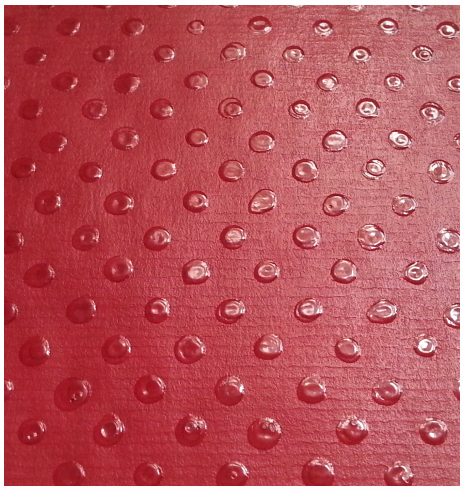
Type of paper: Conqueror paper (with color)
Warming time: 2 mins
Observation: Uniform 3D feel on the surface of the paper that merges well with the designs.
Comment: Very good as a surface decorative



Test 11

Applying drops of craft glue on a colored surface

Type of paper: Conqueror paper (with color)
Warming time: 2 mins
Observation: Uniform 3D feel on the surface of the paper that merges well with the designs.
Comment: Very good as a surface decorative



Test 12

Applying craft glue on a colored surface

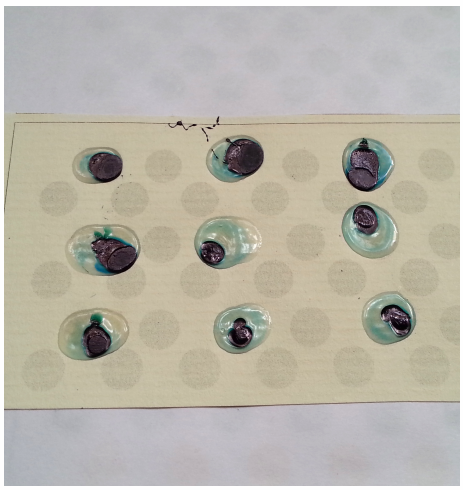
Type of paper: Conqueror paper (with color)
Warming time: 2 mins
Observation: Uniform 3D feel on the surface of the paper that merges well with the designs.
Comment: Very good as a surface decorative



Test 13

Mixing ink with craft glue and applying it on paper.

Type of paper: Conqueror paper
Observation: - Ink doesn't mix well with craft glue.
- 3D effect is visible but the mixture of ink and craft glue takes a long time to dry.
Comment: It hinders the process of production. Hence not good for application in design.



Test 14

Applying drops of craft glue on a colored surface

Type of paper: Sticker paper (with color)
Warming time: No warming
Observation: Uniform 3D feel on the surface of the paper that merges well with the designs.
Comment: Good surface decoration



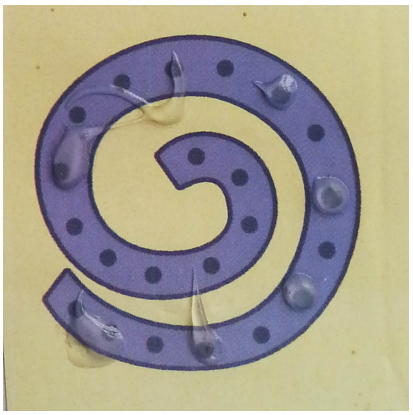
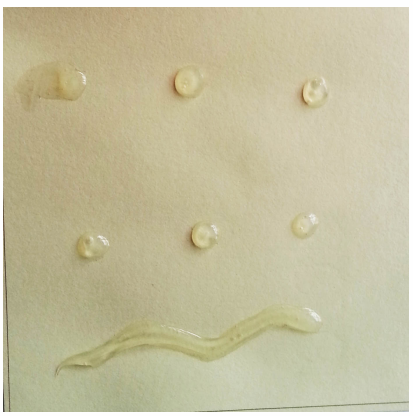
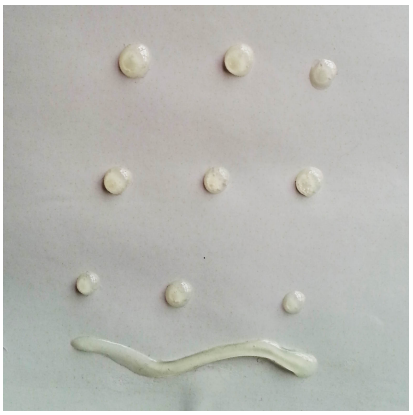
Test 15

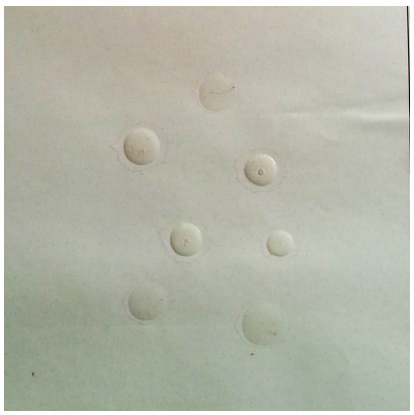
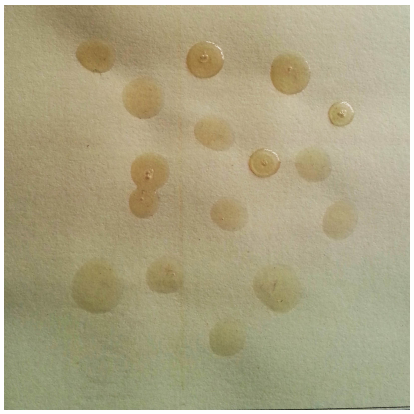
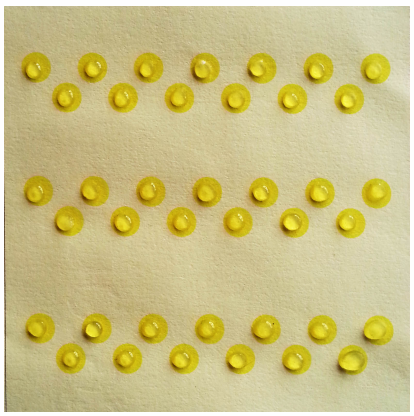
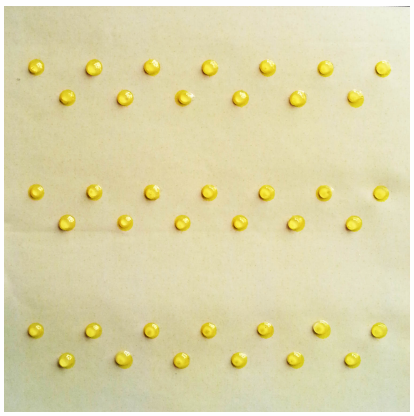
Applying craft glue on a colored surface

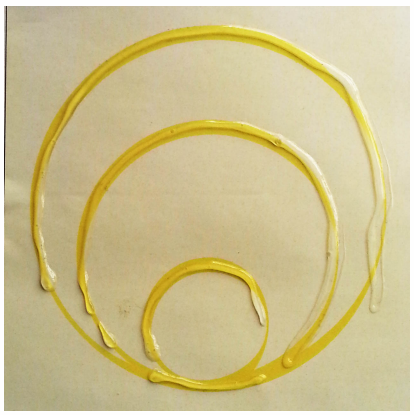
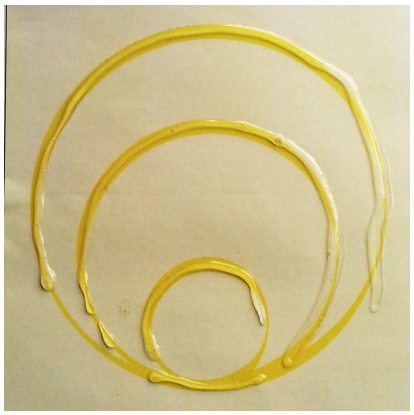
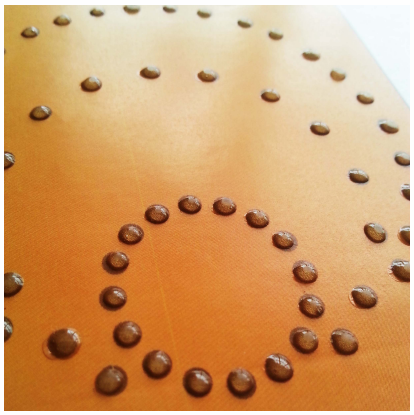
Type of paper: Sticker paper (with color)
Warming time: No warming
Observation: 3D feel on the surface of the paper doesn't merge well with the designs.
Comment: Good surface decoration



Appendix XII: Experiments done to create tactile texture using fabric glue

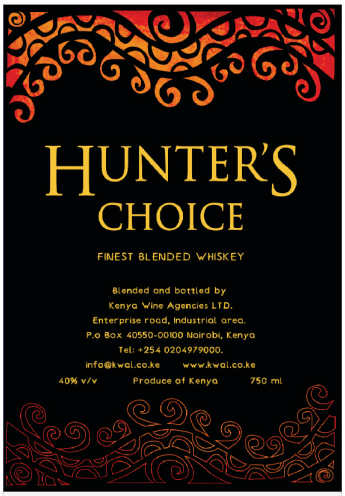
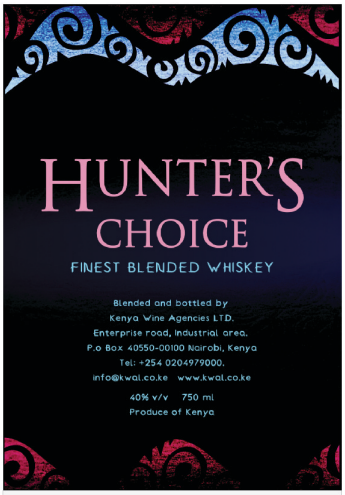
Experiments	Observation
Test 1 Applying drops of Fabric glue on paper. **Type of paper:** Conqueror paper **Observation:** 3D effect is visible **Comment:** Use small drops	
Test 2 Applying drops of Fabric glue on paper. **Type of paper:** Sticker paper **Observation:** 3D effect is visible **Comment:** Use small drops	
Test 3 Applying drops of Fabric glue on paper and then warming the paper. Warming time: **5 mins** **Type of paper:** Conqueror paper **Observation:** 3D effect is visible but the dry drops are not uniform **Comment:** Maintian the same size of drops	
Test 4 Applying drops of Fabric glue on paper and then warming the paper. Warming time: **5 mins** **Type of paper:** Sticker paper **Observation:** 3D effect is visible but the dry drops are not uniform **Comment:** Maintian the same size of drops	

Test 5 Diluting Fabric glue using warm water and then applying it on paper. Mixture: Water used 10 % Fabric glue 90% **Type of paper:** Sticker paper **Observation:** 3D effect is visible **Comment:** Maintian the same size of drops	
Test 6 Diluting Fabric glue using warm water and then applying it on paper. Mixture: Water used 10 % Fabric glue 90% **Type of paper:** Conqueror paper **Observation:** 3D effect is visible but it leaves a stain around the dry drops. **Comment:** Use less water for dilution	
Type of paper: Conqueror paper (with color) **Warming time:** 1 min **Observation:** Uniform 3D feel on the surface of the paper that merges well with the designs. **Comment:** Very good as a surface decorative	
Type of paper: Sticker paper (with color) **Warming time:** 1 min **Observation:** Uniform 3D feel on the surface of the paper that merges well with the designs. **Comment:** Very good as a surface decorative	

Type of paper: Sticker paper (with color) **Warming time:** 1 min **Observation:** 3D feel on the surface of the paper doesnt merge well with the designs. **Comment:** Not good as a surface decorative	
Type of paper: Conqueror paper (with color) **Warming time:** 1 min **Observation:** 3D feel on the surface of the paper doesnt merge well with the designs. **Comment:** Not good as a surface decorative	
Type of paper: Sticker paper (with color) **Warming time:** 1 min **Observation:** Uniform 3D feel on the surface of the paper that merges well with the designs. **Comment:** Very good as a surface decorative	
Type of paper: Conqueror paper (with color) **Warming time:** 1 min **Observation:** Uniform 3D feel on the surface of the paper that merges well with the designs. **Comment:** Very good as a surface decorative	

Appendix XIII: Rebranding packages of beverages

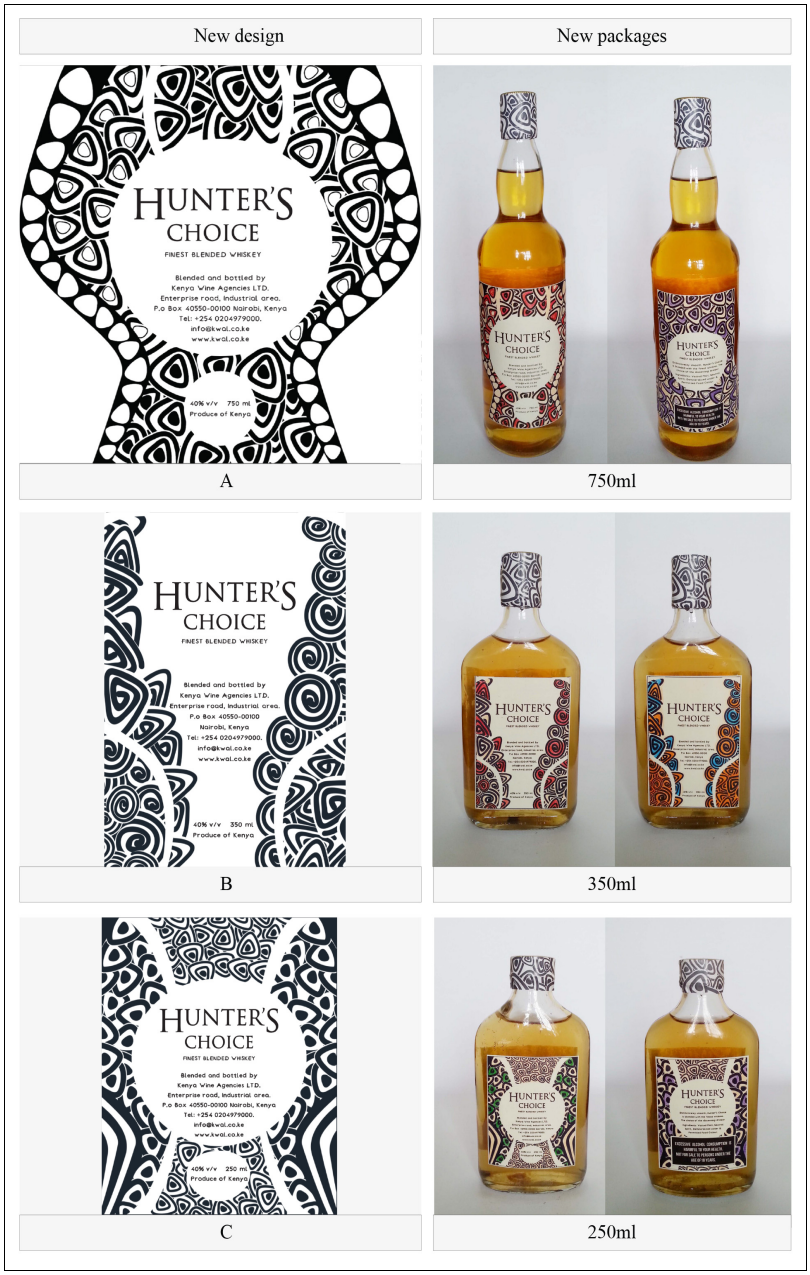
Plate 1: Rebranding packages of Hunter's Choice (Project 1)

New design	New package	New design	New package
			
A	750ml	B	350ml
			
C	750ml	D	350ml

Summary of plate 1

Existing package design	New package design	
	Fashion sample	JF1 & DF1 (Appendix VII)
	Design compositions	FC11(A), FC12(B), FC13(C) & FC14(D) (Appendix VIII)
	Graphic design technique	Abstracting & stylising forms
	New fonts used	Urban Lifestyle and Urban Life
	New technique used	Visual texture
	Observation	The shapes and forms blend in harmony.

Plate 2: Rebranding packages of Hunter's Choice (Project 2)



Summary of plate 2

Existing package design	New package design	
	Fashion sample	JF16 & DF4 (Appendix VII)
	Design compositions	FC21 (A), FC23 (B) & FC24 (C) (Appendix VIII)
	Graphic design technique	Ink pen, coloured pencil & stylising patterns
	New technique used	Tactile texture (surface decoration)
	New fonts used	Urban Life
	Observation	The layout is good.

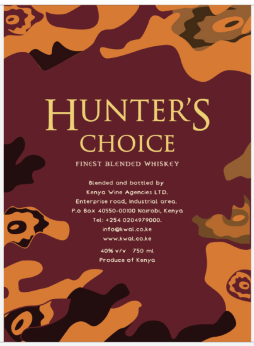
Plate 3: Rebranding packages of Hunter's Choice (Project 3)



Summary of plate 3

Existing package design	New package design	
	Fashion sample	JF21 & DF5(Appendix VII)
	Design compositions	FC33 (A), FC32 (B), FC32 (C) & FC31 (D) (Appendix VIII)
	Graphic design technique	Patterns and vector graphics
	New fonts used	Urban Life
	Observation	Shapes merge well and colors used produce good contrast.

Plate 4: Rebranding packages of Hunter's Choice (Project 4)

New design	New package	New design	New package
			
A	750ml	B	350ml
			
C	750ml	D	350ml
			
E	750ml	F	350ml

Summary of plate 4

Existing package design	New package design	
	Fashion sample	JF20 & DF6 (Appendix VII)
	Design compositions	FC42 (A), FC41(B), FC44 (C), FC43(D), FC45(E) & FC46(F) (Appendix VIII)
	Graphic design technique	Distorting & stylising forms
	New fonts used	Urban Lifestyle and Urban Life
	Observation	The shapes and forms are blended in harmony.

Plate 5: Rebranding packages of Hunter's Choice (Project 5)

New design	New package	New design	New package
			
A	750ml	B	350ml
			
C	250ml	D	350ml

Summary of plate 5

Existing package design	New package design	
	Fashion sample	JF25 & DF15(Appendix VII)
	Design compositions	FC51(A), FC52 (B), FC53 (C) & FC54 (D) (Appendix VIII)
	Graphic design technique	Stylising forms
	New fonts used	Urban Lifestyle and Urban Life
	Observation	The new fonts are harmonious with the background color.

Plate 6: Rebranding packages of Chrome Vodka (Project 8)



Summary of plate 6

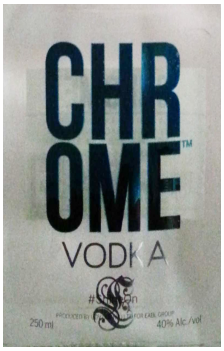
Existing package design	New package design	
	Fashion sample	JG3 & DG3 (Appendix VII)
	Design compositions	FC82 (A), FC83 (B), FC87 (C), FC88 (D), FC814 (E) & FC815 (F) (Appendix VIII)
	Graphic design technique	Abstraction & stylising shapes
	New technique used	Tactile texture (Surface decoration)
	New font used	Urban Elegance
	Observation	Good balance in the layout.

Plate 7: Rebranding packages of Chrome Vodka (Project 9)



Summary of plate 7

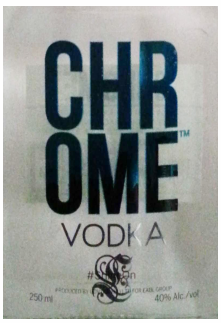
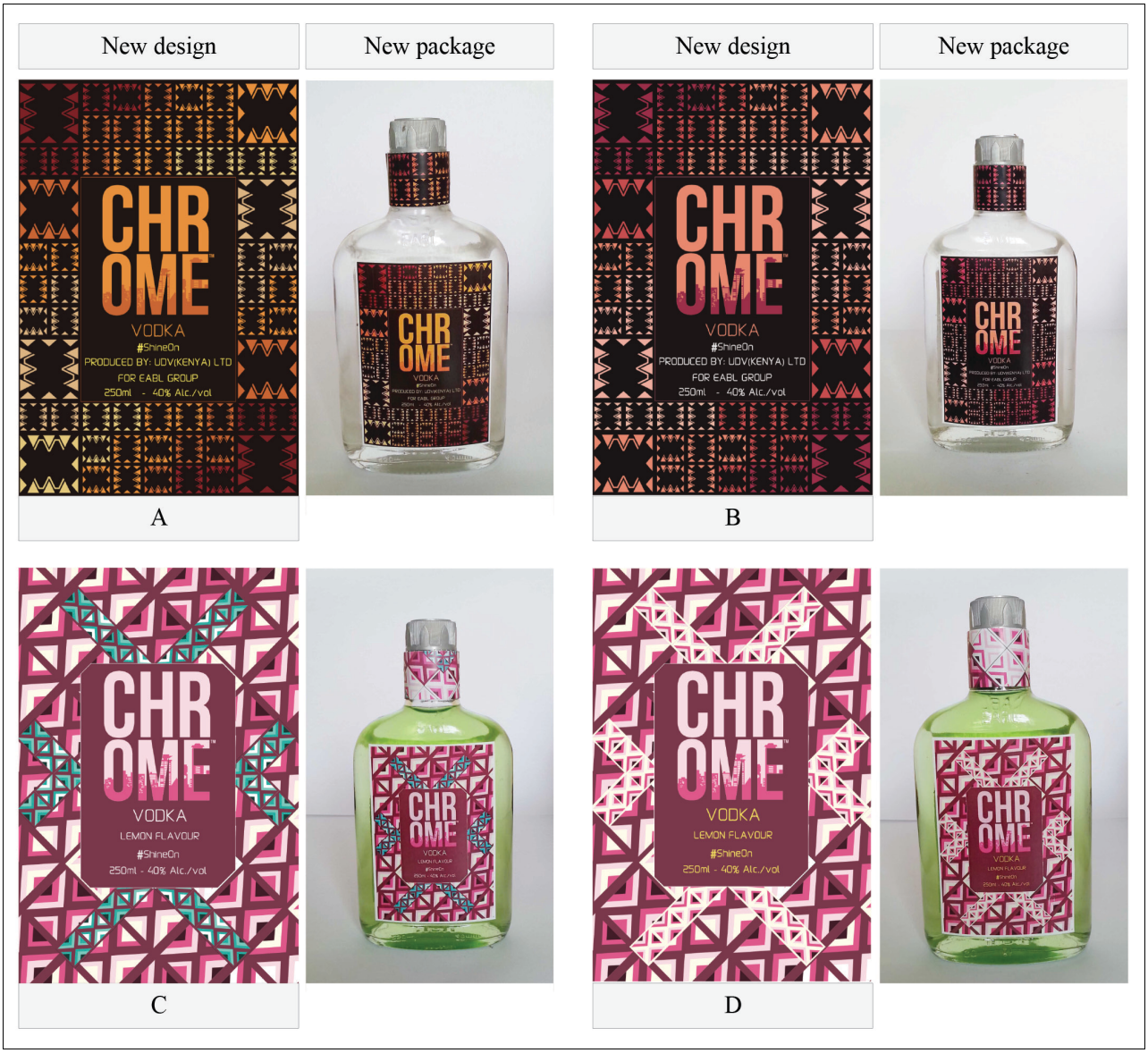
Existing package design	New package design	
	Fashion sample	JG9 & DG4 (Appendix VII)
	Design compositions	FC91 (A), FC92 (B), FC93 (C), FC94 (D), FC96 (E), & FC98 (F) (Appendix VIII)
	Graphic design technique	Stylising patterns
	New font used	Urban Elegance
	Observation	The brand name stands out and also appears harmonious with the composition.

Plate 8: Rebranding packages of Chrome Vodka (Project 10)



Summary of plate 8

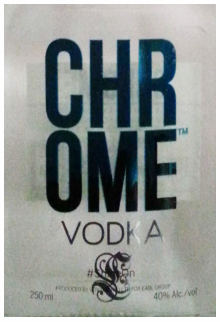
Existing package design	New package design	
	Fashion sample	JG13 & DG6 (Appendix VII)
	Design compositions	FC101 (A), FC102 (B), FC104 (C), & FC105 (D) (Appendix VIII)
	Graphic design technique	Abstraction of shapes
	New fonts used	Urban Elegance
	Observation	The shapes and forms are blend in harmony.

Plate 9: Rebranding packages of Chrome Vodka (Project 11)

New design	New package	New design	New package
			
A		B	
			
C		D	

Summary of plate 9

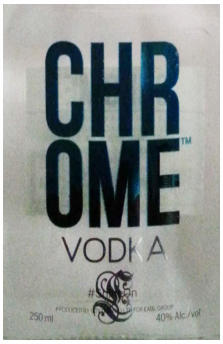
Existing package design	New package design	
	Fashion sample	JG30 & DG7 (Appendix VII)
	Design compositions	FC11-1 (A), FC11-2 (B), FC11-3 © & FC11-4 (D) (Appendix VIII)
	Graphic design technique	Abstraction & duplication of shapes
	New fonts used	Urban Class
	New technique used	Tactile texture (surface decorations)
	Observation	The shapes and forms are blended in harmony.

Plate 10: Rebranding packages of Chrome Vodka (Project 11)

New design	New package	New design	New package
			
A		B	
			
C		D	

Summary of plate 10

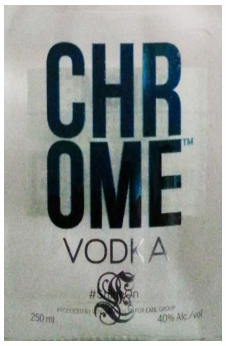
Existing package design	New package design	
	Fashion sample	JG30 & DG7 (Appendix VII)
	Design compositions	FC11-6 (A), FC11-8(B), FC11-9 (C) & FC11-8(D) (Appendix VIII)
	Graphic design technique	Abstraction & duplication of shapes
	New fonts used	Urban Class
	New technique used	Tactile texture (surface decorations)
	Observation	The shapes and forms are blended in harmony.

Plate 11: Rebranding packages of Chrome Vodka (Project 12)



Summary of plate 11

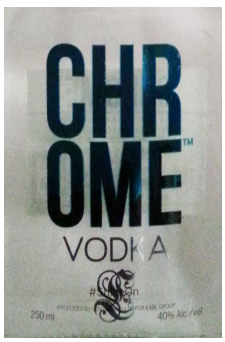
Existing package design	New package design	
	Fashion sample	JG28 & DG2 (Appendix VII)
	Design compositions	FC12-3(A), FC12-4(B), FC12-5(C), FC12-5(D), FC12-7(E) & FC12-8 (F) (Appendix VIII)
	Graphic design technique	Using coloured pencil and duplicating patterns
	New fonts used New technique used	Urban Class Tactile texture (surface decorations)
	Observation	Good balance of shapes and the brand name.

Plate 12: Rebranding packages of Chrome Vodka (Project 13)



Summary of plate 12

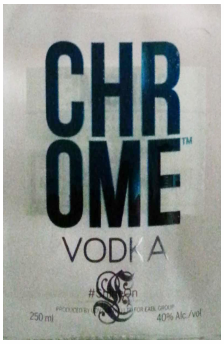
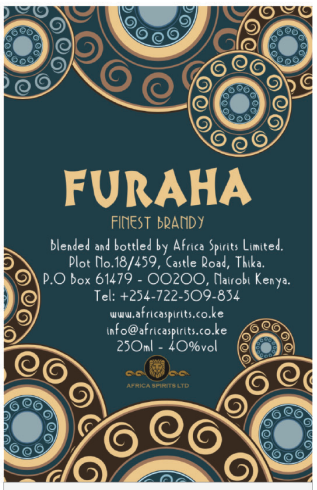
Existing package design	New package design	
	Fashion sample	JG29 & DG21 (Appendix VII)
	Design compositions	FC13-2 (A), FC13-1 (B), FC13-4 (C) & FC13-3 (D) (Appendix VIII)
	Graphic design technique	Abstraction & contrast
	New fonts used	Urban Class
	New technique used	Visual texture
	Observation	Good contrast.

Plate 13: Rebranding packages of Furaha Brandy (Project 15)

New design	New package	New design	New package
			
A		B	
			
C		D	

Summary of plate 13

Existing package design	New package design	
	Fashion sample	JF1 & DG3 (Appendix VII)
	Design compositions	FC15-1 (A), FC15-2 (B), FC15-3 (C) & FC15-4 (D) (Appendix VIII)
	Graphic design technique	Abstraction & stylising patterns
	New fonts used	Urban Swagger and Urban Swagg
	New technique used	Tactile texture (surface decorations)
	Observation	The layout provides good balance of shapes and product descriptions.

Plate 14: Rebranding packages of Furaha Brandy (Project 15)



Summary of plate 14

Existing package design	New package design	
	Fashion sample	JF1 & DG3 (Appendix VII)
	Design compositions	FC15-5(A), FC15-6(B), FC15-7(C), FC15-8(D), FC15-9(E), FC15-10(F) (Appendix VIII)
	Graphic design technique	Abstraction & stylising patterns
	New fonts used	Urban Swagger and Urban Swagg
	New technique used	Tactile texture (surface decorations)
	Observation	The layout provides good balance of shapes and product descriptions.

Plate 15: Rebranding packages of Furaha Brandy (Project 15)



Summary of plate 15

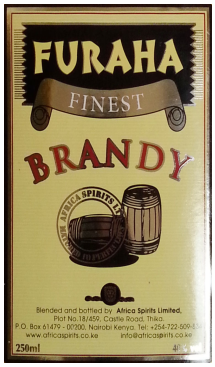
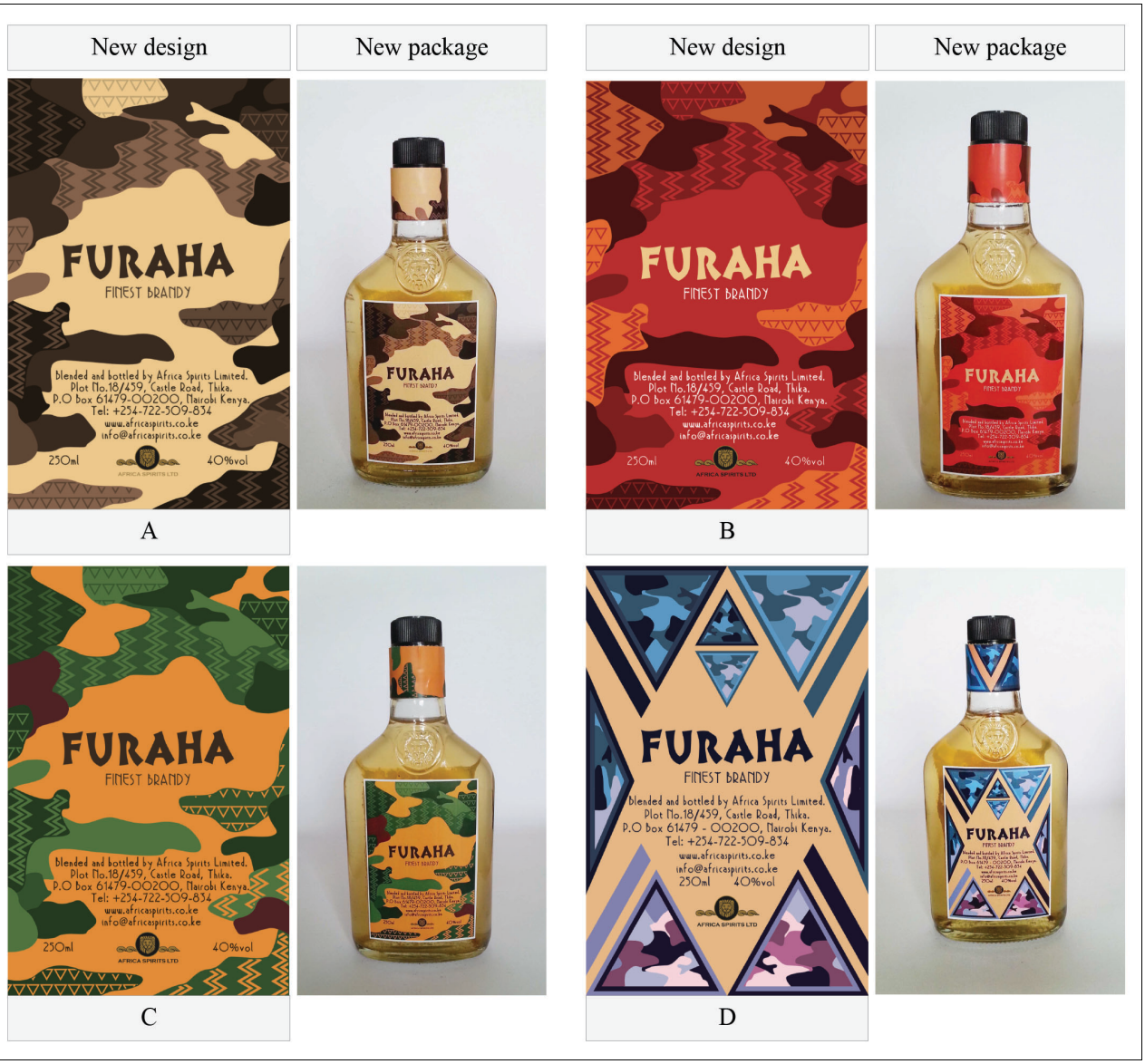
Existing package design	New package design	
	Fashion sample	JF1 & DG3 (Appendix VII)
	Design compositions	FC15-11 (A), FC15-12 (B), FC15-13 (C), FC15-14 (D), FC15-16 (E) & FC15-17 (F) (Appendix VIII)
	Graphic design technique	Abstraction & stylising patterns
	New fonts used	Urban Swagger and Urban Swagg
	New technique used	Tactile texture (surface decorations)
	Observation	Good contrast and harmony.

Plate 16: Rebranding packages of Furaha Brandy (Project 16)



Summary of plate 16

Existing package design	New package design	
	Fashion sample	JF20 & DG9 (Appendix VII)
	Design compositions	FC16-1 (A), FC16-2 (B), FC16-3 (C), FC16-6 (D) (Appendix VIII)
	Graphic design technique	Distorting and transforming forms
	New fonts used	Urban Swagger and Urban Swagg
	New technique used	Tactile texture (surface decorations)
	Observation	The shapes and forms are blended in harmony. Product descriptions are also highlighted by the background colour.

Plate 17: Rebranding packages of Furaha Brandy (Project 16)

New design	New package	New design	New package
			
A		B	
			
C		D	

Summary of plate 17

Existing package design	**New package design**	
	Fashion sample	JF20 & DG9 (Appendix VII)
	Design compositions	FC16-7 (A), FC16-8 (B), FC16-13 (C) & FC16-11 (D) (Appendix VIII)
	Graphic design technique	Distorting and transforming forms
	New fonts used	Urban Swagger and Urban Swagg
	New technique used	Tactile texture (surface decorations)
	Observation	The shapes and forms are blended in harmony. Product descriptions are also highlighted by the background colour.

Plate 18: Rebranding packages of Furaha Brandy (Project 17)



Summary of plate 18

Existing package design	New package design	
	Fashion sample	JF16 & DG14 (Appendix VII)
	Design compositions	FC17-1 (A), FC17-1 (B), FC17-4 (C), FC17-5 (D), FC17-6 (E) & FC17-7 (F) (Appendix VIII)
	Graphic design technique	Abstraction together with stylising shapes
	New fonts used	Urban Swagger and Urban Swagg
	New technique used	Tactile texture (surface decorations)
	Observation	Good balance and movement.

Plate 19: Rebranding packages of Furaha Brandy (Project 17)



Summary of plate 19

Existing package design	New package design	
	Fashion sample	JF16 & DG14 (Appendix VII)
	Design compositions	FC17-8 (A, B, C) & FC17-9 (D, E, F) (Appendix VIII)
	Graphic design technique	Abstraction together with stylising shapes
	New fonts used	Urban Swagger and Urban Swagg
	New technique used	Tactile texture (surface decorations)
	Observation	Good balance and contrast.

Plate 20: Rebranding packages of Furaha Brandy (Project 18)



Summary of plate 20

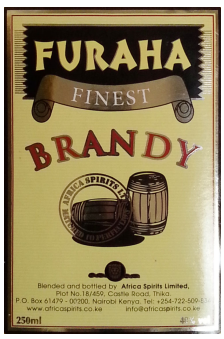
Existing package design	New package design	
	Fashion sample	JG9 & DF7 (Appendix VII)
	Design compositions	FC18-12 (A), FC18-11 (B), FC18-3 (C), FC18-9 (D), FC18-6 (E) & FC18-8 (F) (Appendix VIII)
	Graphic design technique	Using coloured pencil, vector graphics and Stylising shapes
	New fonts used Observation	Urban Swagger and Urban Swagg Good contrast and harmony.

Plate 21: Rebranding packages of Furaha Brandy (Project 19)



Summary of plate 21

Existing package design	New package design	
	Fashion sample	JG11 & DF28 (Appendix VII)
	Design compositions	FC19-2 (A), FC19-3 (B), FC19-4 (C), FC19-13 (D), FC19-6 (E) & FC19-1 (F) (Appendix VIII)
	Graphic design technique	Contrast & transforming shapes
	New fonts used	Urban Swagger and Urban Swagg
	Observation	Harmonious arrangement of shapes and forms.

Plate 22: Rebranding packages of Furaha Brandy (Project 19)



Summary of plate 22

Existing package design	New package design	
	Fashion sample	JG11 & DF28 (Appendix VII)
	Design compositions	FC19-5 (A), FC19-7 (B), FC19-9 (C), FC19-8 (D), FC19-15 (E) & FC19-16 (F) (Appendix VIII)
	Graphic design technique	Contrast & transforming shapes
	New fonts used	Urban Swagger and Urban Swagg
	Observation	The shapes and forms are blended in harmony.

Plate 23: Rebranding packages of Furaha Brandy (Project 19)



Summary of plate 23

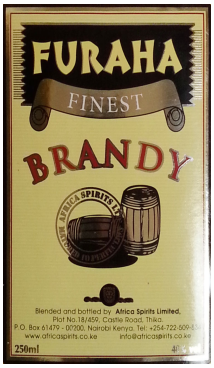
Existing package design	New package design	
	Fashion sample	JG11 & DF28 (Appendix VII)
	Design compositions	FC19-1, FC19-2, FC19-3, FC19-4, FC19-5, FC19-6, FC19-7, FC19-8, FC19-9, FC19-10, FC19-11, FC19-12, FC19-13, FC19-14, FC19-15 &FC19-16 (Appendix VIII)
	Graphic design technique	Contrast & transforming shapes
	New fonts used	Urban Swagger and Urban Swagg
	Observation	Harmonious arrangement of shapes and forms.

Plate 24: Rebranding packages of Furaha Brandy (Project 20)



Summary of plate 24

Existing package design	New package design	
	Fashion sample	JG30 & DF18 (Appendix VII)
	Design compositions	FC20-1 (A), FC20-2 (B), FC20-6 (C), FC20-7 (D), FC20-9 (E) & FC20-12 (F) (Appendix VIII)
	Graphic design technique	Monochrome, contrast & stylising forms
	New technique used	Visual texture and tactile texture (surface decorations)
	New fonts used	Urban Swagger and Urban Swagg
	Observation	Good contrast, rhythm and harmony.

Plate 25: Rebranding packages of Furaha Brandy (Project 20)



Summary of plate 25

Existing package design	New package design	
	Fashion sample	JG30 & DF18 (Appendix VII)
	Design compositions	FC20-11 (A), FC20-13 (B), FC20-10 (C), FC20-14 (D) FC20-5 (E) & FC20-8 (F) (Appendix VIII)
	Graphic design technique	Monochrome, contrast & stylising forms
	New technique used	Visual texture and tactile texture (surface decorations)
	New fonts used	Urban Swagger and Urban Swagg
	Observation	Good contrast, rhythm and harmony.

Plate 26: Rebranding packages of Safari Cane (Project 22)



Summary of plate 26

Existing package design	New package design	
	Fashion sample	JF21, JG30 & DG24 (Appendix VII)
	Design compositions	FC22-4 (A), FC22-11 (B), FC22-5 (C), FC22-3 (D), FC22-9 (E) & FC22-6 (F) (Appendix VIII)
	Graphic design technique	Distorting and stylising forms
	New fonts used	Urban Youngin and Urban Young
	Observation	Good rhythm and balance.

Plate 27: Rebranding packages of Safari Cane (Project 23)



Summary of plate 27

Existing package design	New package design	
	Fashion sample	JG31, JG29 & DF28 (Appendix VII)
	Design compositions	FC23-1 (A), FC23-5 (B), FC23-4 (C), FC23-2 (D), FC23-6 (E) & FC23-7 (F) (Appendix VIII)
	Graphic design technique	Abstraction & transforming shapes
	New fonts used	Urban Youngin and Urban Young
	Observation	Good blending of shapes with the background.

Plate 28: Rebranding packages of Safari Cane (Project 23)



Summary of plate 28

Existing package design	New package design	
	Fashion sample	JG31, JG29 & DF28 (Appendix VII)
	Design compositions	FC23-8 (A), FC23-9 (B), FC23-10 (C), FC23-11 (D), FC23-12 (E) & FC23-13 (F) (Appendix VIII)
	Graphic design technique	Abstraction & transforming shapes
	New fonts used	Urban Youngin and Urban Young
	Observation	Good blending of shapes with the background.

Plate 29: Rebranding packages of Safari Cane (Project 25)



Summary of plate 29

Existing package design	New package design	
	Fashion sample	DF18, DF25 & JG25 (Appendix VII)
	Design compositions	FC25-4 (A & B), FC25-3 (C), FC25-5 (D), FC25-6 (E) & FC25-7 (F) (Appendix VIII)
	Graphic design technique	Abstraction of shapes & contrast
	New technique used	Tactile texture (surface decoration)
	New fonts used	Urban Youngin and Urban Young
	Observation	The shapes and forms are blended in harmony.

Plate 30: Rebranding packages of Safari Cane (Project 26)



Summary of plate 30

Existing package design	New package design	
	Fashion sample	DG20, DG15 & JF24 (Appendix VII)
	Design compositions	FC26-7 (A, B, C & D), FC26-1 (E & F) (Appendix VIII)
	Graphic design technique	Duplicating shapes & contrast
	New fonts used	Urban Youngin and Urban Young
	Observation	The shapes and forms are harmoniously blended.

Plate 31: Rebranding packages of Safari Cane (Project 26)



Summary of plate 31

Existing package design	New package design	
	Fashion sample	DG20, DG15 & JF24 (Appendix VII)
	Design compositions	FC26-4 (A), FC26-2 (B), FC26-5 (C) & FC26-3 (D) (Appendix VIII)
	Graphic design technique	Duplicating shapes & contrast
	New fonts used	Urban Youngin and Urban Young
	Observation	The shapes and forms are harmoniously blended.

Plate 32: Rebranding packages of Safari Cane (Project 27)



Summary of plate 32

Existing package design	New package design	
	Fashion sample	DF29, DG1 & JG23 (Appendix VII)
	Design compositions	FC27-8 (A), FC27-6 (B), FC27-2 (C), FC27-3 (D), FC27-4 (E) & FC27-9 (F) (Appendix VIII)
	Graphic design technique	Contrast and abstraction of forms
	New technique used	Visual texture and tactile texture (surface decorations)
	New fonts used	Urban Youngin and Urban Young
	Observation	The tactile texture (surface decoration) blends in well with the shapes.

Appendix XIV: Research authorisation from NACOSTI

NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone:+254-20-2213471,
2241349,3310571,2219420
Fax:+254-20-318245,318249
Email: dg@nacosti.go.ke
Website : www.nacosti.go.ke
When replying please quote

NACOSTI, Upper Kabete
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref: No. **NACOSTI/P/18/66662/23315**

Date: **11th July, 2018**

Muneza Derrick
Kenyatta University
P.O. Box 43844-00100
NAIROBI

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on ***"Rebranding packages of Kenyan beverages targeting the urban youth using Kenyan Cultural Fashion Visuals"*** I am pleased to inform you that you have been authorized to undertake research in **Nairobi County** for the period ending **10th July, 2019.**

You are advised to report to **the County Commissioner and the County Director of Education, Nairobi County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit **a copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.

DR. STEPHEN K. KIBIRU, PhD.
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioner
Nairobi County.

The County Director of Education
Nairobi County.

National Commission for Science, Technology and Innovation is ISO9001:2008 Certified