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RESEARCH ON GRAPHIC - DESIGN
AND PACKAGING DESIGN FOR WINE AS A FINAL
PRODUCT (ABSTRACT)

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The current work has its structure based on the specific methodology. The aspects representing its foundations, from a theoretical and practical point of view, are followed by the presentation of the obtained results, the conclusions and the bibliography.

In the introductory part are exposed the general reasons regarding the choice of the theme.

Advanced knowledge and scientific associations are highlighted, which outline the importance and the timeliness of the issues addressed. The purpose of this work is to analyze the representation of wine, in captured images, and reflected in aspects metamorphosed from cultural identities, for this reason the wine being validated as a visual and scientific image, by selecting different written and visual sources, down to its legendary or protohistorical roots. In order to structure a cursive film of its visual identities, translated in an aesthetical and visual artistical language, psychological and functional, unstudied yet oenological perspectives have been revealed. The incursions in the history of viticulture – vineyards, working tools and containers, packaging – and the feed-back from them, illustrated in graphic or photographic images, are just the prelude to some dissertations about their role in the history of ideas and mentalities associated with wine. They have been followed by the structure description of the packaging capacities, containers shapes, printing functions, as informational components, aesthetical functions of the composition of labels, colour theory and finding an artistical functional language specific for the wine environment. This study shows more utility in the general context of an invasion of images accompanied by informations which reflect the type of the wine, the producer, the year of production and other components, compulsory for the label. These data are regulated by specialized international organizations and have to be based on studies and regular value analysis. Conquests in the art of printing and in containers producing technology are analyzed at the level of the activity of adaptation in the new social, political and psychological realities, in the two-dimensional and virtual imaging technology.

The first part includes the actual knowledge in the field of wine image, a component of viticulture. There are made references through an emphasis on images and texts, surging from a historical perspective, regarding the main containers and packagings of wine.

There are presented the categories of wine containers, reported to their functional and aesthetical capacities. In this way are distinguished, going through the historical stages, categories of names, shapes, thickness, weight, materiality and quality of containers and the interdependent relationship with their accessories.

All the characteristics of some signs with ornamental and functional purposes are represented by signs-symbols-seals which can identify and place historically the origin of the name, vineyard, region, going up to the signification of some state traditions and even continental ones. Regarding these aspects, data on some geographical areas characteristics, the

continuous development of material production technology and the dynamics of commercial trades, influenced by the evolution of the wine containers, is presented.

There are identified the contemporary and usual types of wine bottles. Also, new types of bottles are identified, which are necessary and imposed by the world market: **a.** because of the forms design; **b.** because of the functional capacity – represented by the principle of residual decantation; **c.** because of the main theme of the XXI century – based on a maximum recycling of the container parts

As a result, there are presented trends regarding : **a.** the modernization of the materials and components of the wine containers; **b.** a stylistic design innovation adapted to the specific bottle shapes; **c.** specific colours of bottles from traditional regions from all around the world.

The Seal is the foundation of the Logo, the Logo initiates the Mark, and the Mark entails the Brand and vice versa. All these imaging synthesis lay the foundations of the transitive links among the various producers' recognition elements.

Forwards, the work is focused on the presentation of the national and international concerns regarding labeling. Their study emerges from a representation, by imaging comparison, in accordance with the local legislation of the principal wine producing countries from Europe and the New World. The informations about wine identity are established by compulsory and optional indications.

By establishing the significations of the graphic symbol are highlighted the features and the identities of some vineyards. This element of communicational graphics it is being investigated through the categories of some explanatory codes, which create the ensemble between text and the allegorical image, between typography and the printed support. The codes found are: lexicographical, graphical, chromatic, morphological; they make up real or exaggerated patterns, by substantiating the formal aspects of the composition and the plastic visual language and by giving significance to all the component elements.

The engraving and printing premises are being investigated through the fundamental methodes of the printing process. They are evaluated in the context of writing systems level of development, determined by the cultural influences of different civilizations and also by the printing technology.

The formulas of engraving and printing techniques are outlined by the synthesized statement of the conventional printing techniques, the modern printing techniques and other contemporary techniques of virtual advertising. Their improvement it is related to the classical or atypical shapes and to the aesthetical aspects of the wine bottles labels in a historical perspective.

These techniques, in regions and states, are determined by the internal cultural conditions and the geo-political level and also by the economical relations between them.

There are presented imaging components, which make up the ensemble of the informational and aesthetical spaces of the label, related to the back label, the bandoleer and the heat shrinkable lid.

A delimitation has been made, at informative and visual levels, for the purpose of creation and the wine labels design. Figurative elements, or abstract ones, which have known various representations over time, have been cataloged by studies that exemplify label designs with stylistic trends like the medieval, minimalist, terroir, traditional, aristocratic, classical, traditional-modern, original, conceptual and sensorial tactile ones.

There are sketched new trends in labeling, which present a whole new problematic vision of the contemporary world, generated by antinomian values, but which can cohabit aesthetically and informationally. The influence that the main cultural and political factors have on some events it is taken into consideration. The labels are structured on significations, mainly conjunctural, and highlight these events, with a relative duration, but with a major impact globally. They start from themes always situated at opposite poles of the social and cultural conventions, of morality or rules of every other nature. There are collection labels, resulted from the graphic design, which complete aesthetically the collections of Special, Premium and Superpremium wines. These labels go beyond the formal framework of the image, expressed by imaging processes or virtually, getting to evoke feelings and other sensations, almost like subliminal communication. In this way, the themes arise : humorous, festive (day, year, century, millenium), special sporting events, forged, religious, philosophical, numerological, with sexual connotations, metamorphosis and subliminal.

It is outlined, not to be neglected, the need for a whole work of fiction. It gathers the valuable imaging on the wine theme, from a historical perspective of some regions which are dependent on the geographical and socio-political conditions. The thinking associated with wine is recorded by specialized viticulturists, writers and poets and by a “*wisdom*” of wine, illustrated by famous quotations, aphorisms, cogitations and dictums.

An important chapter is destined to the **chromatic** theory of **colours**, studied both analytically and practically, expressed through chromatic categories, chromatic contrasts, chromatic compositions. The trends and conventions which appear are determined by their physiological and psychological dynamics, diferentially. The colours associations are highlighted on the wine label, determined also by the colour of the wine bottle.

A difference is made between the classic printing systems and the development of the modern color printing techniques and the quality of the printing supports.

The interrelations between the shape and the color of the bottles are studied, which influence the quality of the final product, the wine. The linear color is the main characteristic of the graphic language elements. These graphic elements are studied, at their transformation level, through effects and digital graphic processing programs, associated with their color attributes. The artistic graphic language, associated to color, it is translated through the color selection criteria, through mixing techniques, chromatic effects with utilitarian and aesthetical purposes, optical pictural effects, psychological effects and the originality of the artistic act. Psychological effects are described, influenced by the quality or quantities of the primary colors.

The second part of the work includes informations about the studied material and the study method, the data obtained, together with an interpretation of them, conclusions, recommendations, bibliography and a synthesis of the study.

The observations and determinations are based on studies regarding statistics of the physical appearance of the packaging as a whole. For this purpose, the study has been targeted to the main standard shapes of wine bottles, related to the classic and contemporary shapes, the ones which are most used.

There are drawn conclusions about shapes, related to their dimensions and their determination, based on their storage, manipulation and transportation means.

In this regard, it is made a study which associates shapes and special volumetric capacities of the wine bottles, which correspond to certain special names. These names are resulted from, or associated with, symbolic, historical, legendary significations or fairytales and biblical facts. There are names derived from some nicknames pronunciation in some countries native languages.

There are being investigated and established causal links, based on the influence of the bottles colors on the quality of the wine. They have been structured on specific names and shapes, substituted by nicknames and jargons. The study comprises the main historical periods, first at the transition of the XVI-XVIII centuries and then at the transition of the XIX-XXI centuries.

In the formal aspect, the standardization of the bottle created both similarities and differences. The bottles have been selected and differentiated by certain criteria : bottles with an atypical shape, modernized functionality, color, height and the story behind some viticultural regions (worldwide known).

An essential element, the seal, essentialised graphically and informationally, it is studied in a differential manner, through its contribution in the formation of the future studies about the brand and the mark of the wine producer.

The main accessories of the wine bottles are highlighted statistically, imagistically and informationally. They are related to their history, being indispensable to the storage and consumption of wine in good conditions and at certain times of the year. The research is presented with their functional form, materials composition and aesthetical function being taken into consideration. Their historical evolution is pointed out by patents and certificates, being determined by the producers and collectors together.

The need for personalization and imposing rules for wine labeling, by each country, established similarities and differences amongst wines. The labeling rules and the way of reading the wine label establishes imagistical and informational associations in the manifestation of the qualitative and quantitative potential of the wine types and comparisons between the producing countries. They help in reflections on the viticultural field, on writing and printing techniques, on the calendar system and mankind relationships. The wine labels have been structured on the character and personality of each producing state, which brings out an amazing informational and architectural value and symbolic art works.

The grand sight of colors, being in the service of wine labeling, offers new perspectives in studies about the transition of periods, grouped by XVIII-XIX centuries and XIX-XX-XXI centuries. There have been made correlations concerning the dominant colors in the labels from those specific historical periods. The cultural potential of the advertising, through wine labels, has been emphasized by classifications, depending on the historical period and mainly through an analysis of the influence of the artistic styles, as an aesthetical and informational entity.

It is aimed for a balanced packaging evolution. The packaging has the role of making the artistic act subjective and the relation among the compositional space of the front label, back label, bandolier, hood and the whole surface of the bottle, an objective one. For commercial and aesthetical reasons this whole ensemble of the label is placed in a most visible place on the wine bottle, at the confluence of a mathematic design and a harmonious artistic choreography.

The placement of the label, on the wine bottle surface, is related to the dimension, axis, meridian, circumference, weight, color and exterior silhouette of the bottle.

There are presented arguments for the thoroughgoing study. A compendium is slightly sketched, to be then well defined, from gods rites, texts recorded by historians, geographers, writers and thinkers of the ancient times. Then, from the ancient period until the contemporary period, are described, during various historical eras, images and objects of cult, wine containers

and wine producing activities. Artifacts, ordinary or royal feasts, symbolic monuments with universal significations and words which lay the foundation of the oenological vocabulary start to define the Romanian wine.

The contrasts between the pre-war and inter-war eras are studied around specific words : phylloxera and post-phylloxera, rebirth, simplicity, naturalness, culture, printing and education. The study of wine labeling investigates the autonomy and prominence of advertisements, through performances of the printing technique, in indoor and outdoor spaces, which are in an on-going media expansion. The recognition of this advertisement types is based on the main “Royal Court of Romania Suppliers” and a few other less known producers.

Forwards, are identified the post-war and communist eras, by evaluating the competition between wine producers, placed in the middle of two desideratums, one with the idea of publicity politically constrained and the other prone to the innovative creation. Now are also weighed the differences in labeling between the wine made for domestic and external use. After some results and discussions regarding labeling during these periods, the image algorithm of the domestic wine, in competition with the external use one, lay the foundation of the festive figurativism and the synthetic decorativism. In spite of the resumption of the rudimentary printing systems, characterized by a limited number of printable issues, the romanian wine labeling gains an increase in popularity, which outlines the creative potential, resulted from the unique images. Then, the development of the printing systems is evaluated through the results in labeling, due to the quality of the printable support, plastic composition techniques, details and color effects (owed, paradoxical, to the rudimentary printing conditions). These labels have been systematized, at the confluence of the implementation of autochthonous ethnography particularities with the inheritance of a historical symbolism and the images of the prizewinning wines, imagistically prepared for the internal or external market.

The post-war and contemporary eras are analyzed, at first, as comprising a blend of images, conditioned by the printing system quality and the material of the printing support. It is initially an ascertaining study of images and also imagistic terms. Then, the study becomes anticipatory, correlated with the results of national packaging contests, which insert an essential factor, the educational one. There are highlighted autochthonous categories of interest, which keep the particular aspects of the producers area, alongside with creative and spontaneous trends.

Defining the traditional inland space, through the label images, is a process connected to the international packaging. From simple to complex, it enumerates : the story of the wine, by its association with the history or the legends of the area, religious character, traditional customs and associations of wine with other foods. Sources from the international images database and

labeling performances, by the contribution of some graphic designers, artists and advertising specialists, establish a fair relation with the cultural patrimony, both common and global. This approach creates the premises of some comparisons, through some indicators and advertising statistics, which correlate interest categories with targeted customers.

At the same time, value reports have been made, by autoevaluating the quality of the label concept, experiments, the quality of the printing systems and the printing support, the label shape, the color and its significations, the quality of the container and last, but not least, by evaluating the quality of the competitors' products.

In this regard, viticultural centers and producers with tradition, or more recently acknowledged on the romanian viticultural scene, have been selected: Prince Stirbey, Basilescu, Rhein-Azuga, Zarea, Domeniile Coroanei Segarcea and Jidvei, Cotnari, Cotnari Winehouse, Murfatlar, România, M1., Murfatlar Winery and Oprișor Winery.

There are pointed out the advantages and disadvantages of the typographic techniques, which combine the offset printing with the digital printing techniques. There are evaluated the improvements of the visual artistic techniques, through which is pursued an aesthetical unitarian vision and an alphabet of the visual language, which can decrypt the structures and the techniques involved in the composition of wine labels.

The main rules of the composition are established, beginning from the influence of the ethnography and autochthonous symbolism. By analyzing the thematic diversity, sometimes contradictory in content, are evaluated compositional schemes, synthetically, of the figurative and abstract nonfigurative. Essayistic and conceptual determinations establish the aesthetical character and the psychological influences, arised from the classical and modern wine labels.

There have been settled the conditions and influences arised from the ensemble of factors which determined the relation with the international cultural common patrimony, through the identified trends, both regionally, continentally and globally. They are inventorized at the performance level of the classic and digital printing systems. The investigation and inventory of other performant means of printing (Digigraphie®, Wet-plate collodion or Braille varnish), with reference to the quality and exactness of the reproduction and the printing support, establish major coefficients concerning the quality, resistance and perennality of the wine label.

On the other side, at the level of innovation of label typologies, the trends of the new thematic niches have been investigated and stated through the current technique, the digital one. These data has led to the interpretation of the graphic design imagistic on labels, according with the informations existing in the literature on the subject and the complex database, digitalized, of the informations on the internet.

The conceptual art comes to fulfill, perhaps, a gap in the image of classic labeling, or to be a border segment, between the nonverbal and a kind of art image, exhausted by the informational expression. The conceptual art is the border between traditional and modern, between utilitarian and aesthetic, between functional and psychological. The graphic image, present in the contemporary labels, asks questions and does not wait for concrete answers. *The beautiful ugly* and *the ugly beautiful* stimulates us to accept the contrasts and to lay the foundation of a new scale of contemporary values which communicates, almost elliptically, legislated informations and it is in an emotional agreement with the human values, or the lack of them, bringing to an art form the ephemeral, the instant emotion. The winner has to be the wine lover or the casual consumer. They decide how the image of the wine *label* has to balance the notion of sacred and beautiful with the notions of marketing, profit and plus value.