



UNIVERSITAT
ROVIRA I VIRGILI

université
de
BORDEAUX

U. PORTO



Wine Design as an Artistic Intermediary in Discovery of Cultural Identities

Aytaç Yarıktaş

Professional Supervisor

Professor Tiago Assis

Academic Supervisor

Professor Salvador Anton Clave

Universitat Rovira I Virgili

June 07, 2019

Table of Content

Abstract:	3
Introduction:.....	3
Literature Review:	5
The meanings of Design and Design Culture in Social Structures and Identities:.....	6
Design Progress and Communication in Cross-Cultural Sense:.....	8
Design Culture and National Identity:	9
Identity as Local Sense of a Destination and Tourism:.....	11
Design Culture, Beverage and Labelling:.....	13
Consumption of Design & Identities:	16
Methodology:	17
Research Questions:.....	18
Research Question 1:	19
Research Question 2:	19
Research Question 3:	19
Techniques of Analysis:	19
Questionnaire:.....	21
Thematic Data Analysis:	22
Structured Themes and Subthemes Resulting from the Clustering Process:.....	22
Content Analysis of the Themes and Subthemes Based on the Perceptions and Comments of Participants:.....	24
Limitations:	37
Further Researches:	38
Final Discussion:	38
Conclusion:	40
References:.....	40
Appendix.....	42
Questions:	42

Abstract:

Purpose: Wine is cultural object. The purpose of this paper is to have an exploration on how and which of the cultural elements can be expressed wine design providing a view on design and culture relationship with identity discussion, wine design and art relationship, buyer behaviour, decision mechanisms of frequent wine consumer which are respectively categorized under the main themes of Design Has it with Culture, Wine Arts or Fine Arts: Dependency and Distinction, Playing with Emotions, Wines' Own Authority, Decision Mechanisms Integrated Identities.

Design/methodology/approach: Qualitative research with thematic data analysis of structured questions which are led to a focus group of 19 international wine students.

Findings: The findings go align with the discussion held in literature review and pre-existed claims in design and cultures' interconnection. The subjectivity of definition of art came out as a playing factor in consideration of wine design as an artistic intermediary. Meanwhile, wine content has a role in decision mechanisms of knowledgeable wine consumers. Respondents were keen on emotional storytelling unless of manipulation in wine marketing communication and other business fields. Consumers' importance of knowledge about wine dictated and shaped the critic of wine design. More knowledgeable wine drinkers relied less on the design of wine in terms of bottle and label. New examples have been discovered about reflected identities at individual, cooperative, destination and national level via wine design.

Keywords: cultural identities, wine, wine label, wine design, wine knowledge, wine art, design, design culture, buyer decision mechanisms, wine consumer perception,

Paper Type: Research Paper

Introduction:

About i2ADS – Research Institute in Art, Design and Society:

This research has been conducted at i2ADS. Established in 2011, i2ADS – Research Institute of Art, Design and Society is a research unit based at Faculty of Fine Arts, University of Porto (FBAUP) with its 26 integrated doctorate researchers, 11 integrated non-doctorate researchers and 102 collaborating researchers. Consolidation of research in arts and design, consolidation of the policy of internationalization, development of collaborative research practice, articulation between postgraduate

training and research, transference of knowledge and technology, with an open science policy and the appropriation and impact of research in society are the institute's determined priorities.

i2ADS has its mission of promotion of theoretical, experimental and artistic practice research, in the areas of Fine Art, Design, Drawing, Artistic Studies, Arts Education, Music and Performance Arts. In the work produced, and in its future projection, i2ADS intends to contribute to the clarification of the research field in the arts and design and in the quest for appropriate research indicators. In that sense, it has been inscribing itself in the international discussion about research in the arts, through the presence of its researchers in the relevant research forums, the development of projects, and the organization of publications and events that promote that debate and development. ("i2ADS About", 2019)

What do we mean by "Wine Design"?

The thesis organized by given literature review investigating the definition of design, design culture and their differences with visual culture. Cross-cultural design language use is chosen to be given as an example to the issues to provide a base for design and identity discussion. Identities at individual, group, destination and national level and its relations with design with the touch of design anthropology were focus points. Time by time, there are references to identities reflected by also fashion design. At destination level, identity question was put on the table in terms of impact of tourism which is another flow of discussion bringing another view point. Given examples about beverage design regarding the subjective integration of art also took place in literature review. Methodology chapter inclusive of the research questions, the techniques of analysis and the research's positioning; furthermore, questionnaire, the type of analysis followed the review. Current limitations and further research suggestions have been also discussed after the construction of methodology. The research is completed with the final findings and conclusion sections.

In this paper, the term of "wine design" is used to define the bottle shape and the label placed on the bottle of the beverage. Sometimes referred as bottle shape and label design, it differs itself from the content of the wine and how it is made despite the fact that some of the participants find it more appropriate to describe the wine content itself as a "wine design". This point of view can be considered as a new finding or a new way of define the wine content. The other assigned meanings onto *wine design* are discussed below:

When wine design is brought to the table as a discussion, marketing communications and sales come out to play as a major factor. As a matter of fact, the term wine design is often described, critiqued and analysed as "packaging attributes" of the beverage and its systematic impacts on the cognitive

perception of final consumers. In general, the view is about the efficiency in influence of prescribed attributes which are colours, shapes, positioning, use of front and back label. In this research, wine design is attempted to be observed with a cultural lens and its relations with art, destination, people and identities have been questioned.

Marketing communication has not been disregarded. A research question with regards to wine consumer perception towards world issues which is being treated as a communication strategy and the other responds received from the participants necessitated reflection on marketing communication particularly in wine buyers' decision. The decision goes mostly in coherence in already existed wine marketing researches, but sometimes challenges them.

Literature Review:

Literature review on design definitions, design culture, art and identities at individual, destination, regional and national levels have been held in order to construct a backbone for wine designs' connection to the issues. Widening the horizons, providing examples from design world and design sociology & anthropology, a contribution to readers' intellectual culture has been in focus of the research paper. By constructing a general knowledge on design, art and identity relationship, the reader is prepared to hold a smooth transaction from one zone to another in design, art and identities fields, eventually narrowing down the review on designs and beverage linkage. It is important to build up a general view about the aforementioned issues in order to build a base for the design and wine relationship with a solid comprehension. Academic materials, e-news, books video materials including documentaries and Ted Talks have been used selectively in literature review.

The relationship between design and culture has taken many twists and turns throughout the last centuries, as design is seen both as a mirror and an agent of change. (Moalosi, 2005). Design is deeply associated with culture. Undoubtedly culture and cultural identities has one of the major determinants of shaping the design of the industrial products, architectures, any related goods today exhibited for potential sales or consumption as the final buyer has been subjected to with flashy windows, TV advertisements, billboards, the shelves of the supermarkets and with many other various communication channels. As Röse also asserts that design changes culture and at a same time is shaped by it. (Röse, 2004)

It is argued that the cultural identities shaping the design objects is in an interactive relationship with the perceivers. Julier (2007) is discussing the consumer perception of the design:

Are consumers passive receivers of design objects and docile users of design spaces? Or are they actively engaged in re-determining the meaning? It is useful for the study of design culture to think of consumption not solely in terms of the actions of individuals and using singular objects, but as shared

social practice that engages constellations of artefacts. (pg. 67)

In this case, “the society where the designer has been surrounded by or identity of the specific region in which the product is rooted can take place as motives on the design of a final product, and eventually would say to us – the receivers - a word about the identity as an ambassador of the region.” comment shall or shall not be made about the cultural identities taking a role in design of a product.

The term of “Swedishness” in design or “Japanese Minimalism” evoke almost tangible feelings about the society dynamics where the commodity has been rooted. Thus the cognitive minds of ours have been filled with positive or negative prejudgments about the mentioned societies, regions or even as whole nations, as soon as the final issue of the design object reach us no matter the location of the interaction. The design has words to say about the “*Vaterland*” of the object where it was given a birth and shares the DNA of that current identity. Thus this research has been dedicated to find answers of the relationship between design and cultural identities in wine context.

The meanings of Design and Design Culture in Social Structures and Identities:

Modern society may be described as “the society of the spectacle.” as Debord (1994) asserts. Debord claims that; in modern world, humankind consume images and visual presentations continuously. Visual culture and consumption thus is defined as a way of expression of a particular belonging, personal or cultural identities, even as sufficient as the languages. The definition of art and design changes from one society to another depending on various other dynamics. In this chapter, the research questions with an intent of putting a spotlight on the social and cultural aspect of visuals which embodies the design and design culture is going to be discussed.

According to Raymond Williams, visual culture is a mean of signification. (Williams, 1981) Within the “signifying system” of visual culture, social structures, ideologies, various identities, social changes, inequalities may take place intrinsically. Often described as *subcultures* different kinds of “sub-identities” may take its place as a social expression. The culture of Punk in 70s’ or Zooties as described by Ted Polhemus (1994) in his book of *Streetstyle*, are examples for the expressions of identities not printed on a paper but with a fashion of visual culture refusing the submissive acknowledgement of framed appearances. The shape of things may signify the gender identity as well as social classes. In general, the rounded shapes with natural colour is associated with feminine identity in design world. In *Hugo Boss’ Secret Nazi History, Fashion at War – M2M Exclusive documentary*, the link between the identity of SS soldiers in Nazi regime and clothing is well-explained to discuss the identity and visual culture relationship. The symbols, poster designs as well as clothing design had been used systematically to render the current political ideology more appealing for the society.

As one can observe, visual culture is a broad concept. The design and design culture takes place in it with an added functional intent within visual culture. Design always emerges with a communicative and functional intent or both of them simultaneously. That is the major difference in between the art and design due to the fact that the artistic creation does not need to signify any meaning or serve to a specific function, whereas design is created by a designer or a whole team of designers, via design which it is possible to observe the local, national, regional reflections.

To better understand the assigned meaning of design in different contexts, it is logical to ask the question of “*What is design?*” and look for the definitions. There are different voices about the meaning of design and design culture. In his study, Dong claims that designing is a language on its own (Dong, 2007). According to Manzini, design becomes a means to tackle widely differing issues, adopting human-centred approach: It shifts from traditional, product-oriented design processes to a process for designing solutions to complex and often intractable social, environmental, and even political problems (Manzini, 2016).

Victor Papanek (1984) with his harsh and down-to-earth claims about the definition and usage of design asserts that the design had become the slave of consumer society with no moral and ethical input. According to Papanek, design must be meaningful and design is the conscious effort to impose meaningful order. He suggests designers to focus on the problems of underdeveloped countries and the disabled groups within societies instead of wasting materials with the bigger is better mentality. For him, a designer should be honest and respectful to essence of the raw material which the final product constructed from; whereas, Flusser & Mathews (1999) discuss the word of design and its relation with other dynamics extensively in his book of the Shape of Things – A Philosophy of Design:

“The words design, machine, technology, ars and art are closely related to one another, one term being unthinkable without the others, and they all derive from the same existential view of the world... Modern bourgeois culture made a sharp division between the world of the arts and that of technology and machines; hence culture was split into two mutually exclusive branches: one scientific, quantifiable and 'hard', the other aesthetic, evaluative and 'soft'. between the two. It could do this since it is an expression of the internal connection between art and technology.” (p. 18)

Tough as the definitions of civilization, art, visual and design culture vary, an object which is defined as an art in one particular layer of a society may also differ for another class; or even, may show differences in individual’s perception depending on the meaning added or combined with that piece of artefact. The Hungarian-American psychologist Mihalyi Csikszentmihalyi argues that visual values are created by social consensus, not by perceptual stimulation. (Design and Order in Everyday Life, 1991) In a specific social class, whilst the specific art artefact may not matter to people of that class, a simple designed object regardless of colour, and material may result in intense stimulation due to its relation with individuals’ personal memories and connections to that object. In his studies

Csikszentmihalyi asserts that the meaning of a designed object depends on -if there is no consensus building efforts of art theorist and critic-, each person would evaluate the objects in terms of his or her private experiences. In each culture, however, public tastes as visual qualities are eventually linked with values. Thus, the visual and design culture are flexing and changing dimensions. However, this does not justify the claim of non-existent overall perception of a “good design”.

Malcolm Bernard (1998) shows the direct connection between identities and designed objects:

Different social and cultural groups, at specific times and places, use these different types of art and design to construct and communicate their identities. These artefacts exist in different forms in order to construct and communicate their identities, then. Part of the explanation of why these things look the way they do; therefore, is that different social and cultural groups use them to differentiate themselves from each other. (p. 143)

Considering all the roles that visual and design cultures’ expressions and potential responsible role in the society, as also Bernard investigates the visual culture as being effective within society, the visual culture has a major role in production, maintenance and transformation of the society.

In another social context, one may assert that the exalted piece of art shall be the highest product of modern civilization although the meaning of civilization and peak product of it also questionably liquid depending on the cultural variations. An institution or a company, on the other hand, may prefer to claim the precious art or design take its roots from the democratization of standardized beauty which can be observed as a proceeding reflection of a social change like in Sweden’s case. The case will be further discussed in the following chapter of Design Cultures and National Identities. The words of Douglas in this case, is a well-illustrated example of the social change and its design reflections. There is a connection between Suprematist and Constructivist design and the young ideology of internationalism and classlessness after *Bolshevik Revolution in September 1917* as Douglas argues. (Douglas, 1995)

Design Progress and Communication in Cross-Cultural Sense:

The various cultural backgrounds of the designers have an impact on the design itself; furthermore, on spoken languages, slangs and jargons used in order to conduct a specific design project. People find often their “way-of-sayings” due to their distinctive background despite both of the sides do speak in English and discussing over a specific topic. Jornet and Roth state that, (as cited in Christensen, B. T., Ball, L. J., & Halskov, K., 2017), communication and thinking are different from each other arguing that what participants in social relations say and do are not revelations of what they individually and internally think but integral aspects of a jointly produced thinking practice. A rigid stereotyping of Western and Eastern traits might be too broad-brushed in today’s heterogeneous context, but studies point out that in collectivistic cultures people tend to be group-oriented and more interdependent,

while individualistic cultures, people tend to be self-confident and more independent. Haugtvedt et al. (as cited in Christensen, B. T., Ball, L. J., & Halskov, K., 2017). Having said that, Haugtvedt et al. (2008)'s fairly rigid stereotyping is in correlation with design language spoken during the process of design in a team consisting of Scandinavians and Far Eastern colleagues. Hence it can be considered that there is a direct correlation between the identity determinant attributes and the design itself, if even the language spoken is affected in a certain level.

The dynamic constructivist and situation specific theory of culture, also known as; knowledge activation finds a respond to how cultural knowledge come out as an actor in particular cases. The theory claims there are three concepts of cultural knowledge which are defined as accessibility, availability and applicability. To turn the cultural knowledge into practice in specific cases which in this case it can be a *design process* of a certain object, it shall be accessed and be presented on cognitive mind. If the case suits the knowledge, the cultural knowledge which might have occurred or influenced due to the acculturated identity as Hong, Benet-Martinez, Chiu and Morris (2003) states, the individual who is present in the scenario is ready to use that knowledge. As Hong (2003), also asserts that if an individual is subjected to a specific culture for an extended period of time, accessibility of that specific cultural knowledge is facilitated. In the same parallel with Jornet's and Roth's theory about communication and thinking differences, the activation of cultural knowledge depends on whom you are with, what they know, and what norms of behaviour are present. (Torkil Clemensen, Aparajita Ranjan & Mads Bødker, 2018) In this case cannot we claim that if the spoken language is affected by the various cultural background throughout the design process, the design itself is highly influenced by it?

Design Culture and National Identity:

In terms of product design identities will never dissolve completely, even in the global world. ...when products are exported, a glimpse into a cultural identity of their country of origin is embedded in them. (Moalosi, Popovic & Anne Hickling-Hudson, 2008) Cultural values provide designers with a rich and varied set of materials that inspire new design ideas (Gaver, as cited in Moalosi et al., 2008)

There is an impulse-response function between globalization and local identities. Standardization of cultural elements lead individuals to look for something unique coming from different regions or states with a considerable emphasis on the identity of the product. For instance, Port Wine or Chocolate from Ecuador are in mutual relationship with the society from which they have emerged. They carry the identity on their bodies and represent the traditions wherever they are brought to; therefore, the cultural values are signalled via the *culturally designed* products.

Fiona McCarthy (1979), in her book of *A History of British Design 1830-1970*, underlines that national identity was inseparable from the visual, material and spatial culture that accompanied it. Sharing the same theories with McCarthy, Penny Sparke (2013) discusses the consolidated nation states of twentieth century, occurrence of a need for defining, promoting and expressing the cultural identities which led the birth of a national style and design ideology. According to Sparke, the difference of a national style in design emerged among the countries due to an urge to create distinctiveness, also because of the character differences among the societies. Definition of national identity by design started in Germany by applying art to industry. Sweden caught the transitional movement with the marriage of art and industry while creating their own identity with the rejection of the relentless rationalism and geometry of German designers. The spirit of social democracy, democratization of aesthetics, softer, humanistic and decorative modern style applied in whole Scandinavia including Finland with slight differences of expression among them. France; however, established its national design identity with maintenance of traditional luxurious ways of expression in 19th Century which is still an image on a cognitive mind when the countries are taken into consideration within the context of design culture. *Haute couture* in promotion of Paris, *volk ethos* of Germany, *Czech modernism before the Stalinist rules* do say us about how the cultural identities had been reflected at national level. It is highly possible to move up and down, left and right in different levels, discussing and observing the sub-cultures, regional identities, genders, and their impact on design and how these all integrating identity dynamics consist the so-called *visual* or with a functionality intent, *design culture*.

The strive of drawing a national identity with design had not been limited by the aforementioned states, rather each modern nation which had been leading the great industrial progress strived for defining their national identity by design towards the end of 19th Century; Hungary, Czechoslovakia, USA, Japan, Italy and others. To give an example “*Cultura del Progetto*” is a term often used to define the design culture of Italy with a greater meaning covering the dynamics behind the Italian design, within the same discussion, Sweden’s Ikea has interesting stories to tell about how Sweden’s today national image has been shaped by the design of the products as well as the marketing communications took place efficiently and holistically shaping outsiders’ orthodox opinions about *Swedish design culture*.

The modernization of Swedish society built on the idea of collective progress, but it can also be regarded as construction of an identity. (Kristofferson, 2014) As Sara Kristofferson mentions that the construction of the Swedish welfare state brought with it a sense of pride and welfare became central to the process of creating a modern identity of Sweden. Consisting also with various conflicting or harmonious other stereotypes the term of *Swedishness* has been often discussed. Modernity,

democracy, social and economic justice with the establishment of The Middle Way (1939) as defined by Marquis Childs (as cited by Kristofferson, 2014) or Swedish Model or the notion of *Folkhem suits* the IKEA's way of doing things. The socio-economic policies' transformation in Sweden whilst adding another dimension to Swedish Identity, had also been reflected on designs of *IKEA* under the slogan of *Democratic Design* with a strong emphasis of the notion on "Beauty for all". The social transformation has been utilized for design and illustrated as a commitment for social and democratic justice. The idea of constructing an identity via designed materials or reflecting the particular identity with design took place in Sweden in late 18th and 19th Centuries when political solutions are looked for housing. As again Kristofferson says "...the understanding of design and architecture as important tools for the development of society" (Kristofferson, 2014).

"The Swedish approach to design is also the basis of the IKEA range, which to this day is developed by Sweden. The home furnishings are modern but not trendy, functional yet attractive, human-centred and child-friendly, and they represent the fresh, healthy Swedish lifestyle through their carefully chosen colours and materials." (IKEA, Swedish Heritage)

Identity as Local Sense of a Destination and Tourism:

As Identity does not only take place at national level, in this chapter, destination identity is going to be discussed relating it to tourism demands which eventually in the same parallel of consumption of wine design and local identities.

Identity of a destination can also be influenced by various factors such as social changes, manifestations occurring in the society, politics or other outer determinants such as in this case can be consumption of a destination via tourism activities. The recent commercialization boost for consumption of local identity under the often repeated slogan of "live like a local" is actually a demonstration of how tourism consumption and identity interrelate with each other. The way of eluding from the over simplified destination consumption disregarding the complexity of identities, being integrated to a local identity offered by most of the tourism related businesses; in a colloquial manner, as a "fresh blood" by insisting on the claim of a new approach in tourism consumption. The investments of large companies such as *Airbnb* on experiences which is led by positioning of the rental options as an opportunity to getting in touch with the local people can be considered as an instance to the case. Despite its funky slogan and very consumer and local friendly sound, the choice of consuming the locality in a destination comes out as a paradox. The consistent interaction with a local for the sake of tourism consumption may cause a constant change in a local identity as well; therefore, *how local is the local?*

The local sense of a certain destination has been a hot issue. One of the main reasons of this highly debated issue because of tourism demanded identity question, which is determined or reproduced by the consumption of the identity via tourism. The already exist identity of a destination in a local level besides the formerly discussed national identity and reproduced identity due to commercialization purposes highly differ although due to the fact that economic goals and sharply structured habitual “know-hows” about development of identity have been caused a flat identity perception regardless of these identity distinctions. Anton discusses natural identity of a destination and re-make of a produced identity according to the general drawn image on the touristic visitors’ mind in his article Identity and Tourism Between image and perception.

Anton furtherly discusses identity in Catalan Tourist System, by giving us examples from the general perception of Catalan tourism experiences and expected identity enforced by the international tourism demand and the undiscovered core identity of Catalan Culture with has not been perceived or known until 1990 including the intangible assets of the culture. After 1990, a significant change is observed with the reintroduction of values and items specifically related with Catalan identity. (Anton, 2010) He attracts our attention to the severe impacts of reproduction of the “assigned” identity. Thus in the case of Catalans, the identity reproduced by tourism demand shall be discussed and pointed beyond the sea, sun, sand and solely coastal attraction, but shall furtherly cover the whole of both tangible and intangible assets that the destinations have.

Undoubtedly, the destinations known for their special attributes such as cities like Istanbul, Barcelona, Venice will continue attracting the mass crowds both under the consumption of “seen identities” and “local identities”; however, we may foresee that the new wave of consuming a local identity may change its direction towards a tourism consumption based on a special interest. Visits to Rotterdam due to the examples of modern architecture, visiting Catalonia because of wines or ethnic authenticity, visiting Berlin solely because of Cold War stories, or underground lifestyle and music can be the third wave of tourism consumption circulating around special interests. This may transform the duty of the intermediary agencies to arrangers of connections in between the “learner” and the “teacher”. *Ex: The connection of a wine enthusiast with a master sommelier in Rioja or Priorat.*

The identity reflection of a certain area, carrying it beyond the identity constructed by outer factors can be reshaped by the design coming out of the destination. Can we again assert that the design at also local level contributes to transformation not identity but majorly perceived flat identities hereby? Wine again, by itself, and by its design can take a responsibility in the issue. In the case of Catalonia, it is possible to observe today that the wines of the region may carry the identity of a certain destination on their bodies. The example given on the right hand side in *Figure 1*, shows that the brand has been well integrated the heritage of Pau Casal mirroring the regional values to the eyes of a consumer. It is one example of informing the drinker regardless of market segmentation about local identities, transforming the general perception of an identity of a certain destination, enlightens and breaks the chains of the “assigned identity” by a general tourism demand. Catalonia is not only a coastal destination but a region with various characteristics. The design culture, beverage and labelling are going to be discussed in the following chapter.



Figure 1: Jane Ventura from DO Penedes, claims that it the Brut Nature reflects the link with Pau Casals who is an important musician figure in Catalan Identity

Design Culture, Beverage and Labelling:

In beverage industry, another example where the cultural identity of a country integrates with the design itself is the case of Absolut Vodka. “The design of the container is very different from other vodka bottles, being based on old medicine bottles; a simple form in uncoloured glass that corresponds to the current image of Swedish design.” (Hamilton, cited by Kristofferson 2014) In 2019, Absolut Vodka launched a bottle design covering LGBTQI rights. (See: Figure 2 below) Agreeing on Hamilton’s comment, another statement shall be made for the today’s mostly underground target marketed herb liquor Jagermeister. The stag carrying a cross surrounded by a golden circle on a bronze coloured base referring to outdoor – hunter life as well as religion. The design of the bottle also first was created with a purpose. As hunters needed unbreakable resistant glass, having pragmatist approach, a thick bottle with rounded shoulders created to serve the purpose. The famous hunting poem “Weidmannsheil” by Oskar von Riesenthal does surround the label, and the design has barely changed since 1937. The name Jagermeister means “Hunter Master” which is in cohesion with the identity which is a reflection of *hunter culture deriven from Wolfenbüttel, Germany*. It is possible that the brand identity is deeply rooted in a particular heritage and culture especially when the non-changed

logo is considered as a proof of this claim despite today's marketing communication of the brand aims at clubbing young generation. The result of today's much needed brand differentiation, in Jagermeister's case, is coming from its own *cultural identity*. The typography of Gothic Black Face of Jagermeister lettering may subconsciously be associated also with *German-ness of a specific era*. Weidmannsheil by Oskar von Riesenthal:

"Das ist des Jägers Ehrenschild, daß er beschützt und hegt sein Wild, weidmännisch jagt, wie sich's gehört, den Schöpfer im Geschöpfe ehrt."

("This is the hunters' honour shield, which he protects and looks after his game, Huntsman hunts, as it should be, the Creator in the creatures' honours.")



Figure 2: Absolut's recent flag carrier representing a community.

Another example of carrying the wine design beyond the sole aim of package design is well-known integration of wine and art by Baron Philippe de Rothschild. From World War II and on, Rothschild focused on contemporary design on their wine labels, matching each vintage as a piece of art specifically designed for the chateaux by famous talented artists. Pablo Picasso and Joan Miro are among them. Designed by East Germany born Hans Georg Kern, used the upside-down clashing "*les moutons*" -which are the symbols of Mouton Rothschild- in different colours. "*Die Mauer*" which means "*the Wall*" in German, is written on the label as well as the "*Drüben sein jetzt hier*" – "*Over there is now over here*". The upside down paintings are the tradition of Kern; however, here with this label his tradition also states the "*fall of Berlin Wall*" in 1989. The colours indicate two different worlds of distinct political systems and socio-cultural "*tangibility*" of them. The collide of the green and red coloured rams means two divided worlds' and societies' and their social and cultural impact caused by a harsh integration following the event.

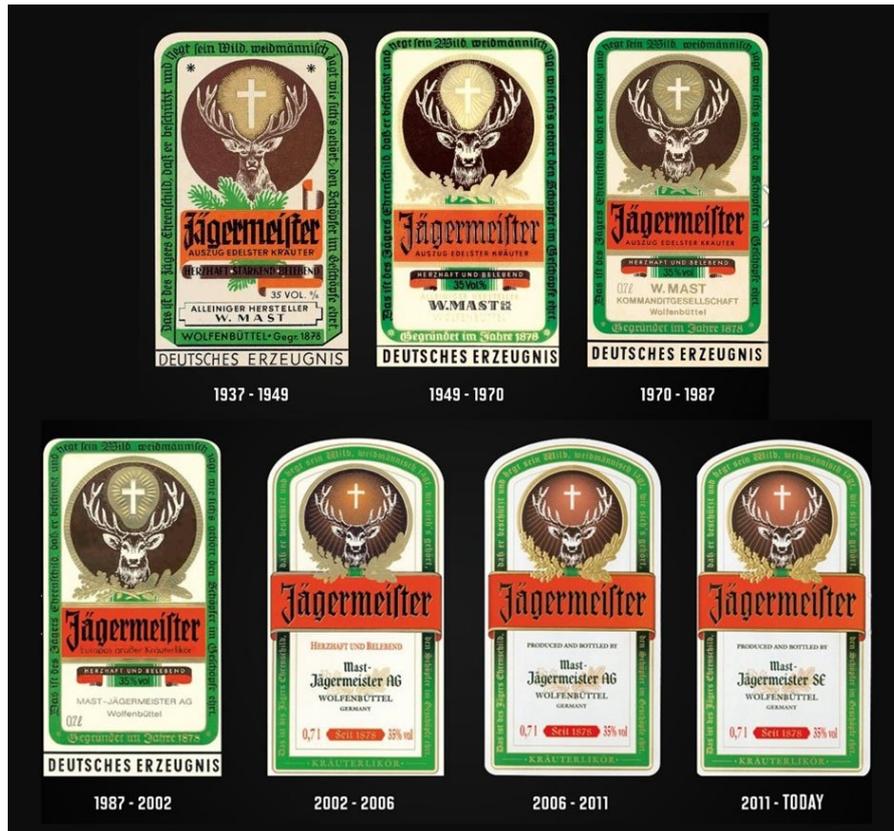


Figure 3: Jägermeister's unchanged design reflecting the identity of its birthplace and specific hunter culture

Dickenson (2001), discusses the wine label in an artistic perspective by giving spot on examples about the culture, art and wine design relationship. He mentions about the work of Maldonado and Ramos (1997), Anadas y Soleras, where they signify the role of recognizable Spanish cultural assets on wine label such as brilliantly-coloured landscapes; historical, regal and fictional personages such as Isabella II, and Don Quixote; scenes from Spain's glorious past; the national flag and heraldic devices; religious figures; "noble" animals such as bull, horse and lion. As cited by Dickenson, Maldonado et al., Cadiz with its distinctive "theme and style" inspired the 19th Century Wine Labels with its landscapes, folklore, people and, animals of the region. "The quintessence of a picturesque and pure Andalusia" (Maldonado et al cited by Dickenson, 2001).

Finkelstein and Quiazon (2007), discuss the wine label via a cultural lens. They argue that the label of a wine carries another complex social, cultural and economic meaning within itself; therefore, in their work, it is stated that visual aspects of the wine extend far beyond, colour, labelling, and packaging. Just like Alexej von Jawlensky's *Stilleben mit Weinflasche* (1904), Michalengelo Merisi da Caravaggio's *Bacchus* (1595), Leonardo da Vinci's *The Last Supper*, it is possible to give many examples from art history where the wine or grapes in different centuries represented in different art forms with cultural meanings, so as today the wine, as also mentioned by Finkelstein and Quiazon, is associated with different cultural meanings, being no longer a beverage but is transformed into a

potent and intricate symbol of our personal aspirations and desires. Extending the discussion in a post-modern lens as sociological inquiry, they compare the empirical meaning of the objects and symbolic meanings and the distinction in between real and hyperreal. According to Finkelstein and Quizon (2007), by also highlighting the movement of surrealism, humankind lives in an era of ambiguity. In this sense, wine – as we know – is no longer a wine, then the wine label shall not be solely a wine label, surely carries a meaning *beyond*.

Consumption of Design & Identities:

John Heskett (as discussed by Bernard, 1998, *p. 115*) claims that a number of products whose visual appearance is the result of the complex relations between the demands of manufacturers and the desires of the mass markets. A Haskett asserts; therefore, the relationship in between the consumption of the materials has a connection with the visual culture that surround us today. Just like the other social dynamics such as ethnicity, gender, personal and national identity, the visual either in design & functionality or simply artistic sense without the function intent, has been shaped by also consumption.

Max Weber (discussed by Bernard, 1998, *p. 169-170*) defines the consumption as a channel to illustrate social status, carrying the definition beyond the class identity. He describes the status group as that is to have recognition of shared level of “social esteem”. According to Weber, social esteem and honour play as crucial role in generation of common identity hence culture and ideology are not the only medium of differentiation, so the status groups also do. Therefore, the same economic class within a society may have different consumption habits. Cultural consumption is not necessarily a product or reflection of economic class but can be explained in terms of the membership of a status group. (Bernard, 1998) Due to these facts, identity and status are linked with consumption in society.

The aforementioned definitions of design under the general categorization of visual culture distinguish itself from the general concept of wine label design in marketing communications. In marketing terms, the wine label design has been mostly investigated by being looked at in terms of efficiency of communication in marketing sense regarding consumer perception of packaging, rather than defining the design in artistic or socio-cultural context. It is often that the wine label design is critiqued by focusing on communication with regards to creation of potential leads, which eventually results in sales.

Having said that, there is considerable amount of academic work about label design analysing consumer perception of particular labelling quantitatively. The design in the case of wine, in academic researches appears in terms of efficiency in marketing communications by means of the label and bottle rather than, as an example, viewing through cultural lens. In this paper, visual culture and design culture are considered as essential starting points in terms of reproduction, transformation and

challenge of a society and the role of the wine label design is discussed beyond marketing communication which is sustained via different use of colour, typography, shapes and demographics impacting on consumer purchase. Wine design; in this research, is seen as a socio-cultural phenomenon. Despite the purchase intent and influential factors are crucial for the market, in this study the aesthetic consumption and communication intent of a design, and its role in a society, is perceived and discussed beyond the “efficiency” and “success” of marketing and sales. If the design began with the meaning of the words and the ensuing discovery of identity, as Vilem Flusser asserts, shall we think of the wine design in the same context? Having said that:

Methodology:

Qualitative research methodology with thematic data analysis method of gathered data from 19 international wine students regarding wine design and its relationship with identities and art, provided us stories, examples and new angles. This section continues with brief introduction about methodology to inform the reader, then the research questions, techniques of analysis and thematic data analysis itself consisting of structured themes and subthemes resulting from the clustering process and content analysis of the themes and subthemes based in the perceptions and comments of the participants.

VPN service provided by University of Porto is used to reaching of required resources. Mendeley as another computer program was very useful to organize the existed and reachable materials, with added feature of categorization. It is possible to save and return to the materials, integrated quotation system helps the user to reach the citation in desired format.

NVivo 12 is used to analyse the chunk of data gathered from the respondents. *NVivo* is advised by Alan Bryman in his book of *Social Research Methods* 4th Edition as well as by many other qualitative researchers in social sciences as it is useful to digitally analyse the gathered data. The computer program aided on speeding up of the process and brought some different angles of viewing the data set with its features such as word mapping, mind mapping, frequency analysis, the allowance of observation of links in between the sentences, codes and themes. It allows the user to see the whole frame at one glance which could be considered as an advantage due to immense size of data in qualitative researches.

The data is integrated to the program by the names of the respondents, then each respondent has given codes as A1, A2, A3... and so on. The program allows the user to be mobile and flexible during organization of the codes and themes with its user friendly copy, cut, paste features in between the codes. The important sentence, or in another way, the comments coming from the respondents which

open a new discussion as the analysis goes, appeared and clustered around similar subheadings. For example, despite the questions' demand on wine designs importance about identities, some respondents insisted on the features of the wine inside the bottle, sustained the discussion around wines' quality. Eventually the situation led the paper to discuss about the quality of the wine content in buyer decisions. In time, clustered codes which are defined as also motives / patterns in thematic analysis, reflected by the creation of 6 main themes covering sub-branches. The themes provided swirl of ideas as a whole frame in social context of wine design.

Research Questions:

The questionnaire is designed to be served for qualitative research. The characteristics of qualitative research played a crucial role in decision progress of this paper. In their book, *Successful Qualitative Research: Practical Guide for Beginners*, Victoria Clarke and Virginia Braun describe the features of qualitative research providing clear examples about the nature of it. According to Braun & Clarke, some of the features are listed below:

- *Qualitative research is about meaning not numbers*
- *Qualitative research does not provide a single answer* - it is uncertain by providing more than one concrete answer; however not fictional, it is subjective
- *Qualitative research treats context as important* - it does not look for "uncontaminated data", rather accepts and integrate, telling story or stories subjectively still remaining grounded on empirical data. No claim is necessary for absolute truth and all biases shall be eliminated.
- *Qualitative research can be experiential or critical, in other terms representative or constructive* - it may provide a window via language used by the respondents to their inner worlds or thoughts or the language used as intermediary to create or construct other categories and meanings.
- *Qualitative research values subjectivity and reflectivity...depiction of reality* (see the chapter: critical qualitative research: interrogating the stories we collect).

Deepened penetration and convenient reach to the respondent knowledge which are derived by the research questions below were only possible with the above-described characteristics of qualitative methodologies. Thematic analysis method within qualitative methodology has been used after gathering data for the research questions.

Braun & Clarke description of the reasoning of *thematic analysis*:

"It does not prescribe methods of data collection, theoretical positions, epistemological or ontological frameworks. It really is 'just a method'. One of the main strengths of TA is this flexibility. It can be used to answer almost any type of research question (with the exception of questions about language practice) and used to analyse almost any kind of data... Themes can be identified in a data-driven, 'bottom-up' way, on the basis of what is in the data; alternatively, they can be identified in a more 'top-down' fashion, where the researcher uses the data to explore particular theoretical ideas, or brings those to bear on the analysis being conducted (bottom-up and top-down approaches are often

combined in one analysis). TA can be applied to data in different ways, from experiential to critical. It can be used to develop a detailed descriptive account of a phenomenon (e.g. the reasons boys give for dieting), or some aspect of a phenomenon (e.g. one particular explanation for dieting); it can also be used to develop a critical, constructionist analysis which can identify the concepts and ideas that underpin the explicit data content, or the assumptions and meanings in the data (e.g. that food is a 'friend' or food is a 'foe'). TA offers the chance to learn basic data-handling and coding skills, without having to delve deep into theoretical constructs; many of these will serve you well in using other analytic approaches. For this reason, it's an excellent method for those new to qualitative research, and particularly suitable to student projects..." (p. 178)

Research Question 1:

What is the perception about seeing wine design as an artistic intermediary in discovering cultural identities among wine consumers?

Research Question 2:

How and to what extent wine design directly or indirectly construction, transformation or reproduction of any social or cultural identities in personal, ethnic, individual, social classes, gender, destination and national level?

Research Question 3:

What is the positioning of socially responsible wine marketing communication on the eye of knowledgeable wine consumers?

Techniques of Analysis:

Structured qualitative questions are asked to purposively selected focus group of 25 international wine students who have spent minimum 2 years of wine education across several wine regions and hold an education of Erasmus Mundus Joint Master Degree in Wine Tourism Innovation. 19 answers have been gathered. The ethnic background, age and the native language has been disregarded as participants are from various cultures and backgrounds. In terms of ontological positioning this research holds a critical realist perspective. According to Braun & Clarke (2013) in ontological positioning:

Critical realism would be like looking at a view where the only way to see it is through a prism, so what is seen is nuanced by the shape of the prism (the prism is culture, history, etc.). If you could just get rid of that prism, you'd be able to see what lies behind it (the truth), but you never can get beyond it. (p. 37)

The constant subjective definitions of art, design visual culture in society, embodies critical realist positioning within its nature. Despite relativism would be seen more appropriate at the first glance due to also exploratory intent has been taken, the research interiorizes the middle way of critical realism claiming that authentic reality does exist; however, our viewing angle is subjected to outer impacts

such as culture in this case. Epistemologically, referring Braun & Clarke again, the approach taken in the research sits more in the position of contextual-ism. Very-lite-constructionism however with the acceptance of validity in finding knowledge and the truth can be reached via various methods. Thus it differs itself from constructionism and finds the middle way again as it was in ontological perspective by remaining its intent of comprehension of truth. Since the answers vary in terms of sizes and longitude; however, far from being an ethnographic writing scale or interview taking for months to gather data, anything which may be of an interest to the research questions have been coded initially. After finishing the first chunk of coding from data. Selective coding has been applied in order to refine the comments. Sometimes a word or a phrase has been selected as a code depending on its relevance or repetition. Semantic / explicit and latent / research derived or in other terms implicit codes have been determined. As described by Braun & Clarke, while semantic codes are used to mirror the language and concepts, latent codes are the showcase of assumptions and by going beyond the explicit meanings, invokes the researcher's conceptual and theoretical frameworks. In this dataset as examples, while the presence of Mouton Rothschild or Label Characteristics can be code clusters of semantic approach, Say No to Manipulation can be for the Research Derived, Latent Coding. Many other examples could have been given before total refining of coding process.

Braun & Clarke explains Latent Codes vs. Semantic Codes differences with archaeologist and sculptor metaphors:

Going back to the idea of the analyst as a sculptor rather than an archaeologist (Chapter 2), two sculptors with different tools, techniques and experiences would produce (somewhat) different sculptures from the same piece of marble. Likewise, two researchers would code the same dataset somewhat differently (see also Chapter 12). (p. 202)

The codes should be unique and inclusive enough, and they are selected and refined not to have more than one code to define the similar meanings as a result. With NVivo's features, the codes were merged or separated during the iterative process of coding. It takes a long time to code and un-code the data which requires a lot of return-to-the-same-point action and changes shapes during writing section. Therefore, when the general frame appears, the writing process has been initiated by keeping in mind that there is going to be changes back in the data selection, coding and eventually in the themes. Being reflective and flexible in this sense was useful for the progress of the research paper. Reading and re-reading of data over and over again helped drawing the patterns. The patterns were actively selected by the researcher regarding not only repetition but also the codes' meanings and familiarity with each other in comparison. The ideas or sayings which brought importance, diversity, new viewing points were taken into consideration during the creation of the patterns which later on turned into candidate themes. The themes do not include the same number of code clusters and codes. They are uneven distribution of sub-branches due to their nature. Branches of a tree could be given as an example. They are random but connected, flexible and a bit cluttered. Re-visitation of candidate themes also was

necessary as described above during writing process. They in time matured up and were turned into the current main themes. During data analysis both illustrative and analytical approaches have been applied though illustrative approach has more importance to remain essentialist and descriptive perspective which is the nature of this research in terms of also ontological and epistemological positioning as discussed in a detailed way previously in this chapter. However, some data is required to be explained in detail because of some latent meanings hence it is possible to notice hints of analytical approach despite the analysis mostly leans on illustrative data treatment.

Braun & Clarke on illustrative approach:

In the illustrative approach, your analytic narrative provides a rich and detailed description and interpretation of the theme, and data quotations inserted throughout are used as examples of the analytic points you are claiming. If you were to remove your extracts of data from the narrative, it would still make sense to a reader. They would want to see 'evidence' from the data, but it would still be a thorough and coherent description. (p. 242)

Alan Bryman's Social Research Methods 4th Edition has been also beneficial by given examples and insights in the use of qualitative research methods. As he also describes in his book, and as a summary of this chapter, after re-readings, *thematic analysis* is chosen to sort out the collected data. Line by line coding has been done to turn the data into fragments. The coding method has been used right after the data is collected to sharpen the understanding of data regarding what is interesting, important and significant to the research. The repetitions, key words and given names and examples have been taken into consideration whilst coding process. Groups of codes have been gathered together find a proper theme for each cluster.

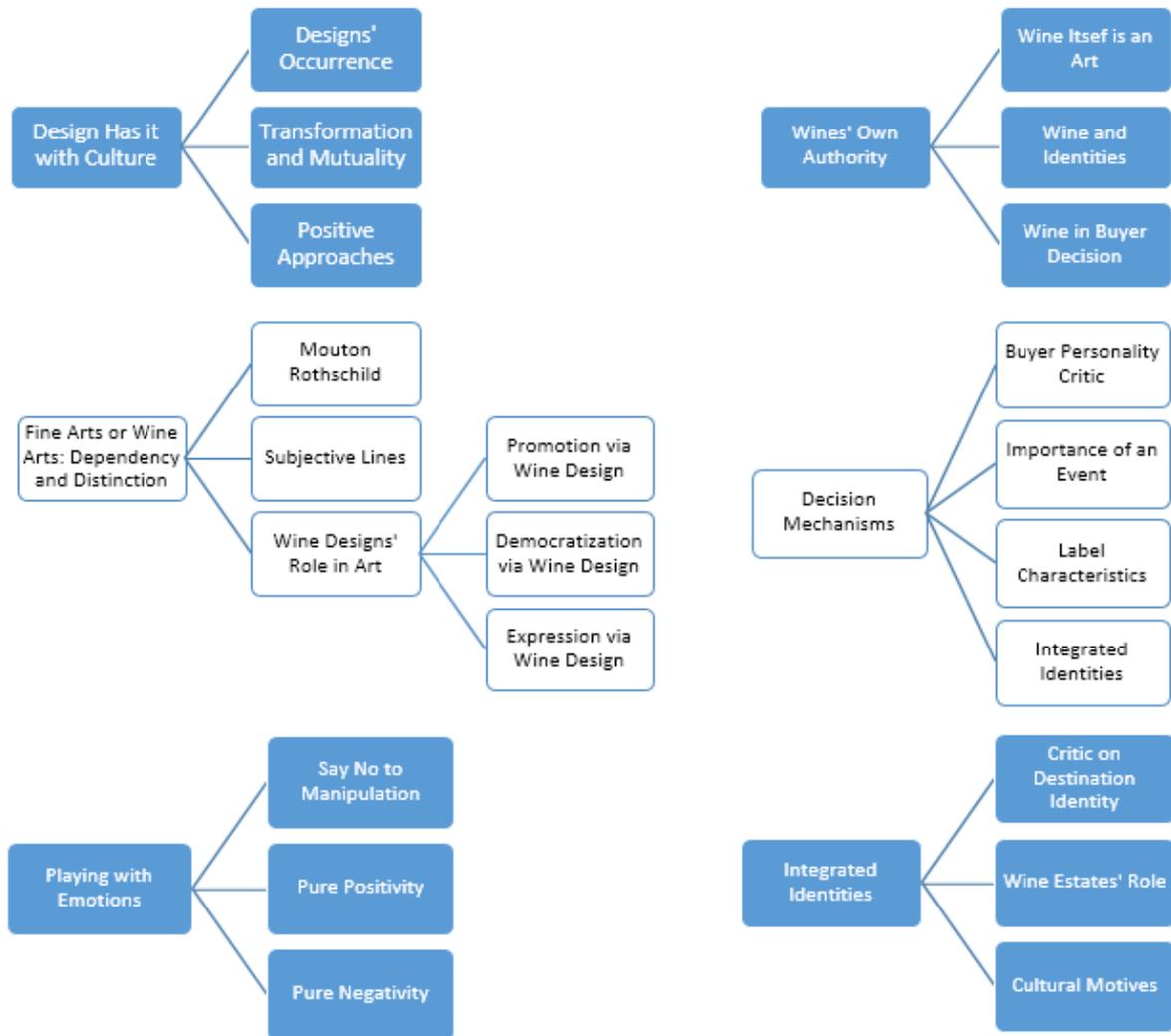
Questionnaire:

The questionnaire has been designed according to the characteristics of qualitative research as also discussed in the chapter of *Research Questions*. Eight questions are asked to listen the experiences of wine students about the issues discussed. Within its nature the research is experiential. The questions are prepared to find the answers for research questions. Answering the questions took more or less thirty minutes depending on the individuals, required an attention and led the interviewee to reflect on the discussed issues. Hence the questions were created with the aim of pushing the participant to state their opinions about the aforementioned issues in order to avoid simple "Yes" or "No" answers. Ethical concerns have been satisfied and transcripts are conducted inductively with considered reflexivity. Whilst the first three questions have been covering; respectively, the design and culture, design and art, design culture and identities, from the 4th question and on wine design put into focus and its relation with cultural identities in regional, destination-wise and personal level has been investigated. The last question is kept in the questionnaire to direct the respondent from the discussion of wine design, art and cultural identity to their opinion about wine marketing and world issues in the

context of wine consumer behaviour. The point in that to obtain also data about wine marketing and provide / exemplify new angles questioning the current issues of today and marketing relationship in wine context.

Thematic Data Analysis:

Structured Themes and Subthemes Resulting from the Clustering Process:



Tablo 1: The Map of Themes

Design Has It with Culture:

This theme is created to give comprehension about the empirical data gathered regarding the design and culture relationship in general on the minds of international wine students yet not in wine context. With its exploratory nature, the *Design Has it with Culture* captures a construction of dependency level which is understanding of flexibility or subjectivity of the definition of design and its occurrence.

Questions asked about the design and culture integration. Some participants mentioned about designers' cultural background as a crucial factor for design progress. The theme has 3 main subthemes covering Designs' Occurrence, Transformation and Mutuality, and Positive Approaches.

Fine Arts or Wine Arts: Dependence and Distinction

Disregarding the interconnectedness of wine design into culture, in this theme it is solely attempted to answer the relationship in between wine design and arts. The reflected opinions of the respondents constructed the idea that subjectivity of art definition is essential while conducting a discussion of if the wine arts can be seen as fine arts without the intent of marketing communication. What the art is and wine designs' role are the main two subheadings / patterns in the consideration of wine design and arts relationship. Whilst statement of dependence is used for "it depends..." comment coming from the respondents, distinction here took place to describe the differences of subjective opinions about the case. The theme of Fine Arts or Wine Arts: Dependence and Distinction has 3 main subthemes: Mouton Rothschild, Subjective Lines, and Wine Designs Role in Art.

Playing with Emotions:

This theme had a construction resulted by comments of the interviewees on marketing communications' role in wine design and on recently adopted "emotional storytelling" as marketing communications in different business sectors at small or large scales. The main theme has 3 subdivisions respectively as Say No To Manipulation, Pure Positivity, and Pure Negativity. Each contains irregular number of responds and references, the three attempts to reflect the perception of, in our case, the frequent wine consumers as wine students.

Wines' Own Authority:

Another pattern take out from the data which led a conscious creation of this theme was the importance of wine content rather than wine design about reflection of identities in consideration of wine design as artistic intermediary. The theme is to emphasize the essential place of the wine itself in in identity expression and the role of wine. The respondents gave high importance to wine content in description of the identities and art. Wine Itself is an Art, Wine and Identities, and Wine in Buyer Decision are determined as subthemes.

Decision Mechanisms:

Wine buyers decisions are impacted by several factors. Even though consumer decisions are in the focus of marketing communications, with regards to the answers collected from wine consumers about the case, the data directly or indirectly led the paper to creation of a main theme focusing solely on

decision mechanisms. According to data, 4 subthemes have been created which directly impacts on buyer decision which are Buyer Personality Critic, Importance of an Event, Label Characteristics and The Knowledge of a Consumer.

Integrated Identities:

The theme is created to identify the identities expressed via wine design. Consisting of 4 subthemes such as Movements and Trends, Collaboration is Necessary, Destination and Estates, and Tales of Wines, the challenges and required actions stated by the respondents take place within the first two. Destination and Estates have also 3 subthemes which are; Critic on Destination Identity, Wine Estates' Role in Identities, and Cultural Motives where given examples by the respondents are mentioned in. Lastly, the interesting story-like statements by the interviewees about wine design which the individuals have encountered throughout their wine journeys; henceforth, would want to articulate in the discussions, are positioned under the subtheme of *the Tales of Wine*.

Content Analysis of the Themes and Subthemes Based on the Perceptions and Comments of Participants:

Design Has It with Culture:

The occurrence of the design in general is linked due to a strong need for functionality which can be created also without aesthetic purposes.

Paola Antonelli draws a line in between decoration and design in her *Treat Design as an Art* which took place in California via TED in 2007, aiming to illustrate designs' presence in our daily lives:

"...but for some reason design is misunderstood with decoration. It is really interesting many people think when I say the word of design is, they think of this kind of -shows a photo of armchairs and sofa-overdesigned, in this case it is overdesigned for purpose but, decoration, interior decoration. They think of somebody choosing fabrics. Instead, design can be that of course, but it can also be this; - shows another photo with children wearing gas masks- a school of design in Jerusalem that tries to find a better way to design gas masks for people because as you know, Israel deploys one gas mask per person including babies. So what these designers do is, they find a way to, mmm, lower the neck line so that instead of being completely strangled, a teenager can also sip a coke. They tried to make a toddler's gas mask in such a way that the toddler can be held by the parent because proximity of the body is so important, and then they make a little tent for the baby. However cruel, however ruthless you can think this is, it's a great design, and it is miles away from the fancy furniture, but still, it's part of my same field of passion."

In that sense the comment of participants considering the designs' occurrence highly dependent on functional intent but not necessarily with a great aim of aesthetics is matching with the thoughts of Paola Antonelli.

A3: *“The design itself is a large topic covering different fields; however, not necessarily always a result of an aesthetic purpose.”*

A10: *“... design has been a speaker of culture like in the Bauhaus movement where functionality took a more important place (as it did in the society.)”*

A12: *“I believe that at the very basic level design is most influenced by on needs in functionality (objects must fulfill a purpose or serve a function and this will often determine their form) and then by environmental conditions such as available resources for materials, and finally, the mere aesthetics of one’s natural surroundings. Culture is also shaped by these same influences, so it is natural that design concepts can be reflective of a culture.”*

It is not the case that only rumour has it about the interconnectedness of culture and design relationship. Participants mostly describe the strict relationship between design and culture by attracting special attention on designs’ role and responsibility in transformation, production and reproduction of norms and values within a certain society.

As it is discussed previously in the chapter about language differences occurring during design progress due to the differences in cultural backgrounds of designers, there were responds in gathered data prove the claims. During the phase of the creation of particular designs, some of our respondents stated a possible link in between designers’ own culture and the design relationship. Therefore, according to the respondents, the vary nature of design naturally because of the vary culture of their creators. The atmosphere, environmental conditions, and determinants of culture that the creators have been subjected to throughout their lives up until the designation of their piece, automatically reflected via also the product itself. Therefore, the acculturation or being a member of monoculture, in this sense, may be one of the determinants of design occurrence and progress, if not all and accordingly meaning that symbols and functionality intent may differ.

A7: *“A designer lives in a culture that contributes to his/her ideas, beliefs, behaviour...”*

A19: *“Design comes from the cultural influence a designer has. For example, if a Japanese designer, he went to study in Sweden, then work in Italy. His design may reflect an mixture of all these culture.”*

A10: *“The cultural background of the designers that work on the wine sector is going to affect their designs.”*

Having a smooth transaction from the occurrence of the design towards the role of it, a given emphasis on the connectedness with culture, it was possible to hold data about the role of design in transformation, production and reproduction of the society. As previously discussed, the visual culture

and its role defining the group identities, or the reflection of social changes happening in the society expressed by the arts, visual culture and design, they -according to some of the respondents- have responsible roles in aforementioned phenomenon. Moreover, it may be in a mutual relationship with the identities. In other terms, visual culture, or as we described by added functionality intent, the design and design culture may reflect the identities by being impacted by it, or may become an identity of a certain group at smaller or bigger levels.

A3: *“The design may be reflected by any cultural issue but in time the design may also become an identity of a specific group in the case of Scandinavia or the countries’ flags can be given as examples.”*

A3: *“Design reflects culture and vice versa.” -meaning the mutuality.*

Out of 19 responses, 12 of qualitatively interviewed wine students have made a positive statement about close relationship of culture and design.

Fine Arts or Wine Arts: Dependence and Distinction:

Mouton Rothschild, this name has been spelled often whilst gathering data about wine design and arts relationship. The reason one of the subthemes has been spared for the name because by the wine students who had a chance to visit the chateaux, it was remembered as a clear example of art integrated on and promoted via wine design. In this sense, it is possible to hold a correlation between the empirical data collected by our focus group and our initial thoughts about Mouton Rothschild as well as its contribution to art promotion via wine production and distribution. In Mouton’s case then, it would not be wrong to state that wine design carries another meaning besides its marketing purposes. The wine on its body carries an art. Hence taking the responsibility of artistic intermediary reflecting specific pieces of art symbolizing various subjective or objective meanings.

A2: *“I like artworks featured on a wine bottle (like in cases of Mouton Rothschild, Paolo Manzone, etc.).”*

A11: *“Take for examples the labels of Mouton Rothschild, they reflect world events and so forth, however it is done in a tasteful art like way.”*

A19: *“Mouton invited artists to design their wine label every year, that’s art. Or using elements of wine to make some art pieces also counts.”*

Despite Mouton Rothschild’s work and contribution to artistic expressions via wine, at this right point, it is fair to mention that there were some negative statements about the expression of art via wine

design. Respondents agreeing on wine design even, not always but in most of the cases, solely aims for marketing and sales because it is one of the biggest criteria in continuation of wine business. These concerns carried the discussion beyond the example of Rothschild. The so-mentioned subjectivity in definition of art and the tiny scale of the wine design as a playing factor in artistic-expression-sense compared to other ways of big scales of works such as architecture or interior design are other examples to respondents concerns. Since the definition of art is subjective, so as the expression of art via wine design. It cannot be described precisely. What is art or not depends on the person who perceives it as one of our respondents means while emphasizing the subjectivity. These responds have been coded under the subtheme of *Subjective Lines*. Another interesting comment is down below about graphic designs' positioning today and embodies other meanings than simply being a graphic design.

A12: "Graphic design is definitely an art form, but with it is used to sell a product, I don't believe that it is art anymore -- it becomes part of the product".

Yet another one could be given for the discussed issue:

A18: "Sometimes wine labels are used for commercial purpose that has nothing common with art."

A lot of responds signified the pattern of the wine designs' role in the artistic expressions just as formerly discussed role of design in transformation, production and reproduction of the society. The theme of *Wine Designs' Role in Art* have been created accordingly. Under the sub-theme, there are Democratization, Expression and Promotion of Art are given separately in 3 different sub-cluster-themes. One comment has been made for the smallness of wine designs' impact in order to be called as an artistic intermediary.

A2: "Even in case of being a form of art wine design is too small to set trends in art unlike architecture and interior design".

Disregarding the scale of the role of wine design in a society, the 3 active patterns have been identified accordingly; wine designs' potential role in democratization of arts once again had an emphasis on subjectivity and varied in opinions. One positive answer stated down below:

A10: "Wine (in most of the cases) is and affordable good for the vast majority. It complies a physical object that is the bottle including the labels and what is inside the bottle. Knowing this, the packaging can become an easy vehicle to spread ideas of all kinds."

Another positive comment regarding also subjectivity in art definition:

A3: "It is a highly subjective topic. If a specific wine design considered as an artistic expression, since wine is widely produced and distributed globally, we can say that it can contribute to democratization of art."

If we assume that as in the first comment of an interviewee states that wine is an affordable product in general, and distributed worldwide it can be an intermediary to share any sorts of ideas. In the case of placing the art on a wine label or designing the whole concept as an art, we can potentially contribute to democratization of art. Conversely, meaning the social change and the democratic movement and its reflection on Swedish Design, a negative respond about the issue takes also place:

A2: "Just because Scandinavian design democratized Art and Beauty standards for Scandinavian Society, it does not mean that art is democratized globally and that wine design has anything to do with it."

The focus points of positive, negative and an unexpected neutral answer opened a new horizon about how democratic is the wine itself. Another respondent looked at the issue by discussing the wine initially. When there is definition of "wine is a democratic drink" is questionable, how could be the claim of "wine contributes to democratization of art" could be a lily-white then? To claim that we shall agree on that wine is a reachable and democratic beverage first, she says:

A15: "It is fair but we have to consider that in many countries and for many groups of people also wine is not democratic, it is still associated to some level of elitism as much as art and design. In this case, I am not sure how extend this association can contribute with a real democratization of art."

Wine Design as an Expression of Art as its sibling theme had various opinions. Contradicting with the ideas of Paola Antonelli, one of the respondents states the unnecessary of artistic expression of designed objects. She thinks that the art shall be or can be beyond design. Therefore, wine design is also not necessarily an art.

A2: "Wine design like design of any product is not necessarily an art but definitely can be in its highest expression".

On the other hand, another supportive idea makes a division in between a piece of art taking place on wine label and considering the design of the whole product as an art. This claim may cover the complexity of wine design especially when different types of expressions, reasons, approaches and in marketing-wise variety of buyer profiles have been thought. There are certainly wine designs who are pieces of arts -subjectively-; however, there are many examples which say the contrary in our data.

A3: "Not necessarily all the design of wine is an art; however, a piece of art may take place on a wine bottle as a label or as a whole product. Wine design can be an art, but not always, and does not have to be!"

A positive respond regarding the discussion:

A5: "Wine design is art, since it gives the expression of what the producer wants to communicate, it engages the consumers through values, through emotions. Even more there are several producers that actually ask from artists to design their labels, or even use artists' oeuvres on their labels."

Undoubtedly, it is a strong, unforgiving determinant of wine label or in general wine design. According to this approach, it would not be too unfair to refer that the cultural elements are in use of eventually and mainly marketing and sales rather than artistic intent, maybe except the case of Mouton Rothschild and a few more other examples.

A19: "At the end, wine is meant to be sold, not just art for appreciation. It is nice to have if the design includes cultural elements, but I don't know how many wineries actually consider that".

While most of the comments from the interviewees are positive about in relation of art and wine design, the given examples are to illustrate the variety in voices. One of the comments was touching on promotion of arts in case of integration of an art piece in wine design despite being the only one, it is categorized under the *Promotion of Art* theme because it brings a fresh point of view. According to this view, wine design is a way of promoting art worldwide then if an art piece would be embedded on the body of wine bottle.

A2: "... it is a good way to promote art among public and support artists".

Playing with Emotions:

Either say the Golden Circle by Simon Sinek in his talk "*How great leaders inspire action?*" which became famous and adopted by many, or the marketing's godfather Philipp Kotlers' third revolution in the field called as Marketing 3.0, whether they are applied in a right way or not, emotional storytelling is used mostly at the core of marketers' strategies today. With each attempt to turn potential leads into loyal customers, capturing the emotion takes a crucial role in marketing progress nowadays. Though, it does not come up without risks. As the emotions are bigger than the simple buying decision, wrong interpretations results in negative feedbacks in companies' reputations.

"Have you seen the last commercial of Gillette?" upon the question asked by an interviewed student, - given as an example for the discussion-, it was possible for me to read tons of negative feedbacks written under the advertisement released on YouTube recently by the company. Why and how the marketing strategy of company failed would be a topic of a further marketing research though the situation signifies that using the emotions in order to sell a product contains also high risk. During our research besides the very clear negative responds about today's world problems and wine design, there were a lot of criticisms that the companies attempts to sell their products via emotional storytelling can be a new wave of manipulation of the consumer in wine marketing sense as well as in other sectors. Let us look at some of the responds which are sharing the same climate.

A2: *“While some of the political views or social responsibility of the winemaker can affect my contribution towards choosing their wine, that should be a result of a deeper research. Superficially labelling a wine with political messages is in its 90% should be marketing and manipulation.”*

A2: *“...a hard unnecessary marketing.”*

A5: *“... probably I wouldn't purchase a wine with a label that implies something, in a provocative way, that could be against my principles or would offend me.”*

A9: *“more and more products claim to be fair trade or supporting a certain cause its easier for the buyer to be overloaded and become more cynical perhaps.”*

A10: *“I would check if that brand of wine is really committed with the challenge and not only using the labels as a marketing tool. ...real engagement with the problems must be proved to the buyers.”*

A12: *“Wine is my happy place. I go to the bottle to escape these depressing world issues. So, I would not be compelled to buy at all.”*

A16: *“...I do defend that these topics, which I am completely supportive. It should be treated in a “normal/casual” way when there is too much evidence, it is too much...”*

Another interesting respond and a tangible example which claims that the success of political message on wine design is about reflection of wine making style:

A2: *““No barrique, no berlusconi” labelled wine by Barolo Mascarello was sold out fast. But on the other hand it does have a note about the winemaking philosophy.”*

The responds are from the knowledgeable wine consumers who have had educated in the field and often tastes and consumes wine. The held comments may show a difference in between the knowledgeable wine consumers and non-knowledgeable or frequent and non-frequent drinkers. The difference measurement can be a further research topic. However, in our case 13 out of 19 respondents showed negative reaction to having positive impact on solving world problems via wine design; moreover 10 of them brought such criticisms. The rest answered in a positive way:

A17: *“For sure it would attract my attention as certain problems are known and heard daily. May not be criteria for selection, but as in general as we are attracted by the labels, if this one is attractive and good, it would have some advantages among the other wines”.*

A14: *“It will definitely affect my buying decisions and I will consider buying bottles that have a wine design that contributes to solve a problem. I would have more tendency to buy that wine”.*

A5: *“In terms of issues that have a higher value for me, for example ecology, which is also very highly related to wine production it would make a change in my purchase choices. Other issues I care about probably would affect me my choices, too.”*

Wines' Own Authority:

Who is more authoritative in reflection of culture and art? Wine or wine design? For some, it should not be disregarded the quality criteria or type of wine either in expression of identities and art or simply search of buyer decisions. For the highly knowledgeable group of international wine students completing their studies after traveling old vs. new world wine countries, the content of the beverage is as important as the wine package. There is a criticism on the current situation of wine designs' and decision mechanisms' mutual relationship on towards each other, also entailing influences of marketing purposes of producers. It should be wine which takes the podium. According to the data, it can be said that for the knowledgeable consumer, wine content is also essential in buyer decisions or in expression of identities.

A12: "Gone are the days where the chateaux simply put its name in fancy writing and a little sketch of their chateaux on the label and let the reputation of their name sell the wine. But at least then, their reputation had to be based on some substantial foundation, like quality of the wine. Today, it is all about the label for marketing purposes. ...we have become so dependent on the packaging design we are losing the meaning of what's inside the bottle."

Another comment strengthening the importance of a wine content and discussing its integration with its design just like in 'No Barrique, No Berlusconi':

A1: "Characteristic to a culture, can be easily identified by locals, can be designed on a bottle; however, I think it has to have something related to the wine as well. For instance, the protagonist "red emperor" – showing a particular Moldovan Wine Design- is alike with the wine because both are strong, but at the same time elegant."

Or simply creating a positive correlative respond:

A4: "In any case wine itself is a form of art, so why not its packaging as well?"

An example regarding wines essentialness in describing the identities at destination and group of individuals:

A9: "Style of wine itself has connotations and associations with 'class' eg, white Zin in UK a 'commoners' drink- perception."

A15: "Being aware that some region (broadly known by other aspects) also produces wine can give us a new dimension about that region, but I cannot associate directly with wine design. For example, in Northeast of Brazil, wine started to be produced in a region generally associated with drought and poverty (Vale do São Francisco / Pernambuco), for many people is absolutely surprising the idea of drinking a sparkling wine from there, the fact changes the impression about the place for sure, opening for other imputes. I don't know, however, what is the role of the wine design specifically in this shift."

A18: "...for years Sardinia Island (IT) always identified to me as a leisure destination, with beautiful views, beach, sun and delicious cuisine. However, this year I had a chance to taste some wines from Sardinia at Vinitaly. I would like to admit that tasting of Sardinian wines changed my whole perception about the place."

Admitting the place of the wine design in their purchasing mechanisms, wine remained as main criteria terms of quality, type or style of production. As the Wine Consumers' Buyer Decision is discussed in detail with the same name in next theme, since the specific case relates to wine content, the *Wine and Buyer Decisions* is knowingly classified under current main theme.

A8: *"I prefer to drink wines because of quality not because of labels."*

A5: *"It kicks in mostly in case that I know nothing about a region's wines, and even in that case, the environmental respect and the production methods, the more natural the better."*

A18: *"...however, my criteria would be quality of wine."*

A1: *"I try not to be a label buyer."*

Decision Mechanisms:

Consumers are still dominated by fear and insecurity when purchasing a bottle of wine. (Gluckman 1990; Olsen, Thompson & Clark, 2003). However, the knowledge of the consumer has an effect on unescapable fear of choosing a bottle of wine, otherwise. For the consumer who is knowledgeable, a wine label's informative influence is diminished. Hence its impact on buyer decision. Despite it would be not convenient to assert that the influence is completely eliminated but in terms of its design it is no longer main criteria in selection of a particular bottle. As discussed in previous theme, the two staffs, wine content and the knowledge breaks the dependability on the design to a certain extent.

A19: *"...once I know a region, it's denominations, producers and varieties, the label's design is very low in my criteria for choosing a wine. ...I pay more attention to the wine, such as regions, flavours, grape varieties, characteristics and even prices more than design."*

A8: *"90-95% people do not know what to buy in the wine shop/supermarket, and the design of label means a lot. You need to follow the trends and culture aspects, but when people are educated about wine they don't care about design so much."*

As the wine is a commodified object, certain level of unspoken communication goes around it -such as reputation management or so-, consumers often tend to consider their wine choice as a serious decision particularly during attendance of special events or in alike situation where their decision can be judged by surrounding society. In case of a non-knowledgeable situation, the risk of feeling a judgement of "the other" may lead the choice-maker to be precautious about what to bring as a beverage. Surely, the content of the event would be flexible, from business events to friendly meeting, wedding or a date even, accordingly the decision has been shaped by the presence of an event and the type of it.

A3: *"If it is brought to an event, then I would choose one reflects my character with its design and with its content inside."*

According to Esau from University from British Columbia published by Maryse Zeidler from CBC News, the wine design & labelling matching consumers' own personal identity contributes positively on wine experience. Personal identity is another major impact on wine buyers' decision; however, the answers are varying. There may be a positive correlation between design reflecting buyer identity depending on –again- the knowledge of the decision maker. For a wine connoisseur, wine design influence may be much less than others, or the way that personalities represented via wine design may differ from time to time according to consumers' mood or personas.

A3: "We have more than one persona, I feel like. Sometimes sportive and fit, sometimes something more minimal."

For the positive correlation between their own identities and their wine selection, the wine students often use the verb of "like" or "prefer" or "attraction" rather than "personality".

A12: "They –meaning the wine buyers- want the packaging to represent them and they validate who they think they are with choosing the label reflective of their tastes."

A15: "I am very attracted for the design (shape of bottles, labels, etc.), I like to discover and try different wines and the design definitely has some impact on my choices."

Some of the responds signified a need for a difference in definition between liking and being identified by the design in terms of identities.

A19: "I am not sure that an average customer really thinks about his own «cultural identity."

A7: "In terms of design, I like it or not, but I haven't felt identified by it. I like some ideas that can suit my values but I don't see my identity reflected on it."

A16: "I never found a label that I identify with as myself as person but I can tell many designs really impressed me."

Label characteristics is another impact that shape the decision mechanism of a wine buyer. In his book *Icon, The Art of the Wine Label*, Robert Mondavi (as cited Sherman and Tuten, 2011) mentions about contemporary label designs' increasing popularity. While the contemporary genre of labels expressed the label as art, the novelty label promoted the label as fun. These labels use humour to capture the hearts of the consumer. (Sherman and Tuten, 2011). There are examples which would be used for the statement of Mondavi.

A6: "I personally like animation and I was impressed by the decision of one company to use comics for a label."

A11: "I like either the traditional designs or something art like."

A12: "I really like older style labels from European wines of the 70's – red, green, gold, black on cream paper and a calligraphic font with an emblem of some sort. Like a Muscadet Sevre-et-Maine from that era."

Integrated Identities:

The movements or social changes in the society influence the way that design is represented as discussed previously in our literature review. Peace movement of 70s` in United States, Fall of Berlin Wall in 1989, Secular Revolution during Foundation of Modern Turkey or Socialist Revolution in Cuba and alike social movements gave births to iconic symbols and figures in visual culture and design. In Turkey ‘‘square’’ culture, in German ‘‘Platz’’, which is a common square or circular shaped common spaces designed as meeting and socialization areas are consciously designed to symbolize the political system and changes in social life. Creation of western type ‘‘Plätze’’ instead of narrow closed Cul-de-Sacs, these republic squares regardless of the sizes of the settlements -from small villages to big old or newly founded metropol- simultaneously held with social transformations and reforms such as woman rights, acceptance of new civil code, modernization of language and education system and many others. It can be noticed that one of the main reasons of construction of the *republic western style squares* was freeing people from *peer* pressure occurring in previous religious / theocratic regimen dictated by sultanate. Free gender indifferent in terms of role in the society with high literacy level young couples standing behind the founders of the country became symbols of revolution and reflected by the sculptures which had been placed mostly at the centre of intentionally designed republic squares. Women participation in the society had been supported by reforms as well as new urban design starting from 1923. The number of examples can be increased. In that sense, in this research the role of wine design due to its visual and potential transformative role is investigated. The respondent answers were in general was focused on environmentalism as well as trends in the society rather than a political role. They are coded under the subtheme of *A Movement or A Trend in the Society*.

A12: ‘‘The natural wine movement. If you make natural wine now, it is most likely that you will choose a Burgundy style bottle and ditch the capsule or dip your bottle’s neck in wax. Also, your label will incorporate quirky ink drawings and use natural feeling, matte paper and use bright colours mixed with neutral tones.’’

The natural wine package designs usually reflect aesthetics that evoke an independent spirit, defiance even, and friendliness to the natural habitat in which you produce, and these are as well principles of the movement or one could call it a ‘‘wine culture’’.’’

A5: ‘‘Environmentally conscious people, who would look for greener designs and more sustainable and natural products.’’

A8: ‘‘Young people in the Netherlands like drinking wines with pictures of any animal, so it’s kind of cultural trend.’’

Within the same discussion, the reflection of true, efficient cultural identity of a region via wine design is claimed to be dependent on a collaboration in the current society. The statements are coded as ‘‘Collaboration is Necessary’’.

A15: *“Wine design can be integrated to the cultural identity if there is a collective effort or natural movement of the society or group in differentiate and express their wine culture and products in this way.”*

A17: *“If a certain region combines the design with the culture, in my opinion it would express the identity of that region (traditions, the people, etc...), but only if it adopted in collaboration with all the sector and wineries that are related to that region. Individual actions do not have enough weight.”*

Rather than being able to giving exact answers for the question of regional identities and wine design some stories were told by the respondents sometimes explained with pictures (see the annexes), eventually coded as ‘‘Tales of Wines’’. They can be considered as the often called storytelling.

A16: *“A wine label from Uruguay – a man who survived a planned crushed and 72 days lost in Chilean months created a wine label which the designs are simple as a note he left so people can find him”.*

A18: *“This label represents a woman’s upper body. And main accent is on the woman’s head – hair. Differ from natural hair colours there is a nice mix between dark green, yellow and grey. Her haircut is messy like an alcoholic fermentation. And actually that picture represents a wild fermentation process in the woman’s head. I find sometimes similar to this label with exposures and huge energy and afterwards calm ageing.”*

A17: *“A Chilean wine (see also: the annexes for the photograph) made for a French oenologist that understand the importance of the culture aspects as part of the identity of a wine and in this case the label has taken the design of the traditional signs of the buses of the old public transport system that is easy recognized by the people even when there are not in use anymore.”*

A18: *“The example of Chateauneuf du Pape...Chateauneuf has a historical and cultural connection with Pope and religion. In order to represent this cultural and very important historical fact all wine bottles from CNP have a special design. These are special bottles embossed with the Papal coat of arms: A tiara above two crossed keys. The trademark guarantees the wine's authenticity and quality, at the same time strongly represents culture.”*

When it comes to finding a relation between the identities and wine design, not all respondents were agreeing on the positive relationship between the two terms. Besides giving examples which were code as Cultural Motives subtheme, there were critical thinking patterns which were drawn to illustrate the different opinions. To be familiar with the local culture is seen as criteria in order to understand the design terminology used by wine company or designer.

A1: *“If I am a local, and I know the concept behind, maybe yes. If am a stranger to the culture, then I see the picture and I may imagine something, but I need explanation to understand.”*

Unsure and negative critics have been received by the respondents on reflected identity of a destination via wine design.

A15: *“Design for sure is a way to express and communicate the identity and values; when associated with wine, it is the same.... The design expresses local wine identity, but I cannot associate these aspects with the general identity or culture of these places.”*

A19: *“It is way too far to link wine design with a destination. I don’t see all the wineries in the same region share some common feature to reflect that region, exception the words staying the wine coming from that region.”*

A10: *“Label, shape of the bottles, architecture of the estates, communication... all the cultural aspects can be integrated into the wine design. -upon the question about Catalan Identity and wine design- ...the link between Catalan culture and label is not that obvious in most of the cases. The point is that depends on the image every country has about a destination. In the case of the rest of Spain, Catalonia is not seen as a sun and beach destinations as much as in other European countries...”*

So that according to the respondent, the core identity of a destination depends on who perceives what about the place. If wine design challenges the prejudged image of a core identity on minds of outer visitors, to find an answer about how the wine design transform the general image of a certain destination, the initial image of the destination should be described according to the demographics of the visitors in the case of touristic purposes due the fact that the image shows flexibility depending on consumers’ perception and background.

In terms of cultural motives there are many convincing examples received by the respondents. The answers show us the cultural identities embodied on wine bottles which have been taken a place in respondents calling memories. (see also: the word frequency analysis in annexes). About Bordeaux as a wine region:

A2: *“The only example of destination identity and wine labels interconnection on my mind is Bordeaux chateaux, which though confirms the stereotypic image of the destination rather than changes it like you anticipated.”*

A3: *“Bordeaux Wines the chateaux can be matched with the motto of the city: “Le capital de bourgeoisie”.”*

A10: *“Bordeaux wines come up to my mind. I think that the labels and design of the packaging completely translate the ‘classy’ identity of the region.”*

A15: *“The labels commonly used in Bordeaux wines for example (always with the Chateau image) or even the shape of Burgundy wine bottles, very characteristic.”*

Other examples from different regions:

A3: *“Mateus Rose became also a symbol of Portugal, a well-known distinctive WWI soldier water bottle design and its colour...Sometimes with its shape, we know that the flute shape bottles with specific diameters come from Alsace, or Txakoli from Basque country can be representative of the region with again a long bottle design for whites...The use of Castellars (People Tower) as a design of a wine. In this case, if somebody thinks that Catalonia is only a beach destination, the design has a duty of teaching of a culture then.”*

A6: *“Talking about Georgian wine I used to perceive the destination as a rustic place, and IT IS rustic, but some wineries are quite modern and then you arrive there you can see unexpected modern place, which seems like a luxury spa hotel. And you could actually predict it from the label-”*

A7: *“Bottles used in Alsace and Germany are characteristics of the place and wine culture there and you can identify the place of origin by looking at them.”*

A11: *“...Qvevri on the label of a Georgian wine.”*

A12: *“...reference the local cultural identity in design elements on a label would be complementary... such as with Arizona wines from the US, using Native American elements or symbols in the label design would communicate the identity of the Southwest.”*

A18: *“For Georgian wine industry Qvevri (clay vassel) and its shape became a key factor to be identified on the market.”*

When the examples are observed, it is possible to refer that cultural motives reflecting the identities have been present in wine design; however, it is questionable how it challenges the general image of a particular destination and its tradition. Some puts an emphasis on the required collaboration and motivation to reflect the real identity of a destination whilst according to some other respondents, as mentioned earlier, it can be a reflection of specific culture rather, such as environmentally aware cultural movements in the society.

There are also statements about the role of wine cooperation / estates in design. Some comments have been held about the individual role of the owners´ in destination identity or in another aspect. Their role in defining their own identity through wine design by keeping the regional concerns as secondary.

A11: *“Most wine estates choose to have their own personal identity illustrated on the label rather than that of the destination. I could understand if a producer from a small unknown region would use this approach to sell to make them more identifiable to those who are familiar with the country, but not with the region per say.”*

A14: *“...by putting -meaning the destination identity- in value what is important for the wine producers in terms of culture. Preserving the colours, the images of landscapes, languages.”*

A5: *“Alsacian natural wine producer (do not remember the name), uses an indigenous flower in his label, that is very typical around his vineyards. This label speaks terroir, landscape, identity and, also environmental respect and bio-diversity.”*

Limitations:

Undeniably, time is one of the determinant factors about conduction of this research. The whole process has been completed within three-months-period of time. The selective sampling has been applied. 25 Students are selected, 19 answers have been gathered who have been educated in wine sector, relatively mobile from various backgrounds. The sample size with more sufficient time period could have been enlarged. Designers, in that sense, could contribute via qualitative interviews. The

ethnicities and differences in native languages potentially creates a difficulty in comprehension of the question. Simplifying of interview questions in order to demystify from academic language whilst remaining the contextualization was one of the hurdles to be dealt with. The interviewees had a difficulty to comprehend some of the questions and extra explanations were necessary. Reaching the right available resources within oligopolistic hierarchy of digital publishers results in struggle with regards to efficiency of written academic paper.

Further Researches:

As further research suggestions, the consumer point of view may be furtherly investigated in the field of wine and design integration. Identities play a crucial role in this research. Deepened literature review in the question of identities may be a duty of the following researcher as well as integrating quantitative data methods with the currently used thematic analysis as a qualitative research. As a preceding research, more examples can be provided and supported with the interviews conducted with the owners of the companies in destination-wise focusing on the other visual elements and design culture relationship within the physical atmosphere where the wine is produced. Curated art or design galleries taking place in wineries or other use of venues for the touristic purposes covering the identity of the destination may be good examples. Measuring the awareness of art, visual & design culture relationship in the development of a wine tourism destination among the stakeholders could be also an interesting work and can be considered as a further suggestion in this regard. The similar research can be repeated by taking into consideration of consumer perception and awareness of cultural consumption via wine as well as more deepened buying decision mechanisms of a final consumer by means of a wine label / wine design. Integration of quantitative analysis in that sense would be useful.

Final Discussion:

The given data analysis of this research paper showed us links in between current literature and claims in collected data from the participants. This short chapter is to show the direct or indirect links can be drawn by means of the thematic analysis method. TA took the responsibility then of demonstrating the linkages. Although the collected data is analysed in detail beforehand, the attention of the reader is aimed to be attracted to the smooth transition that exist in between literature, TA, findings and own thoughts of the writer. Here, some of the interlinks are exemplified if not all. It is to draw a general frame for the reader to digest the mentioned linkages at one glance. Functionality of Design, the case of Mouton in Wine Design Relationship, Arts' Subjectivity, Knowledge of a Wine Consumer -which take place under different theme or subtheme names- are selected as examples and exported from *Data Analysis Chapter*.

The Designs' Occurrence, for example, can be considered as a linkage in between Ms. Antonelli's given comments and the findings. Some respondents stated that the functionality added a meaning to a specific designed object. Another claim was of even though design can be linked with art, it is not always the case. It shall not be disregarded that the functionality plays a crucial role as well as the role of the culture of the designer. This situation also given in the literature review under the chapter of *Design Progress and Communication in Cross Cultural Sense* where it includes citations about the case from Jornet & Roth and Haugtvedt as secondary sources.

The case of Mouton Rothschild is often repeated in literature about when it comes to wine design and art relationship. In this paper, it is given that the Mouton's presence sub-headed under the main theme of Fine Arts and Wine Arts: Dependency and Distinction which symbolizes the Wine an Art relationship in general. In his article, Dickenson (2001) discussed wisely the example of Mouton Rothschild which provided a base for this subtheme.

The *Subjectivity of Art* is highly discussed in the literature review covering the issue of disual & design culture, art and design definitions. The discussions like what is art and what is not, how it does articulate horizontally and vertically with phenomenon such as identities at various scales took important place and supported by the materials created by the design, art and visual culture researchers. The names as Czikszentmihalyi, Victor Papanek, Vilem Flusser and many other well-respected individuals were integrated consciously in order to reflect the subjectivity of the issues. In return, the data caught the writer's interest with its supportive findings within the same parallel of the mentioned names. The *Subjectivity of Art* showed a consistency between the analysed literature and found as a data coming from the respondents, which eventually categorized as *Subjective Lines*.

Due to claims of the respondents covering also marketing communication in wine business, marketing conclusions appeared on the same parallel with already existed findings of, for example, Gluckman (1990) Olsen, Thompson & Clark, (2003) where the knowledge of the consumers is an important factor in wine purchasing decision. This extracted data and some others which already analysed in the chapter of Data Analysis, used for the construction of a whole new main theme of *Decision Mechanisms*.

More examples can be provided such as Destinations' Role, Emotional Storytelling, Cultural Motives in Wine Design etc. which are discussed, and some determined as themes under various creative names. However, the point of this chapter is to show the clear linkage starting from the literature review, followed by themes / subthemes and findings. The triangular relationship is aimed to be cleared with a few examples. Thus it is limited as it is.

Conclusion:

All in all, this research has been conducted to find answers in wine design investigating the concept through a cultural lens with a wine consumer perception touch. Holding on continuous objectivity, various opinions from 19 out of 25 international students are illustrated qualitatively with the thematic analysis. With its recursive nature, 6 main themes have been created with a conscious effort to illustrate the motives and patterns. Design Has it with Culture, Wine Arts or Fine Arts: Dependency and Distinction, Playing with Emotions, Wines' Own Authority, Decision Mechanisms Integrated Identities are determined as main themes discussing respectively; the design and cultures' interconnection, art definition and its subjectivity in the responsibility of wine design, importance of wine content and type in buyer decision of knowledgeable wine consumers, impacting factors on decision mechanisms of wine buyers, and how and which identities can be expressed via wine design have been issued. The research is aimed to provide a general understanding of a wine design by also providing an angle beyond marketing communications.

The paper contributes on the yet-undiscovered role of wine design. When observed in the perspective of design culture inclusive of the fields as anthropology of design and sociology of a destination with the focus on *identities*, it can be asserted that this research contributed to wine studies by interlinking itself with social sciences and carried the discussion beyond the scope of packaging and marketing. It aimed to contribute on design, visual culture and art relationships in the sense of wine design. In that sense, it would contribute on academic knowledge in design anthropology and design culture, cultural identities and society relationship, art definition and critique, any related studies about beverage management and marketing. particularly in wine field, For the marketing, as the field is deeply related with social sciences –*ex: sociology and cultural studies*-, this research would bring different angles in creation of marketing strategies in wine business regardless of the scale and positioning of the reader. Its importance is within seeing the wine design as a social issue, within its attempts to critique of wine design in terms of socio-cultural and economical dynamics.

References:

Absolut's recent flag carrier representing a community [Image] (2019). Retrived from <https://www.absolut.com/us/products/absolut-rainbow/>

Anton Clave, S. (2010). Identity and tourism: Between image and perception. *Paradigmes*. 5. 156-165.

Antonelli, Paola (2007, March). Treat design as an art [Video file]. Retrieved from https://www.ted.com/talks/paola_antonelli_treats_design_as_art

Bernard, M. (1998). *Art, Design and Visual Culture*. New York: Palgrave and Macmillan

- Christensen, B. T., Ball, L. J., & Halskov, K. (2017). Analysing design thinking: Studies of cross-cultural co-creation. *Analysing Design Thinking: Studies of Cross-Cultural Co-Creation* (pp. 1–586). CRC Press. <https://doi.org/10.1201/9781315208169>
- Clarke, V., Braun V. (2013), *Successful Qualitative Research: a practical guide for beginners*. London: Sage Publications
- Clemmensen, T., Ranjan, A., & Bødker, M. (2018). How cultural knowledge shapes core design thinking—a situation specific analysis. *CoDesign*, 14(2), 115–132. <https://doi.org/10.1080/15710882.2017.1399146>
- Csikszentmihalyi, M. (1991). Design and Order in Everyday Life. *Design Issues*, 8(1), p. 26-34
- Debord, G. (1977) *The Society of the Spectacle*, Detroit: Black & Red.
- Dickenson, J. (2001(1)). Wine and Art: artistic images and selling wine. *DOURO - Estudos & Documentos*, p. 85-93.
- Dong, A. (2007). The enactment of design through language. *Design Studies*, s. 28(1), 5-21.
- Douglas, C. (1995) 'Suprematist embroidered ornament', in *Art Journal*, vol. 54, no. 1 (Spring).
- Finkelstein, J., & Quiazon, R. (2007). Liquid images: Viewing the wine label. *Journal of Hospitality and Tourism Management*, 14(1), 17–23. <https://doi.org/10.1375/jhtm.14.1.17>
- Flusser, V., & Mathews, A. (1999). *The shape of things: A philosophy of design*. London: Reaktion.
- Gillette (2019, January 13) We believe: The Best Man Can Be [Video file]. Retrieved from <https://www.youtube.com/watch?v=koPmuEyP3a0&t=42s>
- Gluckman, R. L. (1990). Consumer Approach to Branded Wines. *International Journal of Wine Marketing*, 2(1), 27-46.
- Hong, Y. Y., Benet-Martínez, V., Chiu, C. Y., & Morris, M. W. (2003, July). Boundaries of cultural influence: Construct activation as a mechanism for cultural differences in social perception. *Journal of Cross-Cultural Psychology*. <https://doi.org/10.1177/0022022103034004005>
- Jagermeister's unchanged design reflecting the identity of its birthplace and specific hunter culture [Image]. (2019). Retrieved from <https://www.jagermeister.com/en/stag-or-not-stag>
- Jane Ventura from DO Penedes, claims that it the Brut Nature reflects the link with Pau Casals who is an important musician figure in Catalan Identity [Image]. (2019). Retrieved from <https://janeventura.com/vins-i-caves/caves/reserva-de-la-musica-brut-nature/>
- Karolinski A. and Walter J. (2018, August 1) Hugo Boss' Secret Nazi History, Fashion at War - M2M Exclusive Documentary [Video file]. Retrieved from <https://www.youtube.com/watch?v=pStd6jTb8Uc&t=1s>
- Kotler, P., Hermawan K., Setiawan I., (2010). *Marketing 3.0: From Products to Customers to the Human Spirit*. Hoboken, New Jersey, U.S. John Wiley & Sons Inc.
- Kristofferson, S. (2014). *Design by IKEA: A Cultural History*. London: Bloomsbury.
- MacCarthy F., *A History of British Design, 1830-1970*. Winchester, Mass.: Allen & Unwin, Inc.1979.
- Manzini, E. (2016). Design Culture and Dialogic Design. *Design Issues*, 32(1), 52–59.

- Moalosi, R., Popovic, V., Hudson, A., & Kumar, K. L. (2005). Integration of culture within Botswana product design. *Design*.
- Olsen, J., Thompson, K., & Clarke, T. (2003). Consumers Self-Confidence in Wine Purchases. *International Journal of Wine Marketing*, 15(3), 40-52.
- Papanek, V. J. (1984). *Design for the real world: Human ecology and social change*. New York: Van Nostrand Reinhold Co.
- Polhemus, T. (1994). *Streetstyle. From sidewalk to catwalk*. New York: Thames and Hudson.
- Research Institute in Art, Design and Society. (2019). About. Retrieved from <https://i2ads.up.pt/en/>
- Röse. (2004). The development of culture-orientated human machine system: Specification, analysis and. In M. Kaplan (Ed.), *Cultural Ergonomics*.
- Sinek, Simon (2019, September) How great leaders inspire action? [Video file]. Retrieved from: https://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action
- Sparke, P. (2013). *An Introduction to Design and Culture: 1900 to Present (3rd Edition)*. London: Routledge.
- Williams, R. (1981) *Culture*, Glasgow: Fontana
- Zeidler, Maryse (2019, March 17). Like the label? You'll probably like the wine says UBC researcher. *CBC News*, pg. 1. Retrieved from <https://www.cbc.ca/news/canada/british-columbia/wine-labels-taste-1.5057355>

Appendix

Questions:

***The term of wine design in the questions are used to define the label and the bottle shape.

*** Yellow lines are the given examples to make the questions clear.

1. What do you think about design & culture relationship? How do you think that they can be interconnected or embedded into each other? (Example: Scandinavian Design, Japanese Minimalism, Design of Soviet Era or Greece's White and Blue mentioned)
2. There are examples in 19th Century that the design had gone in the same parallel with social changes in the societies. Following "the Middle Way of Sweden" socio-economic reforms, one of the mottos of Swedish or Scandinavian Design was Democratization of Art & Beauty Standards for the society; in this regard, is it fair to say that wine design would also contribute to democratization of art? What is your opinion about the claim of "wine design is an art."?

3. *Can you give us some examples of identity reflected by design culture according to your experiences? If any in wine design case?*
4. *How do you think that the wine design can be integrated with cultural identities?*
5. *Our ideas about a destination may conflict with the real identity of a destination. In the case of Catalonia, the region is known for its much appreciated sea, sun and sand; however, there is much to discover about Catalan Identity which differs itself from beach tourism. Is there any case you have encountered so far, that the wine design changed your imagination about a certain destination's identity?*
6. *What do you think about viewing the wine design with a cultural lens? What would you say about differentiating wine designs' empirical duty from wine design culture? Can we see the wine design beyond packaging? (Ex: To me it reflects also the heritage, or it symbolizes a specific group in a society)*
7. *Can you tell us about any stories of yours – if any – about wine design which has matched with your own identity? How and why it reflected your own identity or personal attributes. (Ex: “This wine in terms of its design does suit my character because....”)*
8. *If a wine design with its visuals in a way contribute on challenging problems of today's world such as war, migration, ecologic problems, extreme poverty and gender discrimination. How it would affect your buying decision? Do you consider it as a main criteria affecting your selection of wine? (Ex: If LGBTQI+ rights would be reflected via wine design I would have a more tendency to buy that bottle.)*

