

## FOOD DESIGN AS THE ACTUAL DIRECTION OF THE INTERDISCIPLINARY RESEARCHES

**Purpose of Research.** The purposes of the article are to substantiate the understanding of food design as the new direction of scientific-theoretical researches and to analyse the perspectives of its researching within the interdisciplinary methodology. **Methodology.** The research is based on the general scientific interdisciplinary methodology, which includes the fundamentals of art criticism, cultural studies and design. In addition, the author uses general scientific methods such as analysis, synthesis, generalization, empirical method, etc. **Scientific Novelty.** The article is the first publication in the Ukrainian cultural studies and art criticism deals with the determination of the fundamentals of the researching of the food design as the actual direction of the modern theoretical and practical searches. **Conclusions.** The food design is connected with the socio-cultural and historical aspects of the functioning of people. Therefore, it is projected into the plane of the research, dealt with culinary art, hospitality, gastronomic culture and other disciplines, which is connected with food, its design and its theory. Therefore, the research in the field of food design offers wide range and opportunities for scientist in various fields of knowledge. First of all, it concerns such promising areas as the history of food design and its development. Foreign and Ukrainian scientists are interested in it and its embodiment of the art of food design, in Ukrainian and foreign practice.

**Key words:** food, food design, culture, interdisciplinary methodology, scientific researches, publications.

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**Фуд дизайн як актуальний напрям міждисциплінарних досліджень**

**Мета статті** – обґрунтувати розуміння фуд дизайну як нового напрямку науково-теоретичних досліджень та окреслити перспективи його аналізу у межах міждисциплінарної методології. **Методологія дослідження.** В основу дослідження покладено загальнонаукову міждисциплінарну методологію, яка спирається на фундаментальні положення мистецтвознавства, культурології, дизайну. Використано загальнонаукові (аналізу, синтезу, узагальнення, емпіричний та ін.) методи. **Наукова новизна.** Стаття є першою публікацією у українській культурології і мистецтвознавстві щодо обґрунтування необхідності та визначення основних засад дослідження фуд дизайну як актуального напрямку сучасних теоретичних і практичних пошуків. **Висновки.** Фуд дизайн тісно сусідує з соціально-культурними та історичними аспектами функціонування людства, а тому, насамперед, проектується в площину досліджень, які пов'язують кулінарне мистецтво і дослідження гостинності, наукові розробки про харчові продукти, гастрономічну культуру і будь-які інші, поєднані з харчуванням дисципліни, з будь-яким дизайном та його теорією. Тому дослідження у сфері фуд дизайну відкривають широкий простір і можливості для дослідників у різних галузях наукового знання. Насамперед це стосується таких перспективних напрямів, як історія фуд дизайну, теоретичні напрацювання у цій сфері як частині культури гостинності як серед зарубіжних, так і вітчизняних дослідників, практичний досвід втілення фуд дизайну, зокрема на вітчизняному матеріалі, тощо.

**Ключові слова:** їжа, фуд дизайн, культура, міждисциплінарна методологія, наукові дослідження, публікації.

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**Фуд дизайн как актуальное направление междисциплинарных исследований**

**Цель статьи** – обосновать понимание фуд дизайна как нового направления научно-теоретических исследований и наметить перспективы его исследования в рамках междисциплинарной методологии. **Методология исследования.** В основу исследования положена общенаучная междисциплинарная методология, которая опирается на фундаментальные положения искусствоведения, культурологии, дизайна. Используются общенаучные (анализа, синтеза, обобщения, эмпирический и др.) методы. **Научная новизна.** Статья является первой публикацией в украинской культурологии и искусствоведении, которая обосновывает и определяет основные принципы исследования фуд дизайна как актуального направления современных теоретических и практических изысканий. **Выводы.** Фуд дизайн тесно соседствует с социально-культурными и историческими аспектами функционирования человечества, а потому прежде всего проецируется в плоскость исследований, связывающих кулінарное искусство и исследования гостеприимства, гастрономическую культуру и любые другие, повязанные с питанием дисциплины с любым дизайном и его теорией. Поэтому исследования в области фуд дизайна открывают широкий простор и возможности для исследователей в различных областях научного знания. Прежде всего это касается таких перспективных направлений, как история фуд дизайна, теоретические наработки в этой сфере как части культуры гостеприимства как среди зарубежных, так и отечественных исследователей, практический опыт воплощения искусства фуд дизайна, в частности на отечественном материале, и тому подобное.

**Ключевые слова:** еда, фуд дизайн, культура, междисциплинарная методология, научные исследования, публикации.

Formulation of the Problem. On February 1-7, 2018, the Food Design Week (the thematic conference-exhibition VANITAS) was held at the European Cultural Centre within the traditional Venetian Carnival [8]. The release of the conference said that the main inspiration of the event was the wealth and luxury of still life of the artists of the Golden Age of Dutch painting. Actually, the main task of the conference was to demonstrate the abundance, vanity and partly self-destructive nature of the modern food industry. Innovative creators, restaurateurs and food designers got the opportunity to study these aspects by various performances, installations, films and presentations.

In 2012, the Netherlands Institute of Design and Fashion Premisla organised the exhibition "Food Culture: eating by design" in Eindhoven.

On October 19-20-21, 2017, the Institute of Tourism and Hospitality in Estoril, the University of Lisbon and other organisers presented the First International Conference on Food Design and Food Research "Experience in Food: Dialogue".

As we can see the conference (site – <http://labcom-ifp.ubi.pt/files/experiencing-food>) has rather interesting purpose, which is formulated as follows: to seek for the answer of the question: "How can we build dialogues among food and other disciplines, except gastronomy and cooking? ". So, designers, architects, gastronomy researchers, artists, culturologists, chefs and representatives of the other industries were invited to take part in the conference. Their main goal was to find possible crossing points of various practical areas and the prospect of the theoretical foundations of the interdisciplinary study of food design.

The organisers stated that the materials, presented at the conference, could concern food products, objects of their using and everything, which is associated with communication, services, cultural processes and the food industry. Thus, the aim of the conference is to study the interactions among nutrition, design, cultural processes and people who develop and make their impact this new research area. Naturally, the event is interesting primarily for specialists in the field of food design to build their interaction with practitioners, chefs, sociologists, culturologists, artists and designers. This format of the conference is aimed at facilitating the cooperation of specialists in design with various scientific areas (communications, architecture, cultural studies, psychology, sociology, etc.) and managers and professionals of the food production.

The wide range of tasks of the conference shows the proposed topics for the discussion: design of food systems, products, services and experience, design of gastronomic tourism, health design, food safety, education and communications in the food industry, food design education, food space, product packaging, food and literature; design, nutrition, sociocultural sphere.

Actuality and Purpose of Research. Thus, the conferences articulate the modern searches in the field of food design in the interdisciplinary direction and the aim to find a kind of the consensus in the interests of the representatives of various spheres of knowledge.

Naturally, today the events, which attract our attention to food, their image and design, are not unique as they were a decade ago. They are not the pioneer in this area. They continue the existed traditions of the meetings of researchers in the field of food design and general gastronomic culture. It testifies to the urgency to analyse this sphere from the various points of views, based on the practical developments in the relevant field.

Therefore, the actuality of the article is determined by the need to conceptualize modern steps in the scientific substantiation of the understanding of the food design as the new direction of scientific and theoretical interest and outline the prospects for its research within the interdisciplinary methodology, which defines its purpose.

Degree of Scientific Analysis. Recently, the theoretical and practical researches of culinary design have activated, whereas it concerns only the foreign scholars.

For example, Francesca Zampollo, a well-known specialist of food design, a founder of the International Food Design Association, has published a number of books in recent years. They are "7 Steps to Become a Food Designer", "Think Like a Food Designer: 60 Tools to Develop Your Thinking", "IdeaHive: a Method of Designing Food to Create an Idea", "IdeaMarket: a Method of Designing Food to Create an Idea", "Food Inspires Designers", etc. F. Zampollo with S. Maffei have also prepared the publication "Problems of Design of Food and Food Design". These books and other we can find on the official website of the author, which is entitled "Food Design with Francesca Zampollo" [9].

There are many other publications of the other authors such as " Food Futures: Sensory Explorations in Food Design" [23], "Experimental food" [13], "Eat Me: Design for Appetite" [6], etc.

Unfortunately, in Ukraine as well as in the Post-Soviet countries, the issue of the culinary design has not been analysed properly yet. However, some attempts have been made. For example, in the Russian Federation, we have found a tutorial, entitled "Culinary and Confectionery Design" [1].

Analysing the previous information, we can note that today the representatives of various industries – cooks and technologists, philosophers, art critics, culturologists are interested in the culinary design. It can be proved by the following works: "Food for Thoughts, Thoughts for Food" [21], "Food: Design and Culture" [4], "Food and Philosophy: Eating, Thinking and Be Merry" [3], "Making Sense of Taste: Food and Philosophy" [15], "Satisfaction with food" [16], "Food as the Experience. Project and Methodology of Evaluation" [17], "Cooking: the Quintessence of Art" [20].

In addition, many articles are devoted to food aesthetics: " Can a Soup Be Beautiful?" [19], "Delightful, Delicious, Disgusting" [14], "Art and Food" [18], "Room and the Atmosphere as Aspects of Food" [7] and etc.

The concept of the food design is highlighted on the website of the Department of Industrial Design at the Academy of Design in Eindhoven. According to Marije Vogelzang, the head of the department, food is

in the centre of the people's needs, which connects everybody. Food is the energy for the body as well as the fundamental of the formation of our identity. It unites people, brings comfort and treats them. The fundamental role of food links it with many other topics: food and rituals, food and psychology, medicinal properties of food, food and education, food and cultural identity.

The topic of food is getting popularity among the scientists in the world. Moreover, it is the subject of the researches of the various specialists and creative people. There is plenty of opportunities for innovation, clarification, critical study of traditions and the poetic or artistic approach to food.

M. Vogelzang has developed the philosophy that consists of eight points. In her opinion, we can use them as tools to inspire designers and creativity in their food products. Therefore, they are feeling, nature, culture, society, technology, psychology, science, action [5].

The great interest in culinary design is evidenced by the appearance of relevant periodicals, in particular magazines.

The "Wallpaper" [22] is the first magazine, which has begun highlighting various aspects of the food design. Certainly, it is not a scientific publication. However, we have also the scientific works. In 2016, the international journal of food design "International Journal of Food Design" was published. It is the first academic magazine, devoted to the research and practice of Food Design. Rick Schifferstein (Delft University of Technology) and Francesca Zampollo are its editors-in-chief. The magazine is the platform for researchers in various fields of the science, who contribute to understanding and studying of food design.

In addition, the founders of the magazine consider that Food Design is the separate discipline, which combines researches and practices, dealt with food and design.

Nutrition is a process that turns the stimulus in the nutrition into emotions, knowledge and memories. The founders of the magazine say that the understanding the design influence on these stimulus is the most interesting for researchers. They try to explain how the design can control such incentives and various aspects of eating. They can be divided into the groups: the related to the food itself, with the environment, the relations among people, who are having dinner together, the atmosphere, management, marketing, the distribution and production of food. In addition, it is important to study how people use the design to control the incentives, associated with different types of food intake: in a restaurant, in a cafe or in a cinema. Its influence in accordance with the forms of food: the food in packages or on a plate, the food, eaten at the space station, the food, associated with religion, culture or holidays, etc. The editorial office of the magazine expresses its hope for the possibility to develop the discipline "History of Food Design", "Culture of Nutrition and Design Culture", "Design of Food Products" etc. and the development of research methods and design processes, which are specially created to analyse Food Design [10].

In 2013, the international interdisciplinary journal of social studies, "Hospitality & Society", devoted to the hospitality culture and the study of its links with wider social and cultural processes and structures, offered a special issue to the readers and authors (T. 3, v.3), which concerned the culinary design. The topics of the articles of that issue are rather interesting. We recollect some of them – "Food and Design: Space, Place and Experience", "Hospitality Urban Space and Diversity", "Why Should We Use the Design Methodology in Culinary Education?", "Design for the Disabled: Industrial Development for Auxiliary Cutlery" [10].

The universities open the master programs in food design. The Italian "Scuola di Design" proposes students to study processes, methods and spaces where products are distributed and consumed; food products in terms of their aesthetics, communication and presentation; equipment and tools, which are used for preparation and consumption of food, all communicative activities to promote food products [11].

So, we see in the review of publications and conferences, the food design is analysed by the various studies. It is also understood as art because we use the world design, which belongs to the artistic industry. To prove it, we should analyse the term "design". The historians of design note that the word "design" (in English, design means to draw, to conceive as well as a project, plan, drawing) appeared in the XVI century in Europe. The Italian phrase "disegno intero" meant the concept of the artwork, born by an artist and inspired by God. The Oxford Dictionary of 1588 interprets the design as a human plan or scheme of something, a project of the future artwork. Richard Redgrave, an editor of the first magazine, which contained the word "design" – "Journal of Design" and was published in 1849 in England, wrote "The design has a dual nature. There is the strict conformity with the purpose of the created thing in the first place. The second one is occupied by the decoration or ornamentation of this useful structure. The most part of people associates it with the ornament, opposed to a useful function" [2].

Therefore, the design primarily concerns creativity, in particular the art of decorating things. Everything (thing, system of human life, product) can be the object of design. The sociocultural sphere, characterized by communication and interaction, plays one of the most important roles in the design. In addition, the culinary design accompanies the socio-cultural and historical aspects of the functioning of mankind. Therefore, we often study it in its relations with hospitality food products, gastronomic culture, etc. The researches combine the nutrition discipline with any design and its theory.

Consequently, we make the following conclusions. Today, the research in the field of food design opens us the wide area and appropriate opportunities for researchers in various fields of scientific knowledge.

It concerns such promising areas as the history of food design and its development. Foreign and Ukrainian scientists are interested in it and its embodiment of the art of food design, in Ukrainian and foreign practice.

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