I Food Design. Do You?

Francesca Zampollo

food art

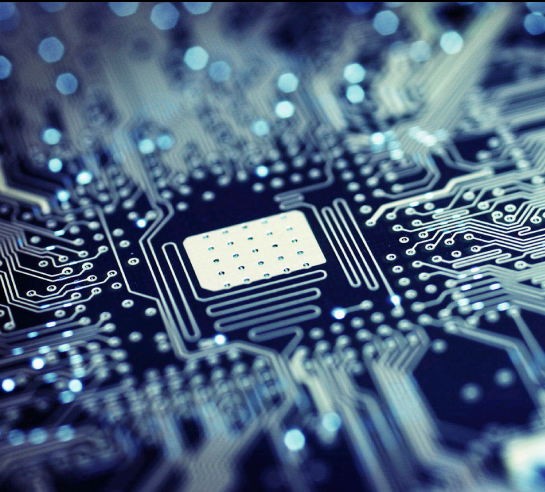Food Art is NOT Food Design

Carl Warner

The difference between what is Food Design, and what is not Food Design is:

DESIGN

What is Design?

Design is where science and art break even.

Robin Mathew

iMac - Apple

Not just a desktop computer, but a piece of interior design too.

What is Design?

It's art if it can't be explained. [...]
It's design if it doesn't need explanation.

Wouter Stokkel

A definition of Design

The <u>deliberate</u> and <u>reasoned</u> shaping and making of our environment in ways that satisfy our needs and give meaning to our lives.

Source: Heskett, John. 2002. *Toothpicks & Logos: Design in Everyday Life*. New York: Oxford University Press.

There is GOOD Design…

…and there is BAD Design

PRINCIPLES OF GOOD DESIGN:

1. Good Design Is Innovative
2. Good Design Makes a Product Useful
3. Good Design Is Aesthetic
4. Good Design Makes A Product Understandable
5. Good Design Is Unobtrusive
6. Good Design Is Honest
7. Good Design Is Long-lasting
8. Good Design Is Thorough Down to the Last Detail
9. Good Design Is Environmentally Friendly
10. Good Design Is as Little Design as Possible

By Dieter Rams

GOOD
DESIGN
GOES STRAIGHT TO
HEAVEN
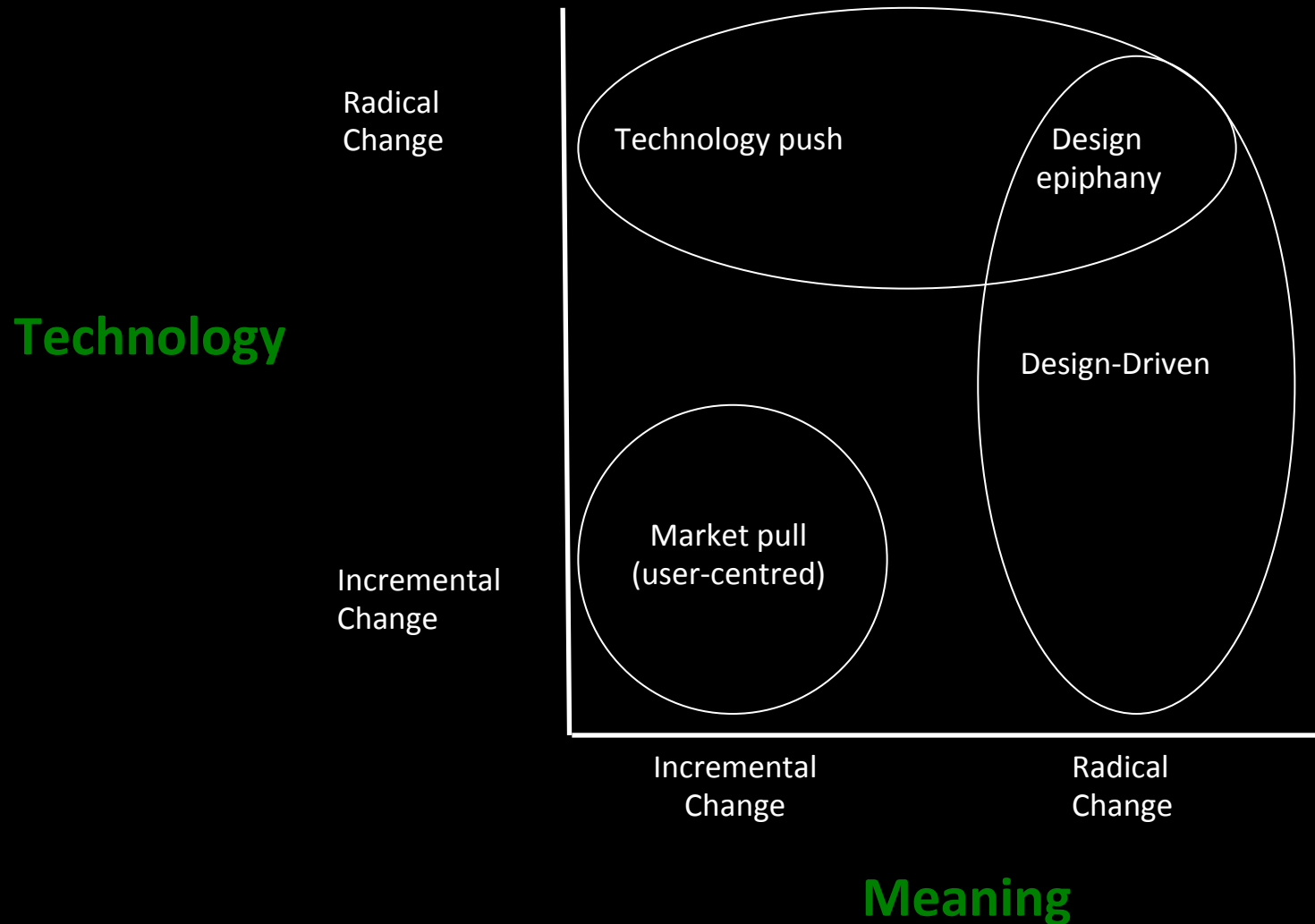
&

BAD DESIGN
GOES EVERYWHERE

Mieke Gerritzen

How to pursue GOOD DESIGN?

By designing for Meanings!
By pursuing radical changes in meanings.

Design-Driven Innovation

Radical change in technology and
Radical change in meaning

Nintendo Wii

Radical change in meaning

armchair

Pratone - Gufram

Radical change in meaning

corkscrew

Anna G- Alessi

Radical change in meaning

Jar of Honey

Stanley Honey

Incremental Innovation: Improvements within a given frame
Of solutions ("doing better what we already do").

Radical Innovation: A change of frame ("doing what we did
Not do before").

Source: Norman, D.A., & Verganti, R. (2012). *Incremental and radical innovation: Design research*
versus technology and meaning change. Retrieved from
http://www.jnd.org/dn.mss/incremental_and_radi.html

What are Meanings?

Meanings are the way of a product – the profound psychological and cultural reason people use the product. This dimension can imply an individual or a social motivation. Individual motivation is linked to psychological and emotional meanings. Social motivation is linked to symbolic and cultural meanings: what the product says about me to others.

Source: Verganti, Roberto. (2009). *Design-Driven Innovation. Changing the rules of competition by radically innovating what things mean.* Boston, Massachusetts: Harvard Business Press.

What are Meanings?

Meaning is a structured space, a network of expected senses, a set of possibilities that enable handling things, other people, even oneself.

Source: Krippendorf, K. (2006). *The Semantic Turn. A New Foundation for Design*. Boca Raton: Taylor & Francis.

How do we design for Meanings?

By designing products/services people can attach to.

Factors that determine people's attachment to an object:
- The memories to persons, events, and places carried by the product
- The extent to which the product supports the person's self-identity
- the product's utility and its ability to make a person independent from others
- The life vision it symbolizes, both religious and political
- The enjoyment it activates
- Its market value
- Its reliability

Source: Hendrik, N.J., Schifferstein, R. M., & Hekkert, P. (2004). Designing Consumer-Product Attachment. In D. McDonagh, P. Hekkert, J. van Erp & D. Gyr (Eds.), *Design and Emotions: The Experience of Everyday Thinks* (pp. 327-331). London: Taylor & Francis.

How do we create attachment?

By eliciting positive emotions.

Five types of product emotions:
1. Instrumental product emotions
2. Aesthetic product emotions
3. Social product emotions
4. Surprise product emotions
5. Interest product emotions

Source: Desmet, P.M.A. (2003). A multilayered model of product emotions. *The Design Journal, 6*(2), 4-11.

1. Instrumental Product Emotion

Products can be regarded instrumental because we believe they can help us accomplish our goals. [...] A product that facilitates goal achievement will be appraised as motive compliant, and elicit emotions like satisfaction. Similarly, products that obstruct goal achievement will be appraised as motive incompliant, and elicit emotions like disappointment.

Source: Desmet, P.M.A. (2003). A multilayered model of product emotions. *The Design Journal, 6*(2), 4-11.

Instrumental Product Emotion

Disappointment or Satisfaction?

2. Aesthetic Product Emotion

As products are physical objects, they look, feel, smell, taste, and sound in a particular way. Each of these perceivable characteristics can both delight and offend our senses

Source: Desmet, P.M.A. (2003). A multilayered model of product emotions. *The Design Journal, 6*(2), 4-11.

Aesthetic Product Emotions

Disgust or Attraction?

3. Social Product Emotion

Because we cannot separate our view on products from our judgments of the people we associate them with, we apply our social standards and norms, and appraise products in terms of 'legitimacy.' Products that are appraised as legitimate elicit emotions like admiration, whereas those that are appraised as illegitimate elicit emotions like indignation.

Source: Desmet, P.M.A. (2003). A multilayered model of product emotions. *The Design Journal, 6*(2), 4-11.

Social Product Emotions

Indignation or Admiration?

4. Surprise Product Emotion

Any product (feature) that is appraised as 'novel,' i.e., sudden and unexpected, will elicit a surprise response. [...] Pleasant surprise is elicited by a sudden and unexpected match with any concern (i.e., a goal, attitude, or standard), and unpleasant surprise is elicited by a sudden and unexpected concern mismatch.

Source: Desmet, P.M.A. (2003). A multilayered model of product emotions. *The Design Journal, 6*(2), 4-11.

Surprise Product Emotions

Kinder Surprise - Ferrero

5. Interest Product Emotion

The fifth product emotion type comprises emotions like fascination, boredom, and inspiration. These emotions are all elicited by an appraisal of challenge combined with promise (Tan, 2000) and all involve an aspect of (a lack of) stimulation. Products that evoke interest emotions make us laugh, stimulate us, or motivate us to some creative action or thought.

Source: Desmet, P.M.A. (2003). A multilayered model of product emotions. *The Design Journal, 6*(2), 4-11.

Interest Product Emotions
Fascination or Boredom ?

Underfull tablecloth – Kristine Bjaadal

The 6 Food Design Sub-Disciplines

Design About Food

Design about Food is the design of objects inspired by food. Usually food as a material is not used in this category; instead, food is used to emphasize, reinterpret or inspire a product's message.

Food packaged t-shirts – Prompt Design

Cheeseburger wrapping paper - Sarah Fay and Justin Cult

Food Space Design
or Interior Design For Food

Food Space Design or **Interior Design For Food** is about the design of food spaces considering all the characteristics of the eating environment, such as interiors, materials and colors, lighting, temperature and music. Interior Design For Food is the design of the interiors of food spaces such as for examples kitchens, bakeries, patisseries, bars and restaurants.

Dinner in the Sky

Duvet restaurant – New York

Eating Design

Finally **Eating Design** is about the design of any eating situation where there are people interacting with food. This is a very broad definition that explains that restaurant-eating-situations, the ones that usually first come to mind, are only one option: eating situations can also be eating popcorn at the cinema, having a picnic in the park, eating a sandwich while walking to work, or any other situation which includes people and food, with no restriction to environment, companions and service (or absence of such).

Christmas Dinner - Marije Vogelzang

Graze.com

Design With Food

Design With Food is the design that melts, swells, blows, foams and reassembles food as a raw material, transforming it to create something that did not exist before in terms of flavor, consistency, temperature, color and texture. Design With Food is about the manipulation of food itself, and considers only food itself as the material used in the design. The food designer in this case is usually the chef or the food scientist.

coffee sphere – Ferran Adria

Èspesso – Ferran Adria

Lab-grown hamburger - Dr Mark Post and his team at Maastricht University

Design For Food

Design For Food is the design of all the products designed to cut, chop, mix, contain, store, cook and preserve food. The packaging, for example, is not only the container, but also the means to communicate the product, make it recognizable, and protect it.

Writing Spoon – Julia Mariscal

Graft - Qiyun Deng
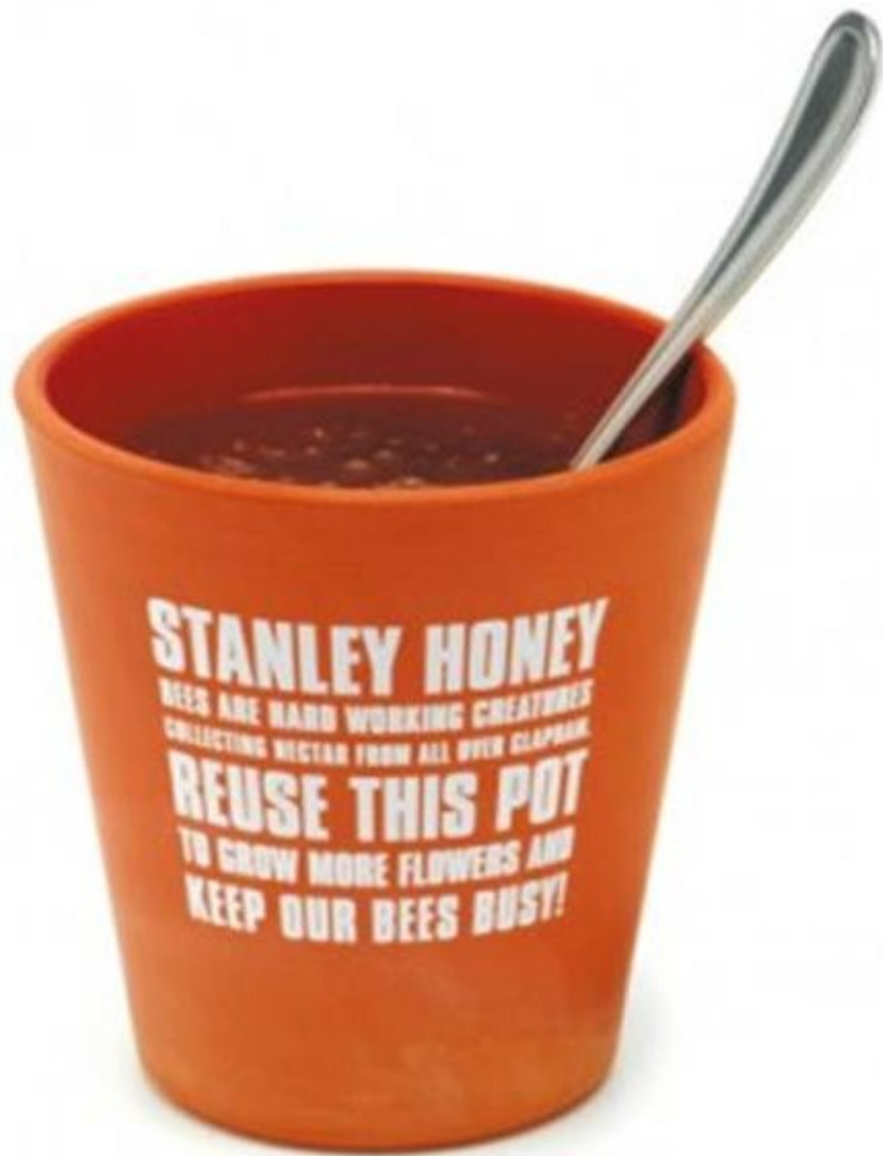
Stanley Honey

Ricola Music Edition - Jung von Matt for Ricola

Karoto - Avichai Tadmor

Brake - Mey and Boaz Kahn of StudioKahn

Food Product Design

Food Product Design is closer to the idea of the designer as inherently part of an industrial process. Food Product Design is about designing edible mass-produced products.

61 - Bombolotti	63 - Nocciole rigate	64 - Mezzi rigatoni	67 - Lumache rigate
68 - Lumachine	▲ 69 - Pennine lisce	▲ 70 - Penne mezzane	270 - Penne corte
71 - Pennoni lisci	72 - Pennoni rigati	▲ 73 - Penne rigate	▲⊕ 173 - Pennine rigate
⊕ 273 - Mezze penne rigate	▲⊕ 74 - Chifferi	▲⊕ 75 - Rigatini	⊕ 175 - Gramignone
76 - Pennette rigate	80 - Sedani lisci	83 - Sedani rigati	⊕ 183 - Cornetti
▲⊕ 84 - Cannoncini rigati	▲⊕ 184 - Sedanini elicoidali	▲⊕ 85 - Elicoidali	86 - Rigatoncini
▲ 87 - Rigatoni	90 - Abissini	93 - Ruote rigate	▲⊕ 94 - Pipe rigate
95 - Gnocchi	▲⊕ 96 - Fusilli	100 - Fantasia meridionale	

spaghetti n.5 - 1824

Stock Cubes Liebig 1862

Pocket Coffee – 1968
Ferrero

Pringles - 1967

Flavoured Salt – Hoxton Street Monster Supplier

1. Design for meanings!

2. Use reycled food

Example of product that uses recycled food (recycled coffee waste):

Mushroom Kit - Back To The Roots

Gracias!

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International Food Design Society
www.ifooddesign.org