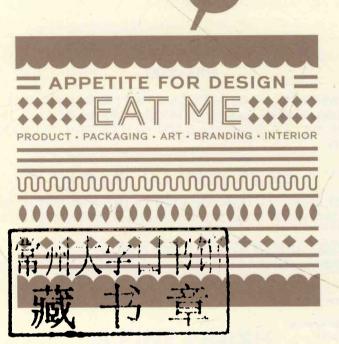


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APPETITE FOR DESIGN

PRODUCT · PACKAGING · ART · BRANDING · INTERIOR

First published and distributed by viction; workshop ltd.

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A GREAT START

004-007

FOREWORDS BY KATRIN OEDING & SYLVAIN ALLARD

CREATIVE SPECIALS

008-249

PASSION AND CREATIVE IDEAS SERVED IN ART CREATIONS, SOCIAL EVENTS, BRANDING, PACKAGING, INTERIOR AND OTHER PRODUCTS INSPIRED BY FOOD AND HOW WE LIKE TO EAT

TALK TO INSIDERS

FIVE ARTISTS & DESIGNERS EXPAND ON THEIR URGE TO CREATE WITH FEATURES OF LOCAL FOOD CULTURE ON THE SIDE

SAVVY STUDIO • 066 | ESZTER IMRE • 078 CHRISTOPHER BOFFOLI • 170 | SANDER LUCAS • 182 JONES WAGELL • 188

A FINE FINISH

BIOGRAPHIES OF 87 ARTISTS & DESIGNERS
FROM AROUND THE WORLD

ACKNOWLEDGEMENTS 256

EAT ME

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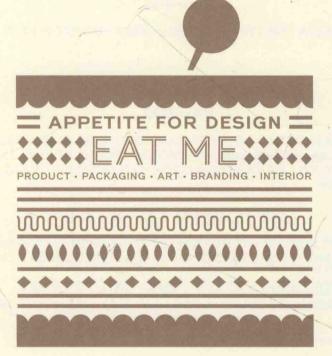
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FOREWORD

Katrin Oeding

Creative Director KOREFE

People eat in the most different ways. Sometimes it has to be fast, other times it cannot take long enough. One eats alone from a plastic table, romantically in pairs in a restaurant or you celebrate a feast in a big circle. A meal can be frozen, cold, luke warm, warm, hot. It comes in several courses or just as one whole portion. One can order food, have it cooked or be the one himself to be standing in the kitchen.

Meat eater, vegetarians, vegans and fruitarians fight for the moral conduct to follow. One eats with the fingers, with chopsticks, with knife and fork or spoon, simply from cardboard or elegantly from porcelain. Countries are proud of their traditional dishes which have not changed for centuries. On the other side all over the world people keep trying out new recipes.

That variety exhibits a tremendous potential for creative expansion. It already starts with purchasing the right ingredients. The options of packaging a product have exploded over the last years. In contrary to simple tins in earlier years, new methods for conservation as well as eating habits have led to a great miscellaneousness of packaging forms. An example of a design aiming to adapt to the changing claims of modern working life are packages that function as plate and cutlery at the same time in order to pay in the constant lack of time. But not only the forms have changed, also the variety of materials available has increased. Furthermore a unique design of the packaging layout is getting more and more important for communicational means. Nowadays it is advertised and elucidated on packaging, with recipe suggestions placed next to company stories.

Once the ingredients are bought, the creative preparation starts. One of the most interesting forms is the molecular gastronomy. Comestibles with explicitly new characteristics are developed by using scientific results of chemical and physical kind. A good example is Ferran Adrià's "melon caviar". The tastes we are used to are consciously confounded in



order to strengthen our flavour perceptions. This disruption makes the barriers to art in a state of flux. Hence, as the first cook ever Adriàs was even invited to join in at the documenta 12 in Kassel a few years ago. Speaking of arts, ingestion has been one of its favourite topics for centuries. Warhol's Campbell soup cans are a prominent example, or Ferreri's famous movie, *La Grande Bouffe* (1973). And there is no evidence this topic might ever run dry.

However, each extraordinary meal is supposed to be eaten up at some point, as this is what it was made for in the first place. But nowadays humankind are not satisfied with a table in cloth anymore. Not only is the food supposed to be an event, but also the atmosphere. Therefore interior decorators and designers of tableware have become nearly as important as the chefs themselves. The concept of the illy-Pop-Up café gives a hint of the future when it scrutinised the idea of a long-established gastronomy by popping up all over the place and only for short periods of time.

This book gives an idea of where this development leads us. *EAT ME* gives a fantastic overview on food as a cultural phenomenon. Find inspiration, maybe while having your favourite dish. Because although the history of food is an old one: it is long not over and always needs fresh minds with astonishing ideas.



FOREWORD

Sylvain Allard

Graphic Design Professor UQAM

Archaeologists have often been retracing the lifestyles of ancient civilisations by analysing food remains and culinary artefacts. In fact, the study of dishes and utensils can be helpful for understanding ancient manners and customs in order to trace the history of civilisations that precede us. The relation between man and food is a fascinating evolution process. First as hunter-gatherers, then as farmer-ranchers and finally as traders, man therefore was able to exploit the food that was nearby and immediately available and transform it with tools they had created for that purpose.

Obviously, food is a basic and vital need. It is common to all living beings. But besides the physiological need for sustenance lies the desire of those whose objective is the absolute pleasure of eating. Desire is distinctive to each individual and culture, which all have their specific codes and references. What looks like a feast to some people could be unappealing to others and vice versa. The enjoyment of food is essentially a multi-sensory experience. It consists of a series of visual, olfactory and taste stimuli, which interact with each other until satiety is reached. Socially, the meal divides the day in downtime, which also promote human interaction. It is a time for rituals, decorum and propriety specific to family gatherings, social, cultural and religious ceremonials.

White in the past, food was closely bound to Mother Nature's generosity, the last century has seen a complete shift as food industrialisation, transportation and packaging have made global food culture possible. These elements have contributed, in a relatively short time, to a boom in global food culture allowing the consumer to enjoy easy access to any food anywhere in the world all year round. Today, people eat sushi in Milan, drink champagne in Mexico City and savour maple syrup in Tokyo. There are no more boundaries to food culture. On the other hand, many questions remain about the future of world food culture. Is food globalisation a benefit or a hazard? Should we fear cultural uniformity and thus the loss of specific regional uniqueness or should we welcome the birth of a new planetary culture? Will the future preserve the richness and diversity of world cuisine or will it become homogenous and monotonous? By mixing food cultures as we do, aren't we playing a trick on the archaeologists of the future?

Since ever, food was strictly a cultural matter but traditional comforting rituals are now giving space to the excitement of novelty either imported from other cultures or simply introduced by new brands. This fascination with novelty is a key element in the development



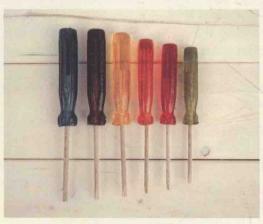
of new food products. The competition is fierce on the shelf and brands have very little time to make their appeal before being replaced by other new ones. In the current market, global brands transcend local values and are dictating new rituals. Food culture freed from strict national references, take freely mixing genres and pave the way for experimental cuisine whose sources of inspiration are diverse and from all over the world.

Today, the art of the table, like other artistic expressions, is more transversal than ever. Food is an endless source of inspiration. It implies many design fields. Stores, packages, dishes and food shape itself are no longer perceived as strictly functional elements but as part of the overall food experience. New technologies and new materials also promote the emergence of innovative approaches to food preparation and presentation. The boundaries between science, art and tradition are disappearing to give way to more experimental and surprising cuisines.

Who said to stop to play with our food anyway? Why not enlarging the experience to trigger all other senses by building a playful story around the brand. After all, food is a source of joy and why not including fun in all the aspects around it. If brands aim at being distinctive, shouldn't they propose a bit of happening in their products? If food has been, for a long time, perceived as a very serious matter, what we see more and more today is the free introduction of humour in food culture. Borrowing visual aesthetic codes from other sectors [where] designers today are proposing new stories and rituals transforming humdrum meals into fun and exciting experiences.

This book celebrates the festive food and the importance of its place in our lives. It is an overview of the creativity and innovation in the service of a basic need — eating. It certainly talks about what we eat, but above all how important this basic act has transformed through our traditions and rituals in progress. It is the insatiable and infinite search for new and innovative food ideas that transform the basic need of eating into an art of living.



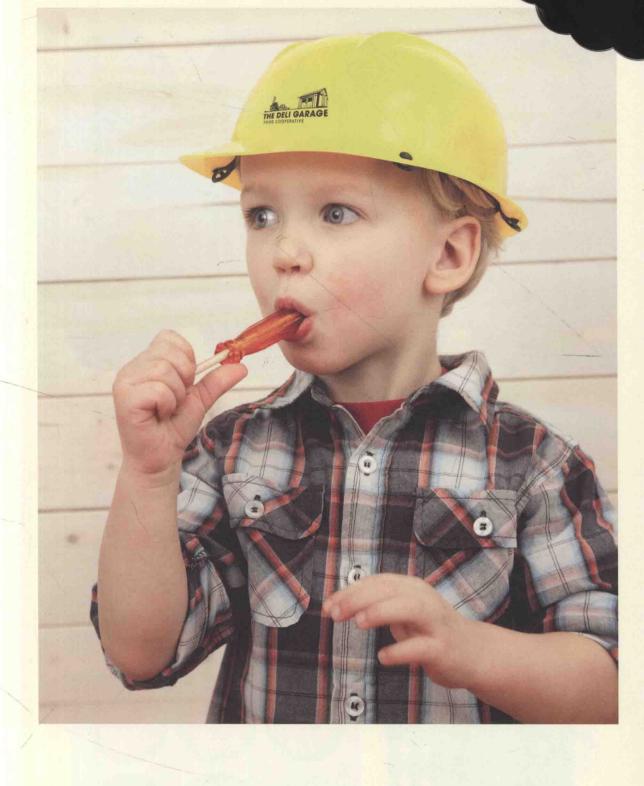




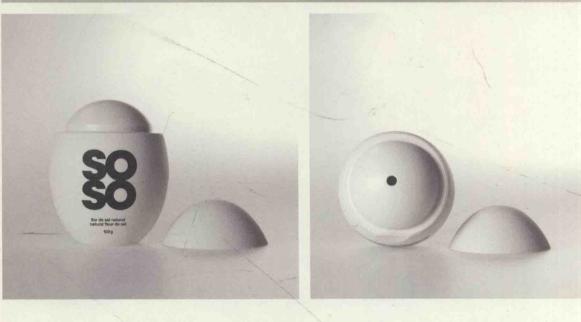


LOLLY TOOLS Horefe

The Deli Garage is a food and beverage label that sells handmade delicatessen foods with the design and functionality of products commonly found in garages. By reversing the regular lollipop form, screwdrivers are turned into fruity lollipops in a classic white leather tool bag.









Eduardo del Fraile

Available in eight colours, these plastic eggs combine packaging with practicality as refillable shakers and cellars for SOSO Factory's salt products, seasoned with spice and herb to match different dishes. The colours offer an easy taste reference for chefs from the crowded delicatessen shelves.

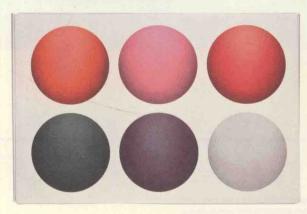




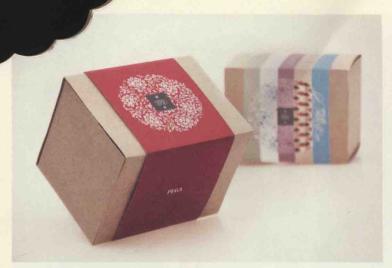


















Dao refers to the gesture of pouring and the act of telling in Chinese. Containing a tea bag, watertight teapot and tea cup in one slim design, Dao Cha celebrates tea traditions with convenience and sophistication at once. The teapot is folded from one single sheet resistant to heat and weight.

