



COMMISSIONE
FOOD DESIGN

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ADI ASSOCIAZIONE
PER IL DISEGNO
INDUSTRIALE

Milano, 22 Dicembre 2006

MANIFESTO DEL FOOD DESIGN - Milano, 22 dicembre 2006

*Official constitution of the ADI Food Design Delegation
Contents edited by Paolo Barichella (coordinator) and agreed and approved by the members*

- Food Design is the culturally-aware design of products in which food and tools work closely together, blending the features necessary to meet a requirement linked to the consumption of a food product, into a single interface.

Phenomena that can be described as 'trends', such as Show Food, Food Art, Media Food and Concept Food, should be seen as a form of 'spectacularisation' and a long way from the concept of a design culture, which is behind the fundamental idea of the studies of Food Design as a discipline.

Ergonomics, divisibility, contextualisation, functionality, problem solving, practicality, technology, innovation, progress, research, economies of scale, correct price/quality ratio, customer satisfaction... these are just some of the most important keywords and parameters analysed during a Food Design process, and which also form the basis for research.

Food Design does not accept the folkloristic 'spectacularisation' of food, created with the sole aim of generating curiosity and of amazing interlocutors with visual and choreographic creative effects designed to fulfil their own end.

Food Design should be a tool with which the best possible result can be obtained with the least effort, whilst keeping to a good price/quality ratio, thanks to economies of scale that make it possible to optimise company design and production costs.

Maximum productivity allows for the constant control of the quality of industrial products (sensorial, hygienic, sanitary aspects) and makes it possible to guarantee maintaining these standards through processes of reproducibility.

There are 3 different approaches to Food Design:

- 1) Designing places or tools for the production and/or consumption of food (only admitted if the product is the starting point of the design of a concept store)
- 2) Food design (designing food products made from edible materials)
- 3) Design capacity (the simultaneous design of foods and/or related necessary tools)

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- *In all three cases we can use the term 'Food Design' only if we know the exact distinction that is made at the time of consumption: nutrition, socialisation, pleasure. Food Design means solving service problems related to the moment of food consumption in these three main moments.*
- *In all three cases, operators and designers should be suitably prepared from a sensorial point of view*
- *In all three cases, there should be an awareness of the process that brings us to the identification of the form as the final phase of the project.*
- *In order to work in Food Design, you must have good, in-depth knowledge of the characteristics and techniques of the transformation of food (cooking), and of all the basic disciplines needed to work with food, so as not to create consumer health risks.*
- *The fact that a product designed is contextualised in the area of Food, is not a necessary and sufficient reason for it to be called an article of Food Design.*

Fields of application divided into 2 macro areas:

1) Companies working within the food sector (Food & Beverage, agricultural food products, food and wine producers)

- Companies producing the raw materials for food products
- Companies producing the semi-finished materials for food products
- Companies producing food products
- Companies distributing food products
- Companies that transform and serve food products
- Places where food products are served and consumed
- *We can use the term 'Food Design' in this sector only where there is activity showing an indisputably correct approach to the design culture and to all relevant legislation within the design process.*
- *We can use the term 'Food Design' only where there is a clear distinction drawn between art, styling, and design.*
- *Those working in Food Design, within the food section, must know how to evaluate the area of application of the work, making the difference between Art, applied Art, craftsmanship, and Industrial food production.*
- *We can use the term 'Food Design' only where there are correct examples of design that see the form of the food products as dependant upon the contexts of consumption of a food product (time and place)*
- *Food Design does not mean attracting and stimulating consumer curiosity by means of 'spectacularisation' carried out by superficial means and excessively linked to the 2 words.*

2) Companies operating in the food service industry

- Tools for food production (software/hardware)
 - Tools for food preservation
 - Tools for food service
- *We can speak of 'Food Design' in this subsidiary field of the food sector, only when a design is unequivocally seen as a function of the first field.*
- *We can speak of 'Food Design' only if the design is aimed at improving the organoleptic characteristics of food & beverages, agricultural food products, or food and wine produce, or at effectively encouraging its service.*
- *We can speak of 'Food Design' only if in planning, you are well aware of the problems, legislation, make-up, characteristics, history, structure and quality of the food products that will come into contact with the tools to be designed.*

As a practical example, we would refer to a recurring question: "What is the difference between food design and product packaging?"

We can only speak of 'Food Design' in Packaging when the design of the container serves consumer requirements, otherwise it becomes mere graphics or marketing, designed to boost product sales.

It is not 'Food Design' if the packaging is limited to the ability of a box to attract a consumer.

In Food Design too, the product and its form serve consumer needs, and are not an end to themselves or to other parts of the production system, unless expressly requested in the project brief, and declared in advance.

Industries (Fields of application understood as the lifecycle of a Food Design product)

- Producers of raw materials (start of the chain and of the sector of agricultural food products, animal rearing, crops, mills, up to semi-finished products,...)
- Industrial food transformers and producers (e.g.: Barilla, Nestlè, Unilever, Kraft, ...)
- Food distribution and logistics (mass distribution, places of administration, cold chain, ...)
- Systems of storage (packaging, MAP, vacuum packed, Tetrapak ...)
- Hardware tools to transform/regenerate (ovens, vacuum packing machines, cookers, production lines, ...)
- Software, tools to transform food products (saucepans, knives, electric mixers, moulds, ...)
- Software, tools for the consumption of food products (plates, glasses, crockery, ...)

A sociological analysis starts from the mass distribution model and looks at craftsmanship, small and medium-sized businesses and large companies, each with their own, distinctly



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different approach to design, in relation to the different economies of scale and production technology.

Participants:

- Designers
- Companies and businesses
- Training institutes and students
- External technicians

Disciplines and themes for further study:

- HACCP health and hygiene regulations
- Biochemistry, microbiology, organic chemistry
- Nutritional aspects of food science
- Sensorial anatomy
- Synaesthesia
- Ergonomics of food products
- Preservation
- Regeneration
- Analysis of the physical and chemical processes of molecular gastronomy
- Technology of the processes of food transformation
- Marketing and the economies of scale in the field of F&B