ART FOOD 2013

GRAPHIC DESIGN:
Anna Ostapowicz Atelier,
www.annaostapowicz.com

PHOTOS:
works: Cezary Hładki,
www.cezaryhladki.pl
people: Arkadiusz Szwed,
www.szwedarkadiusz.carbonmade.com

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The Art Food project was initiated by Adam Mickiewicz Institute, as a part of outgoing program promoting Polish design abroad. The project was directed to cover early aspects of design education. Two academies were chosen to participate: the School of Form from Poznan, Poland and the Royal College of Art from London, UK. The main objective of the project was to take design education outside of the university walls and set conditions that prepare students for professional practice within the specific medium (ceramics). The Polish heritage porcelain manufacturer “Ćmielow Porcelain”, today under a new name - Polish Porcelain Factories “Ćmielow” and “Chodzież”, became the destination where the project took physical shape and became a place for production. Art Food engaged two groups of students, connecting not only two different academies but also two different sections of design education. Students from RCA Glass and Ceramic department and SoF’s Domestic Design formed one working group, which brought wider interpretation of the subject and provided a variety of approaches to the same topic. After an introduction to the project by professional instructors and renowned chefs from famous restaurants, students from both schools created models of their products (some were made using additive manufacturing method). The best six students from each school were chosen to continue to develop their ideas into prototypes in the newly established ceramic studio located in the heart of the 200 years old porcelain factory. They began a three weeks procedure to create twelve individual interpretations of the Art Food porcelain collection. It was a real confrontation with the material, the process and firing. Porcelain is a very difficult medium to work with, it taught students about the compromises one must make in designing industrial product. The three weeks designated for the project required long hours in the studio, the work was hard and demanding but the manifestations of physical objects were a great award and the results of well finished porcelain products brought much satisfaction. The students produced several sets of their ideas to accommodate four planned exhibitions, two in Poland and two in UK. The body of work, which arose from this endeavor, was diverse in forms, concepts and in their approach to utility. It definitely responded to the call by creating an array of possibilities to serve food in more creative way, but most important it become a product which demands engagement and interaction. The objects acquired unique utilitarian potentials and provided an open field for expression not only from the famous chefs but also from those who see food more than a basic necessity of survival. Positioning the project between education, professional experience and the potential for achieving a consumer product offers unique conditions for design students, forming a bridge between academia and practical adaptation of knowledge and skills in the evolution of becoming a successful designer. The Porcelain industry was and still is the supplier of vast amounts of products for the domestic market and the constant demands for new commodities, makes it an attractive medium for creative minds and hands of young designers. The needs for new esthetics in our homes, especially forms for our table, makes ceramic design an important practice, which shapes relationships between the object and the user, providing comfort, beauty and utility to our busy life. The products resulted from this project will stand as a new proposition in the dynamic evolution of the culinary culture and the sign of engagement in cooperation between the creator and the creative user…
Culinary art engages various senses. Apart from taste and smell, it also concerns sight and touch. Why do various types of pasta taste different with the same sauce? Those which are served in a bowl taste different from those served on a plate. We also think differently about food which is presented beautifully, in a ‘spacious’ manner, rather than cluttered on a small vessel. The shape affects the taste of what we eat. The shape also affects the way we eat.

The Art Food project concentrates on such nuances: the relationships between form and taste, form and gesture, form and intention. The students of Domestic Design at the School of Form were occupied with this topic for the whole semester of the second year of their studies. They were investigating and discussing the topic with the anthropologist Dr. Ewa Klekot, the renowned chef Wojciech Amaro, who was the first Pole to receive a Michelin star, as well as designers and organizers of mass events. They scrutinized human behavior as well as forms created by nature. They asked questions and observed.

At the same time, supervised by Marek Cecula, who lead the project, together with Olga Milczynska and Arek Szwed from the SoF’s ceramic workshops, they explored the art of ceramics: form, porcelain molding and firing. Their task was to create a form of a pure beauty which would inspire the chef to prepare a dish dedicated for this vessel.

A new journey began once they had sought and found solutions and finally formed the prototypes of the “food carriers”. The students from School of Form, together with students from the Royal College of Art (six persons from each school) spent three weeks of July in the Ćmielów Porcelain Factory - the oldest fine porcelain manufacturer in Poland, established in 1790. They learnt how to adjust their ideas to the requirements of mass production. They began a difficult process from an idea to a product.

Not many factories decide to take up such experiments, and not many students get the chance. Still, it is too seldom that the producer works together with the designer, striving to achieve the best possible answer to satisfy both parties.

Those 12 students, at the verge of their career as designers, got the chance to learn how to ask important questions. The Polish Porcelain Factories in Ćmielów acted without precedent, opening the Ćmielów Design Studio under the leadership of Marek Cecula. We hope that this idea turns out to be contagious.

The students from Poland and England spent three weeks together in Ćmielów. We do not know what will happen next. How many of them will continue to explore the field of ceramics, or how many will become designers. Even if their fate will lead them to a different field, there is one thing that will remain: the experience of friendship and cooperation, the exchange of knowledge, skills and emotions.

This is yet another side of this project, who knows, if not the most valuable...
I can hardly forget the expression of enormous disgust in the eyes of my Japanese friend watching me serve one of the Polish Sunday lunch favourites. On the table we had a tureen of tomato soup and a bowl of white, sticky-boiled rice. Having poured the soup into the plates, I was about to put a generous spoonful of rice into my friend’s soup, but the expression of his eyes prevented me from doing it, and instead, with a slight surprise, I asked if he was not having rice. I knew he ate rice and had seen him do it several times before; he was a Japanese, after all. Apparently astonished, he answered with a question: “Are YOU having rice and soup in the SAME bowl?”

In some Polish houses they serve the soup with rice already mixed in. In my house it had always been served separately, as my brother preferred his tomato soup with noodles, while me and my father had it with rice. Tomato soup with noodles is equally popular alternative, and roughly same number of Polish families would have their tomato soup with rice as with noodles. Just imagine an Italian friend watching his Polish host putting spaghetti-looking pasta into his tomato soup...

What is wrong with having soup and rice in the same plate? Does soup simply not go with rice? On more than one occasion I have seen my Japanese friend having his breakfast miso soup accompanied with a bowl of white, sticky gohan, or boiled rice. Soup goes very well with rice if they are in two separate bowls. The thing is that on the table you are not supposed to mix substances; what you do is to compose and season. You are supposed to keep some order on your plate while eating a composition: you do not mix the sauce and potatoes by mashing them with your fork in order to make them soak up the luscious sauce and become delicious sauce-and-potato pulp; or at least you don’t do it in public. Cooking food is about mixing, and serving is about composition. What you serve is not raw matter but the matter which has been processed. Dirty moments of creativity, of processing with your hands deep in the matter: cutting, grinding, crushing, blending, kneading – all this is not supposed to take place on the table. The kitchen containers and tools are for working the matter, the tableware is for making the processed matter work as a piece of food. Food, as art, is uncountable – you make it into pieces in order to swallow. “Show me the way you serve your food, and I will tell who you are.” What makes the difference is the way we make the matter into pieces; sometimes pieces of food and art.
MARTA SZOSTEK
LANDON PECK
DOMINIKA BĘDZIAK
ANDREW DEEM
DOROTA MOSTOWIAK
EMMA FINCH
EWELINA WIŚNIEWSKA
KAROLINA RYBAK
I LIANG LIU
PAULINA MASTERNAK
RACHEL COX
TOSIA KILIŚ
ALICJA PATANOWSKA
Artist’s statement:
Złom: the workers of the factory write the word “złom” on scrap porcelain to distinguish trash from perfect products. I used the “Ćmielów” Porcelain Factory’s scrap that was destined to be smashed into little pieces and disposed of. All the elements have been found in rubbish containers, carefully selected out of thousands of pieces and hand polished. My choices were based on personal appreciation of the beauty of how porcelain breaks in unusual ways. The series is composed of 3 sets created out of 6 different elements, each set is unique. The elements are not fixed into the plate, but separate, so the chef can play with them and create his own sculptural arrangements.
MARTA SZOSTEK
Złom, 2013
Artist's statement: AMUSE is a range of presentation ware designed for the pre-starter appertiser of a fine dining experience, known as ‘amuse bouche’. French for ‘amuse the mouth’, it is offered by the chef to the guest as a teaser into what is expected of the rest of the course. The form references the moment a drop of milk hits the surface, before it becomes a splash. The action of the forming ripple can only be fully appreciated and observed with the use high speed image capturing technology. It is marvelous, delightful and brief. The milk drop porcelain plate offers the chef the opportunity to incorporate the vessel as part of the design and presentation of their culinary creativity. On my travels to Cambodia I had the pleasure of trying the local roadside cuisine of grilled locusts skewered onto bamboo sticks, which is where this project takes its initial inspiration. Of course the extent of exotic or more traditional arrangements will be left to the chef’s own imagination. AMUSE beauquot and AMUSE petite, will be introduced as two sizes within the range. Rhino modelling software was used to create the digital prototypes, which were then 3D printed and transported to Poland to produce the moulds for the slip casting process.

LANDON PECK

NATIONALITY: British
SCHOOL: Royal College of Art
TITLE: Amuse
YEAR: 2013
MATERIAL: Industrial porcelain
DIMENSIONS:
Amuse beauquot: H: 15cm, W: 15cm
Amuse petite: H: 7,5cm, W: 7,5cm
LANDON PECK
Amuse, 2013
ARTFOOD 2013

DOMINNIKA BŽDZIAK

NATIONALITY: Polish
SCHOOL: School of Form
TITLE: LID and DIL
YEAR: 2013
MATERIAL: Industrial porcelain

DIMENSIONS:

LID
H: 9cm, W: 18cm
H: 8cm, W: 12cm
H: 8cm, W: 14cm
H: 17cm, W: 10cm

DIL
Large bowl : H: 12cm, W: 21cm
Medium bowl : H: 12cm, W: 16cm
Small bowl: H: 10cm, W: 14cm
Cup: H: 8cm, W: 8cm

Artist’s statement:
LID and DIL are two sets of cast porcelain vessels, constructed for the presentation and serving of food.
LID is an organic form, with an ergonomic lifting area. The Chef can manipulate these pieces, revealing the dishes at the table like curtains opening at the beginning of a theatrical show. They retain and accentuate the aromas of food, as well as keep it warm whilst also introducing the element of surprise and drama.
DIL is a set of nesting geometric bowls, which can also be used up-turned as food covers and are able to rest on any of the facets of the form allowing different aspects of the contents to be seen.
DOMINIKA BŻDZIAK
LID and DIL, 2013
Artist’s statement:
This project addresses the intersection of two traditional ceramic processes: slip cast industrial ware and wheel thrown pottery. Each has its own aesthetic qualities. Industry employs many machines resulting in exact replication and mass production, while pottery allows human intervention and idiosyncrasies. This body of work takes advantage of both. The models are made on the wheel and then replicated using industrial methods thus colliding industrial refinement with handmade characteristics. This offers the user an experience with not only the piece itself, but also with the creator. Exterior traces of the making intervene with how the user observes, handles and thinks about the piece.
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DOROTA MOSTOWIAK

NATIONALITY: Polish
SCHOOL: School of Form
TITLE: Coral
YEAR: 2013
MATERIAL: Industrial porcelain
DIMENSIONS:
H: 60cm, W: 60cm

Artist’s statement:
Found below the ocean surface, flowing directly to the surface of the table. Coral is a structure inspired by nature, which in its perfection and subtlety is very well thought out. It creates a complex form from simple, perfectly matched components, without losing the independence and uniqueness of each individual piece. Coral was created for the presentation and serving of food in small but delicious quantities. The chef is free to manipulate the individual elements forming a kind of sculpture, which suits the occasion and creates the structure behind the exquisite food.
DOROTA MOSTOWIAK

Coral, 2013
EMMA FINCH

NATIONALITY: English
SCHOOL: Royal College of Art
TITLE: Kensington Gardens
YEAR: 2013
MATERIAL: Industrial porcelain
DIMENSIONS:
Plate: dia.: 25cm
Jug and beaker: dia.: 6cm, H: 10 cm

Artist's statement:
A set of elegant white high-fired porcelain domestic ware for presentation, serving and eating. The horizontal surfaces are decorated with embossed flora and foliage, providing delicate and organic indentations to collect and display sauces, referencing the origins of the food as well as traditional garnishing.

The furrows collect the sauces and allow them to pool within the demarcated areas so that they become coloured by the sauce itself and consequently complement the ingredients and highlight the sensory potential of the dish. The Chef can then create a presentation that is practical, functional, and appealing to all the senses. One or more sauces can be used to emphasize or highlight elements of the dish. With a clear sauce, the depth of the channels will be picked up, so that subtle shades and densities of tone are achievable. Other options for use are available, where viscous liquids can be wiped into the grooves or others frozen within them.

The vertical items, the jugs, cups and moulds are decorated with corresponding imagery, which are raised, offering an enhanced purchase on the object as an alternative to handles, making them more durable and easier to manipulate.
EMMA FINCH
Kensington Gardens, 2013
Artist’s statement:
My interest lies in designing and making tableware, inspired by modern dining practices. We are moving away from traditional eating habits to a new way of dining that reflects changing focuses in eating. Fine dining, where eating becomes an experience in itself, requires exquisite tableware.
Departures and new beginnings are the foundations of my work where contemporary design meets current dining practice. Created using state of the art 3D programs and Rapid Prototype printed models, combing classical shapes with modern technology and bringing a fresh light to the modern tableware industry.
Breaking the rules of classical plate decoration, where pattern is mainly placed on the rim, here, the geometric designs are not floated on the surface of the plate, nor are they restricted to the rim, but grow and are part of the plate itself. Evolving out of this structure is a jug that corresponds perfectly to its space on the plate, creating an exquisite collaboration between different service components.
The quality of the construction and the structural details highlight the functionality and multipurpose of this serving dish.
EWELINA WIŚNIEWSKA
Euclid, 2013
Artist’s statement:
The forms appear to be modern but at the same time they take inspiration from the past: from the simplicity and delicacy of ancient bodkins and needles used to thread ribbon, here transformed into a group of gently curved rigid ribbons, designed for the restaurant table.

The project RIBBON is a set of irregular forms that together create a landscape of endless shapes. They are made for appetizers with unlimited possibilities of compositions and forms that will satisfy the imagination of every chef. Delicate, smooth and slender, in a range of subtle colors, they complement and enhance the visual appreciation of food.
KAROLINA RYBAK
Ribbon, 2013
Artist’s statement:
The origin of life began in water; as the Earth started forming and there was nothing but rock, then came the rain that formed the great sea, where all life forms started to grow. By using plaster to capture the softness of water to create a series of plates, I wanted to express the tenderness of the natural form, to remind people that we are all looked after by Mother Nature.
LIANG LIU
Origin, 2013
ARTFOOD 2013

PAULINA MASTERNAK

NATIONALITY: Polish
SCHOOL: School of Form
TITLE: Aril
YEAR: 2013
MATERIAL: Industrial porcelain
DIMENSIONS:
Large: L: 28,5cm, W: 18cm, H: 8cm
Medium: L: 22,5cm, W: 13,5cm, H: 4cm
Small: L: 17,5cm, W: 11cm, H: 4,5cm

Artist’s statement:
The sharing of food is the most valuable part of any meal. Nature helps us in these intimate moments by its design, such as the arrangement of segments in fruits like oranges and nuts, which provide with the opportunity to divide their parts amongst many people.
ARIL is inspired by the pomegranate. Each segment is filled with delicious, ruby red fleshy seeds that can be enjoyed by more than one. The exaggerated form of these vessels retain their subtlety and allow the chef to present a range of flavors to the diners.
PAULINA MASTERNAK
April, 2013
RACHEL COX

NATIONALITY: British
SCHOOL: Royal College of Art
TITLE: Tessella
YEAR: 2013
MATERIAL: Industrial porcelain
DIMENSIONS:
Shape 1: L: 24cm, W: 21cm, H: 2.5cm
Shape 2: L: 20cm, W: 12cm, H: 2.5cm
Shape 3: L: 12cm, W: 10cm, H: 2.5cm

Artist’s statement:
TESSELLA is a set of three geometric plates, each shape stems from the hexagon and is a configuration of multiple triangles. The edges of the three plates fit together like tiling to create tessellating patterns across the table top.
An array of different patterns can be created using the three simple shapes, it is left to the waitress, host or diner to get creative when positioning the plates on the table. The landscape of the connecting plates is ever changing, as the surface of the plates are slightly angled with a lip to catch any running sauces or juices.
I have created a playful set of tableware which has been designed for an interactive dining experience for sharing foods such as tapas and sushi, where a number of small plates are used to serve multiple dishes. The geometric plates are colourful and would suit the environment of a relaxed and lively restaurant.
RACHEL COX
Tessella, 2013
Artist's statement:
This functional ceramic ware investigates the simple and organic qualities of stones. Irregularity and imperfection refer to the Japanese aesthetic of Wabi-sabi. The body of work also accentuates the tactile qualities. Cool, soft and pleasant to touch.
Each set contains six plates: three convex, and three concave.
TOSIA KILIŚ
Bamm Bamm, 2013
Artist's statement:
All the senses are responsible for our perception of well being, together they decide what kind of adventure we have when the food is served to us. Alicja’s series of transparent glass vessels is not noticeable by itself – it comes to life when it is interpreted by the cook. The designer says: ‘I want these objects to be invisible, to be enriching rather than dominating, to be open to the cook’s interpretation rather than suggesting the use.’ The oblong glass vessels have two bases – top one reserved for the taste buds, the bottom one visible from above but separate from the top one is destined for the taste enriching experience.
ALICJA PATANOWSKA
Other Senses, 2013
THE ART FOOD PROJECT IS CO-ORGANISED BY:

Adam Mickiewicz Institute, www.culture.pl
Modus Design Marek Cecula Studio, www.modusdesign.com
Royal College of Art, www.rca.ac.uk
School of Form, www.sof.edu.pl

PROJECT PARTNERS AND GUESTS:

Wojciech Modest Amaro, www.atelieramaro.pl
Concordia Design, www.concordiadesign.pl
Tim Allen and Launceston Place, www.launceston-restaurant.co.uk

Project blog: www.artfood2013.wordpress.com

PROJECT

THE ART FOOD PROJECT 2013

ORGANIZERS

Adam Mickiewicz Institute

was established in 1976, originally as a ceramic studio founded by Marek Cecula in SoHo, New York. For years it had created applied and decorative ceramic design alternatives. Ceramics shaped by Modus Design encourage private daily ceremonies and offer new ways of arranging the landscape of the table. Modus Design is based now in Kielce from where it implements projects of local, national and international reach. Since January 2013, it strictly collaborates with Polish Porcelain Factories “Ćmielów” and “Chodzież” where Cmielów Design Studio was established under Marek Cecula leadership. This unique set up initiates the “artist in industry” program and revives the tradition of cooperation between artist and industry in quest of a new ceramic product. It is also dedicated to the experimental development and adaptation of new technologies for innovative usage in industrial production. Modus Design aims to express and infuse contemporary spirit into the noble material and to continue exquisite craftsmanship in porcelain art and design.

Modus Design

www.modusdesign.com
School of Form

The School of Form is an international higher school of design, which accepted its first students in October 2011. The school is located in Poznań. The full-time studies last 3.5 years and the graduates receive a Bachelor’s degree in Design awarded by the University of Social Sciences and Humanities.

The innovative concept of education which involves a combination of teaching practical design skills and the humanities has been developed by experts headed by Lidewij Edelkoort, long-time Director of Design Academy Eindhoven, Strategy Director and Mentor at the School of Form. The design curriculum has won the highest score in a course competition of the Ministry of Science and Higher Education.

School of Form works with Polish and international designers, teachers and experts affiliated with the leading brands and companies in many sectors. Classes are offered by Oskar Zięta, Agnieszka Jacobson-Cielecka (Program Director for Design), Paulina Matusiak, Bartosz Mucha, Paweł Grobelny, Wojciech Dziedzic, Ewa Klekot, Krzysztof Kubasek, Agata Nowotny, Dawid Wiener (Program Director for the Humanities).

The key elements of the School of Form teaching strategy include practical education, in partnership with business, from the very first projects. Relations with serious business partners who support students’ work financially and offer internships in their companies allow students to work as interns in local and international design studios, production companies and artisan workshops depending on the preferred profile.

www.sof.edu.pl

The RCA's Schools offer a vibrant mix of studio work, critical and creative thinking, and research. The RCA offers 24 distinctive programmes across the art and design disciplines, delivered through six integral Schools. MA programmes and MPhil/PhD research are delivered through the Schools, with combined facilities and opportunities for cross-pollination. Each programme offers a full package of assisted learning through tutorials, seminars and support for individual and group projects, and learning is focused to give each student the support she or he needs to build expertise in their discipline. Art Food Project is created by students from RCA Department of Glass and Ceramic, led by renowned ceramic artists Martin Smith and Felicity Aylef.

www.rca.ac.uk

Polish Porcelain Factories „Ćmielów” and „Chodzież”

Polish Porcelain Factory „Ćmielów” is the oldest china manufacturer in Poland with a history that goes back to 1790. Since inception, the factory has continually produced china dishes and tableware for customers and diplomatic missions around the world. Polish Porcelain Factory „Ćmielów” has created unique collections including Bolero, Rococo and Lwów, which are today’s cannon of Polish china. The company stands for sophisticated elegance and top quality of products, as attested by many prizes and awards. Polish Porcelain Factory „Ćmielów” is a vibrant and growing enterprise open to the generation of young designers.

In January 2013, Porcelain Factory „Ćmielów” opened a modern design studio: Ćmielów Design Studio. While staying true to the tradition and the core values of Ćmielów, the new design studio has created unique and original china designs. CDS draws upon and develops existing, popular and favourite collections of the Polish china manufacturers „Ćmielów” and Chodzież and creates new lines of contemporary china sold on the global market. The studio is a space for experimentation, innovative solutions and state-of-the-art technologies of china production. The studio promotes creative ideas including educational projects and partnerships with universities and young designers from around the world. Ćmielów Design Studio has initiated the ”Art for Industry” movement aiming to revive the tradition of co-operation between artists, designers and the industry. CDS will offer artist residences and annual ceramic design seminars for designers from around the world.

www.porcelana.com.pl
Wonderful staff of Ćmielów Porcelain Factory for their help & patience.

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SPECIAL THANKS

COORDINATORS and tutors:

Adam Mickiewicz Institute:
Barbara Krzeska,
Polish Design Year & Statutory Project Manager
Katarzyna Mitrović,
Project Development, Polish Design Year

Modus Design:
Marek Cecula, Art Food Project Leader
Dagmara Rogers, Art Food Project Coordinator
Edyta Cieloch, Project Coordinator
in Ćmielów Design Studio
Krzysztof Łobczowski, Ceramic Technician
in Ćmielów Design Studio

Royal College of Art:
Felicity Aylieff,
Senior Tutor, Ceramics and Glass Programme
Tavs Jorgensen, Tutor, Digital Modelling
and Industrial Liaison, Ceramics and Glass Programme
Stefan Stefanou, Plaster Model and Mouldmaking

School of Form:
Agnieszka Jacobson-Cielecka,
Programme Director for Design
Supervisor of the Domestic Design Specialization
Ewa Klecot, Anthropologist
Olga Milczynska, Ceramic Tutor, Domestic Design
Arek Szwed, Ceramic Instructor

EXIBITIONS

Art Food 2013 exhibition information
Concordia Design
3 Zwierzyniecka Street, Poznan, Poland
26.07-08.08.2013
http://www.concordiadesign.pl

Flow Gallery
1-5 Needham Road, London W11 2RP, UK
16-21.09.2013
http://www.flowgallery.co.uk/

British Ceramic Biennial @ Original Spode factory site
Kingsway/Church Street, Stoke-on-Trent, ST4 1BU, UK
24.09-10.11.2013
http://www.britishceramicsbiennial.com/

Łódz Design Festival
Open Program
17-27.10.2013
Festival Centre
Targowa 35, Łódź, Poland
http://lodzdesign.com/