



ART
FOOD
2015

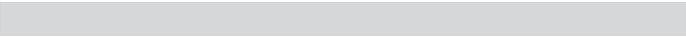


ART FOOD 2015

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FOOD
2015



ART FOOD 2015

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ART
FOOD
2015

DESIGN
SCHOOLS
+
INDUSTRY
+
CHEFS
=
NEW
CULINARY
WARE

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WORD FROM THE CURATOR

MAREK CECULA

LEADER OF THE PROJECT,
ART DIRECTOR, ĆMIELÓW DESIGN STUDIO

Art Food project is an educational venture, started in 2013 with a goal to connect art academies with design oriented industry. The intention is to add to the school's curriculum a link, which offers practical study and experience in designing, creating and communicating ideas for industrial production. The approach is to take education out of the college and into the real world, seeking conditions that prepare students for professional work within the material base medium (ceramics).

The subject of Art Food is also a direct response to the new dynamics in culinary practice, which in recent years had expanded into array of new tendency, styles and directions. It is a fast growing trend in contemporary culture, which also offers a new territory for innovative design thinking. We have entered unparalleled condition where food becomes an eatable concept, a supply of refine experience in testing unknown and unrecognizable substances. The science of taste, chemistry of food and anatomy of eating are today's culinary art, craft and design. The chefs are creative directors of their kitchens who compete in experimenting with new eatable materials and ways they are presented. The form of food had changed drastically, familiar and recognizable elements disappeared, giving place to new ambiguous substances with totally new shapes and flavors. Conventional dishes, platters and bowls became insufficient for this innovative product, and restless imaginations of creative chefs demand new forms and designs to accommodate this culinary appetite.

Art Food 2015

It is the third edition of the Art Food project, co-organized by Adam Mickiewicz Institute and Modus Design with cooperation of Ćmielów Design Studio and Polish Porcelain Factories "Ćmielów" and "Chodzież" JSC.

This year again, the project brings students from different parts of the world to Ćmielów, 225 years old porcelain manufacturer, for 3 weeks of intense workshop to explore relationships between food, culinary art and a ceramic plate.

Three schools were invited to participate: Academy of Fine Arts in Gdańsk in Poland, Pratt Institute from New York and Central Saint Martins College from London.

To diversify the program in 2015, a new direction was chosen: SENSES.

The idea was to focus the attention on human senses and the way they participate in culinary experience. Choosing this current was motivated by recent development in the experimental cuisines, which offer even more tangible and amorphous substances, as culinary exploration is directed for the total senses.

SENSES became a key word in developing concepts and work direction, leading students to the final product and its place in our life.

The project generated many innovative ideas, from which eleven most interesting were chosen. 11 students came to Ćmielów Design Studio in the beginning of July to work on the Art Food collection. The group began three-weeks long procedure, creating interpretations of the Art Food Senses theme. Students stayed focused on products that conceptually and physically provided new experience for food absorbed through our senses.

Three weeks designated for such project required long hours in the ceramic studio, the work was hard and demanding, since industrial porcelain is a capricious material and difficult in the creation process. But with time of manifestation of the physical objects, came a great reward and the results of well finished porcelain product brought much satisfaction.

Unlike other projects, Art Food has a very specific condition: the input is not so much on the utilitarian aspect, but on the way which created objects communicate food to our senses. Students explored more artistic angle of form and concept, suggesting, in some examples, a radical departure from daily and conventional eating conditions.

Designing within the culinary frame opens bundles of possibilities for innovative interpretations of forms, utensils and tabletop objects which offer stimulated contact between our senses and food substances.

Positioning the project between education and the industry, forms a bridge between academic study and practical adaptation of new skills and knowledge necessary for the evolution of a successful designer. It also offers a valuable condition, which is potential for achieving a new consumer product.

Porcelain industry was and still is the supplier of vast amount of objects for domestic market and with constant demand for new commodity, making it an attractive medium for creative minds and hands of young designers.

The needs for new esthetics at our homes, especially forms for our table, make ceramic design an important practice, which shapes relationship between the object and the user, providing comfort, beauty and utility to our busy life.

The products resulted from this project 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...

Art Food Senses collection will be exhibited on various presentations in Poland, UK and New York.

A MATTER OF TASTE

PROF. SŁAWOMIR FIJAŁKOWSKI
INDUSTRIAL DESIGN DEPARTMENT
ACADEMY OF FINE ARTS IN GDAŃSK, POLAND

There are many definitions of design. The most academic of these assumes that good design is about an evenly laid curb, a clear visual identification or a functional product. This, in itself, is a great deal already. It's only natural that the users expect the objects they use every day to be functional, reliable, affordable and provide at least minimum of comfort. These days, however, innovation potential is about something completely different.

In the case of ceramics, a discipline that has always been at the threshold of art and design and that is deemed one of humankind's oldest examples of material culture, the burden of tradition can be overpowering. But it can also be very inspiring. Not just in our cultural sphere, the evolution of eating accessories and utensils has a historical logic to it, while their present form is seemingly perfect and not subject to any meaningful transformation or design negotiation. However, it is enough to somewhat shift the point of departure and treat the analysis of the situation, rather than the analysis of the competition, as a source of creative inspiration, to uncover a significant area of still untapped possibilities of original intervention into the functional and aesthetic canons. It is such unassuming discoveries that usually become the impulse for important reevaluation and change in the ways we treat objects.

The third edition of the ART FOOD project that took place this year with the students of the Gdansk Academy of Fine Arts, London's Central Saint Martins University of the Arts and the Pratt Institute of New York focused on the cultural aspects of eating; its subject Senses turned out to be a difficult incentive for interpretation and a demanding design challenge forcing the artists to think outside the box of the functional idea of the plate or mug. Archaeology of the future and a reflection on our eating habits, rituals and stereotypes has revealed many sensual aspects of porcelain, that most noble of ceramic materials. The haptic nature of the sense of touch, the acoustics of the clash of cutlery and the light reflections on glazed surfaces are only some of the most obvious sensual effects that are decoded in the process of the direct use of porcelain objects. All of them are contained in the projects reproduced in this catalogue, although the artists' observations concerning the non-gustatory experiences that take

place when eating and drinking are an equally important point of reference. Among the many bold and subversive ideas, I would like to focus on two: a tableware series by Justyna Chodnikiewicz, who took the sense of smell, which often functions as a warning when eating or drinking, and fashioned it into an unusually ingenious and ergonomically faultless olfactory sampling set that is perfectly in line with the shape of the nose and intuitively adaptable; and the Slurper, designed by Hanna Litwinowicz, which dispenses with the terror of *savoir-vivre* and forces you to loudly slurp the liquid from the receptacle, in keeping with the atavist instinct of the glutton and in opposition to social convention.

All the projects demonstrate that you cannot tell a convincing story without accounting not only for the relationship between the object itself and its purpose, but also for the sociological and anthropological context that accompanies the act of eating, a seemingly physiological undertaking which has always been, and surely always will be, an activity that builds the communality of the moment, that celebrates being together, that evokes a family atmosphere and requires a special stylistic setting.

Our formula of intensive design workshops also had an extremely important educational aspect, which enabled the young designers from three prestigious colleges to gain technical experience, challenge their design skills and spend an entire busy month at the friendly Cmielów Design Studio. The preview of the collection of eleven ceramic projects by Justyna Chodnikiewicz, Agnieszka Sulkowska, Hanna Litwinowicz, Michał Bilinski, Filip Nizynski, Nicholas Kosciński, Sun-A Kim, Akvile Zukauskaitė, José Maria Salgado, Magdalene Theodorou and Richie Chen took place at the turn of July and August at the Great Armoury, the main building of the Academy of Fine Arts in Gdansk, and the next academic centres to present the exhibition will be London and New York.

Hoping that the experience of the visionary ceramics by the designers from Gdansk, London and New York will be a truly sensuous thrill for everyone, I would like to thank the participants, organisers and sponsors who were involved in Art Food 2015.

Bon Appétit!

ART FOOD

BARBARA KRZESKA
POLSKA DESIGN PROJECT MANAGER
ADAM MICKIEWICZ INSTITUTE

We are delighted to be a part of yet another edition of the Art Food project. These workshops bring together students from different cultural backgrounds and enables them learn from each other as well as inspire one another. Art Food is also a unique chance for students to experience design outside the classroom, and for them to gain more insight into the world of industrial design and commercial production. The project is a wonderful opportunity for participants to become familiar with the design and production process – experiences gained during the three-week long workshop can become crucial for the further development of their careers.

It is an honor, to be able to work with talented, young and up-and-coming designers, watch them as they develop their unique styles, work on their craft, hone their skills, and use their imaginations to the fullest. The goal of Culture.pl, the Adam Mickiewicz Institute's flagship brand, is to promote Poland and Polish culture abroad. Worldwide promotion of Polish design and its continuous support has become one of the Institute's main priorities. Culture.pl is here to help build relationships between young Polish designers, the general public, and potential consumers from both the industrial and cultural worlds, such as curators, fellow designers, distributors, owners of showrooms, academics, and design critics.

Polish design is still young, fresh and experimental, and is teeming with talent. It is world-class and can easily compete with the best design worldwide. Culture.pl works to build recognition of Polish design internationally. Design serves as a the perfect platform for the presentation and promotion of Polish creativity and innovation.

We are looking forward to seeing all of these young designers' beautiful pieces on display the most important design events around the world.



JUSTYNA CHODNIKIEWICZ
AGNIESZKA SULKOWSKA
AKVILE ZUKAUSKAITE
FILIP NIŻYŃSKI
MICHAŁ BILIŃSKI
HANNA LITWINOWICZ
RICHIE YUQUAN CHEN
SUN-A KIM
NICHOLAS KOŚCIŃSKI
MAGDALENA THEODOROU

PROJECTS

JUSTYNA CHODNIKIEWICZ

NATIONALITY: Polish

SCHOOL: Academy of Fine Arts in Gdańsk

TITLE: Foodalation

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

small vessels: L: 9cm, H: 8cm, W: 5cm;

L: 8,5cm, H: 8cm, W: 4cm

big bowl: L: 21,5cm, H: 14cm, W: 10,5cm

Foodalation is inspired by the infusion of herbs to create household remedies ingested through inhalation. The multifunctional vessel serves as a scoop for pouring various types of beverages and liquid foods from its complementary bowl and an inhalation device for consumption.

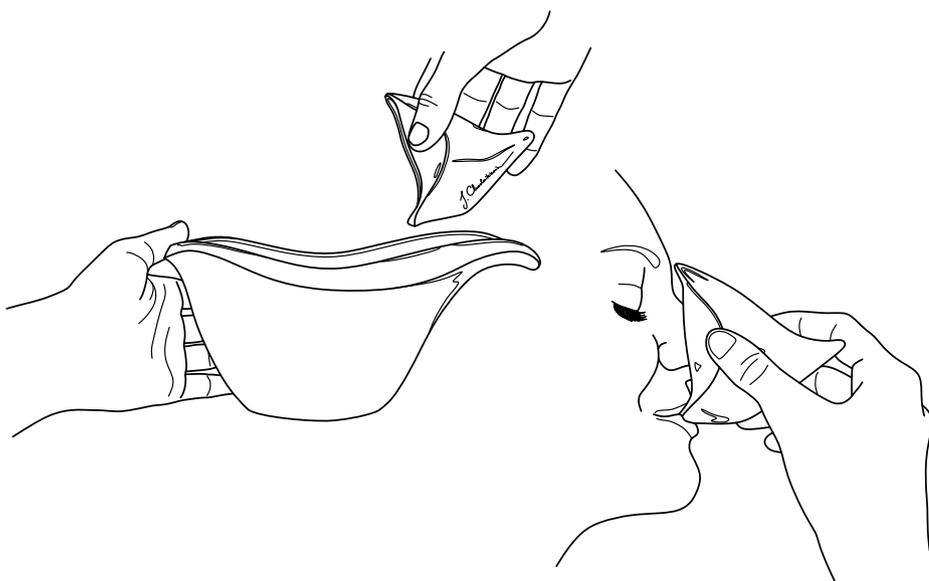
The shape of the vessel is designed to fit the user's nose to isolate the contents within to fully embrace the experience of aroma.





JUSTYNA CHODNIKIEWICZ

Foodalation, 2015





AGNIESZKA SULKOWSKA

NATIONALITY: Polish

SCHOOL: Academy of Fine Arts in Gdańsk

TITLE: Spinning Sauceboats

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

sauceboats: H: 10,1cm, dia.: 10,1cm

bottles: H: 6,7cm, dia.: 10,1cm

supports H: 3,7cm, dia.: 1,7cm

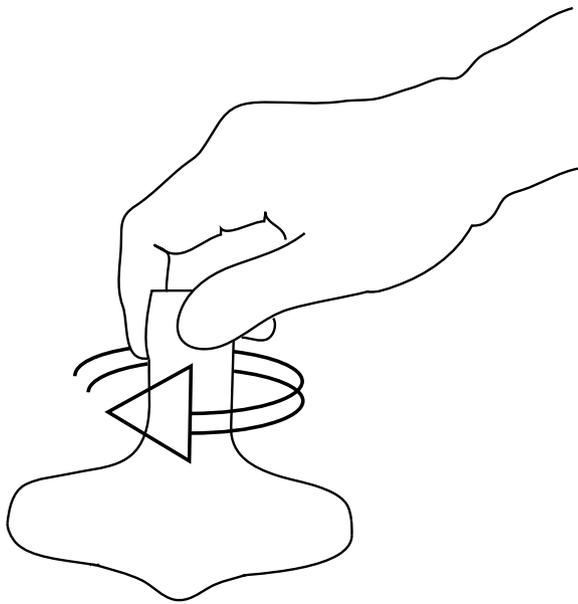
The sauceboat reveals its visual attractiveness when set in motion. For a few seconds it maintains vertical position. Its mesmerizing spin mixes the ingredients inside the vessel. This unique operation is used to prepare and serve dressing sauces. The shape is inspired by a traditional toy. It changes plain food preparation into a playful process that evokes one's childhood. The collection includes a support to keep the sauceboat in an upright position and a classical shaped vessel to store other components such as oil or vinegar.





AGNIESZKA SULKOWSKA

Spinning Sauceboats, 2015





AKVILE ZUKAUSKAITE

NATIONALITY: Lithuanian

SCHOOL: Central St. Martins College of Arts

TITLE: Substances in quantities

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

Piece No1: W: 16cm, H: 6cm

Piece No2: W: 17cm, H: 7cm

Piece No3: W: 13cm, H: 5cm

Piece No4: W: 10cm, H: 13cm

This collection echoes the forms of equipment used in breweries, creating a balance relationship between the lines and angles. The double-sided vessels expand its functionality through its versatile shapes, making it adaptable to the occasion and type of food served.

The innovative shapes include deep and shallow depths to store different amounts of food and liquid. These multifunctional dishes inspire the consumer to experiment with its composition when dining, and ingeniously saves space when stored away.





AKVILE ZUKAUSKAITE

Substances in quantities, 2015





FILIP NIZYŃSKI

NATIONALITY: Polish

SCHOOL: Academy of Fine Arts in Gdańsk

TITLE: M015 Juicy Teapot

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

H: 18cm; **W:** 14cm; **H:** 9,5cm

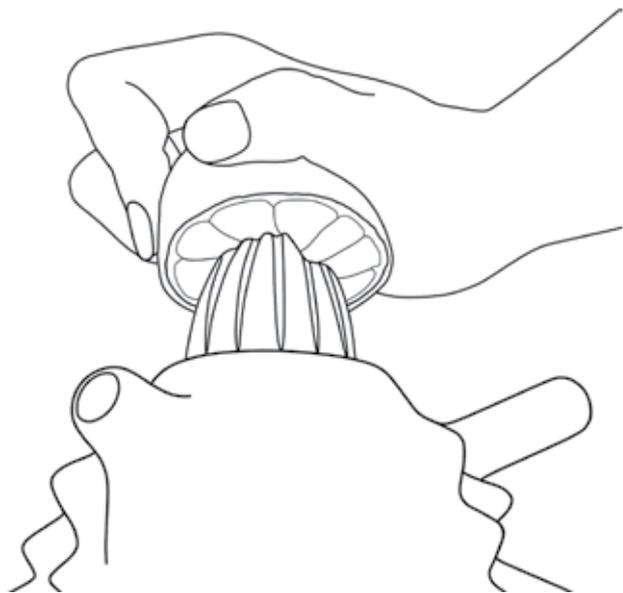
Idea of M015 was to create "human relation" which triggers our senses. M015 serves to prepare tea with honey, lemon and ginger. There's unique solution used to this project - a multifunctional teapot cap, that is a juicer as well. Teapot's opening is designed to hold the juicer steady and not let the seeds through. Spikes placed on the surface of teapot let the heat out from its side. They also serve as grip useful when squeezing juice.





FILIP NIŻYŃSKI

M015 Juicy Teapot, 2015





MICHAŁ BILIŃSKI

NATIONALITY: Polish

SCHOOL: Academy of Fine Arts in Gdańsk

TITLE: Ritual

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

LARGE: L: 44cm, W: 20,5cm, H: 11cm

SMALL: L: 33cm, W: 11cm, H: 13cm

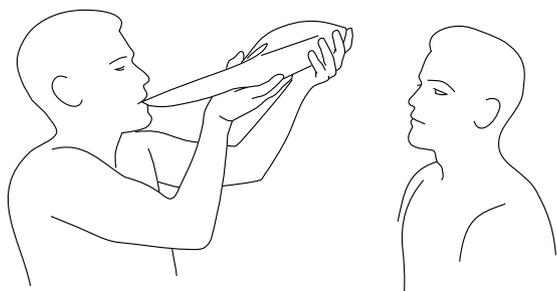
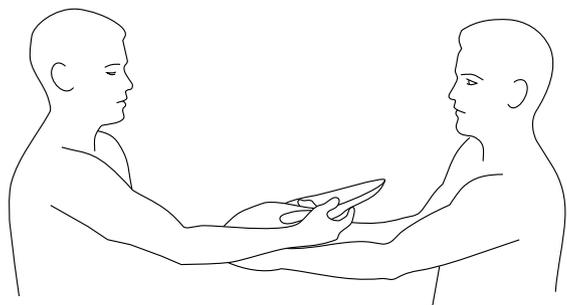
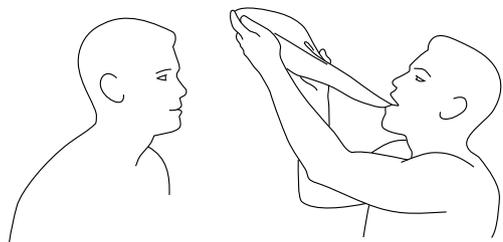
The ceremonial vessel originates from ancient Aztec and Mayan traditions, providing nourishment to the temple of the body partaking in the ritual. These ornamental containers, uniquely designed to play an essential role during times of celebration, had a distinguish form that determined its gripping method. The participants intuitively strike a pose to consume the wine, composing an intimate experience that conjures an intimate aura. The ceremonial vessel is an evolution of the ancient container, stripped of its unnecessary decoration, focusing on the moment with a clean and contemporary form.





MICHAŁ BILIŃSKI

Ritual, 2015





HANNA LITWINOWICZ

NATIONALITY: Polish

SCHOOL: Academy of Fine Arts in Gdańsk

TITLE: Slurp

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

H: 15cm, W: 4cm, D: 4cm

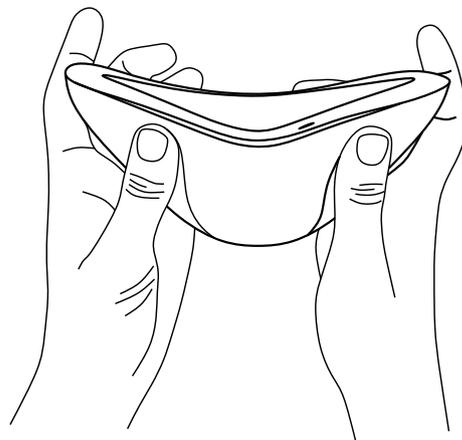
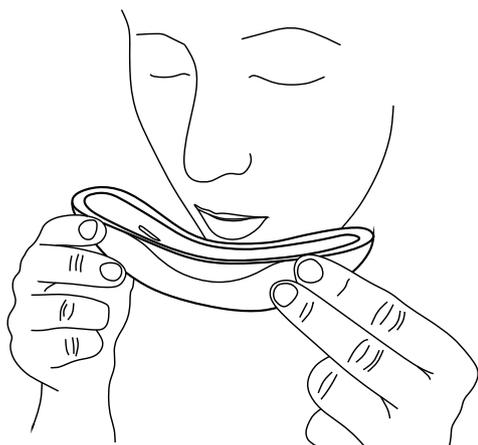
This project focuses on the sound of slurping, an irritating sound commonly heard in our surroundings that leaves us embarrassed. My goal was to create a surprising object that plays with our senses. It's organic shape allows to intuitively place your lips on the vessel to slurp the liquid away. The less drink, the louder the slurp. Recreate your childhood memories!





HANNA LITWINOWICZ

Slurp, 2015





RICHIE YUQUAN CHEN

NATIONALITY: Singaporean

SCHOOL: Pratt Institute

TITLE: Sonic

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

Small plate: dia.: 12,7cm

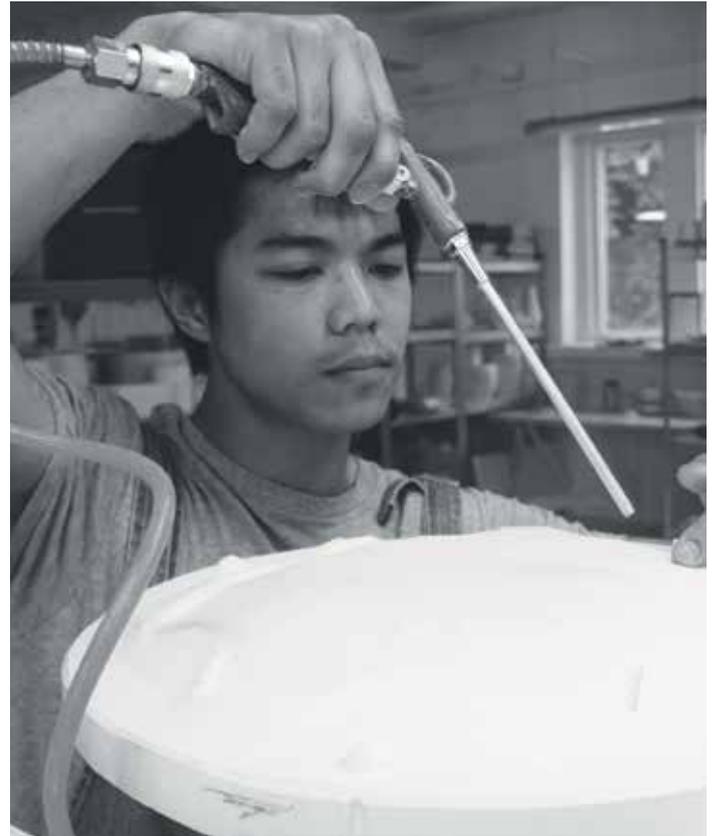
Small bowl: dia.: 11,4cm, H: 8,5cm

Cup: dia.: 5cm, H: 12cm

Soup bowl: dia.: 20cm, H: 4,5cm

Big plate: dia.: 30cm, H: 4cm

Sonic is a tabletop collection that visualizes sound waves rippling through the tableware pieces, radiating a series of geometric surfaces. It's tactile quality is accentuated with a frame along the edges to emphasize its zesty touch, reinventing the feet of porcelain ware.





RICHIE YUQUAN CHEN

Sonic, 2015



SUN-A KIM

NATIONALITY: Korean

SCHOOL: Central Saint Martins, London, UK

TITLE: Food + Audio

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

Shape 1: W: 10cm, H: 11cm

Shape 2: W: 14,5cm, H: 18cm

Shape 3: W: 19,5cm, H: 23cm

Shape 4: W: 23cm, H: 33cm

Spherical shapes: dia.: 3cm, H: 3,6cm

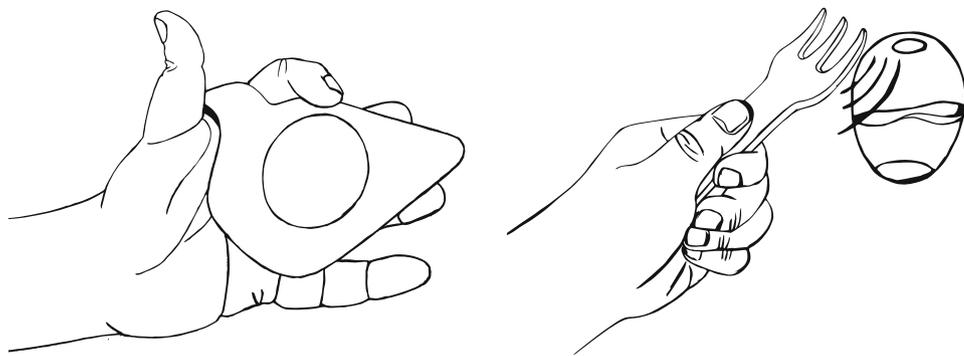
Eating process involves many senses. The most important is taste, but hearing is also strongly related with eating. People can visualize sort of food from how it sounds while eating. Those sounds can be expressed by onomatopoeias like sizzle, slurp or crunch. Forms in this collection are inspired by tongue and taste buds shape. Spherical shapes make various sounds while touched by cutlery. It gives user unique auditory memories.





SUN-A KIM

Food + Audio, 2015





NICHOLAS KOŚCIŃSKI

NATIONALITY: Polish

SCHOOL: Academy of Fine Arts in Gdańsk

TITLE: Slo Flo

YEAR: 2015

MATERIAL: Porcelain

DIMENSIONS:

Longer spoon: 17cm

Shorter spoon: 14cm

Slo Flo is a conceptual approach to the act of tasting and the tools we use during the process.

Tasting food might be very pleasurable, there are numerous factors deciding about the overall experience of our savouring – even the utensils have an important role to play.

The shapes of the forms were designed specifically to be extensions of the flavours themselves, so that not only you could feel the flavour, but also touch the flavour with your lips and tongue.

Each spoon has holes in the front to achieve instant contact with the substance and to excite the tongue with additional sensations the finish of the holes responds to the flavour – concave for sweet and convex for spicy.

The shapes of the spoons also kind of force the users to get more involved into the process so that there is no way to miss the intended experience.





NICHOLAS KOŚCIŃSKI

Slo Flo



SWEET



SPICY



MAGDALENA THEODOROU

NATIONALITY: British

SCHOOL: Central Saint Martins, London, UK

TITLE: Ayia Mavri

YEAR: 2015

MATERIAL: Industrial porcelain

DIMENSIONS:

Grill: L: 21cm, W: 12cm, H: 9cm

Long plate: L: 33cm, W: 15cm, H: 1,5cm

Small plates: L: 16cm, W: 12cm, H: 1,5cm

Sauce bowl: L: 14cm, W: 10cm, H: 3,5cm

This product brings the barbecue experience to the table in a refined way igniting the senses and enhancing the dining experience, taking it to another level.

Inspired by winding Mediterranean village roads, rugged terrain translucent water and white limestone, this collection encapsulates the sense of community, celebration and hope.





MAGDALENA THEODOROU

Ayia Mavri, 2015





JOSÉ MARIA SALGADO

NATIONALITY: Portuguese

SCHOOL: Central Saint Martins, London, UK

TITLE: Tablegram

YEAR: 2015

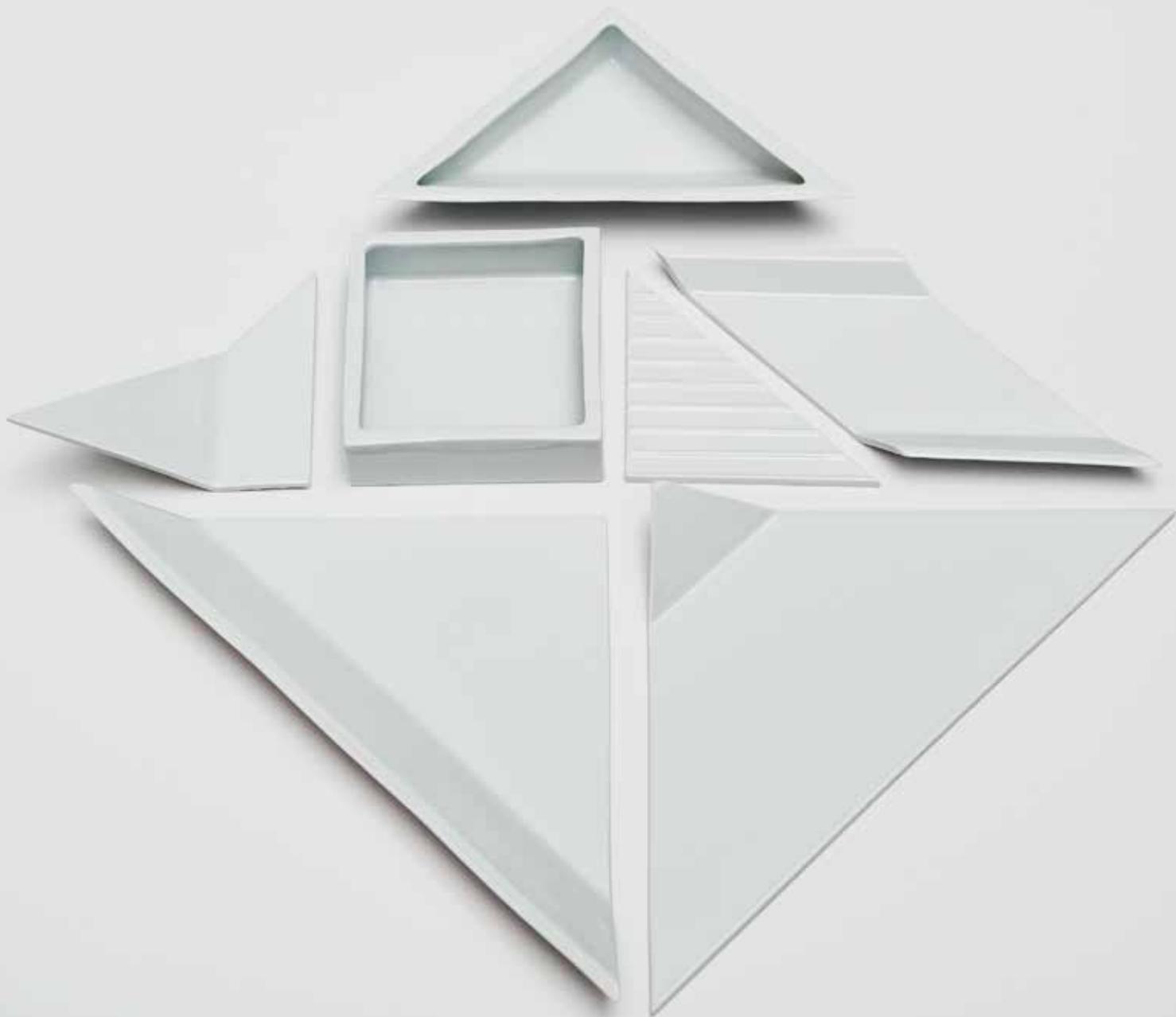
MATERIAL: Industrial porcelain

DIMENSIONS:

Set: H: 35cm, W: 35cm, D: 6cm

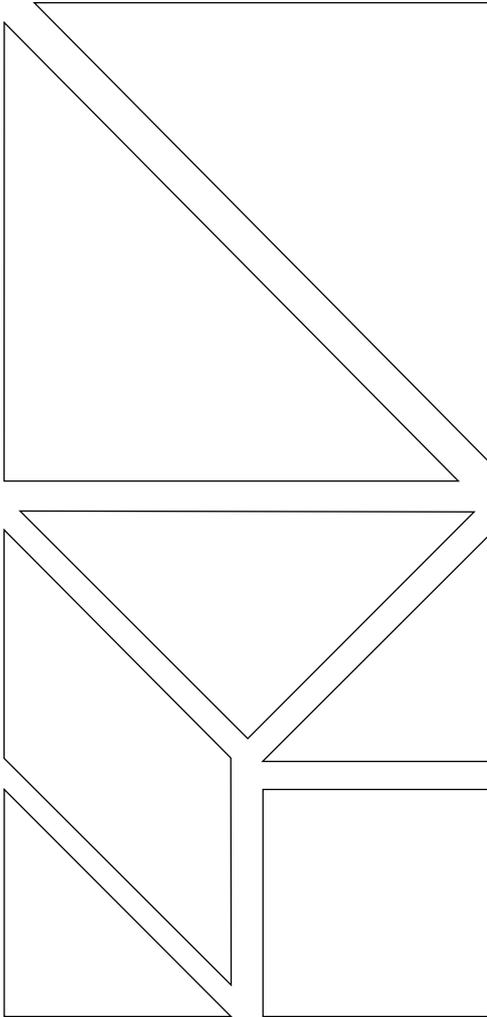
Conceptual tableware set, comprised of seven forms, which come from the puzzle game tangram. This product allows to explore different presentations of food that are playful and sophisticated. It introduces a sense of gamification of the dining experience. A nuanced sense of fun and joy that encourages the user to play with their food. One of the ideas is to use the set for a seven course meal, in which the pieces are brought at different times and by the end people can play the game, as a communal table activity.





JOSÉ MARIA SALGADO

Tablegram, 2015





PROJECT

THE ART FOOD PROJECT IS CO-ORGANISED BY:

CULTURE.PL

Modus Design Marek Cecula Studio,
www.modusdesign.com

Academy of Fine Arts in Gdańsk, Poland
www.asp.gda.pl/en/

Pratt Institute, New York, USA
www.pratt.edu

**University of the Arts London,
Central Saint Martins, London, UK**
www.arts.ac.uk/csm

**Polish Porcelain Factories „Ćmielów”
and „Chodzież” JSC and Ćmielów Design Studio,**
www.porcelana.com.pl
www.cmielowdesignstudio.wordpress.com

EXIBITIONS

Art Food 2014 exhibition information

**Academy of Fine Arts in Gdańsk, Poland
Library**
Ul. Targ Węglowy 6
23.07-17.08.2015

British Ceramics Biennial
Stoke-on-Trent
26 September-8 November 2015
www.britishceramicsbiennial.com

Pratt Institute, Brooklyn Campus
200 Willoughby Avenue
Brooklyn, New York, USA
November 2015

Project's blog: www.artfoodproject.wordpress.com

ORGANIZERS



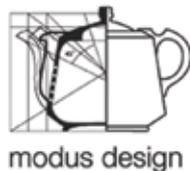
Culture.pl: promoting Polish artists and designers worldwide

The goal of Culture.pl, the Adam Mickiewicz Institute's flagship brand, is to promote Poland and Polish culture abroad. Through the presentation of high-quality initiatives and events in the fields of art, music, and design, Culture.pl aspires to introduce an international audience to contemporary Polish culture. The Culture.pl website provides daily fresh information on the most exciting Polish cultural events worldwide; it is also the biggest and most comprehensive source of knowledge about Polish culture. A special section dedicated to Polish design includes information about the latest trends, and the newest projects by Polish designers – the young and up-and-coming and the well-established and world-renowned.

Worldwide promotion of Polish design and its continuous support is one of the Adam Mickiewicz Institute's main priorities. Design serves as a platform for the presentation of contemporary Polish culture and the promotion of Polish creativity. Our success in the pursuit of this goal has been possible thanks to fruitful cooperation with such renowned partners as Ventura Lambrate (Milan), London Design Festival, Maison&Objet (Paris), Paris Design Week, DW! São Paulo Design Weekend, Inno Design Tech Expo (Hong Kong), Business of Design Week (Hong Kong), Istanbul

Design Week, International Furniture Fair Singapore, Design Trade Copenhagen, International Contemporary Furniture Fair (New York), Wanted Design (New York), Stockholm Furniture and Light Fair, What Design Can Do! (Amsterdam), Dutch Design Week (Eindhoven) and Wallpaper*.

www.culture.pl



Modus Design

was established in 1976, originally as a ceramic studio founded by Marek Cecuła in SoHo, New York. For years it has 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 in Kielce, Poland, 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 Ćmielów Design Studio was established under Marek Cecuła's leadership. 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. ĆDS will offer artist residences and annual ceramic design seminars for designers from around the world.

Modus Design aims to express and infuse contemporary spirit into the noble material and to continue exquisite craftsmanship in porcelain art and design.

www.modusdesign.com



Polish Porcelain Factories "Ćmielów" and "Chodzież" JSC

Porcelain Factory "Ćmielów" is the oldest china manufacturer in Poland with a history that goes back to 1790. Since inception, the factory has continuously produced china dishes and tableware for customers and diplomatic missions around the world.

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. "Ćmielów" is a vibrant and growing enterprise open to the generation of young designers.

In January 2013, Polish Porcelain Factories "Ćmielów" and "Chodzież" JSC 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 original china designs. ĆDS 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.

www.porcelana.com.pl



BA Ceramic Design Central Saint Martins University of the Arts London

Unique nationally, this course provides a design-led creative experience of ceramics within a broad subject context and brings an ethos of responsible design to the study of markets and manufacture.

BA (Honors) Ceramic Design is a specialist design course. We believe that ceramics can engage an individual in the process of design and provides a gateway into its own and other visual languages, critical discourses and an increasing diversity of professional and personal opportunities.

The essential premise of the degree course's philosophy is explored through the understanding and knowledge of the material and technologies and the potential for designing and learning through making, to provide an intellectual as well as 'hands on' currency in creative work for the 21st century.

BA Ceramic Design seeks to explore and challenge the versatility of clay both as a creative and functional medium - a material that is universal and unique, sustainable and enduring, whilst also being both one of the oldest and newest technologies. Its classic characteristics can be developed into an almost infinite range of products and future contexts.

Pratt Institute, New York, USA

Founded in 1887, Pratt Institute is a global leader in higher education dedicated to preparing its 4,600 undergraduate and graduate students for successful careers in art, design, architecture, information and library science, and liberal arts and sciences. Located in a cultural hub with historic campuses in Brooklyn and Manhattan, Pratt is a living lab of craft and creativity with an esteemed faculty of accomplished professionals and scholars who challenge their talented students to transform their passion into meaningful expression. The ceramic area's philosophy embraces both sculpture and design. Using the latest 3-d technologies and traditional methods of production, Pratt has the largest facility in the New York metropolitan area. A diverse faculty help create a lively atmosphere in the studio for making all types of art made in clay.



AKADEMIA
SZTUK
PIĘKNYCH
W GDAŃSKU

Academy of Fine Arts in Gdańsk

The school was established in 1945 in Sopot as the State Institute of Fine Arts. The initiators of its establishment were artists who were good friends with each other: Janusz Strzalecki, Krystyna and Juliusz Studniccy, Hanna and Jacek Żuławscy, Józefa and Marian Wnuk. They came at that time to the coast for they shared a desire to be part of the reconstruction of Gdańsk and contribute to its artistic life. The first academic year was inaugurated on 15 October 1945.

In 1954 the university's headquarters was moved to Gdańsk, to the Great Armoury rebuilt after the destruction of the war. Built in the early seventeenth-century, located between Targ Węglowy (Coal Market) and Piwna Streets, it is the best example of Netherlands' architecture in Gdańsk and one of the most valuable monuments in the city.

In 1968 a new wing, designed by our professor Ryszard Semka, was erected along Tkacka Street.

In 1996 the school was granted the status of an Academy of Fine Arts. Simultaneously, the Faculty of Sculpture was transferred to the Small Armoury, a historical building located in the Stare Przedmieście district which became the property of the Academy.

Since 1998 the school has its own computer network and operates in the network that Tricity universities are connected to. In the same year was started the "New Annex" academy drawing gallery.

In 2007 the Faculty of Painting and Graphics was transformed by the

Senate resolution of 21.02.2007, creating the Faculty of Painting and the Faculty of Graphic Arts.

In 2007 the quality of education was assessed in the Faculty of Sculpture at the uniform master level and received a distinction by the National Accreditation Committee.

In 2007 the Interdisciplinary Institute of the Arts was established which began its activities in September 2008.

19 May 2009 the project "Increasing access to art education, by improving the infrastructure of Fine Arts in Gdańsk" received recommendations by the Minister of Culture and National Heritage on the indicative list of Priority XI: Culture and cultural heritage of the Operational Programme Infrastructure and Environment. An agreement on co-financing the project from European funds was signed on 2 June 2010 by Minister Bogdan Zdrojewski and Academy Rector Prof. Ludmiła Ostrogórska.

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