EDIBLE DYNAMIC VISUAL COMMUNICATION: INTEGRATED DESIGN TECHNOLOGIES

Nataliia Skliarenko, PhD, Associate Professor, Doctoral Student
Kyiv National University of Technologies and Design, Ukraine

Marina Kolosnichenko, Doctor of Engineering, Professor,
State Prizewinner of Science and Technology of Ukraine
Kyiv National University of Technologies and Design, Ukraine

Today an ecological state of the environment, which is oversaturated with the means of visual communication, is an important problem. Human life cause increasing amount of informational and real garbage. The emergence of ecological alternatives in design is associated with the development of edible visual communications that shift the emphasis to the activation of human sensory systems. The visual channel of perception is used by designers to create associations with taste and smell. However, the edible visual communication design requires not only a change of traditional methods and materials, but also a rethinking of approaches to the communication system formation in general.

The source of information for the study is visual design objects that can be eaten [1]. We need to analyze a significant number of advertising products and systematize their design technologies. Additionally, the study of the relationship between sensory taste sensations and the economic efficiency of the advertising campaign is becoming more relevant [2]. From the standpoint of linguistic and psycholinguistic aspects, some scientists paid attention to the creation of associative images that express sensory modalities, including taste and smell [3; 4]. However, the issue remains to be resolved in design theory and practice.

The aim of the study is to identify the features of integrated design technologies of edible dynamic visual communications.

Visual-gustatory communication channel (from Latin Gustus – taste, gusto) is effective for transmitting emotional-colored information, which becomes dynamic. This channel provides a sensory sense of taste that allows you to perceive chemicals dissolved in saliva [4].

Designers use a substantive way of expressing tastes and smell, which has an integral character, to create edible visual communications. It helps to model a holistic image of the product and a picture of the world in consumers’ minds. The technology of creating edible material forms has become popular since 2005. It was the edible test strips. Their use has significantly increased the efficiency of communication with...
the consumer. After 10 years, this technology was used in visual communication design that is in information and advertising postcards, business cards, receipts, and books (e.g. the edible illustrated guide “In case of emergency: eat this book” for Land Rover’s advertising campaign). Thus, traditional printing products are transformed into a real food product, preserving the gustatory and olfactory properties of the basic material form.

Designers use the special technology in order to make edible visual communications that have their origins in printing products. They soak thin sheets of rice flour with flavoring, which tastes like the product. In this way, edible paper, which is printed with food ink, is formed. You can eat the advertising products and feel their taste.

Making business cards is an important area of edible technologies using in design. We follow the evolution of design technologies from the creation of edible business cards with taste and smell (lime business cards, dried meat) to the information application on finished products (nuts as business cards in Japan) by using laser technology.

The project metaphor modeling of edible information message is often used for individual communication. So, the concept of survival in severe wild conditions was the impetus for the creation of business cards from dried meat. These are meat chips with laser application of information. The culture of food consumption and food traditions determine the ethnic features of visual-gustatory communication. Taste is used as an ethnic marker [4] that helps to make decisions about product or behavior choices.

The process of presenting the finished product becomes an integrated design technology for creating edible dynamic visual communications. Therefore, tasting is one of the methods to increase the effectiveness of visual communication. It allows you to evaluate the taste of the product with the help of the senses. Tasting is a special kind of show that a person should remember when he sees the product again [2]. The appeal to tasting forms polymodal synaesthetic metaphors [3]. They related to the visual organization of the subject-spatial environment and the activation of sensory sensations.

The composition is often the presentation basis of finished products. It visualizes the image of the advertised product as an object or inscription (e.g. the billboard-mosaic composed of edible bars Nākd, 2016). We also have the tasting of various drinks (Carlsberg beer) and food (McDonald’s ice cream) as an integrated dynamic part of traditional outdoor advertising media due to improving the functionality of billboards. The use of virtual computer technology for product tasting can turn communication into an adventure quest whilst using a mobile application to get a real product (Coca-Cola virtual advertising, London). Thus, the combination of real and interactive finished product presentation is an integrated design technology that allows you to model and program human behavior.

Edible visual communications are becoming an integral part of the country’s art and design culture. It includes identification elements, the presentation of the level of development and organization of mass recreation with tastings. From this point of view, we consider the process of edible design objects creating as a real-time layout technology.
The artistic image of the message is formed by combining a significant number of elements into a single confectionery product (e.g. the Skoda Fabia car’s edible model from cakes in full size). We consider the edible models creation as a dynamic design practice. It visualizes physical and mental reality, which brings together a lot of people. The process of the layout creating is a long action, which is recorded on camera.

Visual-gustatory communication is part of the planned social action, providing modeling of visual-communicative environment in time and space. The edible design object becomes an integrated fragment of socio-cultural reality, characterized by multifunctionality and changing approaches to communication. It is clear that edible visual communications are relatively short-lived, but their artistic images based on human sensory sensations, are quite effective in solving aesthetic, socio-cultural, environmental and economic problems.

Conclusions. The study proves that edible visual communications are considered as dynamic integrated design systems. Integrated design technologies, such as a creation of edible subject forms; the finished product presentation on the basis of tasting; large-scale layout, are an innovative eco-practice. They provide modeling of human behavior and visual-communicative environment.

References: