



CREATIVE
TASTEBUDS

PROGRAMME BOOK

4-5. SEPT.
AARHUS
THEATER

TABLE OF CONTENT

Welcome from the Organizers	3
General Programme	4
Programme of Innovation Showcases	5
Programme of Soapbox Dialogues	7
Map of the Theatre with Info on Activities	8
About the Lunches and Dinner on Monday	9
Practical Information	10
Map of Aarhus	12
Speakers	13
Contributions	14
Participants	60
About the Organizers	63
Thanks	67



WELCOME

In the spirit of the ancient Greek symposium we will the next two days celebrate, explore and discuss one of our most both obvious and mysterious faculties: the sense of taste. At this wonderful theatre stage - rich in tradition, culture and atmosphere - we will combine research, performance and innovation in new ways. We will dive into memories, storytelling, learning and sharing - and of course eat delicious food.

We hope you will enjoy and participate in the process of creating knowledge, establishing networks and formulating new questions about a topic that is a concern to us all. We also hope that you will bring your experiences further when you leave the symposium - in order to make both knowledge of taste and tasty food accessible in people's everyday lives.

We wish you all an inspirational symposium!

On behalf of the organizers

Susanne Højlund

Anthropologist and project manager



PROGRAMME

Monday, Sept 4th 2017

09.00 - 09.30 Registration

09.30 - 10.00 Welcome and opening

10.00 - 12.00 MOLECULES AND MEMORY
Marije Vogelzang, Charles Spence & David Sutton

12.00 - 14.00 INNOVATION SHOWCASES & SOAPBOX DIALOGUES
including LUNCH

14.00 - 16.00 NERVES AND NARRATIVES
Mark Schatzker, Gordon Shepherd & David Howes

18.30 - 23.30 Dinner at The Secret Restaurant
We all meet in front of Aarhus Teater at 18.00. from where we will be led to The Secret Restaurant

Tuesday, Sept 5th 2017

09.30 - 11.30 LANDSCAPES AND LEARNING
Lone Wiggers, Paul Rozin and Amy Trubek

11.30 - 13.30 INNOVATION SHOWCASES & SOAP-BOX DIALOGUES
including LUNCH

13.30 - 15.30 SUBSTANCE AND SOCIALITY
Thorsten Schmidt, Ole G. Mouritsen & Carole Counihan

15.30 - 16.00 Wrap up and goodbye

INNOVATION SHOWCASES AT THE KAMPMANN HALL

MONDAY 12.30 -13.45 & TUESDAY 12.00 -13.15

DO REMEMBER TO BE BACK AT THE THEATER STAGE NO LATER THAN
14.00 MONDAY AND 13.30 TUESDAY.

At the innovation showcases, you can sense, experience and dialogue selected contributors' research and art projects on taste. The aims of the innovation showcases are to let the contributors present in person their work on taste, and to make room for dialogue with other participants based on their own experience of the work. The innovation showcases will take place at The Kampmann Hall (Kampmannsalen) between the two main sessions in parallel with the lunch-break of both days of the event.

MONDAY

Stand #1

Cross-cultural and embedded taste education:
An inter-disciplinary approach in cooperation
with Comté cheese producers

Christy Shields, Claire Perrot, Beth Grannis and Samuel McKeown,
The American University of Paris

Stand #2

From abstract to tangible

Marie Hugsted, Textilskolens, Martyna Barbara Golik, Royal Danish
Academy of Fine Arts and Design

Stand #3

EAT ME: The "Sense Table" by Trapholt,
Museum of Modern Art and Design, Denmark

Karen Grøn, Director and Curator, Trapholt

Stand #4

Catch me if you can

Christine Fentz, Secret Hotel (performance company)

TUESDAY

Stand #1

Inducing Oenosthesia: blending wine & sound

Jo Burzynska, University of New South Wales

Stand #2

Coffee: Films on senses as tools for food
professionals

Mathias Skovmand-Larsen, Nordic Food Lab, and Daniel Schefte,
Bad Company

Stand #3

The Tastebuddies. Drawing and exhibiting taste

Leonardo Sagastuy, artist, Taste for Life

Stand #4

Taste – a gastrophysical perspective

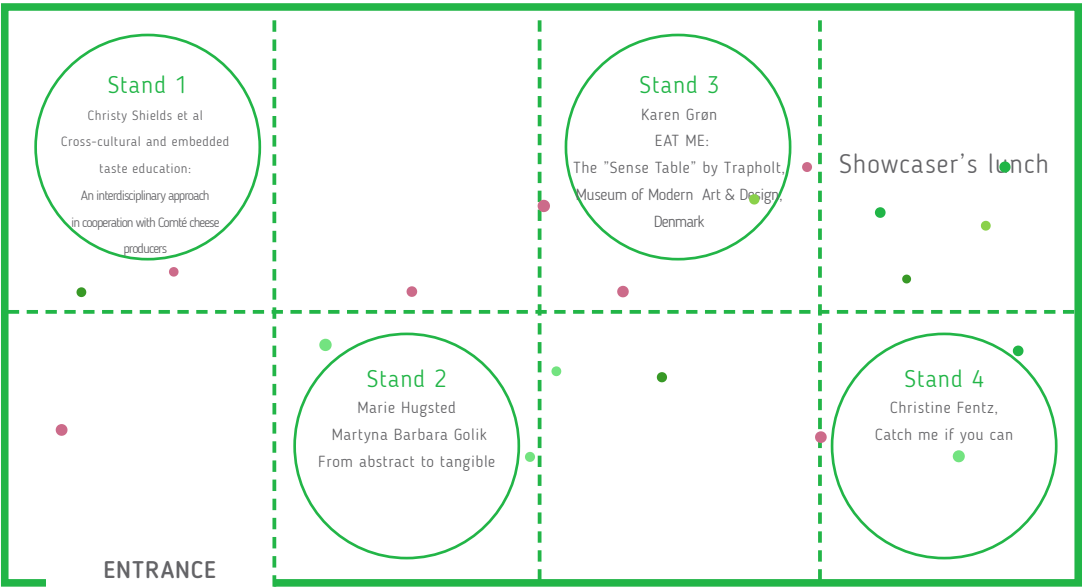
Mathias Porsmose Clausen et al, University of Southern Denmark / Taste for Life

Stand #5

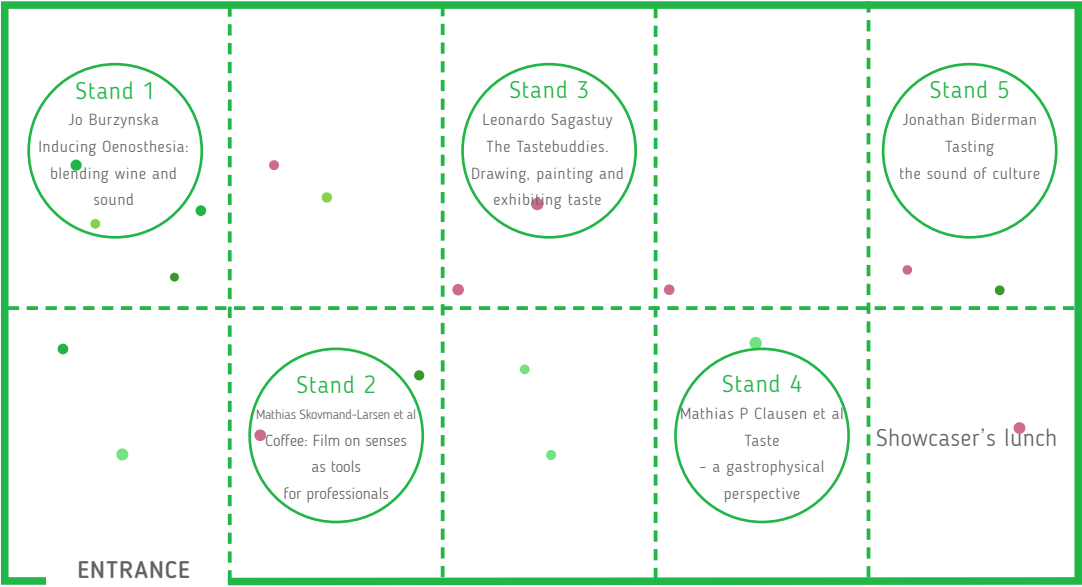
Tasting the sound of culture

Jonathan Biderman, independent researcher

INNOVATION SHOWCASES: MONDAY PLAN



INNOVATION SHOWCASES: TUESDAY PLAN



SOAPBOX DIALOGUES AT THE FOYER (SURROUNDING THE THEATRE ROOM) MONDAY 13.00–13.45 & TUESDAY 12.30–13.15

The soapbox dialogues at Creative Tastebuds are facilitated, yet improvised, dialogues and discussions on taste. The dialogues will pick up themes from the sessions and bring them to open discussions. The Soapbox facilitators are pointed out by the organizing committee, and will in turn call upon discussants and invite the audience to participate in rethinking taste together. More information will come from the stage after the morning sessions.



Soapbox facilitators Monday

Professor Ole G Mouritsen – Director, Taste for Life, and President, Danish Gastronomical Academy

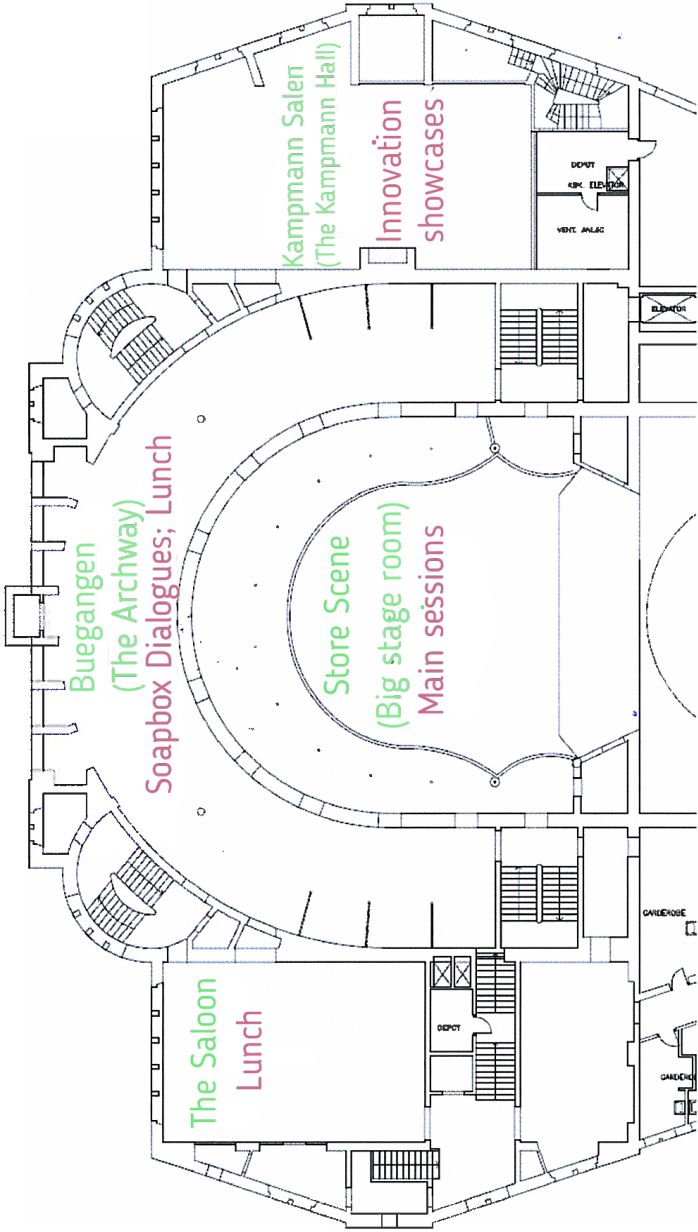
Professor Barry C Smith – Director, Centre for the Study of the Senses, University of London

Soapbox facilitators Tuesday

Postdoc, Jonatan Leer – University of Aarhus and Taste for Life

Professor Emeritus, James Taggart – Franklin and Marshall College

MAP OF THE THEATER



ABOUT THE LUNCHES & DINNER



LUNCHES

The lunch on Day 1 presents the tastes of Aarhus and surroundings. Cod and mackerel from the sea; vegetables, herbs, nuts and rye from the fields and forest, locally produced veal and sausage, cheese and finally Rødgrød med Fløde (red berry pudding with cream) – a beast to pronounce, but beautiful in taste

Lunch on Day 2 celebrates the world famous Danish smørrebrød – open sandwiches – with a contemporary twist.

You will get to know the taste of Danish classics like Egg & Shrimp, Veterinarian's Midnight Snack and Sun above Gudhjem, cheese and dessert.

The menu may be subject to minor changes.

DINNER

On Monday night, we will go to a Secret Restaurant for an extraordinary dining experience.

We will enjoy a dinner inspired by the freshness of the sea and the beauty of the countryside in Jutland.

If you wish, you can also try Do-It-Yourself-cocktails with Nordic tastes.

PRACTICAL INFORMATION

Most important things to know at Aarhus Theatre

- Free Wi-Fi is available at Aarhus Teater. Please connect to this network: "AT Publikum"
- It is not allowed to bring food and drinks into the big stage room
- Volunteers – helping with practicalities – are wearing white t-shirts with a Creative Tastebuds logo
- The theatre must be left no later than 16.30 (4.30 pm) both days

Thirsty for water?

In Denmark, tap water is plenty, drinkable and well-tasting – so no need to buy bottled water.

Getting around in Aarhus

For information on your stay in Aarhus, please go to: www.creativetastebuds.dk/your-stay-in-aarhus.

Here are the essentials:

Walking or Cycling

The entire city is clean, compact and well-organised, which makes walking and cycling an

excellent and enjoyable way to get around. Look out for the special cyclists' routes (cykelruter) and cycle paths (cykelstier).

Taxi

- To book a taxi, please call this telephone number (+45) 8948 4848 or ask your hotel receptionist.

There is also a taxi stand right outside the main exit of the train station and conveniently located taxi stands all over the city.

Bus

Midttrafik, the municipal bus company, runs the yellow buses in the city. The bus route number is indicated at the front and the back of the bus and the destination is displayed at the front and above the rear door. Every bus is equipped with a ticket machine and a validation machine at the back of the bus. You can purchase single-ride tickets only. Bus tickets for travel within the city limits (Municipality of Aarhus limits) cost 20 DKK.

Please check the Midttrafik's website for more information on busses and city links.

MORE QUESTIONS?

Please don't hesitate to contact any of the organizers:

- Susanne Højlund – initiator, project manager and octopus of Creative Tastebuds
– etnosh@cas.au.dk / +45 2256 8733
- Mikael Schneider – responsible for contributions, innovation showcases & soapbox dialogues
– mikael@sdu.dk / +45 4010 1948
- Eva Rymann – Coordinates PR, social media, website, press contact, etc.
– evarh@sdu.dk / +45 9350 7071
- Gitte Grønning Munk – Responsible for registrations and to web manager, hotels, tourist office, etc.
– ggm@au.dk / +45 5144 0127
- Paul Tyler – Helps develop ideas as well as unravelling the 'red thread' on
– stagehandlingideas@paultyler.dk / +45 3033 2236
- Mette Mørup Schlütter – coordinates the volunteers at the theatre
– mette@schlytter.dk / +456116 3152
- Ole G Mouritsen – coordinates and reviews the written legacy of the symposium
– ole.mouritsen@food.ku.dk
- Michael Bom Frøst – reviews the written legacy of the symposium and hosts experimental tastings
– mbf@food.ku.dk / +45 2574 7546
- Karen Klitgaard Povlsen – karen@cc.au.dk / +45 3034 7826
- Karen Wistoft – kawi@edu.au.dk / +45 2613 2653

MAP OF AARHUS

1. Aarhus Theatre

Teatergaden, 8000 Aarhus C,

2. Aarhus Central Station

Banegårdspladsen 1, 8000 Aarhus C,

3. Aarhus Rutebilstation

Fredensgade 45, 8000 Aarhus C,

4. Comwell Aarhus

Værkmestergade 2, 8000 Aarhus C,

5. Radisson Blu Scandinavia Hotel, Aarhus

Margrethepladsen 1, 8000 Aarhus C, Denmark

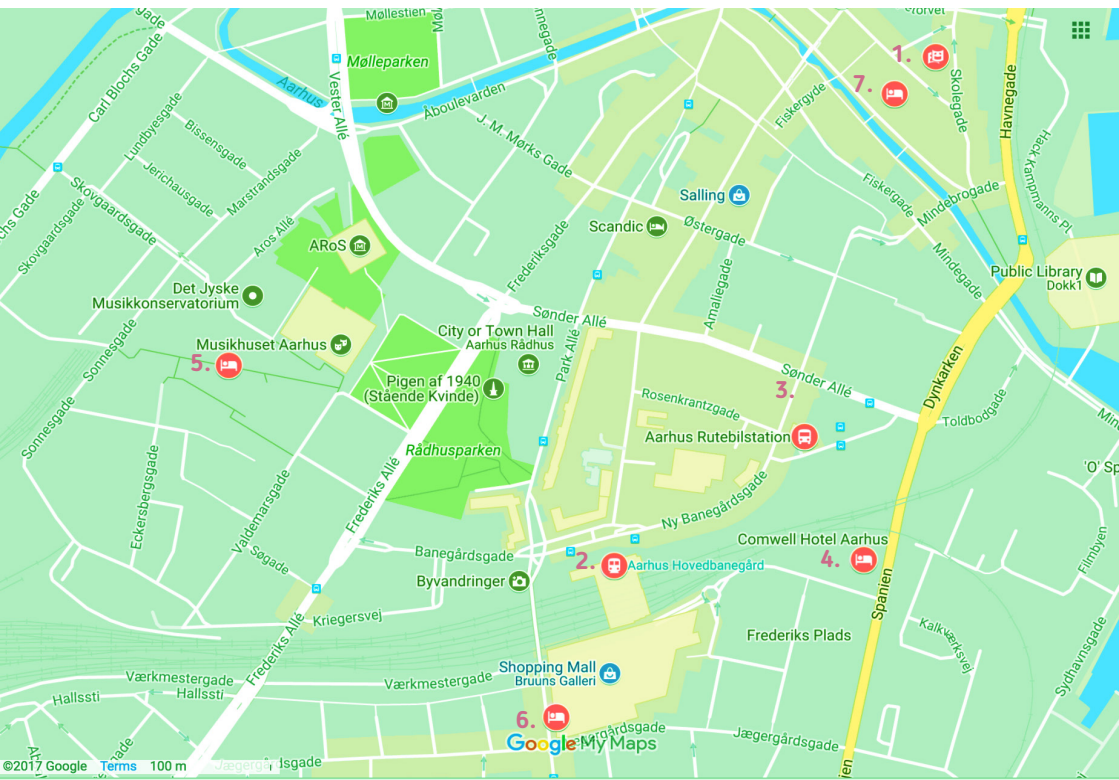
6. Wakeup Aarhus

M. P. Bruuns Gade 27, 8000 Aarhus C,

7. CABINN Hotel Aarhus

Kønnikegade 14, 8000 Aarhus C

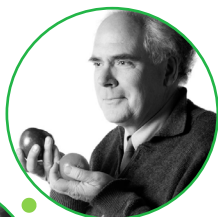
12



SPEAKERS



Gordon Shepherd



David Howes



Marije Vogelzang



Mark Schatzker



David Sutton

13



Paul Rozin



Carole Counihan



Amy Trubek



Charles Spence



Lone Wiggers



Thorsten Schmidt



Ole G Mouritsen

CONTRIBUTIONS

“TASTE FOR LIFE”: AN EXEMPLARY CASE FOR INTERDISCIPLINARY COLLABORATION BETWEEN SCIENTISTS AND PRACTITIONERS ON TASTE-RESEARCH AND COMMUNICATION

Mikael Schneider, Anette Kamuk, Karen Wistoft, Michael Bom Frøst, Annemarie Olsen, Liselotte Hedegaard, and Ole G Mouritsen. “Taste for Life”, a non-profit research and communication centre funded by Nordea-fonden, Denmark.

Taste is such an integrated part of everyday life that most people have very little conscious recognition about the complexity of taste as a concept. Nonetheless, we all use our taste and make our own experience with it every day throughout life.

Taste (or tasting) is something we do, when we eat; but it is also something in the food.

Taste is a sense; but we use all senses to do it. Taste happens in the brain; but we also share it. Taste develops between us;

but is also a defining part of our culture. As

such, taste is a unique tool to analyze and understand the world, and therefore offers a

powerful platform for research, teaching and

learning. In Taste for Life, we explore new interdisciplinary ways of learning through and about taste across practices on taste.

While teaching pupils, students and the broader public in educational institutions and festivals through and about taste, it is possible to study their use of taste, taste preferences, and learning processes by

gathering empirical data for anthropological, sensory and pedagogical research. As an example, one of our projects studies the senses as facilitator in breaking through disgust barriers, by teaching school children about fish through both arts (gyotaku), science and cooking – and doing quantitative and qualitative studies of the children's learning and changes in taste preferences. We engage scholars and researchers from the humanities (pedagogical and didactical scientists), natural sciences (sensory scientists and gastrophysicists), and social sciences (anthropologists, media and cultural scientists) as well as educators, chefs and food innovators.

By collaboratively integrating research, taste, learning, didactics and communication, we generate new knowledge on taste in three main areas: sensory sciences and didactics; gastrophysics and interdisciplinarity; and innovation and honing of culinary skills. The paper will present knowledge production from these three domains.



FROM TASTEBUDS TO TASTE "BILDUNG"

Helle Brønnum Carlsen, PhD, MA, Associated professor, UCC Copenhagen,
Chairman of "SMAGENS DAG" (The day of Taste)

How do we learn to practice judgement of taste? And how do we teach to facilitate this learning?

The first step is to motivate and invite the child to exceed itself. This is becoming more and more difficult in the late modernity's insecure position of the subject. (Schmidt, 1998) To invite a child or any person to exceed itself one should consider the aesthetic communication (Carlsen, 2011) and its different parameters. How is the room or the surroundings influencing your motivation, and does time make an impact on your daring? The second very important step is about the knowledge you have about what to taste. (Hammershøj, 2012)

The oyster tells us about history and is filled with minerals good for your health. And if you try a new taste together with somebody you like and feel secure about, it might help you exceeding yourself too. (Spence et al. 2014)
The experience you should make in different

fields of theory and practice has to give you a functional language of taste and food in general. Finally, you have to take the third step and qualify your judgement of taste. This is done through creative limited challenges.
The three steps of "bildung" are fundamental in bringing up children (Carlsen, 2016) capable of tasting and judging in a reflected and responsible way.

References

- Carlsen, Helle Brønnum (2011): Mad og æstetik. København: Hans Reitzels Forlag.
- Carlsen, Helle Brønnum (2016): Maddannelse. København: U Press.
- Hammershøj; Lars G. (2012): Kreativitet et spørgsmål om dannelse. København: Hans Reitzels Forlag
- Schmidt, Lars-Henrik (1998): Utraditionel dannelse. I: Birgitte Holm Sørensen (red.): Det æstetiske i et dannelsesperspektiv. København: Danmarks Lærerhøjskole
- Spence, Charles & Betina Piqueras-Fiszman (2014): The Perfect Meal. The multisensory science of food and dining. WILEY Blackwell

TASTING AS PROFESSIONAL PRACTICE AND EVERYDAY EXPERIENCE

Kristian Mortensen & Johannes Wagner, University of Southern Denmark

Over approximately the last 20 years, the culinary scenery in Denmark has radically changed.

The number of gourmet restaurants has exploded with the late NOMA as its figurehead. Fine food fairs with tasting of chocolate, cheese, coffee, wine, whisky etc., draw large crowds. Gin, wine or craft beer bars spring up in the gentrified zones of the bigger cities.

What could be called 'taste refinement' can also be observed globally as one of the cultural forms in 21st century urbanity. This paper has a phenomenological and ethnomethodological research interest. We are interested in how taste, as an intrinsic subjective experience, is shared and transformed in and by social interaction. We are likewise interested in the practices and procedures used by professional tasters when describing taste and how these

procedures trickle down into the mundane world of 'amateurs.'

In professional settings, tasting has

developed into a sophisticated skill that through standardized practices strives at objectivizing the tasting experience and description. Formulations of taste are highly nuanced and often structured around material artifacts such as tasting wheels and other graphic representation of what is deemed as relevant terminology. On the other hand, lay tasting is often accompanied by assessments (e.g., 'delicious', 'yummy') and embedded within expressions of other sensory experiences ('it looks great'). Food fairs and exhibitions bring together professional tasters (and/or sellers) and non-professional visitors. The aim is typically to introduce the visitors to the complexity of e.g. beer by making them aware of, recognize and describe what

for them are previously unrecognized taste experiences.

The paper will discuss two video-recorded extracts from settings in which professionals and amateurs taste together.

The first one is from a coffee tasting seminar where participants are instructed in the ways of tasting coffee. The second one is from public whisky and gin tasting at a food fair. We focus on the practices through which taste is described, negotiated and agreed upon, and how the tasting activity is done in and through participants' verbal and embodied actions as sequentially organized social practices for sense-making.



THE PROCUREMENT OF FOOD AS A FACTOR IN TASTE

Joan Gross, Oregon State University

In addition to being influenced by the situations and conditions of the activity of tasting as Hojlund points out (2015:3), taste is also influenced by the procurement of the food being tasted.

When I taste mushrooms that I have gathered in the woods, the experience of finding a treasure trove of golden chanterelles popping up through the moss around a decaying trunk in the cool forest forms part of my pleasure in tasting the mushrooms fried in butter with garlic back in my kitchen.

In ethnographic interviews with food activists, back to the landers and freegans, the response to a question about a favorite meal often included how the food was procured. The production of a meal is a performance in which one demonstrates one's food-procuring and preparation skills. The latter is always considered important to taste, but the former seldom is. Food activists and back to the landers were partial to food that they

had grown themselves. Freegans foraged from restaurant tables, dumpsters, and in the forest. One freegan group raved about a big communal meal that they prepared of wild salmon and acorn mush. Everyone says that the taste of fish deteriorates as soon as they spawn, but the freegans didn't think that it was right to take a salmon that hadn't spawned, given their declining numbers. They grabbed one in the stream after it had spawned and smoked it over an open fire. They recognized that the taste was different, but it wasn't bad. The fact that they had allowed the fish to reproduce before catching it made the taste more desirable. Understandably, if the procurement process consists of undervalued, backbreaking, monotonous work for insufficient wages, that, too, leaves its trace on the taste of the food.

References

Gross, Joan. 2014. Food Activism in Western Oregon. In *Food Activism: Agency, Democracy and Economy*. Carole Counihan and Valeria Siniscalchi, eds. New York: Bloomsbury, pp.15-30.

BIASED FLAVOUR OR JUST FLAVOUR?

Martin Marchman Andersen, Technical University of Denmark

As the sense of taste only detects the basic tastes, it is commonly understood that the taste of food is much more accurately captured by the concept of flavour, following ISO (and most of the literature), the rather “complex combination of the olfactory, gustatory and trigeminal sensations perceived during tasting.”

Within the last decades, however, several studies have found colour, sound, information and circumstances to impact flavour, and, subsequently, it seems common to say that flavour is deceived, or flavour is biased.

Addressing flavour as biased, however, presupposes some distinction between the (very) flavour and the perceived (but biased) flavour. But such distinction also seems artificial. Only very rarely, if ever, do we eat blinded for sound, vision, and information

and we never eat blinded for circumstances.

Moreover, following Gordon Shepherd, flavour is not literally a property of food, though it depends upon its molecular composition, but a subject's sense reaction on a substance. In other words, flavour is in the brain, not the food.

So what then justifies the current and commonly used definition of flavour?

In this paper I will argue that the concept of flavour ought to be redefined. Subsequently I will suggest how.



DRINKING TEXTURES: THE INFLUENCE OF TOUCHING EXTRINSIC TACTILE MATERIALS ON WINE PERCEPTION

Qian Janice Wang, University of Oxford

Shortly after the First World War, the Italian Futurists held dinner parties where touching the clothing of one's neighbours was all part of the eating experience. Beyond mere artistic whimsy, though, the latest research demonstrates that the flavour and hedonic evaluation of foods can be modulated by the surface texture of packaging materials and servingware (not to mention the texture of the food itself)

The present study was designed to assess the role of touching different textures on the evaluation of wine aromas and flavours. Participants evaluated samples of a dessert wine whilst simultaneously touching either a small swatch of velvet or sandpaper with their dominant hand. Participants first smelled the wine while touching different

materials. The aroma of the wine was rated in terms of intensity, acidity, fruitiness, and pleasantness.

After rating the aroma, the participants then had to taste the wine while touching different materials.

The flavour of the wine was rated in terms of its intensity, acidity, sweetness, tannin level, and pleasantness.

Overall, the aroma of the wine was judged to be significantly less fruity and more acidic when participants simultaneously touched sandpaper rather than velvet.

When it came to the flavour of the wine itself (i.e., on tasting), the wine was judged to be significantly more tannic, acidic, and less pleasant when touching sandpaper than when touching velvet.

These results imply that extrinsic sensory

stimuli can influence not only multisensory flavour perception but aroma evaluation as well. One explanation for the difference in mouthfeel (tannins) is in terms of sensory transference, while the influence on acidity and fruitiness may be due to hedonic mapping between stimuli.



ASSESSING OENOSTHESIA: BLENDING WINE AND SOUND

Jo Burzynska

Recent developments in neuroscience and psychology have confirmed what many artists have long intuited, that our senses are connected.

Research into crossmodal correspondences – the universal tendency of a sensory feature in one modality to be matched with one from another sensory modality – has highlighted a strong connection between flavour and sound that has only just begun to be explored by artists working in these sensory realms.

This paper investigates my Oenosthesia art project, a work for wine and sound that aims to harness crossmodal correspondences in the combination of a soundscape created from field recordings of the winemaking process with wines consumed as part of the piece. Its success in achieving this was tested through data gathered from participants at presentations of the work

in London (September 2016) and in Sydney (March 2017) as part of my multidisciplinary doctoral research into the interaction between sound and flavour. This paper discusses the results of this study, which suggests that sound can significantly change perceptions of flavour and highlights the potential for the design of crossmodally congruent sound works to enhance the specific flavour profiles of a wine.



THE TASTEBUDDIES: DRAWING, PAINTING AND EXHIBITING TASTE

Leonardo Sagastuy – (aka Olaf Zhiga)

At this showcase, the artist Leonardo Sagastuy, taste ambassador from the centre Taste for Life, will present his art project The Tastebuddies.

The artist has produced a children's book about taste that will be displayed. The book was part of an exhibition at Aarhus Kunsthall (2016) where the audience could 'paint taste' on the wall, and there were tasting boxes to try while reading the book. In addition animation films with the figures from the book were exhibited. The aim of this project was to make taste explicit and possible to talk about through dialogues and

drawing sessions with children and their parents.

24



THE ART STUDIO OF THE MOUTH - FROM TEXTURE TO TEXTILES

Marie Hugsted, Textilskolen

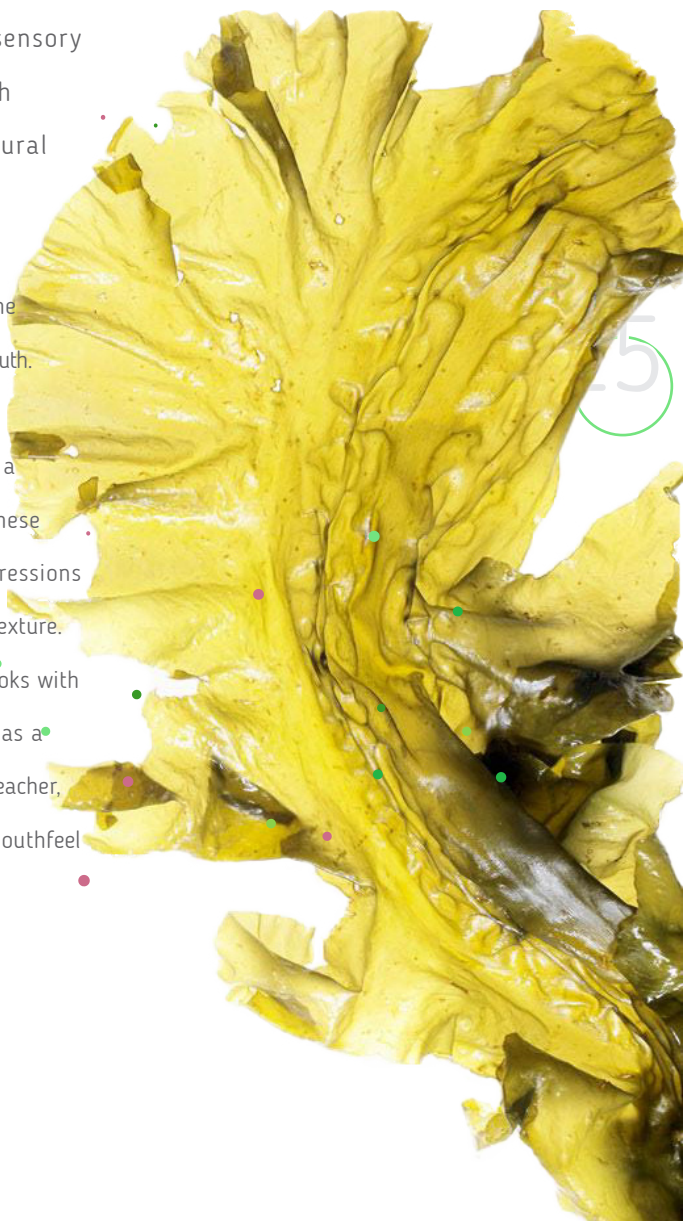
Mouthfeel is the tactile sense of eating. It is the sensory characteristics, which are materialized by the structural qualities of food.

In my work I have a focus on the texture of food and have studied the sensations, which emerge in the mouth.

In this space shapes, volumes and gradations grow. I have developed a design methodology to translate these volatile impressions to lasting expressions embodied in color, materials and texture.

This I have transformed into four books with textile samples. With my background as a textile designer and design studies teacher,

I will expose the aesthetics behind mouthfeel and transform it into textiles.



TOUCH THAT TASTE!

- TURNING ABSTRACT INTO TANGIBLE

Martyna Barbara Golik, Royal Danish Academy of Fine Arts and Design (KADK)

Touch That Taste! project started from an interest of combining two worlds: textiles and food.

Touch That Taste! is an attempt to translate smell and taste of food into touch and vision to create experimental collection of textile objects.

More specifically, food was categorized by the five main tastes: umami, sweet, salty, bitter and sour with an idea of designing a collection of five interior related textile objects where each of the object is a translation of one taste.

In order to get data to work with, a group of 10 people was undergone a synesthesia-inspired experiment where each of the person had to eat and smell representatives of five tastes and try to translate these experiences into vision and touch.

After analyzing outcome of the experiment data was collected and used for experimenting with materials and

techniques and creating various textile samples which later on were used to make the final collection.

The collection is focusing on combining different materials and techniques. Function and design of each of the objects is related to analysis of the experiment with the group and research about food, senses and synesthesia.

The collection consists of:

- carpet for umami meant for exploring its different structures and textures with bare feet.
- pouf for sweet which is slowly coming down while seated creating feeling of sinking in.
- blanket/chair cover for sour that comes into life in movement creating a beautiful structure.
- room divider for salty that invites user to interact with it by changing/adding/removing its layers.
- shoes for bitter being soft and heavy at the same time making it hard to walk.

Collection Touch That Taste! is telling a story about how abstract can be turned

into tangible, about how experience with food can be translated into a functional collection with focus on experiencing the objects and creating relation with it.



TASTING THE SOUND OF CULTURE

Jonathan LeRoy Biderman

Research on cross-modal sensory perception has opened up a tremendous range of creative possibility for how we can shape the experience of diners and drinkers.

Recent work in the field seems to be pushing the boundaries of what is included in the system of sensory perception, moving outside the body to incorporate not just an individual's physical and cognitive conditioning as a member of a particular sociocultural group, but also the broader idea of cultural identity.

The premise of the Creative Tastebuds conference – that taste is a combination of neurophysiology and sociocultural experience – brings this idea to the fore, and it led me to ask: What might the effect be of perceived culture on the experience of taste? The question is not entirely novel – priming and leveraging cultural association is a powerful element of product design and marketing. But what about concurrent multisensory experience?

The idea for this study was sparked by a recent

social dinner to which each participant brought a bottle of whisky and a loosely-paired piece of classical music. Some pairings worked, some did not, and most of the pairings turned out to be based primarily on the nationality of the composer. Much has been written about the deep relationship between music and taste, particularly regarding correlations between specific elements of sound and taste experience. But what effects, if any, do the cultural associations of music have on the taste experience of whisky? To investigate this question, this study pairs randomized, repetitive, black-glass blind tasting of several whiskies with pieces of music identified by crowd-sourcing to have different, clear, widely-recognizable cultural associations. Preliminary analysis of participants' perception of whisky and music will be shared at the conference.

THINKING ABOUT, DESIGNING FOR, AND EXPERIMENTING WITH TASTE IN DIGITAL INNOVATION: LICKABLE CITIES

MJ Brüggemann, Vanessa Thomas, Ding Wang, Six Silbermann; HighWire DTC, Lancaster University Management School, School of computing and Communications, Lancaster University, IG METALL, Aarhus University

LICKABLE CITIES is the umbrella designation for a number of interventions, discussions, serious research and provocative irony by several scholars in a number of disciplines (digital humanities, human computer interaction, cultural geography, smart cities research, urban design and innovation). Our envisaged contribution for CREATIVE TASTEBUDS is a consolidation of our lessons from 2 years of LICKABLE CITIES and our attempt to introduce the element of 'taste' and 'flavour' into digital design (interfaces, interface components and design strategy).

Thinking with and designing for taste is a resistant endeavour that is inherently challenging when trying to bring it into harmony with traditional computing,

computer science and software development.

Taste is resistant to quantification, profoundly situated and individual, ephemeral and difficult to replicate. These peculiarities appear to have kept HCI (human-computer interactions) researchers from engaging with taste, but therein rests the value in piloting this endeavour. Aside of the intrinsic value of taste and flavour and their central place in the human experience, we also have found some extrinsic benefits in its serious inclusion in digital innovation.

Thinking with 'taste' – we conclude – pushes HCI and its methods to new limits.

In this paper, we aim to introduce taste as a dimension to innovate with and make a case for why and how this matters in HCI.

We describe the limited, existing work in multisensory design that considers taste/

flavour as a design component, and how our work builds on it. We draw upon our ethnographic experiences of licking cities (reasoning, sampling strategies, reflections, conclusions) as well as reflecting back on existing research and design provocation in innovation. The theoretical framework, which underpins our work, is taken from Nonrepresentational theory (as described by Vannini 2015). Non-representational methodologies are an attempt to introduce into academic research that which is prone to being overlooked by traditional methods, those experiences which are difficult to grasp and describe.

We argue that the nonrepresentational framework and the new topologies it offers provides valuable lessons for digital innovation, the creative industries and research alike.



FOOD, EMOTIONS AND MEMORY IN POLISH CONTEMPORARY ART

Agata Stronciwilk, University of Silesia, Katowice (Poland)

Tastes and smells of food can evoke various emotions and memories on both individual and collective level. In my paper I would like to reflect on different ways in which food can be engaged in an artwork.

David E. Sutton wrote about embodied memories rather than textual or verbal. Angelika Markul's "Polish American Dream" is an example of reference to memory, which is rooted in sensory experience. Markul creates a multi-sensory installation in which she uses "Donald" bubble gum. Markul refers to food nostalgia and the collective memory but also engages political issues, as during the communist regime for many Poles "Donald" gum became the symbol of unreachable lifestyle and freedom. The taste is not only individual experience as it carries social and political meanings. Justyna Gruszczyk creates scented installations, which are often based on food aromas. In "Merging",

she recalls the taste of home, by creating the aroma of strawberry cake and spreading it around the streets of Dublin. Marta Rabikowska wrote about Polish migrants in UK that "food making and food consumption projects the concept of 'home' understood as a state of normalcy to be regained in face of the destabilized conditions of life on emigration". The cake is referred as a metonymy of a home, therefore the scent in Gruszczyk installation is a way to create a community experience based on childhood memory. Anna Królikiewicz is interested in physiology of taste. In her works she often questions the boundaries of taste and the ways in which acceptable tastes are constructed. Creating the "Flesh Flavour Frost" ice-cream she raises questions about the pleasure of closeness of human body but on the other hand the taboo of cannibalism. But isn't the ultimate closeness always founded on "consuming" the other?

THE EAT PROJECT: THE ODDITY AND THE AMAZINGNESS OF CULTURAL QUIRKS

Leena Naqvi

In the small university city of Umeå (population: 120,000) in Northern Sweden, 'the EAT project' is a public based participatory project.

It is an active documentation process of the oral histories of migrant women from all over the world, and vastly different cultures, who find themselves in the city as visitors, students, housewives and professionals.

The project documents these women and what they think makes their food taste like home. The secret lies not in the ingredients but in their cultural quirks that come to play when they cook their traditional foods leaving them convinced that is all the sprinkling of magic needed to get the flavours of home! Following the interviewing and photographing of these women and the foods they prepare from their respective countries, open food workshops are held, whereby the participants

interact and experience how to make a traditional dish from the particular woman and what it should taste like according to them. The project has been designed such that during the workshops, the exact recipes are withheld from participants and they are forced to learn by observing the process, interacting with each other and absorbing the cultural quirks to understand what makes Zeynep's sarmas, Ellen's dumplings or Marzie's tahchin taste like the one's from back home.

32

EAT ME: EXHIBITION AT TRAPHOLT – MUSEUM OF MODERN ART AND DESIGN, DENMARK, 23 SEPTEMBER 2017 – 21 MAY 2018

Karen Grøn, Director and Curator, Trapholt,

Trapholt, Museum of Modern
Art and Design introduces EAT
ME – an exhibition about how

we understand ourselves and the world
through food.

Food is the super metaphor of our time. Using
food, we can comment on practically anything:
social problems, cultural habits, our identities,
our understanding of nature, setting boundaries,
our sensibilities and our visions of the future.

The exhibition EAT ME introduces more than
60 artists and designers. The “sense table” at
Creative Tastebuds Central to the exhibition EAT
ME at Trapholt is a large ‘sense table’.

At the table, those visiting Trapholt can
experience the exhibition in a direct way, on
their own bodies. What is taste? How do the
surroundings affect our taste experiences? What
will be the food of the future? There will also be
introduction to the exhibition through film and
possibility to look at and order the extensive

catalogue with articles by

• Karen Grøn, Museumdirector at Trapholt and
curator of EAT ME

• Marije Vogelzang, designer and director of the
Dutch Institute for Food & Design, who has
• been instrumental in creating the new field of
‘Eating design’;

• Professor Barry C. Smith of the University of
London, director of the Center for the Study
of the Senses and a renowned expert on the
complex nature of taste;

• Associate Professor Karen Klitgaard Povlsen of
Aarhus University, head of the Center for Food
Culture Studies (FOCUS) and researcher on
food and media;

• Senior Researcher Eva de la Fuente Pedersen,
Inspector at the National Gallery of Denmark
and an expert on classic Dutch still life and
worldview

EAT ME is sponsored by A.P. Møller Fonden and Augustinus Fonden.

THIS PLACE DOESN'T EXIST ANYMORE": FOOD AND MEMORY AMONG SYRIAN REFUGEES

Beth Grannis, Degree Candidate, Master of Arts in Global Communications (AUP), The American University of Paris

This short documentary film submission, "This Place Doesn't Exist Anymore": Food and Memory Among Syrian Refugees", stands as a class project from the American University of Paris (AUP) inspired by a set of readings on the subject of food, the senses, memory, and identity through the works of David E. Sutton, C. Nadia Seremetakis, and Marcel Proust.

This film offers insight into the life of a young Syrian man, Saad Hakki, who after fleeing Syria and immigrating to France, uses food as a vehicle for personal reflection, assessing his home country's stance within the world, for deepening the understanding of his own identity, and preparing for a new and different future than the one he imagined for

himself. With the support and guidance of Professor Christy Shields and Claire Perrot and in conjunction with their "Innovative Showcase" workshop proposal, Ethnography and Taste Education in Cooperation with Comté Cheese: A Cross-Cultural and Collaborative Approach to Food Pedagogy and Taste Learning, this film stands as a work in progress and poses itself as an emerging topic that I plan to pursue and develop into a MA thesis film in 2017-2018.

Alongside my fellow AUP colleagues at this conference, I hope to ignite discussion, and solicit ideas, approaches, and potential processes for my continued research on food, exile, and memory. Additionally, by exploring the ways in which Syrian refugees use food to commemorate deeply rooted cultural identity and personal history in an unfamiliar place, the audience is probed to

consider the ways in which displaced people uphold identity, foster family relations, and preserve memories within their community. Situated at the tender threshold of a home that no longer exists and the makings of a new home, "This Place Doesn't Exist Anymore": Food and Memory Among Syrian Refugees aims to unite the audience and Mr. Hakki by shining light on the shared common ground of memories and emotions surrounding ties to food. It is my hope that this film's theme will position a platform for those to stand upon to help disseminate elements of cultural compassion and to initiate conversations between different and opposing mindsets.



“A SAUDADE” – FOOD STORYTELLING | CREATING NEW SENSORY MEMORIES

Cláudia Viegas, Maria José Pires and Ricardo Bonacho; ESHTe (Estoril Higher Institute for Tourism and Hotel Studies), University of Lisbon (ULICES) and Faculdade de Arquitetura da Universidade de Lisboa (CIAUD)

As part of a multi-disciplinary academic project, the design of our culinary experience (the Portuguese) “A Saudade” (2016), inspired by the Spanish Roca brothers’ “El somni” (2013), became a meta-territorial task with a distinguished identity.

Throughout a process of musical translation, modern original creations of the traditional Portuguese guitar culminate in a bold and innovative musical confluence for each of the ten moments – from the research on chemosensory perception pairing sound and flavour. The innovation, however, lies also in building correlations of sounds and odours, with the contribution of a parfumiste who creates a harmony of smells between the printed invitation and the initial moment of the experience which triggers the twelve guests’ memory. It is such a mental faculty

of retaining and recalling past experiences that perfectly suites the theme “saudade” – a feeling philosophically considered to be the essence of the Portuguese soul for involving both remembrance (of having rejoiced in past times), penalty (for not enjoying the present or a memory), desire and hope (of returning to the old state of happiness).

Because food memories, as recollecting experiences, shape the future, the guests live several moments that take them in a journey along simultaneously past gastronomic traditions, discoveries and innovative fusions. The sensory experience is accomplished by visual references projected on a time capsule, and specific lighting sets the thermal perception of each moment, also offered through a particular cork floor. Central to this identity experience there is

a narrative of flavours and shapes, inspired by a multi-layered dialogue through unique tableware, creating games of seduction guided by a storyteller. The harmony of declaimed poetry feeds the spirit before every moment. It was through guided interviews focusing on both expectations and feedback of the experience that the guests depicted a memorable experience. Storytelling food through new sensory memories.

CHILDHOOD FOOD MEMORIES

- A MULTIMODAL DINING EVENT BASED ON MEMORIES FROM THE 1940S

Anu Hopia, University of Turku, Functional Foods Forum, Maija Kontukoski, University of The Arts, Finland, Heikki Uimonen, University of The Arts, Finland, Sami Silén, musician, sound designer

The aim of the project was to research cultural and personal multisensory memories and how they can be employed in contemporary design. A multisensory dining event was constructed in collaboration with scientists (cultural musicology, food science), a sound designer and a restaurant. The event was based thematically on childhood food memories of women born in the 1940s. The study's approach is based primarily on an applied ethnomusicology that broadens the use of research knowledge beyond the academic context and aims to influence social interaction and empowering of communities. The methods used are typical for fieldwork methodology.

The memories were collected by interviewing five local women. Each interview lasted one

hour and the participants were encouraged to talk freely about their childhood memories of food, environmental sounds, and music.

The recorded interviews were transcribed and analyzed by using content analysis to identify the important foods, raw materials, cooking techniques and dining situations, as used in both every day and festival contexts. The analysis also covered the importance of scents, colors, sounds, and soundscapes of the food memories.

The analyzed data was used as inspiration for the chef, restaurant manager and the sound designer. The chef designed a four course menu as a modern interpretation of typical foods from the 1940s in Finland. The soundscape and photo streams were designed to reflect the atmosphere of that period. The recorded interviews of the informants

were listened to prior to each course.

These played an important role in building an empowering experience and communal atmosphere where memories of the recent past could be remembered and shared among generations. Fourteen participants, including the interviewees, took part in the event and their feedback on the event was collected and analyzed.



CHALLENGING THE SENSES

- DEVELOPMENT OF TASTE EDUCATION FOR CHILDREN WITH NEURODEVELOPMENTAL DISORDERS

Anna S Olafsdottir & Sigrun Thorsteinsdottir, University of Iceland, School of Education; Faculty of Sports, Leisure Studies and Social Education

The health benefits of a varied and balanced diet rich in plant foods are well documented.

The content of fibre, high nutrient density along with low energy density are among factors contributing to the important health benefits of consuming fruit and vegetables.

Across most countries, daily fruit and vegetable intake remains well below the recommendations of five portions a day for both children and adults despite considerable focus being put on increasing intake. Children's eating behaviour has received increased attention in recent years and more focus is now put on modifying the behaviour and pushing it into healthier directions.¹

Despite the attention on fruit and vegetable

intake in children, to our knowledge

only one study has specifically targeted

increased consumption in children with

neurodevelopmental disorders (ND).²

Children with ND such as Autism Spectrum

Disorder (ASD) and Attention-Deficit/

Hyperactive Disorder (ADHD) are often fussy

eaters, affecting well-being and stress

around mealtimes.^{3,4}

Parents of children with ASD continually

report problems in getting their children

to eat and/or describe texture and taste

preferences such as only eating bland food

items and crunchy or salty foods such as

crisps and having strict or disruptive rituals

around meals.⁵

Current evidence for treatment of feeding

difficulties in children with ASD is limited

and most studies focus on increasing

appropriate feeding behaviour or food volume, rather than expanding the variety of food types consumed.^{6,7}

In typically developing children (TD) taste-education can increase variety in food choice. This approach is novel to ND children. The paper describes the design and rationale for developing a taste education programme for 8-12 year-old ND children and their families with a focus on increasing fruit and vegetable consumption. Materials and methods to be used in this family-based intervention based on a pedagogical framework in a school setting will also be presented.

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ETHNOGRAPHY AND TASTE EDUCATION IN COOPERATION WITH COMTÉ CHEESE: A CROSS-CULTURAL AND COLLABORATIVE APPROACH TO FOOD PEDAGOGY AND TASTE LEARNING

Christy Shields-Argelès, Cultural Anthropologist, American University of Paris (AUP), Claire Perrot, Taste Educator, Le Groupuscule d'Actions Gustatives (GAG), Beth Grannis, Degree Candidate, Master of Arts in Global Communications (AUP), Samuel McKeown, Degree Candidate, Master of Arts in Global Communications (AUP)

For several years, Christy Shields and Claire Perrot have collaborated on a food pedagogy project, focused on taste and terroir, in association with Comté cheese. Christy introduces students to ethnographic methodologies and perspectives and Claire transmits basic sensory skills. Together they strive to bring students to: reflect upon their own cultural and sensorial frames; work collaboratively with others; become "situated" in place by attending to sensorial perceptions, mobilize ethnographic perspectives and methodologies; extend embodied understandings in empathetic and culturally attentive representations of others. We propose to create an interactive space to present our collaboration through the following set of interactions:

1. Smell as a medium for exchange(Christy)
Two sets of synthetic aroma capsules will be available. The descriptor names will be hidden from view. Participants will smell and note their impressions individually, and then share their sensory perceptions with others. The exercise explores notions of sensorial subjectivity and intersubjectivity, language and memory.
2. Tasting terroir (Claire)
Participants will taste three different

Comté cheeses and learn the reasons for it's sensorial diversity. Language and memory are brought into play again.

3. Student work: embodied and empathetic representations of others (Beth and Sam)

We propose to show some student work, including: a 3-minute FF film on food, the senses, memory and the experience of displacement for Syrian refugees in France (Beth), and a blog dedicated to place-based food and wine producers in the Maryland/D.C. area (Sam).

43



TASTE – NO WASTE: TASTE EXPERIMENTS AT RESEARCH DAY FOR 6TH AND 7TH GRADE SCHOOLCHILDREN

Anette Kamuk, Birthe Kofoed Mortensen, Charlotte Mithril, Agnete Hoffmeyer & Rikke Højer. University College Absalon; Taste for Life.

The aim of a so-called research day was to give schoolchildren from 6th to 7th grade a day of learning about taste, sustainability and future foods.

The children were invited to University College Absalon in Sorø, Denmark to a day with workshops involving taste experiments. Based on sensory experiments related to taste and through involvement and dialogue, the aim was to create knowledge, competences and awareness about taste and to challenge food courage among the children. Focus was to explore taste and taste preferences through sensory experiments and to bring awareness to the taste of different foods. In addition, the aim was to create experiences which could show how taste and taste courage are influenced by social interactions and relations. A final aim was to bring awareness of how you can reduce waste with the example of how to use all parts of fruits and vegetables.

In total, approximately 120 children aged 10-12 years participated. In one workshop, children experimented with making juice to explore the basic tastes and worked with the pulp as an example of how to reduce food waste. In another workshop, the children prepared and tasted roasted insects as an example of a future novel food. All children participated in both workshops.

We observed that the research day was a unique opportunity for providing awareness and knowledge about taste, sustainability and future foods. The children had a positive approach to the experiments and investigated the different tastes and foods with high enthusiasm and interest. Especially the experiments with insects seemed to induce dialogue and interactions among the children, have a positive effect on group dynamics and influence taste and food courage.

THE REPRESENTATIONAL AND MATERIAL LANDSCAPE OF ARTISAN CHEESEMAKING

Kelsey Oldbury

Small-scale artisan cheesemaking has developed in Sweden over the past two decades and continues to grow.

Based on sensory ethnographic fieldwork undertaken with one Swedish artisan cheesemaker and the farm from which she purchases milk, this paper aims to explore how artisan cheesemaking in Sweden relates to the Swedish landscape. The relationship between taste and place is a key part of this and is used to discuss how representational landscapes and food traditions are re-articulated in the present.

This paper traces an artisan cheesemaking taskscape through the regional collaboration between cheesemaker and farmer to show how space and taste come together through cheesemaking. It explores the artisan making practices that turn milk to cheese highlight the skilled and sensory

aspects of cheesemaking while techniques of ageing cheese in place emphasise the gathering power of both place and cheese.

The materiality of cheese – its ability to draw together people, animals, technology, time and landscapes – make it a material object that acts as a meeting site for both representational and material landscapes.

Thinking about how taste acts as a thread to connect different actors involved in the production of cheese is one way to explore how our conception of, and relationship with, landscape is re-articulated and used in narratives about the material world.

Key words: artisan cheesemaking, cheese, landscape, sensory ethnography, place, materiality, Sweden

45

HARVESTING THE POTENTIAL OF HEALTHY FOODS

– A DIETETIC MARKETING PERSPECTIVE

PhD Pernilla Sandvik, Department of Food, Nutrition and Dietetics, Uppsala University

Research in natural sciences often demonstrate health potential of specific foods. However, for these foods to have a beneficial effect in reality, they also need to be available, chosen, liked and eaten by consumers. To find strategies to enable an increased consumption of foods with potential health benefits, a perspective described as dietetic marketing will be elaborated upon. This is done by using the example of rye bread as a potential health beneficial component in the Swedish diet. Several potential health-benefits have been shown for rye, but less research has been focused on bread from a consumer perspective.

Dietetic marketing draws upon ideas from social marketing but focuses specifically on a food with potential health benefits.

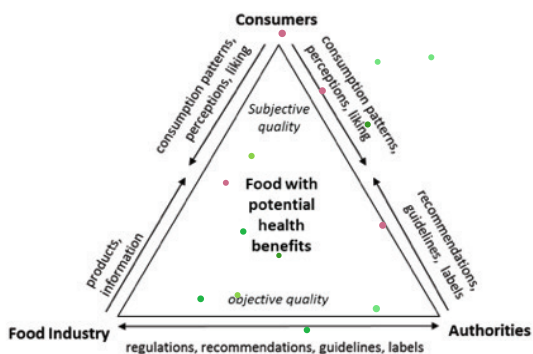
Here, consumers are thought to more easily adopt a behaviour if they receive benefits

they consider valuable or if relevant barriers are removed. Food quality is a useful concept in identifying barriers to and opportunities for consumption. Objective quality represents e.g. what is described as healthy and recommended by authorities as well as, what is made available to consumers by food industry. Subjective quality is related to consumer perceptions of these qualities. Taste is a crucial quality criterion for consumers' evaluation of food products. Sensory analysis is therefore used as a key methodology to bridge the gap between the product and the person.

In the case of healthier rye breads, the taste was e.g. shown to be a major barrier for consumption among Swedish consumers.

With the aim to increase consumption of foods with potential health benefits, a dietetic marketing perspective gives interdisciplinary insights in how industry may design products

and communication in line with consumer perceptions and preferences as well as how authorities may design recommendations and guidelines to aid consumers in their food choice and guide industry in product development.



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RE-CONTEXTUALISING A NOVEL PRODUCT. BASED ON: INITIAL CONSIDERATION INTRODUCING TEMPE IN DENMARK

Anna Loraine Hartmann and Louise Beck Brønnum, Nordic Food Lab and
Department of Food Science, Faculty of Science, University of Copenhagen, DK.

Re-contextualising is defined by Cook and Crang (1996) as an interplay between the consumers and the producers, where the context (situation), production, and origin are all constructors of the re-contextualisation of a novel product. Tempe is defined by Owens et al. (2015) as a food derived from a processing technique originating in Indonesia, where mould, often from the *Rhizopus* spp. knit the substrate together and produce a white, firm textured “pressed cake” that can be fried, cooked or boiled. The substrate derives either from legumes, grains, or by-products. As food neophiles (i.e., individuals who love to try novel food), the authors of this paper were eager and excited about trying tempe. But as for many Danes, hearing about a white mould penetrating and encapsulating a base of legumes sounded disgusting (Rozin and Fallon 1987) and mounted

a barrier for actually tasting it. Bernat Guixer (NFL 2015) has explored the production of tempe, based on Nordic crops, in order to make it more sustainable in a Danish production perspective (NFL 2015). Could this help the re-contextualising of tempe in Denmark? With an interdisciplinary approach towards product development, the aim of the project was first of all to develop a safe and acceptable tempe using creative design methodology (Naes and Nyvold 2003). Next step was creating a context for tempe to be introduced to the Danish market using high-end chefs in Denmark in an ideation workshop. In this context, chefs were seen as potential Lead Users (Von Hippel 1986). A final consumer test was conducted in a setting of a restaurant, and the results were analysed. Based on these results, the paper suggests a possible future methodology to be used for successful product development when introducing novel food products to a market.

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PARTICIPATORY RESEARCH THROUGH (GASTRONOMY) DESIGN: A METHOD FOR EXTENDING PLAY IN GASTRONOMY

Danielle Wilde & Ferran Altarriba Bertran, University of Southern Denmark &
University of California Santa Cruz

Participation takes many forms in the preparation and eating of food, yet is not widely explored in the context of gastronomy.

Play holds a strong place in gastronomy, yet has unexplored potential. To investigate this potential we conducted a participatory research study that explored four opportunities to extend play in gastronomy: (1) eliciting play beyond surprise and make-believe; (2) facilitating socialization through emergent forms of play; (3) using common eating rituals as inspiration for gastronomy; and (4) using play to enhance degustation.

Our method: participatory Research through (Gastronomy) Design, was elaborated through a series of dinners designed with and for experts, enthusiasts and novices. Its broader applicability was tested through a workshop with student chefs and game

designers. Our findings demonstrate that participatory Research through (Gastronomy) Design affords the design of playful gastronomic experiences. Its use aids reflection on abstract dilemmas related to the gastronomic experience; exploration of play's impact on social dynamics; and—when directed at specific questions—it informs concrete design choices. Playful gastronomy design that responds to diners' needs and desires, beyond a chefs' personal understanding of play, is currently lacking. We posit participatory Research through (Gastronomy) Design as an exciting new approach to address this gap.

THE INNOSWEET PROJECT: MAINTAINING ACCEPTABLE SWEETNESS PERCEPTION VIA AN INTEGRATED SENSORY PERCEPTION-, PSYCHOLOGICAL- AND NEURO-PHYSIOLOGICAL APPROACH TO INDUSTRY-DRIVEN INNOVATION IN SUGAR REDUCED-BEVERAGES

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51

Background: Sugar sweetened beverages (SSBs) are a main source of added dietary sugar (WHO, 2014). High sugar intake is associated with excessive energy intake and life style diseases (Vartanian et al. 2007). In beverage production there has been emphasis on reducing the sugar content using alternative sweeteners. However, many of the sugar-reduced or -replaced (SRR) beverages are not perceived as 'identical' to SSBs (Frank et al. 2008). Perception and acceptance of sweetness differs between individuals due to sensory psychological factors, brain-rewarding systems and physiological responses (e.g. Costel et al. 2008, Beck et al. 2014, Frank et al. 2007). Hence, these factors can be exploited as tools to model sweetness perception and acceptance of products with reduced sugar content (e.g. Dijksterhuis & Byrne, 2005, Spence, 2017).

Overall Aim: To apply a scientific-based integrated sensory perception-, psychological- and neuro- physiological (PPP) approach in industry-driven innovation of SRR-beverages enabling lower sugar content whilst maintaining

acceptable sweetness perception (see Figure 1). The holistic PPP approach is important in relation to taste and choice behaviour as PPP factors as a whole affect us prior to, during and after ingestion of foods and beverages.

Methodology: -An identification of PPP-factors for maintaining sweetness perception and acceptance, -Application of this knowledge in industrial development of SRR-beverages and - A demonstration of the effectiveness of SSR beverages in terms of physiological responses and an estimate of economic and societal gain across beverage markets.

Results & Discussion: Integrated PPP factors are necessary tools in maintaining sweetness perception and acceptance of SRR-beverages. Through access to multidisciplinary knowledge on human sweetness perception in sense, mind and brain research combined with knowhow from the ingredients and beverage industries, we present an approach to apply the knowledge obtaining the right balance between health and consumer acceptance of SRR-beverages ultimately lowering the sugar intake.

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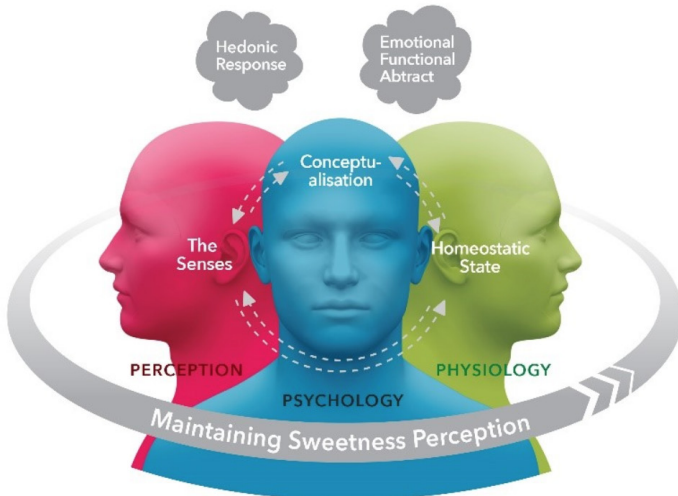


Figure 1: Integrated perception, psychology, and physiology for maintaining sweetness perception.

TASTE – A GASTROPHYSICAL PERSPECTIVE

Mathias P. Clausen, Morten Christensen, Ole G. Mouritsen; Department of Chemical Engineering, Biotechnology and Environmental Technology, University of Southern Denmark & Department of Food Science, University of Copenhagen

Gastrophysics (gastronomical physics) is an emerging interdisciplinary scientific discipline that focuses on attaining a fundamental understanding of the aspects of gastronomy and cooking, which can be understood employing principles from physics, chemistry and related sciences.

Gastrophysical studies has a gastronomic observation as its starting point, and aims at unravelling the scientific nature of the observations on many different length scales. This includes explaining physical and chemical aspects of the raw materials, of their transformations during the preparation of food, as well as of the sensory response while eating. The chemical and physical composition and properties of raw food materials are important for the transformations that occur

in the food during preparation.

Flavour (taste and smell), mouthfeel, chemesthesis, and astringency are all determinants for the sensory evaluation of food, and these characteristics are also related to the chemical properties and the physical texture of the food, and to how the food is transformed in the mouth. Gastrophysics deals with each of these components and aims at uncovering their mutual relations i.e. how the sensory input relates to the material composition and properties of food, and the absorption in the human body. We will here show case different taste samples, and provide the gastrophysical explanation of the associated taste phenomena.

THE PROCUREMENT OF FOOD AS A FACTOR IN TASTE

Joan Gross, Oregon State University

In addition to being influenced by the situations and conditions of the activity of tasting as Hojlund points out (2015:3), taste is also influenced by the procurement of the food being tasted. When I taste mushrooms that I have gathered in the woods, the experience of finding a treasure trove of golden chanterelles popping up through the moss around a decaying trunk in the cool forest forms part of my pleasure in tasting the mushrooms fried in butter with garlic back in my kitchen. In ethnographic interviews with food activists, back to the landers and freegans, the response to a question about a favorite meal often included how the food was procured. The production of a meal is a performance in which one demonstrates one's food-procuring and preparation skills. The latter is always considered important to taste, but the former seldom is. Food activists and back to the landers were partial to food that

they had grown themselves. Freegans foraged from restaurant tables, dumpsters, and in the forest. One freegan group raved about a big communal meal that they prepared of wild salmon and acorn mush. Everyone says that the taste of fish deteriorates as soon as they spawn, but the freegans didn't think that it was right to take a salmon that hadn't spawned, given their declining numbers. They grabbed one in the stream after it had spawned and smoked it over an open fire. They recognized that the taste was different, but it wasn't bad. The fact that they had allowed the fish to reproduce before catching it made the taste more desirable. Understandably, if the procurement process consists of undervalued, backbreaking, monotonous work for insufficient wages, that, too, leaves its trace on the taste of the food.

55



THE CREATION OF FLAVOUR IN WATER KEFIR AND WHAT WE CAN LEARN FROM IT

Julia Sick, Nordic Food Lab / Taste for Life

Water kefir is a fermented carbohydrate-rich drink. The water kefir grains work as a SCOBY (symbiotic culture of bacteria and yeast). It can ferment any carbohydrate-rich liquid into a sour-tonic beverage with a refreshing flavour due to its carbonated characteristics.

As part of a Nordic Food Lab project (summer 2017), exploring the flavour world of water kefir made me think that the culture of kefir grains seem to work quite similar as humans do in a living society.

The Lactobacilli bacteria found in the kefir grains produce dextran (a polysaccharide structure), that build the environment for the symbiotic culture of bacteria and yeasts. This is best comparable to a human community consisting of a diverse group of cultures. The grains are surrounded by a liquid, basically consisting of water and

sugar that are the source of energy for bacteria and yeasts. It should also contain essential minerals and vitamins (from water, sugar and added fruits), which are essential for growth and survival. Humans do as well require a specific environment that includes available food sources. Additionally, as humans and a part of society, we are formed and influenced by our environment including relationships, culture and available resources. When experimenting, the best flavour of water kefir was created when using organic and fresh ingredients. This can be transferred to how we treat our environment. Following, people should take good care of the environment by making it more sustainable – a sustainable environment to produce better food for more people. So, flavours produced by kefir grains are an example of how to explore food and

flavours that go beyond deliciousness;
how to make us reflect upon the food system
we live in and the people whom we eat with.
Everyone can choose how to flavour his or her
life; it is just a matter of ingredients.

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SHORT FILMS ON SENSES AS A TOOL FOR FOOD PROFESSIONALS

Mathias Skovmand-Larsen, Nordic Food Lab / Taste for Life
& Daniel Schefte, Bad Company

In 6 movies, “Taste for Life” and the Nordic Food Lab interview food professionals about how they use their senses in their work. How do you develop a confidence in the perception of food, and how do you express it to others? For “Creative Tastebuds”, Nordic Food Lab would like to contribute with two short films. The documentaries are shown on iPads, shared by two persons with individual headphones. The documentaries are accompanied with taste samples that are in line with the food professionals’ work. By presenting best practice on how to use senses as a tool in the food industry, we hope that students can apply this knowledge on their craft by trusting their senses.



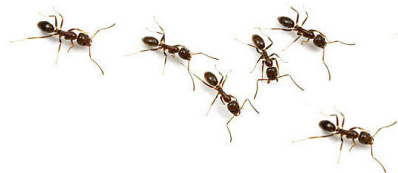
“CATCH ME IF YOU CAN” A CHANCE TO MEET A SPECIAL AND VERY TASTY ANT SPECIES; LASIUS FULIGINOSUS

Christine Fentz, Secret Hotel (performance company)

Secret Hotel – a performing arts company specializing in relational art – are these days testing and presenting our new piece “Walking Lecture on Ants”: A mix of a walking performance and lecture, created in an interdisciplinary collaboration between performing artists Christine Fentz (AD, Secret Hotel) and Betina Birkjær, ant researcher Hans Joachim Offenberg, and anthropologist & brain researcher Andreas Roepstorff, and sound artist and chemist Maiken Vibe Bauer.

The Walking Lecture on Ants is the first in a series – the following planned to be about bumble bees, and trees & mycelium. The 30 guests of the walking lecture are served sensory experiences of various kinds, hard core facts, poetic reflective texts, walking, playing, listening and at the end smelling and tasting – of course also insects, incl. ants. The lead characters are *Lasius Fuliginosus*, the Jet Black Ant – but in

Danish called the Orange Ant, because of its special taste and smell. This ant species was made famous by Danish Michelin restaurant Noma in Copenhagen, serving these ants alive in crème fraiche. For me and Betina as performing artists it has been a very rewarding experience to get to know the world of ants in general, and particularly these ants. They have been active partakers in the creation of the art piece, and as such, ants are good to think with. Think about the different ways which different species impact their environment, and how collaboration are created in various types of societal structures. At the Creative Tastebuds I will present these ants to the participants who visit my stand, letting them meet the ants through a few short exercises, sharing some of the perspectives the ants have given me, and ending the visit with a special offer to each guest.



PARTICIPANTS

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- Alexander Fjaeldstad; Aarhus University; PhD Student
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- Andreas Lieberoth; Aarhus University; Assistant Professor
- Andreas Steenholt Niklassen; Flavour Institute, Aarhus University; Researcher
- Ane Bonde Rolsted; Moesgaard Museum; Museum Inspector
- Anette Kamuk; University College Sjælland; Associate Professor
- Anna Maria Frost-Jensen; University of Copenhagen; PhD Fellow
- Anna S Olafsdottir; University of Iceland; Professor
- Anne Bech; Arla Foods a.m.b.a; Consumer Scientist
- Anne Marie Pahuus; Aarhus University; Vice-Dean
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- Annemarie Olsen; University of Copenhagen; Associate Professor
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- Arne Møller; Aarhus University;
- Arun Gupta; The New Press; Author
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- Birthe Kofoed Mortensen; University College Sjælland; Associate Professor
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- Bo Frederiksen; Meyers Madhus; Executive chef
- Carole Counihan; Food anthropologist; Professor Emerita
- Carrie Harritsø; Arla Fonden; Project manager
- Cathrine Terkelsen; Taste for Life; Lecturer
- Charite Nielsen; Grapeland;
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- Danielle Wilde; University of Southern Denmark; Associate Professor
- David Sutton; Southern Illinois University; Professor of Anthropology
- David Howes; Concordia University in Montreal; Professor of Anthropology and Co-Director of the Centre for Sensory Studies

- Diego Virgen; Critical Meals;
- Dwi Fibri; Nordic Food Lab;
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- Franz Paul Stiller-Stut; ORL Dresden, Prof. Dr. med. T. Hummel; Student
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- Henrik Parbo; Taste of Life; Senior high school teacher emeritus
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- Jeff ; Restaurant Substans; Chef
- Jens Risbo; University of Copenhagen; Associate Professor
- Jens Frausing; Scenographer
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- Karen Wistoft; Taste for Life; Professor
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- Leena Naqvi; Architect
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- Marie Damsbo-Svendsen; University of Copenhagen;
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- Mark Schatzker ; Author of the book "The Dorito Effect"; Food Journalist
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- Martyna Barbara Golik; Designer And Artist
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- Mathias Skovmand-Larsen; Nordic Food Lab; Researcher
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- Paul Tyler; Handling Ideas;
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- Valérie Hémar; Paris Sud University – Paris Saclay (France); Associate Professor
- Åsa Öström; Örebro University; Professor

ABOUT THE ORGANIZERS

SUSANNE HØJLUND

Initiator, project manager and octopus of Creative Tastebuds.

I am an anthropologist, working at Aarhus University. Through the years I have done research on children and childhood, Danish welfare institutions, the meaning of hominess, Cuban sugar cultures and food anthropology. I recently wrote the book Taste (until now only available in Danish) where I argue for taste as a social and cultural concept. I teach fieldwork methodology, food culture and museum exhibition/anthropological dissemination. I have worked with several experimental projects on food and taste, and am also engaged in filmmaking and visual anthropology.

MIKAEL SCHNEIDER

Responsible for contributions, innovation showcases and soapbox dialogues.

I'm the project coordinator, communication manager and administration responsible of Taste for Life, and I have a background in biology, a PhD in cardiology and a diploma in journalism and communication. Quite a few titles, but what I really try to do, is facilitate all the fantastic, interdisciplinary projects on taste emerging between researchers, chefs, teachers and students of Taste for Life. I'm fortunate to learn from and thrive on their clever, enthusiastic and creative quest to unravel what taste is all about – and how a focus on taste can promote better learning and better lives.

EVA RYMAN

Coordinates PR, social media, website, press contact, etc.

I am a press and communications officer with Taste for Life. I do online journalism, social media reporting and guide the media around the great universe of taste.

For almost two decades I have been managing and editing new media journalism in connection with broadcast news at TV 2 Denmark. I particularly focus on editorial management, storytelling and communication of science to the public.

GITTE GRØNNING MUNK

Responsible for registrations and is our contact to web manager, hotels, tourist office etc.

As Event Coordinator at Faculty of Arts, Aarhus University, my main expertise is to provide support and advice to conferences and seminars primarily organized by researchers at Faculty of Arts.

PAUL TYLER

Helps develop ideas as well as unravelling the & #39; red thread & #39; on stage.

2006, I moved from London to Copenhagen. Building on twelve years of television & digital production experience at the BBC, I started helping international companies develop concepts. It soon became clear that project teams working in corporate, public and cultural sectors were wasting huge amounts of time, energy and money. I set out to change that and developed the Handling Ideas approach. Nominated for a BAFTA (2005), BBC Creativity Award (2004) and Association of Online Publishers award (2005), I went on to win the Prix Jeunesse (2006) web award for the BBC's flagship cross-media show, BAMZOOKi, the show I originated, studio directed and produced.

I co-set- up the Copenhagen School of Design and Technology's Digital Concept

Development graduate programme in 2010. I originate from London, lives and works out of Copenhagen and holds a BSc. (Hons) Physiology with the History and Theory of Art & Design.

METTE MØRUP SCHLÜTTER

Coordinates the volunteers at the theatre.

Medical anthropologist with focus on families of the Arctic.

OLE G. MOURITSEN

Coordinates and reviews the written legacy from the symposium.

I am a physicist who throughout my carrier has been interested in exploring the borderland between different scientific disciplines, i.e., the necessary margins or ecotones that in contrast to edges do not limit your thinking but rather enhance creativity. I have been exploring how physics and chemistry can lead to understanding in biology and biomedicine, I have been occupied with combining theory, experiment, and modeling in science, and I am currently fascinated by taste as a driver for science, learning, and creativity. I find inspiration in cooking, I enjoy working with chefs, I thrive with communicating to young people and the general public, and I love writing books about food, science, and taste.

MICHAEL BOM FRØST

Reviews the written legacy of the symposium and hosts experimental tastings.

I am the director of Nordic Food Lab at Department of Food Science, University of Copenhagen. Nordic Food Lab combines scientific and humanistic approaches with culinary techniques from around the world to explore the edible potential of the Nordic region.

I research within the intersection between science, gastronomy and experience of taste.

KAREN WISTOFT

Co-developer of event

I am a professor with special responsibilities in learning, cooking, tasting and well-being in primary and secondary school. Here my main task and current research purpose is to build up a new and highly innovative pedagogical and educational research environment dealing with students' tasting, food knowledge and skills, well-being, and learning in school. Initially, I have proved it possible to establish this research in both indoor and outdoor education. I have conducted research in school gardens and outdoor teaching since 2009 and has written several articles and research

report in relation to the empirical and educational findings. For the latest five years, my research has been part of a collaboration between School of Education, Aarhus University, University of Southern Denmark and Copenhagen University. This work has been supported by the Nordea Foundation.

KAREN KLITGAARD POVLSEN

Co-developer of event

I am an associate professor at Aarhus University School of Communication and Culture – Media Studies. I have been doing research about children and young people's use of media in relation to food. In collaboration with Jonathan Leer, I recently published the book "Food and Media: Practices, Distinctions and Heterotopias" which is the world's first anthology about a topic that has become increasingly relevant the last couple of years.

THANKS



Creative Tastebuds is no ordinary event. Inviting researchers from both the humanities and sciences to meet on stage with creators of culture. Gathering participants working with taste in very different disciplines, professions and vocations. Challenging, discussing and rethinking taste and its role in modern day society. And then having all these experts on taste hobnobbing for two full days in a beautiful old theatre.

The organizers therefore wish to express their utmost gratitude for all who has made Creative Tastebuds happen.

We thank European Capital of Culture Aarhus 2017 and the Aarhus / Central Denmark Region 2017 – European Region of Gastronomy for having the event as part of their programmes.

We thank Taste for Life / Smag for Livet (which is funded by Nordea-fonden), University of Aarhus, More Creative / Region Midtjylland and Fonden Aarhus 2017 for support and funding.

We thank Aarhus Teater for hosting the event, Cafe Hack for serving food and drinks for all participants, and Centralværkstedet for developing and presenting a unique dinner designed for the occasion.

We thank all helpers and volunteers for aiding in practical matters.

We thank all participants for contributing with abstracts, videos, showcases and dialogues.

Finally, we give a special thank to the four creative mediators and eight distinguished presenters on stage for taking on the challenge of doing taste differently.



TASTE for LIFE

69



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