

# Knowing Together in Correspondence: The Meal as a Stage for Bildung

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## Abstract

In a meal, there is a special sort of correspondence between diverse functions of knowledge taking place, a correspondence which also connects participants of the meal to a wider societal context. The interdisciplinary academic discipline of Culinary Arts and Meal Science (CAMS) at Örebro University can be described as thematically demarcated, with the meal as its main theme, justifying a broad scientific approach. In this article we shed light on how the philosophy of science of CAMS has developed during the discipline's first three decades of existence.

Starting out from a point of view of three separate *forms* of knowledge: science, artistic endeavor and practical skills, we see a development towards a point of view of three corresponding *functions* of knowledge: episteme, techne and phronesis. In this paper, we argue that an interdisciplinary discipline calls for such a *correspondent*, or functional, point of view. Our thesis is that such an approach points towards a greater methodological focus, which is also beneficial for highlighting how the outcome of CAMS is about knowing together in correspondence with the wider societal context. We illustrate how these functions are active by presenting a model. The analysis is based on examples from the academic activities of CAMS during the last three decades.

We conclude that CAMS has the potential to be particularly strong as a social force in educating *competence and skills* and *judgments and approach*. The latter, also known as phronesis or bildung, encompasses important ethical, sustainable and conscious dimensions. These are competences that are particularly significant in order to meet the challenges of today's and tomorrow's society. Therefore, we argue for the social importance of meal research for societal *knowing together*, and for the meal as an operative *stage for bildung*.

## Keywords

Culinary Arts; Gastronomy; Interdisciplinary; Methodology; Education

For wine tasters, approaching a wine is a correspondence with the wine. It is as much about exploring the wine as it is about letting the wine explore us; we search for color, flavor and texture in the wine, and the wine responds by searching for affections, memories and experiences in us. Wine knowledge is a kind of knowledge that is participated in, gained through our correspondence with the liquid, a sort of knowledge explored through activity. There is a certain amount of skill needed for the practical part of a wine tasting: wine tasters need to know how to open, decant and pour the wine, how to hold and swirl the glass, how to swill the liquid around in the mouth, and how to spit the wine out properly. However, there is also a certain amount of artistry needed: how are the color, the texture and the flavors composed? In which ways are we moved by the wine? How do we approach the wine haptically? Furthermore, wine tasters also need theoretical principles in order to find structured explanations and direct their attention scientifically. And last but not least, a

professional wine taster also reflects: what can we learn from this tasting and how can we use this knowledge? Wine tasting is one of many phenomena which are explored in the interdisciplinary Culinary Arts and Meal Science (CAMS). In this article we outline a philosophical basis for such explorations.

This article presents overarching ideas which encompass both the research and the education of the discipline of CAMS. These ideas are not limited to either a researcher's or an educator's perspective, but present a common framework for these two to rely on. This paper is to be seen as a philosophical departure point from which further research can be made, e.g. in the form of case studies of educational practices. An overarching aim of the larger project which this article is part of, is to highlight the importance of the concept of *bildung* in interdisciplinarity. *Bildung* is to be understood as practical wisdom or *phronesis* (c.f. Aristotle, 384-322 BC/1988; Gadamer, 1960; Flyvbjerg, 2001, Gustavsson, 2004; Tyson, 2018). The aim of this particular paper is to highlight the relevance of Aristotelian ethics, with emphasis on *phronesis*, when understanding how an interdisciplinary approach connects the academy to the needs of society and the restaurant industry.

## **Interdisciplinarity and Correspondence in Culinary Arts and Meal Science**

Culinary Arts and Meal Science (CAMS) at Örebro University is an academic discipline where research has been carried out in close connection with professionals since 2002. In a meal, a special sort of correspondence is going on between diverse functions of knowledge, a correspondence which also connects the participants of the meal to a wider societal context. Correspondence is a concept defined by Ingold (2017) as an idea of looking at the world as if it was built from relations, where the correspondence is the very dialogue going on within the relations. This ontology is opposed to the positivistic idea of a world built by separable static constituents. Furthermore, in the modern societal context we live in, ethical, sustainable and conscious dimensions are becoming increasingly significant, and these are dimensions to which CAMS offers an important approach (Gustafsson, Öström & Annett, 2009; Magnusson Sporre, Jonsson & Pipping Ekström, 2015). We argue that Ingold's (2017) idea of correspondence shows a way towards such an approach in CAMS.

The research area of CAMS can be seen as thematically demarcated, with the meal as its theme, a thematicity which justifies a broad scientific approach (Gustafsson, 2002). However, initially, during the first decades of the discipline, it was characterized by multidisciplinary, where researchers from different disciplinary areas co-operated by drawing on each other's research to develop their respective disciplines. These early years were characterized by quite a fragmented and therefore somewhat static and tentative approach. In this paper we argue that this approach might correspond to a philosophy of science based on three separate forms of knowledge: science, artistic endeavor and practical skills, which was frequently referred to in the discipline during this time. However, as the research carried out in CAMS over time has matured, it has evolved from its former multidisciplinary patchwork into a more seamless interdisciplinarity (Gustafsson et al., 2009). Interdisciplinarity has benefits over multidisciplinary in the sense that it makes it possible to bridge different perspectives and approach questions from a more holistic point of view (Swedish National Agency for Higher Education, 2007; Frickel, Albert & Prainsack, 2016). In this paper we argue that such interdisciplinarity also calls for a less separated and more correspondent (see Ingold, 2017) point of view in the philosophy of science of CAMS. Our thesis is that such a point of view can lead to a greater methodological focus, which also highlights how a central outcome of an academic discipline is about knowing together in correspondence with the wider societal context.

Research in CAMS can be said to include sensory science, i.e. a more natural scientific approach, as well as culinary arts, i.e. a more human scientific approach (Örebro University, 2018). An example of recent sensory scientific research in CAMS is the article "Sommelier Training – Dialogue Seminars and Repertory Grid Method in Combination as a Pedagogical Tool", which is about developing methods for the sensory training of sommeliers (Herdenstam, Nilsen, Öström &

Harrington, 2018), and an example of research within the area of culinary arts is: “The time-space of craftsmanship”, about methods for articulation of tacit knowledge in crafts (Eriksson, Seiler, Jarefjäll & Almevik, 2019). However, as can be seen in these examples, the division between sensory science and culinary arts is not distinct, and the areas of sensory science and culinary arts are often combined or enriched by each other through interdisciplinary correspondence. Furthermore, CAMS is related to the field of hospitality research in the sense that it puts a strong emphasis both on the human side of the meal experience and on the material components of a meal, i.e. both on staff and guests as well as on food and beverages. CAMS is also related to hospitality research in the way that it emphasizes sensations of an experience even in terms beyond the financial profitability (cf. Santich, 2007; Mitchell & Scott, 2013).

The educational staff of the undergraduate education in CAMS at Örebro University benefit from the competences of both professionals, such as chefs and sommeliers, and researchers. Many of the researchers in CAMS also have extensive experience from working in the restaurant industry. Among many examples from the research staff are: *the theoretical wine taster*, a senior lecturer with more than 20 years of experience working as a professional wine taster and a purchasing manager of beverages; *the sensory creative chef*, a sensory laboratory researcher who has worked as a professional chef and has competed in the Culinary World Cup and the Culinary Olympics; and *the action-researching designer in the dining room*, a PhD student with more than 20 years of experience working as a professional designer of meal events. Thus, the team of researchers in CAMS creates scientific research that is united by the meal, and to some extent, the research often takes an insider’s perspective. This provides a fertile soil for growing research questions from themes and actual cases, approached by the researchers’ theoretical arguments in correspondence with extensive practical or creative experience from the industry.

## **Knowledge as a Form: The Static Mindset of the Early Years of CAMS**

In 1992, the Swedish parliament assigned Örebro University to establish a permanent university education for restaurants. It was pointed out that what made this education unique was how it managed to:

pay attention to the aesthetical dimension of the restaurant business in both theory and praxis  
(Swedish Parliament 1991/92: UbU14).

It was also stated that:

such a university education clearly has potential for the Swedish restaurant industry’s ability to attract visitors to our country (Swedish Parliament 1991/92: UbU14).

The continuing development of the undergraduate education in establishing a postgraduate education in 2002, a decade later, can be traced back to two important changes: One was that the discipline of Domestic Science (at Uppsala, Gothenburg and Umeå Universities) developed in a more natural scientific direction and thus left most of the practical-aesthetical parts of the disciplinary area unattended. This gave room for the new research topic of CAMS to be established. The other important change was a turn in Swedish meal habits at this time, when more people started eating out and the eating habits of Swedish people thereby became more experience-oriented (Jonsson, 2015) and developed into a more democratic phenomena available not only to the well situated but to the whole population (Jonsson & Pipping Ekström 2009). This development indicated a need for a new research topic where knowledge was also written about meals outside the home. The background of CAMS is therefore twofold: it was established as a unification of Gastronomy and Domestic Science. A characteristic of CAMS is, in other words, that it has emerged from the need to academize the meal phenomenon, i.e. the discipline is rooted in a need for meal research. The origin of the discipline thus came from the thematic demarcation made by restaurant professionals and society around the meal phenomenon, rather than from a theoretically derived demarcation within the academy. Therefore, a close connection has been kept to the restaurant industry and to society, and we can argue that the knowledge present in CAMS has to a large extent been kept in the same natural shape that knowledge takes in

professional practice and in everyday lives. Knowing together with the industry and society can therefore be seen as a foundational aspect of knowledge formation in CAMS.

The first professor in CAMS, Inga-Britt Gustafsson (2004), located CAMS as a multidisciplinary discipline in which three forms of knowledge were integrated. According to Mitchell and Scott (2013), following Gustafsson (2004), CAMS is:

a multidisciplinary area comprising an intersection of food science, artistic endeavor and practical skills (Mitchell & Scott, 2013, s. 249).

Further, they also point to:

the importance of wider social and cultural understanding of food and its production (Mitchell & Scott, 2013, s. 249).

From this point of view, it is suggested that in order to reach scientifically founded conclusions, CAMS requires not only science, but also collaboration with artistic and practical forms of knowledge. Why? One argument for this is that a meal includes both material and human dimensions: that CAMS studies the correspondence that arise between food and man. Alongside interdisciplinary science, CAMS needs artistic endeavor and practical skills because they highlight that very *intersection* which Mitchell & Scott (2013) mention, and ensures that CAMS does not become too focused on either the human dimension or on food in itself.

However, there are also important limitations to a division into scientific, artistic and practical dimensions, especially when it comes to methodological or didactical discussions where all three are often coactive and inseparable. In order to overcome this problem, Molander (1996) argued for a more action-oriented perspective on knowledge in university disciplines with practically oriented elements, and Gustafsson (2004) contributed by highlighting the practical skills and practical wisdom as other important dimensions. Based on the perspectives of Skjervheim (1957), Gadamer (1960), Flyvbjerg (2001) and Bohlin (2018) we find the division in scientific, artistic and practical being very much of a positivist division, which separates in pieces rather than highlights the unity and interaction within the discipline. Such a threefold division of knowledge, partly rooted in Critique of Judgment by Immanuel Kant (1790/2003), separates knowledge into fragments. Fragmentation opposes such a unity and ongoing action within knowledge which is an important aspect of interdisciplinarity (cf. Perullo, 2018; Ingold, 2017; Gustafsson et al., 2009; Swedish National Agency for Higher Education, 2007). We might then lose important parts of what has been pointed out as:

the very nature of the culinary arts, as an applied science and a creative endeavor (Mitchell & Scott, 2013, s. 246).

Fragmentation in separate scientific, artistic and practical dimensions might also be counterproductive to the collaborative knowing together with the industry and society, a collaboration which is another form of unity that should be highlighted as a characteristic of CAMS (see “the importance of wider social and cultural understanding of food and its production”, Mitchell & Scott, 2013, s. 249).

### **Knowledge as a Function: A Methodological Turn in the Recent Years of CAMS**

Before Kant (1790/2003), the common view of artistry also contained, to a greater extent, the practice of creating art integrated within the concept of artistry. Kant taught us to separate the subjective interest from art by setting up demarcations for artistry and practice, in order to create, to some degree, a universality in art. But then, as a consequence, the concepts were also separated from each other. This led to a shift in the view of artistry from quite a practical to a more theoretical point of view, i.e. from what was mostly an insider’s action-based perspective into what is mostly an outsider’s positivistic perspective (Gadamer, 1960; Bowie, 2003).

During the early 2000s, around the time when postgraduate education was established in CAMS, Bernt Gustafsson (2004), professor in Education and Democracy, raised the issue of the pedagogical-didactic perspective in CAMS. In order to be able to discuss this issue, he suggested

to establish a philosophical point of view based on Aristotle's ethics (384-322 BC/1988), a point of view which better highlighted the knowledge-forming activities of the discipline. Half a decade later, the professor in CAMS Inga-Britt Gustafsson et al. (2009) also stated:

At a fundamental level, it is this three-dimensional view of knowledge derived from Aristotle which has been adopted as the philosophical framework for the academic discipline of Culinary Arts and Meal Science (Gustafsson et al., 2009, p. 274).

Likely, this suggested shift was also about establishing a greater awareness of the inner correspondence between the theoretical and practical competences among the educational staff and researchers in CAMS, as discussed above (see also Molander, 1996; Ingold, 2013).

Notably this can also be seen as a step back towards a non-positivistic pre-Kantian point of view on knowledge, where knowledge once again put a stronger emphasis on the *people* who experience it. Gustafsson (2004) concluded:

a good education educates knowing, skillful and wise people (Gustafsson, 2004, p. 52).

An important aspect of the uniqueness of CAMS as an academic discipline is how the lived insider's perspective on knowledge can be combined with the theoretical outsider's perspective, whereby CAMS is not limited to studies *of* meals from the outside, but also conducts studies-in-action. In CAMS there are both craftsmen and theorists, and as we have seen, these roles are often unified in the sense that they can be held by the same person.

Thereby CAMS grasps both sides of Ingold's (2013) dictum that a craftsman *thinks through making* while a theorist *makes through thinking*. This unification could also be explained akin to how Bengtsson (1998), Ingold (2013), Sjömar (2017) and Perullo (2018) phrase it with terminology often found in practice-led and design-led research: studies *in*, *with* and *through* [the meal as a lens]. From this point of view, CAMS has similarities to practice-led research and, for example, to the discipline of Craft Science at Gothenburg University, a theoretically related discipline but with another thematic demarcation that is instead focused on craft.

Hermeneutician Hans-Georg Gadamer (1960), also proposed an increased focus on the experience as a perspective, by arguing that a model of knowledge based on its functional aspects is useful in order to grasp the *interpretation* of knowledge. Such a model had already been introduced by Aristotle (384-322 BC/1988) in his *Nicomachean Ethics*: divided in episteme, techne and phronesis, functions which are equivalent to theoretical knowledge, practical skill and practical wisdom (Gustafsson, 2001; 2002; 2004). These Aristotelian functions of knowledge are useful in the quest of holism in the interpreter's, [i.e. people's], act of putting a theory into context (Gadamer, 1960). Aristotelian *knowledge as a function* shows knowledge not only as a lifeless form, but in its living function it also captures relations to knowledge, because it has the advantage of having a more obvious methodological dimension (Gadamer, 1978).

If we return to the first example of this article: For a wine taster, the Aristotelian perspective could refer to how it is not sufficient to know a lot (i.e. episteme) about how to taste wine. The wine taster must also believe in it as a meaningful approach (i.e. something leading to phronesis) in order to be able to engage in the action and to become skillful using the method (i.e. techne).

## **Results: A Model of Interdisciplinary Correspondence**

In this paper we argue for the relevance of Aristotelian *knowledge as a function* in understanding how CAMS links the needs of society with the needs of the restaurant industry, and shed light on how they are reaching knowledge together. An important written argument for why this is a fruitful point of view can be found in the Qualifications Ordinance, Appendix 2 to the Higher Education Ordinance (Swedish Government 1993:100). There, we find that the learning outcomes for all forms of Swedish university degrees are presented in a structure designed with these same Aristotelian functions of knowledge in mind. In the Qualifications Ordinance, which is based on the qualifications framework of the Bologna Process, episteme is translated into *knowledge and understanding*, techne into *competence and skills*, and phronesis into *judgement and approach*.

Aristotelian knowledge as a function can thus be said to point out three areas of general competence to be achieved by higher education: episteme, techne and phronesis. Several Swedish universities have also chosen to apply this structure in the learning outcomes of their internal education plans and syllabuses, including Örebro University.

For a long time, higher education in the Western tradition has to a large extent focused on the function Aristotle called episteme (Bohlin, 2018). Work carried out with the aim of learning episteme is to be called theoretical *studies*. Gustavsson (2004; 2012) and Bengtsson (1998) try to position the other two Aristotelian functions in relation to this, in order to highlight their importance. Techne is the knowledge that is achieved in technical expertise, i.e. skills in handling (Gustavsson, 2012). We therefore define work carried out with the aim of learning techne as *training*. Phronesis is described as the ability to act sensibly and to apply knowledge critically (Gustavsson, 2012). If we start from Gadamer's (1960) interpretation of phronesis, the function of knowledge that "includes the application of experiential universals to the particular object of investigation" (Gadamer, 1960, p. 4), we can draw close parallels between phronesis and *bildung* (Segolsson, 2011; Gustavsson, 2012; Tyson, 2018). In this paper we therefore define a work carried out with the aim of learning phronesis as *bildung*. Segolsson (2011) emphasizes that phronesian bildung has a special importance in the way it binds forms of knowledge together. We believe that when Mitchell and Scott (2013, p. 249) point out that CAMS is "comprising an intersection of food science, artistic endeavor and practical skills", the mentioned *intersection* is such a binding per se, carried out by the Aristotelian functions of knowledge.

Gustafsson et al. (2009) pointed out that there is a correspondence between what we in this article refer to as forms of knowledge (food science, artistic endeavor and practical skills) and functions of knowledge (episteme, techne and phronesis), but without detailed explanations on how this works. We argue that this correspondence takes place in that very *intersection* which Mitchell and Scott (2013) mention between the forms of knowledge, and that it is *carried out* by the functions of knowledge according to Figure 1:

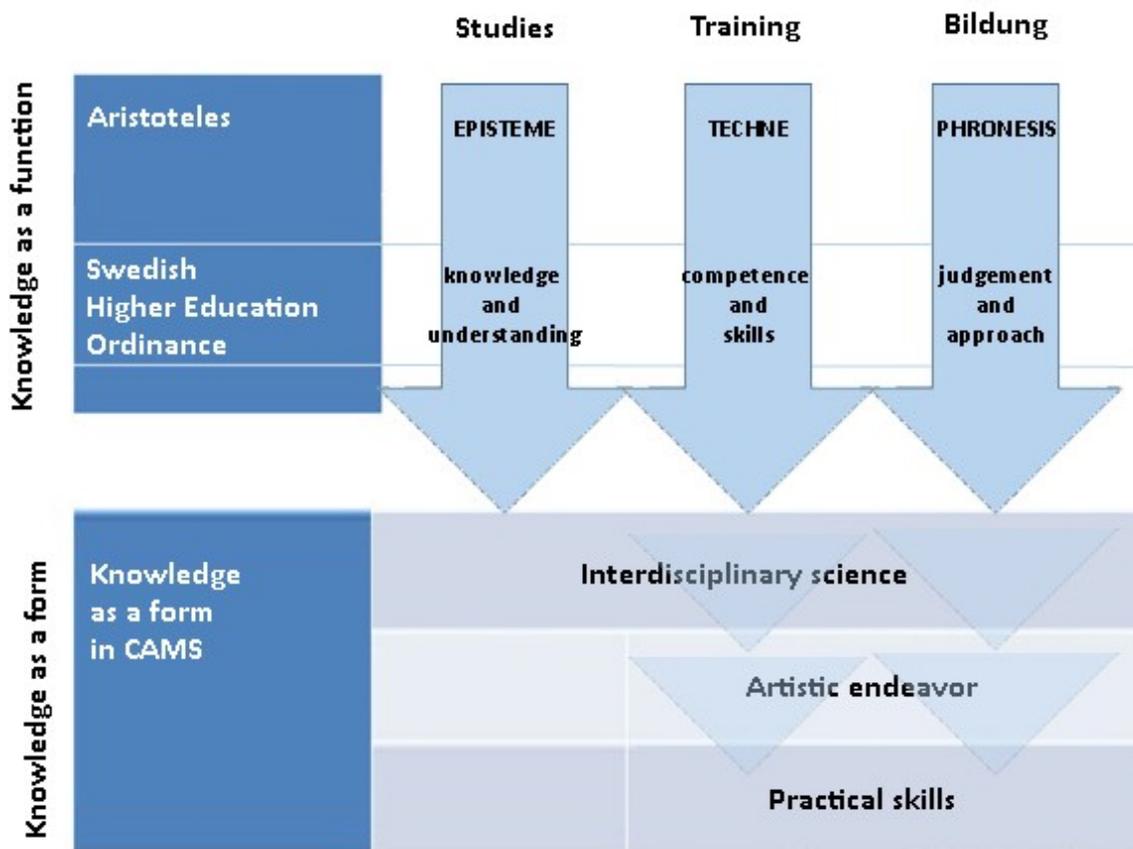


Fig 1. The correspondence between knowledge as a form and knowledge as a function in CAMS.

In CAMS, as we can see in Figure 1, all three Aristotelian *functions of knowledge*, implemented from the Higher Education Ordinance (Swedish Government 1993:100), are always connected to science. This is no difference compared to other academic subjects. However, due to its interdisciplinary scientific basis, CAMS also complements the scientific work with two additional forms of knowledge (artistic endeavor and practical skills), in order to study the meal from a holistic perspective (see Gustafsson, 2002 and Mitchell & Scott, 2013) What a researcher of e.g. wine tasting does, is to trust the skill he knows by heart as a guide towards the scientific development of, for example, methods for sensory training of sommeliers. When practice-led researchers study their practice, it is as a kind of knowledge- in-action. From a phenomenological philosopher's point of view this can be described as putting the practical skills *in brackets* (see *epoché* as defined by Edmond Husserl, 1913/2012) and engaging in theoretical reflection with practical skills as the lens (see also Ingold, 2013).

On the other hand, as shown in Figure 1, there is one application that is normally not studied in CAMS: episteme is normally not applied equally directly on artistic endeavor and practical skills. This has once again to do with the fact that the artistic endeavor and practical skills are performed in applied form, they mainly belong to the knowledge-in-action (see Ingold, 2013). From the point of view of Craft Research, Sjömar (2017) presents a precise argument for this:

An example of this is the relationship between Art and Art History. It is hardly controversial to say that Art and Art History have few other things in common than the fact that the latter studies what the former have done. Art History is science *about* art, not science *in* art. One possible explanation for the focus on *about* instead of *in* is that art historians rarely have their own experience of artistic work (Sjömar, 2017, p. 101).

The experience of meals from an insider's perspective is central in CAMS, derived either from ongoing or previous experiences of e.g. cooking, serving, organizing or eating meals. Therefore, based on Sjömar's (2017) argument, CAMS is more to be described as a science *in* meals rather than a science about meals.

## **Discussion: Benefits of a Methodological Turn in CAMS**

Normally, science is looked upon theoretically, with a focus on the point of view of its aims and conclusions. However, another possible perspective is to depart from the scientific practice of CAMS, i.e. the work carried out through the use of scientific methods. There, in the scientific methods, is where we argue that science is enriched by artistic endeavor and practical skills. It is in methods that researchers can be guided by skills and artistry towards scientific development, as illustrated in Figure 1.

Gadamer's (1960; 1978) hermeneutics points towards such a methodological turn, and allows for several forms of knowledge to be used in parallel in the same model (Keffel, 2004; Nilsson, 2009), and this makes Gadamer's hermeneutics promising for CAMS. The point is, as we have argued here and explained in Figure 1, that from a hermeneutical view, the threefold Aristotelian functions of knowledge are not directly translatable to the static forms of knowledge but rather to the *intersection between the forms*, with a special emphasis on the word intersection as it was mentioned by Mitchell and Scott (2013). If we accept that point of view, it follows that not solely interdisciplinary science but also artistic endeavor and practical skills can be grasped by *techne* and *phronesis*. This is exactly what is taking place in CAMS, and this, in turn, makes a broader scientific approach in terms of *techne* and *phronesis* possible. This is a strength compared to many other disciplines, which is one of the benefits of CAMS's interdisciplinarity.

Originally, at the time of Aristotle, when science was basically limited to mathematics, episteme was the principle of all science, while *techne* and *phronesis* were tied to knowledge that Aristotle did not view as science: craft and morality. However, this no longer applies. Gadamer (1960) and Nilsson (2009) both discuss how the fact that science was broadened to accept empirical studies as well as human and social sciences led to some aspects of *techne* and *phronesis* also being incorporated with science. However, what is interesting is that *techne* and *phronesis* are not limited to only being active in science. It is important to note that even though *techne* and *phronesis*

nowadays can be active in science, *techne* and *phronesis* can still be active in, for example, artistic endeavor and practical skills *as well* (Bengtsson, 1998; Nilsson, 2009). A methodological strength in CAMS is thus the way artistic endeavor and practical skills also highlight other aspects of *techne* and *phronesis* which science alone cannot.

## Discussion: Where are we Heading in CAMS, and how are we Knowing Together?

We want to point out the fact that the scientific way of managing knowledge for a long time has focused on the idea of *forms of knowledge*, and we therefore encourage more discussions also with regards to *functions of knowledge*. In this paper we have argued that CAMS is not limited to studying only the artistic endeavor and practical skills from the outside, but it is also open to treating them as aspects of a researcher's lived experience, something that is within the studies-in-action, functionally active in the shape of technician training and *phronesian bildung*. As we have seen, many researchers in CAMS have a background in the restaurant or food and beverage industries and can therefore use their artistry and skills to find perspectives on acting and reasoning scientifically (see also Ingold, 2013). Artistry and skills are thus not to be seen as simple sources of scientific facts, but rather as valuable *sources of scientific activity*.

Thus, we find that instead of the Kantian point of view on knowledge criticized above, a phenomenological-hermeneutical tradition (Hegel, 1807; Heidegger 1927; Gadamer, 1960; Gurwitsch, 1964), is more useful in explaining these philosophical positions in CAMS. The advantage of choosing this approach for CAMS is that it is more *functional* than *formal*, and draws attention to the unity in the functionality of knowledge rather than the difference between its forms. Such unity is also more compatible with the idea of an interdisciplinary thematicity in the subject demarcation of CAMS as we indicated above.

Our point is that it is this *thematicity*, i.e. the principle of being demarcated by the meal as a theme, which leads CAMS to a methodological focus, which in turn leads towards stronger emphasis on *phronesis*. While one could argue that most scientific branches are demarcated by their methodology –Physics and Biology, for example, study the same physical world but use different approaches in their methods– this principle of demarcation is not applicable to CAMS. In thematically demarcated disciplines such as CAMS, the demarcation is instead in the physical world, i.e. in the meal as a common theme. Therefore, as an important result of the fact that methodology is not part of this demarcation, CAMS is free to navigate in the whole spectra of methods and thus more free to focus on development of knowledge from a methodological point of view. While, for example, physicists have their way of studying and sociologists have theirs, the interdisciplinary CAMS has no such way predetermined, and is therefore open to studying the ways *waywise*.

If we are to define a philosophical platform on which the whole discipline of CAMS can be built, it must therefore, as Hegel (1807), emphasizes: bridge the classic dichotomy between worldly and human. And in order to emphasize the importance of the insider's perspective alongside the outsider's in CAMS, we need a model which is not limited to illustrating the formal *building materials* of knowledge [science, practice and artistry], but which is also based on the functional *building technology* [episteme, *techne* and *phronesis*]. Figure 1 is therefore not to be viewed primarily as a model of the knowledge constituents of CAMS, but rather as a model which shows how the knowledge works in action and function.

Figure 1 is divided into *forms of knowledge* and *functions of knowledge*, not in order to illustrate a separation, but rather to illustrate the union between them. The distinction between forms and functions is only made to shed light on the central point of our thesis: the correspondence and connectedness between them (see also Gustavsson, 2001; Gustafsson et al., 2009; Ingold, 2013; 2017). Thus, episteme has a connection with science, but they are not synonymous. Thus *techne* has a connection with practical skills, but they are not synonymous. Rather, we should see it in the same way as when science is *connected with* episteme, or when science is *connected with* *techne*,

or when practical skill is *connected with* techne, the connection is also essentially dependent on phronesis. It is about what Gadamer (1960), and in other words also Ingold (2018), showed us:

the application of experiential universals to the particular object of investigation (Gadamer, 1960/2006, p. 4).

## Conclusions

For CAMS we find it useful to be aware of the correspondences shown in the model in Figure 1, in order to ensure that no significant parts of the discipline's thematic field of knowledge are missed when updating and improving the education or when setting up strategies for research.

Furthermore, we claim that the functionality in the model can also be applied to the collaborations and correspondence which CAMS is to represent to the restaurant industry and to society. We therefore argue that this is also a model of the correspondence between academia and society: because CAMS's role in collaboration with society and industry is to spread the very same functions of *knowledge and understanding* (i.e. episteme), *competence and skills* (i.e. techne), and *judgement and approach* (i.e. phronesis).

Furthermore, this model is presumably not unique for CAMS as an academic discipline, and might therefore be equally useful in other interdisciplinary academic fields.

We therefore conclude that CAMS, enriched by both artistic endeavor and practical skills, is particularly strong as a social force by spreading *competence and skills* and not least *judgments and approach*. Phronetical skills, also known as *bildung* (Segolsson, 2011; Gustavsson, 2012; Tyson, 2018), add important ethical, sustainable and conscious dimensions to CAMS (Gustafsson et al., 2009), notably important competences for an academic education in order to meet the challenges of today's and future's society (Magnusson Sporre, et al., 2015). *Bildung* implemented in higher education can also bring attention to gender perspectives, social class perspectives and ethnic differences, and thereby give a broader societal understanding (Mark, 2009). It is about knowledge formation from a point of view which also emphasizes correspondence, i.e. the issue of how to attend to and engage in questions (Ingold, 2018). The approach to meal research that we argued for in this paper is a lens through which these issues are made more accessible. Therefore we finally want to highlight the social importance of meal research for societal *knowing together*, and the fact that the meals we all eat every day are also to be regarded as an operative *stage for bildung*.

Further research is suggested on educational practices centered on *bildung* within the interdisciplinary education in CAMS. Possible *bildung*-related research topics are: a) case studies of educational development from the point of view of how interdisciplinary research is implemented in interdisciplinary education, b) case studies on *bildung*-oriented educational practices in interdisciplinary education, c) longitudinal studies from the student's point of view on how they see their educational development and their development of correspondence with industry and society. This research can benefit from working with narrative methods, since such methods have proved useful for studying phronesis and *bildung* (Flyvbjerg, 2001; Tyson, 2016). The narrative stream of consciousness can be a strong method for making the links between sensory experiences and their correlated societal and environmental context more approachable to research.

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Daniel Östergren is a PhD candidate in Culinary Arts and Meal Science at Örebro University.

In his PhD project, he studies the correspondence between theory, practice and design in meals, from the point of view of how knowledge is learned from a meal context. The concept of bildung is central to the project. The project is theoretically rooted in a phenomenological-hermeneutical tradition, and the empirical data is largely derived from the university education at the School of Culinary Arts and Meal Science at Örebro University. Expected results are focused on development of educative methods. The education period as a doctoral student is 2018-2023.

Daniel holds a Master of Science degree in Culinary Arts and Meal Science from Örebro University as well as a Diploma in Wines and Spirits from Wine & Spirit Education Trust. Daniel has several years of experience in teaching courses on beverage knowledge, sensory experience and wine tasting methodology.

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Inger M. Jonsson is a professor of Culinary Arts & Meal Science with the perspective of “meals in the society”. She holds the position as head of subject of Culinary Arts and Meal Science at Örebro University, i.e. education with an interdisciplinary scientific perspective including practical and aesthetical perspectives. She has a strong interest in the development of structure and quality in the curriculum for bachelor, advanced and doctoral levels. She is responsible for postgraduate education and PhD student’s seminars in her department. Her personal research interest include what food and meals mean in today's society, especially when it comes to the hospitality industry and the meals in public sector, as well as the people involved in preparing and producing it. Her fields of interest also include gender, class and multicultural perspectives with the meal in focus.