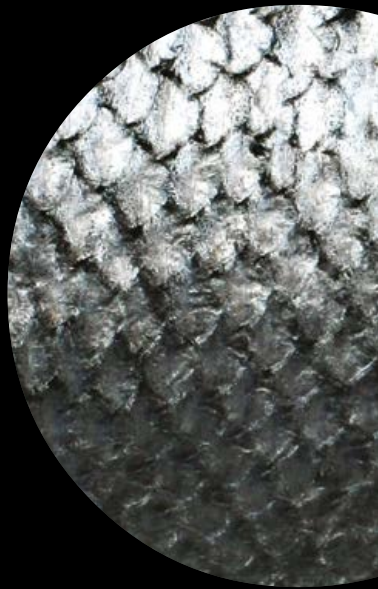




f:od



**Experiencing Food:
Designing Dialogues
1st International Food Design
and Food Studies Conference
19-20-21 October 2017**





f:ood





#efdd2017





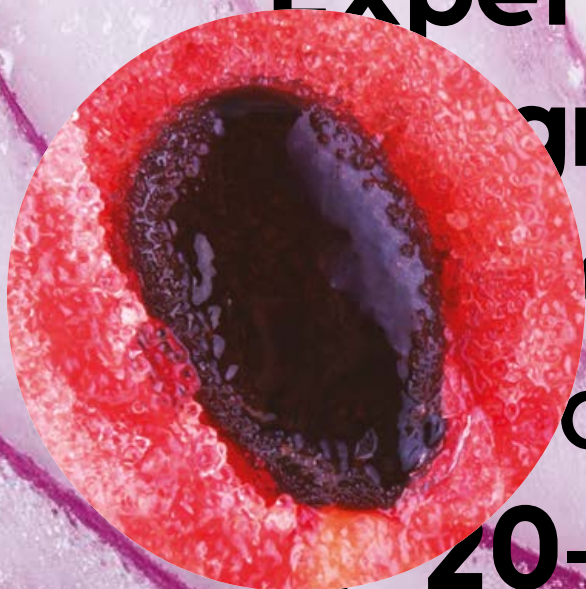


**Food:
Technology
and Food
Security
October 20-21
October 2017**



Index

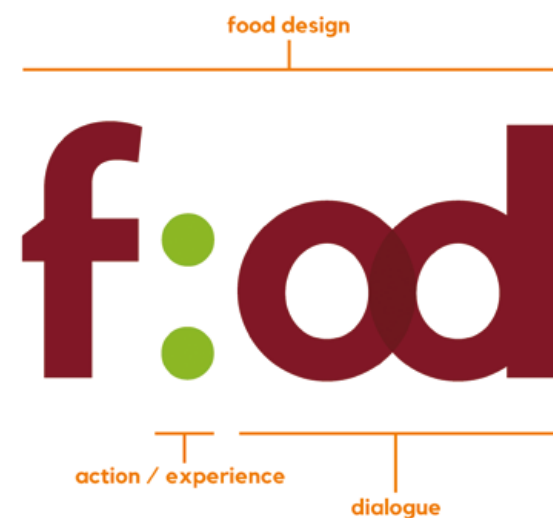
**Experiencing
Designing Diets
International
Food Studies
20-21 October**



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19-20-21 Octol



food
fu:d/

noun: food; plural noun: foods

any nutritious substance that people or animals eat or drink or that plants absorb in order to maintain life and growth



F:ood é o símbolo representativo do evento Experiencing Food: Designing Dialogues, conseguida a partir da extração das iniciais da designação (ef:dd) e do significado literal e abrangente de cada palavra. Esta sintetização configura uma imagem simples e direta, facilmente reconhecível e apreensível. Respeitando a seriedade de um evento académico através de uma forma equilibrada, a solução apresentada reúne também elementos que lhe configuram um carácter "fun" através de uma paleta de cores apelativa que corresponde aos diversos alimentos que fazem parte da dieta alimentar e da sobreposição e interseção de letras que revelam novas formas e intensificam pequenos detalhes, tal como acontece na confecção ou na degustação de um prato. Uma solução simples para um design versátil adaptável aos mais diversos suportes.

Sara Constante (Labcom.IFP - UBI)



Introduction

**Food:
Dialogues
International Food Design
Studies Conference
October 2017**

FOOD and interdisciplinary research are the central focus of the 1st International Conference on Food Design and Food Studies: Experiencing Food, Designing Dialogues, reflecting on interdisciplinarity as not limited to the design of objects or services, but seeking awareness towards new lifestyles and innovative approaches to food. Albeit the social sciences, through Food Studies researchers have continuously looked for how food influences and shapes society, there is a growing interdisciplinary interest in Gastronomy, similarly to Design, where more projects try to solve problems related to different food systems. Worldwide academia and media are currently discussing examples of these Design processes around food and this emerging phenomenon: Food Design. Design, Gastronomy and Culture interact at different levels and shape the food production, communication and distribution by valuing and bringing to life aspects much wider than the mere question of feeding as an act of survival.

In Portugal, there has not been much research on the relationship between Design and Gastronomy; hence the relevance of pairing the enormous attention given to restaurants and chefs, researchers and professionals with the impact of Food Design. Additionally, a new sense of social responsibility emerged, where chefs and designers react to face the challenge of a positive change in the paradigm of food. The latter only recently looked at food and food services from different perspectives, developing and applying new theories, as food became the focus of the various areas of Design – either from Graphic Design to Product Design, or from Architecture to Communication. Numerous aspects influence such a relationship between food and Design, since Chefs use Design techniques and tools to create new dishes, experiences, and services, even if they are unaware of it.

Food systems are at their maximum resource capacity and designing new ways of thinking about food will possibly bring a different approach to generate sustainable solutions. Accordingly, food production professionals have developed a desire to share knowledge about food, creating new communication networks open and accessible to everyone, where ideas can be freely expressed through creativity, innovation, experimentation and dissemination. Ultimately, rising consumer awareness about economic and social matters on food production – as a response to recent globalism, a concern for the environment or a practical solution to local economic development – brought Design Thinking to the core of many of these issues.

Food: Methodologies and Food Design Studies Conference October 19-21, 2017

Programme

Experiencing Designing Dialectics 1st International and Food Studies 19-20-21 October

**October 19, 2017
– Thursday**

8.30 – 9.15 Registration
9.15 – 9.30 Opening Session
ESHTE - FAUL - FLUL – UBI

9.30 – 10.30

Educating people about food

Fábio Parasecoli (New School, New York)
**Stepping Up to the Plate: the Synergies
between Food Studies and Food Design**

“Let’s turn differences in theoretical perspectives, methodologies, and practices between Food Studies and Food Design from a hurdle to an advantage. The two burgeoning fields can find common ground to assess and intervene on urgent food-related issues, introducing change at different levels, from objects and spaces to experiences, services and systems. Interdisciplinarity and the will to question one’s assumptions and approaches is the key to these collaborations.”

10.30 – 11.00 Coffee Break

11.00 – 12.45 Session 01 (Cubo)
(Moderator: Suzana Parreira)

ID12 *Playing with food: reconfiguring the gastronomic experience through play*, **Ferran Altarriba Bertran; Danielle Wilde**

ID16 *An interdisciplinary design led investigation into change - a design led experiment with cuisine*, **Timothy Lynch; Machiko Niimi**

ID29 *Investigation of the chinese enclave in Milan to encourage openness: Food business as a breakthrough point*, **Margherita Pillan; Shushu He**

ID31 *Innovation design for food*, **Andrea Gaiardo; Chiara Remondino; Barbara Stabellini; Paolo Tamborrini**

ID36 *Designing the integration of familiar agriculture in the supply chain for the gastronomic sector in Rio de Janeiro*, **Ivan Burszty; Leonardo Martins**

11.00 – 12.45 Session 02 (Room 5.0.13)
(Moderator: Maria José Pires)

ID43 *Using design methodologies to problematise the dominant logic of current culinary pedagogy*, **Adrian Woodhouse; Richard Mitchell**

ID42 *Design as pedagogy: giving culinary arts students agency over their learning*, **Richard Mitchell; Adrian Woodhouse**

ID25 *Integrated Food studies education and research: Challenges and potentials for integration and reflection*, **Mette Weinreich Hansen; Stine Rosenlund Hansen**

ID57 *Understanding food systems using design methods: a graduate course and its (unexpected) results*, **Denise G. Crisp**

12.45 – 14.15 Lunch
14.15 – 15.45

Experiencing food

Charles Spence (Department of Experimental Psychology - University of Oxford)

Gastrophysics: The new science of eating

“Why do we consume 35% more food when eating with one more person, and 75% more when with three? Why are 27% of drinks bought on aeroplanes tomato juice? How are chefs and companies planning to transform our dining experiences, and what can we learn from their cutting-edge insights to make memorable meals at home? These are just some of the ingredients of Gastrophysics, in which the pioneering Oxford professor Charles Spence shows how our senses link up in the most extraordinary ways, and reveals the importance of all the ‘off-the-plate’ elements of a meal: the weight of cutlery, the placing on the plate, the background music and much more. Whether dining alone or at a dinner party, on a plane or in front of the TV, he reveals how to understand what we’re tasting and influence what others experience. Mealtimes will genuinely never be the same again. Whether you are dining alone or at a dinner party, in a restaurant or in front of the TV, Prof Spence reveals the secrets about all the factors that really influence our tasting experiences.”

Héloïse Vilaseca (La Masia - El Celler de Can Roca)
Transversal creativity at El Celler de Can Roca

“The Roca brothers, working in a humble neighborhood of Girona they have never left, have managed to build and exponential career so successful that they have come to have the best restaurant in the world: El Celler de Can Roca. They have erected a complex architecture of innovation thanks to their kaleidoscopic vision that is a hallmark of their research work and creative development concerning ingredients, techniques, inspiration, meanings, values and mise-en-scène. A combination that results in succulent dishes of extraordinary richness, delicate pieces of precious gastronomic artwork and delicious pairing to delight the senses.”

15.45 – 17.30 Session 03 (Cubo)

(Moderator: Cláudia Viegas)

ID19 *Effect of nostalgia triggered by sound on flavour perception*

Filipe Leonor; Jonny Lake; Manuela Guerra

ID78 *“A Saudade Portuguesa”*. Designing a dialogical food

narrative, **Ricardo Bonacho; Cláudia Viegas;**

Maria José Pires

ID47 *Designing for the senses through food design and*

psychophysiology, **Rui Mota; Paulina Mata;**

Marta Carvalho; Héloïse Vilaseca;

Ricardo Bonacho

ID28 *Threading tradition - a path for innovation with methylcellulose*

threads, **Miriam Santos; Patrícia Gabriel; Patrícia**

Fradinho; Anabela Raymundo; Paulina Mata

ID39 *Edible affinities: How memories shape our food,*

Patrícia Gabriel; Paulina Mata

15.45 – 17.30 Session 04 (Room 5.0.13)

ID67 *LX Design with food*, **Teresa Marat-Mendes**

ID66 *Understanding through critical Design - from affection/*

aesthetics to knowledge, **Morten Hedegaard Larsen**

ID54 *What is sedimented in the cup: Perceptions of Turkish coffee*

drinking experience, **Nihal Bursa; Z. Mine Galip Koca**

ID53 *Carved offerings: Butter sculpture as a valuable centerpiece*

of american dairy culture, **Sophie Slesinger**

ID60 *Tourism experience through food design: the case of the city*

of Phuket, **Aracha Krasae-in; Rodjanathum**

Napawadee

17.30 – 17.45 Short Break

17.45 – 19.00 Projects 01 (Cubo)

(Moderator: Sara Velez)

Chestnut Experience LAB, **Miguel Fonseca**

Bitting the Law, **Esteban Puebla**

Connecting local producers to local consumers: the context

of Southwest BC 2016, **Iryna Karaush**

Feeding the dialogue: Understanding food systems through design:

Bree McMahon; Amber Ingram; Dajana Nedic;

Clément Bordas; Grace Anne Foca; Mac Hill;

Rachael Paine

Outside, **Juliana Falchetti**

Coolkidney - Food Trends Analysis in Kidney Patients of Bogotá:

Bibiana Vivas Barrera

17.45 – 19.00 Projects 02 (Room 5.0.13)

(Moderator: Anna Lins)

Community design and traditional Food spaces: Mercado Fora

d’Horas case study, **Alexandra Santos; Joana Lessa**

Tempero - Creative tourism that combines gastronomic traditions with

design, **Alexandra Santos; Marco António I. Santos;**

Susana Calado Martins

A Luz Ideal, a well-lit corner, **Pedro Cortesão Monteiro**

Contradictions, **Fábio Pereira; Fábio Abreu**

Contatto, **Giulia Soldati**

October 20, 2017 – Friday

8.45 – 9.00 Opening Session

ESHTe - FAUL - FLUL – UBI

9.00 – 10.45

Designing for/with food

Sonia Massari (Gustolab International, Scuola

Politecnica di Design, ISIA Design School)

Food System Design: new critical and creative mindsets for food experts.

“The learning objectives of food system education are continuously redefined with the aim of providing food experts with the necessary skills to change food systems and support more sustainable and healthier food value chains. This speech will explain the potential of design in food education, agriculture, food science, food politics, food economy, etc. Presently, the opportunities for design are numerous and future food innovators want to understand whether it is possible to use food design to help people have healthier and more sustainable behaviors. If this is possible, in the near future, we could potentially have a generation of “sustainable natives”, i.e. individuals who are born and grow up in a world which only gives them instruments designed to promote correct food practices and consumption habits.”

Honey & Bunny

(**Martin Hablesreiter & Sonja Stummerer**)

“You buy, process, and eat design. You ingest design. Design is a part of you. Eating is a daily cultural act which more or less adheres to your values. Every change in eating behaviour has an effect on the ecosystem and socio-economic processes. It makes a difference whether a society chooses a monotonous, centralised, industrialised, or a biodiverse, diversified, sustainable food supply. The central question is how we can provoke change in our eating behaviour. Every bite is a political act; what we eat when and why can cause undignified working conditions in Spain, soil erosion in central Africa, or burning Amazon forests. Questioning daily food consumption is not related to diets, recipes, or gourmet critiques, but deals with CO²- emissions, fracking, or genetic modification. Every bite is cultural; every bite is political. We want to position food as an essential political

issue in the centre of society because the daily consumption of calories is not just a matter of enjoyment and taste, but also of the attitude towards life and mind-set of a society. Design processes are neither prescribed by nature nor economy – they are malleable. Design makes our system; design is culture and design can bring about change. What and how we create is an expression of culture, society, and attitude towards life. Our ideas on SUSTAINABLE DESIGN start where design and sustainability, daily habits, and rituals based around object and consumption intersect. We see design as a political act and want to interlink research and knowledge with artistic intervention and design-oriented experimentation. The long term goal is the establishment of sustainable design. In response to the theoretical research and efforts to prove climate change and the justification of sustainability, we pose the question how, by means of design and intervention, changes in behaviour and mind-set regarding objects can be initiated.”

10.45– 11.15 Coffee Break

11.15 – 13.15 Session 05 (Cubo)

(Moderator: Sara Velez)

ID27 *Design and development of a lunchbox to carry healthy meals,*

Verónica Duarte

ID61 *Tableware Design as a Method for Overweight Reduction,*

Nauris Cinovics

ID35 *The importance of the multidisciplinary approach*

in sustainable food packaging design, **Agnese Pallaro;**

Chiara Remondino

ID11 *Eating while walking*, **Awoniyi Stephen**

ID24 *Place setting: Restaurant serviceware design to reconnect*

the diner with the food system, **Nicholas Bender Chatham;**

Yi Si Tan

11.15 – 13.15 Session 06 (Room 5.0.13)

(Moderator: Elisabete Rolo)

ID44 *Experimental dialogue between food design and brand creation.*

The example of Europarque rebranding, **Paulo Marcelo**

ID77 *Understanding rice consumption and encouraging consumer*

empathy through design thinking, **Ana Castanho;**

Luís M. Cunha; Jorge Oliveira; Manuela Guerra;

Carla Brites

ID75 *Designing of a new system for presenting nutritional*

information on food items, **Alice Pires; Ricardo Bonacho;**

Cláudia Viegas

ID41 *A new trend in food preservation: Antimicrobial packaging,*

Kamile Turhan

13.15 – 14.45 Lunch

14.45 – 16.15

Food for thought

Alison J. Clarke (University of Applied Arts Vienna, Design History)

Prawn Cocktails and Black Forest Gâteaux

A Design Anthropology of Retro Foods

“A whole genre of media have boomed over the last decade based on mocking the bizarreness of food from former decades through a lens of what one might describe as “chrono-voyeurism”: We ridicule the 1950s luminous Jello-pineapple and ham puddings, the aspirational vulgarity of 1970s Black Forest gâteaux, and the seemingly infinite nineteenth century obsession with aspic and undisguised animal parts. Ultra metropolitan modish eateries regular feature ‘retro’ recipes on their menus, served with a twist of irony. But this mockery belies a broader denial of food’s significance in creating us as social beings, and how food and its design has always been the principle means of ‘making’ us both bodily and culturally. This talk explores the intersections of food as a genre of design, and its intersections with anthropology, to question how we might give more credence to the popular history of food.”

Pedro Pena Bastos (Herdade do Esporão)

“Tempo da Terra” and tomorrow’s food

“...tempo da Terra” as a conceptual journey throughout the symbiosis between landscape and the final ingredients, working in specific cycles and not the common seasons. What can we expect for the near future in terms of food and how to present it? Visual Design and conceptual design. How to develop a dish from scratch?...”

16.15 – 17.30 Session 07 (Cubo)

(Moderator: José Vicente)

ID17 *The Heterotopias of Food: spaces and (other) places in food*

practices, **Diego Jesús Virgen Castro; Tenna Doktor**

Olsen Tvedebrink; Iñaki Martínez de Albeniz

ID13 *The Cooking Space: dialogues between House and Food,*

Mariana Sanchez Salvador

ID14 *Architecture and Gastronomy: Crossing disciplinary fields,*

Mariana Sanchez Salvador

ID83 *Angela Carter: Receiving Literature through Food & Design,*

Ricardo Bonacho; Cláudia Viegas;

Ana Daniela Coelho; Alcinda Pinheiro de Sousa;

Maria José Pires

16.15 – 17.30 Session 08 (Room 5.0.13)

(Moderator: Alcinda Pinheiro de Sousa)

ID62 *The ethical question of animal rights and its narrative*

representation in two Portuguese literary utopias,

José Eduardo Reis

ID23 *Deconstructing Situated Cultural Differences: A Case Study of Traditional Food Retail Systems in India*, **Tejas Dhadphale**
ID81 *Designing sustainable productive chains: the case of the Oyster community from Alagoas - Brazil*, **Marcela Pimenta;**
Ivan Bursztyn; Inmaculada Borrella
ID7 *The presence of authenticity in the reality show MasterChef Brazil – 2nd season*, **Juliana Falchetti**

17.30 – 17.45 Short Break

17.45 – 19.00 Projects 03 (Cubo)
(Moderator: Ana Daniela Coelho)
Assagio Cuttlery for Cheese Tasting, **Federica di Pietro**
Coffee on Embers, **Burcu Kisla**
Edible Archetypes Recipes as Typological Transcripts, **Lemonot**
(**Sabrina Morreale, Lorenzo Perri**) and **Pasticceria Nuovo Mondo**
LEGU - Massas Frescas com Leguminosas, **Flúor Studio**
MOLD Magazine, **LinYeee Yuan**

17.45 – 19.00 Projects 04 (Room 5.0.13)
(Moderator: Cláudia Viegas)
Our Vegetarian Ancestors: Reading O Vegetariano (1909-1935) in the 21st century, **Fátima Vieira; Joana Caetano**
GhostFood, **Miriam Simun**
Jantar ao LUAR, **Carlos Baptista, Marta Vuduvum, Pedro Rocha**
To Flavour Our Tears, **Emma Conley**
Gastronomic and Literary Tourism: Performance, Communication and Culture, **Alcinda Pinheiro de Sousa; Maria José Pires**

**October 21, 2017 –
Saturday**

10.00 – 13.30 Workshop
Design Sustainable Diets Systems, **Sonia Massari & Iryna Karaush**

14.00 – 16.00 Cultural Tour: Lisbon

19.30 – 22.30 Experience Dinner - Palácio Foz, Lisbon
Angela Carter. Appetites beyond the grasp of imagination Part II

Programme

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19-20-21 Octol

Scientific Committee

Food:

**Design
Conference**

October 2017

Afonso Borges (LABCOM.IFP - UBI), **Alcinda Pinheiro de Sousa** (ULICES - FL.UL), **Ana Inácio** (Territur - ESHTe), **Ana Gaspar** (C3i - IPP), **Anna Cerrochi** (Polytechnic University of Turin), **António Lacerda** (UALG), **António Modesto** (FBA.UP), **Barry Kudrowitz** (University of Minnesota), **Bernhard E. Bürdek** (Offenbach University of Art and Design), **Carlos Brandão** (ESHTe), **Catarina Moura** (LABCOM.IFP - UBI), **Charles Spence** (Oxford University - Crossmodal Research Laboratory), **Cláudia Viegas** (ESHTe), **Daniel Raposo** (ESART - IPCB), **Elisabete Rôlo** (CIAUD - FA.UL) **Erik Jan Hultink** (TUDelft), **Fabio Parasecoli** (New School, New York), **Fernando Moreira da Silva** (CIAUD - FA.UL), **Francesca Zampollo** (Online School of Food Design), **Isabel Drumond Braga** (FL.UL), **Joana Sousa** (FM.UL), **João Paulo do Rosário Martins** (CIAUD - FA.UL), **João Nuno Pernão** (CIAUD - FA.UL), **Jorge Umbelino** (ESHTe), **José Vicente** (LABCOM.IFP - UBI), **Josélia Pedro** (C3i - IPP), **Juan Jose Arango Correa** (Universidad Jorge Tadeo Lozano, Colômbia), **Manuela Guerra** (ESHTe), **Maria do Carmo Serrano** (INIAV), **Maria José Pires** (ULICES - ESHTe), **Maria Teresa Nunes** (FL.UL), **Niels Heine Kristensen** (Aalborg University), **Paula Esteves** (INIAV), **Pedro Reissig** (New School, New York - Universidad de Buenos Aires, Argentina), **Rachel Edwards-Stuart** (Westminster Kingsway College), **Richard Mitchell** (Otago Polytechnic - Food Design Institute), **Rita Filipe** (CIAUD - FA.UL), **Ronald Tobin** (University of California), **Sancho Silva** (ESHTe), **Sara Velez Estêvão** (LABCOM.IFP - UBI), **Sonia Massari** (Gustolab International, Scuola Politecnica di Design, ISIA Design School), **Suzana Parreira** (FBA.UL), **Teresa Malafaia** (ULICES - FL.UL), **Vanda Correia** (C3i - IPP), **Vera Barradas** (C3i - IPP).

**Experiencing Food:
Designing Dialogues
International Food Design
and Food Studies Conference
October 19-21 2017
Other Experiencing
Designing Dia
1st International
and Food Stud
19-20-21 Octo**

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19-20-21 Octo
#efdd2017**

**Food:
Dialogues
International Food Design
Series Conference
October 2017**

**Keynote
Lectures**



Alison J. Clarke

Alison J. Clarke is professor of Design History and Theory, University of Applied Arts Vienna, and founding director of the Papanek Foundation. A former Smithsonian Fellow, and recent Graham Foundation grantee, she is co-founder of the journal *Home Cultures: Architecture, Design and Domestic Space*, author of *Tupperware: the Promise of Plastic in 1950s America*, editor of *Design Anthropology: Object Cultures in Transition* (2017) and co-editor of *Émigré Cultures in Architecture and Design* (2017). Catalogue essays for recent international design exhibitions include *Hippie Modernism*, Walker Art Center, Minneapolis (2015), *So You Say You Want a Revolution?* V&A, London (2016), *As Seen: Exhibitions that Made Architecture and Design History*, Art Institute of Chicago (2017). Clarke is presently completing a monograph for MIT Press titled, *Design for the Real World: 1970s Humanitarian Design* and publishes widely on the intersections of social anthropology and design.



Prawn Cocktails and Black Forest Gâteaux A Design Anthropology of Retro Foods

A whole genre of media have boomed over the last decade based on mocking the bizarreness of food from former decades through a lens of what one might describe as “chrono-voyeurism”: We ridicule the 1950s luminous Jello-pineapple and ham puddings, the aspirational vulgarity of 1970s Black Forest gâteaux, and the seemingly infinite nineteenth century obsession with aspic and undisguised animal parts. Ultra metropolitan modish eateries regularly feature ‘retro’ recipes on their menus, served with a twist of irony. But this mockery belies a broader denial of food’s significance in creating us as social beings, and how food and its design has always been the principle means of ‘making’ us both bodily and culturally.

This talk explores the intersections of food as a genre of design, and its intersections with anthropology, to question how we might give more credence to the popular history of food.



Fabio Parasecoli

(The New School NYC)

Fabio Parasecoli is Associate Professor and Director of Food Studies Initiatives at the New School in New York City. His research explores the intersections among food, popular culture, and politics, particularly in food design. He studied East Asian cultures and political science in Rome, Naples and Beijing. After covering Middle and Far Eastern political issues, he wrote for many years as the U.S. correspondent for Gambero Rosso, Italy's authoritative food and wine magazine. Recent books include *Bite me! Food in Popular Culture* (2008), the six-volume *Cultural History of Food* (2012, co-edited with Peter Scholliers), and *Al Dente: A History of Food in Italy* (2014, translated into Italian in 2015 and into Korean in 2016). His new book *Feasting Our Eyes: Food, Film, and Cultural Citizenship in the US*, authored with Laura Lindelfeld, will be released in November 2016 with Columbia University Press, while *Unequal Territories: Food, Place, and Power in the Global Market* is slated for 2017 with Iowa University Press. He is a regular contributor to the *Huffington Post*.



Stepping Up to the Plate:

Let's turn differences in theoretical perspectives, methodologies, and practices between Food Studies and Food Design from a hurdle to an advantage. The two burgeoning fields can find common ground to assess and intervene on urgent food-related issues, introducing change at different levels, from objects and spaces to experiences, services and systems. Interdisciplinarity and the will to question one's assumptions and approaches is the key to these collaborations.

Keynote Lectures



Héloïse Vilaseca

Héloïse Vilaseca is a chemical engineer specializing in the fields of science and cooking who has collaborated with the Alicia Foundation, Harvard University, and now currently runs La Masia (R&D department) at El Celler de Can Roca.



Transversal creativity at El Celler de Can Roca

The Roca brothers, working in a humble neighborhood of Girona they have never left, have managed to build an exponential career so successful that they have come to own the best restaurant in the world: El Celler de Can Roca. They have erected a complex architecture of innovation thanks to their kaleidoscopic vision that is a hallmark of their research work and creative development concerning ingredients, techniques, inspiration, meanings, values and mise-en-scène. A combination that results in succulent dishes of extraordinary richness, delicate pieces of precious gastronomic artwork and delicious pairing to delight the senses.



© Photography La Masia, El Celler de Can Roca

© Photography La Masia, El Celler de Can Roca

Honey & Bunny

Sonja Stummerer and Martin Hablesreiter studied architecture in Vienna, London, and Barcelona. After graduation they worked for a year as architects in Tokyo, Japan, before founding the interdisciplinary architecture studio honey & bunny in Vienna in 2003. They have realized several building projects in Vienna, directed a movie "food design – der Film", curated the exhibition "food design" at the MuseumsQuartier Wien, and participated as designers and eat art artists in numerous international solo and group exhibitions, among others in London, Zürich, Vienna, Salzburg, Milan, Amsterdam, Gwangju, and Hanover. Since 2011 they have performed on sustainability, cleaning and eating in places like in Milan, Paris and Salzburg.

In 2005 they published the book "food design – von der Funktion zum Genuss" (Springer Vienna/NY), in 2009 "food design XL" (Springer Vienna/NY) and in 2013 "eat design" (Metro Verlag Vienna). Stummerer and Hablesreiter have given many international talks, were visiting professors in Bucharest (RO), Istanbul (TR), and Chennai (IN), and currently teach at the University of Salzburg and the Austrian Marketing University of Applied Sciences. www.honeyandbunny.com

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You buy, process, and eat design. You ingest design. Design is a part of you. Eating is a daily cultural act which more or less adheres to your values. Every change in eating behaviour has an effect on the ecosystem and socio-economic processes. It makes a difference whether a society chooses a monotonous, centralised, industrialised, or a biodiverse, diversified, sustainable food supply. The central question is how we can provoke change in our eating behaviour. Every bite is a political act; what we eat, when and why can cause undignified working conditions in Spain, soil erosion in central Africa, or destruction of the Amazon rainforest. Questioning daily food consumption is not related to diets, recipes, or gourmet critiques, but deals with CO²-emissions, fracking, or genetic modification. Every bite is cultural; every bite is political. We want to position food as an essential political issue in the centre of society because the daily consumption of calories is not just a matter of enjoyment and taste, but also of the attitude towards life and the mind-set of a society.

Design processes are neither prescribed by nature nor economy – they are malleable. Design makes our system; design is culture and design can bring about change. What and how we create is an expression of culture, society, and attitude towards life. Our ideas on SUSTAINABLE DESIGN start where design and sustainability, daily habits, and rituals based around object and consumption intersect. We see design as a political act and want to interlink research and knowledge with artistic intervention and design-oriented experimentation. The long term goal is the establishment of sustainable design.

In response to the theoretical research and efforts to prove climate change and the justification of sustainability, we pose the question how, by means of design and intervention, changes in behaviour and mind-set regarding objects can be initiated.



Pedro Pena Bastos

Pedro Pena Bastos is the ESPORAO restaurant's Chef, born in Oporto.

A promising Chef, who, having begun his career (2007) in Cafeina, Porto, Portugal, a small vintage bistro restaurant, took a degree, at the Hotel Management and Culinary Arts School in Estoril, Lisbon. Meanwhile, he had several training periods in some national and international fine dining scenes, 1, 2 and 3 michelin starred. Places such as Belcanto, Feitoria, Geranium and the Ledbury. In 2012 he started his own project "Revolta do Palato", customized food events, that provided exclusive catering services, which led him to work across borders, particularly in Asia. Between 2013 and 2014 Pedro head the kitchen of "Grémio Literario" private club, as a Chef, a project that marked the remodeling of this charismatic space in downtown Lisbon. Since September 2014, he assumed the duties of ESPORAO restaurant, where he focused on a dynamic concept, targeting the demand for local products through small farmers and producers and the daily work with the restaurant's garden, based on the availability and seasonality of each product.

(2017) Pedro, was considered the New Revelation Chef of the year, by "Mesa Marcada"

(2017) Esporao restaurant won the Golden Fork Award, by the guide "boa cama boa mesa_Expresso" At this time, his biggest inspiration is really the Portuguese original cuisine and what surrounds it, understanding the most ancient origins, with special attention and respect for the Alentejo, where the restaurant is located and every day serves as his inspiration.

"Tempo da Terra" and tomorrow's food

"...tempo da Terra" as a conceptual journey throughout the symbiosis between landscape and the final ingredients, working in specific cycles and not the common seasons. What can we expect for the near future in terms of food and how to present it? Visual Design and conceptual design. How to develop a dish from scratch?..."



Sonia Massari

Gustolab International, Scuola Politecnica di Design,
ISIA Design School

Dr. Sonia Massari's PhD is in Food Systems and Interaction Design (Engineering, University of Florence). She is the Academic Director of the University of Illinois at Urbana-Champaign Food Studies programs and Director at Gustolab International Institute for Food Systems and Sustainability Studies in Rome. She is a member of the specialist academic committee of Gastronomic Science Degree at Roma Tre University. She is a faculty member at Roma3 University, at Scuola Politecnica Design – (Food Design Master Program) and at ISIA Design School Rome - (Systemic Design Master Program). She is a scientific consultant and senior researcher for the Barilla Center for Food and Nutrition Foundation. She collaborates with several private and public institutions and she is a TV program consultant.

In 2012, she won the International "Le Tecnovisionaries" Women Innovation Award, a prize which publicly recognises women who have demonstrated an ability to combine creativity and innovation in order to improve quality of life, in particular in the area of food and nutrition, and in 2014, she won the NAFSA TLS Knowledge Community's Innovative Research in International Education Award. She is a member of the Association for the Study of Food and Society (ASFS), CAFS (Canadian Association Food and Society) and the WE -Women for Empowerment network. In 2015, she was co-director and co-founder of the first European Conference on "Understanding Food Design" in Milan. She is currently coordinating the ADI INDEX Food Design commission and she is part of the scientific board of the International Food Studies Conference Rome 2017. She is member of the editorial board of the *International Journal of Food Design* and of the *Frontiers Journal* (on Sustainability).

Food System Design: new critical and creative mindsets for food experts.

The learning objectives of food system education are continuously redefined with the aim of providing food experts with the necessary skills to change food systems and support more sustainable and healthier food value chains. This talk will explain the potential of design in food education, agriculture, food science, food politics, food economy, etc. Presently, the opportunities for design are numerous and future food innovators want to understand whether it is possible to use food design to help people have healthier and more sustainable behaviors. If this is possible, in the near future, we could potentially have a generation of "sustainable natives", i.e. individuals who are born and grow up in a world which only gives them instruments designed to promote correct food practices and consumption habits.

Keynote Lectures



Charles Spence

Department of Experimental Psychology - University of Oxford

Professor Charles Spence is a world-famous experimental psychologist with a specialization in neuroscience-inspired multisensory design. He has worked with many of the world's largest companies across the globe since establishing the Crossmodal Research Laboratory (CRL) at the Department of Experimental Psychology, Oxford University in 1997. Prof. Spence has published over 750 articles and edited or authored, 10 academic volumes including, in 2014, the prize-winning *The perfect meal*. Much of Prof. Spence's recent work has focused on the design of enhanced multisensory food and drink experiences with chefs, baristas, mixologists and the food and beverage industry. The research conducted at the Crossmodal Research Laboratory in Oxford has garnered widespread media attention across the globe, including in *The Economist* (February 4-10th, 2012, p. 74), and *The Financial Times* (3rd June, 2013, p. 14). Over the last decade alone, Prof. Spence and the CRL have been featured in more than 2,500 newspaper articles, radio interviews, and television programmes.

Gastrophysics: The new science of eating

“Why do we consume 35% more food when eating with one more person, and 75% more when with three? Why are 27% of drinks bought on aeroplanes tomato juice? How are chefs and companies planning to transform our dining experiences, and what can we learn from their cutting-edge insights to make memorable meals at home? These are just some of the ingredients of Gastrophysics, in which the pioneering Oxford professor Charles Spence shows how our senses link up in the most extraordinary ways, and reveals the importance of all the ‘off-the-plate’ elements of a meal: the weight of cutlery, the placing on the plate, the background music and much more. Whether dining alone or at a dinner party, on a plane or in front of the TV, he reveals how to understand what we’re tasting and influence what others experience. Mealtimes will genuinely never be the same again. Whether you are dining alone or at a dinner party, in a restaurant or in front of the TV, Prof Spence reveals the secrets about all the factors that really influence our tasting experiences.”

Keynote Lectures





**Experiencing Food
Designing Dialogue
1st International
and Food Studies
19-20-21 October**

Experiencing Designing Dial 1st International and Food Studi 19-20-21 Octol

Food: logues Abstracts al Food Design lies Conference ber 2017

Playing with food: reconfiguring the gastronomic experience through play Ferran Altarriba Bertran & Danielle Wilde

University of Southern Denmark, Kolding, Denmark
Research suggests that play is an influential factor in the eating experience. Yet, playing with food remains a common taboo. We explore ways that eating and play might unfold in gastronomic restaurants. We review current practices and conduct mixed-method interviews with a range of stakeholders, using the PLEX framework for playful interactions to identify limitations of current approaches, as well as opportunities to take the convergence of gastronomy and play further. Our findings point to four design opportunities to extend playfulness 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 contribution extends understanding of the potential of playful gastronomy for chefs and restaurateurs, by positing new experiences for diners.

An interdisciplinary design led investigation into change - a design led experiment with cuisine T. Lynch & M.Niimi

Food Design Institute and School of Design, Otago Polytechnic, Dunedin, New Zealand
In contemporary New Zealand society, there has been a rise in the popularity of casual cafés with New Zealand coffee consumption now being in the top 20 in the world (Lee-Woolf 2015). This popularity has been driven by consumers' need for approachable and convenient food and beverage offerings and a newfound love affair with quality coffee (Tourism New Zealand 2017). This coupled with the relatively low cost of setting up cafés has meant a proliferation in their establishment, generating a comprehensive and competitive market place. Within this competitive free market an understanding of consumer motivators has proven to be a key part in the success or otherwise for many cafés (Burge 2013). Amongst these motivators, sustainability is now considered to be a priority, but the definition of

sustainability is broad; for the purposes of this paper it will be defined as the relationship between people and planet (University of Canterbury 2015). Within the café context this simply means taking ownership for or acknowledging the ecological footprints created by the sale of commodities. This paper outlines changes undertaken at the Eden Café at Otago Polytechnic to imbed sustainable practice into its operating model. This transition was achieved by assembling an interdisciplinary working group who adopted the methods of Vijay Kumar. Kumar's user-centric model sets out a series of seven organising principles, or modes of thinking, these placed in the order of sense intent, know context, know people, frame insights, explore concepts, frame solutions and realise offerings. They are oriented around gathering primary research data through fieldwork and organising supporting secondary research. Around each of these seven modes Kumar identifies additional tools and methods that create an organising framework in which to gather and analyse data, generate insights, and utilise insights to create innovative products or services. What follows is an example of how this model was utilised.

Investigation of Chinese Enclave in Milan to Encourage Openness: Food Business as a Breakthrough Point Margherita Pillan & Shushu He

Department of Design, Politecnico di Milano, Milan, Italy
The Chinese community is the fourth largest foreign group in Milan; in it, a large number of Chinese people work in the food business, but the offered services and products often follow stereotypes. The improvement of the paradigms of the Chinese food business in Milan can contribute to the intercultural communication between the Chinese community and Italian locals. The paper investigates, as a case study, four Chinese restaurants and analyzes the difference of perceived values between Chinese and Italian customers. The here reported experience map illustrates the online reviews on TripAdvisor. By comparing the feedbacks from both Chinese and Italian customers through the experience map, the investigation shows some findings. The Chinese food is well-accepted by the locals; the creation of various types of social interactions can contribute

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to the customers' impressions on the restaurants and to the restaurants' reputation; the training of the service people on communication skills is the key to improve the service quality. The paper points out the significance of arousing the Chinese restaurateurs' awareness of the importance of communication of cultural value in the food business, beyond stereotypes. The paper outlines the potential role of design in the aim of improving the customers' experience in the Chinese food business so to better support the intercultural communication.

Innovation Design for Food

C. L. Remondino, B. Stabellini & P.

Tamborrini, Politecnico di Torino, Department of Architecture and Design, Turin, Italy

A. Gaiardo

ISMB - Istituto Superiore Mario Boella, Innovation Development Area, Turin, Italy

What is the relation between design, food, and Innovation? How do these elements influence and interact with each other? Finally, what kind of opportunity do they offer in our society? The answers to these questions are the challenge of the Innovation Design for Food project developed during the last three years in the Innovation Laboratory. The purpose of the research and the educational path, linked to it, was to understand changes and evolutions, that can take place in the context of the city of Turin in order to develop innovative projects, spreading and enabling social, sustainable and economic value through the food topic. As a source of well-being, a symbolic element of identity and a vehicle for interaction between different cultures, the food topic was the carrier innovation source that has allowed the development of about 27 innovative projects.

Designing the integration of familiar agriculture in the supply chain for the gastronomic sector in Rio de Janeiro

I. Bursztyn & L. C. Martins

Federal University of Rio de Janeiro, Rio de Janeiro, Brazil

Today we feel the need to make the sustainability paradigm viable. In the domain of food this is no different. In this paper, we present the first results of the research project "Insertion of agroecological and organic family farming products in the

gastronomic production chain", whose purpose is building means to facilitate the commercialization of family agriculture's products to Rio de Janeiro city restaurants. This is an ongoing project and here we present the results of the first stage of the research which concerns the mapping of agroecological and organic family farmers in the state of Rio de Janeiro.

Using design methodologies to problematise the dominant logic of current culinary pedagogy

A. Woodhouse & R. Mitchell

Food Design Institute, Otago Polytechnic, Dunedin, New Zealand

The Food Design Institute at Otago Polytechnic (Dunedin, New Zealand) introduced a design-based culinary arts degree in 2011. This degree has been recognized as being best practice teaching in New Zealand, but despite this, few have adopted design as pedagogy in tertiary culinary arts education. This paper explores how and why, despite many cutting-edge chefs also using design in their practice, culinary arts education has resisted change. It discusses three key structures within culinary arts that create this inertia: 1) the persistence of master-apprentice pedagogy; 2) an entrenched kitchen hierarchy, and; 3) institutionalized culinary vocational education. It also highlights that, for much of the last 20 years, there has been a call for culinary arts (and hospitality) education to become more liberal and critical in its approach. The paper concludes by suggesting that design could be used as pedagogy to overcome the inertia and address these calls for change.

Design as pedagogy: giving Culinary Arts students agency over their learning

R. Mitchell & A. Woodhouse

Food Design Institute, Otago Polytechnic, Dunedin, New Zealand

The Food Design Institute (FDI) at Otago Polytechnic has been using design as pedagogy to teach its Bachelor of Culinary Arts (BCA) since 2011. This approach uses design as pedagogy to provide students with tools to develop their own food and provide solutions to myriad food

problems. One of the outcomes of the application of this pedagogy has been that students have been given more agency over their learning. This paper explores the tension between structure and agency in this new pedagogy for culinary arts. In particular, we explore how design has broken down the structures of traditional culinary arts pedagogy across the three years of the BCA. The paper concludes with a discussion of the implications of design as pedagogy for culinary arts educators. Note: A paper by Woodhouse and Mitchell in these proceedings provides a preface for this paper.

Integrated Food studies education and research: Challenges and potentials for integration and reflection

M.W. Hansen & S.R. Hansen

Aalborg University Copenhagen, Copenhagen, Denmark

The research group Foodscapes Innovation and Networks has addressed integrated food studies issues in research and education since 2010. Based on experiences in the group, this paper aims at discussing the challenges, learning outcomes and potentials for pushing an integrated thinking into research and education. It also addresses the challenges in integration when the methodological approaches and theoretical frameworks chosen are ontologically and epistemologically different. A discussion of the limitations of integration is thus also part of the paper. The conceptual framework of *ontonorms* (Mol, 2013) is suggested as a common point of departure for a further development of integration. This is suggested relevant due to the fact that it forces different traditions to reflect their own value-related basis and discuss implications of this approach in a broader sense. The common values have been identified to be sustainability, healthy and better food, food systems change and enhanced food experiences.

Understanding food systems using design methods: a graduate course and its (unexpected) results

D. Gonzales Crisp

North Carolina State University, College of Design, United States

The author describes a studio course written and delivered in a Master of Graphic Design program

wherein students applied design methods and theories to explore the circumstances of people through a series of scaffolded projects. The subject matter for the sixteen week semester was, broadly, food. Intended outcomes included students discovering and incorporating people's perspectives and experiences in ways that influence design decisions. Methods taught served as means, and theories examined served as frameworks. Both informed studio design projects. Unexpected outcomes included student understanding of vast food-related systems and issues: allergies, culinary innovation, farming practices, livestock impact on the environment, farm waste, cultivated meat and more. The author proposes that design methods and related theories offer potential for prompting dialogue, building awareness, and improving conditions in the realm of food.

Effect of nostalgia triggered by sound on flavour perception

F. Leonor & M. Guerra

Escola Superior de Hotelaria e Turismo do Estoril, Estoril, Portugal

J. Lake

The Fat Duck, United Kingdom

Understanding the physiological reactions experienced while eating has become of great interest for professional chefs. *Flavour* regards to a set of sensations provided by food – taste, smell, touch and aroma. These sensations are processed in the brain together with others - sound, sight, emotion, memory and others – in a way unique to humans. This phenomenon is known as the multisensory perception experience of eating. The main objective of this study was to contribute to the understanding on how nostalgia triggered by sound may affect the way food is perceived. For this preliminary study – which aims for further development – an experiment was conducted and results suggest that nostalgia can effectively be triggered by sound. When hearing the sound of the seaside, participants felt the *Sound of the Sea* – signature dish by Heston Blumenthal – fresher and more delicious overall than when sound was not being played. It was also suggested that the type of evoked memory directly affects the overall enjoyment of the dish and that each individual has its own multisensory perception experience.

"A Saudade Portuguesa". Designing a dialogical food narrative

R. Bonacho, (CIAUD, ESHTe)

M. Pires, (CEAUL, ESHTe)

C. Viegas (ESHTe)

As part of a multi-disciplinarian academic project conceived by the master course in Innovation in Culinary Arts (Estoril Higher Institute for Tourism and Hotel Studies | ESHTe), the design of our culinary experience was first inspired by “El Somni” – an opera in a dozen courses and a banquet in a dozen acts (2013). Similarly to the synergies created in the latter work by the Spanish Roca brothers, the Portuguese “A Saudade” (2016) became a meta-territorial task, assuming, therefore, an identity that distinguishes it. By reflecting on the increasing relevance of the environment as unique, as well as its centrality akin to food itself (Baraban and Durocher 2010), a multi-disciplinary team was created to include members with varied but complementary experience, qualifications, and skills that contributed to reaching new understandings and dialogues – the fields of study involved were Gastronomy, Culinary Arts, Literature, Music, and Design in a multitude of areas, from graphic to product or interiors. Hence the collaboration of the Faculty of Architecture of the University of Lisbon (students of Design) highlighted the importance of designing elements that hold food, playing an essential role in the customer’s perception of food. A close attention was thus paid to the aesthetics of the tabletop, through the creation of unique crockery in a close dialogue between the cooks and the students of design (Baraban and Durocher 2010). Bearing in mind a sensorial stimulation, besides taste, the other senses became one of the main points of reference along the creative cooking process. Likewise, spectacle and performance were well thought out to be closely bound up with the developing gastronomic process (Hamilton and Todoli 2009). Accordingly, throughout a process of musical translation, which set the tone for each of the ten moments, modern original creations of the traditional Portuguese guitar culminate in a bold and innovative musical confluence. The documented research on chemosensory perception pairing sound and flavor was of great value for our approach. The innovation still lied in building correlations of sounds and odors, since there was a harmony of smells created between the printed

invitation and the initial moment of the experience, which triggered the twelve guests’ memory. It is such a mental faculty of retaining and recalling past experiences that perfectly suits the theme “Saudade” – a feeling of longing and recollecting experiences, philosophically considered the essence of the Portuguese soul. Because food memories shape the future, the guests were offered several moments that simultaneously took them on a journey along past gastronomic traditions, discoveries, and innovative fusions. The sensorial experience was accomplished by visual references projected on a time capsule, and specific lighting set the thermal perception of each moment, also offered through a particular cork floor. Central to this identity experience, there was a narrative of flavors and shapes, inspired by a multi-layered dialogue through unique tableware, which created games of seduction guided by a storyteller. The harmony of declaimed poetry fed the spirit, as it circled the large round table before every single moment. A dialogical food narrative, ‘an emotional journey’ (Spence, 2014) developed from a literary review in the areas of Eating Design (Zampollo 2014), Sensorial Perception (Spence and Piqueras-Fizman 2014) and Gastrophysics (Spence 2017) and filmed for a subsequent analysis of the reaction of the guests and their comments on expectations and results.

Designing for the senses through food design and psychophysiology

R. Mota & P. Mata

LAQV, REQUIMTE, Departamento de Química, Faculdade de Ciências e Tecnologia/Universidade Nova de Lisboa, 2829-516 Caparica, Portugal

H. Vilaseca

La Masia (I+R) del Restaurante El Celler de Can Roca, Calle Can Sunyer 48, 17007 Girona, España

R. Bonacho

Centro de Investigação em Arquitetura, Urbanismo e Design, Faculdade de Arquitetura da Universidade de Lisboa

M. Carvalho

Olfactory perception of food can be dramatically affected by the way it is presented and particularly by the design of the containers. The aim of the present study was to develop a container, using design process, a literature review, and research based on psychophysiology, in order to optimize the sensory perception of the food served and

improve the global experience. The work described in this paper is part of a more comprehensive investigation for the development of a tasting menu composed by five dishes, each one of these intending mainly to stimulate a particular sense. The development of the containers, the food used for the research and the sensory analysis was done at La Masia (R&D department) at El Celler de Can Roca. The results show that the design of the containers and the way the food is eaten, had an impact on the perception of this dish, particularly on the perception of aromas and smells.

Threading tradition - a path for innovation with methylcellulose threads

M. Santos, P. Gabriel & P. Mata

LAQV, REQUIMTE, Departamento de Química, Faculdade de Ciências e Tecnologia/Universidade Nova de Lisboa

P. Fradinho & A. Raymundo

LEAF - Linking Landscape, Environment, Agriculture and Food, Instituto Superior de Agronomia - Universidade de Lisboa

A new culinary technique, inspired by a traditional Portuguese recipe, the egg threads (*fiões de ovos*), was developed combining scientific and traditional knowledge. It is based on the hot gelling properties of methylcellulose (MC) and the osmotic dehydration of the gels in a hot sucrose solution to get threads with a wide range of textures and flavours. Resulting products have high potential for the creation of innovative and healthy food products. Creative culinary applications inspired by Portuguese traditional products, flavours and the fine art of Portuguese desserts were developed using threads made of eggless rice pudding (*Arroz Doce*) and Algarve orange juice. The products described in this paper are innovative reinterpretations of traditional desserts, particularly Portuguese rice pudding (*Arroz Doce*) and the conventual sweet Nun’s throat (*Garganta de Freira*). The potential of the MC threads for the development of other creative food applications is also demonstrated using orange threads in “food embroidery”.

Edible Affinities: How Memories Shape our Food

P. Gabriel & P. Mata

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When deciding which food to eat, memory is accessed and affinities with food are recalled. From flavours to people, shapes or colours, locations or sounds... a whole variety of references can be connected with food and confer another dimension to it. Those same references can impact and influence the creation of a menu. The research work presented here, using the autoethnography method, consists of the creation of a menu “Alimento”, which was served in an experimental dinner. The creative process began with the recreation of authentic Portuguese flavours, altogether with stories and childhood memories, which inspired and shaped the dishes presented in each of the 12+1 moments composing the menu. In order to enhance the experience and establish a more intimate relationship with the diners, mixed media and unusual scenarios, provided a multisensory surrounding, whose creation was supported on recent scientific researches involving multisensory eating experiences.

LX Design with Food

T. Marat-Mendes

Instituto Universitário de Lisboa, ISCTE-IUL, DINÂMIA/CET-IUL, Lisboa, Portugal

This paper exposes the results of an academic experience which informs how the food system can be reinforced in architectural higher education, while providing: (1) a better relation of the urban realm to the food thematic; (2) perceive the impact of urban form on the food system, in space and time; and (3) promote design solutions for a more resilient, socially inclusive and sustainable city, as recently proposed by the Urban Food Policy, signed by several European municipalities.

Abstracts

Understanding through critical Design - from affection/aesthetics to knowledge

M.H. Larsen

Aalborg University, Copenhagen Campus, Denmark.

This paper tries to relay some of the experiences with integrating design perspectives and solutions into the overall fabric of the Master’s education Integrated Food Studies (IFS) of the last five years, as witnessed from an occasionally assessor, lecturer and observer at the design and gastronomy courses. This is done in order to facilitate a discussion on how food design can facilitate better interdisciplinary learning possibilities that are more fully integrated with issues like innovation, policy, health and sociology and communication major themes of the IFS education.

More concretely the paper positions and explores (but does not answer) the question: How do we, researchers, practitioners and teachers use food design to engage students with issues that go beyond the “plate-meal”-scapes; but also engages societal, scientific and political issues and their interrelations?

Integrated Food Studies is an interdisciplinary Master of Science Program addressing today’s national and global challenges in the food sector.

The three pillars of the education are:

Design and Gastronomy

Food Policy, Innovation and Networks

Public Health Nutrition

What is sedimented in the cup: Perceptions of Turkish coffee drinking experience

H. Nihal Bursa

Beykent University, Istanbul, Turkey

Z. Mine Galip Koca

Istanbul Bilgi University, Istanbul, Turkey

This qualitative study aims to investigate the perceptual dimensions, structures, potential patterns between the social, emotional, sensory, functional and cultural attributes of Turkish coffee drinking experience (TCDE) and the culture expressed by Turkish people as a part of their daily lives. A mixed method qualitative analysis technique is employed to extract determinant codes of Turkish coffee (TC) culture and detect patterns the among the codes. TCDE will also be

examined by focusing on the relationship between the coffee cup and the moments of drinking as pleasurable experience.

Carved Offerings: Butter Sculpture as a Valuable Centerpiece of American Dairy Culture

A. Sophie Slesinger

Chatham University, Pittsburgh, Pennsylvania

This article examines the ritual of sculpting butter in the United States. Focusing on the early 20th century, this article presents an analysis of butter sculpture as a centerpiece of the Midwestern state fair. Midwestern American butter sculpture depicts vivid scenes from current events of the community; predominantly celebrating agricultural feats and lifelike iconic renderings. Techniques of butter sculpture are transferred over a lifetime of study, and in examining regional artifacts, butter emerges as a significant food in its cultural representation. Analyzing research of American butter art historians shows how sculpting butter is ritualized, made into art, and reveled; placing it as a historic staple in learning what and why American communities eat. Butter is an edible medium with value in farming, art, and community; a truly meaningful food whose history can solidify its value in the food landscape today.

Tourism Experience Through Food Design: Case of the City of Phuket

A. Krasae-in & N. Rodjanathum

Faculty of Architecture, Kasetsart University, Bangkok, Thailand

Phuket has been the renowned tourist destination in Thailand for decades, mostly due to its beautiful seascape and the beach life. However, the city centre has not fully benefited from the tourism industry. In order to promote the City of Phuket, cultural tourism has escalated especially the food and eating culture that involved the distinctive ethnic group of Peranakan. In 2016, the city was announced as UNESCO Creative City of Gastronomy and therefore, the project has been established. The project has not only conducted the research and development on nutrition of local recipes, but also studied cultural value of the local cuisine both to the local people and the tourists. The outcomes of the study were the design and

suggestions for restaurants, food manufacturers and street food vendors to create new tourism experiences through the built environment, packaging and the presentation of the food.

Design and development of a lunchbox to carry healthy meals

V. Duarte

Polytechnic Institute of Cávado and Ave, Barcelos, Portugal

Daily activities and the lack of alternatives often interfere in the preparation of healthy, balanced, hygienic, and delicious food. Therefore, the hypothesis discussed consists in presenting a lunchbox inserted in a healthy lifestyle context that naturally preserves food temperature. On the other hand, the bases of emotional design were taken into account in order to understand how the experience through emotion happens. The proposal that emerges in this work focuses on research made by different authors. Usability tests were carried out, and inquiries related to them, whose data collected were treated with the help of the SPSS statistical software and an Excel sheet, in order to obtain a qualitative and quantitative evaluation. In conclusion, it is hoped that it will be a contribution to future research about the ways product design can contribute to healthy eating.

Tableware Design as a Method for Overweight Reduction

N. Cinovics

Art Academy of Latvia, Riga, Latvia

The proportion of the population who are overweight is constantly increasing; thus associated health problems are rising globally. There are many methods on how to encourage weight loss, e.g. physical activities, stress reduction, diets, however there have been few studies on how tableware design can change eating habits, and result in weight reduction. By using case analysis as a methodology, I studied three different tableware groups – cutlery, dishes and tableware accessories. In total 29 tableware items were included in the analysis. It was concluded that among the analysed cases form was the most often applied design technique- for weight reduction.

The importance of the multidisciplinary approach in sustainable food packaging design

A. Pallaro & C. L. Remondino

Politecnico di Torino, Turin, Italy

Sustainability is increasingly regarded in the design of packaging for food, posing new challenges to packaging designers that are asked to consider not only the life-cycle of the packaging, but also the message it conveys and the behaviours it promotes. What methodological tools designers can use and the best way to address this challenge are still open questions. The paper argues that the creation of a multidisciplinary design team is one of the most effective way to face the issue, since the complexity of this multi-faceted topic requires a complex approach to properly tackle it. This hypothesis is supported by the analysis of different case studies carried out according to the methodology of the OEP - Observatory of Eco-Packaging at Politecnico di Torino. The results outline that designers cooperated with experts from different fields in order to make the selected packaging a means of sustainability.

Eating while walking: Social facilitation as agent

Awoniyi Stephen

Texas State University

We have been interested in behaviours people exhibit in public spaces of the city. Particularly, we take interest in behaviours which are volitional and are often unscripted. One of those involves consuming food in public space. There are a variety of public spaces in which food may be consumed: indoor restaurants, sporting arenas, public lobbies, parks, patios, etc. In this paper, we train our attention on the public street/sidewalk. Sometimes – perhaps quite often – people eat while walking on the street. We hypothesized that number of eaters is influenced by social facilitation – eaters slowly instigate non-eaters. We collected survey data on likelihood of eating on street. We extracted parameters into an agent-based model and conducted multiple runs.

Place Setting: Restaurant Serviceware Design to Reconnect the Diner with the Food System

Nicholas Bender

Chatham University, Falk School of Sustainability,
Pittsburgh, Pennsylvania, USA

Yi Si Tan

Culinary Institute of America, Hyde Park, New York,
USA

The authors propose the concept of “Place Setting” as a framework to be used by food designers for serviceware design in elite restaurant spaces. They define place setting as a way of thinking about serviceware to draw the diner’s attention to not just the ingredients of the dish, but to the larger food system that the ingredients are a part of. Building on a mix of social and haptic research data, they point out pre-existing principles currently at play in elite restaurant spaces that allow for this approach. The goal for the food designer is to apply the concepts of place setting to serviceware design in order to heighten the conversation about food systems during the dining experience.

Experimental Dialogue between Food Design and Brand Creation. The Example of Europarque Rebranding

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University of Lisbon, Faculty of Architecture, CIAUD,
Lisbon, Portugal

Part of the “Design, Food and Society” theme, the Project presented in this article aims at dealing with the way designers and Chefs interpret a rebranding briefing of a public facility, create their own brand vision and guide it to the set target. Based on the Europarque case study, the identity of which was presented and implemented in November 2016 with a view to understanding which dialogues would take place between graphic design and food design, between communication designers and Chefs, in the search for visual answers to the same initial challenge. This is the hypothesis we will work on in this approach, which is openly practical and experimental.

Abstracts

Understanding rice consumption and encouraging consumer empathy through design thinking

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Portugal is the European country with the highest rice consumption per capita. However, consumption of the most produced type in the country - Carolino rice, has decreased. To invert this tendency it is important to understand the consumers. The Food Choice Questionnaire (FCQ) is a relevant tool that can be used to access food choice motives, but requires a necessary adaptation to better approach the purpose. While some authors have relied on the existing literature to modify the questionnaire, the method proposed in this study considered a human-center approach based on techniques of the Design Thinking Methodology. The items of the FCQ were previously crossed with Food Drink Europe trend categories, and further were discussed, using images, within 3 focus groups. The method that was used enabled the inclusion of new items (concerning innovation, authenticity and local production), which were in accordance to users’ language and culture, and may serve as support to understand new trends in the food market and to develop new products accordingly.

A new trend in food preservation: Antimicrobial packaging

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The consumer demand for minimally processed food, changes in eating habits and food safety risks are affecting food industry and indirectly food packaging systems. There is a general trend to consume fresh, natural, additive-free food mainly due to their health properties. New food packaging

technologies are being developed as a response to these consumer demands. Antimicrobial functions of packaging materials/systems can be achieved by creating unsuitable environments to target microorganisms which cause food spoilage, by eliminating their essential growth requirements.

Threading tradition - a path for innovation with methylcellulose threads

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LEAF - Linking Landscape, Environment, Agriculture and Food,
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A new culinary technique, inspired by a traditional Portuguese recipe, the Egg Threads (*Fios de Ovos*), was developed combining scientific and traditional knowledge. It is based on the hot gelling properties of methylcellulose (MC) and the osmotic dehydration of the gels in a hot sucrose solution to get threads with a wide range of textures and flavours. Resulting products have high potential for the creation of innovative and healthy food products. Creative culinary applications inspired by Portuguese traditional products, flavours and the fine art of Portuguese desserts were developed using threads made of eggless Rice Pudding (*Arroz Doce*) and Algarve orange juice. The products described in this paper are innovative reinterpretations of traditional desserts, particularly Portuguese Rice Pudding (*Arroz Doce*) and Nun’s Throat (*Garganta de Freira*) a conventual sweet consisting of a tube-shaped wafer filled with Egg Threads. The potential of the MC threads for the development of other creative food applications is also demonstrated using orange threads in “food embroidery”.

The Heterotopias of Food: spaces and (other) places in food practices

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This paper proposes to explore the topic of ‘Food and Space’ from an interdisciplinary perspective

linking the notions of place (from Architecture), materials (from Design/Art) and technologies (from Media) with the domain of Food and its social practices. It is grounded in the use of already existing conceptual, theoretical models like the ‘Foodscape’, ‘Heterotopias’ and ‘Non-Places’.

The Cooking Space: dialogues between House and Food

M. Sanchez Salvador

DINÂMIA’CET-IUL, ISCTE-IUL, Lisbon, Portugal (FCT PhD
Scholarship SFRH/BD/108174/2015)

Throughout human history, *house* and *food* have been inseparable. Not only did fire occupy the symbolic and physical center of the hut, but it also fulfilled a practical function: cooking food. The space and social context in which this activity took place has, however, evolved. This research will explore this evolution of the *cooking space* — the transformations in its architectural position and configuration, but also their underlying social, cultural and technological motives — focusing on the *Western urban context*, particularly the houses of the *upper* and *middle classes*, crossing historical data from different sources, to fully grasp and characterize its paradigmatic models, from the Middle Ages till today. This article will show how the position of the cooking space reflects the social hierarchy of its occupants, while a close connection can be found between technological advances in the control of fire and culinary preparations, which either trigger, or derive from them.

Architecture and Gastronomy: Crossing disciplinary fields

M. Sanchez Salvador

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Scholarship SFRH/BD/108174/2015)

Architecture and food have fundamental roles in contemporary society, operating and transforming environmental, social and economic contexts, as activities through which humanity mediates its relationship to the surroundings. Traditional architecture and cuisine had strong inseparable links to the territory and landscape, to its resources, potentialities and constraints, becoming important cultural manifestations while simultaneously satisfying basic human needs, a reality now in decline. But Architecture and Gastronomy share other similarities, namely

as design processes, being architects and chefs in charge of addressing their objective scientific requirements, and assuring they fulfill their primary functions, but also of creatively transcending them, turning these activities into art forms. The processes of standardization and globalization, embedded in capitalism, pose today numerous challenges to these activities. By addressing the dynamics of both activities, this article aims to contribute to this contemporary debate, and to more balanced practices in the future.

Deconstructing Situated Cultural Differences: A Case Study of Traditional Food Retail Systems in India

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Increasing participation from multinational and global corporations is rapidly shaping the retail landscape in India. In spite of the growing modern retail, traditional retailing still continues to be the popular choice among Indian consumers. This paper aims to deconstruct the situated cultural differences that contribute to the success of traditional food retail systems in India. This study presents a theoretical model for cultural analysis of food systems that combines commodity systems analysis, actor-network theory and cultural economy model. Qualitative data was collected using shopping logbook method, semi-structured interviews and participatory co-design activity. The analysis reveals four culturally specific aspects of food and grocery retail in India. Communication and personal relationships, service and trust, supply chain and perishability, and store circulation were key attributes that shape successful food retail. Furthermore, the paper discusses key implications for global corporations planning to introduce new forms of food and grocery retail in India.

Designing sustainable productive chains: the case of the oyster community from Alagoas - Brazil

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I. B. A. Torre

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This article describes the case of the oyster community from Alagoas (Brazil) and its insertion into tourism chain as a way to enhance the value of local gastronomy and female empowerment, besides strengthening local identity and belonging. The Program: “Purified Oysters from Alagoas” aims to generate jobs and income for oyster farming communities along Alagoas State coast, by strengthening the value chain of the oyster and ensuring food security.

The presence of “authenticity” in the reality show MasterChef Brazil – 2nd season

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In this paper, the author addresses the existence of authenticity in the gastronomic creations produced during the filming of the reality show “MasterChef Brasil - Season 2”, in light of the theories by Jean-Paul Sartre and Theodor W. Adorno. The presence and use of key expressions referring to authenticity, such as “food with soul”, “cooking with the heart”, “essence of gastronomy”, “true culinary”, etc., were subsequently cross referenced with the results of each proposed challenge, trying to understand if the use of these expressions was enough to win each challenge, up to and including the season finale. The results pointed to a significant presence of the researched expressions, and showed that even when inserted into the logic of the mass cultural industry, the second season of MasterChef Brazil can be considered a differentiated production that allows the participants to be authentic in their productions, and that the kitchen can be considered a space that provides a distinct dynamic of authenticity.

The ethical question of animal rights and its narrative representation in two Portuguese literary utopias

José Eduardo Reis

UTAD University, Trás-os-Montes e Alto Douro, Portugal

The issue of animal rights has been a matter of intellectual debate and theoretical reflection within the Anglo Saxon Utilitarian school of thought, since the Australian philosopher Peter Singer published his pioneering work *Animal Liberation* in 1976. One of the central theses of this book is a rationally argued attribution of a moral status to non-human animals, based on Singer’s ethical principle “of equal consideration of interests”. From this egalitarian, non species-limited principle, Singer extends the self interest in not being subjected to physical suffering to all sentient creatures. The ethical thought of Singer thus provides a logical ground for the choice of a vegetarian diet based on the application of moral to animal life. In a way, the relative originality and consistency of Singer’s theoretical contribution lies in a long, albeit marginal, intellectual tradition in Western culture which pleads for a morally based vegetarianism. In the light of this underground cultural tradition, this paper will discuss the issue of animal rights and analyze, from a philosophical perspective, its narrative appropriation in two Portuguese morally-oriented vegetarian literary utopias of the first quarter of the twentieth century, *Irmânia* by Angelo Jorge and *Redemption* by Amílcar de Sousa.

Receiving / Perceiving Literature through Gastronomy and Design

R. Bonacho, C. Viegas, A. Coelho, A. Pinheiro de Sousa M. Pires

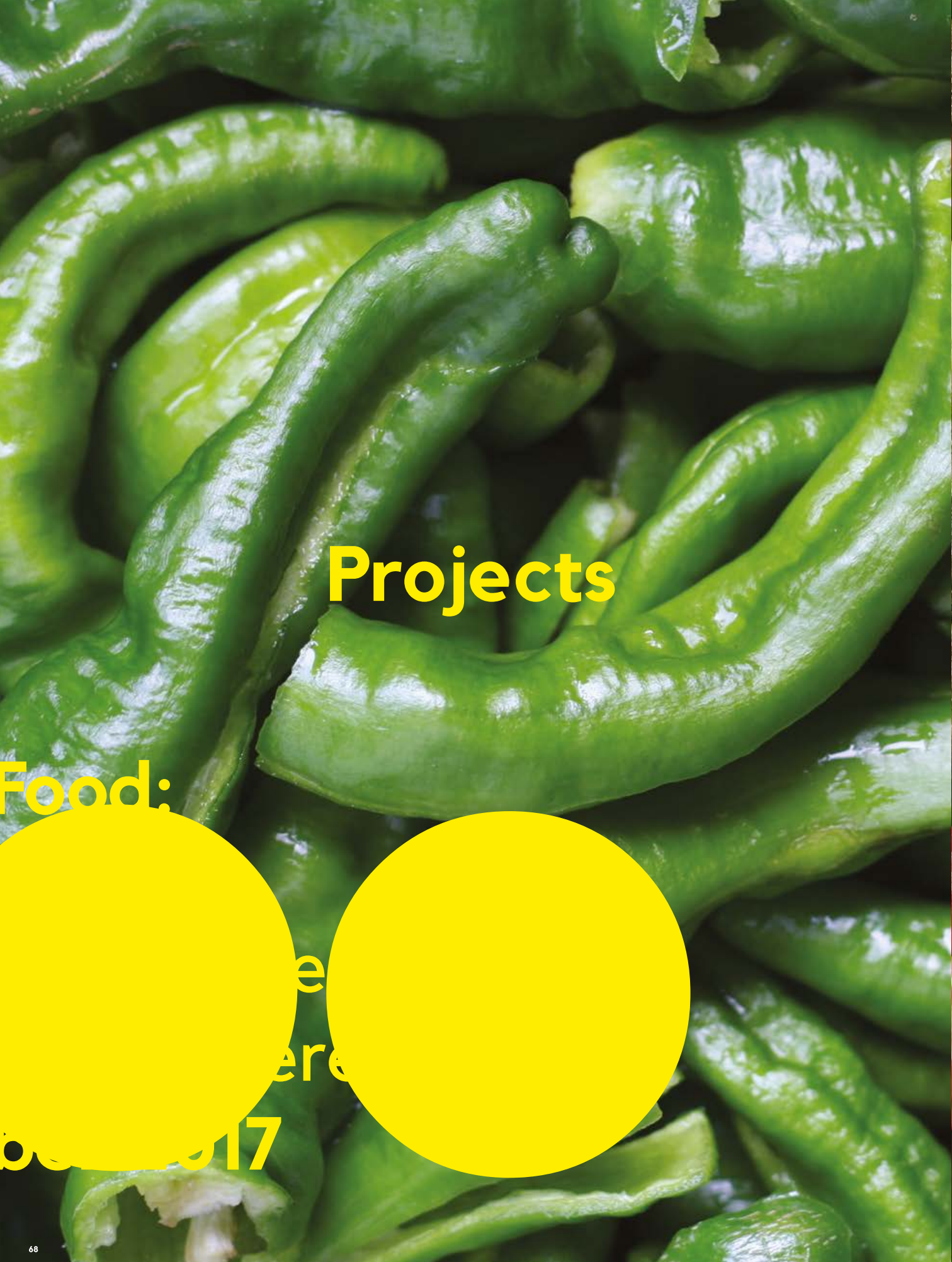
The different forms of receiving a literary text reveal as much about the time and place of that reception as about those of its creation, or more, and the reason is one may consider all knowledge as interpretation, since it relates to a transfer of meaning from one moment of history into another that always modulates that which is known with the categories and assumptions of the later moment (Rivkin and Ryan 2004). Food studies, as the critical examination of food and its contexts, draws a powerful lens of analysis mostly on anthropological, historical and sociological dimensions. It is the vastness of this field

of study that makes ‘interdisciplinarity workable’, recently involving diverse fields (Counihan and Van Esterik 2013) in an increasing awareness of the multiple links between production, preparation and consumption. Considering Design, the balance, form and function are no longer enough. Design currently considers, beyond its epistemological questions, the need to intervene in an unstable territory in constant dialogue with other disciplines. Such is the case of Food Design and Food Studies: despite their somehow unstable definition, they seek to instill in food an experience through the creation of new dialogues. Working on the reception of a literary work by English authors until the contemporaneity, and given the scope of the conference, we will dwell on a more original (re)reading of *The Bloody Chamber* (1979), gastronomically. This widely known collection of short fiction by Angela Carter (1940-1992) offers the possibility of reading her as a post-modern fabulist reimagining fairytales. Accordingly, the choice of this collection tones with Carter’s own description of herself as a ‘demythologiser’ and our interpretation of her enquiring, controversial and beguiling nature (Gordon 2016) defined the challenge suggested to the students of the MSc in Innovation in Culinary Arts (ESHTE)1 to perform a first multisensorial experience in May, where guests may perceive the literary work from a distinctive creative (re) interpretation. The idea that we all perceive the same reality is an illusion. From the individual perception, we can translate stimulus that allows for the reconstruction of reality.

This becomes the third moment of the project “Receiving | Perceiving English Literature” conceived by a multidisciplinary team from different institutions. The first exploratory moment was on William Blake and from the dialogue between specialists on literature and food design we offered a stimulating two-day experience based on the harmony of opposites in *The Marriage of Heaven and Hell*. After “A taste of Blake” the team worked on ““Play out the play!” A Toast to Shakespeare”, researched the food culture that thrived in Shakespearean England and (re)created a culinary treat inspired by the principles ruling the four humours, enlightening the equilibrium essential to Falstaff’s distinct personality. In this conference we will have developed a new five-course lunch-menu to be presented on October 21, after a long process of experimentation developed within the scope of the Food Design discipline, through dishes that support a sensory narrative representing Carter’s (re) creations: Angela Carter. Appetites beyond the grasp of imagination.



**Experiencing
Designing
1st International
and Food
19-20-21 October**



Projects

Food:

the
ere
2017



EDIBLE ARCHETYPES

Recipes as Typological Transcripts

Lemonot (Sabrina Morreale, Lorenzo Perri)
and Pasticceria Nuovo Mondo

www.lemonot.co.uk - projects@lemonot.co.uk

As a generation - not only as architects, we are born in a contaminated realm, where each discipline confuses and enriches each other. The Arts, Music, Cinema, Gastronomy, Anthropology and Politics created new fertile grounds, helping architects to design the contemporary world. Cooking is one of the most ancient arts, and already since antiquity, it was not only limited to the production of single dishes but it involved a collective ritual, bringing together construction and consumption of edible goods. The project starts from the Florentine Zuccotto, an "archetype" of the traditional Tuscan patisserie. Its typical shape comes from the soldiers who used their helmets as a mould. Its appearance intuitively reminds a proper archetype: the dome. Starting from the famous Brunelleschi's one, the aim is to reinvent the Zuccotto through architectural variables, traveling in five different cities, the related domes and the characteristic desserts. Each new recipe will create different outcomes based on these combinations. Rather than narrowing the research to just an aesthetic experimentation, we are attempting to construct a methodology to combine different creative fields. We are using architecture as a methodology to challenge the way patisserie is made, making architectural values the priority, rather than the ingredients. Each recipe will have its own assembling process, where the morphology of each new dessert is treated as a dome prototype, the outcome of architectural suggestions, mistakes and trials. Going from Urbain Dubois's 1870 illustrations to Dali's cookery book, the project aims to create not only new desserts, but perhaps the machinery and the tools for it. Here, geometry and architecture are not the beginning nor the end of the story, but we use them as a filtering framework, as a medium to grasp the sense of taste and produce new recipes.

FORM_Moscow: New Recipe n. 1

Highlighting the similarities between jelly pieces and the colorful domes of S.Basilio church in Moscow, this cake creates an interplay between what is solid and what is soft, a deceiving envelope and the related content. As in a Matrioska, there are different strata - a thin crust of white icing hides a layer of jelly where, raisin and dry fruit are floating. The traditional baked part of the Kulich is displaced in the middle, coming out with a vertical pinnacle.

STRUCTURE_Rome: New Recipe n. 2

Inspired by the structural system of the Pantheon, the bowl for the whipped cream is treated as an inverted dome, constructed with layered rings of edible bricks. They are alternatively small pieces of Roman Pangiallo, sometimes pink replacing the egg with an alchermes paste, and chocolate bars.

ORNAMENT_Isfahan: New Recipe n. 3

A double-layer chocolate crust, with Zoolbias, Baklavas and other typical Iranian fried pastries with pink nuances act as a filter between the structure and the ornamental envelope. The overall shape is a cluster of grapevine, called "Angur" in Iranian, which becomes

- chocolate eggs - while the three strata play different roles: the inner part has a neutral taste, the insulating buffer of fried honey is extremely sweet and the external perforated layer, as a plaster counter-facade, balances the whole compound with its bitterness.

MATERIALITY_Milan: New Recipe n. 4

The traditional Milanese Panettone is combined with the St.Honoré to create an hybrid between the flavours of the Zuccotto and the tactile textures of the Sottsass's objects. A basement of naked stracciatella - obtained through a sophisticated horizontal layering of frozen cream and chocolate - supports a ring of yellow crumbs and a cap of spiky almonds. A filling of candied pink grapefruit completes the color palette.

SCALE_Paris: New Recipe n. 5

Transparent isomalt spheres - flavoured with Alchermes - are filled with cream, Pan di Spagna and chocolate ice cream. The entire Zuccotto is thus contained into a platonic shape with a diameter of 2.5cm, reproducing and inverting the scalar process of the Newton Cenotaph, where Boullée was imagining the whole universe inside a building. The spheres are mounted on a chocolate stick to form four cantilevered dome slices.



Designing: The resilient link Connecting local producers to local consumers in the context of Southwest BC 2016

Iryna Karaush
A Research Project of D+FA Design + Food Atelier

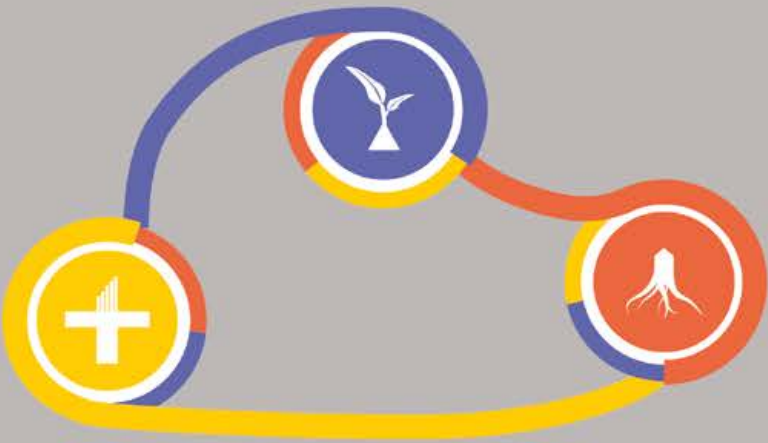
D+FA, Design + Food Atelier, is a research group comprised of students and faculty of the Wilson School of Design - Product Design program at Kwantlen Polytechnic University focusing on problems related to food systems.

The project Designing the Resilient Link is inspired by research projects conducted by the Institute of Sustainable Food Systems at KPU, and it addresses issues with local food hubs — organizations meant to provide support to local farmers and improve connections between local producers and consumers.

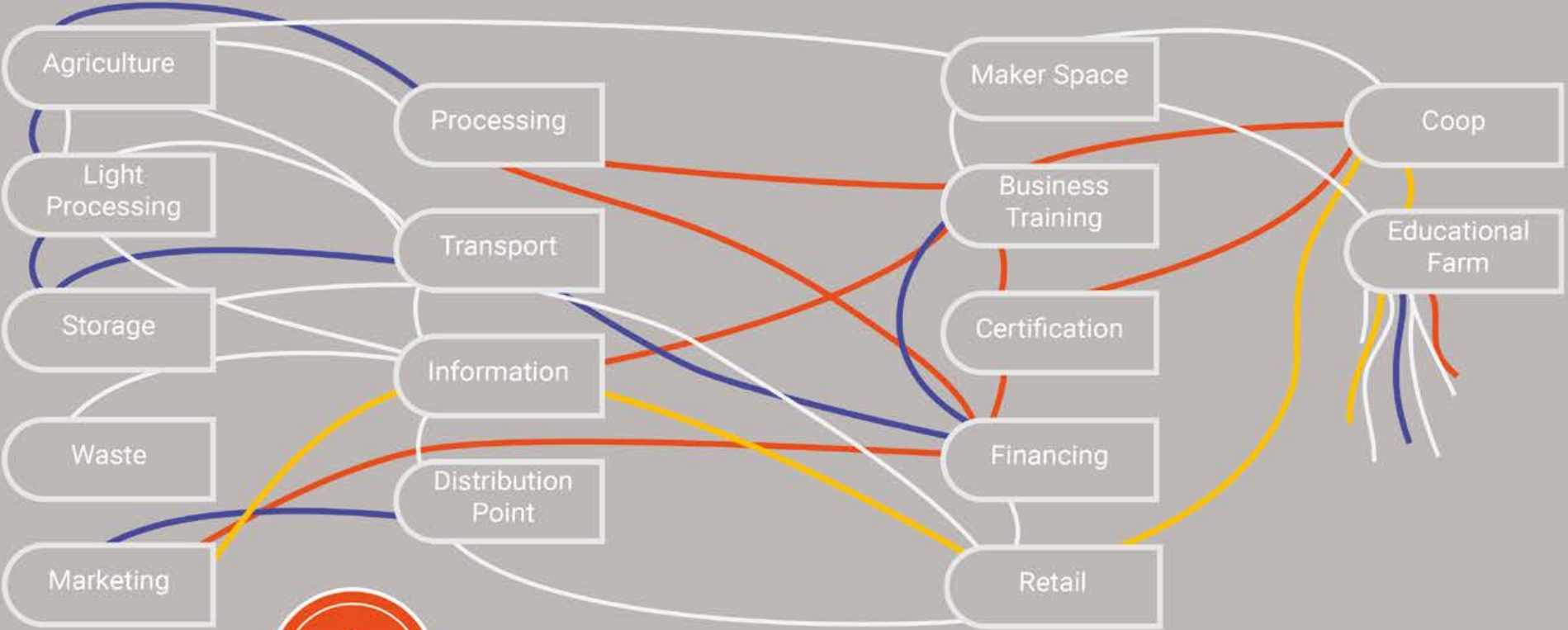
This project is based on a two-fold research. The first part was done through observations and reviews of case studies on food hubs in the United States, and the food hub projects in BC. The second part of the research was done through theoretical analysis and reflections upon current publications and social media. Design Thinking methodology was employed as the approach to designing a prototype for a resilient system to support and educate local farmers, to make one more step towards a sustainable food future.

Rather than giving a final solution, *Designing the Resilient Link* serves as a design process through which potential for new solutions in local systems can be explored and new problems identified.

Through this design, our team aims to facilitate a new interactive process — a continuous dialogue surrounding socio-cultural and ecological sustainability in local food systems, not just within agricultural circles, but among designers, scientists and policy makers.



- Economic**
 - Tools
 - Transport
 - Business Pooling
 - Banking
- Ecological**
 - Education
 - New Careers
 - Food Tech
 - Permaculture
 - Urban Garden
- Socio-Cultural**
 - School Farms
 - Edu. Farms
 - Comm. Gardens
 - Food Banks



Outside

Juliana Falchetti – MA Student (FCSH/NOVA Lisbon/Portugal)

Institution: Faculty of Social and Human Sciences - Universidade Nova de Lisboa

Adviser: Prof. Doctor. Ana Isabel Afonso (FCSH/NOVA – Lisbon/Portugal) and Doctor. Joana Lucas (CRIA-FCSH/NOVA– Lisbon/Portugal)

The present work is part of a Master's Degree in Anthropology - Visual Cultures, and is entitled "Construction of a visual discourse on the commensality of public spaces in Lisbon: Graça and Cais do Sodré", which is an area that is being developed by the researcher in the Faculty of Social and Human Sciences at the Universidade Nova de Lisboa. Cities, their organization and urban processes constitute 'one of the most universal features of society', and even the most remote regions 'experience and relate to some type of urban life' according to Vale (2016: 138). Even as early as 1906, Marcel Mauss (Mauss, 2003: 423) was studying the 'social morphology' of the Eskimo society with an analysis focused on the cultural issues as essential factors of social organization. Nowadays, public spaces, which are regions planned for coexistence and sociability, are a characteristic of urban life, and contribute to the creation of relations between different social groups, with restaurants and similar being the normal points of convergence where the necessity of eating and pleasure of social interaction meet. The importance of these spaces, and the commensal practice they provide, have been increasingly present (Ribeiro, et al., 1996: 266) insofar as the house is no longer the preferred place for meals (Moreira, 2010: 24). The modernity of food 'has led to an appropriation of public spaces as a new space for commensality and gastronomic social life' (Fonseca, et al., 2011: 3854). In Lisbon, a city with a strong appeal to tourists, there is an appropriation of these spaces for "making meals", and this occupation occurs

not only by the commercial establishments that put their tables and chairs on the sidewalks, so creating true gastronomic plazas, but also by the tourists and locals who create their own spaces giving different functions to monuments and architectural structures. The occupation of these spaces for the practice of commensality takes place in a differentiated way when we analyse the characteristics of each locality, taking into account the geographical and historical aspects of each space. The objective of this project is to construct a visual discourse regarding commensality in Lisbon, and also to look at the appropriation of public spaces for food, particularly in two distinct zones: Graça, a historical region with a predominantly residential geographical accent, and Cais do Sodré, which is a flat and commercial tourist area, while trying to highlight the behavioural, alimentary and aesthetic implications that seasonality gives to these spaces. Concerning Visual Cultures, we propose to analyse, via images, how people relate to the public spaces of the city at mealtimes during different seasons. This analysis becomes fundamental in creating a discourse beyond the theoretical, so revealing the aesthetic aspects that allow the relativization of other constituent elements within these interactions, such as the objects, furniture and architecture that are also involved in the processes of feeding. We believe that this research may contribute to the deepening of knowledge surrounding Food Anthropology, specifically that relating to the social and cultural processes of commensality in Lisbon, starting with photography.

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Biting the Law

Esteban Puebla

Theme/relevance

Design spearheads in different areas of research and experimentation in gastronomy and alimentation; from how food is produced and distributed and what we eat to the different ways it is prepared and presented. It is a field of experimentation that could be guided by design, on a path that injects new creative process into culinary practices and methodologies. Also, it can promote their general dissemination and adoption in society through new product services.

Hypotheses to be discussed

Years ago, culinary development was mainly empirical, but today an important factor of progress is related to scientific knowledge which helps to contextualize the science of food within gastronomy and society. During the last two decades a very creative trend in gastronomy has emerged, encouraging innovation through the development of new products, equipment and sensory attributes.

Nowadays, the question of how to feed societies is becoming a big issue of our time. In this context, the study of new culinary concepts and techniques could be interesting for food designers, because physical-chemical properties of food materials are relevant attributes when we are developing a product. The work developed includes the study of two culinary techniques focusing on vegetables whose possibilities are still quite unknown: Vacuum Impregnation (VI) and Brining in Calcium Oxide (BCao).

Conceptual/methodological framework:

VI: Introducing a liquid into a porous solid is a method developed at elBulli, thanks to the technology of *sous vide* developed in France. Through the vacuum application to the set of ingredients inside bags, we can create dishes that put our senses to test. Porous fruits and vegetables as a support and a cocktail as liquid phase.

Food concept: A cocktail for biting

BCao: Traditional Brazilian method used for hardening off the surface of fruit vegetables in order to preserve their shape prior to heat treatment. This provokes two different textures. Pumpkin as the main ingredient.

Food concept: Sweet pumpkin “as a perfect fried potatoe”.

Expected results:

This study could help to universalize the snack, and also to think about the diversity of ingredients that urban crops could offer. The example of a cocktail for biting could be a strategy to create new different concepts for bars, encouraging the consumption of fruit in a leisure context.

The example of pumpkin shows how much progress means to look at something that already exists from another perspective and change the way this product is put into practice. Furthermore, it offers an opportunity for the development of new products based on vegetables. Finally, it contributes to the diffusion and the blending of the world culinary heritage.

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Mold

LinYee Yuan

MOLD Magazine is the first print magazine about the future of food. It is a print extension of the editorial platform MOLD (thisismold.com), exploring how design can offer solutions for the coming food crisis. Through in-depth, original reporting and a distinct vision for how design can transform our food futures, our editors cover innovative ideas emerging from the world of food design and technology. From cellular agriculture to 3D food printing, entomophagy to beautifully designed tableware (and why it makes your meal taste better), MOLD spotlights the ideas that will revolutionize how we produce, prepare and eat food in the years to come.

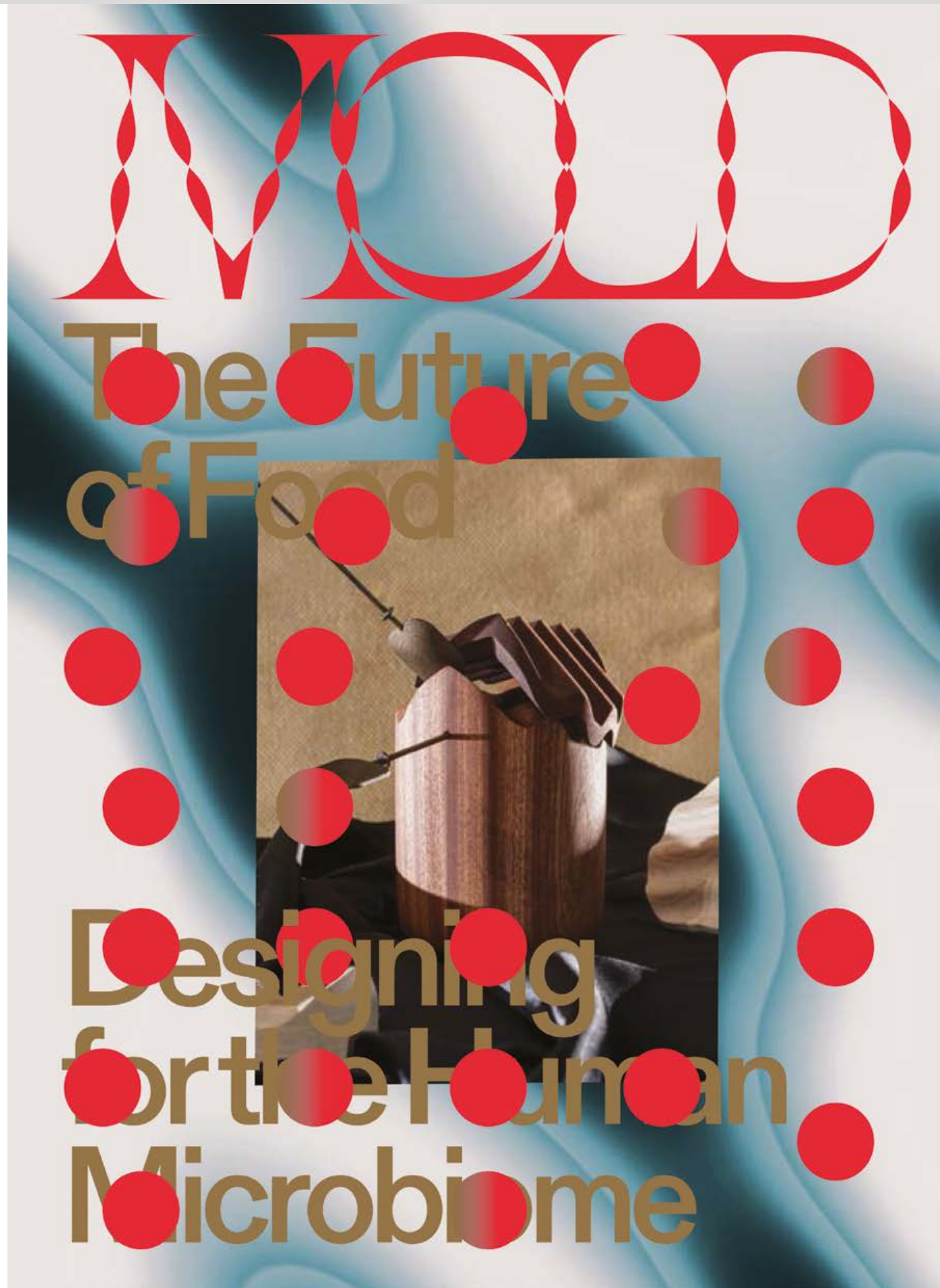
By the year 2030, the United Nation predicts that there will be more people on this planet than we can feed. Technology and science can change how and what we eat, but design is critical in bringing these ideas together to create products that are elegant, intelligent and useful in combatting the coming food crisis. It is now more urgent than ever for designers to engage in this conversation about the future of food.

MOLD Magazine Issue 01 is about *Designing for the Human Microbiome*. The issue discusses everything from kimchi philosophy to natural wine, sewer robots to Japanese toilets, synthetic

biology to fungal futures and how these ideas might help us feed a hungry planet in the near future. Contributors include the eating designer Marije Vogelzang, design educator and curator Jamer Hunt, speculative designer Daisy Alexandra Ginsberg, chefs Kwang Uh of Baroo and Anissa Helou of *Levant*, Master of Wine and founder of Raw Wine Fair Isabelle Legeron, and the research/art institute Center for Genomic Gastronomy.

Co-edited by LinYee Yuan and Dr. Johnny Drain with creative direction and design by Eric Hu and Matt Tsang, the magazine is independently published and was crowdfunded on Kickstarter in April 2017. The debut issue shipped in August 2017 and has been featured on Saveur, The Huffington Post, AIGA Eye on Design, Food Republic, Food52, Disegno, Core77 and Metropolis Magazine, amongst others. Issue 02, *A Place at the Table* will be co-edited by the online design magazine Sight Unseen and will be in stores, Holiday 2017. Issue 03, *Waste Not Want Not*, addresses how design can offer solutions for reducing food waste across the supply chain.

Keywords: Future of food, microbiome, fermentation, natural wine, human waste, United Nations, synthetic biology



Community design and traditional Food spaces: Mercado Fora d'Horas Case study

Alexandra Santos; Joana Lessa
www.mfh.pt www.consumirlocal.eu

Mercado Fora d'Horas is a gastronomic event about local culture with a strong creative component. It intends to attract audiences to the municipal markets and simultaneously exhibit their social and cultural importance. This event is an action of the Consumir Local project scope, that was held on July 27, 2016 in Silves municipal market, Portugal, and had a second edition this summer 2017, with 3 nights of events. Consumir Local is a community design project that advocates the development of actions of social scope. Promoting local taste valorization. It explores how design can help the community to develop a stronger relationship with proximity agrifood consumer spaces, especially between younger audiences.

Silves municipal market, as others in Portugal, is a landmark in city architecture and occupies a privileged location revealing the importance it had in the citizen's routine. Municipal markets represent an endangered lifestyle and commerce model, mainly due to social changes and several economical pressures.

For the development of the proposals included in Consumir Local project, the various stakeholders related with Silves Municipal Market were heard through interviews, conversations and meetings. This dialogue and the maintenance of an active relation with the location and its players was crucial for the plan development. The research reveals an aged market in audience and traders, with issues with the current consumer practices. The market business hour, between 8 a.m. and 1p.m., stood out as an issue. This schedule is inappropriate for

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younger generations, however its alteration it is not immediately possible. It was noticed a demotivation feeling among the traders and a disbelief in answers for their problems.

Several scenarios were planned, being a night event the chosen one to present the market as a cultural space. This event presented itself as a moment that made possible the coming of new audiences in an accessible schedule.

The programme of Mercado Fora d'Horas is focused on the gastronomic qualities of the location. There was the concern that all the promotion and offer of the event had a logic inside that space, to claim the market as a cultural attraction. The promotion was focused on the differentiated offer of the market and the programming in the local food as an attraction. On the programming proposal several activities were developed: night market, games about local food production, meetings and cooking moments, music, photography and design.

In the second edition more immersive experiences, were designed which enabled the public to recognize the space through the senses, connecting the local cultural memory and the relationships we could have with food.

The audience accession and traders satisfaction show the potential of the event. Design appears as a channel of communitary motivation and a tool of cultural preservation, presenting solutions for a future

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1. Mercado Fora d'Horas in Portuguese means in a literal translation After hour Market, but it can stand for more than that, something out of its normal schedule or routine.

2. The idea arose in the scope of the Master in Communication Design for Tourism and Culture of Universidade do Algarve.

Coolkidney - Food Trends Analysis in Kidney Patients of Bogotá

Bibiana Vivas Barrera

In this presentation I will share the findings of the research study conducted within the framework of the Master's Degree in Advertising at Universidad Jorge Tadeo Lozano. This research turns around the coolhunting study, as a tool of publicity, through a qualitative model and an ethnographic observation method, involving 8 kidney patients at different stages of Chronic Kidney Disease (CKD), and/or with arterial hypertension and Mellitus Diabetes. The study has been called COOLKINDEY, defining two approaches that are intertwined in the research project: trends analysis and nutrition of kidney patients that live in Bogotá city. The analysis has sought to explore the needs of the population with CKD, from the supermarkets to restaurants, in terms of the renal food supply currently available in the city, on the basis of the nutritional constraints of the medical condition of the disease and considering such population as an important focus of the society to which the care provided has been exclusively medical and pharmaceutical. Among the most important findings there is the notorious exclusion of this pathology in the food industry and market, limited to the advertisements targeting advances stages on CKD, Renal Replacement Therapy (RRT) or precursor diseases. Another of the most relevant findings is the weak impact of the prevention system in early stages of the disease due to a lack of appropriate nutritional orientation, the low supply in the supermarket shelves of foods with special conditions such as low sodium content, potassium content, saturated fats and refined sugars and the absence of a label

certifying processed products suitable for renal patients. This shows that the concern for safety and health in food must be placed within the global consumer advocacy in an increasingly dynamic and international market. The requirements of care and protection of the consumer are getting higher, however in Colombia its lack of protection is rampant, the consequences of the consumption of food harmful to health are one of the diseases of higher cost in the country, must be assumed by the patient and the consumer, unbalancing the burden of responsibility on the weaker side of the consumer chain. Finally, after investing two and a half years in the planning, construction, execution, revision and correction of the research that is now presented, it is necessary to dislodge as an end point, that the effort to carry out a serious research and interdisciplinary work that it takes into account a population visible to the Colombian economy because of its high cost but invisible to the food industry and advertising, do not end here. The dissemination of the results of the task are to be followed, as well as actively instituting new research that deepens and explores what was proposed. The research concludes in a report of micro and macro feeding trends in renal patients, evidencing the search for solutions in the nutritional context of Bogota. This study concludes with a report on the micro and macro nutritional tendencies in kidney patients, evidencing the search for solutions in the food context of Bogota. **Keywords:** Coolhunting, Advertising, Trends Analysis, Food Trends, Social Anthropology, Anthropology of Food, Chronic Kidney Disease (CKD).

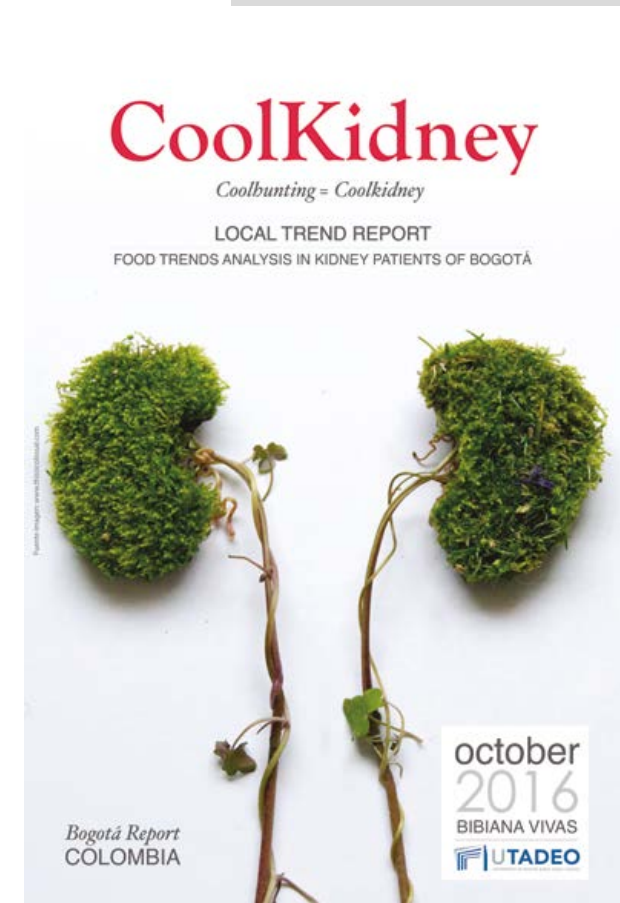
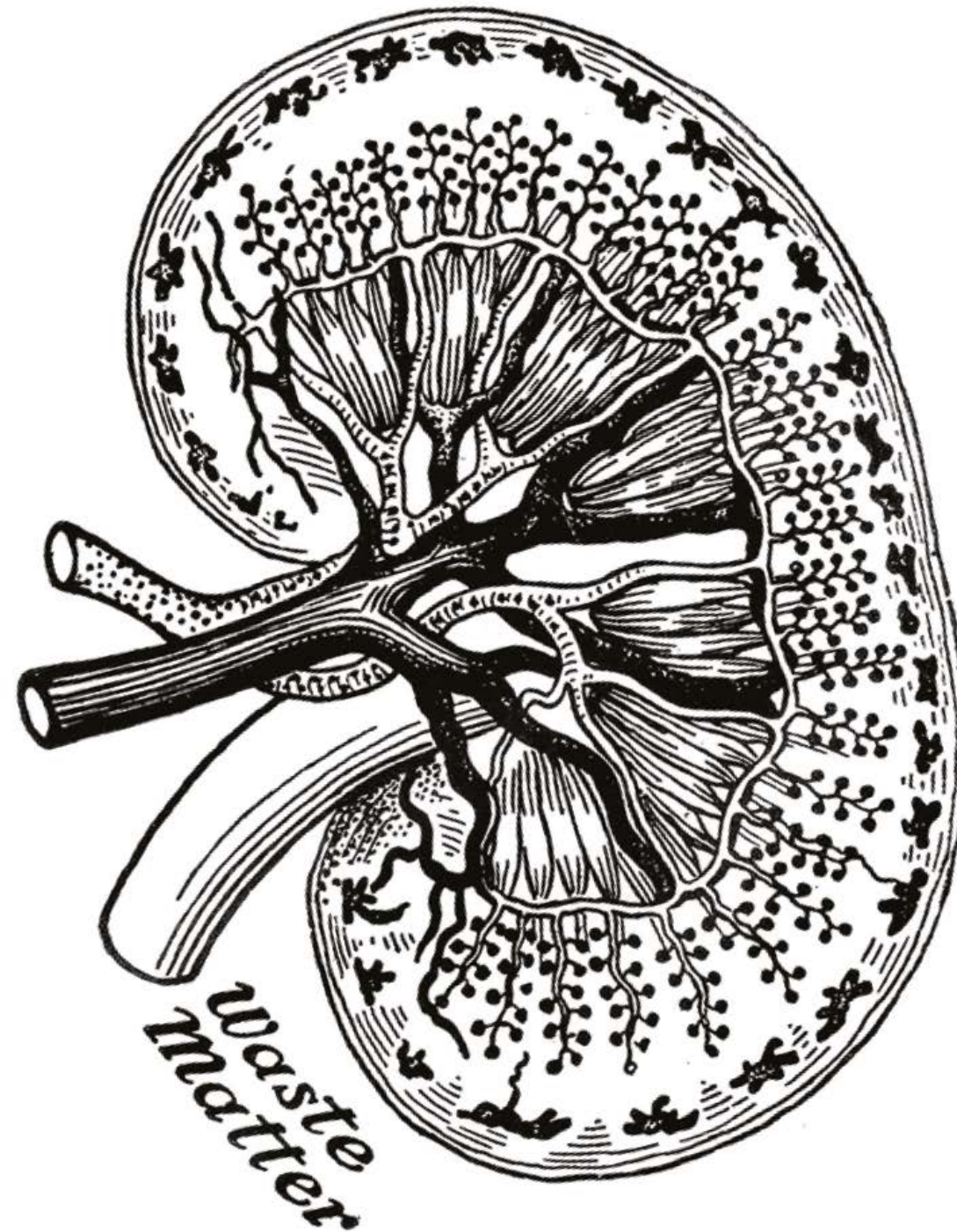


Image 1: Cover of the Local Food Trend – Coolkidney
Font of the Image: Carlow, Camila. 2015. My Modern MET (web museum). Available in: <http://mymodernmet.com/camila-carlow-eye-heart-spleen/>

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Tempero - Creative tourism, design and gastronomic traditions

Alexandra Santos; Marco A. I. Santos; Susana C. Martins

Tempero is a creative tourism proposal built within the possible relation between food traditions of the region and its historic and heritage identity, explored visual culture point of view. This project is currently being implemented with the first experiences happening in Silves municipality, Portugal, in summer 2017.

Here food is understood as aliment, but also as a vehicle of experimentation and promotion of various learnings too, as well as food tradition referring not only to gastronomy, but also to all elements that involve and integrate the food and utensils production chain, that culminate in the act of eating and can be translated and enjoyed as sensory experiences. The participants creativity in the various activities will be stimulated with involving proposals always connected with this theme. On the other hand, in the visual culture scope subjects as photography, illustration or design, specially food design, fit in and act as motives and facilitators of the learning process.

It is a project with a differentiating offer, anchored in food history and cultures, that intends to reveal the territory, its heritage and players through sensory experiences, where design is one of the motivational forces. The essential component of the project is the alliance between the historic and cultural research on the territory, specially food culture, and the subjects related to visual image. Design in its different aspects is a privileged element to communicate, produce contents and create multisensory experiences Through food design, which promotes the link

between food and design, we want to grant to the products and services their main component of innovation and creativity.

We perceive that creativity linked to gastronomy must be assumed as a strategic factor to sustainability and local development, as far as it produces experiences that remain in the memory of those who lived them.

In this way, several crossed dialogues between food, history, cultural heritage and the several areas related with visual culture are built, with a special focus on food design. Here we cannot forget the cultural background brought by the participants and other players of the process, as long as everyone has an active role.

The idea of this project results of the individual experiences of the 3 promoters in historic and cultural research and the professional activity on design, promoting a fruitful alliance between these areas of knowledge that we want to share with the audiences and in other contexts.

Food is not only what we see in our dishes, it is an entire subject that goes from its Production to the utensils that we use to eat, involving a whole culture that connects all the territory.

The aim is to contributes to the knowledge of all of the involved people with the region, as well as to enrich the meeting with a perspective made in the scope of creative tourism with a strong historic and cultural background.



1 . Tempero is a Portuguese word for spice or seasoning food. Also it is used in figurative meaning, in various contexts when someone wants to add or improve something.

Contradictions

Fábio Pereira; Fábio Abreu

Escola Superior de Hotelaria e Turismo do Estoril
MIAC - MSc Innovation in Culinary Arts

“CONTRADICTION” is a project that takes food – as it tastes on Earth – to outer space. Lack of nutrition is not a major problem for astronauts, but varied and tasteful meals are. Our project answers a lot of problem about ingredients and food out of the Earth’s atmosphere, through a journey of taste that takes the inhabitants of a Space shuttle back home.

Our food products are inspired by traditional meals. Thus, our concept is inspired by the traditional “enchido”, a Portuguese sausage.

For the starter we want to develop two Portuguese dishes – “Meia desfeita” (salted dried cod with chickpeas, garlic, coriander and onion) and “Feijoada à Trasmontana” (bean stew with pork and smoked sausages). The meals will be presented as sausages, as these have higher storage ability.

We chose these two because the way of cooking them through a smoke process increases the preservation time. Furthermore, we will add, preservatives and texture to the sausages (through products extracted from different seaweeds) to reduce the AW and ensure our product has a large expiration date.

We also aim to have vegetarian and dessert variations of our “packed meals”, “CONTRADICTION”, the former with shiitake mushrooms and the latter with dark chocolate. Our aim is to show the versatility of this project, so that in a near future, we can develop tastes for different countries and cultures, so we can create several different combinations.

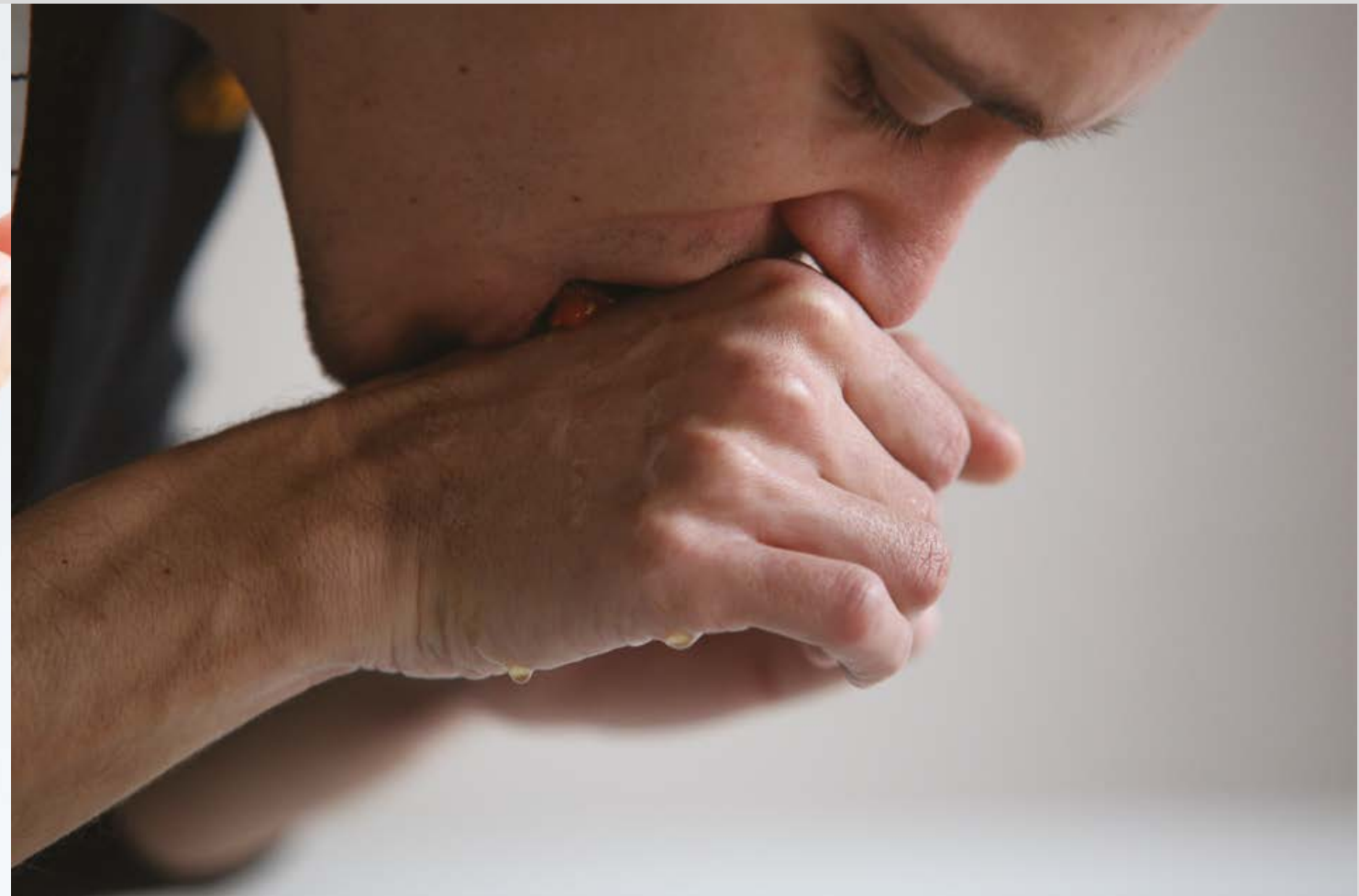
We have tested our project with students from the MSc in Innovation in Culinary Arts, due to the difficulty in reaching astronauts willing to try our product. Our results were well received, but we realised that the colour of the last results needs to be appealing, as it can exacerbate the culinary experience. Above all: we want to show that food in space does not have to be boring and that it can awaken people’s taste-buds, memories and feelings.



Contatto

Giulia Soldati

www.giuliasoldati.com
www.contattoexperience.com

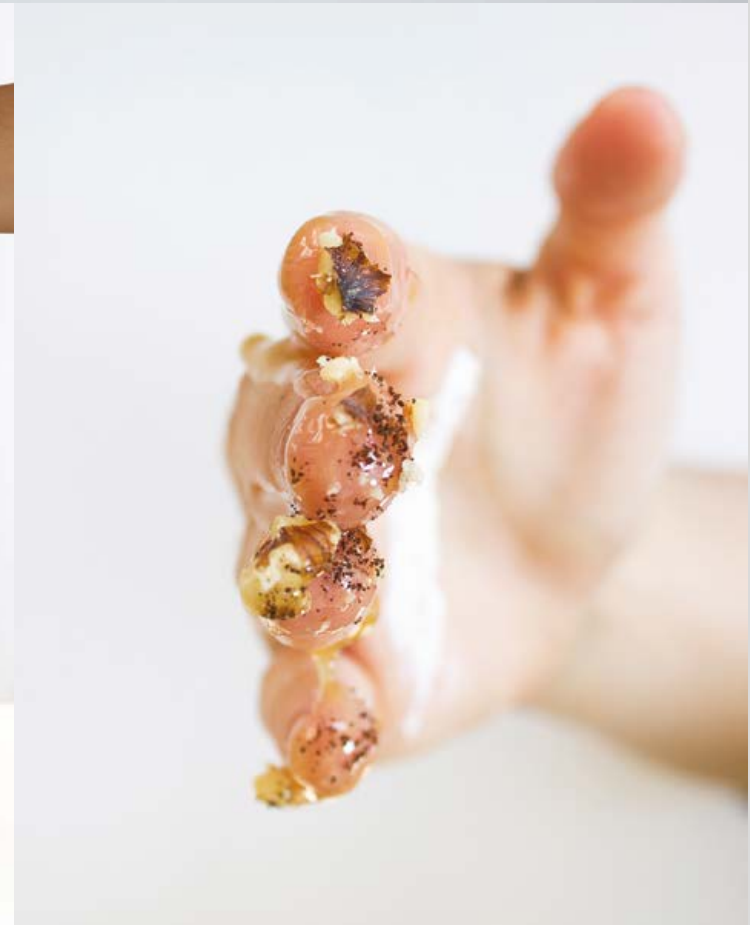
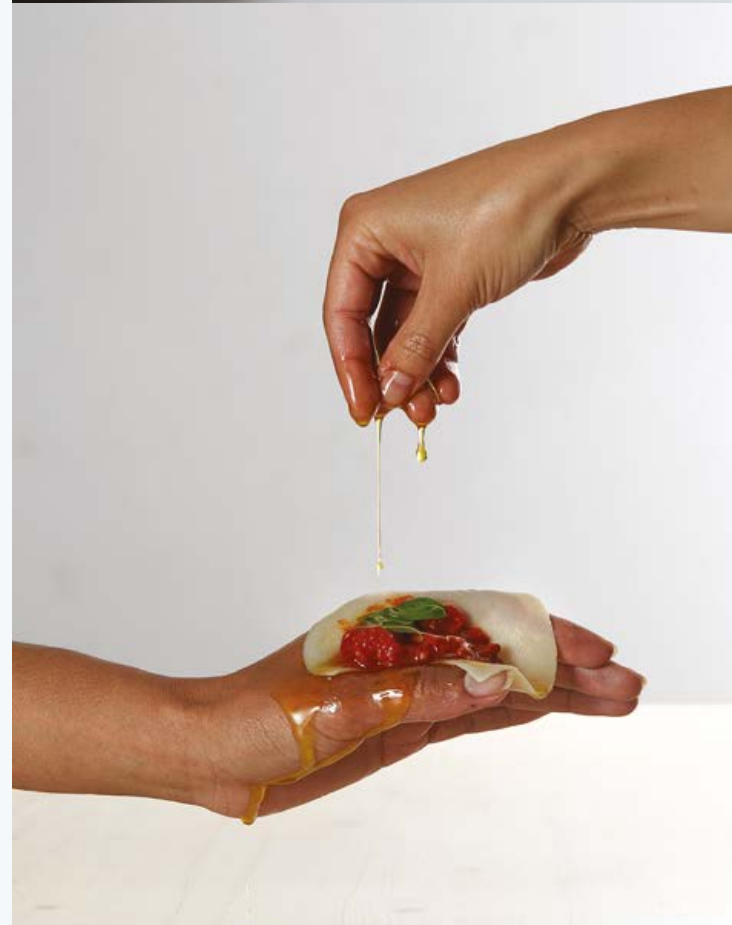


Over the past few years, design has increasingly engaged with food and its consumption, but there is still an insufficient and under-nuanced exploration on the ways in which we produce, prepare and consume food. Design, when related to this field, such as 'food design', neglects one of the simplest parts—the choreography of consumption in relation to the tactility of the body—the human-food relationship. Untangling this relationship and finding a way for others to begin exploring this is a central point of this project. To do this, I have reached out and literally touched people with Contatto.

The word Contatto contains the core point of the project - 'with touch', which implies care, contact, and proximity. This is the simplicity and straightforwardness the concept is based on. To do this, the project turns to the dimensions of the hand, one of our most important yet forgotten tools of embodied knowledge, to inspire a rethinking of how we prepare and consume food. The hand is the protagonist of the food experience, invoking the sense of touch and physical contact in relation to food. Instead of designing fancy instruments and plates to eat from, Contatto eschews these for subtle and almost primordial experiences of food eaten from the hand in a collective choreography of the body. As such, the project pushes the boundaries

by asking us to take a step backwards, to remember what eating with our own hands was like many generations ago, but integrating contemporary design features with that experience.

Contatto is a new culinary culture that advocates a change in the current culture of food, challenging the existing one, which neglects essential sensorial experiences. Contatto provides a new approach to the materiality of food, proposing new ways of preparing and consuming food. Aiming to get to the essence of the human-food relationship in its most genuine level, Contatto removes by an action of subtraction 'unnecessary mediating components': the objects that create a distance between the body and food such as cutlery, plates and some preparing tools. Instead, preparation and consumption focus on the hand, extending taste to the realm of touch. Using the hand as a surface where food is placed, the 'touches' (the way the courses are called in the Contatto culture) are built on this surface of our body, becoming a sensorial celebration that allows a direct and sincere understanding of what one will bring to the mouth. The action of serving becomes an intimate gesture between the 'toucher' (the chef) and the 'taster', an asking-giving ritual, generating new gestures, new etiquettes and a new vocabulary, challenging the existing ones.



Assaggio: cutlery set for cheese tasting

Federica Di Pietro

Assaggio is a cutlery set for serving and tasting cheese. It has been constructed with the collaboration of a leader company of the craftsmanship market. Innovation in tools for food is really hard since shapes of such things remained the same for ages (Pedretti, 2015, p.112). This feature has become a focus of the project. Indeed, the shape of each blade is inspired by the cuts of the flints used by primitive men (vedi Müller-Karpe, 1976). Moreover, consumers buy culture, the culture that arises from a crafted object, which is manufactured in a specific territory and in a defined historical and social dimension (Micelli, 2011, p.54).

Theme. It is really important to be aware of the role of the senses in the flavour perception and how this one can be affected by table objects. Indeed, in this way we can be conscious about the complex act of eating. It is easier to pay attention to all these factors in a specific moment such as tasting experience, since we have different expectations than a daily meal.

Hypothesis. Is it possible to change the perception we have of a piece of food just with objects? Are all the people aware about the role of eating tools during the flavour perception? The project intends to define a new kind of tasting experience setting a different way of use, since it requires the user's attention to work.

Conceptual/Methodological framework. In order to help people to become aware about the food they eat it is necessary to catch their attention through the objects used and the context within which a meal is consumed (see Spence, 2014, p.290). From a ritual and central moment in the daily life, it became a distracted act. "Meal multi-

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tasking [...] is popular." (Wasnik, 2006, p.70). With a Human-Centered-Design approach "need profiles", "criticality in use", and "new scenario" were identified (Tosi, 2012).

Results/Conclusion. The serving knives meet the cutting requirements for the most common cheeses. In fact, each blade has a double function developed observing the actions we usually do with different types of cheese paste. The tasting blades lead the user along an eating experience made of increasing flavour perceptions. These blades have been developed focusing on the idea that the shape of objects has influence on our perception, as Spence demonstrated with his studies (2013). The flavour of the same cheese will increase by tasting it at first with the putty knife, then with the fork and at last with the pin blade.

Keywords: product for food; food design; tasting experience; shape; flavour perception;

Assaggio_serving blades

from left to right:
 soft pastes (when the water content in the cheese exceeds 45%): the blade is used to make a portion of cheese, doing a pressure from above. In order to prevent the pasta remains on the blade, altering its structure, the blade has been designed with an empty area in its lower part. The top part is characterized by a convexity, near to the tip, that allows to serve the portion and spread the cheese.
 hard cheeses (when the water content in the cheese is less than 35%): this knife is designed to sliver the cheese.
 The width of the blade allows you to collect and serve the flakes.
 semi-hard pastes (when the water content in the cheese is between 35% and 45%): the blade allows, by means of the long side, to reduce a slice of cheese into smaller pieces and, by means of the short side, to cut off the crust.

Assaggio final samples, set for tasting and serving cheese. The shape of each blade is inspired by the cuts of the flints used by primitive men



Assaggio Prototype in scenario
 First samples settled with different cheese pastes



Assaggio prototype first samples finished

Assaggio_tasting blades

The shape and cut of the three tasting blades are justified by the study of Harrar and Spence (2013) where it is shown how the perception of taste is affected by the object from which you eat. The goal is to lead the user in a scale of increasing perceptions, as well as to appreciate the flavor in all its complexity and structure. In fact, the same piece of cheese has to be tasted firstly, with the more rounded tool, like a spatula, then with the blade with two teeth, and finally with the pin blade (from top to bottom images). These three tools can also be used as a small cutlery for finger food. The perceptual scale of the flavor happens, as better explained in the article by Harrar and Spence (2013), for several reasons. First of all, the shape of a sharp object brings us immediately to the idea about something dangerous. Additionally, polygonal lines, as taught by the Gestalt, bring us to concepts of hardness and angularity, figures that predispose us to the perception of a stronger taste.



© Assaggio final samples, set for tasting and serving cheese. The shape of each blade is inspired by the cuts of the flints used by primitive men

Turkish Coffee on Embers

Kozde-coffee on embers

Nihal Bursa; Burcu Kışla

If the history of humans is written through a survey of tools, it will be seen that the earliest ones were invented and employed for processing food. We process food and take it into our bodies not only to fill our stomach as a biological need; we create tools and rituals to get pleasure while consuming them. First looked upon as food, then as a drink, coffee has become indispensable for our everyday lives with its two-fold effects, stimulating to the brain and creating the sense of pleasure. Since the beginning of its decoction, various methods and devices were invented for preparing coffee.

This project exhibited here is an electrical device for brewing Turkish coffee; it is designed by a Turkish designer+engineer, Burcu Kışla. As the name of this product *Közde* (Turkish word meaning 'on embers') communicates, its design is mainly informed by the traditional method of brewing Turkish coffee which gives character to this unique beverage. This process can be described as simmering the mixture of freshly roasted and powdered coffee and water in *cezve* (Turkish coffee pot) over embers until it gives rise to a thick froth. The culture of coffee drinking was rooted in the Ottoman land and it was introduced to Europe and the rest of the world through the Ottoman Empire. This heritage has been highly acknowledged by UNESCO through registering Turkish coffee as an Intangible Cultural Heritage of Humanity in 2013.

The newly designed brewing device, *Közde*, aims to regenerate the craft of coffee making in the Turkish way while considering the contemporary urban

living. The historical survey initially made in order to understand the traditional tools and methods of preparing coffee in the Turkish way; besides, the interviews identifying customer preferences nurtured the design idea. A couple of traditional *cezves* and the process of brewing on embers are illustrated here.

The compact body of *Közde* simulates the traditional slow brewing process of coffee in *cezve* embedded in embers which is accepted to be the primary factor in determining the taste of a pleasurable cup of Turkish coffee. It captures the essence in the traditional process of brewing Turkish coffee by using contemporary technology and materials. There are two aspects of this process in terms of the relationship between *cezve* and the heat source:

- heat must be steady and low enough to keep coffee simmering, but not boiling,
- heat embraces *cezve* three dimensionally so that the interface between the pot and the heat increases. This creates equal exposure to heat which helps the interaction of coffee particles and water so as to reach a desired consistency.

Unlike the electrical appliances in the market for Turkish coffee today, this product allows the user to monitor the brewing process all throughout. Thus, each cup of coffee becomes custom made which contributes to the pleasure of coffee drinking. It also revitalizes the craft dimension of the delicate brewing process.



LEGU Massas frescas

Flúor Studio Design Advisors Lisboa

www.fluordesign.com



Under the International Year of Pulses and considering its high nutritional value and its importance in terms of sustainability, the project starts from the central question “Will it be possible to renew the image of the pulses by creating a new product based on 100% of pulses flour?” . The main goal of developing this product is to promote pulses consumption and, simultaneously, provide an alternative source of protein for vegetarians and sports practitioners, as well as an option for people with coeliac disease. Gathering all these purposes, this product presents immense versatility and adaptability to the target audience, and also its own diversity to use as a salty or sweet product. Design has a major impact on the food product development work process. From design methodologies and tools, it has become important to realise how these work methods influence the development of food products. Fresh pasta was developed using a basic recipe, which, after some research, evolved with the introduction of technological ingredients. Several pulses were tested - white beans, red beans, black beans, peas, lentils, chickpeas. The ones identified, through an online questionnaire, as the public’s favourite were selected for marketing. Four fresh pulses pasta were thus created: Orange Lentils, Green

Peas, Chickpeas and White Beans. The Fresh Pastas were subject to sensory evaluation with very positive results. The versatility of fresh pasta allows for diversity within the form (Tagliatelle, Spaghetti, Ravioli, Lasagne) and use (salty and / or sweet). In order to enrich the communication of the product, a collaboration with a Fluor Studio Design Advisors was established for the development of packaging prototypes and branding. Through this investigation we are able to supply a product that will close the deficit in the consumption of high quality vegetable protein, while simultaneously providing the use of one the most commonly foods to quickly cook a meal, thus making it easier to eat healthier. Practice through the already developed tests, current literature review and the collaboration with the Design studio, we will develop final prototypes of both the product and the packaging and test it with the consumer. The research developed so far indicates that the new Food product allows the image of pulses to be renewed and convey the idea that these are one of the best foods for our health, discrediting the associated myths.

Keywords: Development, Nutrition, Food-Design, Culinary Arts



Chestnut Experience LAB

Miguel Fonseca

www.chestnutexperienceLAB.eu

What?

The chestnutexperienceLAB is a private initiative and corresponds to the need for affirmation, as well as differentiation and specialization, of the Martainha sweet chestnut from the Protected Denomination of Origin (PDO) region of Soutos da Lapa.

Where?

The Soutos da Lapa PDO corresponds to the territory comprising all the municipalities of Aguiar da Beira and Trancoso (in the central region of Portugal), Sernancelhe, Penedono, Moimenta da Beira, Tarouca, Lamego, Armamar, Tabuaço and São João da Pesqueira (in the Northern Region of Portugal). The production of chestnutexperienceLAB, as well as the territory it promotes, coincides with the Aquilinian geography, in particular, the Municipality of Sernancelhe.

How?

Martainha sweet chestnut is one of the best qualities of sweet chestnut for fresh consumption. However, there is no known initiative to differentiate and specialize it in the different consumer markets. The chestnutexperienceLAB seeks to occupy this space of differentiation and specialization through a strategy of institutional involvement, design and communication, as well as organizational innovation that, adding the potential of Material and Intangible Heritage, adds value to the territory and Martainha chestnut. Of this potential, the chestnutexperienceLAB addresses in its packaging: (a) cultural tourism, by Aquilino Ribeiro and his vision of chestnut and chestnut tree as well as by the Cistercian Monastery of Our Lady of the Assumption of Tabosa; (b) religious tourism, through the Shrine of Our Lady of Lapa and the Church

of Sernancelhe; and (c) landscape tourism, using the environmental and landscape component of Soutos da Lapa, as well as the landscape quality associated with the Távora river. This choice reflects the articulation between different institutions with responsibilities in the conservation and promotion of the territory.

With whom?

Based on an approach where the Tangible and Intangible Heritage present in the territory can be catalysts of different uses, the chestnutexperienceLAB articulated with the Tourism of Porto and Northern Portugal (TPNP) and with the Municipality of Sernancelhe in order to construct a strategy of communication around the same identity symbols. In addition to the TPNP and the Municipality of Sernancelhe, the chestnutexperienceLAB seeks to associate with different actors that compete for territorial promotion, and to foster experiences around: (a) nature tourism; (b) gastronomic tourism; and, (c) creative tourism.

Results

The chestnutexperienceLAB initiative, which began in October 2015, awaits the results of different applications to Portugal 2020 program to start the whole of its activities. With its online presence, where it exhibits some of its actions, chestnutexperienceLAB obtained the recognition of the National Center of Competences of the Dry Fruits (CNCFS), being awarded the 4th Prize of the “Best Dried Fruit Project in the North”, delivered in May 2017. The vocation in R & D & I of chestnutexperienceLAB allows its involvement and participation in different forums, especially the formation of a partnership with the Center for Mountain Research, of the Polytechnic Institute of Bragança.



Ancestors: Reading *O Vegetariano* (1909-1935) in the 21st century

Fátima Vieira; Joana Caetano
Projeto ALIMENTOPIA/Utopian Foodways

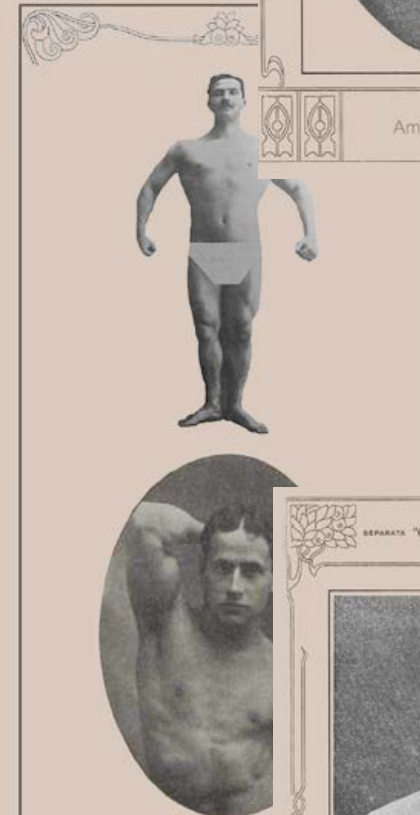
In the framework of the multidisciplinary research project ALIMENTOPIA / Utopian Foodways, funded by the Foundation for Science and Technology and jointly hosted by ILCML (FLUP) and CETAPS (FLUP/FCSH-NOVA), the interactive exhibition Utopian Foodways: Our Vegetarian Ancestors that will hopefully be on display at the 1st International Food Design and Food Studies Conference aims to promote and develop new ways of communicating science to the public while fostering awareness of a discussion on vegetarianism that took place in Portugal over a century ago.

This paper will focus on the monthly publication *O Vegetariano* (1909-1935) and will highlight the topics dealt with in the eight panels that compose the exhibition, ranging from early vegetarian recipes, perspectives on the role of women and groundbreaking ideas about the connection between food, health, and temper, to the editors' communication strategies and the presentation of vegetarianism as the utopian solution to systemic problems.

We will read *O Vegetariano* with contemporary eyes, trying to assess the relevance of the discussion that took place a hundred years ago (the way sugar and salt damage your health, the need for new food systems not based on meat consumption, among many other possible examples) for our times.

Quadro comparativo entre a urina normal média dos onívoros (dieta mista) e três análises de urina de frugívoros (dieta crua). (Urinas de 24) (números redondos). (Professor A. Aguiar, analista—Porto).

Elementos	Onívoros	Frugívoros		
		N.º 1	N.º 2	N.º 3
Volume	1.540	1.200	500	550
Côr.	citrina	idem	idem	idem
Aspecto	transparente	..	..	..
Depósito	flocoso	..	..	..
Consistência	fluida	..	..	..
Cheiro	sui generis	..	..	..
Reacção	ácida	..	..	..
Densidade a 15°	1,020	0,014	0,014	0,014



Arvores frutíferas de tôdas as qualidades

SÓ CULTIVAMOS AS VARIEDADES MAIS FINAS ●● AS MAIORES ●● CULTURAS DA ●● PENINSULA ●●

Arvores Boreais

Arvores para parques, matas e avenidas

CRISAN

PLANTAI AS NOSSAS ÁRVORES E COLHEREIS OS MELHORES FRUTOS

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SABONETES NATURISTAS INGLESES

HIGIENE DA PELE—TOILETE RACIONAL

—R.—

Artigos fabricados com óleos, cinzas de plantas e essências de flores. Lavam e não prejudicam a pele como os outros sabonetes. São os únicos isentos de soda cáustica. Não contêm gordura animal. Recomendados pelas Sociedades Vegetarianas aos seus associados e ao público que cuida da sua higiene.



SEPARATA "O VEGETARIANO," - PORTO

o da Conceição
dieta naturista

SETEMBRO E OUTUBRO — 1935

XVII ANO

N.º 9 E 10 — 26.º VOLUME

O VEGETARIANO

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MANUEL TEIXEIRA LEAL,

publicista desta Revista, faleceu no dia 7 de Setembro, do ano corrente, com 23 anos de idade e mais de 50, dedicado ao resgate primário de nosso povo.

Foi um abnegado e zeloso da instrução e os esforços de alguns que passaram pela sua Escola, salutarizaram os estudos, do Ministério da Instrução Pública, com o nome que garante a actividade do ensino actual.

Antes de se retirar a vida inteira para lhe dedicar o gran de Conselho da Ordem da Faculdade Pública, que teve o cuidado de sua presença, e assim ficaram privados, os seus admiradores e alunos gratos, de lhe tributarem esta homenagem.

Inteligente, empreendedor e alma aberta ao ideal, há mais de 30 anos, empenhado em servir a cultura, praticando o Vegetariano e sustentando com a expansão dos seus livros de Regeneração Humana fundou *O Vegetariano*.

Convidado para dar aulas, sempre sempre, também professor das Regiões e, mais tarde, retomou esta publicação em sua antiga alma *Antônio Custoso Ribeiro* que a vem sustentando há 30 anos decorridos.

O que lhe deu ideias de bondade, regeneração e economia fisiológica, deu o trabalho que lhe são devidos, em todo o mundo civilizado, merecidos por sua *Manuel* incomparável.

O carácter dos trabalhos aqui se põem a vista, lembrando que dedicou à sua passagem na terra, O espírito de *Manuel Teixeira Leal* viveu sempre de dentro do se pórtico que lhe foi herdado. Foi um espírito energico, teve um longo forte e passou um grande trabalho.

Faz à alma do grande Professor e desolado dentro da Casa Naturista.

A Renúncia

Jantar ao Luar

**Carlos Baptista; Marta Vuduvum;
Pedro Rocha**

**"Sensations are also a way of knowledge"
Alberto Carneiro**

☾ LUAR ☽



LUAR is a dinner-performance that results from the synesthetic experience lived through the essence of a living river, in dialogue with food, word and sound in a wild table, a table that reflects the *"life in silva (in and with the forest)"*.

It is a proposition of discovery without a defined program, with the purpose of gathering the guests and hosts around a running table, to provide an environment conducive to the creation of imagery and metaphors that may open a way for transformation, allowing everyone to interact and participate in order to create a celebration.

The action takes place in a welcoming, informal and intimate room, contributing to a unique and unrepeatable dialogue between food = stomach, word = head (place of mental elaboration that proposes to cross the table) and the sound = heart (explorations in the form of a dj set in which sound field recordings are interwoven with musical

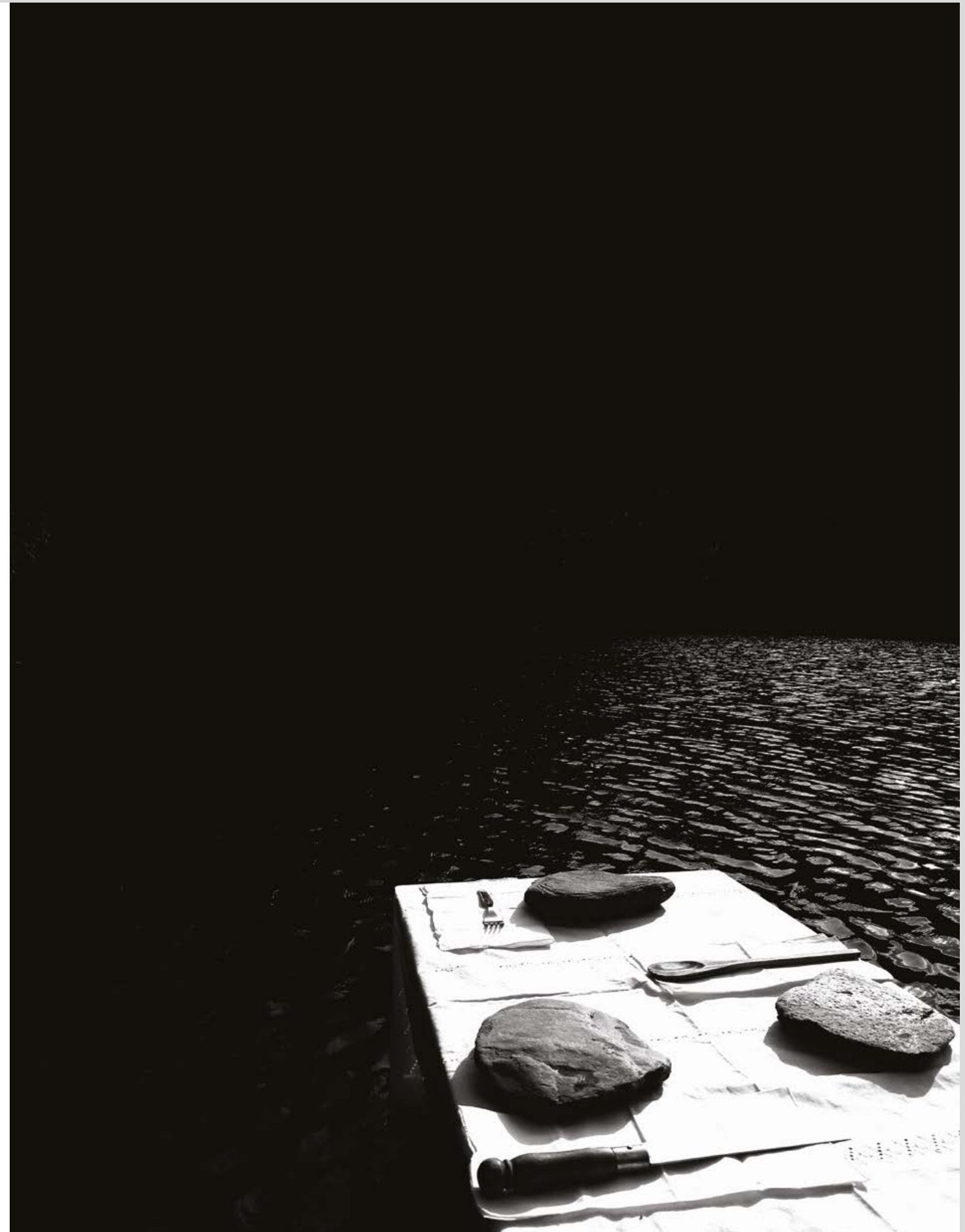
environments), inspired by a living river, Paiva, which is imagined to overflow to another river that receives it, in this case, Tejo.

The menu created through the image of the living river region, Beira Alta, will be composed of appetizer/starter, main course, dessert and drinks, based on traditional Portuguese, provincial and rural cuisine. Its making gives preference to local, seasonal products and if possible biological to enhance the senses connected with the sensorial perception of the products.

Heart, head and stomach is the name of a novel by the portuguese writer Camilo Castelo Branco and the title of the books collection by the gastronomic critic José Quitério that serves as reference to the fluxes, sensations and affections inherent in the relationship of the three "organs": Pedro, Marta and Carlos.

**"Head and heart felt lifeless,
in the stomach I sought for a new soul
and to find her I thought ... lost belief!"
Camilo Castelo Branco**

LUAR
Carlos Baptista
Marta Vuduvum
Pedro Rocha
manuelbaptista@gmail.com



To Flavour our Tears,

Emma Dorothy Conley
The Center for Genomic Gastronomy

www.genomicgastronomy.com

Autogastronomy is the art of flavouring yourself for the consumption of others. In the microbiome era, your body is a farm, a kitchen, and a restaurant. From the rare species of moth that drink our tears to the microorganisms that inhabit our guts, this project takes a look at the ways we can flavor ourselves to be delicious to the species that consume us at various stages of life. Should we be attempting to repel, attract or give thanks to those that dine on us?

To Flavour Our Tears (TFOT) Restaurant is an experimental eatery that investigates the culinary properties of the human body, and the culinary needs of insects and other eaters-of-humans. Human visitors to the restaurant are given the chance to explore autogastronomy from a number of perspectives. The aim is to explore the questions: How do you taste to the small organisms that consume parts of you everyday, and every last bit of you when you die? How can humans manipulate our bodies, diet & emotions to change our own flavour? Can we also start flavouring our fat, skin, and tears to reimagine our bodies as a farm, kitchen, or restaurant? How can we start to cook and flavour ourselves accordingly?

Some species of moths and bees have evolved to land on mammalian eyelids (including humans) and drink our tears. In times of relentless human tragedy and environmental catastrophe, are we creating the perfect conditions for these tear-drinking insects to flourish? What do these insects want from our tears anyways?

The Center for Genomic Gastronomy
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contact person: Emma Dorothy Conley

Humans believe we have spent the last 10,000 years domesticating species of all sizes, shaping the planet in our image. Perhaps the tear-drinking insects have been domesticating us the entire time, and they are now ready to farm our tears more intensively. Should we be attempting to repel, attract or give thanks to those that dine on us?

As new tools in microbiome research reveal the many microorganisms that live in and on us, the human body will be increasingly seen as an ecosystem, zoo or hospital. This is your chance to think of your body as a restaurant, and start to cook and flavour yourself well.

Keywords: Autogastronomy, restaurant, microbiome, tears, skin, fat, insects, kitchen, farm, ecosystems, art, design, speculative



Gastronomic and Literary Tourism Performance, Communication and Culture

**Alcinda Pinheiro de Sousa; Ana Daniela Coelho;
Cláudia Viegas; Maria José Pires;
Ricardo Bonacho**

www.ulices.lettras.ulisboa.pt

Gastronomic and Literary and Tourism / Performance, Communication and Culture is an experimental project for those interested in developing these types of tourism, inherently transdisciplinary, and both focused on the various multisensory forms of reading. And why not dare to read literary texts involving all kinds of perception in a deliciously unstable equilibrium? Actually, artistic forms and creative gastronomical practices have always cross-fertilised through the ages. The aim of this project is to recreate the literary texts in a performative way through gastronomy in order to enhance the fact that both poet and cook work to create metamorphoses and illusion, in Ronald Tobin's own words ("Qu'est- ce que la Gastrocritique?", 2002).

The project originated from *Literary and Cultural Tourism* and the emphasis was on the development of the inter-relations between literature, culture and tourism. There was a concern about contributing to one of the fast-growing sectors of the travel industry and as such the recognition of new models of development in intercultural communication that would promote diverse partnerships. Likewise, *Gastronomic and Literary Tourism* challenges partners to collaborate in de-veloping, performing and communicating through innovative cultural approaches.



A Luz Ideal, a well-lit corner

Pedro C Monteiro

The full design experience of transforming a suburban corner shop into a small cafe connected to the whole wide world

This is the project of a small business — a neighbourhood cafe — that, suddenly and unexpectedly, transcended the limits and circumstances of its location to become part of a much wider geography — both physically and virtually.

What, in a first moment, was merely a design project for a family business, became an ongoing design process with multiple facets. The design object became a design subject. In fact, the cafe became, almost inadvertently, an ever-changing example of a few contemporary global phenomena and recent local transformations: the importance and workings of social networks; the impact of tourism fluxes; the consequences of (and resistance against) gentrification; etc. It is both the confined scenario and the manageable evidence to observe how information and opinion travels; how social networks and informal opinion makers became key players in the construction of a new global landscape, not only in its digital and distant expression, but also in its physical and close translation into people's lives. How the immaterial connections built by those networks can in fact turn into real social relations of the best kind: face to face, at the table, eating and drinking.

This is a tale, then, about how the views from the cafe big windows widened; they are as much a visible and physical reality as a metaphor of something much bigger. What you see from them is no longer confined to the limits of the neighbourhood and its inhabitants: from all over the world people arrive, map or smartphone in hand, venturing through streets they otherwise would never visit, looking for a small cafe that, only a decade ago, would be forever confined to the limits of the neighbourhood or, at most, of the city.

The lessons one can learn from an apparently irrelevant local example, may, in fact, be quite useful for other cases, bigger businesses in any other parts of the world.

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Interior Design: Pedro Cortesão Monteiro
w/ Carlos Bártolo and Teresa Carvalho
Logo: Carlos Bártolo
Website: Pedro Cortesão Monteiro
Communication strategy and day-to-day design (menus, event posters, etc): Pedro Cortesão Monteiro
Construction: Mestre José dos Santos
Wood work: Rui Fortes Santos (ACS) |
Pavement treatment: Prodistone (Porto)
Electricity: Isidoro Franco
Lamps: Hospital dos Candeeiros
Tables: Arcalo (structure)
Stones (tables, etc): Solancis
Vinyl transfer (windows): Oficina de Muscus
Tiles: Cortiço&Netos

THE NEIGHBOURHOOD THEN
The group of buildings that constitute Bairro de São João belong to the first phase of urbanization of the Estrada da Luz area, in the 1950s.
The project by architect Trindade Chagas is from 1953 and comprises 4 parallel blocks, perpendicular to that road. The modernist architecture with a northern European flavor (a rare event in this part of town), with a friendly scale and careful balance between roads and pedestrian / garden areas, provided a happy environment and healthy neighborhood for the families that first settled here.
In the photograph reproduced above, the neighborhood had already 10 years. The street was still two-way and in the background one can still see farms. In the corner that is now occupied by A Luz Ideal we can see the fruit crates of Mr. Lino's grocery (not sadly missed, apparently...).



THE NEIGHBOURHOOD NOW
The neighbourhood is still inhabited by a lot of the families who settled here over half a century ago. In many cases is the next generation that now inhabits the house that once was their parents. In other cases, there are new young families attracted by the same qualities that fifty years ago brought here those other couples: the scale and friendliness of the neighborhood and the peace that provides near the now much more boisterous Estrada da Luz. Trees have grown (the poplars have now been replaced by other more resistant species), and in the space behind the two central blocks there is a playground and fitness apparel for older people.
The shops of yore - one at the end of each block - all have different occupations from the original. There is new butcher shop (that recently replaced the old one), and some other new shops: two other cafés, an hairdresser, two decoration shops.



GhostFood

Miriam Simun

MIT Media Lab, Design Fiction



GhostFood explores eating in a future of biodiversity loss brought on by climate change. The GhostFood mobile food trailer serves scent-food pairings that are consumed by the public using a wearable device that adapts human physiology to enable taste experiences of unavailable foods. Inspired by insect physiology (insects use their antennae to smell and thus navigate their world) and long-standing human traditions of technological extension of the senses, the device inserts direct olfactory stimulation into the eating experience.

Scents of foods threatened by climate change are paired with foods made from climate change-resilient foodstuffs, to provide the taste illusions of foods that may soon no longer be available. GhostFood staff serve the public, guiding visitors through this pre-nostalgic experience, and engaging dialogue.

The DOSD (Direct Olfactory Stimulation Device) adapts human physiology to enable the taste of unavailable species. Inspired by insect physiology (insects use their antennae to smell and thus

navigate their world) and long-standing human traditions of technological extension of the senses, the device inserts direct olfactory stimulation into the eating experience.

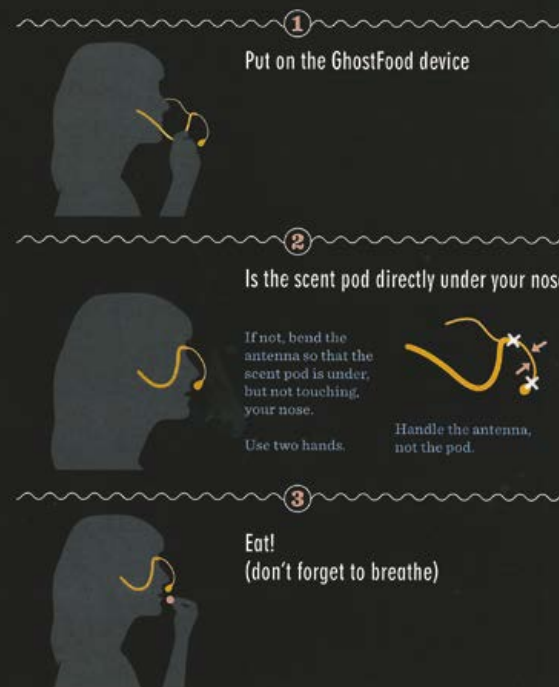
adōrō

Worn to as part of the ceremonial libation in tribute to the *Agalinis Acuta*, the only Federally Protected Endangered Plant species in New York State. The scent of the never-before-smelled-by-humans flower, missing one green note, is paired with the ritual cocktail, which contains this green note. Scent and taste combine for one brief moment to reveal the flavor of the *Agalinis Acuta*, a tiny flower that blooms only one day a year.

adōrō

I speak to, accost, address; negotiate a matter with.
II bring an accusation, accuse.
III speak to someone to obtain something; ask, entreat, pray to, beseech, implore, plead.
(religion, of gods or related objects) I reverence, honor, worship, adore.
(in a non-religious sense) I admire, esteem highly, marvel at, reverence.

How to Eat GHOSTFOOD



Feeding the dialogue: Understanding food systems through design

Amber Ingram; Bree McMahon; Dajana Nedi;
Clément Bordas; Grace Anne Foca; Mac Hill;
Rachael Paine

This exhibition presents the work of masters of graphic design students from North Carolina State University completed during a graduate studio course focusing on the cognitive complexities of the people involved in design systems. The course used food as a theme to inform research and design investigations. The collective body of work is part of a larger, ongoing conversation about the design of food systems. The methods used, in tandem with the resulting work, looked for methods to build awareness of new lifestyles and innovative approaches for food.

The course began with research on various food systems--vendors, shopping experiences, and distributions. Students visually mapped points of interaction, and considered experiences from various perspectives; customers, consumers, providers, distributors, and vendors.

Following general research, the focus moved to activity and schema theories. Students visually explored small interest points discovered through initial research. Explorations focused on how people within systems could be moved to shift their frame of thinking based on design. The

concept of cultured, or in-vitro meat, was introduced to provide a central point of focus and exploration. Students explored how design can move an audience along a Receptivity Gradient, as theorized by David Rose, MIT Media Lab Visiting Scientist.

Through this process, students were collectively immersed in all things food, becoming pseudo experts in a previously unfamiliar subject. By exploring the work of peers, students laid the groundwork for discussion on a variety of topics, including: food allergies, culinary innovation, farming practices, manufacturing, the impact of livestock on the environment, farm waste, fast food, and culinary innovation. These discussions and conversations furthered the work, and in turn, the work furthered the discussion.

The resulting body of work is presented as an exhibition with the intention of encouraging cross-disciplinary conversation in the Experiencing Food conference space.

Keywords: Activity theory, schema theory, design research, in-vitro meat



MAMMOTH MENU

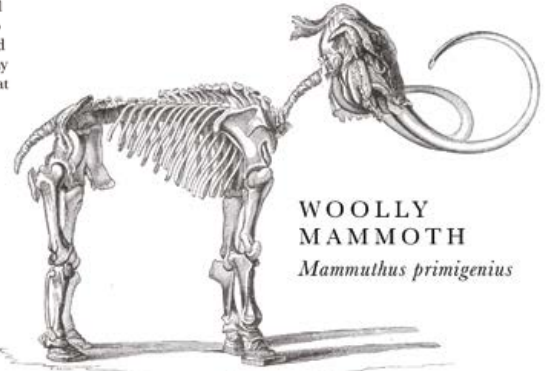
Available for order at the counter

Mammoth steak.....	\$20.99
Cheese burger (mammoth meat) with two sides.....	\$16.79
<small>Side options: fries, hash browns, caesar salad, coleslaw, signature coleslaw.</small>	
Spaghetti with Mammoth Meatballs.....	\$15.59

MAMMOTH

*This mammoth meat is only available during the winter season, you can reserve it and we will notify when it is available, or you can come back later when it is available.

Mammoth meat.....\$10.99/lbs
Mammoth meat are raised on special nutritious food extract, in addition to milk. The meat is darker in color, and some additional marbling and fat may be apparent. The meat are cultured at 32 to 36 weeks of age.



WOOLLY MAMMOTH
Mammothus primigenius



Exhibition

es
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2017





Conference

Food:

Design
Conference

October 17



day 1





Workshop Design Sustainable Diets Systems

Sonia Massari
& Iryna Karaush

Experiencing Food
Dialogues
Personal Food
Studies C






Experience Dinner

*Angela Carter.
Appetites beyond
the grasp of
imagination Part II*

*Why are you reading stories
through a gastronomic
experience?*

*A: Because all fiction should
be open-ended.*



Exper Dent 19 o 19

Good evening! Let me introduce myself. My name is Angela Carter. Welcome to the appetites beyond the grasp of imagination.

Put it another way. I believe texts are intrinsically self-dismantling and open to new readings. I am all for putting new wine into old bottles, especially if the pressure of the new wine makes the old bottles explode. Actually.

Almost four decades ago Victor Gollancz published this ten story-collection, *The Bloody Chamber*, and my subversive take on traditional fairy stories still challenges you readers, apparently! Let's see what's on my menu: the dark erotic reworking of *Bluebeard's Castle*, the conquest and bestialization of *Beauty*, the erotic cruelty of *Snow White* and a sado-masochistic version of *Little Red Riding Hood*. Still compelling and alienating. I believe it's the combination of complex patterns of language that works on your imagination... but this can also be crafted with precision by other artists; why not cooks?

You may have already heard me say that my intention was not to do 'versions' or, as the American edition of the book said, horribly, 'adult' fairy tales, but to extract the latent content from the traditional stories and to use it as the beginnings of new ones.

I indulge in playing with style, making fairytale and fantasy tell new truths. The stories I choose to tell are my stories; essentially, stories written to please myself. So, I wonder why people are always so surprised when I'm interested in these more nurturing appetites. I don't. But today I'll be courteous, just saying.

My stories are crowded with surprises and reversals, hopefully this experience will leave the same effect on you... Once upon a time.

*Lots of love from
your châtelaine,
Angie*



Palácio Foz
October 21,
2017



**Experience
Dinner**
*Angela Carter.
Appetites beyond
the grasp of
imagination Part II*



© Photography Miguel Rafael



© Photography Miguel Rafael



© Photography Miguel Rafael



Legenda:
Fábio Abreu (MIAC-ESHTE);
André Gerardo (MIAC-ESHTE)
and Rui Mota (PAR-ESHTE)
authors of the menu Angela Carter.
Appetites Beyond the Grasp
of our imagination. Part II

© Photography Público - Sibila Lind



A long, ornate dining table in a grand restaurant. The table is set with white plates, glasses, and silverware. A large, multi-tiered chandelier hangs over the table, casting a warm, golden light. Guests are seated along the table, some looking at their food, others talking. The background is filled with more tables and guests, creating a sense of a busy, elegant dining room. The overall atmosphere is warm and sophisticated.

**Palácio Foz
October 21,
2017**



I.

Scene from a voluptuary's life

Scene from a voluptuary's life

A talented teenage pianist marries an older and wealthy French Marquis, who takes her to his water-surrounded castle, where she discovers he enjoys sadistic pornography. After the wedding night, leaving on a business trip, the Marquis forbids her from entering a particular room. As she tries to understand him, she enters the forbidden room and realises the full extent of his perverse and murderous tendencies...

“The Bloody Chamber”

Oyster in beetroot and apple sauce with a pearl of pork crunch



II.

Sombre delirium, guilty joy

There she discovers the bodies of his three previous wives and entrusts the finding to the blind piano tuner who had fallen in love with her. Unexpectedly, the Marquis returns, discovers her disobedience and intends enlarge his collection through decapitation. However, she is saved by her mother, who shoots the Marquis. Now she is his heiress, living with her mother and piano tuner, she opens a music school in Paris and the castle is transformed into a school for the blind.

“The Bloody Chamber”

Stripped mackerel in puffed rice topped with pepper, tomato and herb mayonnaise



III.

If you are so careless of your treasures

A woman moves to the house of a mysterious masked “Milord,” the Beast, after her father loses her in a card game. Milord reveals himself to be a tiger, and the heroine at last becomes a glorious tiger, becoming the companion appropriate to the Beast, who will then be true to his own nature and will not disguise himself as a human.

“The Tiger’s Bride”

Rich sea soup – evolvement



IV.

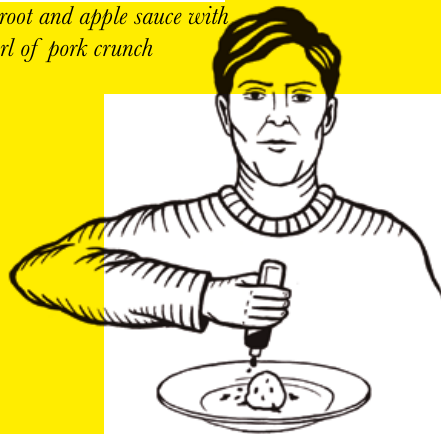
The voices of my brothers, darling; I love the company of wolves

(based on an obscure variant of Little Red Riding Hood[3]:xviii and with reference to Through the Looking-Glass, and What Alice Found There, this tale explores the journey towards subjectivity and self-awareness from the perspective of a feral child)

A feral child, whom some nuns have attempted to “civilize” by trying to teach her standard social graces, is left in the house of a monstrous, vampiric Duke when she cannot conform. She gradually comes to realise her own identity as a young woman and human being, and even develops compassion for the Duke, going far beyond the nuns’ stunted views of life.

“The Company of Wolves”

Carré and roasted pork belly with caramelised hispi cabbage, fermented peas, escargot caviar, orange fluid gel over edible woodland and jus



V.

I wish I had a girl as white as snow

A Count and Countess stroll in winter when he wishes for a child “as white as snow.” Similar desires are made when he sees blood and a raven. Soon a young woman emerges as by the aflame Count to great discomfort of the Countess. At her request, the girl chooses a rose and dies pricked by a thorn. The Count ravishes her and the corpse melts, leaving only a stain of blood on the snow, a black feather and the rose she has chosen.

“The Snow Child”

Mint merengue infused with carqueja



VI.

A haunting sense of the imminent cessation of being

A wandering maiden is seduced by the sinister Erl-King, an apparent embodiment of the forest itself. Although enchanted by him, she finally understands his intentions and not willing to become entirely a part of nature – turning into a bird, as other girls before – she strangles him, thus, maintaining freedom.

“The Erl-King”

*Watermelon Carpaccio with grated cheese from the islands, brushed with ginja and dried fruit granola
Olive cake covered with Alentejo gin tonic foam, preserved orange, Aveiro egg cream and honey pollen*



VI.

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Olive cake covered with Alentejo gin tonic foam, preserved orange, Aveiro egg cream and honey pollen*



VII.

We must learn to cope with the world before we can interpret it

Carter appreciates Perrault’s ability to transform the moral of each tale in ‘little parables of experience’

Fairy Tales

Coffee

Petits fours

Please let us help wet your lips

An experience of being with a red fruits truffle





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and Food Stud
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