



Escola Superior de Hotelaria e Turismo do Estoril

**How can a healthy brunch
with a storytelling game contribute to mitigating the generation gap?
Redefining the sociability of food**

Project

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with a storytelling game contribute to mitigating the generation gap?
Redefining the sociability of food**

by

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Project presented to Escola Superior de Hotelaria e Turismo do Estoril
to obtain a master's degree in Food Design

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Abstract

How can a healthy brunch with a storytelling game experience contribute to mitigate the generation gap? The importance of this issue lies in the fact that it seeks to discover new meanings for food. At the same time, it aims to mitigate a problem with which contemporary Western societies grapple with no solution in sight: the generation gap.

Methodologically it is a mixed investigation that used mainly qualitative methods. The investigation process was conceived in two significant moments. In the first, which corresponds to a theoretical phase, a literature review about food, generation gap, gamification and digital storytelling was carried out. The second phase is empirical and encompassed the creation and experimentation of a food experience based on an innovation in a vegetarian brunch concept.

The innovation of this project is related to the creation of an experience designed to, in some way, contribute to mitigate the problem of the generation gap, bringing together elderly (born from 1927 to 1961) and millennials (born from 1981 to 2000) individuals in a brunch meal, during which a game promotes and streamlines the interaction between the participants; if we still consider that this kind of initiative is scarce, On the other hand, if we still consider this kind of initiative is scarce, the relevance of such projects becomes even more evident.

The experience made it possible to verify that the game, played around a meal, allowed the participants to break the ice, motivated by the apparent absence of affinities, making possible to overcome, with relative ease, the habitual circumstantial conversation. The game experience, which challenged the participants to "think", "share", "talk", "hear", "taste" and "have fun", allowed the participants to tell and listen to micro-stories related to the memories and daily experiences of each participant, allowing each of them to access the personal universe of others. We all like stories and have hidden, untold stories. Therefore, they can efficiently serve as a bridge between different groups, cultures or generations, specially through eating together.

Based on the literature review and individual research, it was possible to verify that, since the generation gap is a wicked problem to solve, it is desirable to develop projects that create opportunities for contact and significant interactions between different generations.

Keywords: Food, brunch, generation gap, games, digital storytelling

Resumo

De que forma a experiência de um brunch saudável com um jogo de storytelling pode contribuir mitigar a divisão geracional (*generation gap*)? A importância desta questão reside no facto de se procurar descobrir novos sentidos para a comida, enquanto, ao mesmo tempo, se procura mitigar um problema com que as sociedades contemporâneas ocidentais se debatem sem solução à vista: a divisão geracional .

Metodologicamente é uma investigação mista que recorreu sobretudo a métodos qualitativos. O processo de investigação foi concebido em dois grandes momentos. No primeiro, uma fase teórica, foi realizada uma revisão da literatura sobre alimentação, a divisão geracional, gamificação e digital storytelling. A segunda fase é empírica e englobou a criação e experimentação de uma *food experience* a partir de uma inovação no conceito de um brunch vegetariano, da qual foi feita uma simulação, entre outras técnicas.

A inovação relacionou-se com o facto de se criar uma experiência concebida para, de alguma forma, contribuir para atenuar o problema do generation gap, juntando jovens e seniores numa refeição de brunch, durante a qual um jogo de digital storytelling contribuía para dinamizar a interação entre os vários participantes. Por outro lado, atendendo ao facto de a existência de iniciativas desta natureza serem muito escassas, torna-se ainda mais evidente a relevância de projetos orientados para esta preocupação. A experiência possibilitou verificar que o jogo, realizado em torno de uma refeição, permitia aos participantes quebrar o gelo, motivados pela aparente ausência de afinidades, possibilitando superar, com relativa facilidade, a habitual conversa de circunstância. A experiência do jogo, que desafiou os participantes a "pensar", "compartilhar", "falar", "ouvir", "saborear" e a "diverter-se", permitiu contar e ouvir micro-histórias relacionadas com memórias e vivências quotidianas de cada participante, permitindo que cada um acesse ao universo pessoal dos demais. Todos nós gostamos de histórias e muitas estão por contar. Portanto, podem servir como uma ponte entre diferentes grupos, culturas ou gerações, especialmente juntando-se à mesada uma refeição.

Com base na revisão da literatura bem como na pesquisa individual efetuada foi possível verificar que, sendo a divisão geracional um problema muito complexo e de difícil resolução (*wicked problem*), é desejável que se desenvolvam projetos que criem oportunidades de contacto e de interações significativas entre as diferentes gerações.

Palavras-chave: comida, brunch, generation gap, jogos, digital storytelling

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List of Abbreviations and acronyms

CPS- Creative Problem Solving

NPD- New Product Development

FAO- Food and Agriculture Organization

AEIOU- Activities, Environments, Interactions, Objects and Users.

Transversal Project- Project developed during the master in Food Design with the contribution of different disciplines with various approaches and backgrounds

Chapter One - Introduction

This research seeks to present a food experience in which food plays an innovative role in building solutions to mitigate complex problems in today's society. The problem identified in this work is the generation gap. One seeks to understand how a food experience can contribute to its resolution or, at least, to its awareness.

After research and reflection on these topics, it was considered possible, even desirable, to design a healthy brunch. Other elements that could mitigate the problem mentioned above were taken into account. It was considered that these elements could take the form of a game, experienced during a brunch. The game consists in a digital storytelling experience. Storytelling is a social practice, quite simple and ancient, which, throughout human history, has been promoting contact, communication and connection between the people involved in this activity. Human stories are universal and represent the oldest way to preserve memories and share knowledge and emotions, therefore they can efficiently serve as a bridge between different groups, cultures, or generations. So, storytelling presents itself as a powerful tool to connect generations, promote communication and share experiences between socially unrelated groups. In the dynamization of intergenerational relations, narratives can play an important role as an instrument that facilitates the dialogue between cultures and generations. There is no such thing as a banal or bad story. Everyone loves stories and certainly has a lot of them to tell each other. This project is divided in seven chapters: literature review where we developed the main topics regarding this project: the first, around food, more precisely food design and food innovation, the second one was about the generation gap, the third one was about storytelling, and the last one was about games and gamification; the next chapters are more related to the development itself: preliminary phase: territory map, phase one: poster and mind map, phase two: survey, phase three: simulation, phase 4: final experience (eating situation) and finally, the creation of a creative process created by us.

1.1 Problem

In broader sense, the problem seeks to answer how an eating experience can mitigate social or cultural problems (wicked problems)

However, the problem formulated in this way is too vague and comprehensive.

Both the wicked problem and the “eating experience” need to be delimited to make the problem more approachable. Thus, the wicked problem was limited to the more specific issue of the generation gap and the “eating experience” was based on a healthy brunch so the problem can be reformulated in the following terms: “How can a food experience (a healthy brunch) contribute to mitigate the generation gap?”.

Yet, even after being reformulated, the problem still lacks a reference to elements that can effectively contribute to the desired approximation between different generations during a meal. This element is a storytelling game installed in an app (digital storytelling) to be dynamized by all the participants (elderly and millennials) during a brunch.

Hence, in its final formulation, the problem under analysis in this transversal project is:

How can a healthy brunch with a storytelling game contribute to mitigate the generation gap?

So, once the problem was defined, the effort developed along the transversal project was concentrated on defining and operationalizing the conditions for the realization of this food experience, seeking to know “how can a healthy intergenerational brunch be organized to provide a food experience that promotes different generations coming together through a digital storytelling game (app)?”

The problem was defined through direct observation of everyday life, using previous knowledge, and mainly according to some specialized research in this field of studies. The importance of this issue lies in the fact that it seeks to discover new meanings for food and how these new meanings can positively contribute to alleviating problems that societies are facing today. It should also be noted that any attempt to answer these questions can only be made from a multidisciplinary perspective, covering areas such as culture, communication and innovation and development.

As we know, food is no longer a closed territory in the four walls of a kitchen with its "chef". It has been raised to an entirely new and different level, as any "simple" meal results from the collaboration of dozens of people with contributions from altogether different backgrounds due to the inherent multidimensional complexity of food.

1.2. Guiding questions

Given the dimension and complexity of the aforementioned problem, it is not possible to address it in its entirety. For this reason, the research problem was subdivided into the following set of guiding questions:

i) FOOD

- a) What are the food trends?
- b) Food experience: why brunch? Which healthy brunch (trends)?

ii) GENERATION GAP

- a) Why generation gap? How relevant is the problem?
- b) What is the food's role in bridging the generation gap?

iii) GAMIFICATION

- a) What is gamification? What is technology's role in gamification?
- b) Why gamification? What are the game's potentialities in facilitating intergenerational interactions? As a differentiating element of the generations, can technology make emerge the discussion about these differences, bringing generations together?

iv) DIGITAL STORYTELLING

- a) What is digital storytelling?
- b) In the context of a food experience, how can digital storytelling promote closer intergenerational contact?

1.3 Objectives

Once the problem has been formulated, the purpose of this study is to answer the question: "How can a healthy brunch be organized to provide a food experience that promotes different generations coming together?".

Thus, the research aims to support a proposal for a food experience that can

mitigate the generation gap, a huge challenge that today's contemporary societies face. The specific objectives are:

- i. contribute to design a healthy vegetarian brunch, including the current food trends;
- ii. provide a food experience that promotes contact and proximity between generations;
- iii. explore the game potential (digital storytelling) in a food experience as a facilitator in the interaction between different ages;
- iv. resort to technological devices (app) in a food experience (brunch) to bring out differentiating elements between generations, enabling their discussion.

1.4 Methodology

As mentioned, the central question was defined through direct observation of everyday life, using previous knowledge, and mainly according to some specialists in these areas.

Methodologically, this research is a mixed investigation that used mainly qualitative methods, supported by several tools. The investigation process was conceived over several moments.

The first contact with the theme, still somewhat vague, was made through a territory map (preliminary phase) in "an attempt to establish the first anchoring points in the inter-spaces of design and food" and involved the collection, organization, and classification of data, as fundamental processes for structuring and systematizing future knowledge.

In another phase, essentially of theoretical nature, a literature review was developed through collecting, selecting, analysing, and critically synthesizing the relevant documentation in the identified areas - Food, Generation Gap, Games and Gamification, and Storytelling and Digital Storytelling. This review made it possible to prepare a first draft of the problem using the tool poster (phase 1) and select and link the main concepts involved through the use of a mind map (phase 1). The use of these tools referred to other structuring concepts, extending the previous literature review.

Following the update of the review, a questionnaire (phase 2) was carried out. This tool allowed collecting self-report information from our target (elderly and millennials)

about their characteristics, thoughts, feelings, perceptions, behaviours, and attitudes. All the information collected and analysed in the previous phases allowed us to conceive a prototype (phase 3), as "a tangible model of the solutions to the problems already defined". Given the characteristics of the food experience, the type of prototype that appeared to be the most appropriate was a simulation exercise, which consists of "deep approximations of human or environmental conditions, designed to forge an immersive, empathic sense of real-life user experiences " (Martin and Hanington, 2012).

As the preparation of a simulation relies on the presence of diversified elements and others that emerge as it progresses, it became necessary to use a tool with sufficient flexibility to support this changing stage. The synthesis wall, due to its characteristics, was the chosen tool.

During the experience, a semi-structured observation was performed using the AEIOU (Activities, Environments, Interactions, Objects and Users) tool for guiding and coding observations. The experience ended with a debriefing among all participants.

Phase 4 was dedicated to the final experience that we sought to provide to our target. In this sense, most of the activities developed aimed to conceiving and put this experience into operation, which allowed us to improve our prototype as the first materialization of the concept. In fact, in the final experience, aspects related to the menu, the dishes, the game and even the equipment for collecting and processing video and audio images were revised and improved.

The methodology to support this stage covered many areas, such as communication, visual identity, naming, packaging, the digital marketing strategy plan, among others, that is, designing the user experience.

Chapter Two - Literature Review

2.1 Food

2.1.1 Food Design

Food Design, although a recently mediatized phenomenon, started with the work of some designers in the 80s and 90s. Subsequently, the self-styled "ex-designer" Martí Guixé, coined the term food-design, in the 90s, in Spain. According to Guixé (2015), "food design is the design of food, which is thought, perceived, contextualized, ritualized, implemented and consumed as an object" (Bonacho, 2019). Food Design is the real and literal design of food, where food as matter, and therefore the material, is designed. This can improve the eating experience and communicate an ideology or combat food waste. The result is not necessarily food as a material. It can also be a system or service (Vogelzang apud Zampollo, 2015).

According to (Reissig, 2017) "Food Design includes any 'action' that can 'improve' our 'relationship' with food individually or collectively in diverse ways and instances, including the design of food products, materials, experiences, practices, technology, environments and systems. By useful I mean a definition that frames a way of thinking and acting, motivating open and critical thinking with a propositive attitude". However, something to keep in mind is that unfortunately Food Design is often misunderstood as food styling and connotes with genetically modified food. Even though Food Design is rapidly growing, there are still many misconceptions around it (Reissig, 2017).

For (Stummerer and Hablesreiter, 2010), the notion of Food Design refers to the development and shape of food. This includes all the processes and decisions related to successfully designing food in a reproducible and recurring way. This now no longer applies just to the appearance of a dish but also to the design of taste, consistency, texture, surface, the sound of chewing, smell, and more.

Fabio Parasecoli addresses several relevant domains when he proposes that "Food Design includes ideas, values, methods, processes and activities aiming to modify, improve and optimize individual and communal interactions with and around food, including but not limited to edible materials, objects, experiences, natural and built environments, services, systems and networks".

The role of design in the realm of food should not be limited to packaging or kitchen appliances or even to the food itself. Instead, we take the edible as the central

point in a holistic creation process that takes into account food, beverages, menus, packaging, kitchen and restaurant interiors, but also food presentation, branding, eating rituals, agricultural production, food safety regulations and many other facts (Bordewijk and Schifferstein, 2019). In fact, above all, it is intended for the interaction between the diner and the food - whether it is a product, service or experience. Design for food looks at the food system through a holistic view. (Bonacho, 2019)

Zampollo proposed that "Food Design is the connection between food and design. Food Design is the design process that leads to innovation on products, services or system for food and eating: from production, procurement, preservation and transportation, to preparation, presentation, consumption, and disposal" (2013). To define this new field, Zampollo, categorized in typologies, the intervention of design on food in: a) Design with Food; b) Design for Food; c) Food Space Design or Interior Design for Food; d) Food Product Design; e) Design about Food e f) Eating Design.

This idea of Eating Design is also supported by Marije Vogelzang (2008 apud Bonacho, 2019):

"Food Design is part of a larger discipline I call Eating Design. Food Design is the actual and literal design of food where food is being designed as matter and thus material. This could enhance the eating experience, but it could also be to communicate an ideology or fight food waste. Food Design is an important part of Eating Design. Eating design is the practice of designers working on the subject of food. The outcome is not necessarily the material of food. It can also be a system or a service. Eating design covers a large field connected to science, psychology, nature, culture and society."

2.2 Food and Innovation

There is an increased interest in foods linked with the challenges involved in NPD of food are rapidly increasing due to consumer demand for organic and healthy diets, particularly, more nutritious low-calorie food, and preferably for customised and personalised food products. For NFPD, NPD models require modifications to serve the food industry better. According to the following key areas should be included: meeting consumer demands and sensory attributes; seasonality of ingredients, sourcing and

distribution of local ingredients, food safety, traceability of ingredients and final products, manufacturing food products at a large scale and environmental impact (Azanedo *et al.*, 2020).

Presently, the food sector is regarded as one of the most important in the current global economy. According to the FAOS at (Food and Agriculture Organization of the United Nations) the food production value increased by 8% in a decade (from 2007 to 2017), being in 2017 2.3 billion USD (last available data). Yet, food industry or food service companies still face many challenges in managing their products and competing in the market, being an area with high degrees of new product failure.

Innovation in food production has an essential role in tackling major societal challenges, such as feeding the growing population sustainably. But what is innovation? According to Hernández, R *et al* (2018), innovation is production or adoption, assimilation, and exploitation of a novelty with added value in the economic and social spheres; renovation and application of products, services, and markets; developing new production methods; and establishing new management systems. It is both a process and a result. The language of design is the language of innovation.

However, food innovation is an incredibly broad term and an unstoppable phenomenon, involving all stages of the supply chain and pushing all companies to do their best to make food a healthy, enjoyable, sustainable, and ethical component of our society, that is why Food Design is natural and welcome (Reissig, 2017; Righini, 2021). This is also because the food supply chain is extremely complex and requires the participation of different players with very specific and extremely diversified skills and roles (Righini, 2021).

As for brunch, it is not a new meal concept, even because the word “brunch” appeared almost 120 years ago, for the first time in the United States. Traditionally it is a family Sunday meal, designed to bring everyone together and eat a wholesome, comforting meal in each other's company (Ferdman, 2015). Especially now, due to the covid-19 pandemic, brunch has become more popular than ever. With the lockdown measures, the Portuguese people faced a 1 p.m. curfew during the weekends. So, to enjoy the time they had until 1 p.m., they filled the pastries, bakeries and all the spaces that provide a brunch experience so that they could spend time with their families and friends. Not only in Portugal but also globally, a similar trend is being proved with more people

looking up places to eat brunch on Google than ever before.

2.3 Generation Gap

Dunbar, 2017 in *Breaking Bread: the Functions of Social Eating*, revealed that the more often people eat with others, the more likely they feel happy and satisfied with their lives. The author, Professor Robin Dunbar of the University of Oxford's Experimental Psychology department, affirms: "This study suggests that social eating has an important role in the facilitation of social bonding, and that communal eating may have even evolved as a mechanism for humans to do just that."

Thus, if food is a way of bringing people together, it can play an important role, especially in bringing together groups of people who are currently more separated for various circumstances, such as estranged people for generational reasons (Coughlin, 2018). 2018).

It is important to recognize that generational differences exist and often negatively impact sweeping generalization and division (Coughlin, 2018). It takes a conscious effort to use those differences and bridge the gap between generations effectively. One of the best approaches to reduce the generation gap is through food because it is where the generation gap is the widest.

In fact, the millennials are here to stay (Coughlin, 2018), however, population aging has been identified as one of the most critical (and worrying) demographic trends of the 21st century, particularly in Europe. In this context, Portugal is even the fourth country in the European Union with the highest proportion of older people (people aged 65 and over) in the total resident population, and it is also the fourth country with the highest number of older people aged 65 and over for every 100 people of working age (Borges, 2015). This means it is essential for businesses to embrace and find ways to attract both generations.

Nevertheless, in terms of information regarding this project's target audience, contrary to millennials, the elderly often lack even a proportional voice in primary consumer research. Many product tests exclude individuals over the age of 59, either because they do not represent the product's core target or do not make the right respondents (Popper 2003, apud Wydra, 2003). Aside from those companies that market

products developed specifically for the elderly (e.g., nutritional supplements), the food industry does not appear to be paying very close attention to the older consumer, at least if current market research practices are an indicator. Therefore, it seems to us that it makes perfect sense to develop a project that is (also directed) to this segment, more any more significant, of the population.

Creating intergenerational programs is an opportunity to bring together older adults and children or young people. The principal aim is to improve interactions and communication between different ages throughout shared experiences.

In a recent review, it was found that intergenerational activities are reported to present multiple benefits for older people, such as a higher self-reported health, stress reduction, reduced presence of depressive symptoms (Gaulano *et al*, 2018). Besides benefits to individuals, intergenerational exchanges can have broader effects on organizational cultures and community networks through better understanding and integration between otherwise isolated groups. However, not all studies have demonstrated benefits (Knight *et al.*, 2014). For example, intergenerational programs that provide exposure to - but only minimal interaction with older adults and without planned curricula - may decrease children's positive attitudes toward aging and older people (Gulano *et al.*, 2018). On the other hand, a large corpus of literature in the social science and humanities literature has been concerned with how food is involved in the intergenerational transmission of culture and values (Knight *et al.*, 2014).

Acts of growing, preparing and eating food create, provoke and embody memory, and everyday family food practices. Older generations may seek to pass down meanings and moralities through food. Meanwhile, younger generations absorb, resist, or negotiate these.

Food formed an excellent focus for intergenerational activities. Nutrition, diet, and broader issues of food culture are important areas in both care home and educational contexts.

In conclusion, experts agree that along with the prospect of the eating experience being delicious and enjoyable, gathering around a dining table together has far-reaching physical and mental health benefits for people of all ages. While dining together, we can share stories, build relationships, learn from each other's mistakes and triumphs, and create the bonds that define us. Also, eating together in this way can have a positive impact

on our well-being. In fact, research has shown that this quality time benefits every aspect of our well-being – emotionally, physically, socially, intellectually and mentally – which all contribute to our overall quality of life (Riverside, 2019).

We may break down walls and boundaries that can unfortunately separate individuals, races, ethnicities, and cultures through eating together.

2.4 Storytelling

There is an ancient practice in human sociability: storytelling. The habit of storytelling dates back to immemorial time. Since the dawn of humankind, images and even visual narratives were recorded on prehistoric caves' walls, with objectives ranging from certain civilizations' magical rituals to practical life communication. The origins of storytelling are thus found in cave paintings and oral tradition.

As a cultural cornerstone of early humanity organizing itself into society, storytelling was important and well-documented in the community's life, well before writing appeared – even though today its role is subject to debate. We don't know for sure why hunting scenes and prey animals had been depicted on the cave walls of ancient man around 30.000 years ago. Still, we know, for instance, that the drawings on the Lascaux cave's ceiling are not merely random paintings but are connected – they are probably visual impressions of some myth. In other words, they are ancient storyboards.

According to Eliade, “the myth tells a sacred story, it relates an event that took place in a primordial time” (1985, p.12). And it is from this experience of the sacred that the idea is born that “there are absolute values, capable of guiding man and giving meaning to human existence” (*Idem*, p. 119). According to the same author “certain «mythical behaviours» still survive under our eyes”, since “certain aspects and functions of mythical thinking are constitutive of the human being” (*Idem*, p. 152).

Perhaps it is for this reason that McKee (2013) considers the stories to be “about archetypes, not about stereotypes. The archetypal story unearths universal human experience and then encapsulates itself in a unique sociocultural expression. The stereotypical story reverses this pattern: it suffers from poverty both in form and content and confines itself to a limited sociocultural experience” (McKee, 2013, p. 18). Or, as Carrière says, “some stories spin and tangle within the same people, others, as made of a

subtle matter, pierce the invisible walls that separate us from each other. Thus, there are narratives, perhaps originated in mythical thought, which bear intelligibility capable of “giving meaning to human existence” (Carrière, 2000, p. 5). Even today, these narratives play a central role in our understanding of the world and in making sense of experiences and memories. We live surrounded by stories or narratives, -and its nature is extremely varied, from a simple anecdote to the epic poem “Lusiadas” by Camões. According to (McKee, 2013, p. 24):

Imagine, in an entire day, pages of prose turned, plays staged, films shown, the incessant flow of television comedy and drama, written and televised press twenty-four hours a day, delight stories told to children, bar conversations, gossip of internet, humanity's insatiable appetite for stories.

The strength of the stories, with which we spend so much of our life, comes from the fact that we look for answers to the eternal questions of the human being. These answers are often told in a story, mythology, one that comes from mythical ancestral thought.

2.5 Digital storytelling

Storytelling can also benefit from the advantages of technology. The telling of stories is a basic human need, as old as humankind itself, as told before. After many millennia, the adjective "digital" has been added to this notion, which for some may seem odd or hard to define. Digital storytelling focuses on one's own personal story, and as such, it is not different from the way any other story was told in the past. It is like when, for instance, our ancestors told each other their most exciting hunting stories, or when in family reunions we share simple or important events of our lives.

Digital storytelling combines the best of two worlds: the “old world” of telling stories and the “new world” of digitized video, photography and art. In today's world, the proliferation of personal media recording devices, home editing systems and advances in network communications provide opportunities for exploring alternative forms of digital mediated storytelling.

Digital storytelling arose in America as a way of telling personal, often emotional, stories using multimedia tools, both with therapeutic intentions and as part of building a national identity, i.e. with documentary intentions primarily directed to ethnic or linguistic minorities (Pireddu, 2021). The term “digital storytelling” was coined by Dana Atchley. In the 1980s, Atchley, performing as a storyteller, saw computers and multimedia's potential (McLellan, 2006).

Dana Atchley and Joe Lambert helped create the digital storytelling movement in the late 1980s as cofounders of the Center for Digital Storytelling (CDS), a non-profit community arts organization in Berkeley, California. Since the early 1990s, the CDS has provided training and assistance to people interested in creating and sharing their narratives).

Also, Daniel Meadows introduced storytelling with the BBC's support to connect more closely with communities, create new content, increase digital literacy and build an archive of the “real” Wales (Pireddu, 2021). For Meadows, an educator and photographer, digital stories, are “short, personal multimedia tales told from the heart”. Stories can be told by anyone and anywhere (Carvalho *et al.*, 2016).

So, from the earliest cave drawings to oil portraits, photographs and home movies, we have used various media, tools and technologies to support our endeavours in representing ourselves and our life experiences. The basic properties of a particular medium determine what type of narratives can be told, how they are presented, why they are communicated and how the audience experiences them (Kelliher and Davenport, 2007).

2.6. Games

When kids, playing constitutes a great part of our lives, and it can take over in any situation. One of the few situations where play is taboo is at the table. Simply we do not play with food. Still nowadays, eating and playing are considered bad habits when put together.

But, despite this taboo, playing lies in human nature. It is a way to express ourselves and explore our relationships with the environment, others and ourselves. As a

social activity *par excellence*, games are timeless and universal. It is a metaphor for life itself. Who does not remember the games that marked her/his childhood and with through s/he learned so much? However, its use should not, in any way, be limited to childhood, because the unique characteristics that it has revealed can, and should, extend throughout the various moments of the human being's life, crossing all the ages and (almost) all life contexts.

The broad importance of playfulness as a socio-cultural concept was raised by Johan Huizinga (*Homo Ludens*, 1938 | 1980), who said that "play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing. We can safely assert, even, that human civilization has added no essential feature to the general idea of play" (Huizinga, 2014).

More specifically about the games, despite being a way to experience the world in ways not possible in reality, it is not easy to define this concept: "game is a very fuzzy word" (Leite, 2014). The games all have some common elements, like challenge, mastery, fun, and socialization. Games are motivating because of their impact on players' cognitive, emotional, and social areas (Lee and Hammer, 2011).

Huizinga considers that playful elements are present in politics, in war, in love, in poetry, and in many other human beings' activities. Another more recent author also mentions the universal presence of the game that almost gets to be confused with life:

The world is full of systems that we can choose to approach as games, and by approaching them that way, we make them into games. Games are puzzles to solve, just like everything else we encounter in life. They are on the same order as learning to drive a car, play the mandolin, or multiply seven times seven. We learn the underlying patterns, grok them fully, and file them away to be rerun as needed. The on only real difference between games and reality is that the stakes are lower with games (Koster, 2014).

However, the game itself takes place in a world apart, in a kind of "magic circle" (Huizinga, 2014) while the physical and conceptual space occur. An imaginary world which temporarily suspends reality and where the rules of the game start to configure this

other reality, supported by a contract between the players.

Currently, other authors corroborate this same idea

In a fundamental sense, the magic circle of a game is where the game takes place. To play a game means entering a magic circle or perhaps creating one as a game begins. The magic circle of a game might have a physical component, like the board of a board game or the playing field of an athletic contest. But many games have no physical boundaries-arm wrestling, for example, does not require much in the way of special spaces or material. The game simply begins when one or more players decide to play (Salen and Zimmerman, 2003).

Therefore, this circle is a kind of borderline between reality and fantasy, which creates an "illusion of the world". However, this circle is not formed in a void. Inevitably, players transport their experiences and relationships into the circle. The magic circle will not erase these elements but will form within that context, thus crossing its dividing line with "normal life". In this sense, is it worth asking whether the barrier between game and reality can be broken? That is, the magic circle is not something that necessarily encloses the player in another dimension, suppressing his daily space-time, but it can be configured as a mediating element, which operates to facilitate the player's passage between game and everyday life. In this way, the magic circle can be understood as a mediation structure insofar as it is not a space boundary, or a transport mechanism to another dimension, but rather the point of contact where an "other place" can cross "normal life", the limits of this magic circle being negotiated and defined by the players.

Although in another context, the idea of this parallelism is mentioned, for example, in the idea that "the holy grail of game system design is to make a game where the challenges are never ending, the skills required are varied, and the difficulty curve is perfect and adjusts itself to exactly our skill level. Someone did this already, though, and it's not always fun. It's called "life." Maybe you've played it" (Koster, 2014).

2.6.1 Gamification

Why not associate two old ideas: storytelling and games, towards food experiences that expand human connections? That is, as games and stories are close cousins, why not

transform the traditional storytelling into a current game to bring generations together? In other words, why not "gamify" (digital) storytelling?

The concept of gamification appeared in 2002, introduced by Nick Pelling, although it was only in 2010 that the term began to be used globally (Pappas, 2014). However, other sources point to Richard Bartle as being at the word's origin (Fizek; Fuchs; Ruffino, Schrape, 2014). But what does "gamification" mean? Gamification is defined as "the use of game thinking and mechanics in a non- game context" (Pappas, 2014). or even "as the use of game mechanics, dynamics, and frameworks to promote desired behaviours" (Lee and Hammer, 2011). So "gamification" refers to applying game design principles to non-game contexts to improve user experience and engagement. "Gamification is the application of gameful or playful layers to motivate involvement within a specific context." (Williams, 2007).

Since the 1970s and 80s, video games have been increasing their popularity over time as a form of entertainment. "Firstly oriented towards a male audience, the video game industry has made big efforts to expand its market and reach more kinds of people, especially women and families." (Dominguez et al., 2013). Nowadays, "games and game-like elements have begun to invade the real world" (Lee and Hammer, 2011). Some visionaries, like game designer Jesse Schell, envision a kind of "gamepocalypse", a hypothetical future in which everything in daily life becomes gamified, from brushing one's teeth to exercise (Schell, 2010).

Game-like elements such as challenges, gratification and reward points, badges, and social encouragement have been applied to almost any situation that involves user interaction, including education, marketing and advertising and business management, among others.

Some advantages of gamification include positive impact on the participants' emotional experiences; enhancing the participants' sense of identity and social positioning; encouraging active experimentation and discovery; enhancing high-level social skills such as leadership, communication, and collaboration; enhancing psychomotor skills.

So, the digital technology came to provide a new feature to games, which can process and simulate textual, graphic, and sound elements interactively, giving the possibility of aggregating objects and characters, physical and virtual, within a complex

interactive environment, immediate, 'intelligent' and not linear.

The authors Salen and Zimmerman(2003), list in *Rules of Play- Game design fundamentals*, Science Fiction Video Game four critical digital media features that enable unique gaming experiences: immediate (albeit limited) interactivity, information manipulation, automation of complex systems, and network communication.

So, in the food experience project that I propose, digital storytelling aims to promote interaction between generations requesting their involvement in a game (app). Each player, telling personal micro-stories, seeks to create more meaningful relationships between participating players simultaneously, aiming to give (other) meanings to memories of lived experiences, socially and culturally contextualized. By representing the oldest way of preserving memories and passing on lessons across generations, storytelling can be an instrument that facilitates dialogue between different ages, promoting communication and sharing of experiences between these socially distant groups.

This approach is more critical since we currently¹ live in a world where everything changes quickly, nothing is made to last. "Post-modernity" is the name given to this social, political, economic and cultural condition emerging in contemporary society after the crisis of ideologies that dominated the 20th century and that led to the end of "metanarratives"². The use of the term has become current but controversial. (Bauman, 2001) for example, considers that there is no post-modernity in the sense of overcoming modernity (the capitalist core remains), but a continuation with a different logic: the "solidity" of the previous period is replaced by fluidity and volatility, under the domain of the immediate, individualism and consumption. Everything is volatile, ephemeral, fluid, finally "liquid".

Bauman uses the term "liquid modernity"³ as a metaphor to define the present

1 The societies that make up the world today are at different stages of insertion into global capitalism. It would be incorrect to say that we are all going through the same experiences and transformations.

2 The "postmodernity" concept became known by Jean-François Lyotard ("The postmodern condition", 1979), who defined the concept as "the disbelief concerning metanarratives." The experience of postmodernity stems from the loss of beliefs in totalizing views of history, in false universal consensuses (metanarratives). An example of metanarrative is the Enlightenment (modernity), which believed that reason and its achievements - scientific progress and technology - would emancipate humanity from dogmas and superstitions.

3 "Fluidity" is the quality of liquids and gases. (...) What all the characteristics of fluids show, in simple language, is that liquids, unlike solids, do not easily maintain their shape. (...) These are reasons for considering "fluidity" or

time. A liquid undergoes constant changes by its nature and does not retain its shape for long but runs, overflows, moves, and adapts. The affective relationships themselves have momentary and fickle bonds, becoming superficial and unsafe. If we add to this “volatilization” that people belong to different generations, then the bonds are even more precarious, the difference between generations intensifying the precariousness of these bonds.

It is in this scenario, somewhat desolate, the healthy brunch as a future food scenario, intends to contribute to reversing the state of "liquefaction" in social and affective relationships, promoting a conviviality space, with the sharing of ideas and experiences between seniors and millennials, at the meeting of a meal that also involves the participants in a storytelling experience game, which assumes that everyone, from the oldest to the youngest, has stories to tell. An infinity of small-large everyday stories, which, in their familiarity, become unnoticeable. But, no matter how recurrent, simple, vulgar and anonymous an event or situation may be, it contains in itself a story, a singularity that can be told, that arouses interest, and which, when shared, produces a connection between who matters and who listens.

“liquidity” as adequate metaphors when we want to capture the nature of the present phase, new in many ways, in the history of modernity.” (Bauman, 2001, pp. 7-9).

Chapter Three - Preliminary Phase: Territory Map

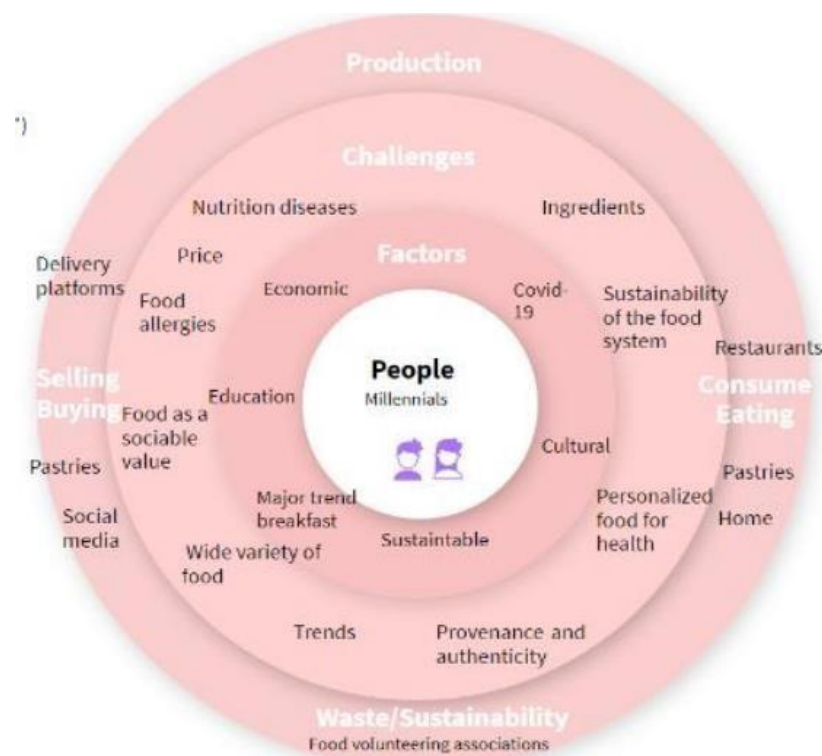
In this preliminary phase, by definition, still very embryonic, the main ideas focused more on the food element, namely the brunch meal, covering concerns about the food trends, what type of brunch, and what kind of menu.

The problem related to the generation gap issue also had not yet gained expression in this stage of construction of the project. Subsequent ideas related to gamification and the presence of technology in the brunch food experience also had not yet appeared on the horizon of the project.

At this stage, the research focused mainly on the "food" element, namely the brunch meal, covering concerns about which food trends, type of brunch and which menu.

Figure 1- Territory Map

Author's elaboration



Thus, the territory map (visual artifacts that represent the shared focus of the design team for anticipated design activities, including the identification of suggested stakeholders) (Martin and Hanington, 2012), fundamentally expressed the idea that a healthy brunch should be inserted in some Food Trends, such as Sustainability/Environmental impact, Food Safety, Seasonal and local ingredients, Plant Based, Digestive-wellness, Reduced fats and sugar.

The Territory Map was organized in four groups:

i) People

Due to the characteristics of this project, since its preliminary phase, this relates to the group of individuals who, naturally, would integrate it. We refer to the two generations contemplated in this project: elderly (born from 1927 to 1961) and millennials (born from 1981 to 2000) (born from 1927 to 1961).

ii) Factors

The factors identified for this project range from economic factors, since to the limit, it is a project that aims to provide an economically viable service, even educational and cultural nature, insofar as one of the brunch objectives would be to bring two increasingly distant generations closer together. The inclusion of factors such as trends, sustainability, and covid-19 are due to the fact that the demand for brunch experiences with healthy food has increased exponentially during the period of the pandemic (even by the restrictions concerning the time limit access to restaurants and conditional circulation only during the mornings).

iii) Challenges

Most of the intergenerational brunch challenges focused more on menu design, since what was sought was to contemplate a varied range of products, typical of a brunch, while making sure that these options were sustainable, healthy and with seasonal and local ingredients. This project also accepted the challenge of looking at the social value of food, as well as for its cultural and educational function, as referred above

iv) Production

It is based on the different ways in which it can be implemented, such as: restaurants, pastries, home, associations. On the other hand, this project may also be present in food distribution platforms, as well as in social media.

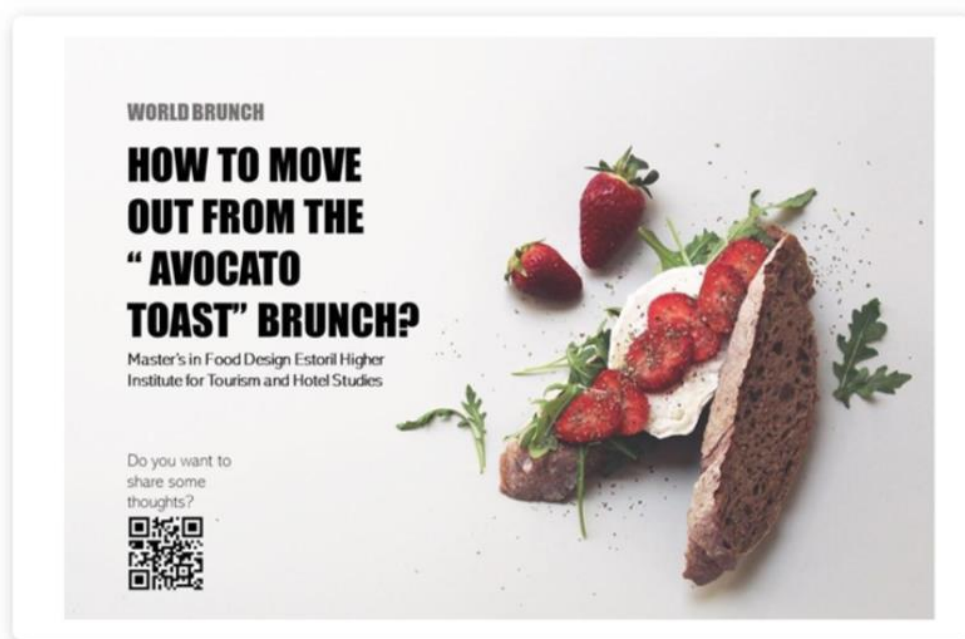
Chapter Four - Poster and Mind Map

Phase 1, whose objective was to explore and identify problems and opportunities, outlining a first attempt at problematization and conceptualization. At this stage, the importance of defining the "future food scenario" began to be considered, in which food can make significant contributions to solving complex societal problems.

Regarding the poster, through which there was the need to first address to make a first approach to the problem/"big question" to be addressed ("propose questions instead of providing answers"), it constitutes an opportunity to conceptualize the problematization in a "visual and applying" way. So, concerning the formulation of the problem, it points to some lack of creativity on the brunch offer from an immediate point of view. In fact, more to the surface, it is a question about creativity, specifically about the lack of originality. Nevertheless, the proposed problem seeks to go further beyond originality, although it is already quite impressive by itself. Besides the creativity/originality, the proposed problem tries to be innovative, in the sense that being innovative is "production or adoption, assimilation and exploitation of a novelty with added value in the economic and social spheres". So, how does the problem "How to move out from the avocado toast brunch?" approach the innovation question?

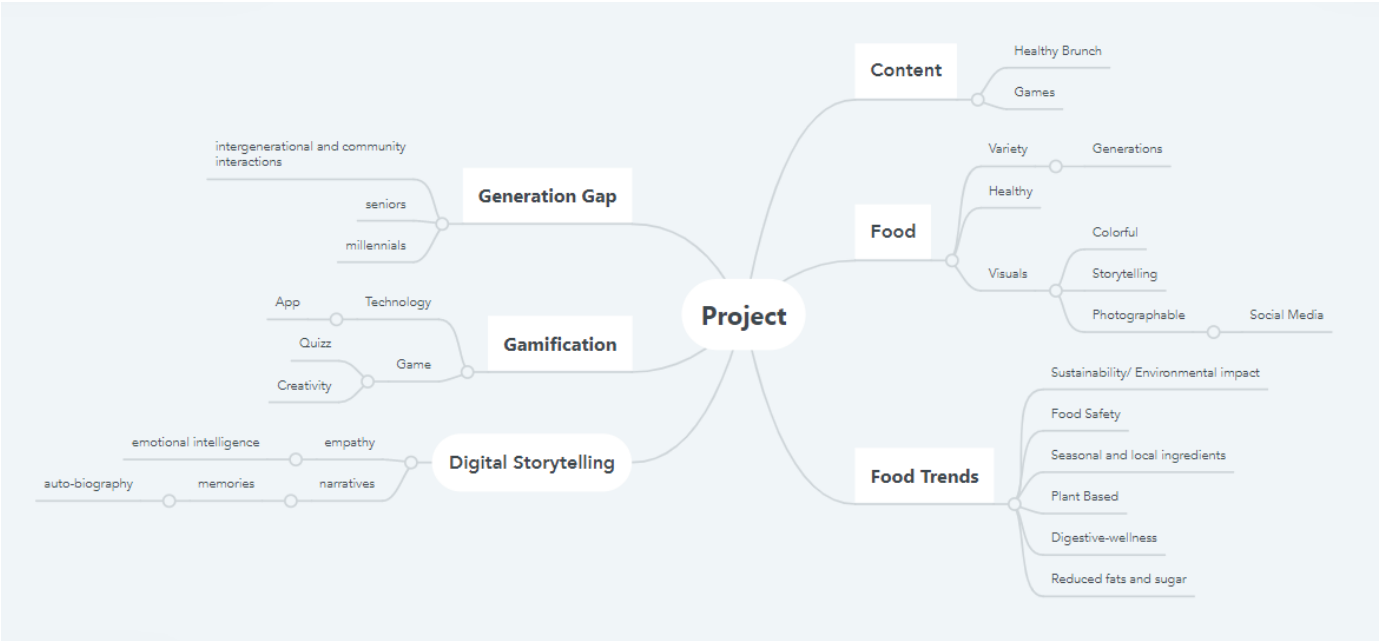
Figure 2- Poster

Author's elaboration



As a visual thinking tool, mind mapping helped to generate ideas, structure information, and even develop concepts whose relationships were unclear. It was essential to carry out this exercise because this contributed immensely to realizing the problem's conceptualization.

Figure 3- Mind Map
Author's elaboration



Chapter Five - Phase 2: Survey

In Phase 2, the aim was to try to deepen the ideas that emerged in the previous phases, namely, to discover new meanings for the brunch-related food experience. In fact, the intention was to expand the concept of "brunch" as a simple meal and reframe it in a broader and more innovative context. Thus, it was thought how a brunch experience could mitigate a problem which contemporary Western societies grapple with no solution in sight: the generation gap.

To ascertain this idea's feasibility, a questionnaire was carried out, answered by individuals belonging to two different age groups: elderly (born from 1927 to 1961) and millennials (born from 1981 to 2000). Check the complete questionnaire at <https://forms.gle/Nyx53pPFqvLWCrg9>

Surveys are a common method for collecting information from people, typically from large samples of respondents. They are an efficient tool for collecting a lot of data in a short time frame, typically with little cost, and versatile in the type of information collected. With large enough samples, results can be analysed statistically (Martin and Hanington, 2012).

Of the 43 responses obtained, it was possible to ascertain the following data:

Figure 4- Question #1 “From 1 to 4, how much do you consider the generation gap is accentuated?”

Author's elaboration

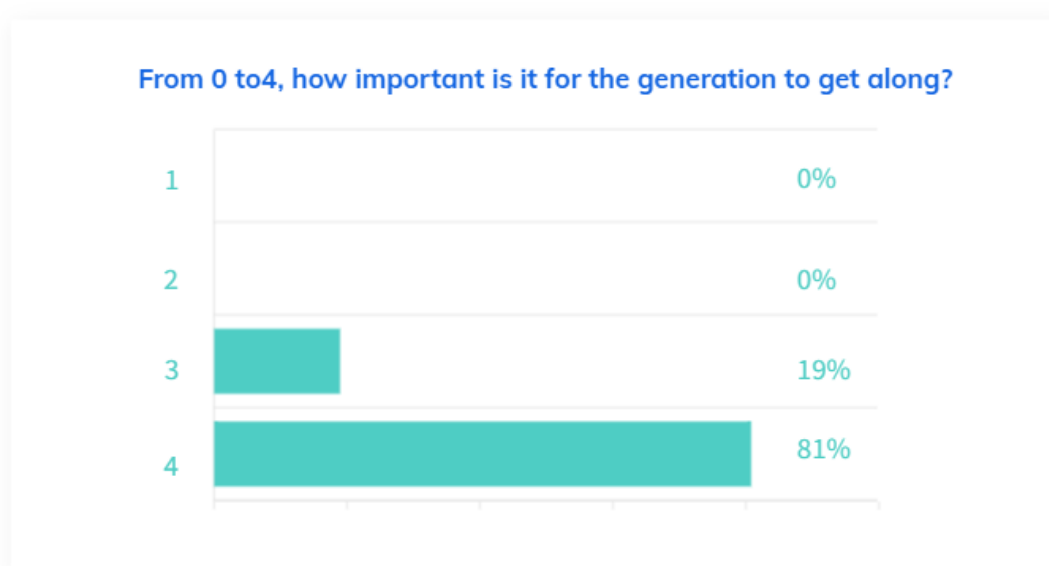


Figure 5- Question #2 “From 1 to 4, which areas do you think the generational difference is more evident?”

Author's elaboration

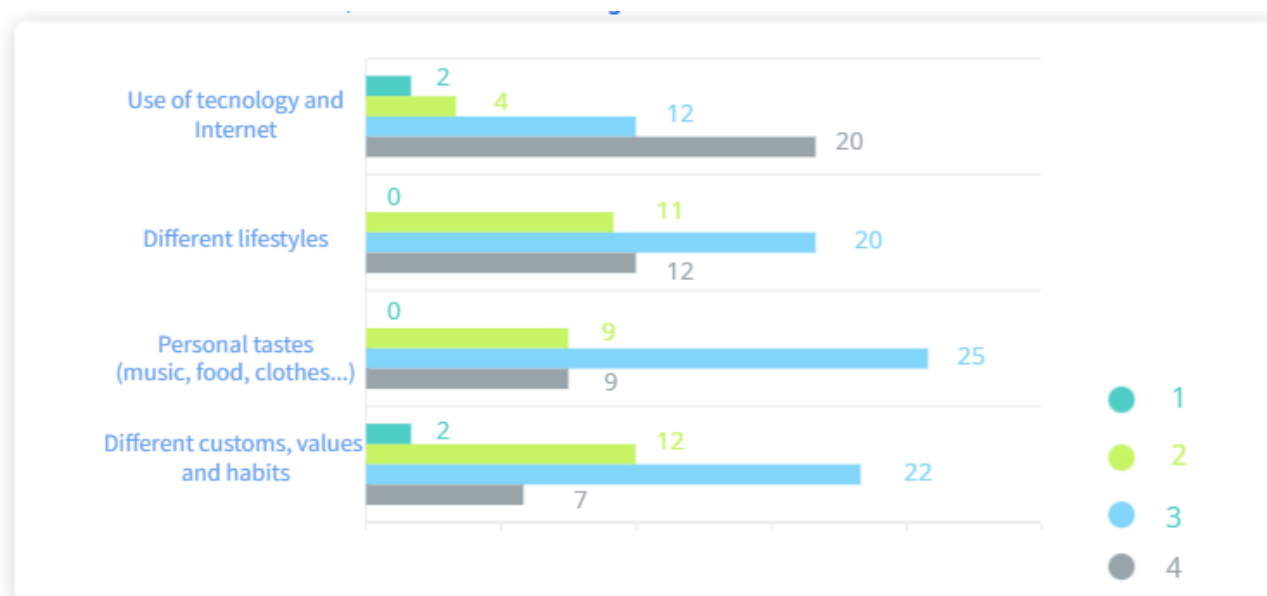


Figure 6- Question #3 “Do you think there should be more intergenerational relationships?”

Author's elaboration

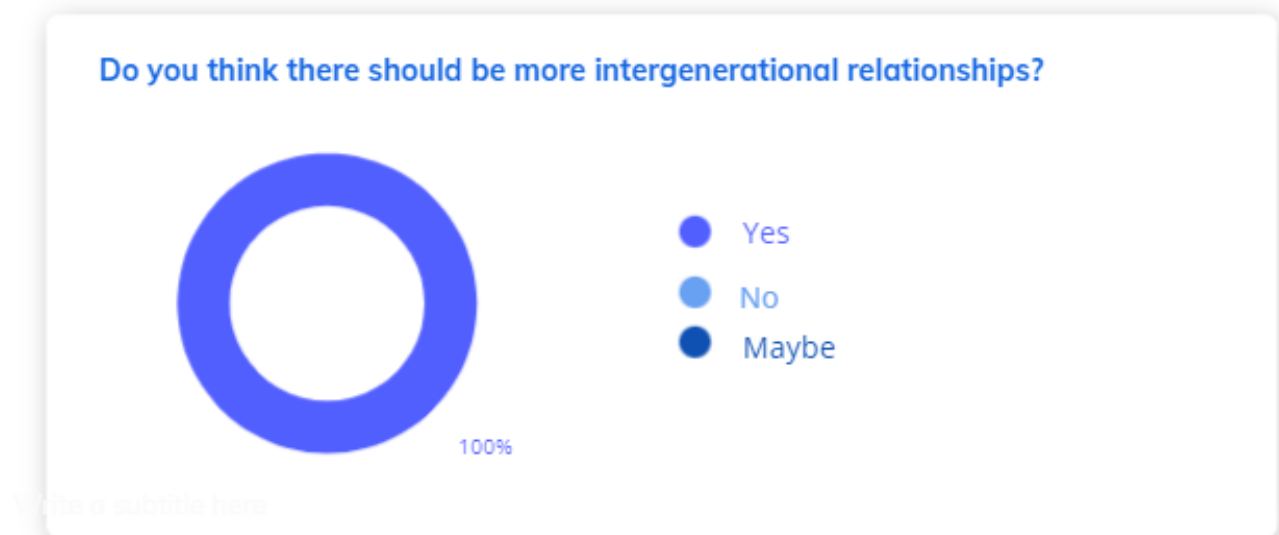


Figure 4- Question #4 “Why don’t you spend time with people from other generations?”

Author's elaboration

Why don't you spend time with people from other generation?

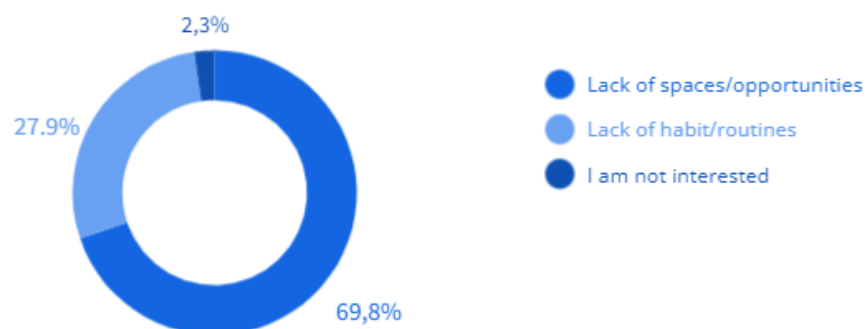


Figure 5- Question #5 “From 0 to 4, how important is for the generations to get along?”

Author's elaboration

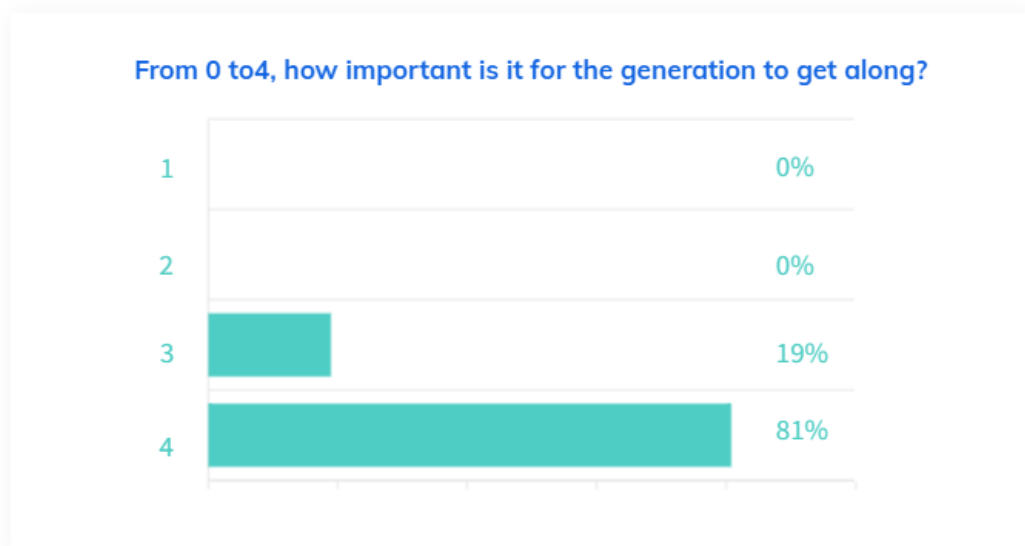
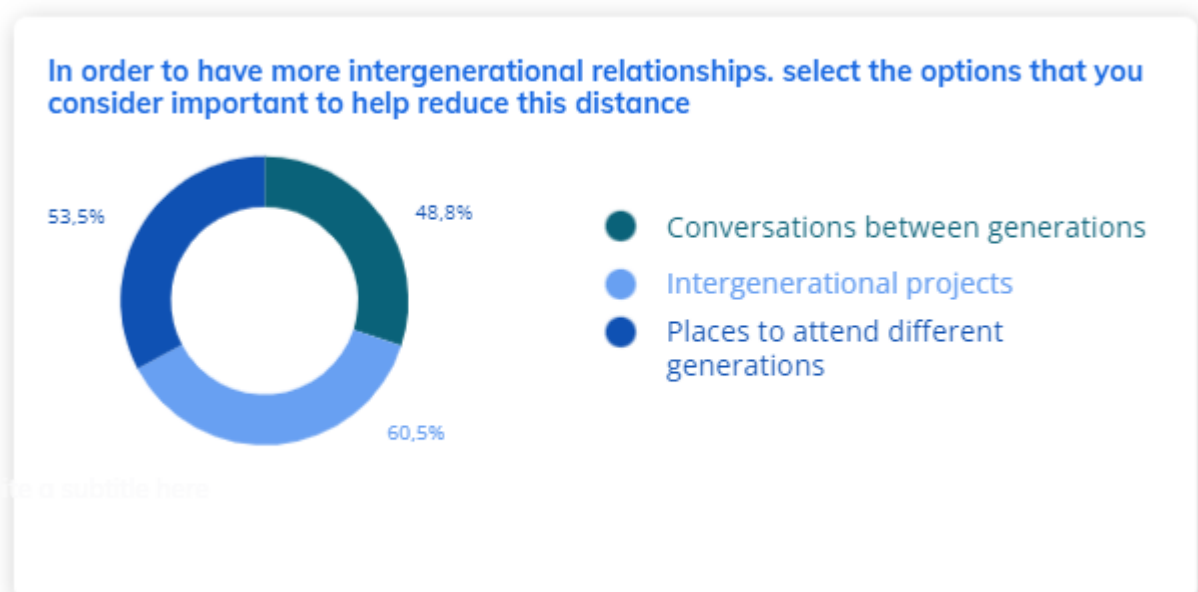


Figure 6- Question #6 “In order to have more intergenerational relationships, select the options that you consider important to help reduce this distance”

Author's elaboration



In a brief analysis of the collected data, it was possible to draw some conclusions:

- i. The most surprising result (or not) comes from question four, to which all the respondents (100%) answered “Yes” when asked if they considered that there should be more contact between generations, and on a scale of 1 to 4 (question five), whereas 19% of the respondents gave though to be close contact between generations to be important, 81% consider it to be very important;
- ii. When asked why they do not spend more time with the opposite generation (question three), 69.8% of answered “lack of spaces/opportunities, 27.9% replied “lack of habits/routines” and just 2.3% mentioned that were “ not interested to spend more time with other generations”.
- iii. Even through in this questionnaire we were able to conclude that for the respondents the best way for this to happen would be through (question six): (1) intergenerational projects (60.5%), (2) visiting places to attend different generations (48.8%) and (3) through conversations with these generations (48.8%);
- iv. It is also possible to conclude that when asked which categories the participants considered to contribute the most to widen the gap between generations (question one), in general all categories seem to contribute to this gap in the same way. With special emphasis on “different lifestyles”, “different customs, values and habits” and “use of technology and Internet”.

Based on the conclusions drawn, it was possible to support the idea that a healthy brunch can be organized to provide a food experience that promotes different generations' approximation.

Chapter Six - Phase 3: Simulation

In phase 3, the project took a different direction. The initial idea of short tales in a food experience was abandoned in favour of another, also linked to stories, making more sense as it progressed in the project. I refer to the idea of storytelling as a social practice, in itself quite simple and old, which, throughout human history, has been promoting contact, communication and connection between the people involved in this activity.

Brunch is a traditionally a family Sunday meal designed to bring everyone together and eat a wholesome, comforting meal in each other's company. The brunch menu (Attachment 6, p.) was totally vegetarian with a wide variety of food. All the products used were fresh, organic, low-calories and personalized in terms of health. All the menu was conceived and made by theus.

To involve the participants in the storytelling activity, or as Huizinga would say, to make them enter the "magic circle", the concept of storytelling was associated with the concept of game. Storytelling was thus reconfigured as a game according to a process that we can call gamification.

The support on which the game was built was a digital board. The use of technology to materialize the game was due to two reasons. On the one hand, if the game was to be played over a meal, it is hardly feasible to use an analog format, which involves the presence of material on the table (bord, cards ...); on the other hand, technology, being a differentiating element between generations, it would be interesting to see the effects that this could bring to intergenerational interaction. What difficulties? What obstacles? How would they be overcome? What bridges? What unforeseen outcomes could it bring to the experience?

Therefore, the game experienced during the brunch meal would be presented in digital format through a tablet placed on the table. This same device would serve for customers to place their orders and pay.

The game's objective is to promote the sharing of memories and life experiences between different generations. For this purpose, participants must answer questions presented on the digital game board. The questions, which take the textual form, are made from text, images, or sounds. As can be read in the booklet, the answers to these questions should not be too long, but they should not be "telegraphic" either. For this purpose, they must assume a narrative format (plot, characters, time, space). A micro-story will be told,

which appeals to a set of experiences, and personal memories. After all, we all have a story to tell. This is the fundamental principle of the game, and therefore, it takes the form of a (digital) storytelling. The game is available in <https://view.genial.ly/606b148122dac50cf1b7b6bb> in a Portuguese and English version played by the participants.

That said, as an exercise of "Prepare", in Phase 3, dedicated to “Development Developing (solutions); Experimentation”, the objective was to organize, in a tangible format, the solution found for the previously defined problem, bringing it as close as possible to contact with reality.

Simulation exercise

Given the characteristics of the food experience, the type of prototype that appeared to be the most appropriate was a simulation exercise, which consists of a "deep approximations of human or environmental conditions, designed to forge an immersive, empathic sense of real-life user experiences." (Martin and Hanington, 2012) Until the simulation itself, the development of the prototype took place over several phases and stages.

Step 1: Reconceptualizing the problem

- i. Literature review
- ii. Mind Map

This circumstance explains that the literature review related to these concepts has been included in this document and not in documents referring to previous phases. After reviewing the literature, a mind map was created to reorganize the concepts, as it was necessary to relate the previously existing concepts with the most recent ones.

Step 2: Preparing the simulation

I. Synthesis Wall

As the preparation of a simulation relies on the presence of diversified elements and others that emerge as it progresses, it became necessary to use a tool with sufficient flexibility to support this changing stage. Due to its characteristics, the chosen tool was a synthesis wall. The use of this method allowed the author to write down all the relevant notes from the research on single post-it notes and organize them on the wall in order to start identifying clusters, relevant themes, important insights that can inform and inspire the design process.

The synthesis wall was organized in three distinct parts, organized according to a chronological criterion: before, during and after the simulation experience.

Figure 7- Synthesis Wall

Author's elaboration



- **Before:** in this preliminary part I focused on aspects related to the experiment's preparation: what? (Healthy brunch) when? (April 8, 2021 at 11 am), where? (Open space on a farm in Zibreira da Fé, Sobral de Monte Agraço), with whom? (Elder and millennials: Camila, 22 years old, Maria, 89 years old, Mariana, 22 years old and Mercedes, 79 years old).

Figure 8- Experience Simulation

Author's elaboration



- **During:** in this part, the focus was on operational and logistical aspects to answer the question: how? How would the whole food experience take place?: what kind of brunch?, what menu? what digital storytelling game?, what is the order/sequence of events (at what time does the game start? after ordering and while they wait for the meal? throughout the meal?).
- **After:** in this part, after the simulation itself, I would mainly address aspects related to the evaluation of the experience: how to improve?, how could the participants evaluate and make suggestions with the aim of improving the food experience?

Step 3: Simulation

I. Preparation

On the day previously agreed, arriving at the place where the simulation was to be carried out, we placed the food (mostly made the previous day) in the respective dishes. Before starting to record the brunch simulation, we made a photo session of the dishes present in the menu, as we can see in Attachment 8. Later, with the participants already seated at the table and the brunch served, we proceeded to a small briefing (Attachment 1). The food experience was generically contextualized (importance and objectives of the experience, role of the participants, among others).

After this diligence and as all doubts and questions were clarified, the food experience began, which was recorded on video. The video is available at <https://youtu.be/d9O-TZQGxvg>.

II. Simulation experience

The actual simulation experience consisted of an intergenerational meal of a vegetarian brunch using a game based on the storytelling technique available on the tablet (Attachments 2 and 3). To motivate and stimulate the interaction and conversation of the participants, a cube (Attachment 4) was placed on the table, with each face having the following words: “Hear”, “Share”, “Have Fun”, “Talk”, “Think” and “Taste”.

While the simulation was taking place, in order to record and (later) analyse important data, an observation grid was created based on the 'AEIOU' tool, which included Activities, Environment, Interactions, Objects and Users. (Attachment 5).

III. Debriefing

Figure 11- Simulation of the Food Table

Author's elaboration



For the debriefing, Edward de Bono's "Six Thinking Hats" technique was used. Each participant was given a set of six cards, each of a different color:

The cards included questions to trigger and guide the evaluation/reflection on the experience. The content of the questions corresponding to the respective color were the following: white (objective), green (creative), red (intuitive), yellow (positive), black (negative) and blue(process) (Attachment 7).

Chapter Seven - Phase 4: Final experience (eating situation)

Being the product/service fully developed and finalized, at this stage, the objectives were: bring the product/service to be presented and experienced (eating situation), ensure the target audience feedback and share the creative process.

The final experience also benefited from the work that was carried out in four different areas. These areas contributed to a project that presents a more refined degree of detail and completion.

7.1 Packaging

In order to create some possible packaging for this project, three packaging proposals/prototypes were conceived:

- stereotype (condescending proposal, conventional, expectable);
- achievable utopia;
- radical utopia (illusion).

A three-dimensional prototype was made, as close as possible to the end, from one of the proposals that will be included in the Transversal Project (Attachment 9).

Although all the requested proposals were carried out, none of them ended up being executed in the final experience, as the original idea of the game remaining digital was maintained to provide a more agile game-meal dynamic, without the presence of objects on the table.

In addition to packaging, the branding/visual identity process was also developed. To represent the product, the intention was to create an image that would convey the main concepts present in the food experience: the concepts of “storytelling” and “different generations”. For this purpose, a logo was created, which, in its practical implementation, had the collaboration of Maria João Leite, a Graphic Designer. In the logo (Attachment 10), the colours (blue and yellow) are contrasting and opposite, such as the generation gap itself; the speech bubbles have two different sizes, also alluding to the generation gap (a larger balloon represents the older generation and the smaller balloon represents the younger generation), but they also convey the idea of the storytelling game and dialogue between two generations; also the typography used is the combination of a serif font (classic) with a straight font (more contemporary).

7.2 Digital Marketing Strategy Plan

In terms of marketing & communication, the activities involved the creation of a Digital Marketing Strategy Plan, which was developed with the three first contents: situation analysis, goal-setting and strategy) underlying subtopics of the template that apply to each project. For this purpose, audience and customer analysis, segmentation, target, competitor, goal settings were identified, and what type of representation and online presence would be the most suitable for the transversal project. A social media strategy campaign focused on Instagram was also carried out, in the context of which Instagram mockups (Attachments) of possible interesting publications to publish on the official page were prepared and email marketing mockups to promote discounts associated with festive/special dates.

Still arising from the issue of “food communication”, an essay on communicating food was carried out, elaborated from the semiotic perspective of Roland Barthes. According to this author, everything is a sign, so it is with food. Thus, resorting to semiotics, it was possible to verify that the entire eating practice is a discourse, as it composes a system of signs that communicate something. Based on this perspective, the essay sought to understand what a healthy brunch accompanied by a storytelling game can communicate, taking into account the different elements of a communication system (transmitter, receiver, message and channel).

7.3 Food Narrative

A food narrative was elaborated, which consisted in two parts, a written and a visual one, which reflected on constructing the transversal projects. Both these narratives were closely intertwined with the project's identity and how the food designer understands himself/herself and experiences the world around him/her.

While recognizing the concept of narrative as “fuzzy” and open to interpretation, Grimaldi (2018) explores the use of narrative in design, identifying, for this purpose, the different elements, typologies and functions of narratives in design. Following this structure, the author conceived the instrument “Narratives in Design – toolkit”, a toolkit for analysing the use of narratives in design, which can be used as an analysis tool, as a

tool to generate new designs or to modify a job that has already started. The aim is to promote reflection on the narrative dimension in design work and to understand its meaning better.

In practice, this tool consists of a set of “cards”/questions that are intended to be filled in by designers, according to the different elements of the narrative (typology, functions and features) present in their design products.

Thus, in the final work for the discipline of Food Cultures (MA Food Design ESHTe), the answers to the questions proposed in the “toolkit” were presented and elaborated, taking into account the narrative elements present in our transversal project.

Also, within the scope of Food Cultures, an individual visual presentation consisted of a reflection on the sensorial dimension of the transversal projects and its relation to memory and emotion/affection.

Figure 14- The Three Stages of Man by Tician

Font: Google Images



Regarding memory and emotion/affection, the visual element that best fits our transversal project and that is worth highlighting in this report is Titian's painting, “The Three Ages of Man” (1511-12). It is a representation of the passage of time, presenting the cycle of life, announced on the board in distinct and well-identified planes: childhood (the three children on the right), adulthood (the couple, on the left) and old age (the

elderly, in the background). The characters portrayed do not express feelings, their physical appearance reveals that one cannot fight against fate, against the existential duality of life and death. As the picture shows, existence is ephemeral. There is a dramatic and inevitable moment in which the distance from the force of life and existence is increasing, until we finally fade away at a distant point on the horizon, like the old man with the long beard, who, alone and bent over, holds the two skulls that announce the nearness of death.

However, there is a faculty capable of confusing and mixing the three ages and defy the time: the human memory. The evocation through memory removes the past from that farthest corner, almost abandoned by life, and lets it circulate through the present. As if, through the action of memory, the three life-stages communicated through labyrinthine passages.

The memory, while an ability to preserve elements, collective and individual, is a fundamental concept in the transversal project, since the narratives of seniors and millennials, based mainly on memory, will enhance the construction of stories, whose sharing favors the interaction between these two different generations. The historical elements of memory stored are recorded and they become stories, some of them related to food. Also food is impregnated in a web of meanings and symbologies and awakens memories, feelings and thoughts.

Regarding the sensory dimension of the transversal project, related to memory and emotion/affection, the storytelling game includes questions about memories in terms of this same dimension (“What is the oldest smell memory you have?” (smell); “What is the first sound you remember?” (hearing); “What is the food whose flavor, even today, transports you to another time?” (taste); “What sensation of the body has remained in memory until today (water cold from the sea on the beach, the wind passing in a certain place, the heat on vacation days, the heat from the fireplace? (touch); What place would you like to visit again?” (sight).

7.4 Ceramic Plate

The Ceramic pieces related to the transversal project were conceived and carried out in Studio Jav's facilities. Since it is a food experience, it made sense to design a dish to accompany it. As this is an intergenerational, family-friendly meal that appeals to

memories, sharing ideas, stories and experiences, the idea arose to create four individual dishes (two for the two young people and two other for the two older people) that fit between itself (Attachment 11). The idea of "fitting" has a double meaning: on the one hand, it directly alludes to a game situation (puzzle), on the other hand, it also conveys the idea that the players themselves (elders and millennials), although far apart from each other, they also "fit in" (combine, fit together). With the teacher's Rita Filipe support, some technical drawings and models were made to be later worked on at Studio Jav.

Also in the final experience, with the support of colleague Ana Novais, a photograph of the ceramic piece with the chosen dish was taken, which in the case of a healthy intergenerational brunch, the dish is called: "Nest" (in an allusion to the idea of family: Shelter), in kadaif pasta, with avocado (very characteristic food for a brunch) in the oven, with tomato reduction, spinach, basil and walnuts (Attachment 12).

Still, during the execution of the experiment, the final photograph of Art Direction (Attachment 13) was taken, as this was the ideal time to take it since all the constituent elements of the experience were present (the two different generations, healthy brunch and storytelling game).

In conclusion, all the activities performed (visual identity, naming, social media, communication, packaging, photography) make up the macro experience, which is very important to create a real event performance, in this case, the final experience (eating situation).

7.5 Experience (eating situation)- Designing the journey experience

7.5.1 Personas

Although the personas are already socially and culturally typified, there are some characteristics of these two generations.

Elderly | Mercedes, 82 years old

- 60+ years old
- Enjoy spending time with their family
- Want to share their stories, memories and experiences.
- New food experiencers
- Have free time
- Non-device users



Figure 17-Personas: The Elderly
Author's elaboration



Figure 20- Personas: The Millennial
Author's elaboration

Millennial | Margarida, 23 years old

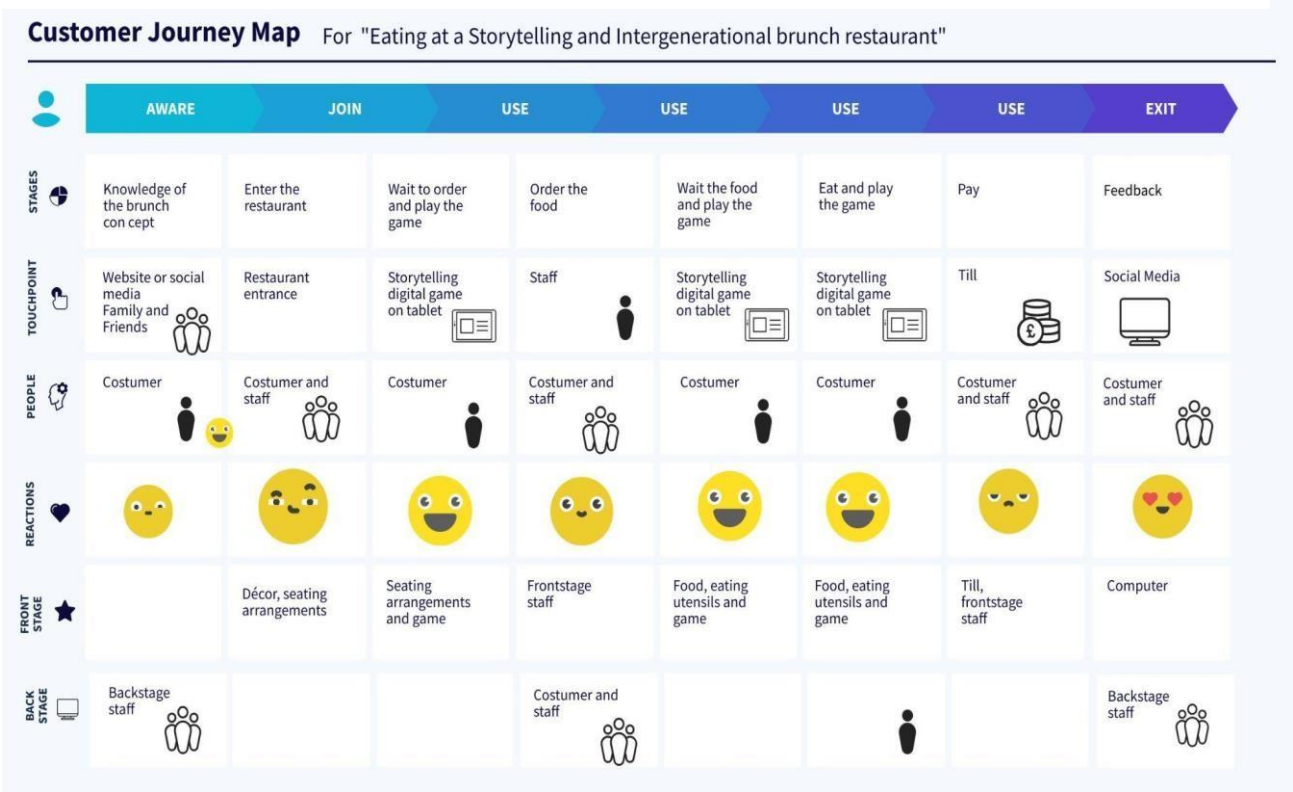
- 20+ years old
- New food experiences
- Have free time
- Device users
- Brunch lovers
- Healthy pursuit
- Aware of food trends

4.5.2 Customer Journey Map

A user journey map tells a story about an individual's actions, feelings, perceptions, and frame of mind—including the positive, negative, and neutral moments—as they interact with a multichannel product or service over a while. By documenting the series of events and interactions that a person experiences, the user journey map can shift an organization's focus from an operational, system-centered view to the larger context in

which products and services are used in the real world. It also helps teams pinpoint distinct moments that elicit strong emotional reactions and are ripe for redesign and improvement. By creating discussions around which interactions are working optimally, which are insignificant, and which are failing altogether, the user journey map helps teams develop a shared vision about ways to more effectively augment existing user behavior within their actual contexts of use. (Martin, B. and Hanington, B., 2012)

Figure 21- Journey Experience
Author's elaboration



7.5.2 Final Journey Experience

Given the fact that a prototype of the experience was carried out, it allowed the improvement of the most different aspects related to it, namely the menu, the dishes, the game, and even the equipment for collecting and processing images (video and

photographs).

Regarding the menu, there were slight changes. The most famous brunch dishes continued to be present, such as avotoast, yogurt with granola, salads, pancakes, vegan hamburger, croissants, etc. However, they underwent improvements both in terms of production/confection, appearance and plating. Furthermore, the presence of ceramic dishes made within the scope of Artistic Practices with Food, contributes a lot to improve the visual element of the food experience. In this simulation, the photographs were taken by colleague Ana Novais, a Food Styling professional, who later processed the image on software (Attachment 12 and 14).

Regarding the storytelling game, the work carried out for Food Narratives, an individual visual presentation, consisted of a reflection on the sensory dimension of the transversal projects and its relation to memory and emotion/affection, which allowed us to reconceptualize the very dynamics of the game, namely the questions. Based on memory and emotion/affection concepts, the questions were framed in the concept of “places of memory” by historian Pierre Nora. These places include “the monuments, the architectural heritage and their style, which accompany us throughout our lives, the landscapes, dates and historical characters of whose importance we are incessantly reminded, traditions and customs, certain rules of interaction, folklore and music, and, why not, culinary traditions” (Pollak, 1989, p. 3). Thus, new questions were included in the storytelling game in order to include all elements referred to in the definition of “places of memory”, such as questions about monuments (statues, buildings...), places (streets, squares, gardens, the school, the shops...), important events (travels, vacations, parties, celebrations...), family traditions (habits and customs, relatives, meals,...) and even about the domestic universe (home corners, furniture, small objects...).

Naturally, the game already contained questions related to the elements present in the concept of “place of memory”. However, some of them were reformulated to fit better the definition proposed by the historian Pierre Nora.

The final experience’s video is available at <https://youtu.be/pVtYXgJME90>

7.5.3 Target audience feedback

Regarding the food experience carried out this semester, as in the first simulation

carried out in the previous semester, the aim was to ensure the target audience feedback concerning the experience. In order to obtain this feedback, the "Six Thinking Hats" technique was used (De Bono, 2005).

At the end of the experience, a set of six cards, was given to each participant. The cards contained questions to trigger and guide the evaluation/reflection on the experience. The content of the questions corresponding to the respective color: white (objective), green (creative), red (intuitive), yellow (positive), black (negative) and blue (process).

Red card (intuitive)

Regarding the “intuitive” card, the feedback from the participants was quite positive. All participants liked the experience, as they considered it to be something “different”, “innovative”, “interesting”, “fun”, and it was a “space for sharing and coexistence between different generations” where “they were able to talk about other aspects different from what they normally talking about between family. They particularly liked the food and game same dynamic. Participants did not find anything uninteresting, however, they mentioned that it could be an asset to have more tablets on the table to ease the dynamiscs of the game.



Figure 22- Six Thinking Hats: red card

Author's elaboration

- Game weaknesses?
- What can be improved in the experience?
- What difficulties?
- What problems or dangers?

Black Card (negative)

Regarding the negative aspects of this experience, the participants didn't find weaknesses or difficulties. Overall, the participants believe they answered these questions on the red card. They only reinforced the need to add more tablets (at least two) to the experience so as not to break the dynamics.

Figure 23- Six Thinking Hats: black card

Author's elaboration

White Card

Regarding the “objective” card, the participants didn't think it was necessary to clarify anything, because the game's instructions were well explained on the tablet and everyone can understand what to do during the game. Time management of the experience was well planed. One participant considered that the rules of the game were not important, as it is a natural conversation between family and that they end up forgetting the games rules.

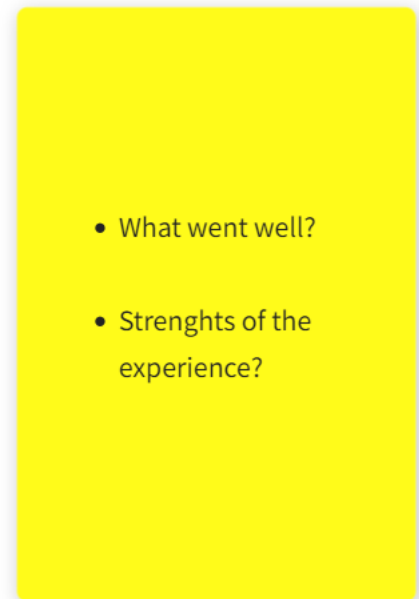
- Is it necessary to clarify some information about the game (booklet)?
- Is there any information missing?
- What factors/elements should be considered?

Figure 24 -Six Thinking Hats: white card

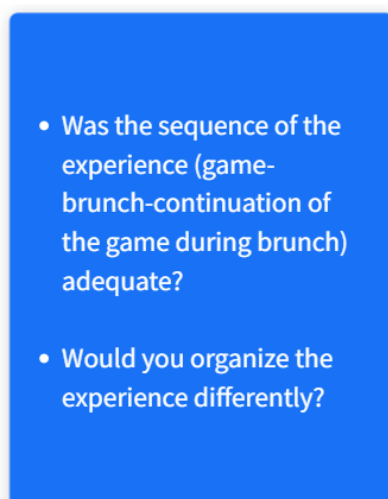
Auhtor's elaboration

Yellow Card (positive)

Regarding the “positive” card, the participants said that everything went well. They liked not only the way the experience was organized and explained to them, but also the food was tasty. Within the little practice of the participants in this context, it was something that they were able to adapt easily despite being a little withdrawn at the beginning. Although the questions were made to be answered while eating and getting along at the same time, they find it quite easy to combine the two factors: eating and playing. The questions were short, easy to understand, and somewhat general. Also, through the responses of each one, they raise memories and experiences passed on to the other. When listening to the responses of the other participants, it is possible to relive the participants memories. On the other hand, one participant mentioned that the game is no longer the purpose, but a resource to achieve this socialization.



**Figure 25- Six Thinking Hats:
yellow card**
Author's elaboration



**Figure 26- Six Thinking Hats:
blue card**
Author's elaboration

Blue Card (process)

The participants considered that this game, if it was to be implemented in a restaurant, should happen while waiting for the food to arrive to the table. Another participant suggested that each participant could have the app (game) on their mobile phone. The participants also mentioned that each participant group will naturally adopt its own game dynamics. The most important aspect taken from this card is the question that the objective of this game is socialization and such reason perhaps the answers should not be timed.

Green card (creative)

In terms of new ideas, a participant mentioned again that perhaps the game should be timed because the purpose of this game is to make these generations talk; other participant suggested that this game could be sold on game stores (without being associated to the brunch) so a family can play this in the comfort of their homes; and other said that this experience could be a funny TV show and the others participants said they would not change anything.

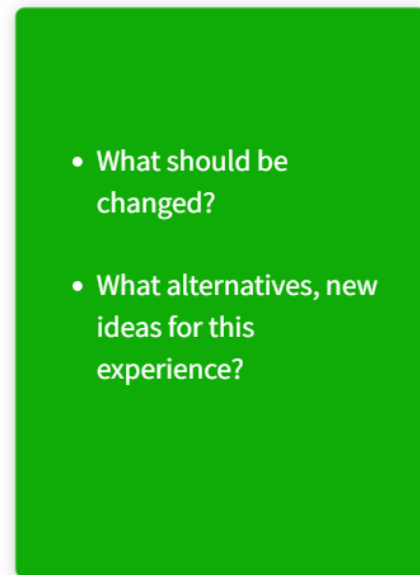


Figure 27-Six Thinking Hats: green card

Author's elaboration

Chapter Eight - The Creative Process

I. The CPS Model for Creative Problem Solving

Creativity is usually considered a process or dynamic that develops over several moments and phases associated with generating something new. It does not appear suddenly, as if it were a moment of luck or inspiration, but each phase of the creativity process reveals an intentionality and an ability to interfere or act; And it is also a process that does not take place in a vacuum, but situated in a certain institutional, social and cultural context that surrounds the creator.

With an organization of the creative process, we sought a structured intervention is sought, which allows, at the same time, an approach to problems in a creative way, facilitating the production of numerous ideas and solutions to issues that shape innovation.

Thus, to carry out a creative process within the transversal project, the chosen model was the CPS (Creative Problem Solving) model, which seeks, precisely, to account for creativity as a process, organizing its various constitutive moments. As the CPS model can be oriented towards the development of a product, the transformation of a process or the production of better or different forms of integration, it fits perfectly into the methodology of the transversal project that precisely aims for a product development, in the case of a food experience, as well as a proposal for different and better ways of interaction, in this case between seniors and millennials.

The acronym CPS indicates the existence of a problem to be solved, as the letter “P” (“Problem”) shows, precisely, to any situation that presents a challenge or a problem. In contrast, the letter “S” (“Solving”) contemplates the possibility of devising ways to respond or respond to this problem, namely with a sense of innovation or originality, that is, creatively (“C”, “Creative”). Likewise, this project presents a hard problematization from which it implies finding ways of resolution that appeal to creativity.

Currently, CPS version 6.1, reformulated by Isaksen, Dorval and Treffinger (2010), comprises three stages:

1. Understanding the challenge,
2. Generating ideas,
3. Preparing the action.

And it is divided in six other steps:

1. Explore the Vision,
2. Gather Data,
3. Formulate Challenges,
4. Explore ideas
5. Formulate Solutions
6. Formulate a plan (Figure 1).

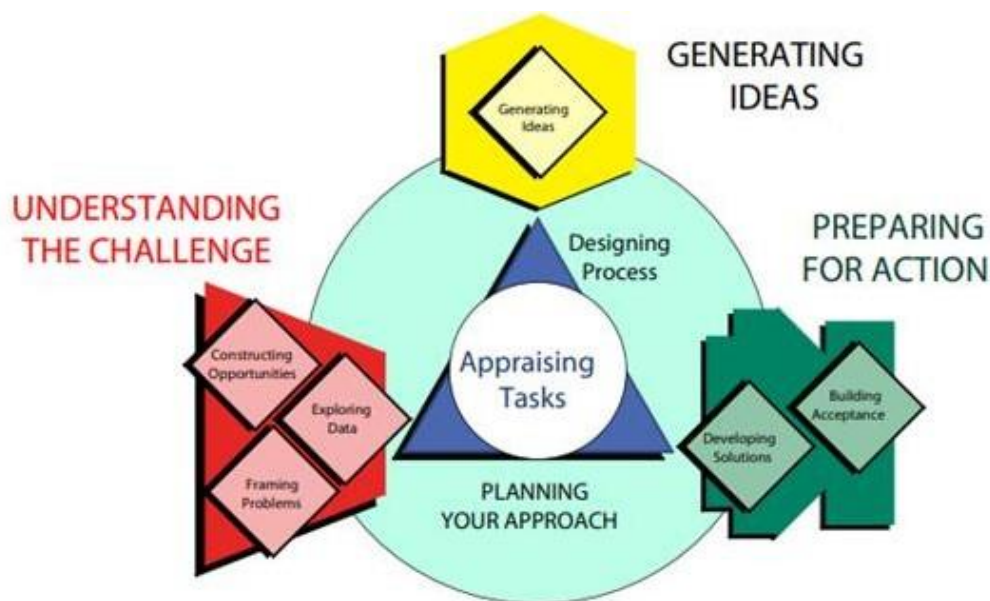


Figure 28- The Creative Problem-Solving Framework (CPS Version 6.1 TM)
(Treffinger, Isaksen & Dorval, 2010, p. 2).

Font: Google

In turn, each stage is developed in two distinct moments: divergent (synthetic) thinking, in which it is intended to obtain as many alternatives as possible; and convergent (analytical) thinking, which seeks to refine the most promising alternatives.

II. Phases, Steps and Objectives: From Confusion to Implementation

As mentioned, the CPS methodology development goes through six distinct stages, each one with its dynamics and with its specific objectives, according to the table below.

Stage	Step		Purpose
CLARIFY	1	Explore the Vision	Identify the goal, wish, or challenge.
	2	Gather Data	Describe and generate data to enable a clear understanding of the challenge.
	3	Formulate Challenges	Sharpen awareness of the challenge and create challenge questions that invite solutions.
IDEATE	4	Explore ideas	Generate ideas that answer the challenge questions.
DEVELOP	5	Formulate Solutions	To move from ideas to solutions. Evaluate, strengthen, and select solutions for best “fit”.
	6	Formulate a plan	Explore acceptance and identify resources and actions that will support implementation the selected solution(s).

Table 1- Stages, Steps and Purposes of CPS
Author's elaboration

Step 1: The process begins with recognizing a problematic situation, a challenge to be faced, or some unsatisfactory outcome. This stage, characterized by an initial state of uncertainty and “confusion”, requires, in addition to some sensitivity to the problem

and its recognition, an exploratory attitude of openness to experience and acceptance of the challenge, and simultaneously be able to seek and identify promising opportunities.

At this initial stage, the effort goes towards preparing a preliminary description of the "symptom" of the problem, which will naturally not be the best or the most precise since it is still somewhat tangled, incomplete, and ill-defined. At this stage, it is still essential to outline a general objective, identifying the problems and challenges and the opportunities that will arise from complex situations.

Applying of CPS to the project

step 1 marked my first contact with the problem, which, in this initial phase, was still directed towards my first work hypothesis related to the confection and preparation of cakes packed in a glass jar, linked to my previous project "*Pote e vírgula*" for online marketing.

In this phase of openness to experience, sensitivity to the problem and disorder and ambiguity, the questions I was asking (divergent thinking) were:

- What do I have in mind? What is my goal? What do I want to do? What would you like to do differently? What purpose?
- At a later time (convergent thinking), in a first attempt to organize the chaos, delimit the territory and map the path, I asked the following questions: Is the objective important? What new ideas are needed? What does the challenge require?

In the 1st step, also associated with the "*Pote e Vírgula*" project, I felt some difficulty in defining a problematic field or a "challenge" perhaps because, among others, the project ("*Pote e Vírgula*") did not have its origin in an academic context, but find it linked to an intention of marketing the product. In this way, I tried to broaden the project's scope by adding to the product (cake in the pot) a short story, which would accompany the delivery of the product, similarly to other products, such as "*Funmacia*" or "*Innocent*".

In this phase, the following works and activities were carried out: individual research and direct observation of reality.

Step 2: The second step is the intermediate bridge between sensitivity to the

problem/challenge and its more precise definition. It takes on a particular importance, as it defines the degree of “escape from the obvious” and dictates the quality of the following steps. The aim here is to explore all possible sources of information about the problematic situation, discovering the pertinent facts and, above all, a practical input to start defining the real problem. The data finding must consider various types, such as information and specific knowledge about facts, events, people, places, or situations, but also immediate empirical data (what you see, hear, touch or feel), as well as impressions, what a personal reading says about the situation (the affective impact, emotional reactions, memories of past experiences, paradoxes or feelings of perplexity, elements that arouse curiosity or even uncertainties and insecurities).

Applying of CPS to this project: I must mention that this step was particularly challenging. In a first review of the literature, I found little or no information on the subject related to the “cake in a jar”. It was a particular issue and, at the outset, lacking a scientific framework, at least according to the formulation of the problem at the time.

The persistence of difficulties was crucial to the reformulation of the problem/initial challenge related to designing a healthy brunch food experience.

At this stage, I tried to develop an exploratory attitude: reading, talking, listening, exchanging ideas, gathering elements. The questions (divergent thinking) that guided this exploration were as follows:

What do I know about this challenge/problem? What don't I know? What should I know? What important data? Where to look for what I don't know? Objective facts (what, how, who, when, where...); subjective facts (impressions, feelings, emotions).

Later (convergent thinking), I tried to identify criteria to select the information; review and choose the most essential data to understand the challenge; organize the information, group it by themes and identify keywords to designate these groups. In this phase, the following works and activities were carried out: Territory map, Mindmap and literature review.

Step 3: This level represents the link between obtaining data and producing possible solutions. Having in mind the relevant data, the aim was then to improve the

initial definition of the formulated problem or better perceived.

Reviewing the initial definition of the problem, with the help of the data obtained, is an essential step towards a good solution. An incorrect description of the problem can lead to solving “wrong” problems, producing bad results. Failure to solve a problem often lies in a loss to define it clearly and correctly (“a well-defined problem is a half-solved problem”).

Thus, the way the problem is defined strongly conditions the entire future approach to the situation and the results obtained, which is a particularly critical moment in the process. The correct perception and definition of the problem can be as demanding or more demanding than the solution itself.

Applying CPS to the transversal project: this stage required conceptualization skills (relate concepts in a reformulation of the initial Mindmap) and problematization (defining the problem and the analysis axes). After a process of advances and retreats, the problem was (re)formulated in the following terms:

How can the experience of a healthy brunch, accompanied by a storytelling game, contribute to mitigate the generation gap?

The questions that guided the definition of the problem were (divergent thinking): What's the problem? What issues or sub-problems? What other perspectives for analysis?

I also tried (divergent thinking) to review the problems, bringing them back to a broader problem-question and more focused/delimited.

The following works and activities were carried out in this phase: 2nd literature review and Mindmap reformulation.

Step 4: Once the problem is clearly defined, many ideas can then be generated, with the help of appropriate techniques and tools for developing creativity, ideas that will be evaluated, compared, improved or combined in the next step.

During this stage, an effort should be made to reduce blocks to creativity, such as cultural blocks (patterns, habits, norms, stereotypes and prejudices, resistance to change); intellectual blocks (belief that for every problem there is only one valid solution, looking for answers only within the limits of the area of specialization or field of activity); and

emotional blocks (attachment to routines, fear of taking risks, fear of ridicule, discomfort with uncertainties and ambiguities, intolerance to frustration, immediacy or inability to "defer reward"), perception blocks (imaginary limits (borders and limitations that do not they exist); information overload; an excessive familiarity that restricts the consideration of other perspectives).

Applying CPS to the transversal project: this stage was characterized by the use of techniques for the development of creativity, such as: brainstorming, SCAMPER, lateral thinking, parallel thinking (six thinking hats). In the scope of this last technique, I used mainly the green hat and the yellow hat. Moreover, in the previous stages, I had also used other “hats” (stage 1 – red hat and stage 2 – white hat).

The questions that guided the development of this stage were (divergent thinking): What ideas immediately come to mind? What new ideas? What different ideas? What can be adapted? Increased? Eliminated?

Also, this stage was when I tried to carry out the first attempt to organize/classify the ideas into “innovative”, “absurd” and “with potential”, refining the most promising ideas (convergent thinking).

In this phase the following activities were carried out: brainstorming, SCAMPER, lateral thinking, parallel thinking (six thinking hats).

Step 5: Contrary to what we might think, the production of ideas is far from being the final part of the creative process. Choosing a solution is a natural continuation of the idea creation process. Deciding what to do with the generated ideas, which ideas to take advantage of and which to reject is a critical activity that is also very important in the problem-solving process.

At this stage, the criteria for evaluating the ideas presented should be explained. Selecting the ideas/options generated that meet the defined standards to reach the expected results is based on analytical tools (analytical thinking).

Sometimes several ideas can be put into practice. The task is more difficult in other cases, as it is only necessary to choose one idea to implement. To analyse the best ideas/solutions it is essential to develop several evaluation criteria, adapted to each concrete problem, such as, for example:

- Relevance - check whether the intended objectives are valid.
- Coherence – degree of adequacy of solutions to problems.
- Effectiveness – comparing results with objectives and estimating the effects produced.
- Efficiency – use of resources (human and material) made available, costs, time.
- Opportunity – temporal adequacy of decisions and respective implementation.
- Adherence – degree of acceptance, involvement of participants.
- Others (performance, comfort, safety...).

The definition of criteria is a complex task which becomes a problem that requires great creativity.

Applying CPS to the transversal project: The following works and activities were carried out in this phase: second literature review and Mindmap reformulation.

Application of the CPS to the transversal project: this is the analytical phase itself, which absorbs the most significant critical effort.

The guiding questions (divergent thinking) were:

- What is interesting about this idea? What positive points? What limitations? What risks?

Furthermore, it was attempted (convergent thinking) to define criteria to analyze the most promising solutions (time, resources, costs, etc.). Several exercises were carried out from a more theoretical point of view (critical reflections, essay and report).

Practical activities were also carried out (creating a gastronomic dish, design and execution of ceramic pieces) and a simulation within the prototype's scope.

Step 6: Once a promising solution is found, it needs to be accepted and implemented. At this stage, it is about planning the transformation of the decision into actions to be taken, identifying possible obstacles or sources of resistance, and sources of support, listing the steps to take until the decision is fully executed.

During the implementation process, follow-up actions are necessary, as there is often a need to make changes and improvements, controlling the relationship set objectives – results obtained.

Applying the CPS to the transversal project: in this stage, the aim is to refine, revise and “film edges”.

The guiding questions (divergent thinking) were: What sources of support? What contingencies? And (convergent thinking) What end product? What to do? When?

During this phase, several exercises were also carried out, such as an experiment, in which we sought to obtain feedback from the target, as well as critical reflections in the context of food communication and food narrative to determine what is intended to communicate with the food experience (healthy brunch with storytelling game). In this way, it is easier to enable the acceptance of the product or the food experience, in this case.

III. Divergent and convergent: between "hot" imagination and "cold" analysis

As we have seen, divergent thinking corresponds to the generation phase of multiple and varied ideas that, depending on the stage, can be information, problems, ideas, solutions or implementation strategies; it is a phase of freedom to imagine, in which judgment must be suspended.

Convergent thinking, on the contrary, corresponds to a phase of evaluation and choices among the various possibilities imagined in the divergent phase. The most relevant data, the most promising ideas, the most appropriate and viable criteria and strategies are selected at this stage.

All steps in CPS involve a divergent thinking phase, in which many different and imaginative ideas are generated, and an analytical thinking phase, in which those ideas are evaluated. Alternating between “hot” imagination and “cold” analysis is what represents this process that always comprises the two phases (in that order).

DIVERGENT THINKING	CONVERGENT THINKING
Curiosity; Originality;	Distinguish facts/value judgments; Distinguish relevant/irrelevant

Fluency; Sensitivity to problems; Openness to new experiences; Flexibility; Tolerance to ambiguity; Attraction by complexity; Like challenges and risks; Fantasy, imagination.	information; Identify ambiguity in information; Identify (undeclared) assumptions; Identify fallacies in argumentation; Identify inconsistencies in reasoning; Determining the credibility of a source.
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Table 2- Divergent Thinking and Convergent Thinking

Author's elaboration

A. Adaptions (Icons)

An iconography was created to introduce a more graphic/visual language into the CPS model, associating each step with an icon. Since this is a food experience, I tried to make the icons have a relationship with food. Due to its diversity and expressiveness, I chose to design the different icons from different fruits.

Step 1: “pineapple” was associated with this stage of more significant uncertainty and confusion. The external appearance of the pineapple is somewhat confused: it is a large fruit, with a rough surface, closed and with a lot of “information” (a crown, in addition to the main body of the fruit).

Step 2: The “cherries” were associated with this step related to searching for data and information. Usually, when we remove a cherry from a set of other cherries, it is accompanied by many others, mixed and stuck together. As with the information, it will be necessary to separate, delimit, make a sorting.

Step 3: the “watermelon” was associated with the problem definition step, which still has no answer. In a certain sense, the watermelon is itself a problem, a question mark, since it is a closed fruit, of which we do not know its interior.

Step 4: the “mango” was associated with the stage of producing ideas. This step

is the most creative, the most vibrant and “explosive”. Like the mango, which is a fruit with a very intense and exotic taste and smell.

Step 5: the "banana" was associated with the stage of finding a solution, as this fruit is itself a good solution: it is hermetically sealed, to protect its edible interior, but at the same time, allows simple access to its interior, eliminating the use of any sharp instrument.

Step 6: The “apple” was associated with the product implementation step. The apple is a “consensual” fruit, it does not generate “great hatreds” or “great passions” among its consumers, being, as such, a readily accepted product.

Stage	Step	Icons
CLARIFY	Explore the Vision	
	Gather Data	
	Formulate Challenges	
IDEATE	Explore ideas	
DEVELOP	Formulate Solutions	
	Formulate a plan	

Table 3- Author's CPS adaptation

Author's elaboration

Chapter Nine - Results

Based on the review and criticism of the literature and personal research, it was possible to draw some conclusions.

In the preliminary phase, the first conclusion that the territory map allowed to be made was the territory's complexity and scope. The territory that encompasses food and design is very vast. The initial difficulty was really to fix a territory: what to include? What to exclude from the map? This difficulty was reflected in the definition of a "Future food scenario", where any attempt at definition seemed vague and poorly sustained.

Phase 1, whose aim was to explore and identify problems and opportunities, represented a first attempt at conceptualization and problematization. At this stage, from the identification of the main concepts and their interrelationship (Mindmap), a first attempt was also made to define the problem and find solutions, even if temporary (poster). The problem identified was **"How to move out from the avocado toast brunch?"**. Around this problem, a first network of concepts was structured to define the general idea. Some of the ideas were "food trends", "generation gap", "short tales".

The conclusion drawn at this stage was related to the importance of a "future food scenario" to include issues that concern today's society, to which "food" can contribute, in some way, to envision a solution.

The next phase represented a more precise definition of the problem to be solved. Some of the concepts from the previous phase were abandoned (like "short tales") in favour of others that emerged only at this stage (like "gamification" and "digital storytelling"). The introduction of these concepts allowed us to redefine the problem: **"How can a healthy brunch be organized to provide a food experience that promotes the approximation of different generations?"**. To redefine the problem and find possible solutions, it was essential to address questions to the target (elderly and millennials) to collect information not only of a theoretical but also an empirical nature. The set of research carried out at this stage allowed the objectives to be defined with greater clarity as well as a set of guiding questions for the investigation, while allowing a more "operational" definition of the problem: **"How can a healthy brunch be organized to provide a food experience that promotes the coming together of different generations, through a digital storytelling game (app)?"**. The conclusion drawn from this stage, something expected, was the respondents' confirmation of the generation gap problem and, above all, of the need and almost nonexistence of projects

that contribute to mitigating this problem.

In phase 3, dedicated to "developing (solutions); experimentation", based on all previous research, a first food experiment was set up, a simulation experience as a prototype. The simulation preparation required the creation of two contenders: a brunch menu and a game, in the intergenerational digital storytelling game.

The simulation, in which elderly and millennials participated, made it possible to verify that the game, developed around a meal, allowed the participants to break the initial ice, motivated by the apparent absence of affinities, making it possible to overcome, with relative ease, the level of the usual circumstance conversation. The experience of the game, which challenged the participants to "think", "share", "talk", "hear", "taste" and "have fun" allowed to tell and listen to micro-stories related to memories and daily experiences, allowing them to each participant had to access to the personal universe of the others.

Regarding "food communication" it was possible to conclude that everything communicates, food too. In the case of the food experience associated with the transversal project, what it is trying to tell us about itself is, in addition to the importance of healthy food (a healthy brunch), the possibility of food bringing people together, namely from different generations (mitigate the generation gap), in this specific case through the realization of a storytelling game during the meal. Therefore, the food experience's message is the possibility of different generations meeting beyond the limits imposed by time. The storytelling game experience, appealing to memory, places all the intervening elements in the same temporal plane - the "eternal present", from which the stories and experiences that each element recounts emerge.

Thus, an empathic experience is built, where each participant tells their own stories and listens to those of others. Stories promote empathy. A story produces an emotional and personal connection facilitating the approach of different generations, the "archetypal story unearths the universal human experience". (McKee, 2013)

However, the experience always reserves interpretative possibilities for the decoder-interpreter, who can remove other meanings that the experience opens up to him, as the message to be transmitted to the receiver is "said"/experienced during the food experience, that is, emerges from the same experience in which it is incorporated.

The final experience reinforces the previous conclusion in the simulation phase.

This conclusion unfolds into two aspects: on the one hand, that it is possible to mitigate the generational conflict, and, on the other, that food can play a decisive role. same table around a meal, while telling stories about themselves. Storytelling as a social practice, quite simple and old, has been promoting contact, communication and connection between the people involved in this activity.

In addition to being possible to bring together several generations, it is desirable, if not urgent, that this happens under the penalty of further diluting already precarious bonds in a "liquid society", where it seems that nothing was made to last, including as affective relationships. Furthermore, as far as this knowledgeable research is concerned, there are no projects of this nature, or if they do exist there is a weak expression.

The final experience reinforced the conclusion previously drawn in the simulation phase. This conclusion unfolds into two aspects: on the one hand, it is possible to mitigate the generation gap, and, on the other, that food can play a decisive role in it. In other words, it is possible to bring together several generations, sitting at the same table around a meal, during which they tell stories about themselves. Storytelling as a social practice has been promoting contact, communication and connection between the people involved in this activity.

In addition to bringing together several generations, it is desirable, if not urgent, that this happens under the penalty of further diluting already precarious bonds in a "liquid society", where it seems that nothing was made to last, including affective relationships. Furthermore, as far as this research allowed us to know, there are no projects of this nature, or if they do, they have a weak expression.

Regarding the creative process, it was concluded that creativity is, in fact, a process. A designer can elaborate his project "at first". From an initial "disorder", what he does is a series of approximations, of continuous reinterpretations of the concept he seeks to materialize. What matters is the pattern that emerges during the process, which tends towards a final form. That is exactly what happened throughout the transversal project, which changed course until it stabilized in a more mature concept.

The model chosen to handle the creative process of the transversal project was the CPS model, as it gathers several characteristics that can contribute positively to the

development of the activities to be carried out, such as:

- Coverage: the CPS model does contemplate not only the “hardest” phases of the process, but also the inaugural phase, the “before”, the initial “disorder” from which everything emerges, according to a conception closer to behaviour “natural” of creation.
- Applicability: the CPS model is applied to the transversal project construction, since the elaboration of a master's thesis also configures a creative process.
- Complexity: all stages have divergent and convergent thinking.

With these characteristics, it adapted perfectly to the dynamics of the transversal project creative process.

Finally, there is one aspect that stands out from this study, and that we can express, in conclusion: the role of food in mitigating wicked problems with which society is struggling. We can break down walls and boundaries that separate individuals (by age, ethnicities, cultures...) through eating together.

We have long ceased to look at food as something that only satisfies physiological needs, as it also contains a diversity of social, cultural, emotional aspects, among others. However, although the concept of "food" has been extended to this whole spectrum of issues, it will probably still be necessary to think of it as something that can contribute to the solution of complex problems, such as the one that was stated here, that of the generation gap. It is here that design, in its food design aspect, can contribute like no other area can do it.

Chapter Ten - Conclusions

We have long ceased to look at food as something that only satisfies physiological needs, as it also contains a diversity of social, cultural, emotional aspects, among others. However, although the concept of "food" has been extended to this whole spectrum of issues, it will probably still be necessary to think of it as something that can contribute to the solution of complex problems, such as the one that was stated here, that of the generation gap, redefining concepts and changing established perspectives.

As a conclusion of this research, it is intended to explain how this project contributes to this redefinition of concepts and perspectives.

From the outset, it contributed to countering the idea that play at the table is taboo. Still, nowadays, eating and playing are considered bad habits when put together. Nevertheless, despite this taboo, playing lies in human nature. It is a way to express ourselves and explore our relationships with the environment and others. So why not do it over a meal? It seems to be ideal to do this, as we usually share mealtime with other people.

Therefore, the first conclusion to be drawn is that we can enhance the dynamics of interactions during a meal.

Secondly, this project is also intended to counteract the erasure that older people are voted for, judging by the considerable scarcity of projects involving this generation. Contrary to millennials, the elderly often lack a proportional attention. The food industry, for example, aside from those companies that market products developed specifically for the elderly (e.g., nutritional supplements), does not appear to be paying very close attention to the older consumer, at least if current market research practices are any indication, which is surprising, since population aging has been identified as one of the most important (and worrying) demographic trends of the 21st century, particularly in Europe.

Thirdly, to soften the idea that we live in "liquid" times in today's society. The "solidity" of the previous period was replaced by fluidity and volatility, under the domain of the immediate, individualism and consumption. Everything is volatile, ephemeral, fluid, finally "liquid". The affective relationships themselves have momentary and fickle bonds, becoming superficial and unsafe. In this scenario, somewhat desolate, our project intends to contribute to reversing the state of "liquefaction" in social and affective relationships, promoting a conviviality space, with the sharing of ideas and experiences

between seniors and millennials, during a healthy brunch meal.

Finally, the combination of all these aspects contributed to rejecting the distance between the younger and older generations. Moreover, the problem that the transversal project intends to answer is precisely that of knowing how to contribute to mitigating the generation gap.

But all this is only possible when horizons are broadened as to the role and importance of food in human interactions. We intended to demonstrate precisely that we can break down walls and boundaries that separate individuals (by age, ethnicities, cultures...) through eating together. Food plays a role in mitigating wicked problems with which society is struggling, and it is here that design, in its food design aspect, can contribute like in the other area can do it for its holistic approach.

This project can be applied in a real context. It can be developed in spaces brunch commercial, such as in a restaurant or healthy food pastry shop that, for in addition to food, offer its customers the possibility of enjoying a game during meal consumption.

Still in a commercial aspect, the storytelling game can be conceived, produced and marketed to be played as a family. In this case, the board game could, preferably be played in a domestic context by individuals of different generations or, simply by family members gathered around the table for a meal, regardless the age.

Moreso, the storytelling game in a brunch meal can still be designed to dynamize cultural or recreational spaces interested in promoting the (re)encounter of different generations, namely in municipal councils, parish councils, schools, churches, social solidarity institutions, neighbourhood associations or others, etc.

Although the recognized need for projects of this nature, due to their almost inexistence, the great difficulty, which is anticipated from the outset, in developing projects that involving intergenerationally lies in the very distance that separates these two generations. A distance that continues to visibly increase day by day, as the world is becoming more and more technological. Mainly in urban centres, it becomes extremely difficult to counter this tendency of separation between generations, even by the material conditions of life, according to which different generations often do not cohabit, and may even live quite apart. Therefore, the possible physical distance and the enormous gap that we find in the different interests, motivations and lifestyles of these two generations

contribute dramatically to this gap.

In the near future, we believe it will be possible to put this idea into practice. For this purpose, it would be important to effectively produce the game, which in virtual format (smartphone app), or in physical format (game).

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Attachments

1. Briefing

Documento de apoio ao briefing

Contexto: Participantes sentadas à mesa, brunch servido e ipad (“app” jogo) na mesa

Aos PARTICIPANTES:

O objetivo desta atividade consiste em realizar uma *intergenerational food experience* de um brunch vegetariano com recurso a um jogo baseado na técnica do *storytelling*, disponível no tablet.

Nesta experiência, apesar de se tratar de uma simulação, cada um de vós será a própria pessoa (não se trata de um role play).

Tanto quanto possível, devem agir com naturalidade, mas também de forma atenta e participativa na experiência. Procurem aproximar a experiência o mais possível a um contexto real de interação entre pessoas de diferentes gerações, mediada por um jogo, numa refeição, algures num brunch restaurante.

A experiência será registada em gravação vídeo para produção de evidência e posterior análise. As imagens não serão divulgadas, mas destinam-se apenas a este projeto de investigação.

No final da refeição, serão discutidos aspetos relacionados com a experiência (o que sentiram? o que correu bem?, o que deve ser melhorado?, etc.).

A duração prevista para esta atividade é cerca de 90 minutos. Questões?

Obrigada pela Vossa disponibilidade.

Divirtam-se e bom brunch.

2. Gameboard



3. Storytelling game “What’s your story?”

HELPFUL HINTS:

To help answer the questions in this game, remember your everyday life. Think of these details to tell your stories.

Think of the objects, sounds, smells, flavours and food..... Of the small moments, the routines, habits and traditions..... Of the people, places and houses.....

Of the schools, jobs and activities.....

HOW TO PLAY:

- Each player is a narrator who will tell a ‘micro-story’ following the designation of one of the board’s questions.
- The players’ ‘micro-stories’ must include all the usual elements of a narration including the when & the where, a plotline and a cast of characters.
- One of the players will volunteer to start the game. The order of play will then follow in an anti-clockwise direction.
- The player whose turn it is shall select a square from the board at random and read aloud the question therein.
- All the players will have a few moments to think of their respective answers before the player whose turn it is gets the ball rolling with his or her ‘micro- story’. The time allotted for an answer shall be a maximum of 3 mins and a minimum of 2 mins.
- Following the first player’s answer, each player will get their chance to narrate their own ‘micro-story’ relating to the question.
- Once all the players have told their tales, the play continues with the next player to choose a square at random.

THE END OF THE GAME:

The game will finish when the designated available time for this activity ends.

SCORING THE STORIES

Scoring criteria:

- Narrative (Plotline, characters, and the when & the where).
- Capacity to captivate with compelling storytelling.
- Creativity and originality of the answers.
- Adherence to time allocation (longer than 2 mins but less than 3 mins).

Assigning the scores:

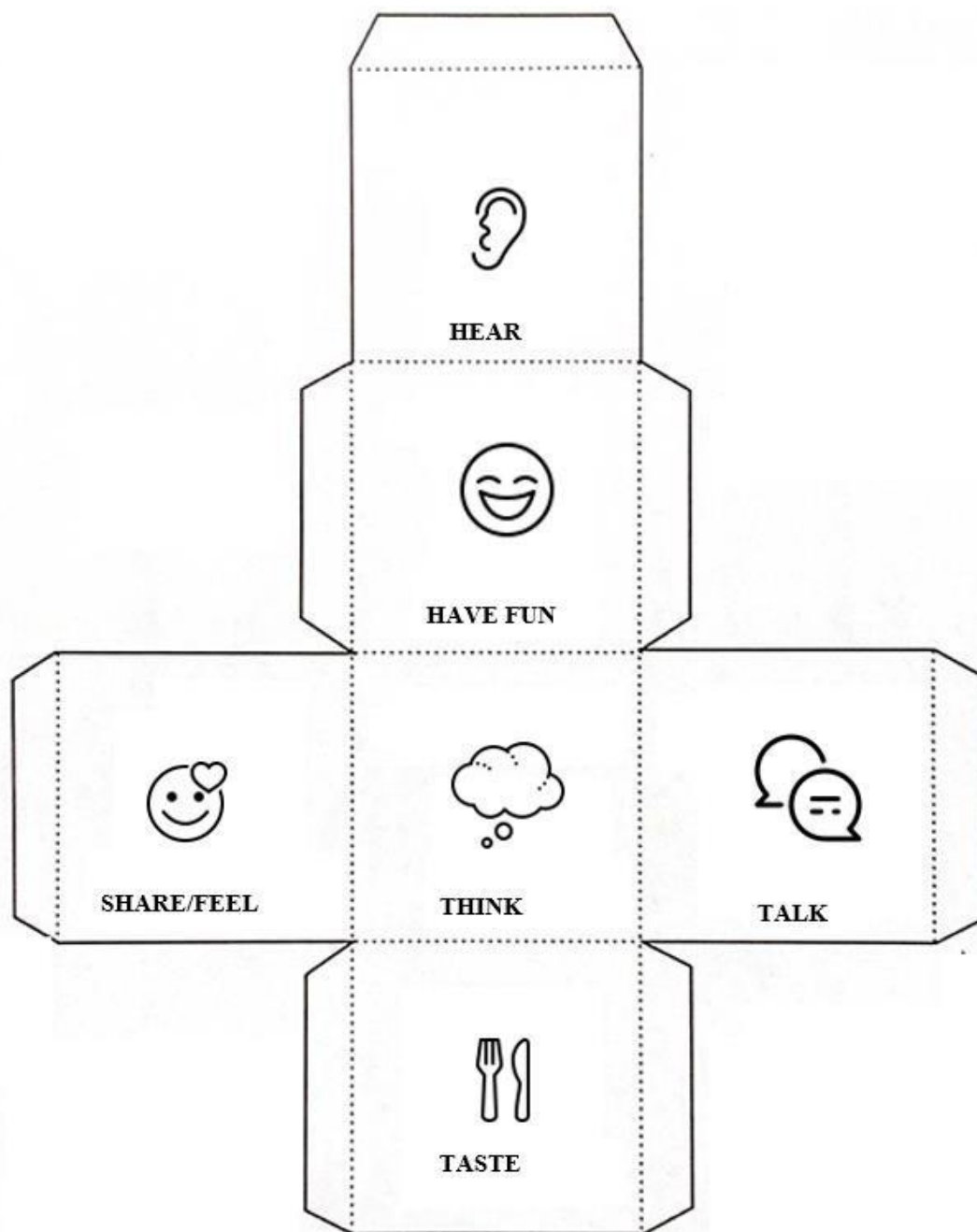
- At the end of each round the players will score the others on their stories in accordance with the criteria.
- The score totals will depend on the number of players. For example, in a game of 4 players, for each round, each player will score 3 points to their favourite story (that better satisfies the criteria), 2 points for second and 1 point for third. In a game of 5 players there will be scores of 4 points, 3 points, 2 points and 1 point given (follow this scoring model for more or less players).
- The player with the most points at the end of the game will be the winner. In the case of a draw, the victory will be shared!

THE “SQUARES” (QUESTIONS) ON THE BOARD:

1. What is the first smell you can recall and what memory does it evoke? It does not matter if its good or bad, it just needs to be your earliest.
2. Think of an object lying around your house and relate a memory, feeling or story based on that object.
3. What do you appreciate more these days than you used to?
4. Think of a food that brings back a memory and why.
5. During your lifetime, what is the single most memorable global event that you recall? How did it affect or even change you?
6. Think of a tradition or custom that you find interesting.
7. If you could make a law or two that would change little aspects of life, what would they be?
8. Close your eyes, think of an amazing place (real or imaginary) and describe it.
9. What are the things you always forget?
10. Think of a lifechanging decision you have made?
11. What does this image suggest to you?
12. What does this image suggest to you?
13. Think of a toy from your past that evokes love or hate.
14. A big event that happened in my life was...
15. Click play to listen; what does this sound say to you? Can you associate it with an experience, a memory, or a place?
16. Your best Christmas or birthday present ever!
17. After many years of patiently waiting, you are finally travelling to visit a wise guru in a distant land. What is the question you have for him/her?
18. Who is your favourite fictional character?
19. What is your favourite book or film?
20. Recount a memorable dinner.
21. If you could select a super-power or be a super-hero what or who would you choose?
22. Confess a guilty pleasure.
23. Tell us three everyday things that you like.

24. Tell us three everyday things that you do not like.
25. What other question would you include in this game?
26. What food whose flavour, even today, transports you to another time?
27. What sensation of the body has remained in memory until today (water cold from the sea on the beach, the wind passing, the heat from a fireplace...)?
28. What place would you like to visit again?

4. The cube



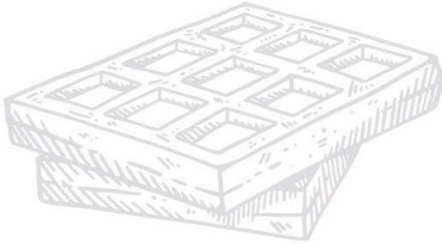
5. AEIOU

A	E	I	O	U
Tasting	Open-space	Non-routine activities outside the usual environment	Game	Elderly
Eating	Big	Between elderly	Food (brunch)	Millennials
Thinking	Country-side	Between millennials	cameras	
Playing		Between elderly and millennials		
Sharing		Between people and the game		
Talking		Between people and food		
Earing				

6. Brunch Menu

BRUNCH

MENU



BRUNCH DRINKS

MILKSHAKE

(red fruits, banana, oat, almond milk and jam rice)

CHAI LATTE

(black tea with almond milk and cinnamon, anise, clove, ginger)

ESPRESSO

SCONES AND CROISSANT

(with chocolate, pumpkin jam and butter)

HUMMUS

(beat hummus with corn nachos)

YOGURT

(greek or soy yogurt with fruits and cluster made with nuts, hazelnuts, almonds, sunflower seeds, coconut grated and oil and jam rice)

SALAD

(iberic salad, smoked tofu, dry tomato, mango chutney, strawberries, oregano)

“PAELLA”

(bulgur, soy sausage, peas, pepper, mushrooms)

HAMBURGER

(beat hamburger with spinach, mushrooms and Hollandaise sauce)

PANCAKES

(with chocolate, red fruits and grated coconut)

BENEDICT EGGS

(with avocado toast and Hollandaise sauce)

CAKE SLICE

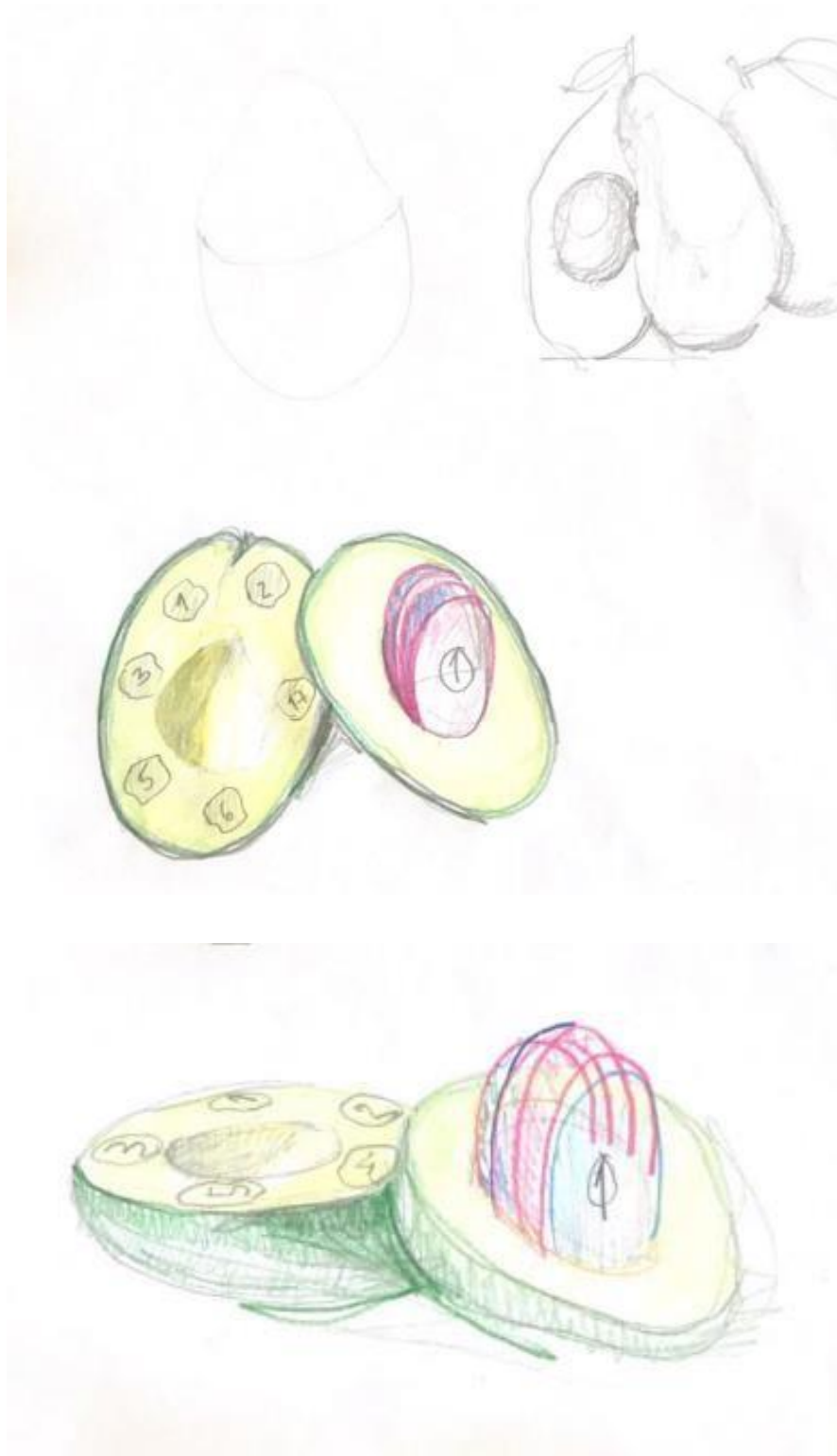
(Banana Bread with toffee and nuts)

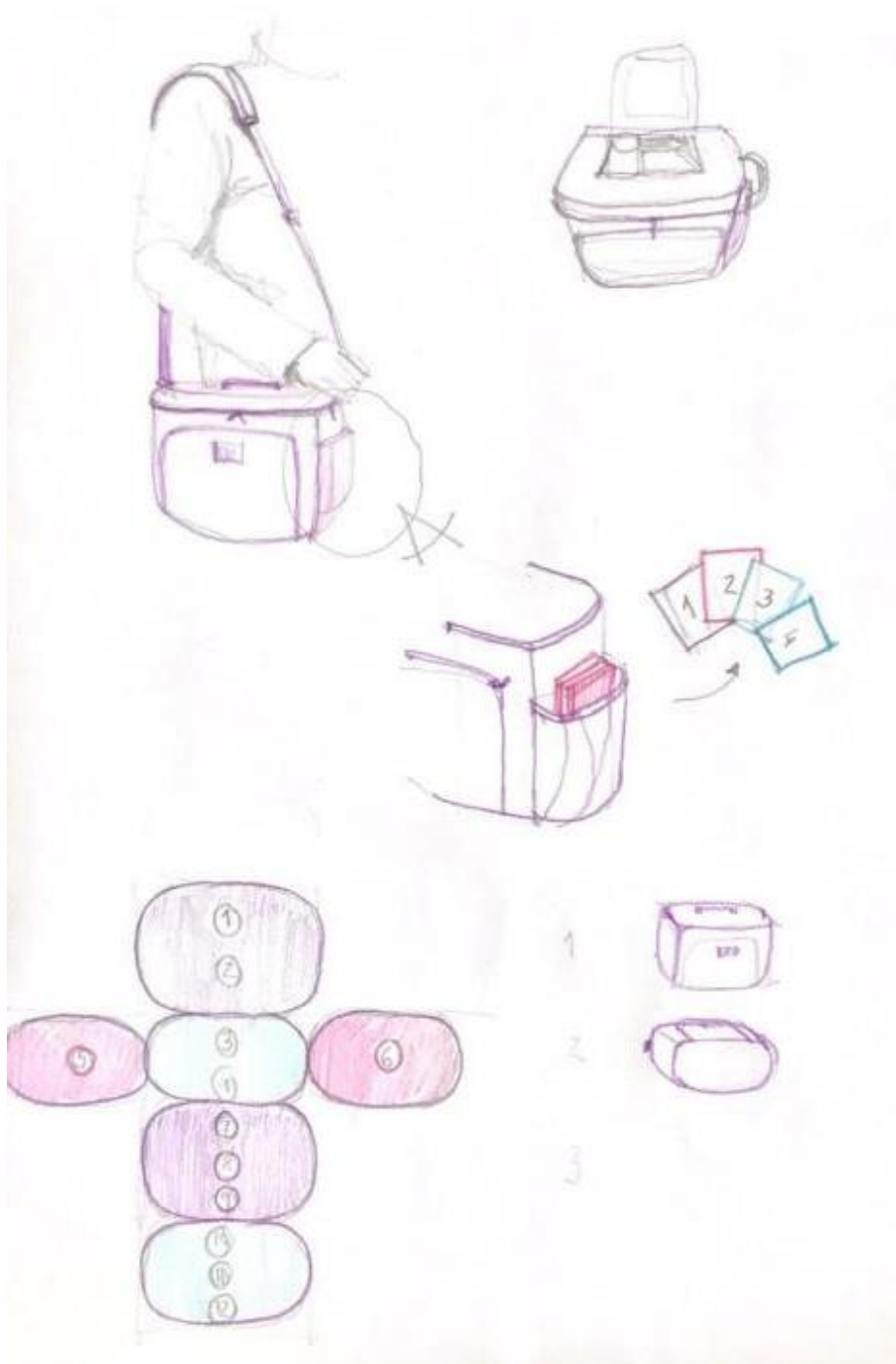
7.Simulations' photos

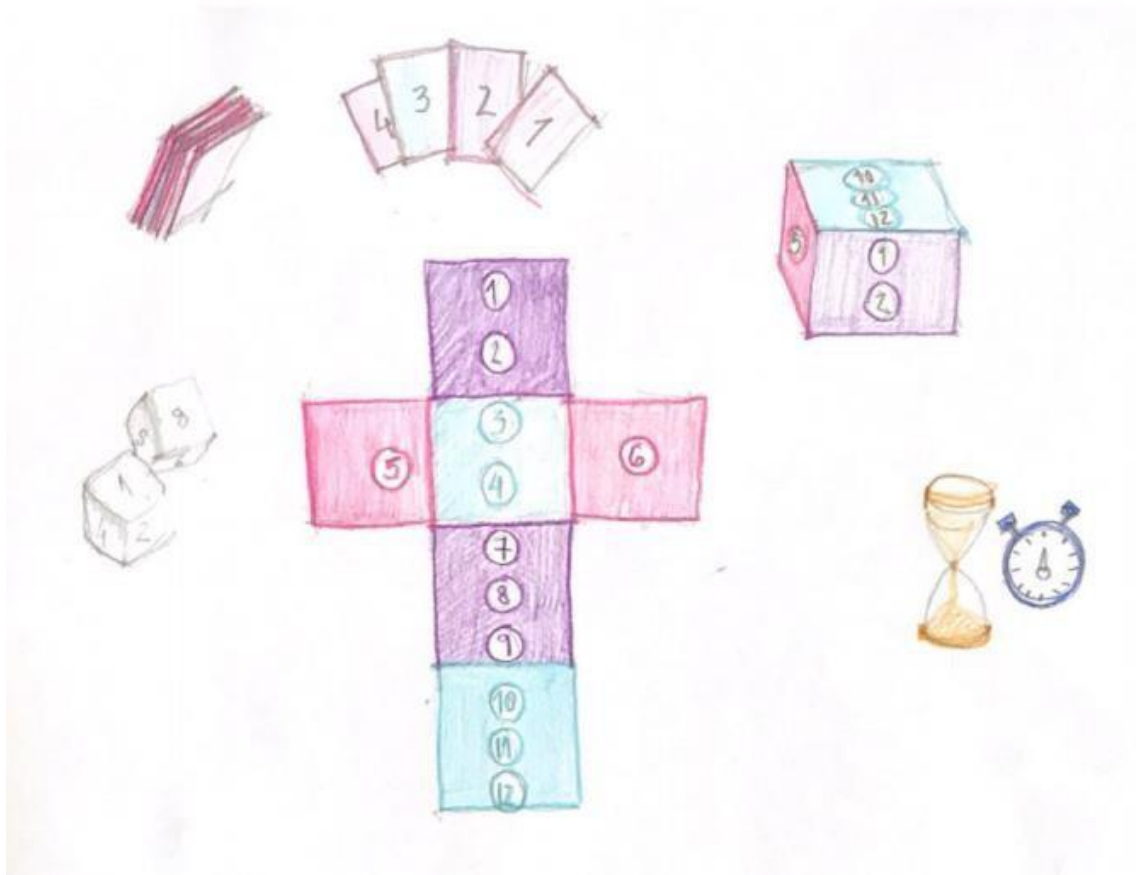


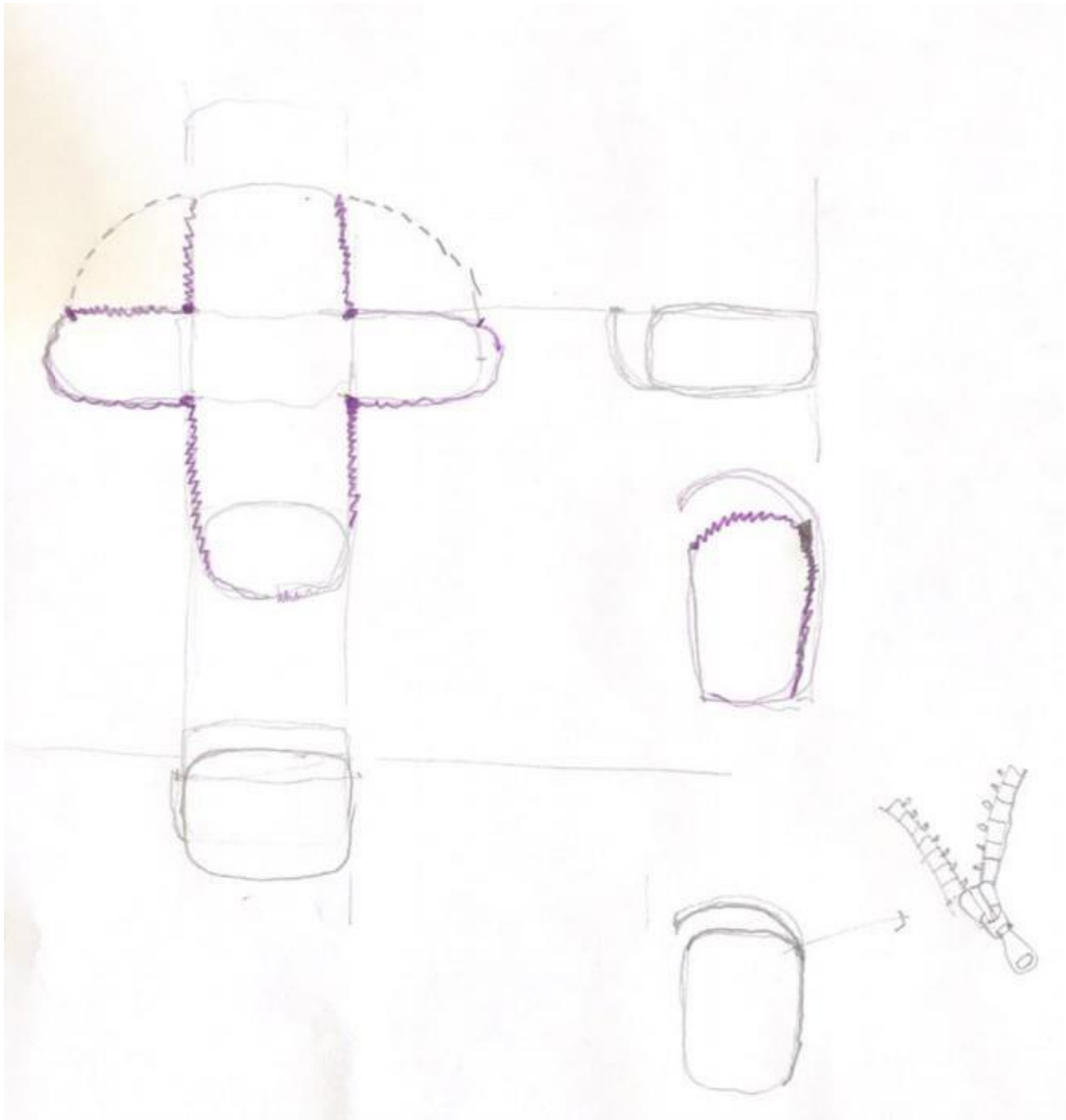


8. Packaging Prototypes









10. Logo



11. Final Ceramic Dishes



12. Final Experience Photos



























