

Food Design Education Symposium (FDxE)

The New School

Wolff Conference Room, 11th floor, 6 East 16th St.

NYC November 5, 2015

THE NEW SCHOOL

FDxE
FOODDESIGN
xEducación

FOODESIGN
N O R T H A M E R I C A

Organizers:

Pedro Reissig, PhD - The New School / Universidad de Buenos Aires

Sonia Massari, PhD - Gusto Lab International Institute for Food Studies & BCFN Foundation

Schedule

- 8:30 - 9:30** Registration and coffee
- 9:45 – 10:15** Welcome and overview of dynamics and goals for the day. Focus is on thinking, exchange and reaching new results!
- 10:15 - 11:45** Quick round of introductions of what people want to contribute to the discussion
- 11:45 – 12:00** regroup with lunches
- 12:00 – 13:00** **Lunch** Round 1 discussion groups guided by the working document
- 13:30 - 14:00** Round 1 sharing conclusions and recommendations
- 14:00 - 15:00** 4 x 10min case studies
- 15:00 - 16:00** Round 2 discussion groups guided by the working document
- 16:00 - 16:30** Round 2 sharing conclusions and recommendations
- 16:30 - 17:30** Closing remarks and next steps (publications, events, etc.)

Note- the working groups will be formed keeping them all as diverse as possible and each one will take on a different focus for each of the 2 rounds. Deliverables (conclusions and recommendations) are by way of graphic mappings.

Background

This report summarizes the outcomes of the Food Design Education Symposium organized in conjunction with the 2nd International Conference on Food Design at The New School, NYC. The Symposium was part of a series of international events centered on Food Design Education (FDE) created and organized by FDxE, a platform supporting and contributing to the seminal research, promotion and discussion involving its development (www.fdx.org). This foundation building hinges on the reality that Food Design is a complex and emerging transdiscipline, with multiple ramifications and implications at different levels of life, not just academics. It is an opportunity for articulating and exchanging ideas, open to thinkers and transformers interested in the emerging field of Food Design in an educational context. The first FDxE event was held in Bogotá, Colombia in 2014, followed by Milan, Italy and Porto Alegre, Brazil during 2015, prior to the one held in NYC, subject of this report.

Introduction and Goals

The Food Design Education Symposium brought together a group of experts, professionals and students interested in the fields of food, design and education. The aim of the Symposium was to address the following questions:

1. What do we consider the fundamental principles and theoretical frameworks that FDE implies or evokes? Can we define the DNA of FDE? What are the values, visions and methodologies intrinsic to FD that can be developed through teaching and learning contexts?
2. What are the possible career paths for current and future Food Designers, and what might a Food Designer's profile or identikit look like?
3. What are the logical and natural teaching/learning environments and formats for the FD profile including versions beyond traditional academic structures?
4. Is it possible to identify alternative formats and spaces for formal FDE, including different scenarios and prototypes for FDE outside of University academic settings, including business, government, NGO, community driven, etc.? For example: could there be alternative non-formal FD educational venues such as cultural and social platforms including museums and other community-oriented spaces that can develop and promote FDE?

Before the symposium took place, all participants had received a working document stating the research agenda, a complete participant list along with their affiliation and an extract of a document written by Pedro Reissig (FDxE founder and co-organizer of the Symposium).

Next, the symposium was framed by stating the working definition of Food Design: *"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 Pedro Reissig). As Reissig explained in his introduction, the food universe has become so complex and presents so many challenges that a response like FD is natural and welcome. FD proposes changing the notion of a 'food user' to a 'food decider', and it is with this spirit that we can empower ourselves in improving our relationship with food as individuals and professionals.

Following the above, the basic aspects regarding the specificity of Food Design which justify the need for it to have a dedicated didactics and pedagogy, were outlined:

- Food Design deals with the very real materials we biologically consume in order to live. It is literally vital to our existence.

- Food Design deals with materials that we put into our bodies and which become our bodies. A process of physiological and chemical transformations so incredible and complex that it goes almost beyond our capacity to comprehend it. We most often take this phenomena for granted, especially since most of it is not readily or rapidly visible. Here the model of food as fuel is confusing at best, since fuel in the mechanistic system does not become the motor, it just runs through it. In the organic system fuel is transformed into the body and its vital functions simultaneously.
- Food Design deals with putting things into our bodies and through our mouths, a very intimate and personal act.
- Food Design is an intrinsic and significant part of all of our daily lives to the degree that we all make and engage in multiple food choices and activities throughout the day. This makes Food Design into a familiar and daily practice, not an optional or remote activity.
- Food Design has direct implications for our health, both good and bad. This makes it of vital importance to have a good relationship with and around food, and implies ethical considerations at many levels, starting on a personal one, but including political and social factors.
- Food Design looks at all the actors and instances of food as a production, distribution and consumption system, further implying ethical considerations at various levels, including industry, commerce and culture.
- Food Design deals with our food universe and its implications in business and economy, which is so large and complex that it is almost incommensurable.

For all the above reasons, FDxE has a fundamental role in opening up the discussion, including live and collective interactions amongst likeminded people, interested in being part and making sense of all that is happening in and around Food Design Education.

Participants of the Symposium

The symposium opened with short introductory oral presentations where each participant introduced themselves and their goals for the discussion (issues, questions and/or visions). Most attendees were from higher education and academic fields, while others were professionals and experts from the art, museum, food industry and culinary sectors. Geographically, the group was heterogeneous: six continents were represented (South and North America, Europe, Asia, Africa and Oceania). A majority was from the USA, and the rest included professors, students and professionals from Argentina, Australia, Canada, Colombia, Finland, France, Iceland, India, Italy, Korea, Mexico, New Zealand, Nigeria, South Africa, Spain, Taiwan and UK.

Case Studies

Following the introductions, four case studies were presented to reflect and outline different ways of thinking about FDE.

The first two speakers brought cases from Europe: Italy and Spain. Sonia Massari (Director at Gustolab International Institute for Food Studies based in Rome) started her presentation by comparing the rapid development of food studies and the growing interest in FDE in academia. FD is increasingly becoming very popular in Food Studies due to its role in providing solutions and innovations within food systems and cultures. Teaching FD means teaching how to build tools and systems, for framing healthier and more sustainable worlds. During her presentation, Massari shared the results

obtained in four of her FD courses in Italy. The comparative analysis between the courses showed the strong and weak points of each but also the potential of applying FD transdisciplinary teaching methods in science and policy.

Raffaella Perrone (Design Professor and Researcher at Elisava School of Design and Engineering in Barcelona) described the FD courses and workshops that take place where she teaches. Design students analyze food from a 360-degree angle, studying it as an important media of interaction between human beings and their environment. She presented Elisava's systemic approach which enhances the relationship between product design and other disciplines (such as humanities, engineering, architecture, arts, health sciences, etc.). She gave evidence of FD as a challenging field of study in which students are allowed to design emergent behaviors and innovative scenarios.

The next speakers introduced two FDE initiatives in NYC. Peter Kim (Executive Director at the Museum of Food and Drink- MOFAD) illustrated the mission and values of this pioneering museum based in NYC. MOFAD is an experimental endeavor involving experts from different sectors who merge their competences to create sensorial exhibitions and installations where visitors can learn about food in an experiential manner. The educational approach used by MOFAD as reflected by its current exhibition on food production and transformation of ingredients, places the museum at the forefront of communication and dissemination of this specific type of perception / knowledge. With several practical examples, Kim underlined how cultural centers like this museum aim to educate, connect and inspire people.

Finally Andrea Lipps (Assistant Curator at Cooper Hewitt, Smithsonian Design Museum, NYC) concluded with her case study presentation of the exhibit: "Design and Food" held previously at the museum. She described how the act of preparing food involves being conscious of food's properties and ritualized cooking, while the act of eating it involves experiencing the present with all five senses. The mass production of food during the twentieth century gave bland, processed, and thoughtless food experiences that many designers, chefs, farmers, artisans, and others are now seeking to overturn with an emphasis on rediscovering and embracing geo-gastronomical origins. Design students should be an important part of this conversation, as they could propose solutions and provide provocative commentary.

The Case study presentations can be summarized with the following key statements:

- FDE aims to improve cross-cutting competencies in potential food designers through its transdisciplinary teaching and learning methods.
- Teaching FD means teaching people to open their eyes and to help them see food in a systemic manner and in all its complexity. If universally applied, FDE can be the foundation for a new generation of informed consumers (deciders) and a more sustainable and healthier world.
- FDE can create new opportunities for communities by teaching different targets how to innovate.
- FDE should not only be considered in its conventional current academic applications but also in all the contexts where new food experiences are designed.

Symposium Working Groups

All the participants were then divided into four working groups, taking into account their geographic provenance and profession (academia or professional) and including an equal number of students in each group in order to create balanced dynamics and discussions. Each group's task was to create a collaborative dialogue on the following four topics using any technique desired (brainstorming, focus group, post-it, etc.):

1. DNA of FDE
2. Career path of the food designer
3. Current education formats in FD
4. Alternative formats and platforms for envisioning the FDE of the future

The discussion phase concluded after each group had a chance to explore and elaborate their ideas. Afterwards each group summarized their conclusions using posters and other graphic resources.

Outcomes of the Working Groups:

1. DNA of FDE

This working group analyzed FDE as a “work in progress” discipline. First the working group investigated FDE as a subject matter and source material. The discussion focused on pedagogy and learning methodologies. Their second task was to identify the mix of different types of knowledge in FD and their implications on FD teaching and learning methods. The result was the definition of a common statement in which the pedagogy of FD is epistemologically based on culture, and on its symbolic universe. Their common vision was, “we believe in a world where food is a (fair, happy, positive, enjoyable, meaningful, healthy, sustainable) reality by and for all (environmentally, economically, socially, culturally, politically, ethically).” This is crucial for revealing the motivations, operations, contents, methods, codes, languages and specific goals of FDE. They identified a possible mission for FDE as “To build on and integrate scholarship related to food, to advance and to improve our food system” and six keywords were defined to describe the potential impact that FDE could have: critical engagement, awareness, recognition, transparency, intention and consciousness.

The working group considered whether the term "Food Design" is suitable for the discipline. They preferred and proposed the name “food.D” inspired by the d.school, (Institute of Design at Stanford University) which uses a methodology for innovation that combines creative and analytical approaches, and requires collaboration across disciplines. The d.school process, which can be called design thinking, draws on methods from engineering and design, and combines them with ideas from the arts, tools from the social sciences, and insights from the business world. Food.D could be a great strategy to combine the multifaceted identity of the two words: “food (systems solutions, ecology initiatives, futures, planning) & design”.

The working group also determined as paramount considering feelings and people in FDE: both are currently absent.

2. The career path of the Food Designer

This working group defined the skills and study paths currently available to potential food designers. As a connector of culture, science, pleasure, changes, health and communities, the food designer is able to put ideas into practice and transform concepts into tangible and concrete solutions. The working group's statement was that "the food designer is a creator of values at all levels of the food chain".

A food designer needs to learn how to use the transdisciplinary approach, how to manage design-thinking techniques and how to pass from vision to action. The group underlined the need for accreditation / validation and an "international" ethical code (which currently does not exist) for food designers, to direct them to design fairer food for equity between communities and to defeat food paradoxes (waste of food and energy, sustainability and biodiversity, malnutrition, etc.). Following that, the working group's discussion focused on the skills that a food designer should possess, such as the ability to interact and work with communities, to adopt digital technologies and to apply them to create new food networks.

The role of the food designer as a consultant is already a reality in the food industry, agriculture and architecture sectors, and increasingly in sustainable tourism (promotion of the territory) and food activism initiatives (development of food movements). The food designer often has the opportunity to exhibit projects and ideas in museums or other cultural spaces, therefore communication and presentation skills as well as expertise in performance are useful. Furthermore, over the past few years new types of businesses such as startups and accelerator models (as well as competitions or call for concepts) seem to be very helpful to young food designers who want to economically sustain their ideas.

Although food designers continue working in the above-mentioned sectors, the working group expected that in the near future, food designers will become an increasingly strong component for re-thinking production processes: their conclusion was that the food designer could truly become a driver for change, even in sectors that are apparently very diverse and removed from FD such as in research, science, and food policy.

3. The formats of current FDE

This working group presented FDE as an 'umbrella' that envelops within itself the material, social, product and cultural aspects of food. The main question was whether FDE is already a discipline or not? It was nearly impossible for the working group to provide a definitive answer to this question during the symposium but they were able to focus the discussion on how FDE is currently implemented in different fields. Beside the formal educational field, FD educational projects could take place in scenarios that look dissimilar such as the agricultural field, at home, at the supermarket, in the hospital, at the restaurant, in a factory, etc. The group came up with an idea called "studio kitchen lab" (living lab) which could be a suitable environment for FDE. While a traditional classroom is not necessarily a priority in this space, a kitchen/eating area is indispensable. This space should exalt creative dialogues that bring together people with different backgrounds.

They also examined the requisites for attaining proficiency in FDE. The conclusion showed that FDE is searching for a specific pedagogy. The group analyzed two levels of formal FDE: undergraduate and postgraduate. At the undergraduate level, FD is used as a subject of work (for example: in a learning project) as well as material of study. In this learning context, students sketch, cook, prototype, do storytelling, research and create systems and services. At the postgraduate level, FDE takes on diverse characteristics such as FDE for designers, FDE for food studies, FDE for chefs and FDE for scientists. The working group concluded with the statement that "only at graduate level could official recognition of FDE as discipline be obtained". Through FD graduate curricula, students can gain a comparative and critical perspective of their roles as makers, thinkers and strategists.

According to the working group, other interesting instructional paths such as apprenticeship masters and lifelong learning education opportunities should be developed in the future.

4. A look to the future: alternative and potential formats for FDE

This working group examined potential professional figures and profiles that could be interested in learning FD techniques and methods:

- a) Policymakers,
- b) Specialists who work in emergency and critical situations (marginalized, disabled, refugees, or those who work in the context of war, poverty etc.),
- c) Those who work in early education or who take care of children (parents and other family members, teachers, nannies),
- d) Food workers throughout the food chain, including producers and those at the beginning of the food supply chain (at farms, slaughter house, etc.),
- e) Trash collectors,
- f) Medical doctors and social workers,
- g) Information workers (tourist and museum guides, critics, curators, book designers, artists, TV industry managers).

The conversation then turned to FD contexts and scenarios that currently exist but are not well-developed and identified potential contexts where FDE can be inserted. For example: new spaces for cultural learning (other than museums and libraries), schools, innovative restaurants and other places where food and cuisine can help people to connect the past and the future (ways for preserving and conserving the cultural heritage of a community).

Even the home, the domestic environment, and places dedicated to daily commute (cars, buses, trains, airplanes, etc.) seem to be fertile domains for FDE. The way of eating in our cities is changing and FDE could support new interactions between our individual and public/social lives (through new distribution models, spaces for markets, food systems for hospitals, etc.).

The working group ended with the statement that FDE inserted into unexpected scenarios can contribute to making a substantial change. The following three examples were envisioned and presented to the group:

- a) A new certificate for restaurant managers and chefs. The FD certificate would be based on the use of storytelling techniques (to allow professionals to take part in courses during working hours). The professional skills and the restaurant (its interior design and its food experience) could evolve together during the course. It would be a “learning and designing by doing” method, where the working and education experiences influence and impact each other.
- b) The visionary idea is a bag that is also an electrical appliance. How does it work? The bag would allow for heating, cutting, and transporting an ingredient, as well as serving as a plate. Its uniqueness is in its cultural component as there would be a bag for every cuisine, designed for the ingredients that characterize that food culture. It could be an instrument for learning other cultures, enhancing creativity, but could also allow users to experiment with different ingredients to create new food products and culinary results.
- c) Why shouldn't food policy be created through FD techniques? This visionary instrument will not teach policymakers how to write a policy, but since it will be digital and on the web, it will allow for collaborative policy creation using co-design techniques to ultimately create food policies tailored to the needs of the territory with the real engagement of communities.

Final Remarks and Conclusions

The Symposium concluded by putting in context the outcomes presented by the four working groups and imagining next steps. FDE is not yet a full-fledged discipline, but rather a field of study and research that is in the process of consolidating, working on creating its own didactics and pedagogy. A graduate level of study and research will be necessary to acquire authority (validation) as a proper discipline. Presently, it is not possible to predict all its applications but we can envision the most interesting directions it can take.

All working groups showed how FDE could be inserted into many professional career paths. This is something to keep exploring and contextualize as per diverse scenarios in different cultures, geographies and economies.

A student in FD can acquire the ability to work in a transdisciplinary manner only by cultivating experiences of collaboration with experts from different fields. This means that more opportunities and simpler ways for collaboration between university departments should be created.

FDE seems to be a fundamental instrument for supporting connections between academia and people from other areas of activity. Furthermore, another observation that came out from all working groups is that the network and connections between universities, industries and the governments should be strengthened.

The symposium ended by re-visiting the objectives of the FDxE platform and encouragement for use of its resources and website. The goal of the platform is to become an instrument of collection, sharing and teamwork to help understand the meaning and development of teaching/learning approaches in the field of FDE!

Annex 1: Final List of Participants

Annex 2: Collection of pictures of the event

List of participants:

1. Pedro Reissig (organizer: Universidad de Buenos Aires and The New School, NYC)
2. Sonia Massari (organizer: Gustolab International and ISIA/SPD, Italy)
3. Adam Brent- Parsons The New School, NYC
4. Andrea Lipps- Cooper Hewitt, Smithsonian, NYC
5. Andres Sicard- Universidad Nacional de Colombia (Colombia)
6. Anita Cooney- Pratt Institute, NYC
7. Camille Bégin- Concordia University, (Canada)
8. Claire Hartten. SVA, NYC
9. Dan Macey - Dantastic Food, Pennsylvania
10. Denise Bauer- Culinary Institute of America, NY
11. Denise Ramzy - Cornell University, NY
12. Elie Nehme - Chef (Lebanon)
13. Emilie Baltz- SVA, NYC
14. Estelle Hary - Design Friction (France)
15. Fabián Herrera Caceres - Universidad el Bosque (Colombia)
16. Fabio Parasecoli- The New School, NYC
17. Gloria Garcia Rodriguez- Masters student at NYU (Spain)
18. Heidi Maarit Uppa - Alto University (Finland)
19. Iryna Karaush - Kwantlen Polytechnic University (Canada)
20. Jonathan Biderman- Chef (UK)
21. Josh Brusin- Chef and student at The New School, NYC
22. Juan Jose Arango- Universidad Tadeo, Bogotá (Colombia)
23. Kristin Reynolds- The New School, NYC
24. Leigh-Ann Hepburn - Robert Gordon University (UK)
25. Leila Christine Nadir- University of Rochester, NY
26. Leslie Wang- Once Studio, Michigan
27. Marc Baroud - Designer (Lebanon)
28. Marc Bayona - Designer (Spain)
29. Margarita Gonzalez (Colombia)
30. Michael Elegbede - Chef, NYC (USA/Nigeria)
31. Mike Lee- Future Markets, NYC
32. Peter Kim- Museum of Food and Drink, NYC
33. Raffaella Perrone- Elisava, Barcelona (Spain)
34. Sarah Jo Johnson- SCAD, Georgia
35. Simran Chopra- Media artist (India)
36. Stefani Bardin- NYU and Parsons The New School, NYC
37. Susan Taylor Leduc- Parsons The New School, Paris (France)

Welcome and FDxE Introduction



Quick round of introductions

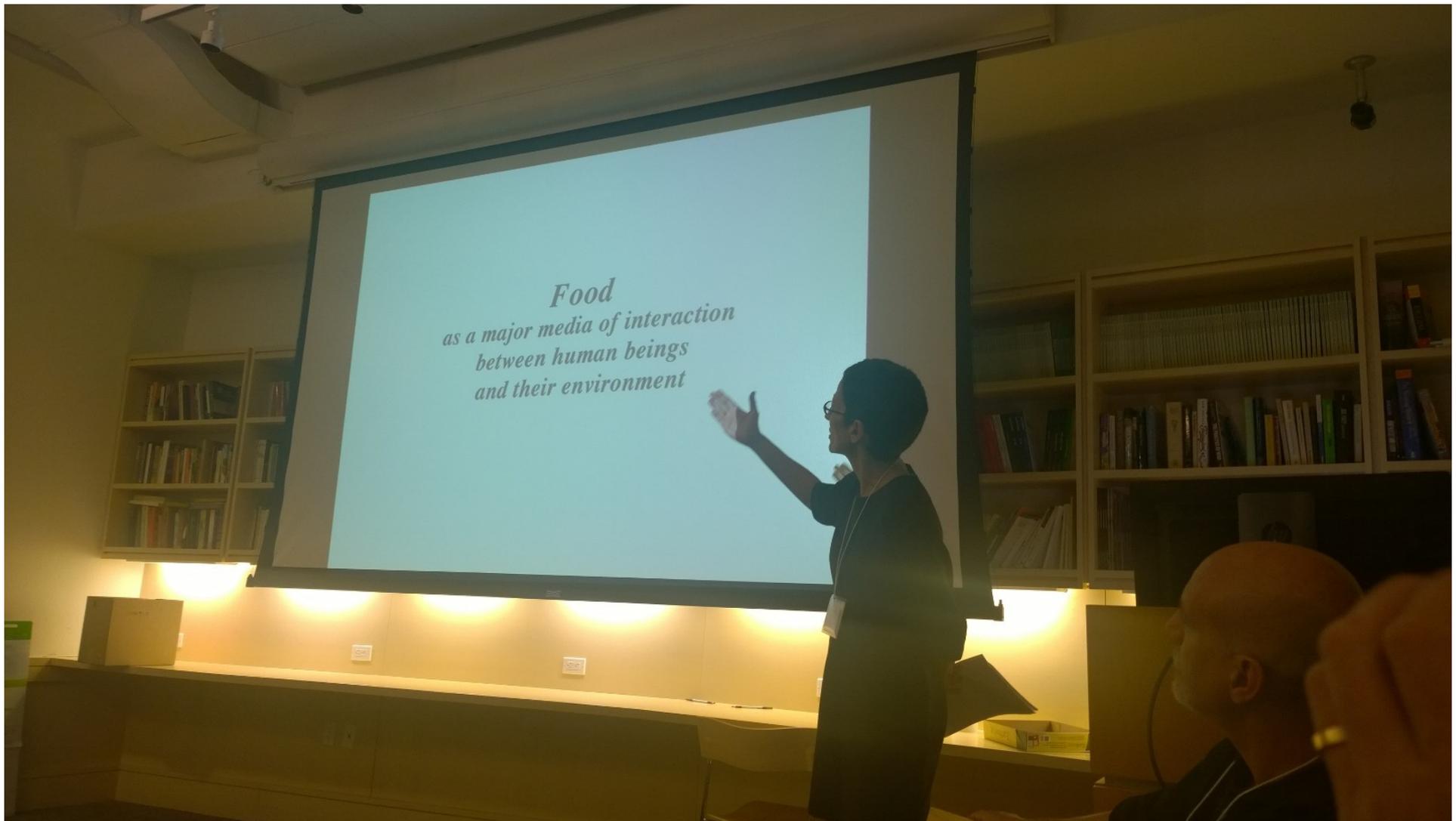




Case Study 1: speaker: Sonia Massari



Case Study 2: speaker: Raffaella Perrone



Case Study 3: speaker: Peter Kim



Case Study 4: speaker: Andrea Lipps



4 working groups

DNA

Carreer

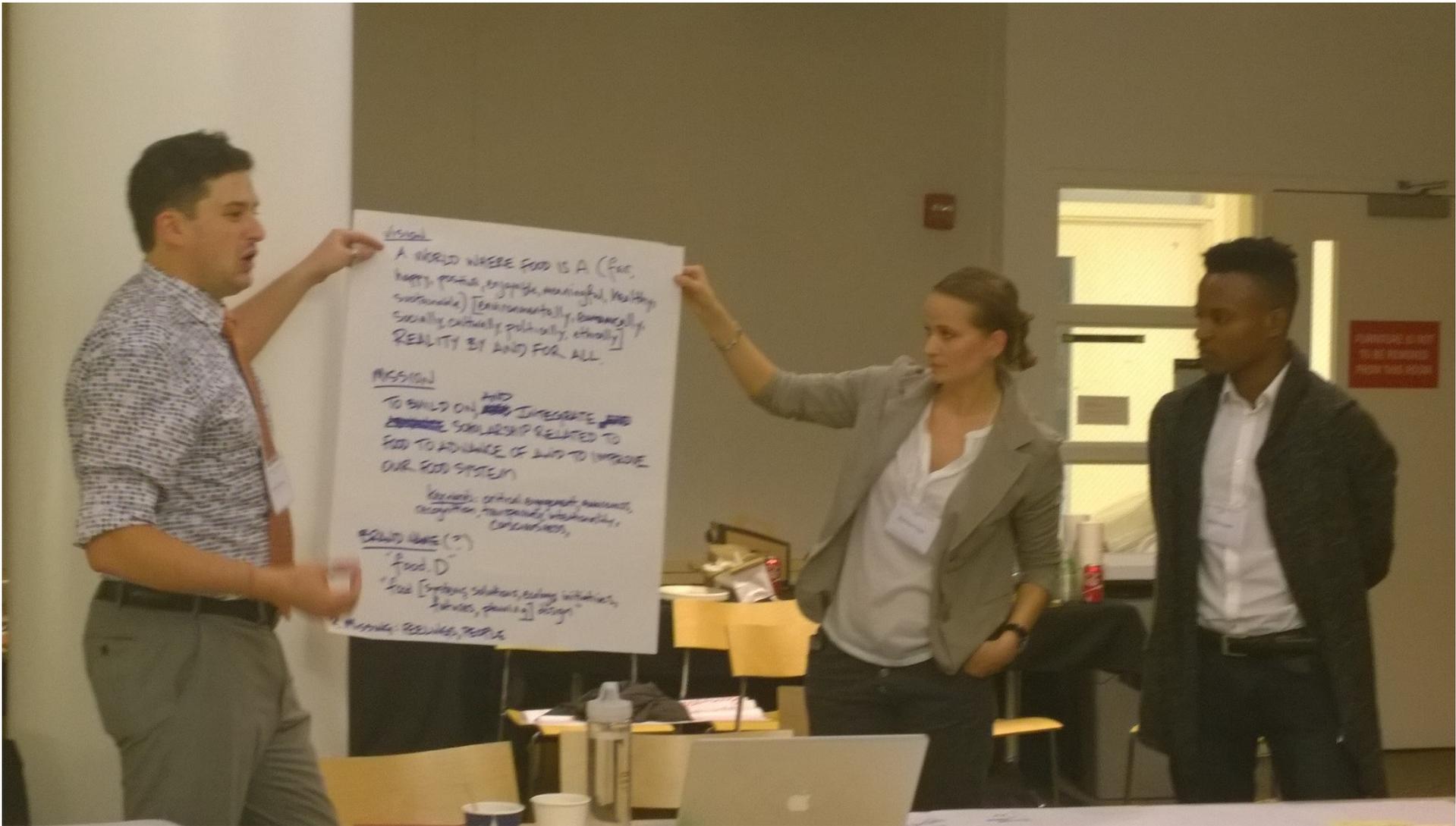
Current
ED
Formats

Alternative
platforms

1. DNA

What might we consider as the fundamental principals and theoretical framework which FDE implies or evokes? What are the values, visions and methodologies intrinsic to FD, transferable to it's teaching and learning? Reflections on the term "Food Design" itself, its connotations and alternatives (E.g.: Food & Design, Foodology, Eatology, etc.).

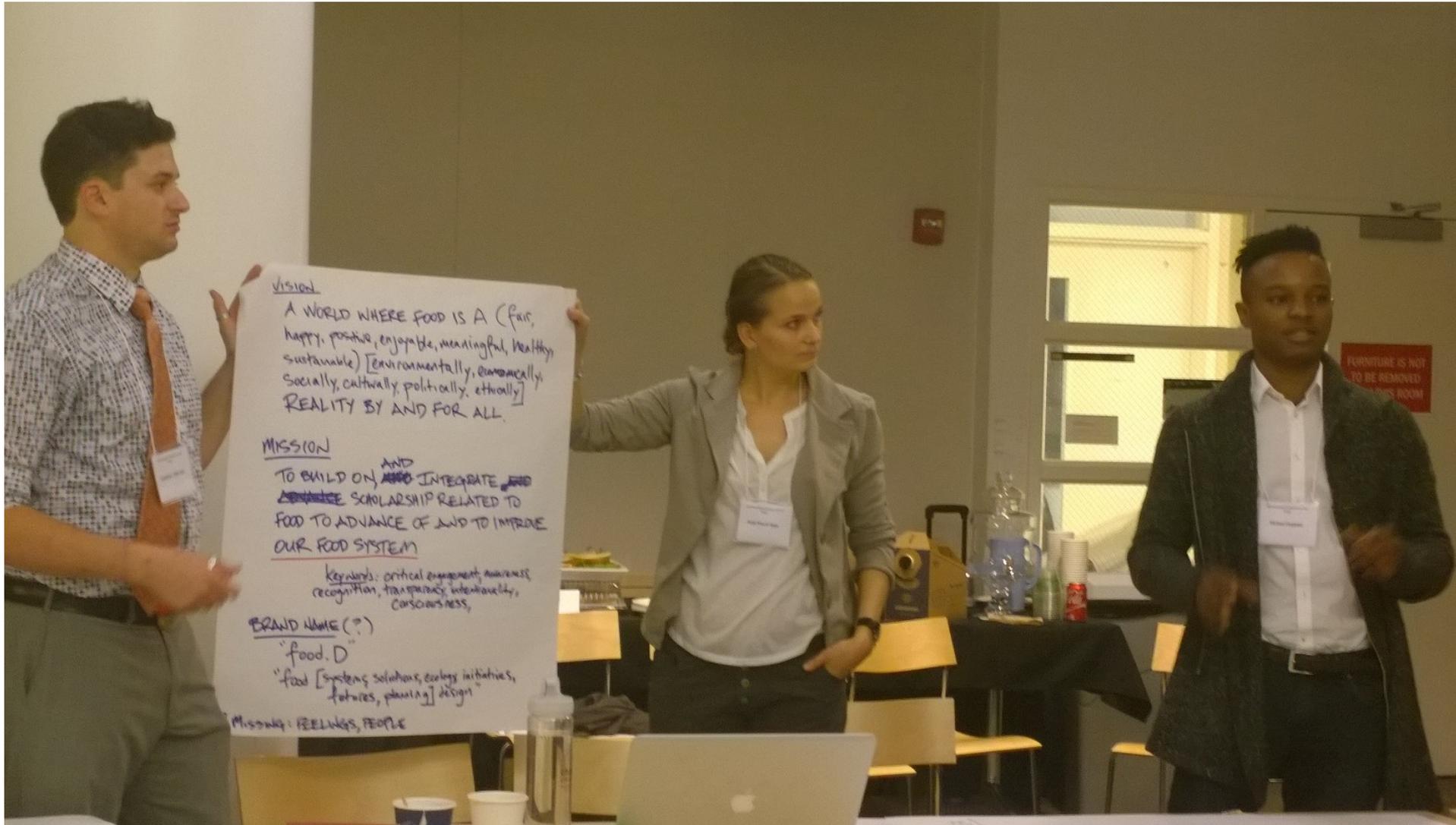




Vision
A WORLD WHERE FOOD IS A (Fast,
happy, picnic, enjoyable, meaningful, healthy,
sustainable) [Environmentally, Economically,
Socially, culturally, politically, ethically]
REALITY BY AND FOR ALL.

MISSION
TO BUILD ON ~~AND~~ ^{AND} INTEGRATE ~~AND~~
~~RESEARCH~~ SCHOLARSHIP RELATED TO
FOOD TO ADVANCE OF AND TO IMPROVE
OUR FOOD SYSTEM
*Keywords: critical engagement, awareness,
recognition, transdisciplinary, interdisciplinary,
conscientiousness,*

RESEARCH AREAS (?)
"Food, D"
"Food [systems solutions, ecology initiatives,
futurists, planning] design"
Keywords: Resilience, PEOPLE



VISION

A WORLD WHERE FOOD IS A (fair, happy, positive, enjoyable, meaningful, healthy, sustainable) [environmentally, economically, socially, culturally, politically, ethically] REALITY BY AND FOR ALL.

MISSION

AND
TO BUILD ON ~~AND~~ INTEGRATE ~~AND~~
~~AND~~ SCHOLARSHIP RELATED TO
FOOD TO ADVANCE OF AND TO IMPROVE
OUR FOOD SYSTEM

Keywords: critical engagement, awareness, recognition, transparency, intentionality, consciousness,

BRAND NAME (?)

"food.D"

"food [systems solutions, ecology initiatives, futures, planning] design"

Missing: FEELINGS, PEOPLE

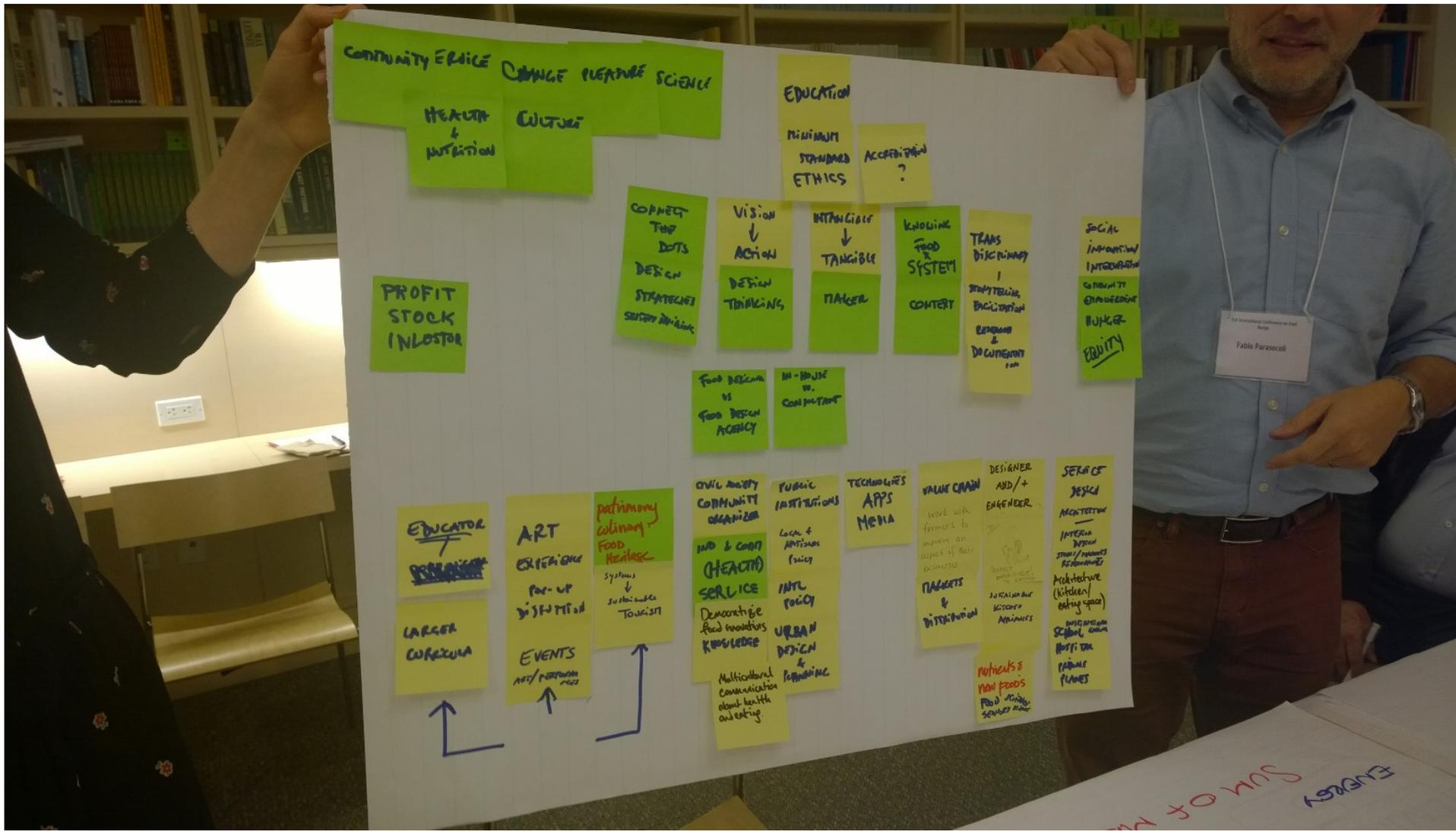


2. Careers

What are the possible career paths for Food Designers, existing and potential, and therefore what might a Food Designer's profile or identikit look like and its relation to point 3 below?







COMMUNITY ENGAGE CHANGE LEARNING SCIENCE

HEALTH & NUTRITION CULTURE

EDUCATION
MINIMUM STANDARDS ETHICS
ACCEPTED?

PROFIT STOCK IN LOSTOR

CONNECT TWO DOTS
DESIGN STRATEGIES SYSTEM DESIGN

VISION ↓ ACTION
DESIGN THINKING

INTANGIBLE ↓ TANGIBLE
PLACER

KNOWING FOOD SYSTEM
CONTEXT

TRANS DISCIPLINARY
SYNTHETIC FACILITATION
LESSONS & DOCUMENT

SOCIAL INNOVATION INNOVATION
CULTURE CHANGE
HUNGER EQUITY

FOOD DESIGN VS FOOD DESIGN AGENCY

IN-HOUSE VS CONSULTANT

EDUCATOR
~~DESIGNER~~

ART
CRITICISM
POP-UP VISUALS

pathonomy
culinary
FOOD
Healthcare
Systems
↓
Sustainable
TOURISM

CIVIL SOCIETY COMMUNITY ORGANIZER
IND & COMM (HEALTH)
SERVICE
Democratize Food traditions
KNOWLEDGE
Multicultural Communication about health and eating

PUBLIC INSTITUTIONS
Local & National Policy
INFL POLICY
URBAN DESIGN & PLANNING

TECHNOLOGIES APPS MEDIA

VALUE CHAIN
work with farmers to improve an aspect of their business
MARKETS & DISTRIBUTION

DESIGNER AND/+ ENGINEER
Design process
PARTICIPATION
KITCHEN REFINEMENTS

nutrients & NEW FOODS
Food science
SERVICES

SERVICES DESIGN
MEETING
INTERIOR DESIGN
SHOP/REPAIRS REPAIRMENTS
Architecture (kitchen/ eating space)
RESTAURANT SCHOOL, CAFE
HOTEL
PUBLIC PLACES

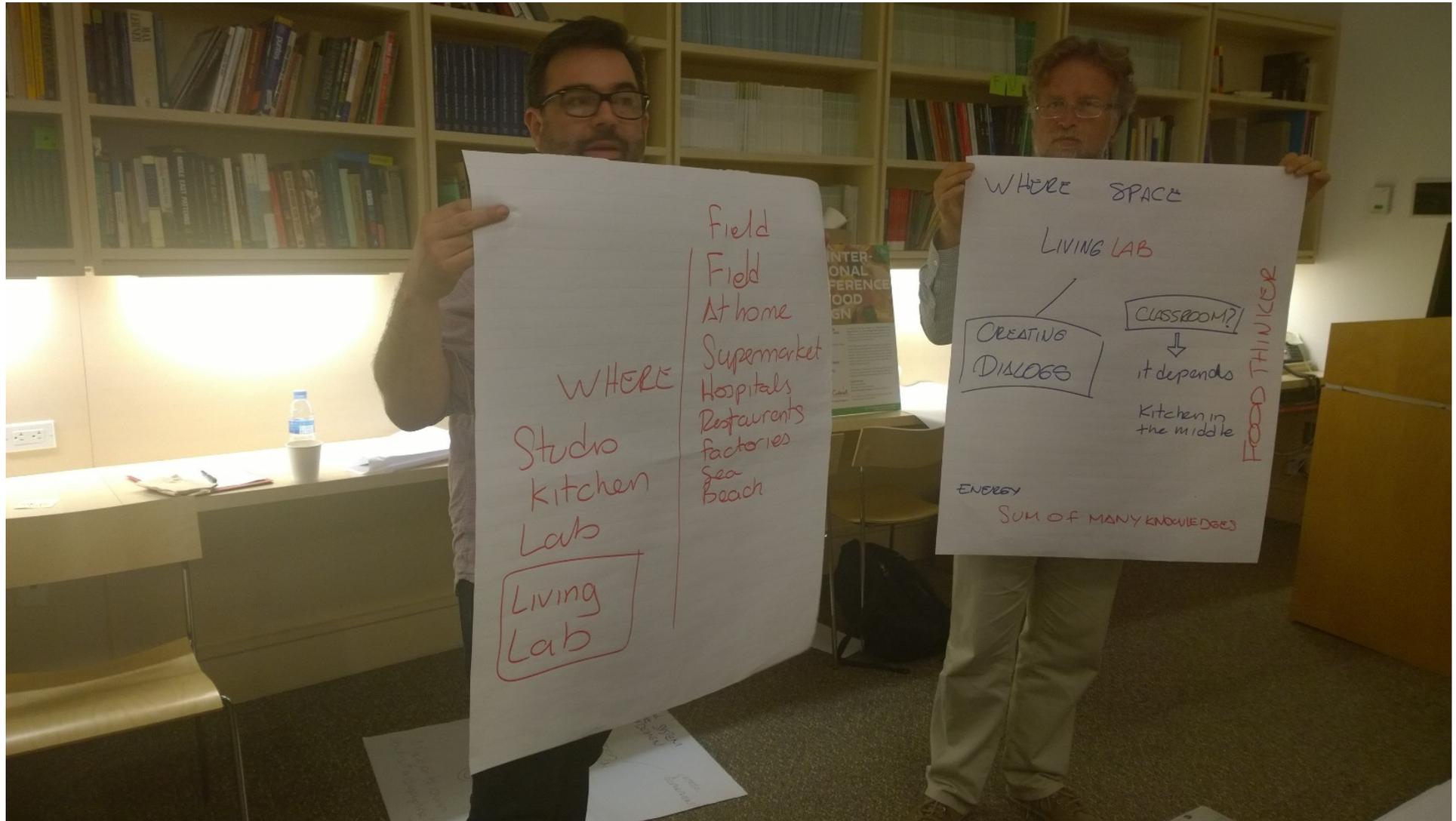
Fabio Parascelli

SUM OF ENERGY

3. Current Higher Ed formats

What are logical and natural teaching/learning environments and structures for the FD profile imagined above, and what is state of the art regarding current formats and tools?





WHERE

Field
Field
At home
Supermarket
Hospitals
Restaurants
Factories
Sea
Beach

Studio
Kitchen
Labs

Living Lab

WHERE SPACE

LIVING LAB

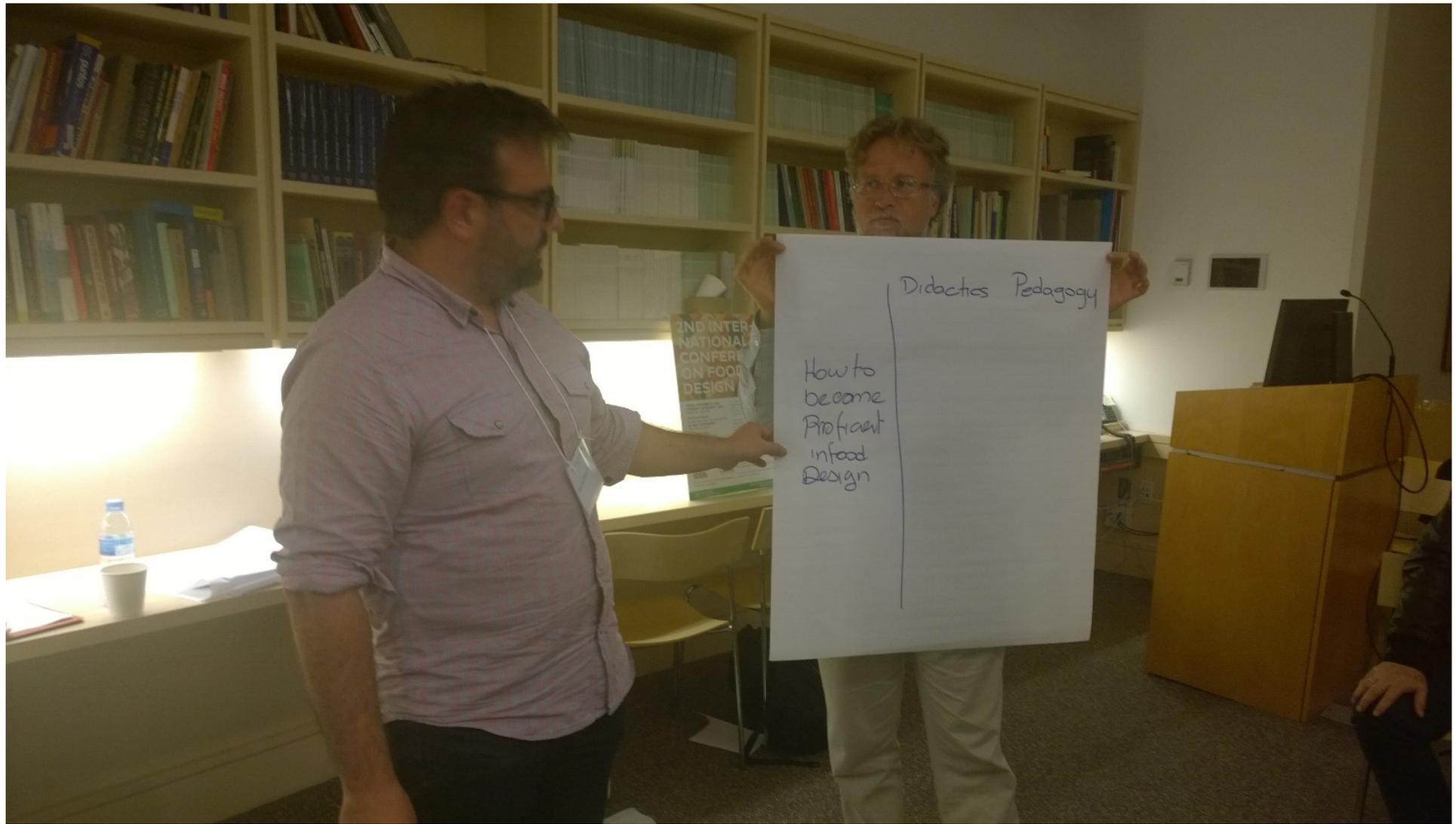
CREATING DIALOGUE

CLASSROOM?

↓
it depends
Kitchen in the middle

FOOD THINKER

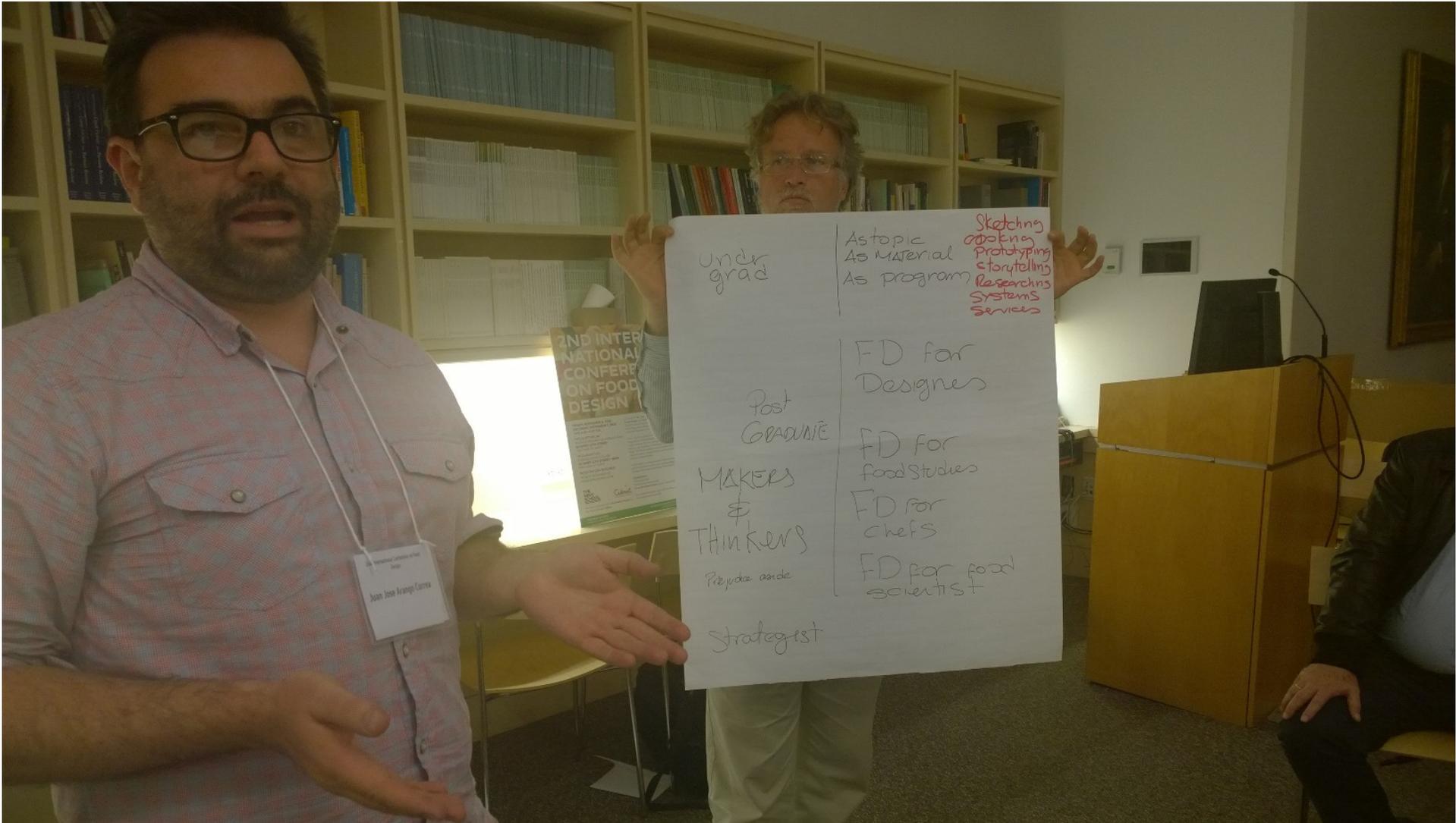
ENERGY
SUM OF MANY KNOWLEDGES



Didactics Pedagogy

How to
become
Proficient
in food
Design

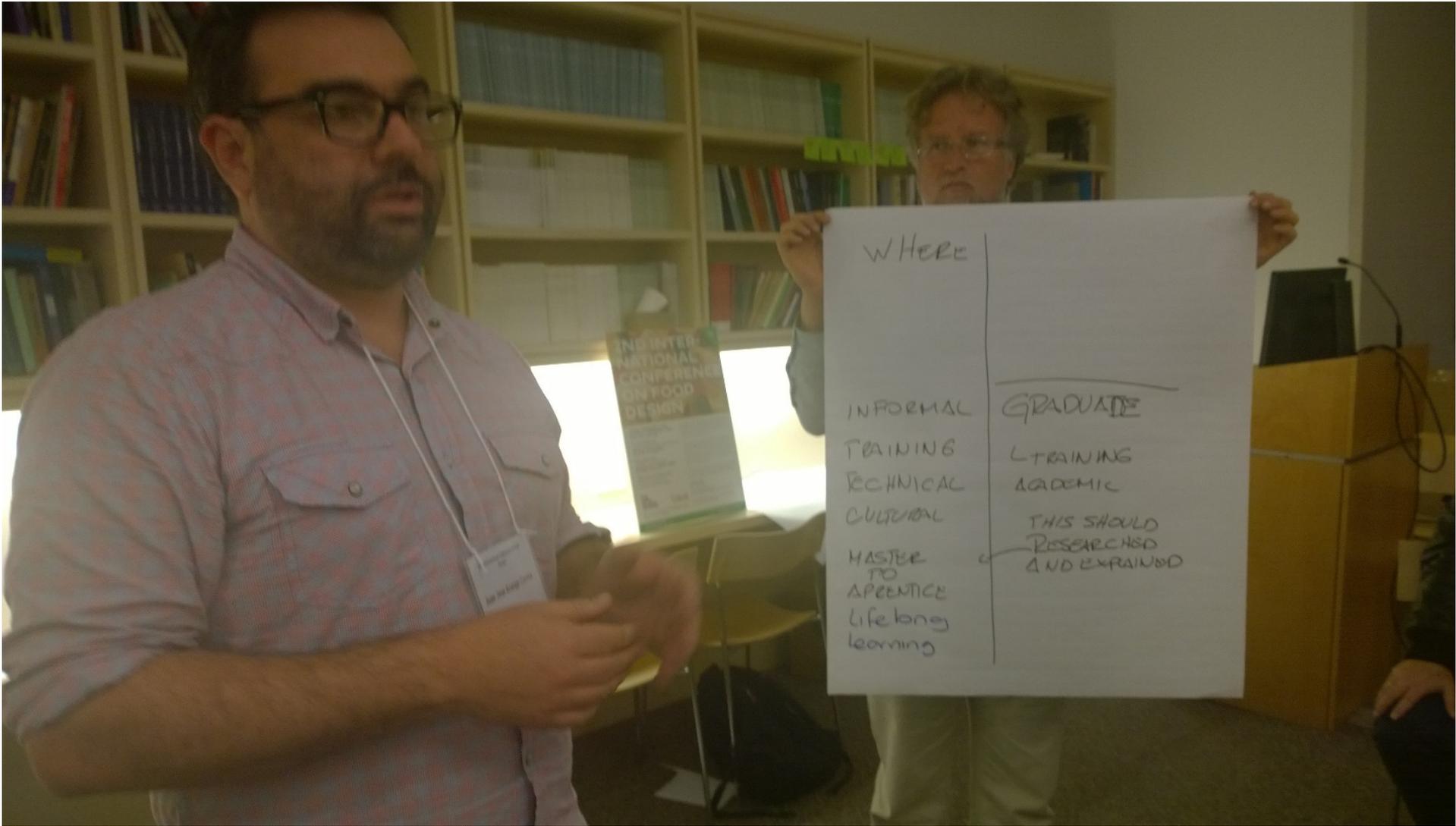
2ND INTERNATIONAL
CONFERENCE
ON FOOD
DESIGN



Juan Jose Arango Correa

Under grad	As topic As Material As program	Sketching Cooking Prototyping Storytelling Researching Systems Services
Post Graduate		FD for Designers
MAKERS & THINKERS		FD for food studies
Prepara course		FD for chefs
Strategist		FD for food scientist

2ND INTERNATIONAL CONFERENCE ON FOOD DESIGN



WHERE

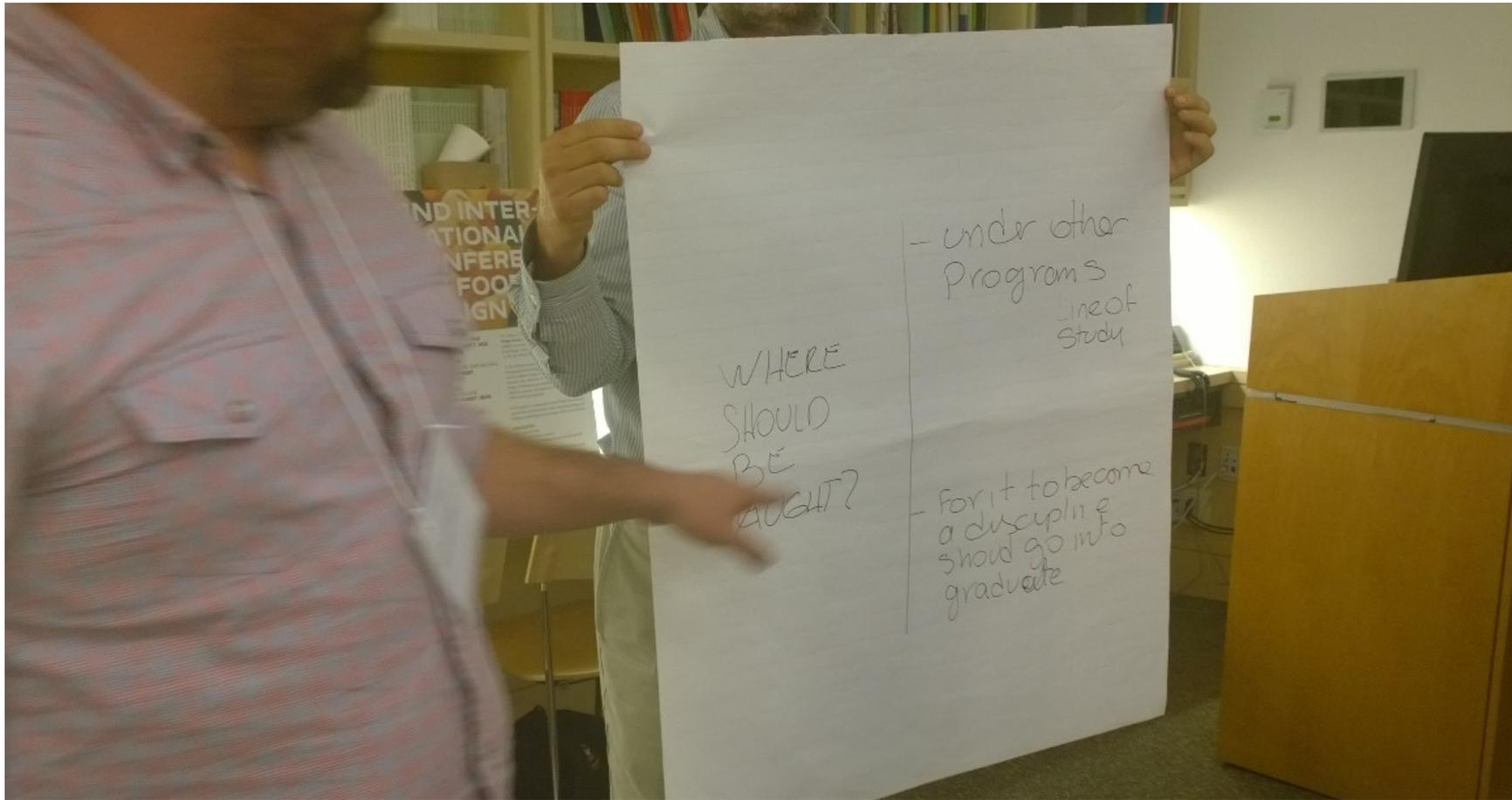
INFORMAL
TRAINING
TECHNICAL
CULTURAL
MASTERS
TO
APRENTICE
lifelong
learning

GRADUATE

L TRAINING
ACADEMIC
THIS SHOULD
RESEARCHED
AND EXPAINED



THE INTERNATIONAL
CONFERENCE
ON FOOD
DESIGN



ND INTER-
ATIONAL
NFERE
FOO
IGN

WHERE
SHOULD
BE
TAUGHT?

- under other
Programs
Line of
Study

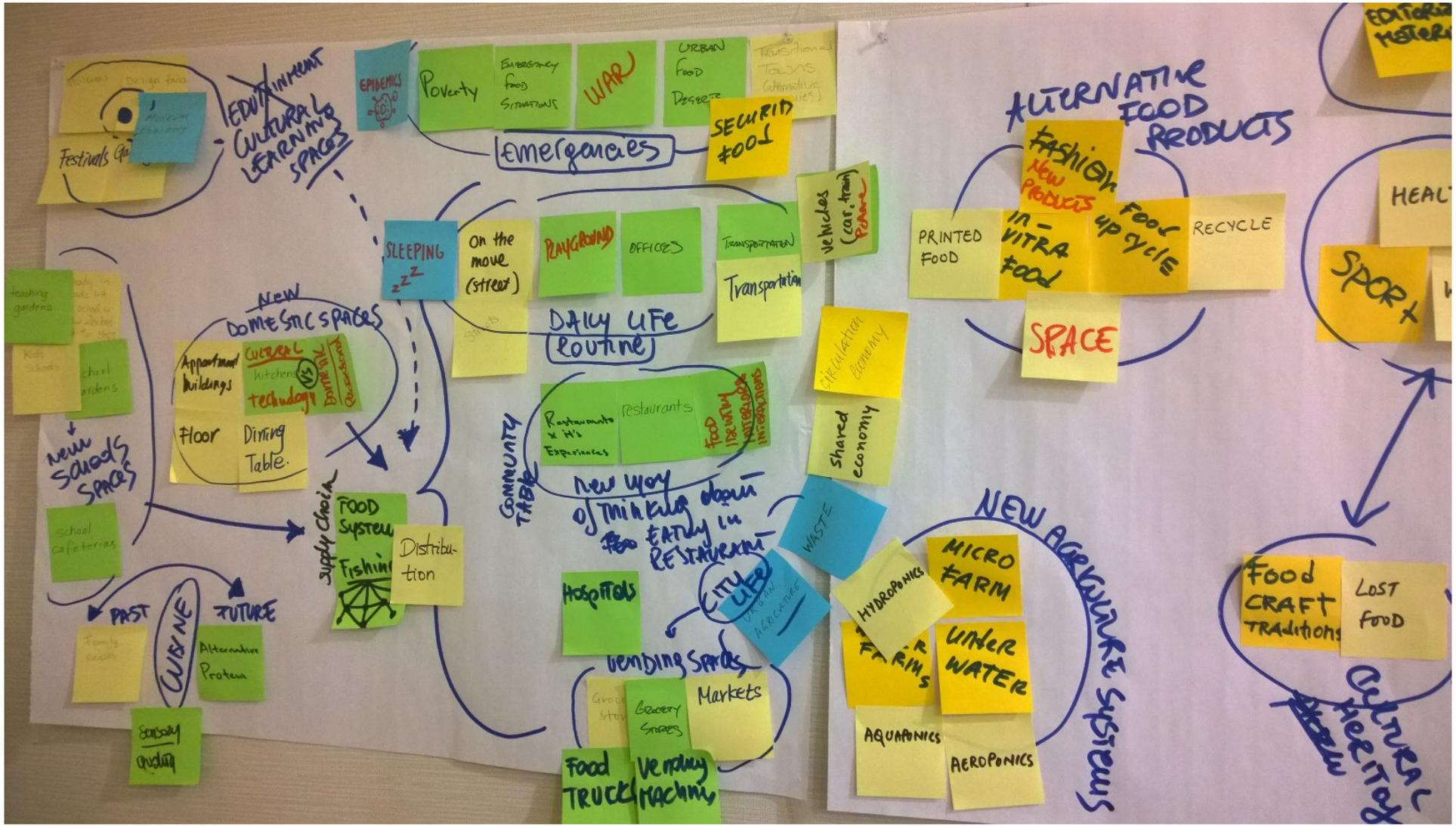
- For it to become
a discipline
should go into
graduate

4. Alternative platforms

What can we imagine looking beyond traditional academic structures regarding alternative culture and system of food/eating education? What potential formats, tools and contents can be involved? This question is further developed below.







Potential FORMATS
TOOLS + SERVICES + SYSTEMS / PRODUCTS

Potential Profiles/People
DBS/Professionals
Will use FOOD DESIGN
IN THE FUTURE

Policy

Hack-a-thons

ON THE GO COOKING SET

PLANE FOOD

MONITORING Tools

DIGITALLY GROWN FOOD

COMMUNICATION Tools

TV Industry

Tourist guide

(graffiti) Artist.

BOOK DESIGN

CURATORS

Planners/Policy Makers

Food & Agricultural Ministers

Producers Food Producers

FARMER

SLAUGHTER HOUSE

TRASH COLLECTOR

Food Worker (i.e. in cafeteria or rest.)

TEACHERS

Moms & Dads

NANNY

ANCIENT TRIBES

SUPERMARKET CHEF

KIDS

HOMELESS

ILL DISABLE People

E-DINER (Trable)

People TRANSPORT

HISTORIAN

Food studies Academics

SCIENTIST

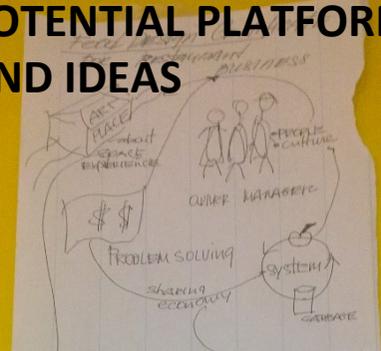
FOOD INDUSTRY CEOs M MAFOL

Social Workers

MEDICAL DOCTORS

POTENTIAL PLATFORMS AND IDEAS

1



CERTIFICATE MANAGERS AND CHEFS BY STORYTELLING

- to record
 - understand
 - water
 - understand
 - space

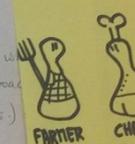
FOOD LIBRARY

Serials

(Workshops)

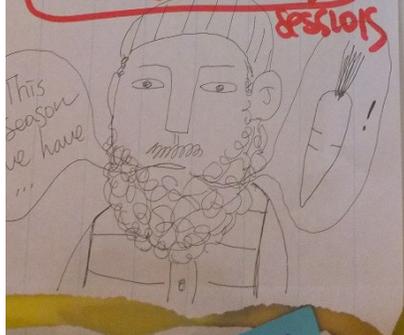
'MY DIET' RESTAURANT

Include food workers in the chain to incorporate approach that only chefs could miss



Create strategies to help them envision & communicate their message (collaborate through food & environment)

STORYTELLING DESIGNS



RESIDENT INTERIOR DESIGN AS STORYTELLER

UNFORTUNATELY NOT SELECTED TODAY (NEED MORE TIME!)

NUTRITIONAL CALCULATOR

PHOTO/VIDEO BOOTH FOR GROWTH FOR/IN SCHOOLS

DB

- RECIPES
- FOOD
- PRACTICE
- STORIES

NOT DATABASE FOR SCHOOLS

INCAPSULATION:

MIGRANT

FARMER

MINUT

URBAN FARMS

URBAN DWELLER

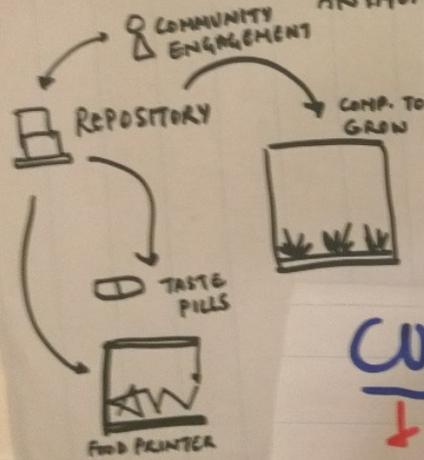
HEALTH & LIFESTYLE:

MUMS / KIDS - NUTRITIONAL PANEL

2

RETASTING RECREATION
REGROWING REEXPERIENCING
LOST FOOD.

OLD RECIPES, INGREDIENTS
TRADITIONAL FOOD THAT DO NOT EXIST ANYMORE



CULTURAL
LEARNING

USER
CREATING

NO
KITCHEN

CULTURAL APPRENTICES
↓
Tastine

SUITCASES

FOOD



FINAL DISCUSSION





NEXT STEPS





