



# Welcome to Food Design: a primer

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## 1. Other food ecosystems are possible

This work offers inputs to chew and digest, some more conceptual and others more concrete and experiential. The starting point to get into the subject is to visualize and understand key concepts in this field, beginning with the name of Food Design itself and its object of study, which are Food Ecosystems, including all of its actors, especially Food Subjects, in their role as decision makers.

How do you name and understand all this: food, eating, cooking, food production, its transformations, transits and habitats, its customs and practices, its actors and territories, its economies, policies and regulations, its cultures and health? And once we visualize it as a WHOLE, not fragmented by its disciplinary areas or their corresponding professions or trades, how do we approach and care for it? This is what the transdiscipline of Food Design is dedicated to, understood as a reference framework to address something as large, complex and omnipresent as food ecosystems.

It is notable that something as vital and strategic as food, at various levels and senses, is not understood or managed from a comprehensive place. For example, at the government level this is reflected in the fact that there are no ministries (or other hierarchical organisms) dedicated to food in the broad sense described above. It is usually treated as a commodity from the economic and financial point of view, as an input from health, as a business from agriculture, and so on. Perhaps precisely because the subject is so large, complex and omnipresent, that it is difficult for us to address it in its entirety, and it gets out of hand. Furthermore, since we are all part of food ecosystems, and we all interact with food continuously (except people in extreme situations), it is also key to recognize ourselves in our different roles within the food ecosystems of which we are part, for which the term Food Subjects and Deciders is proposed, a concept further developed in other parts of this work.

So the question arises: *do we eat what we are or are we what we eat?* Although it is true that this last slogan seems to be naturalized in many of the understandings we have about our relationship with food, it also reflects a somewhat limited way of being in the edible world, since it does not represent our most complex dialogue with food. To put it in psychoanalytic terms, both slogans can be understood as paradigmatic opposites: constructivism versus behaviorism. The meaning of turning around the slogan is to understand that there is a parallel universe where it is possible to recognize (us)ourselves as responsible for our relationship with food and its context, believing that from genuine personal feeling-thinking, we can work collectively to face the problems of our current food ecosystem and better envision it for the future.

*We eat what we are* is to understand that one eats in relation to what one knows, feels, believes and can do. And this goes beyond "eating" itself. This implies everything that is needed for one to eat, including the means of food production, and the endless number of instances for us to finally access it. Recognizing ourselves as accomplices and participants in these food ecosystems implies seeing and understanding the large number of decisions that we have made or are making in relation to food, in order to review these issues to ensure that they are the best decisions that we can be making for ourselves as people. and communities, in pursuit of our desired goals.

The idea of recognizing ourselves as decision-makers in our relationship with food opens up a wide range of opportunities for us to rethink who we are in relation to food and eating. The meaning given to the term "decision maker" goes far beyond purchasing decisions. The broad sense of recognizing ourselves as decision-makers leads us to break down and understand the large number of decisions we make on a daily basis, from the smallest details to the largest positions and paradigms of which we are a part of, knowing it or not, but which we have necessarily exercised since we were born, be it having a glass of water or making and eating a barbecue. What happens is that the vast majority of decisions are put on automatic pilot to be able to function on a day-to-day basis, otherwise it would be overwhelming, but it is possible to make pauses and understand the different points of contact that we have with food in its different instances and scales. It is also true that micro decisions are not necessarily isolated from each other, and the sum of them leads to greater implications. We also understand that these direct decisions imply other indirect ones in relation to all aspects that are related to eating throughout our daily lives. This includes what, how, when, who(s) and where to shop, cook and eat. For a breakdown of the type and number of decisions involved from micro to macro, see the chart below where the case of drinking *mate* (a tea commonly drunk in southern Latin America) is taken as an example\*.

Recognizing ourselves as food decision-makers gains even more strength to differentiate from the term "I consumer", and in this way rethink and reposition ourselves in the contexts where we live and coexist in relation to food. The wear and tear that we have done to ourselves by accepting the role of consumer, imposed by the market forces of neoliberalism, is such that it is difficult to

recognize ourselves at the different levels of collective belonging, especially on more complex scales such as family, neighborhood, regional and planetary, as well as in social areas of belonging such as educational, labor, sports, cultural communities, etc.

## 2. Terms and concepts of Food Design

This part addresses the meaning of Food Design proposed by the author (together with Andrés Sicard, prepared during 2022), as an extension of the definition originally proposed for the Latin American Food Design network (redLaFD) in 2013, year of its foundation. The understanding of the meanings, purposes and scope of FD is shared below, proposed in two complementary dimensions, the particular and the general:

In particular: Food Design refers to any action that improves our relationship with food in various instances, senses and scales, on a personal or collective level, and in the context of food ecosystems made up of edible products and materials, spaces, territories, technologies, experiences, processes and practices, tangible and intangible. FD uses the resources of design to better understand, envision and participate in the senses of care and health of these ecosystems, for the good of all living beings within the very planet that hosts us.

In general: Food Design is a way of being and interacting with the food world, of rethinking ourselves as active decision-makers, accomplices and caretakers of the transversality of food, from our individual and daily practices, those of our trades, or from social ones and over time. These put into perspective as many voices, knowledge and wisdom necessary to improve food contexts from their origins and in their entirety. FD is a community that seeks to take care of LIFE from the feel-think-act of design that transit the multi-verses of food\*.

In summary, Food Design is committed to the co-care of food ecosystems through the feel-think-acts of design.

*\*The terms feel-think-act (or sometimes just feel-think) and pluri-verses are part of an inclusive and comprehensive understanding that recognizes implicit and ancestral knowledge together with more rational and academic knowledge, and also, taken to action. These terms are akin to decolonization works, southern epistemologies, and other regional thoughts that are increasingly being recognized as part of the necessary responses that global and planetary imbalances require to heal.*

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Furthermore, it is logical that FD means different things to different people or perspectives, since when the term was coined some twenty-five years ago, it had other connotations and was not yet as fashionable as it is now. In this sense, some possibilities of interpretation are shared, such as:

A possible understanding from the profession of Design itself may imply "putting food on the drawing board to provide design resources for edible products". This is the understanding that is being installed in most of the areas where the term circulates, both in academia and in the food processing industry. In academia it is logical, but not exclusive, that if FD is born in a specific field or discipline, as design is generally understood, its understanding is more disciplinary, and oriented towards practice. On the other hand, if FD emerged from other more transdisciplinary fields, its meaning would be more similar to the one proposed at the beginning of this work. As for the food industry, remarkably in a sector as huge and omnipresent as the food industry, it is only recently that design is being incorporated as a significant contribution. Until recently the idea of design in this industry was limited mainly to packaging and branding. The ideas for new and/or better products were mostly the result of marketing forces negotiated with productive considerations, with damaging results derived from mercantile and extractivist actions.

A possible understanding from Gastronomy may imply "bringing the resources of design to gastronomy to promote the creative, innovative and strategic part, moving away a little from the more artistic and author idea that usually prevails in the gastronomic field". It is worth recognizing this idea from the culinary or gastronomic arts, since it is very common to confuse FD with plain gastronomy, for logical reasons. There is no clear line between creating food as a chef or as a food designer, it is more where we put the meaning, and with what purpose or attitude we do it with. The broader and more systemic, the more it tends towards the meaning of FD proposed here.

Likewise, it should be remembered that culturally and geographically the meaning and purpose given to the term also varies. In Latin America, especially through the LaFD network, FD has had a strong social and cultural connotation, in order to improve the food quality of life for as many people as possible. This has a lot to do with our history and idiosyncrasies, that beyond the differences due to the great bio and sociodiversity of the continent, the LaFD network has worked to seek to unite us in the collective construction of this proactive perspective and openly concerned about the damages of the colonization, followed by neoliberalism.

What follows is a tour through the first paragraph of the characterization of FD exposed above, broken down into the keywords to expand and explain the meaning that I give to these terms. There are many words, many meanings and many searches designed to contribute and accompany those who are interested in these paths.

"Food Design refers to any **action** that **improves** our **relationship** with **food** / food in various **instances, senses** and **scales**, on a **personal** or **collective level**, and in the context of **food ecosystems** made up of edible products and materials, spaces, territories, technologies, experiences, processes and practices, tangible

and intangible. FD uses the **resources of design** to better understand, envision and participate in the **senses of care and health** of these ecosystems, for the good of all living beings within it. planet that hosts us."

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Understanding that FD refers to any **action** that **improves** our **relationship** with food ...

**action:** they can be of different kinds, be reflective and investigative, applied at a tangible (physical, technical, etc.) and intangible (social, conceptual, etc.) level.

**improvement:** given that these depend on what type, for whom, what metrics are used and other relativities, here emphasis is placed on the meaning and purpose of the improvements being for the common good of the greatest number of living beings, globally and over time.

**relationship:** there are many ways in which we relate to and interact with food, the important thing is that this relationship is connected, full and sustainable.

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Understanding that FD refers to ... **food** ... Here are some of its specificities as raw material:

- It is the **raw material** of our physical, biological and physiological life as living organisms, being literally vital for our existence, growth and continuity.
  - It is part of our **instincts** at various levels, which manifests itself in various ways, such as the hunger reflex, salivation and other bodily reactions.
  - It is about the act of **ingesting organic matter** that becomes our own body, so it is not only "fuel", it is also cell production and growth.
  - It is a process of **chemical and biological transformation** that is as incredible as it is concrete, and in general it is not something that we usually reflect on too much.
  - has a direct **impact on our health**, for better or worse, involving ethical and moral considerations at a personal and social level.
  - It is a very **intimate** and personal event, putting foreign matter into our mouths and ingesting it.
  - It is an **intrinsic** part of our daily lives, both in feeling, thinking, dreaming, planning, realizing and enjoying eating.
  - It is a key **organizing** aspect of our daily and temporal life.
  - It is part of our individual and collective **identity**, as well as the derived cultural practices.
- 

Understanding that FD refers to ... various **instances**, **senses** and food **scales** ...

**Instances:** FD can operate in different food instances, considered as part of the food cycle.

· **Production.** It is the origin of all food, natural agro/animal (although now there are also synthetic ones). It includes productive practices in dialogue with their territories, having different scales, processes and results. The main actor regarding scale is the producer: farmer, rancher, fisherman, etc., along with small initiatives that are partially or totally self-sufficient.

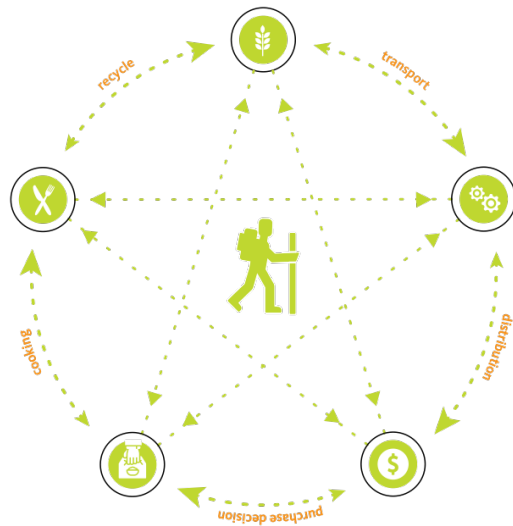
· **Processing.** It includes the transformation of the natural product, from minimum to maximum, on any scale from artisanal to industrial and in all its variants. There are foods that necessarily require processing (ground wheat transformed into flour), others that are optional (selling pre-washed lettuce) and others that are only possible due to their high degree of processing (reconstituted chicken medallions). The main actor here is the processor: craftsman, industrialist, broker, etc., together with small, sometimes domestic initiatives.

· **Distribution.** This instance includes communication, advertising, marketing, intermediation, storage, sale and other actions that make up the channels and means of marketing food, both inputs (market, supermarket, etc.) and already prepared food (restaurants, delivery, vending machines, street food, etc.). There are also non-commercial, non-profit ways to distribute food, including cooperatives, swaps, etc. The main actor here is business (for profit or not) or state depending on the context and scale: businessman, entrepreneur, manager, greengrocer, etc.

· **Acquisition.** This instance includes the purchase, transfer, storage and administration of the food purchased for later use. It may also include barter or other ways to purchase food (E.g., community garden, coupons, etc.). The main actor here is the purchaser: care taker, person in charge of commercial or institutional purchases, individual or group, etc.

· **Appropriation.** This instance refers to everything that the complete experience of eating implies (practical, emotional, organoleptic, nutritional, social, etc.), including its preparation (cooking) and its relationship with space, time, context, interfaces, etc. The main actor here is who cooks and eats: individual and collective.

## THE FIVE BASIC INSTANCES OF THE FOOD CYCLE



1. 🌱

### Food Source (Production)

It is the source or origin of all food, natural plant and animal based (now also synthetic). It includes production practices in dialogue with their territories, with different scales, processes and results as there are biodiversity, although the trend in the last fifty years has been towards large-scale monoculture for the purpose of an intense increase in productivity. The main actor here is the producer: farmer, rancher, fisherman, etc. Waste in this instance is the leftovers of the crop or animal raising practice.

The production / transformation interface is made up of logistic aspects of transport and infrastructure (transport).

2. 🍳

### Processing (Transformation)

The transformation of the natural product, from minimum to maximum, on any scale from the artisanal to the industrial and in all its variants. There are foods that necessarily require processing (ground wheat transformed into flour), others that are optional (ready to eat lettuce) and others that are only possible because of their high degree of processing (reconstituted chicken medallions). The main actor here is the processor: craftsman, industrial, broker, etc. The wastes in this instance are those generated, to a greater extent by the industry and to a lesser extent by the artisan processes.

The processing / selling interface is made up of logistical aspects of distribution and infrastructure (distribution)

3. 💰

### Commercialization (Selling)

This instance includes communication, advertising, marketing, intermediaries, storage, etc., which make the sales channel and means of food selling. These can refer to either ingredients purchased for future use (market, supermarket, etc.) or of ready to eat as in restaurants, delivery, vending machines, street food, etc. The main actor here is the merchant: businessman, shop keeper, etc. The

waste in this instance is the food that is removed from the given its proximity to the expiration date, those primary products that have passed from their point of maturity and the leftovers of food made in gastronomic venues.

The selling/purchase interface is made up of the dynamics and dialogue (direct or indirect) between supply and demand, demand and supply, a mediated flow between both sides of the counter, increasingly complicated and complexed by participatory media and other formats of exchange of information, energy and forces (purchase decision).

4. 🛒

### Acquisition (Purchase)

This instance includes the purchase, transfer, storage and administration of the food purchased for later use. It may also include bartering or other ways of acquiring food (Ex: co-ops, coupons, etc.). The main actor here is the buyer, be it institutional purchasing manager, housekeeper, individual or collective alimentary persona, etc. The waste in this instance is the left overs or expired food which is not consumed.

The acquisition / appropriation interface is made up of practical, personal and social aspects prior to eating (cooking).

5. 🍴

### Appropriation (Eating)

This instance refers to everything that implies the complete experience of eating (sensory, organoleptic, nutrition, etc.), including its preparation (cooking) and its respective practice in relation to space, time, people, interfaces, etc. The main actor here is the cook and eater: individual or collective. The waste in this instance is the leftovers or unused outputs of the cooking process, or ready to eat and not consumed food and of the packagings.

The appropriation / production / transformation interface is shaped by the possibility that waste and leftover from instance five will be reused in production and transformation. It is also possible to strengthen the link with the producer until they become "strategic accomplices" (recycle).

Figure 1: the food cycle and its different instances

**Senses:** FD can tend towards different types and degrees of values, inclusivity, accesability, sustainability, etc., especially in relation to economic profit, referring to different food senses like the following:

- **The economic** - with a sense of value, from fair commercial activity to absolute profit. From the circular economy to neoliberal capitalism.
- **The political** - with a sense of management and activism, from working for better public policies to lobbying only for profit.
- **The social and solidarity**- with a sense of belonging, from seeking stability and social inclusion to individual competitiveness.
- **The cultural** - with a sense of identity, from the understanding that full belonging is at the cultural level and valuing the artistic, to the transformation of the cultural into mass consumption goods.
- **The educational** - with a sense of training, from the multiverse wisdom of learning, to the commercial version of academia.
- **The investigative** - with a sense of knowledge creation, from promoting curiosity and investigative culture to R&D only for profit.
- **The professional** - with a creative sense, from designing edible products with conscience and values, to continuing to create harmful edible products only for profit.
- **Others...?**

**Scales:** FD can operate at different food scales.



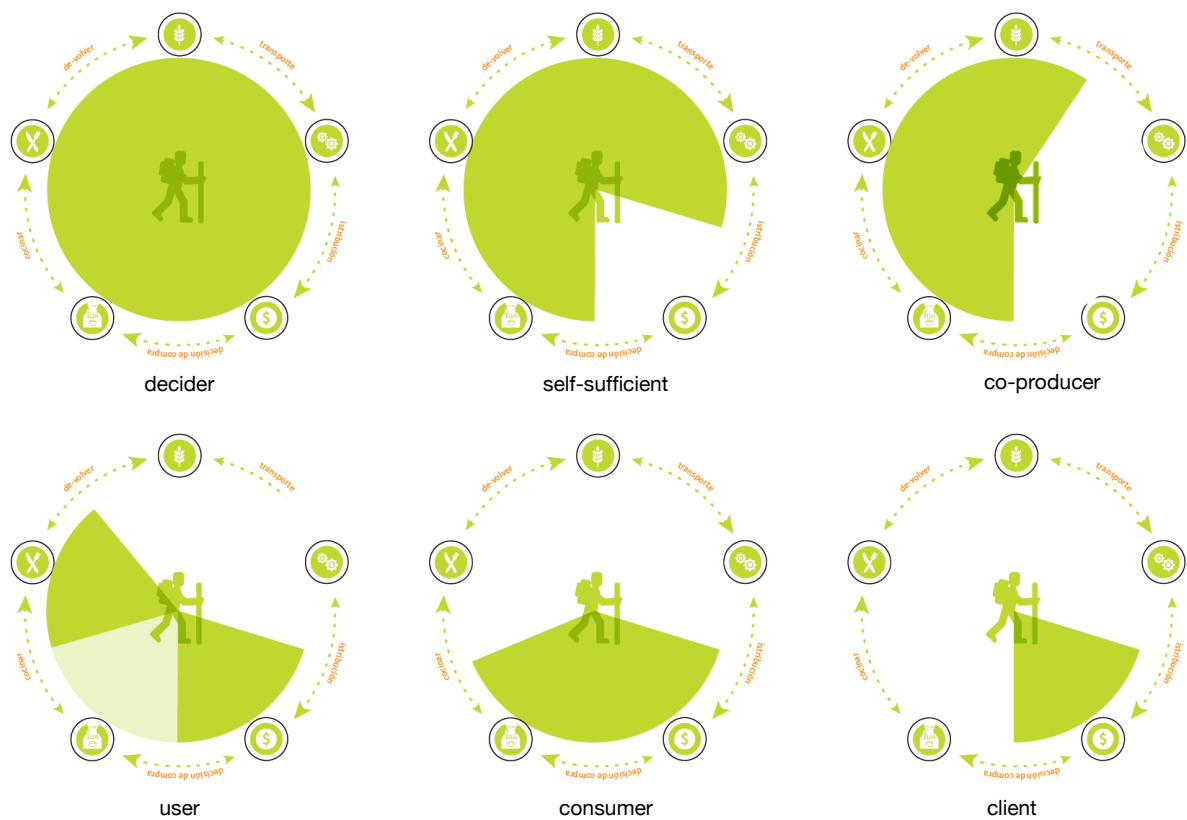
- **Domestic Gastronomy**- can go from a single-person household to a multi-family, rural to urban, fewer resources to more resources, etc. The variables involved in this scale include: time + desire + skills + infrastructure + budget, among others.
  - **Commercial Gastronomy**- it can range from unipersonal street food to multinational food chains. The variables involved in this scale include: cultural and/or author identity + price / accessibility + generic or branded + capabilities + expectations + regulatory requirements, among others.
  - **Institutional Gastronomy**- can go from the public to the private (educational spaces, organizations and dependencies, hospitals, prisons, means of transport, etc.). The variables involved in this scale include: knowledge + public policies + productive infrastructure + budgets + regulatory requirements, among others.
  - **Food Processing Industry**- can range from the minimally processed and unipersonal to the hyper-processed and multinational company. The variables involved in this scale include: non-profit/for-profit interests + market conditions + geographic context + sociocultural history + knowledge and skills + productive infrastructure + regulatory requirements, among others.
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Understanding that FD refers to the... **individual** and **collective level**...

The **individual level** is where we recognize that we are all designers of our eating lives from the point of view that design is a succession of deliberate decisions that transform a situation from its current state to a desired state. Understanding this becomes very important as food is vital and omnipresent in our personal and social lives, and it is a daily activity for all people.

The **collective level** is where we recognize that we are part of a determined food ecosystem, where it would be desirable for the social to prevail over the individual to the extent that we are part of communities that must tend towards balance in every way to be sustainable for all living beings, including the planet. Communities are formed for different reasons, including our affective, cultural, political, religious ties, and other social constructions where belongings are chosen or inherited. Here our food and gastronomic identities also come into play, whether by dietary inclusion or omission, preferences, uses and customs.

To help articulate and differentiate the different ways that individuals can identify themselves as actors in the food ecosystem, it is crucial to use terms that clearly represent the different roles which we can take on. These terms also help to constitute collective belongings, as communities are based on the individual energies and understandings that each person brings to the whole. The graphic scheme below proposes different categories of relating to the food cycle shown earlier, and how each one implies different degrees of interaction and involvement, going from the fullest and most complete (decider) to the least (client).

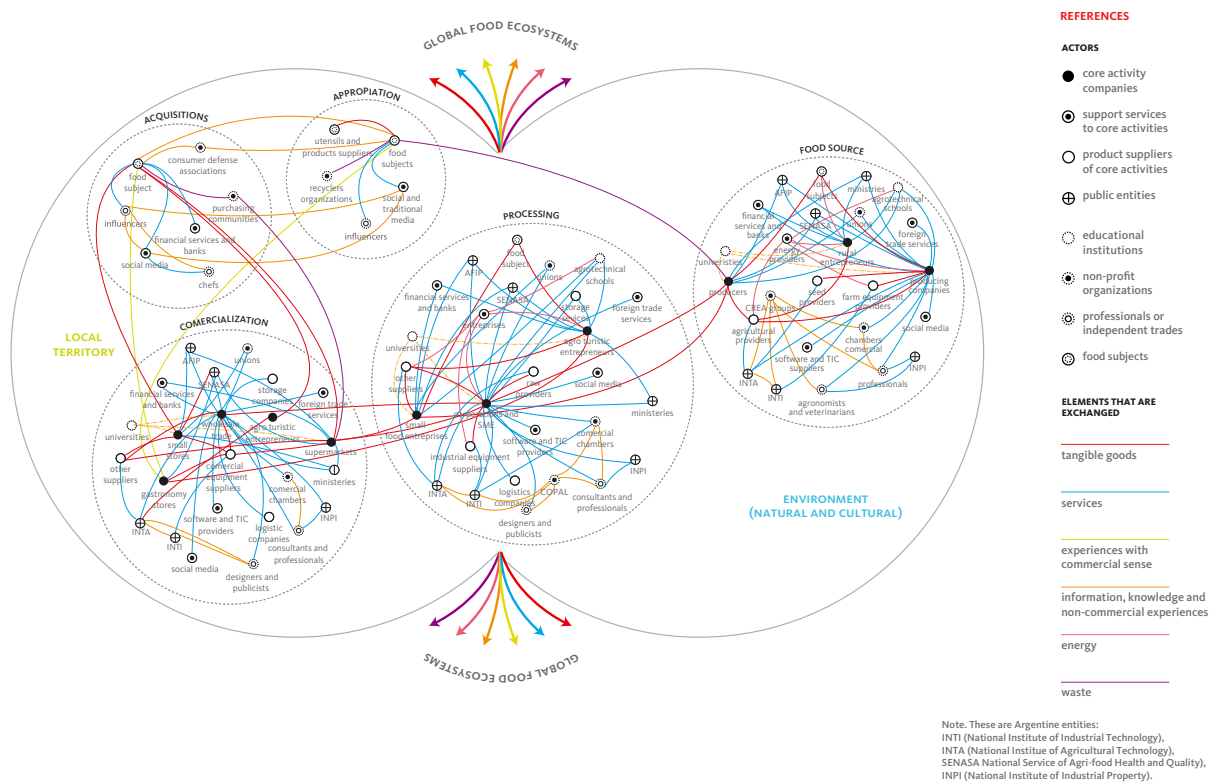


**Figure 2: different cases of the food subject and its relationship with the food cycle**

Understanding that FD actions refer to the... contexts of **food ecosystems** made up of edible products and materials, spaces, territories, technologies, experiences, processes and practices, tangible and intangible.

A **food ecosystem** is defined here as the set of actors, interactions, elements that are exchanged in different instances, environments and territorial scales, whose meaning is to create, transform, distribute, acquire and appropriate (cook and eat) food for the inhabitants of a certain place. Food ecosystems can be understood transversally and at different scales simultaneously. That is, we can define a domestic, neighborhood, departmental, regional, national, continental, and finally global food ecosystem, each one being part of the next larger and more comprehensive one.

Food ecosystems are considered to encompass all situations where food is present, be it tangible or intangible. These include edible products and materials, spaces, technologies, experiences, processes and practices, by way of illustration of the best-known situations where food is present, but the complete list would include all its potential existences.



**Figure 3: the food ecosystem (Argentine case study)**

Understanding that FD... uses the **resources of design** to better understand, envision and participate in the senses of care and health of food ecosystems...

The **resources of design** are as varied as the people who practice it. We understand the term *resources* as the totality of the feel-think-act that can contribute towards the goals proposed by the design, including the most concrete and rational, along with the most abstract and sensitive. As a whole, a significant potential is created to work on the proposed, intangible improvements, with strategies, tools, methodologies and other related approaches. We also understand that Design implies all designs in their diversity and breadth. These range from the historical notions of design as a stylistic contribution, to being considered the engine of innovation based on what is called *design thinking*, and up to the present, where the democratization of design paves the way for a culture of co-design or co-creation, among other contemporary manifestations, far from the hegemony of design as a simple problem solver. These new expressions include designs for transitions, futures and speculative, among others. In all cases, the applied creativity appears as a common denominator to all the designs.

The **senses of food care and health** is a concept that is interesting to review, emphasizing that it is not only about nutritional health or safety of the edible input, which by the way should be taken for granted, but about a number of much

broader aspects. in which "health" operates. Here eight different and articulated senses of food health stand out, which constitute a point of reference that gives an integral meaning to the health of a certain food ecosystem.

1. **Health of the edible product:** it refers to the quality of the food due to its nutritional, organoleptic and safety properties.
2. **Environmental health of the food ecosystem:** refers to the environmental impact that occurs in the different instances of the food cycle.
3. **Health of the food ecosystem economy:** refers to the generation and distribution of value among the actors that participate in the food ecosystem.
4. **Social health in the food ecosystem:** it refers to the respect and dignity of workers who participate in the food ecosystem, as well as community and collaborative practices, social innovation and food co-creation processes that constitute social sustenance.
5. **Health of cultural identity:** refers to the protection of raw materials, recipes, techniques, utensils, ways of storing and consuming, from different communities and territories that make up the tangible and intangible heritage of gastronomy in each place or region.
6. **Physical health of the food subject:** it refers to the physical and economic accessibility to sufficient quantity and quality of food, to satisfy people's nutritional needs, with the aim of leading an active and healthy life.
7. **Mental health of the food subject:** it refers to the quality of the experience that people have with food, including the cognitive, sensory and emotional aspects that make up our complete relationship with food.
8. **Health of food sovereignty:** it is based on the right of each people to define their own food production, security and access policies according to their sustainable development objectives aligned with their food culture and identity.



1. **Health of the edible product**  
It refers to the quality of the food regarding its being nutritional and non-harmful properties.
2. **Environmental health of the food ecosystem**  
It refers to the environmental impact that occurs in the different instances of the food cycle (described below).
3. **Health of the food ecosystem economy**  
It refers to the generation and distribution of value among the actors involved in the food ecosystem.
4. **Social health in the food ecosystem**  
It refers to the respect and dignification of the workers who participate in the food ecosystem, as well as to community and collaborative practices, social innovation and food co-creation processes which constitute the social livelihoods of the ecosystem.
5. **Health of cultural identity**  
It refers to the rescue and protection of raw materials, recipes, techniques, utensils, ways of storing and consuming, of different communities and territories that make up our tangible and intangible gastronomic heritage.
6. **Health of the alimentary persona**  
It refers to the physical and economic accessibility of a sufficient quantity of food of all people, to satisfy their nutritional needs and preferences, in order to lead an active and healthy life.
7. **Cognitive, sensory and emotional food health**  
It refers to the positive experience that the alimentary persona has with food, including good information about its composition, sensory stimuli, and the situations that make the emotional health of our relationship with food.
8. **Health of food sovereignty**  
It is based on the right of each and all people to define their own food production, security and access policies according to their sustainable development goals.

**Figure 4: the senses of health and food care**

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Furthermore, adding to the revision of the meaning of FD previously exposed, some additional contextual understandings are offered.

To put FD in an **international context**, there are various meanings and purposes in different parts of the world in relation to the term and practice of Food Design summarized below. These differences have historical and geographical meanings, affected by social, political and economic contexts, and are more of a starting point rather than arrival. For those of us who actively work in FD, and especially at the level of social and academic activity, it becomes important to contextualize the different focuses and interests of the various actors participating at a global level, notably differentiated according to south or north. Of course, this characterization is schematic and only contemplates the regions where there is concrete knowledge, which in my case only includes America and Europe.

- **The strategic and systemic:** oriented to improve the quality of life with social interest, very present in Latin America given the particularities of our continent, especially in relation to political and economic instability, hand in hand with the many challenges still unresolved regarding basic needs. Perhaps it also has to do with the fact that it is a culture that prioritizes the social and solidarity, and highly values the family and cultural role of food and eating (commensality). The struggles for food sovereignty relating to public policy has also set the pace in a continent with a long history of colonial domination.
- **The market and industry:** a more utilitarian version, oriented mainly to the industrialized food consumption market through technological innovations and improvements in production processes, prioritizing profits even at the cost of personal, cultural and environmental health. This is a pressing characteristic, especially in places like the USA, where the conflicting interests between health and the market have long been out of balance.
- **The artistic and gastronomic:** oriented to the personal and experiential, by pushing the limits between art, design and gastronomy. It is logical that this occurs mainly in Europe, hand in hand with an extensive and valued history and culture, especially regarding art and gastronomy.

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Understanding FD in a **disciplinary context**.

Putting into disciplinary perspective the trades, professions, areas of expertise and knowledge that constitute our food ecosystem, it is worth mentioning the areas and cultures of knowledge, generally fragmented from each other, but which are well established in our society and economy. Although this is an oversimplification

of the great complexity and magnitude of this body of knowledge, it is useful to see it in perspective:

- **Primary food sector** including agriculture, livestock and fishing.
  - **Food science and engineering** including and prioritizing technology.
  - **Health sciences or medicine** including wellness and nutrition.
  - **Food services** including culinary arts, restaurantism and institutional gastronomy.
  - **Food studies** including food social sciences (in Europe it is called gastronomy).
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### 3. Brief history of Food Design

It is worth clarifying that when the use of the term Food Design is highlighted, this does not mean that the concepts and/or facts did not exist before the term was coined and popularized. The term Food Design began to be used in the mid-1990s, mainly thanks to the work of the Catalan designer Martí Guixé and other people from the artistic scene in Spain and other parts of Europe, such as Sonja Stummerer and Martin Hablesreiter. In its origins, the term was closely associated with the intersection of gastronomy, art and design, seeking to blur its known borders up to now. This is logical considering that in Europe there is a long gastronomic, artistic and design tradition, and an environment eager to explore limits and expectations.

It was not until 2012 that the first international academic conference put FD on the table, in London and called; "Designing Food and Designing for Food", organized by Francesca Zampollo. From that moment on, a few years of great activity followed, especially in Europe and Latin America, since the Latin American Food Design network was founded in Uruguay in 2013, and in 2015 three major international events were held: the 3<sup>rd</sup> Encounter of the redLaFD in Mexico, the 1<sup>st</sup> Conference on "Understanding Food Design", organized by Sonia Massari in Milan, and then the 2<sup>nd</sup> International Food Design Congress in NYC. Since then there have been different focuses of attention on the subject, mainly at an academic level, but also culturally. In this last sense, Food Design is increasingly present in events and artistic exhibitions, and redLaFD itself addressed this aspect by opening extra-academic initiatives in its meetings and activities led by Food Design Culture area, headed by Matilde Lombardi.

Regarding education in Food Design, the IED in Rome opened the first postgraduate course on the subject in 2008, from which a boom in academic proposals arose, mainly in Europe, with some cases in Latin America, and even less in the US. From other parts of the world there is little information, although

there may be facts that are not recorded here. The first degree program on Food Design was created and launched in 2014 at the Design Academy in Eindhoven, led by Marije Vogelzang. Starting in the 2010s, there was a proliferation of agencies or studios dedicated to food design, many of them dedicated to the business of multinationals, and focused on branding and marketing. One of the pioneers in this regard was the Enivrance agency, based in Brazil and Paris, emerging from the business sector known as the food and drink industry. What also began to grow were small businesses, mostly self-financed, led by designers already experienced in Food Design, offering design services more in tune with the new values of food sustainability at a human, cultural and environmental level.

### **FD Milestones Timeline:**

2023- 11º Encuentro Latinoamericano de Food Design. Asunción, Paraguay (in process)  
2022- 10º Encuentro Latinoamericano de Food Design. Montevideo, Uruguay  
2022- 3<sup>rd</sup> International Conference on Food Food Design Studies. Lisbon, Portugal  
2021- 9º Encuentro Latinoamericano de Food Design. Curitiba, Brazil  
2020- 8º Encuentro Latinoamericano de Food Design. (virtual) Uruguay  
2020- Launching of Revista Latinoamericana de Food Design. Editorial redLaFD, Arg/Colombia  
2019- 2<sup>nd</sup> International Conference on Food Food Design Studies. Lisbon, Portugal  
2019- 7<sup>mo</sup> Encuentro Latinoamericano de Food Design. Cochabamba, Bolivia  
2018- 6<sup>to</sup> Encuentro Latinoamericano de Food Design. Santiago, Chile  
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2017- 1<sup>st</sup> International Conference on Food Food Design Studies. Lisbon, Portugal  
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2015- 2<sup>nd</sup> International Conference on Food Design. New York, USA  
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2015- Launching of International Journal of Food Design. Elsevier, UK  
2014- 2<sup>do</sup> Encuentro Latinoamericano de Food Design. Bogotá, Colombia  
2014- International Food Design Experience, Conference and Studio. Ottago, New Zealand  
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2013- Fundación de la red Latinoamericana de Food Design. Montevideo, Uruguay  
2012- 1<sup>st</sup> International Conference on Designing Food and Designing for Food. London, UK  
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- "Memorias del 9<sup>o</sup> Encuentro Latinoamericano de Food Design: Replantar". Associação Locavorismo do Brasil, UNESCO Ciudad Creativa de Diseño, Curitiba, Brasil. Co-editores P. Reissig, A. Sicard, J. Alarcón y L. Mileck. Publicado por redLaFD, ISBN: 978-9974-8752-2-7. 2021
- "Actas Académicas del 9<sup>o</sup> Encuentro Latinoamericano de Food Design: Replantar". Associação Locavorismo do Brasil, UNESCO Ciudad Creativa de Diseño, Curitiba, Brasil. Co-editores; P. Reissig, A. Sicard, A. Dos Santos y L. Mileck. Publicado por redLaFD, ISBN: 978-9974-8752-3-4. 2021
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\*Path of a *mateada*: (this includes supplies, accessories and equipment, not all of them are visible and some occur in different instances; before, during and after the *mateada* itself) TN- *Mate* means the drink itself and also the gourd it is drunk from, *Yerba* means the specific type of herb that is used and *Bombilla* means the special straw with filter that is used to drink the infusion.

1. What is the decision to drink mate based on: habit, desire, possibility, etc?
2. What meaning is given to the *mateada*: functional due to the effect, group custom, affection with whom we share it, etc?
3. Obtaining water from the tap, filtered, mineral, etc?
4. How to heat the water?
5. How much water is heated?
6. What is the temperature of the water, and if it gets overheated, is it cooled with cold water or is it heated again?
7. Obtaining and choosing the thermos, especially if there is more than one option on a daily basis.
8. transfer of hot water to the thermos, if used.
9. Obtaining yerba at the product level- origin, quality, variety, production conditions, etc?
10. Obtaining yerba at a commercial level- where is it purchased, quantity, container, etc?
11. Obtaining and choosing the mate to use, especially if there is more than one option on a daily basis.
12. What is the yerba stored in: original container, a generic one, hermetic, etc?
13. What state is the mate in when you want to use it: dry and ready, with used yerba, humid, with the smell of fungus, etc?
14. How is the transfer of yerba from the container to the mate: spoon, pourer, whatever, etc?
15. How much yerba to put in the mate?
16. Is the yerba mixed in the mate, how is it done?
17. Obtaining and choosing a *bombilla* (especially if there is more than one option on a daily basis)
18. State of the *bombilla* when you want to use it (dirty, clean)
19. Does the *bombilla* fit in relation to the mate, how is it done?
20. Do you add a trickle of water, how, how much, at what temperature, how long is it left to swell, etc?
21. Is the first pouring spit out or is it swallowed?
22. If sweetened, how is it done: sweetened water, on top of each pouring, in a little hole, what kind of sweetener, etc?
23. When each mate is filled with how much water, are they short, long, medium, are they always the same, etc?
24. How do you pour the stream of water into the mate, how big is the stream, how fast, what is the stream aiming at, etc.?
25. Are you drinking alone or accompanied?
26. In case of sharing the mate, what is the ritual like: first pouring, circulation of the mate, way of passing the mate, etc?
27. In what situation are you drinking: quiet, in a hurry, while doing something else, while eating, etc?
28. Where is the drinking taking place?
29. If the drinking is accompanied with something to eat, what is it made with?
30. How fast is each mate being taken?
31. How often is each mate being drunk?
32. Is the position of the *bombilla* ever changed?
33. Is the yerba or part of it (saddling) changed at some point?
34. Is the water heated again at some point?
35. Why do you stop drinking mate: diluted, satisfied, in a hurry, etc?
36. When it's finished, do you leave the mate as it is or do you empty it and wash it at that moment?
37. When it is emptied, what is it done with?
38. When it is emptied, where does the wet yerba go?
39. When it is empty, how do you clean or rinse the *bombilla*?
40. When it is empty, how do you clean or rinse the mate?
41. What is done with the hot water from the thermos, if a thermos was used and there is water left?
42. Where and how do you store mate, *bombilla* (and thermos) when you finish using/washing?

43. What do we feel and do after drinking?

44. What happens to digestion (liquid and solid) after drinking mate, and compared to if we didn't drink it?

45. ...