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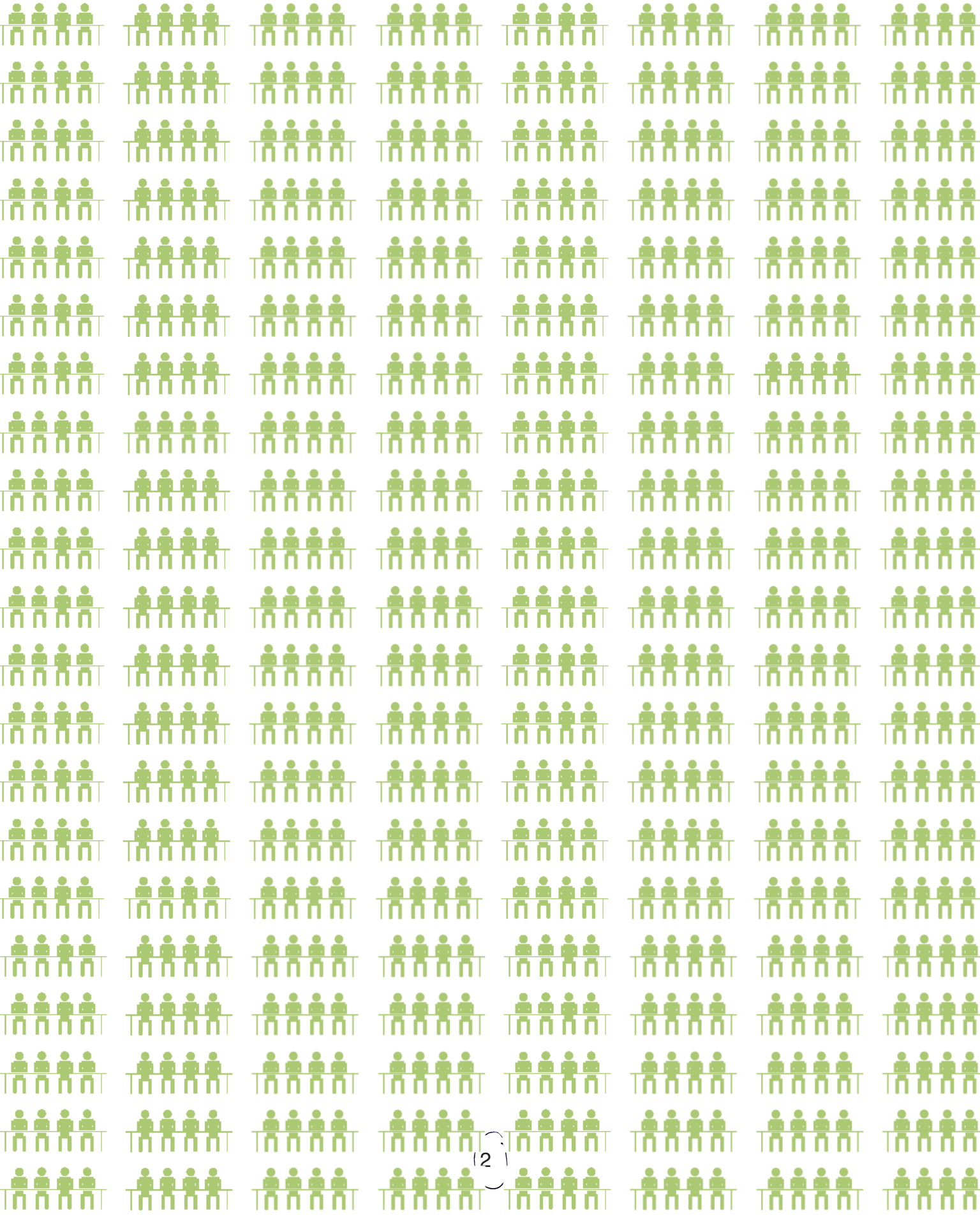
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**CLAIRE DIGGLE**

A thesis submitted to the University of  
Huddersfield in partial fulfilment of the  
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# Abstract

Alternative food systems and current government reports are looking for solutions to feeding the increasing world population in a sustainable way. This incorporates a more social approach to food which has been weakened by the industrialisation of the current food production system. In this report the investigation of food concept design through analysis and the undertaking of design practice reveals design structures which position food concepts in relation to the period of energy descent where a more local and social approach to food is required.

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# Chapter 1

## Introduction

## 1.1 Introduction

The increasing reliance of the current food system on the input of non renewable fossil fuels presents an increasing problem as resources to sustain such practice become more scarce. Current government reports comment on the more considered approach needed towards food consumption. At the same time there has been an increase in the exploration of a relationship to food through design, especially with the development of the discipline of eating design, promoted by designer Marjie Vogelzang, and the creation of food concepts. This chapter will outline a general area of research into the concurrent topics of the food system and design approach to food. Exploring how design can provide creative proposals in the social context.

## 1.2 The Research Question

This research study aims to address the following research question: Identify key structures in food concept design that locate it in relation to energy descent.

The aims of the report are as follows;-

- (i) Evaluate the current food system to ascertain a position for a design solution to be explored.
- (ii) Identify key aspects of food concept design and their approach to food through analysis of their physical design and how people interact with them.
- (iii) Develop a food concept design as a solution in response to challenges established in the food context.

Therefore the structure of the report will first examine the context of the current food system to identify key topics which will then be explored within the context of design; that will establish the design context of food concept design. The report will then move on to discuss the research methods and findings to conclude by outlining structures that have been identified in food concepts through the design practice. The key term energy descent refers to the withdrawal of oil use after peak oil. This term has been recently promoted within the practice of permaculture and is important to understand for the research context of this report. Energy descent will be discussed in more depth in Chapter 2.

## 1.3 Methodology and Research Design

Practice-based research forms the methodological approach that will accommodate investigation of the research question. Gray & Malins state that the methodological approach of the design practitioner as researcher 'should be responsive, driven by the requirements of the practise and the creative dynamic of the design work' (2004, p.72) Therefore qualitative research methods will be used to establish a structure to approach the practice-based research. A literature review will provide information for creative and reflective analysis. The food concept developed through practice will sit within the wider context of the research question providing a unique interpretation of the information reviewed. This will be informed and validated by concurrent analysis of the following research methods discussed here. Case studies will be analysed in relation to the acts required to carry out a meal. These are identified as follows; Sourcing, Preparation, Cooking, Serving, Eating, Disposing. Each is a stage at which an interaction with food occurs, this will allow the identification of key structure of narrative and social interaction within the food concept. Also to be analysed is how each stage deals with energy consumption, and drawing comparison between the eight case studies to form a conclusion of which stage of the meal is used to predominantly deliver a message through the design and whether other stages could be developed to intensify the narrative of the food concept. The methods of complete participant observation and interview, aid in the construction of a reality and obtain a real world view of the relevance of design practice in the research context. The complete participant observation will involve volunteering with food campaign organisations and the interview will look to obtain particular opinions about identified research topics and case study examples from an informed perspective of an alternative food system.

Triangulation of the methods discussed add a depth to the investigation rather than providing validation (Denzin & Lincoln, 1998). Reappraisal of the developed food concept by the design practice method will occur against the conclusions derived from the case study analysis and the findings thorough interview and participant observation. This will lead to the evaluation of the research findings through design practise, and a conclusion to the research aim.





# **Chapter 2**

## **Food Context**

## 2.1 Introduction

'The food and drink we waste [in the UK] that could have been eaten would fill 88 million wheelie bins' (Lovefood.Hatewaste, 2013). Throwing food away is just one area where energy is wasted in the food system. Agriculture depends on high-yield crops that are supported by large inputs of energy, water and fertiliser, of which the production of fertiliser requires high levels of fossil fuel (Population Matters, 2012). Transportation, processing, packaging and storing are all instances of where energy is input on food's journey from plough to plate. This chapter discusses the current consumer relationship to food, outlining the industrial system which relies heavily on the input of fossil fuel whilst diminishing both the relationship with the people who consume the food and the environment. Key texts include Prime Cuts (WWF, 2013) & Sustainable Diets and Biodiversity (FAO, 2013), reports which establish a context in the UK with regards to an approach to food that is needed looking towards 2050. Also, texts by Paul Roberts, Micheal Pollen, Joanna Blythman and David Holmgren. The review of this information looks to establish a food context in which to explore how food concept design can provoke behaviour and habits that lead to a sustainable relationship with food.

## 2.2 Energy in Food

### 2.2.1 Photosynthesis



Figure 2.1. Illustration depicting photosynthesis.

The origin of the energy we consume as food is the sun. Plants perform the process of photosynthesis, using solar energy to convert water and carbon dioxide into carbohydrate, illustrated in Figure 2.1. The carbohydrate produced is the beginning of the energy supply chain that provides energy for all other

life on the planet (Holmgren, 2002; Morton 2007). Animals consume plant matter and metabolise the carbohydrate into fats and protein that can in turn be consumed. Figure 2.2 illustrates the conversion of solar energy through the food chain.

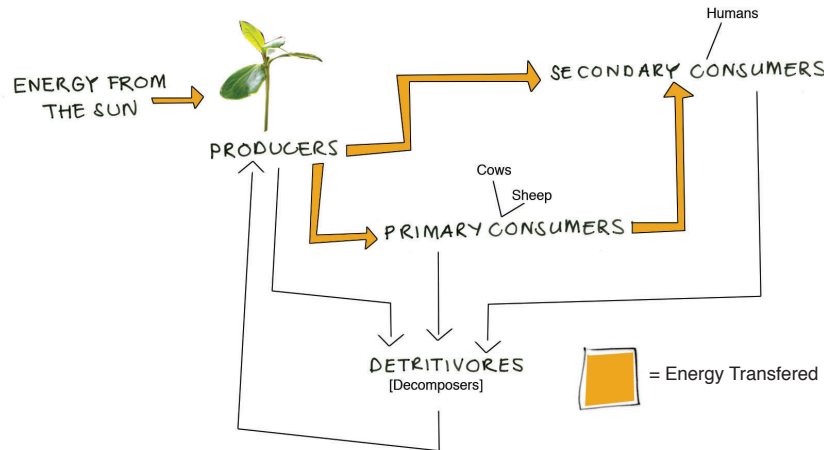


Figure 2.2. Illustration depicting Energy Transfer in food chain.

At each stage energy is lost through respiration and activities that keep organisms alive (Holmgren, 2002). The process is naturally abundant, however the industrialisation of agriculture has been sustained by an increased reliance on fossil fuel input (Population Matters, 2011). Pollan argues that ‘our goal should be to eat from the solar chain to the extent we can and not the fossil-fuel chain, which is what we are mainly doing now’ (Khong, 2013). Fossil fuel is energy from the sun trapped by plants millions of years ago and now used in the form of coal, gas and oil (Holmgren, 2002). Burning fossil fuel releases stored carbon dioxide producing negative effects on the environment (WWF, n.d(a)).

### 2.2.2 Energy deficit

During the 1960's the launch of the Green Revolution saw modern fertiliser and pesticides combined with new strains of seed. This provided higher yielding, disease resistance plants (Doherty, 2014). The methods used during the Green Revolution relied heavily on the input in fossil fuels in the production of chemical fertilisers and pesticides (Population Matters, 2011). 'While agriculture output has increased, the energy input to produce a crop has increased even more; in consequence, the ratio of crops produced to energy input has decreased over the time' (Population Matters, 2011,p.1). This reveals an energy deficit in our approach to producing food. The following point is made by Dr Colin Campbell when discussing the energy used in the agriculture system, 'today's energy supply is equivalent in energy terms to twenty two billion slaves working around the clock... we are living with this enormously stock of slaves working for us in the form of oil' (Hosking, 2009). This comparison illustrates what would need to be provided by human input without the fossil fuel. However it also signifies that a more local, manual approach would start to relieve some of the energy input required. 'In traditional rural societies, food is consumed locally, and human and animal waste is returned to the land, completing the nutrient cycle' (Roberts, 2008, p.). In urban societies food is consumed far away from where it is produced therefore synthetic fertilisers are used to replace nutrients in the soil. The distance between producer and consumer causes an increased reliance on fossil fuel.

### 2.2.3 Moving down the food chain

Reconsidering figure 2.2, if energy is lost at each transfer stage, consuming edible plants that are positioned further down the chain would mean less energy is wasted. Brown (2012), argues that humans need to move down the food chain to achieve a sustainable approach towards food. When livestock is grain fed rather than grass fed it requires 7 pounds of grain to produce 1 pound of beef, pork is more efficient in that it requires 3.5 pound of grain to produce 1 pound of meat and poultry 2 pounds of grain for one pound of meat (Brown, 2012). Energy is wasted by this indirect consumption of cereal crops. The account of the following chinese proverb as Rule 24 in Micheal Pollan's Food Rules (2009), provides a simple concept to visualise when considering what is good to eat in term of the amount of energy that has been wasted at each stage of the food chain. 'Eating what stands on one leg (mushrooms and plant foods) is better than eating what stands on two legs (Fowl),

which is better than eating what stands on four legs (cows, pigs and other mammals)' (p.55). This is a simple communication of the ideas discussed here. WWF in collaboration with the Food Ethics Council promote the reduction in meat consumption or conversion to 'better' meat, that which is grass fed rather than fed on cereal crops in developed countries like the UK. This is discussed in their 2013 report Prime Cuts. This would reduce the environmental impact from livestock production and also the energy wasted by feeding cereal crops to animals for humans to then consume. 'World consumption of meat climbed from just under 50 million tonnes in 1950 to 280 million tonnes in 2010' (Brown, 2012, p.25) this is predominantly due to developing countries becoming more industrialised and aspiring to the western diet (Hosking, 2009).

## 2.3 The Global Context

### 2.3.1 Population increase

Advances in agriculture provide a more sustained source of food and thus allows the population to rise. This in turn causes a greater demand for food. This cycle continues until there is no more land or resources to sustain production. 'Humanity is already using most of the productive land' (Population Matters, 201(a)) available for agriculture. The current estimated population of 7 billion has increased from 2 billion since 1930 and it is expected to reach 9 billion by 2050 (Government Office for Science, 2011). The majority of population growth will be in developing countries increasing the demand for meat and dairy products, the most resource intensive foods, as well as other foods (Brown, 2012; WWF, n.d(a)). The Global Food and Farming Futures report (2011) explores the increasing pressures on the global food system between now and 2050. It highlights four key areas where action needs to occur if a population of 9 billion is going to be food secure. These are as follows; more food must be produced sustainably, the demand for the most resource intensive foods must be contained, waste must be minimised and governance of the food system must be improved to increase productivity and sustainability (Government Office for Science, 2011). The UK governments Green Food Project report (2012) also considers the challenges of increasing food production as the population rises. It concludes that there is a shift in expectation required. Changing UK consumption patterns, and, that 'food would need to be more local, more seasonal and with less emphasis on meat' (p.10). The development of the Green Revolution was required during the 1960's to sustain the then increasing population. As previously discussed it brought heavy reliance on fossil fuels and the intensively farmed crop varieties degraded the surrounding environment (Population Matters, 201(a)). With a

decrease in the availability of fossil fuels during energy descent, to sustain the intensive methods required to produce high yields, an alternative approach is necessary to provide the increasing amount of food needed to feed the increasing global population.

### 2.3.2 Stealing from the future

‘Today humanity uses the resources of the equivalent of 1.5 earths. This means it now takes the earth one year and six months to regenerate what we use in a year’ (Population Matters, 2011(b)). Paul Gilding discusses this during his talk titled The Earth is Full. He describes current consumption patterns as stealing from the future, as you cannot borrow natural resources (2012). The increased global demand for meat, or products such as milk and eggs, demonstrate how globalised the food system is. The developing countries, China for example, demand meat products but don’t have the capacity to grow the soya to feed the animals that produce the meat. As their affluence increases rainforest in Brazil are cut down to grow the soya to produce the feed (Brown, 2012). As the population increases further, more energy will be needed to transport goods across the globe to support the interconnected, globalised food system.

### 2.3.3 In the UK

According to NUF calculations cited in a article dated 14th August 2013, all food produced by the UK would run out by this date if we were to rely on self-sufficiency and not on the supplementary import of goods (unknown, 2013). Defra argues that importing from a diverse range of countries additional to production in the UK enhances food security. However, the largest contributor to emissions in the UK food chain is the import of food (Defra, 2012(b)). In relation to the government reports discussed above, regarding change in UK consumption patterns, promoting the consumption of local produced would reduce the emissions and energy use by the importing of food. Further patterns of consumption will be discussed in the following section, specifically in relation to the UK.

## 2.4 Appetite

### 2.4.1 Optimal Foraging Theory

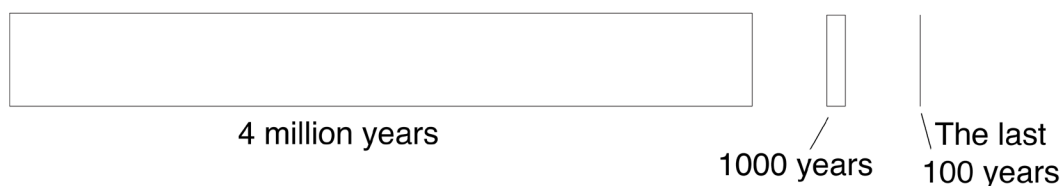


Figure 2.3. Illustration depicting Development of Appetite.

‘All creatures use feeding strategies that yield the most calories for the least effort’ (Roberts, 2009, p.6) is an observation of animal behaviour in Optimal Foraging Theory. If applied to humans it explains the readily accepted progression of the processed food industry, where human effort is design out of eating. Figure 2.3 illustrates the development of the human appetite and shows that for only the last 100 years has food been readily available to most people in the developed world. This is a short time in comparison to the 40 million year appetite development period where humans instinctively sought food high in fat and sugar to keep the species alive (Smiellie,2011; Winston,2002). ‘In nature, sugar almost always come packaged with fibre, which slows their absorption and gives you a sense of satiety before you’ve ingested too many calories’ (Pollan, 2009, p77). However, the processed food available today makes available the fat and sugar we instinctively crave in a different structure to that found in nature, and cases of obesity and diabetites have risen in correlation with the availability of such foods (Blythman, 2006). The processed food available provides an effortless feeding strategy but is highly reliant on the input of fossil fuels for production (Roberts, 2009; Khong, 2013).

### 2.4.2 Time

In *The End of Food*, Roberts (2009) discusses how consumers are skipping sit down meals in favour of on-the-go snacks. Companies are designing processed food with portability in mind to make them easy to consume whilst carrying out other tasks. He states, ‘The future of food is as an accessory’ (p.44). Pollen, when discussing his research talks about secondary eating; eating whilst carrying out another task. This correlates with the beliefs about food discussed by Blythman (2006) in *Bad Food Britain* that, ‘Eating is just about refuelling, not pleasure. A part of life’s routine’ (p.xvii). The postwar economic boom meant that women were going out to work. As women traditionally cooked in the



home companies marketed convenience products at women saying their products would give them time back to do things other than cook (Roberts, 2009). This stemmed the reduction in time allocated to food. 'Time, not money, was now the scare resource' (Roberts, 2009, p.35). But this time reducing food is highly processed and therefore uses more energy resources as well as the food product itself fuelling the fast paced lifestyle which in turn is more energy dependant.

### 2.4.3 Fast and convenient

Roberts (2009) makes the point that companies can sell cheap raw produce at higher prices by processing it and marketing it. This results in the abundant choice of packaged convenience foods available in supermarkets and fast food restaurants. 'Convenience depends on...the continued decline in consumers' ability to prepare, or even understand their own food' (Roberts, 2009, p 31). As urbanisation continues to increase, people are further removed from the sources of their food giving rise to a lack of understanding and more responsibility to the companies producing the convenience products. However, 'heavily processed food tends to be more resource-intensive to produce' (WWF, n.d(b)), highlighting the need for a different approach as resources become scarce. The points made in section 2.4.2 and section 2.4.3 correlate with the Optimal Foraging Theory hypothesis discussed in section 2.4.1 that 'all creatures choose feeding strategies that yield the most calories for the least effort', convenient and fast need little time allocated to them, but this is at the expense of energy resources.

### 2.4.4 Decline of the table

Andy Bates, chef and contributor on BBC Two's Food & Drink series, episode 3 which focuses on the joys of sharing food, makes the case that sitting down to share a meal isn't necessary every night, 'It's about time spent together, not just time spent eating' (Bates, 2014). However, he agrees that there is a reliable ritual to the family meal that was important as he grew up, that his family would interact and get involved with the whole preparation of the meal as well as the eating of it. 'One in every 4 households no longer has a table that everyone can eat around' (Blythman, 2006, p. xv). The rituals and interaction while both preparing and eating a meal together as a family are disappearing from the home. It takes longer to sit down and eat a meal than it does to eat the convenience foods previously discussed. Also the availability of processed, ready made meals makes it more convenient for families to eat different meals at different times aiding a fast paced consumer lifestyle.

The decline in eating at a table correlates with the increase in secondary eating discussed above, the increase of eating whilst doing something else. The food concepts analysed in Chapter 4 all play with the ritual of sharing food around a table.

#### 2.4.5 Food waste in the UK

Where there has been an increased acceptance of viewing food as a commodity food waste has increased. 'UK households are throwing away 4.2 million tonnes of household food and drink annually; the equivalent of six meals every week for the average UK household' (Wrap, 2013). This equates to 5% of UK greenhouse gas emissions when we consider the energy resources that go into the production and distribution of the food for it then to go to landfill (Food Ethics Council, 2013). The systems involved in the production and distribution of food increase the likelihood that food gets wasted. Especially in the case of supermarkets where it is illegal for food being sent to landfill, that is still edible, to be given away to charity (Appendix C). Organisations such as Feeding the 5k and The Real Junk Food Project are aiming to intercept food waste and feed it to the food insecure, this will be discussed in more detail in section 2.6. 'Not used in time' (Defra, 2012(b), p.51) is often cited as the reason for throwing away food. However, inedible food could be redirected to produce energy through biomass rather than being sent to landfill.

#### 2.4.6 Food Banks in the UK

Since the 2008 global food price spike there has been an increase in food bank use in the UK with even working families requiring their food to be supplied by food banks because they are unable to afford to buy food (Rayner, 2013). This seems avoidable when the amount of food going to waste, as discussed above, is considered.

The discussion here in section 2.4 establishes trends in consumer relationships with food that are resource intensive, the following section will discuss alternative approaches to the energy dense trends.

## 2.5 An Alternative Approach

Discussed above are food related issues relating to a period of energy ascent stemming from the time of the industrial revolution. The progression of the food system during this time can be seen to have had a destructive effect on the social relationship to food (Roberts, 2009). Alternatives to the industrial system look to rebuild a social relationship with food. *Natural World: A Farm for the Future* investigates the security in the food systems reliance on cheap fossil fuel and looks into alternatives that find nature has the solutions to low energy farming for the future. Professor Campbell (2009) states ‘the proportion of people involved directly with food production is going to increase,’ when questioned about how food will be approached in a decline of non-renewable energy resources. An example of this direct involvement is provided by Chris Dixon, who produces all the fruit, vegetables, meat-and fuel needed to cook it- on a small holding which provides enough to sustain a small family. He describes his practice as gardening as opposed to farming highlighting a distinction in attention paid to a smaller plot of land when practicing as a gardener. He states ‘gardening with hand tools is more productive and energy efficient than farming’ (Hosking, 2009). Permaculture, a movement synonymous with food gardening validates this when Holmgren a co-founder of the movement states that ‘food gardens are the smallest scale and potentially most intense form of agriculture’ (Holmgren, 2002, p.183). It’s the small human scale that means the tasks and available yields from the plots are inline with the capacity of the people to managed the tasks involved, and, in doing so meet their own needs in terms of produce (Holmgren, 2002). This is a significant example of a relationship to food which has been designed out of the industrial system. Mainly because the scale of operation does not allow for a personal approach.

‘True sustainability means providing every person now alive, as well as generations yet to come, with a reasonable standard of living that can be maintained into the foreseeable future’ (Population Matters. 2011(b)). As discussed in section 2.3.2 we need 50% more earth to sustain how we currently operate (Gilding, 2012) and consequently we are stealing from the future. When first conceived, Permaculture was predominantly concerned with the sustainable production of food and other resources. Permaculture has developed to capture the ethics of a sustainable consumer (Holmgren, 2013). The term ‘energy descent’ is important when considering Permaculture. The ethical perspective and derivation of the design principles of a permaculture method pivot around the progression to an age in which less energy will be available to input into an industrial age consumer lifestyle. Adaptation to less energy reliant solutions which provide for basic needs is the main aim of Permaculture. Holmgren states, ‘the process of providing for peoples needs within ecological limits requires a cultural revolution’ (2013, p.7) *FAO Sustainable Diets and Biodiversity Report* (2012) confirms this, ‘Up to now the modern food system has been based on the assumption of

an unrestricted availability of low-cost fossil resources'. However, with limitation in resources available as developing countries aspire to a consumer lifestyle and western diet, more local and personal solutions as advocated by a permaculture approach, could start to change the culture of consumption. In relation to a 'solution' to the transportation of food, especially when considering the UK where over 40% of food consumed is imported (Defra, 2012(b)) contributing to the energy embodied in food. Local sourcing could reduce the need for energy use at this stage. The example of Biospheric is a research project developing aquaponic systems in a disused building in Salford to provide food for the local community. An important aspect of this project is the local whole food store, 78 Steps, supplied by Biospheric. It is seventy eight steps away from the Biospheric Project building. This emphasises the message of local food links and the energy used in the transportation of food, referring to food steps rather than food miles (Biospheric Foundation, n.d.). Local food supply systems eradicate the need for energy resources to be used in the transportation of food.

Another important aspect of Permaculture is the design principle, 'Observe and Interact' (Holmgren, 2002, p.13). When applied to the observation of nature it correlates with the research of scientist Janine Benyus. Benyus developed the study of Biomimicry which looks for the solutions to design problems by observing processes already occurring in nature and mimicking them. Benyus make the point that 'Life doesn't really deal in things. There are no things in the natural world divorced from their systems' (Benyus, 2005). Permaculture design also works with these systems, mimicking how nature carries out tasks, provoking environmentally sustainable solutions to design challenges. Where the current consumer lifestyle is stealing resources from the future Benyus' summary of observations in nature explains how nature does things, 'organisms have figured out a way to do the amazing things they do, while taking care of the place that is going to take care of their offspring' (Benyus, 2005). The industrial system has used non-renewable sources to unsustainably increase the global production of food whilst creating a void between the producing of food and the people who consume it. Developing ways people can reconnect with food will move towards sustainable consumption. The Prime Cuts food report commissioned by WWF (2013) discussed in section 2.3, states that 'reconnecting people to food may provide access to the changes in attitudes and behaviour that would encourage more considered consumption' (p.10). The following section discusses organisations actively building community relationships with food, in particular interaction with the sources of waste food produced by the current system.

## 2.6 Action

### 2.6.1 Food Campaigns

Feeding the 5000 (Feeding 5k) is an organisation founded by Tristram Stuart, an environmentalist, with the aim of tackling food waste (Feeding5000, 2013). Food waste is a major contributor to energy wasted in the food system. The discussion of the following campaigns highlights active social movements in the food context and volunteering with these organisations allowed a deeper insight into the issues surrounding food waste and also how messages are passed onto the general public through organised events.

### 2.6.2 Gleaning



Figure 2.4. Photograph depicting field of lettuce.

The Gleaning Network UK, a branch of Feeding 5k is aiming to collect the fresh british grown fruit and vegetables that is in danger of going to waste every year in the UK. Through its partners, the collected produce is given to charities that distribute it to vulnerable members of society that don't have enough money to buy food. Ultimately aiming to reduce food waste and the impact on the environment (Feeding5000, 2013). In the past, farmers left part of their crops for the poor to glean, but today whole fields and orchards are routinely left to rot (Fearnley-Whittingstall, 2013). Tristram Stuart (2012), Gleaning Network UK founder, states that he 'regularly meets farmers who waste twenty, thirty, forty even sometimes a hundred percent of their entire harvest because it doesn't meet



strict cosmetic standard or the markets vagaries meaning it's surplus to requirement'. Farmers have to overproduce to make sure they can meet the fluctuating demands of the supply chains governed by the supermarkets they provide for (Stuart, T, 2012). If the supermarkets suddenly cancel an order, crops are left to rot or get ploughed back into the soil. All the resource and energy input- fertiliser, insecticide, seeds for example and in some cases the picking and initial cold storage of harvests (Fearnley-Whittingstall, 2013) - are wasted, further increasing the total energy wasted in the food system as a whole. In the case of the lettuce needing to be gleaned in Northwest England, June 2013, it was the recent weather pattern, prolonged periods of rain followed by prolong periods of sun, which had caused the crops to be ready to harvest simultaneously. The situation was country wide and the market was saturated with the lettuce supply. Therefore whole rows of lettuce would be ploughed back into the soil if they weren't first picked by volunteers brought to the farms by the Gleaning Network UK. Volunteering at the first glean in the Northwest, allowed a deeper insight into the organisation and also to gain an idea of the kind of people who volunteered to glean and what motivated them to do this. Huntapac Produce Ltd, was established in 1942 and has developed from supplying local fruit and vegetable markets in Lancashire, to a 24-hour, 364-day-a-year operation and the largest root vegetable supplier in the UK (Huntapac Produce Limited, 2007) This is where the lettuce would be gleaned from. Huntapac produce root vegetables, brassica and salads for leading supermarket chains on the land surrounding the industrial pack house. The naive anticipation of a quaint farmyard scene with a lettuce patch was a great contrast to being confronted with the industrialisation of crop production co-ordinated by Huntapac. Carrots harvested during the night had been brought into the pack house and were entering a production line on arrival to the site. The sizeable machinery sorting, washing and dividing the carrots into supermarket specific plastic packaging, then being dropped into a crate and driven away, provided a stark contrast to a field scene, but highlighted the process involve in the supply of produce to the supermarkets for consumer convenience. However, the lettuce crop would usually be picked and packed out on the field (figure 2.5). A group of around 15 volunteers traveled to Preston, with one member of Feeding 5k co-ordinating the day and liaising with both Huntapac and



Figure 2.5. Photograph depicting lettuce packing.



Figure 2.6. Photograph depicting lettuce cutting.

FareShare. FareShare a charity promoting the message 'No Good Food Should Be Wasted' (FareShare, 2009) would be taking the gleaned lettuce and distributing it to charities and organisations dealing with food poverty. Figure 2.4 depicts the field of surplus lettuce. After a

demonstration of how to harvest the lettuce by hand, working in pairs, the lettuce were cut from the root, outer and rotten leaves peeled off and packed into crates to be transferred to the van. A fossil fuel free production line (except for the van). See Figures 2.6 to 2.11. One and a half tonne of lettuce was harvested in the day by the group of volunteers. Since June 2013 the Gleaning Network UK have been invited back by Huntapac to glean cauliflower and cabbage.



Figure 2.7. Photograph depicting lettuce peeling.



Figure 2.9. Photograph depicting a field of yellow-flowered plants.



Figure 2.8 Photograph depicting lettuce picking.



Figure 2.10. Photograph depicting lettuce packing.

Section 2.4 discussed the rise of food bank use in the UK. The Real Junk Food Project, recently established in the UK, intercepts food before it ends up as landfill. Waste sources coming from supermarkets, farms and general donations. This food is then provided as meals to the food insecure





depicting lettuce peeling



depicting stacked lettuce.



Figure 2.11. Photograph depicting lettuce going into van.

and general public in a cafe setting paying only what you feel the meal is worth or what you can afford to pay (The Real Junk Food Project, 2013). The Gleaning Network UK and The Real Junk Food Project both deal directly with food sources that unless intercepted would go to waste. In River Cottage to The Core which sees Hugh Fearnley-Whittingstall follow the Gleaning Network UK to Sussex to rescue Victoria Plums, the farmer here suspects the market window will soon close for the plums and that people will be on to the next thing (Fearnley-Whittingstall, 2013). Fearnley-Whittingstall (2013) states that 'it's not always nature calling time on the plum season [in this case], it's a person behind a desk', emphasising the despondent relationship between the markets and consumer habits, and nature. With one billion people globally food insecure (The Real Junk Food

Project, 2013) the relationship between the produce and the consumer attitude observed here is questionable. Developing ways to incorporate these food waste streams into the everyday lives of the consumer would be a step towards eradicating waste to make the consumers more aware of how their habits affect the food wasted and ultimately wasted energy. The suppliers to the supermarkets overproduce as they loose less in monetary terms by over producing, than the money that would be lost by the retailers if they themselves were short of produce to sell (Stuart, T, 2012). This leads to a culture of over production and consequently not only a waste of food but a number of other resources that go into the production of this food. Approximately 30,000

tonnes of fruit and vegetables going to waste have been rescued in the past 12 months by the Gleaning Network UK (Fearnley-Whittingstall, 2013). The way we shop for food today produces masses of waste as the markets move onto the next thing regardless of whether current crops are still available. Also, households are buying less fruit and vegetables during the recession, discussed in section 2.4, leading to a decline in nutritional value of food being purchased as fresh produce is being substituted for processed. Incorporating fruit and vegetables collected by organisation such as



the Gleaning Network UK into the consumer landscape would not only provide nutritional food but at no further cost and raise awareness of food waste issues. Where gleaning deals with produce that would otherwise go to waste. Another approach is the interception of waste produce unfit for human consumption, but which could be feed to animals converting the waste into meat is, The Pig Idea.

### 2.6.3 The Pig Idea



Figure 2.12. The Pig Idea Feast in Trafalgar Sq. Publicity

Forests in South America are cleared to grow soya to feed to pigs in the UK and across the EU, this has a huge impact on the energy embodied in the meat we consume. The Pig Idea campaign intends to raise awareness of local waste food products that could be fed to pigs instead of the soya produced thousands of miles away. Consequently turning food waste into meat (The Pig Idea, 2014(a)). During WWII waste food was collected from houses, restaurants, cafes; wherever food waste was produced, and fed to pigs as pig swill (Cryer, n.d). Figure 2.13 depicts a poster campaign from the WWII period. However, there is currently a ban across the UK and EU on food waste being processed to use as pig swill due to the outbreak of foot and mouth in 2001 (The Pig Idea, 2014(a)). The Pig Idea is campaigning for the ban to be overturned and a safely regulated process of converting waste food into food for pigs to be put in its place. Although the use of catering waste is banned there are still regulated food by-products and waste food products that can be legally fed to pigs. Volunteering at The



Figure 2.13 Pig Bin poster.

Pig Idea feast provided the opportunity to talk with people directly involved in the campaign, develop an understanding of the event organisation and directly observe the public reaction to the event and



Figure 2.14. Photograph depicting Pigs on farm.

campaign. The Pig Idea is a campaign against the ban on recycling food waste. Figure 2.14 show the Pigs on Stepney City Farm, July 2013. These pigs were fed on a diet of okra, whey and unsold



Figure 2.15. The Pig Idea Feast in Trafalgar Sq. pulled pork taco.

fruit and vegetables from sources local to Stepney City Farm but food that would have otherwise gone to waste (The Pig Idea, 2014(b)). Figure 2.15 shows a pulled pork taco, incidentally the same Pig in a different form! On 21st November 2013 The Pig Idea Feast day started with leafleting around Trafalgar Sq, London, the location of the event, to make people aware there would be free food available between 12pm and 4pm. During the day various cooking demonstrations, using the meat



Figure 2.16. The Pig Idea Feast in Trafalgar Sq. event stage.

from the pigs raised, and other events were planned to pass on the messages of the campaign and get people involved (Figure 2.16). Once people started to queue for food at the various food tents surrounding the square (Figure 2.17) the power of free food was evident. When discussing the power of free food with Adam Smith founder on the Real Junk food project he agreed that ‘people turn up



Figure 2.17. The Pig Idea Feast in Trafalgar Sq. food tents.

for free food regardless of what it is, it's free food' (Appendix C). Stuart (2014), said the following about the food eaten at the event by the 3000 people who attended, ‘They are eating a message, and it's a delicious message’ (BTTP). This point of ‘eating a message’ is significant when we consider the intentions of food concepts in Chapter 4 but to observe the message making claims in this instance provides evidence of sustainable food ideas seeping into the public conscience. People were predominantly there for the free food but by capturing their attention in this way allowed the



messages about the unsustainable agricultural system and the need for public support to be passed on. Having a story to tell about the pigs from their development and diet locally over the previous months, strengthens the campaign to make an impression on someone once caught in a queue for food. The building of a strong story around the event makes it a stronger piece of communication; more depth to the eating of the pork dishes.



Figure 2.18. The Pig Idea Feast in Trafalgar Sq. bins.

The intention of The Pig Idea links back to the discussion of energy embodied in and wasted in meat production. Also the amount of food that goes to waste in the UK. One argument from a lady who rears pigs, volunteering on the day was that food today isn't as good a quality as it was in wartime Britain when food waste was fed to pigs. The highly processed food available today, then processed again to be turned into pig swill would leave little nutritional value in what is then fed to the pigs. However, feeding pigs on local food by-products and legal waste, as was achieved on Stepney Farm in the example discussed, provides nutritious waste for the animal to consume. It also occurs on a small scale leading back to the need to reduce our meat consumption consequently reducing the impact on the environment. It also reduces the demand for crops to be intensively produced to feed to pigs and instead the crops can be directly consumed by humans, as discussed in section 2.2, regarding the energy lost by feeding crops to livestock. The example of gleaning and The Pig Idea link closely with the alternative approaches discussed in section 2.5, both with a social approach to food production in a period of energy descent. Both gleaning and feeding pigs waste could be achieved on a local level by the community.

## 2.7 Conclusion

The topics outlined in this chapter outline the current food system which is using an abundance of non-renewable energy. We moved on to discuss the alternatives and their approach. These demonstrate a small scale, social approach to reconnect with the food we eat. The social aspirations in the context of energy descent is where food concepts and the context of design can comment. Chapter 4 will consider in depth how food concepts achieve social interaction but also how to deliver a message to people. Bringing people together and building relationships. This is important to reflect the social message of community based production and consumption proclaimed by the alternative approaches and the food campaigns. Chapter 3 will now go on to explore examples in the design context that adhere to some of the principles discussed here, and explore the context that the food concepts we will analyse later, sit within.

# Chapter 3

## Design Context

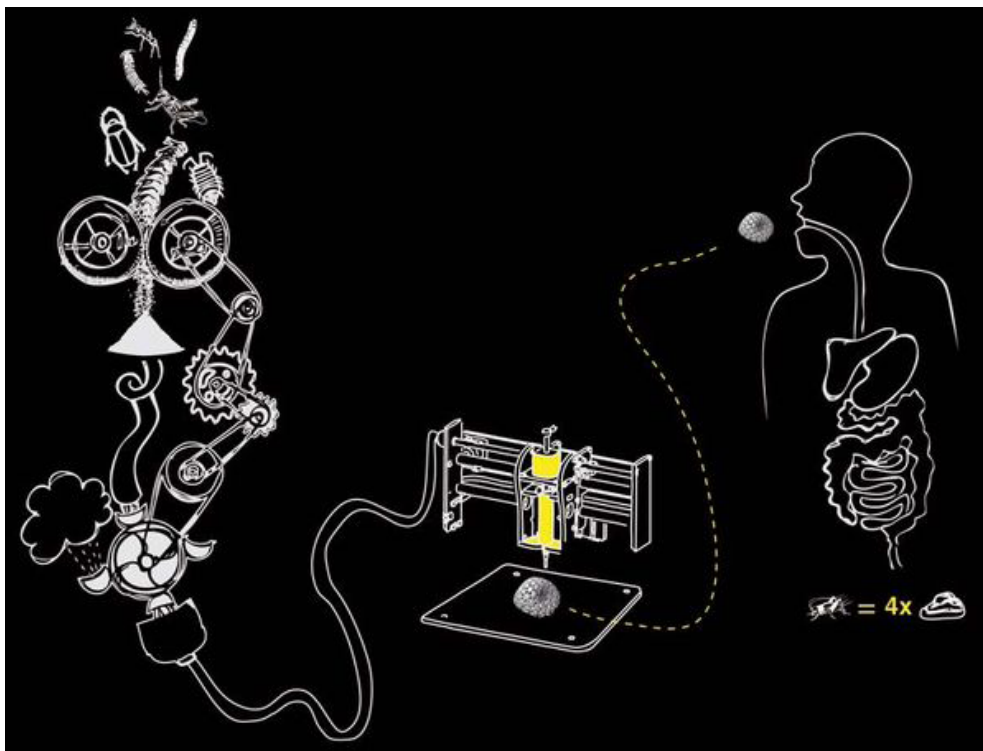


Figure 3.1. Eating insect flour diagram.

### 3.1 Introduction

Peter de Rooden, curator and artist of the Foodprint programme discusses the role of artists, designers and architects in the future of food and the contribution of a perspective from within the arts to the topic of food related issues. He puts forward the notion that through their work, artists and designers ‘establish contact between parties that would not normally sit down together’ (2012, p.36) He makes the point that ‘opening people’s eyes is not the same as putting ideas into practice’ (2012, p.37) but that the afore mentioned present alternatives that are not tied to legislation, political policies or required to make a profit. (De Rooden, 2012). This view focuses attention on a place for design to explore social/ cultural issues and present alternatives to the current systems that dictate our society, through a process of creative experimentation. The aim of this chapter is to explore examples of the alternatives that have already been generated. This will establish a design context in which to investigate the research question. Where Chapter 2 establishes a food context, here we will establish how design approaches some of the previously discussed topics and presents an approach to them from a creative perspective. This perspective is important to examine when considering how messages are delivered through design practice. *What Design Can Do* is an international event investigating the power of design in the social context. It wants designers to be responsible and consider how their work can impact the wider society by an interdisciplinary discussion of alternative strategies for the future (What Design Can Do, n.d), this is in line with how Peter de Rooden established a position for designers. The event looks to ‘raise awareness in the public for the potential of creativity’ (What Design Can Do, n.d). Designer Marjie Vogelzang and architect and writer Carolyn Steel are both profiled by *What Design Can Do* proving their work and topics surrounding it are being actively debated within the design community. These designers focus their work within the context of food, and Vogelzang’s food concepts will be discussed in this chapter and examined in more detail in Chapter 4.

## 3.2 Conceptual Design

The following discusses three design concepts chosen to highlight the presentation of alternative perspectives through the practice of design. Each relates to food but key to each is the angle of approach to the subject and how it is positioned in relation to introducing sustainable consumer habits.

### 3.2.1 Public Pie



Figure 3.2. Public Pie public space.

Maaïke Bertens present an honest process in the small scale mobile restaurant Public Pie which simply serves freshly cooked apple pie. It captures an approach to slow living in that you can see every step; how the apples are prepared using the peeler, Figure 3.3, the preparation of the dough and then the end result of the pie. The restaurant is composed of three physical components each dealing with a part of the process of making the pie. The central component at the front of the restaurant provides a seat for guests (Figure 3.5). Positioned behind this seat is the oven where the pies are cooked which concurrently heats a seats for the guests (Figure 3.4). The location of the restaurant is considered to be important in the overall communication of its message. Situating it in a public area means it is accessible to everyone (Dezeen, 2010). Exposing the process of





Figure 3.3 Public Pie in Millan peeler.



Figure 3.4. Public Pie oven.



Figure 3.5. Public Pie seat.

the pie production contrasts the industrial food system which presents a product at the end of, or part way through its production. This lacks a story and therefore restricts our relationship to it. The apple pie here comes with a complete story that can be observed and retold. A narrative develops through the exposed and involved process and highlights how

a message can be delivered through a designed experience.

### 3.2.2 Lapin Kulta Solar Kitchen Restaurant.

This restaurant concept also looks to communicate a sustainable approach to consumption via the experience of eating at the restaurant. The Solar Kitchen Restaurant forms a dependant relationship with nature. Energy captured from the sun solely dictates the ability to cook a meal on the solar powered units (Figure 3.7). When the sun isn't shining salad is served as an adaptation to the



Figure 3.6. Solar Kitchen birds eye view.

conditions presented. The concept is formed on the flexible and immediate approach needed to work with a 'nature driven process' (Guixe, 2011); the weather. A cloud could delay the cooking of a meal with the outside location of the restaurant. The weather dictates what happens and guest have to be flexible, adapting to the conditions of nature (Guixe, 2011). This approach contrast the approach of industrial agriculture in the current food production system that fights the prevalence of nature with chemicals such as insecticides and fertiliser to produce crops to a schedule. A permaculture approach would incorporate the behaviours observed in nature as this restaurant concept aims to do. The pop-up restaurant is made up of a series of tables and a series of solar ovens which compose the kitchen (Figure 3.6). The concept follows the sun around major cities in europe towards the twenty four hour sun of the Arctic Circle to optimise sunlight hours (Lapin Kulta Solar Kitchen Restaurant,





Figure 3.7. Solar Kitchen ovens.



Figure 3.8. Solar Kitchen cooking.

2011). A more sustainable approach to consuming food is to intercept it further down the food chain, as discussed in Chapter 2, the approach here intercepts the energy cost of cooking by using the renewable source of energy direct from the sun. The experience of the Solar Kitchen Restaurant again exposes a process similar to the experience of Public Pie. Each uses the design components of the experience of eating to convey a sustainable approach to consumption.

### 3.2.3 London City Farm House



Figure 3.9. London City Farm House.

London City Farm House (Figure 3.9), a concept for an urban community developed by Architecture graduate Catrina Stewart looks to convey a sustainable message via a different approach. It uses a waste source as the main component driving the scheme. The scheme proposes a community of houses on stilts above the city of London. Visitors and residents are expected to make donations of faeces and urine in the public toilets. Electricity is then produced from the breakdown of this excrement in biodigesters which releases methane gas. The donated waste could also be used to

produce compost and water for community gardens. The community relies on visitors to achieve self-sufficiency and the most popular public toilets would see the community grow faster in the surrounding area. Cows are also farmed for their methane gas. Electric eels and fruit would also be used as a power source (Dezeen, 2011) and 'nothing in the Farmhouse is disposed of, everything is recycled and reused to fuel something else' (Stewart, 2011). This approach to waste is partly considered in the projects previously discussed in Chapter 2, Section 2.4, The Pig Idea, Feeding 5K and The Real Junk Food Project. However this concept proposes to use the extremes of waste as a source of energy and the whole system dependant on the cooperation of people to donate excrement produces a strong connection between the place and the community it houses. It is the development of a community reliant system which is significant to observe when considering an approach to a relationship to food and also the adoption of waste streams to provide a sustainable energy source.

### 3.3 The Future Food House.

This section will discuss the current context of design with specific reference to food. The World Food Festival, Rotterdam, 2013 accommodated The Future Food House, an exhibition that explored the future of food consumption and production through the work of twenty two designers who were invited to exhibit projects (Mold Editors, 2013). The Future Food House was curated by Marjie Vogelzang exploring future potentials of food as a consumable experience and to present a variety of alternative perspectives within a combined context of food and design. Examples of Vogelzangs work will be analysed further in Chapter 4, but her contribution to the current and future food context of design is significant as illustrated by being chosen to curate this section of the world food festival; focusing on the future direction of food as seen from a designers perspective. Vogelzang sees food as 'the essence of life' (Dutch Profiles, n.d.). As she views food as already being designed



Figure 3.10. Museum Park view.



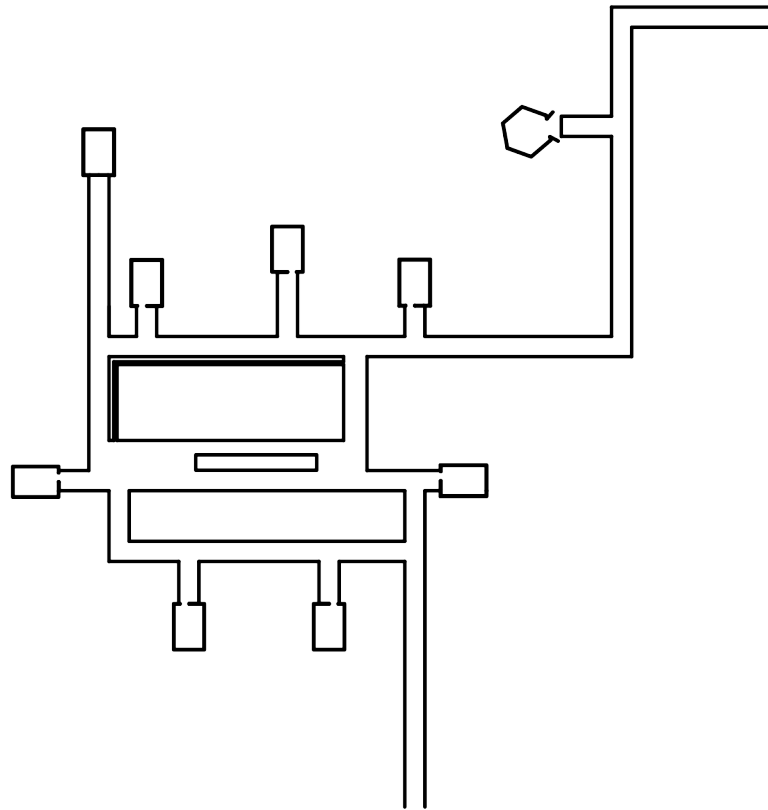


Figure 3.11. Illustration depicting plan of Future Food House.

perfectly by nature, she sees herself as an eating designer rather than a food designer working with the verbs related to food in her projects; sharing, preparing, growing for example. These ‘doing words’ lead to an active nature about her projects and one of the main points covered by her philosophy which consists of eight



Figure 3.12 Future Food House table.



Figure 3.13. Photograph depicting the potato eaters glass house.



Figure 3.14. Photograph depicting the insect au gratin glass house.



Figure 3.15. Photograph depicting the not words, but seed house.

inspirational points is 'Action' (Vogelzang, 2009). 'The customs, social interactions and methodologies of consuming food are taken apart or surreally reassembled in her various projects' (Stones, 2010, p. 209). Vogelzang also views food as a sustainable medium of communication, 'it's nice not to have this piece that you've made and will be there for the end of time. It's really nice that the food is eaten, that it's gone and I have nothing left. It's ephemeral and I don't fill up the world with even more chairs and tables and things' (Gestalten.tv, 2008). It's the medium of food and how people interact with it that provide the narrative in her projects and she states 'there is no material that comes as close to human beings as food, you put my designs inside your body' (Vogelzang, n.d). Many of Vogelzang's food concepts focus on the activity around a central table and alongside her design work she is a consultant for the food industry currently working with a fast food chain to see how they can become more organic. She believes that a lot of creativity is needed to address issues with food (Dutch Profiles, n.d.), 'when intelligent creativity meets the act of eating we can expect a powerful generator of positive changes for the future' (Vogelzang, 2011). Her use of food as a sustainable material and the social intentions of her projects places her work inline with the discussion in Chapter 2,



Section 2.5, where alternatives to the current food system look towards a more social approach to food, in the context of energy descent.

The Future Food House expands the activity of the table experiences curated by Vogelzang to an immersive exhibition. Concepts explored here ranged from future meat alternatives to the possibility of shrinking the population. Three specific projects stand out when considered alongside topics discussed in Chapter 2. These are as follows; Insect au Gratin by Susana Soares, The Potato Eaters by DUS Architects and Not words, but Seed by Rotterdamse Oogst. Archeo Mill by Arabeschi di Latte also provides an interactive experience to examine, looking at how they have considered people becoming physically involved in the production of archaeological bread, which is significant when considering how people can become more involved with the food they eat. The Future Food House was the permanent centre of the World Food Festival 2013 and was located in Rotterdam's Museum park, an expansive outdoor site at the centre of the city's museums and galleries (Figure 3.10). During the six week festival the site and design of the Future Food House allowed it to physically reconfigure as different events and projects took place in and surrounding a cluster of glass houses. Figure 3.11 illustrates the configuration of the glass houses in plan view. Centrally a large glass house, housed various projects and provided space for lectures and events indoors. The surrounding smaller glass houses provided space to explore projects exhibited in isolation. Alongside the central glass house was a long table a signature of Vogelzang's work but also a centre piece providing practicality (Figure 3.12). The table was the only place within the Future Food House site that was blank and a rest place. The outside table was paralleled inside the the large glass house, but the external location of the configured exhibition space comprised of the glass houses and connecting wooden paths, speaks of placing ones self in the exterior. Each path from the small glass houses lead to the central space where the combustion of ideas explored within each individual project space, ultimately reside to the table to be discussed, considered, or eaten. The following discusses three of the projects housed in the small glass houses (Figures 3.13, 3.14,& 3.15) that were particularly relevant to sustainable attitudes in a food context.

### 3.3.1 Insect au Gratin

Insect au Gratin by Susana Soares explores the development of an aesthetic for entomophagy (eating insects). The project takes dried insects and grinds them into a flour (Figure 3.16). Mixed with other ingredients including a gelling agent this creates the correct consistency to use in the 3D printer (Figure 3.17). In March 2013, The Wahaca Southbank Experiment, where dishes are trialled before being introduced to menus in main restaurants of the chain, introduced a grasshopper



dish to the menu in an effort to challenge the perception of entomophagy in the UK. '100kg of feed produces 40kg of crickets, but only 10kg of beef' (Soares, 2011). Insects are a more sustainable



Figure 3.16. Photograph depicting dried insects and insect flour.

source of protein, the current livestock eaten as meat protein produce much more CO<sub>2</sub> and use more water than rearing insects to produce an equivalent amount of protein (BBC Food, 2013) 'Insects are eaten regularly by 80% of the world' (Wahaca, 2013) but are seen as a novelty food in the UK. Figure 3.18 shows a prototype piece of food produced from the insect flour. The aesthetic is predesigned and once printed, the food is ready to eat or cook (Soares, 2011). Considering how we can challenge the perceptions of an unpopular food stuff when the choice to eat it is more sustainable is explored here by the aesthetic design of the food with the involvement of a designer at conception.

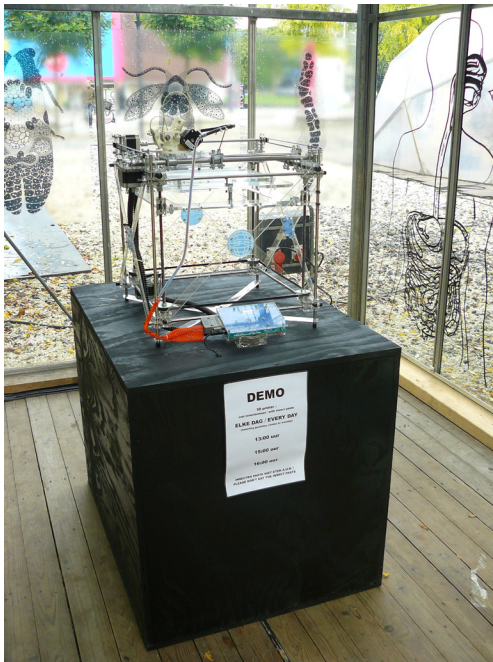


Figure 3.17. Photograph depicting insect flour 3D printer.

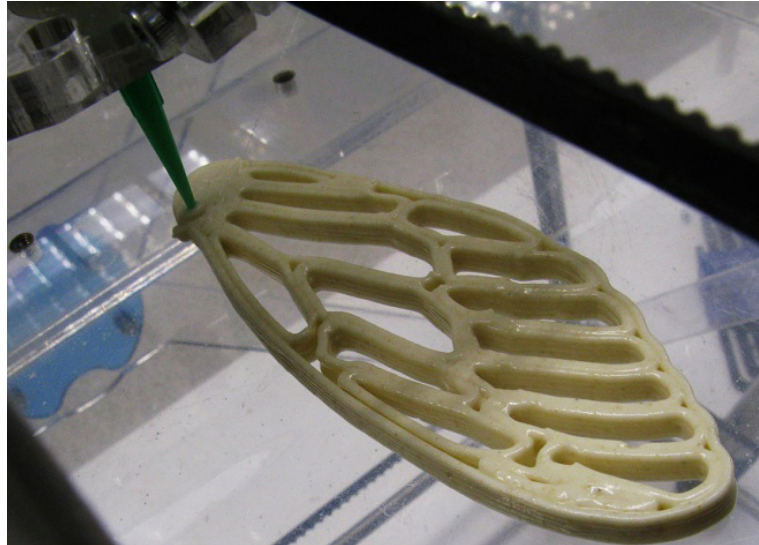


Figure 3.18. Insect Au Gratin 3D printing.

### 3.3.2 The Potato Eaters

The Potato Eaters by DUS Architects takes inspiration from the famous Vangogh painting of the same name. The potatoes are depicted at the centre of the table as the family meal (Figure 3.19) and



Figure 3.19. The Potato Eaters, Painting, Oil on Canvas.

DUS Architects intended to again place potatoes at the centre of the table but in a different form . A lot of material is wasted during the making of potato products such as chips. The edible waste is used to





Figure 3.20 The Potato Eaters 3D printer.

make a bioplastic which can be used by the 3d printer to produce table wear (Figure 3.20) (thinking food design, 2012a & World Food Festival, n.d). This utilises waste food to produce useful household products from a sustainable source and looks to utilise developing technology, the 3d printer, inline with the approach by Insects au Gratin.

### 3.3.3 Not words, but Seed

Not words, but Seed (Figure 3.21) by Rotterdamse Oogst seeks to encourage people to grow their own food as part of a larger network of growers across Rotterdam. When people become members of the library they receive seeds, grow them and eat the food produced by them. The next season they return seeds collected from their plants to the library in exchange for a new variety and the cycle continues (thinking food design, 2012b & Backus, 2013). This provides a social engagement with the production of food as



Figure 3.21. Not words, but seeds inside.

members are not only growing food for themselves, they are growing the plants in order to produce seed which can be returned to the library and passed on to be grown by somebody else in the city. This mechanism of exchange helps to re-establish a social connection to food lost by the industrial approach as discussed in Chapter 2.

### 3.4 Conclusion.

Design as a tool allows us to view an alternative to the existing. The examples of design practice here explore how design examines the future of food by producing hyperreal situations, especially notable in The Future Food House. This hyperreality allows the public to understand the concepts developed by designers by adjusting real life scenarios or reassembling what is already known applying a different or stronger meaning. This makes physical the position for design practice to comment on social issues. Public Pie, Not words But Seeds, The Potato Eaters, Insect au Gratin and London City Farm House all look to create a personal connection via a designed experience. London City Farm House especially places the connection between the place and the community it houses as the driver of success of the system. It is a collaborative effort that makes the scheme function effectively. The current energy reliant relationship we have with the food we eat highlights a need for a more considered approach to habits of consumption. These habits need to be introduced to people in a creative way through the inclusion of a design approach to communicate a message. Design as a tool allows us to view an alternative to the existing, and provide a vision for the communication of more considered approaches to consumption and to food. The food concepts which will be analysed in Chapter 4 sit in the hyperreality context of design practice discussed here. A move towards energy descent will require a shift in the relationship we have with food and through public engagement with designed experiences, narrative can be developed and messages conveyed.



# **Chapter 4**

## **Case Study Analysis**

## 4.1 Introduction

The aim of this chapter is to define key attributes of food concept design through the analysis and evaluation of existing food concept projects. Each concept chosen places the table at the centre of the experience. The physical design of the table and the meaning derived from the interaction, physically and conceptually, with the table as part of a whole experience will be closely considered. Pages 61-64 provides an outline of each food concept to be analysed. They contain a visual reference to the table during the event and the table visualised in plan view which allows simple visual comparison between the physical table structure in each example. Each food concept will then be discussed in relation to six identified stages of a meal. These stages are as follows Sourcing, Preparing, Cooking, Serving, Eating, Disposing. Analysing each case study against the stages of the meal will allow identification of narrative methods that are used in each case but with a structure to conclude the developmental process of a food concept. The social strategy of the food concepts will be particularly important to consider especially in relation to the discussion in Chapter 2 of the alternative food production strategies in a period of energy descent which lend themselves to a more social approach. Chapter 2 also discusses the decline in the presence of dining table in the home concurrent to an increase in consumption of convenience foods. 'Food lends itself naturally to ritualistic complexity' (Steel, 2009, p.211) and eating around a table is a key aspect of this, leading to a slower more considered pace of consumption. Analysing the process of gathering the food to eat during the activity of the food concept when it occurs around a table will reveal whether these concepts lend themselves to a more considered approach to consumption.

title: **Bits N Bytes**

location: **Museum Boymans Van Beuningen**

designer(s): **Marjie Vogelzang**

date: **Unknown**

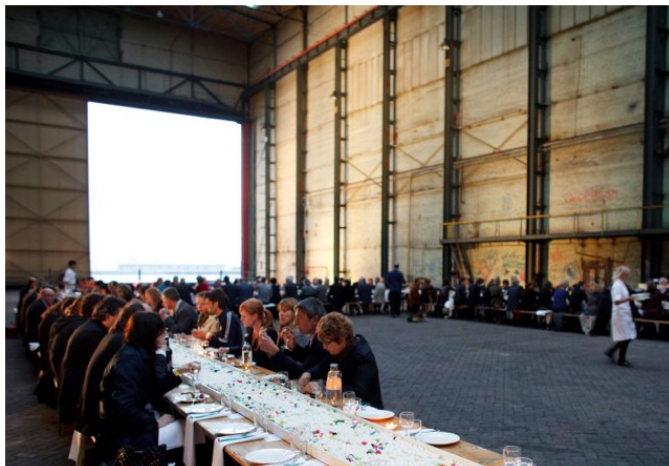


Figure 4.1. Bits 'n' Bytes table service

title: **City Eyes**

location: **Streets of Amsterdam**

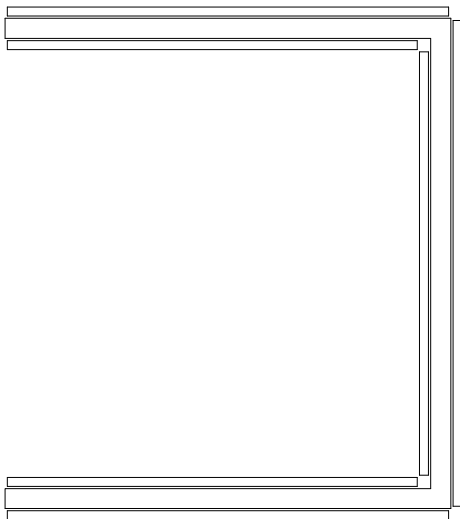
designer(s): **DUS Architects**

date: **2008**



Figure 4.2. City Eyes table view

Plan of Table:



Plan of Table:





title: **Connection Dinner**  
location: **Unknown**  
designer(s): **Marjie Vogelzang**  
date: **2006**



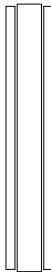
Figure 4.3. Connection Dinner lamps cooking dough table cloth.

title: **Eat Love Budapest**  
location: **Budapest**  
designer(s): **Marjie Vogelzang**  
date: **Unknown**

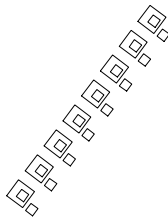


Figure 4.4. Eat Love Budapest women serving.

Plan of Table:



Plan of Table:

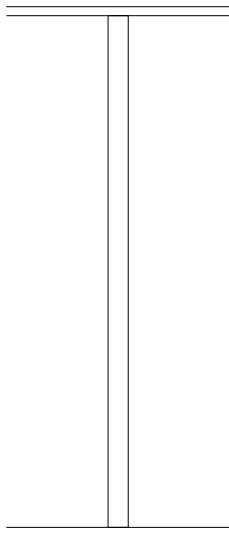


title: **Eten & Drinken**  
location: **Amsterdam**  
designer(s): **DUS Architects**  
date: **2004**



Figure 4.5. Eten & Drinken table view.

Plan of Table:

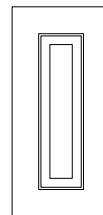


title: **Ridley's Temporary Resturant**  
location: **Ridley Rd. Market, Hackney, London**  
designer(s): **The Decorators**  
date: **2011**



Figure 4.6. Ridleys table ascending.

Plan of Table:



title:Ruis  
location: **Unknown**  
designer(s): **Marjie Vogelzang**  
date: **2005**

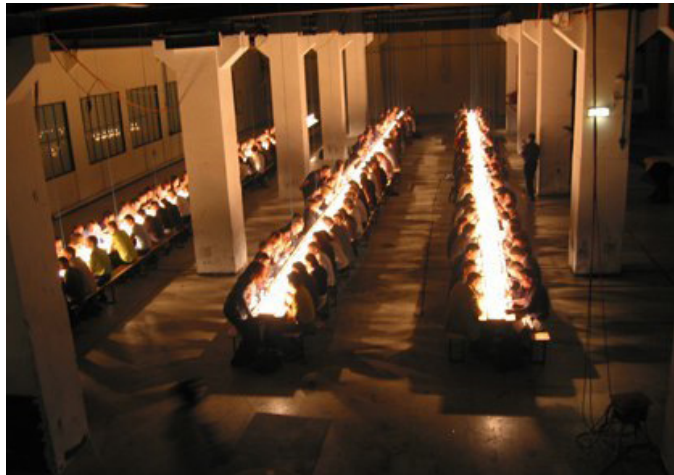


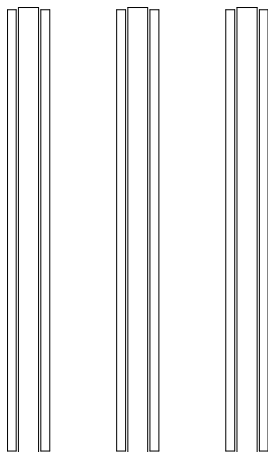
Figure 4.7. Ruis table birds eye view.

title:Sharing Dinner  
location: **Droog**  
designer(s): **Marjie Vogelzang**  
date: **2005**

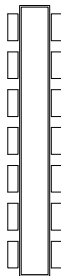


Figure 4.8. Sharing dinner outside view of table.

Plan of Table:



Plan of Table:



## 4.2 Eating

Each food concept is concerned with the act of eating. What can be derived from the act of eating will be analysed in relation to the food consumed and the context the food is consumed within. This is closely related to the act of serving which will be discussed in Section 4.3.

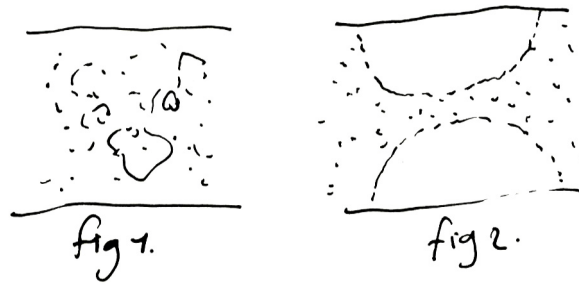


Figure 4.9 Ruis eating patterns.

Connection Dinner and Ruis are two food concepts where the food explored as media provides the main message making component of the experience. Figure 4.9, depicts an illustration of the left overs from the Ruis meal. This was significant as there was a common pattern that depicted how people ate depending on who they sat with and how well they knew them. The social relationship was illustrated by the manner in which they ate the food. 'Figure 1' depicts the food mixed together when friends were sat across from each other. This compares with 'Figure 2' where a boundary was created to prevent food from touching when the people sitting opposite did not know each other (Voglezang, 2009). The configuration of the tables in Ruis (Figure 4.10) provide three continuous surfaces that acts as an extend plate. Curries of different colours and flavours are buried under rice and all guests at each table eat from the same 'plate'; digging into the white expanse with chopsticks (Voglezang, 2009). This is similar to Connection Dinner where the table cloth is made of dough, bread dishes are formed and cooked under the angle poised lamps arranged over the table (Figure 4.13). Soup and stews are then served to soften the dough to eat (Voglezang, 2009). 'Guests all eat part of the same tablecloth and therefore are connected' (Voglezang, 2009). In both Connection Dinner and Ruis lamps are used to cook and heat the food respectively, the lamps also provide the only source of light during the meals. The lighting creates an intimate focus directly on the table and the food being eaten. This focus and encounter of the table make the sharing of the same food on the expansive scale much more significant than just consuming the same food at a table of the same scale without the connective expanse of the actual food, providing meaning to the food as media.





Figure 4.10. Ruis digging for food.



Figure 4.11. Eat Love Budapest under table.



Figure 4.12. City Eyes eating at table.

Figure 4.13.

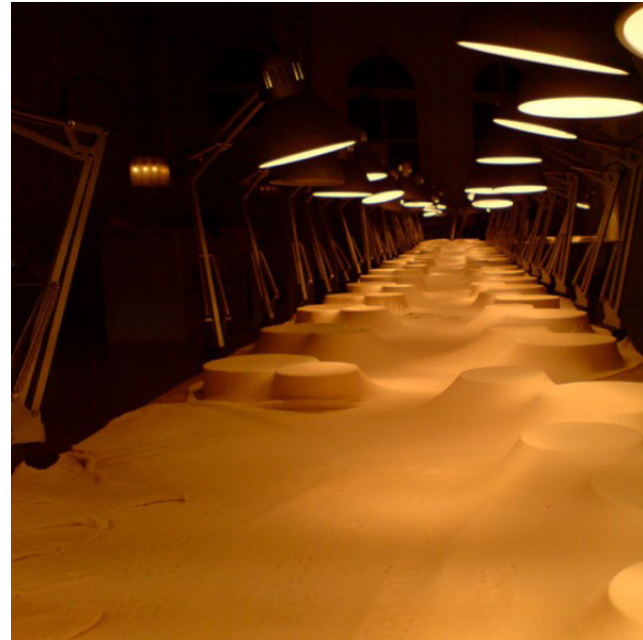


Figure 4.13. Connection Dinner dough table cloth.



4.14. Bits 'n Bytes low-tech conveyor belt.

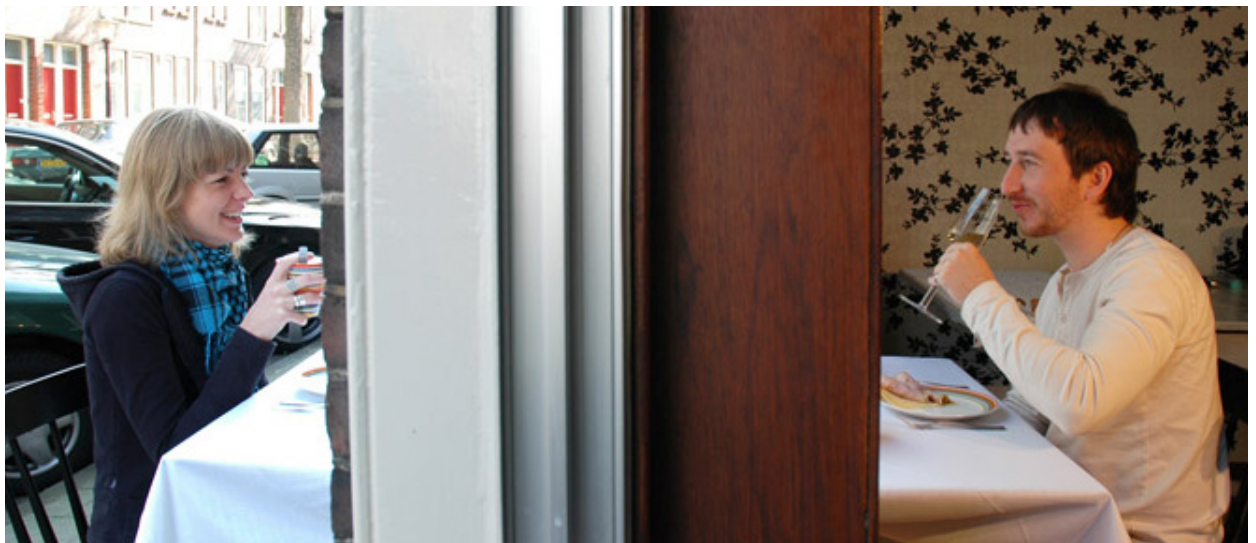


Figure 4.15. City Eyes view across border.



Figure 4.16. Sharing Dinner split plate.



Bits 'n' Bytes, Eten & Drinken, Sharing Dinner and Ridley's are more concerned with the process by which you receive the food to eat. Suzanne O'Connell (2013) in a talk about testing public space, discusses Ridley's temporary restaurant, she states, 'It's not just about designing that space but the programme for that space'. Sharing Dinner, Bits 'n' Bytes and Eten & Drinken have all been designed with a similar approach, in each there is a process to acquire the food before concentrating on the eating of the meal. Ridley's concept wholly encompasses the most of the six identified stages of a meal, this maybe due to its longevity in comparison to the duration of the other food concepts considered here. The attention paid to the programme of events leading up to the eating of the meal therefore, lends itself to an extended period of time. These examples use the process of how the food is received by the guest as the strongest message making tool in the concept. Bits 'n' Bytes & Sharing Dinner also use the visual signal of the food to link it back to the process of receiving it. Bits 'n' Bytes provides ball shaped food during the meal (Figure 4.14) a visual signal to the transportation of the food along the table via the low-tech conveyor belt. Sharing Dinner, uses foods which are commonly eaten together so that when separately served to the guests on a plate sawn in half, (Figure 4.16), it is instantly understandable that to complete the dish you have to share the food, swapping one half of the plate with a fellow guest (Vogelzang, 2009).

City Eyes and Eat Love Budapest place their focus on the act of eating by the context created by the physicality and positioning of the table. The table in City Eyes (Figure 4.15) straddles the window of homes in the city of Amsterdam, challenging the division between public and private using the table to bring onto the city street the act of eating together (figure 4.12). An act that would usually take place in the private interior of the house. Eat Love Budapest in a similar way uses the table to cross a perceived barrier. A intimate cocoon (Figure 4.11) is created by the table, where the guest is immersed in the life of Roma women they are being fed by.

Although eating is the common link between all the food concepts, the structures leading to that act of eating especially serving, have more significance in terms of narrative.



### 4.3 Serving



Figure 4.17. Eat Love Budapest Roma woman feeding guest.

Where eating is the main act of sharing a meal at a table and common across each case study, serving is an essential act to provide food to that table. In *Hungry City* chapter 5 'At the Table' Carolyn Steel states, 'all meals, however humble, have an implicit hierarchy, in which diners enjoy a higher status than those who cook and serve their food' (Steel, 2008 p. 213). In order to be seated at a table and receive food someone must serve. The act of serving food crosses an intimate barrier in Eat Love Budapest. The guests are served by a stranger, wet food by a spoon and dry food by hand. The hands are the only part of the Roma Women that is visible to the guest. The whole ritual sees the washing of hands and then serving of food that has personal significance to the Roma Woman. The purpose of the installation is to dissolve barriers between social class by being physically fed food whilst also being fed stories containing memories provoked by the food. The strategy in Eat Love Budapest occupies a dimension somewhere between serving and eating. The two are interchangeable depending on the focus of perception; from the person feeding or the person being fed. It is the realm between serving and eating and the physical act of this that creates the intimacy. In discussing this project Vogelzang states, 'if you want to think about understanding between different social group, I think food is a very, very strong tool that you can use to create a bond between people'. Eat Love Budapest subverts the function of the table to achieve a structural impediment limiting the ability to see who the guest is being fed by. The experience of serving the food in this way creates a thought provoking and emotional response at the intimacy of being fed by hand and immersed in the stories of the Roma Women, as observed in the video clip of the event (Holland Design Napok, 2011). The guest never meets the Roma Women they are fed by. In this way an abstract connection

is created between the individual guest and the Roma community as a whole (designboom, 2013). The visual absence, created by the physicality of the table experience, expands the meaning of one women telling a story to that of a whole community with something to tell, challenging perceptions. This is an important technique when considering how the food concepts apply meaning through interaction with and at the table. The following examples go on to discuss how barriers are broken using different techniques, specifically in relation to how serving food achieves this. If serving in comparison to eating/dining signifies a lower status the manipulation of the concept of serving could be significant in its message making capacity in a social context.



Figure 4.5. Eten & Drinken table view.

Eten & Drinken (Figure 4.5) uses the physicality of table to provoke a prescribed behaviour. The table structure spans the width of a redundant canteen dividing the room in two. Visitors enter from behind a curtain gathering on each side of the obstructing structure. On one side food is displayed and on the other drink. Menu suggestions on the surface of the table suggest what goes together. The division and restricted access to either side and either the food or drink means people either side of the table have to communicate and interact to complete the menu and serve each other (DUS, n.d(a)). 'Confuse- architecture that confronts, creates opportunities for communication' (DUS, n.d(a)). The unscrambling of the confusion by the divide in provision and space, leads to the communication between people. Physical structures that provoke an interaction between people is the technique observed here. Where the physical barrier of the table spans the width of the room in this example; the obscuring function of the table cloth in Sharing Dinner (Vogelzang, 2009) also uses restriction to provoke people to serve each other. The design uses the table cloth to create a fabric wall around the table (Figure 4.19). Instead of the table cloth hanging down it is raised and attached to the ceiling. Slits cut into the table cloth allow guests to put their head and arms

though; the personal tools necessary to eat a meal. As in Eat Love Budapest the table cloth has been used as a veil to conceal appearance. Where in Eat Love Budapest the whole physical identity is concealed



Figure 4.18. Sharing Dinner cutting table cloth.



Figure 4.19. Sharing Dinner outside table.



Figure 4.20. Sharing Dinner using instruments.



Figure 4.21. Sharing Dinner sharing food.

except for the hands that feed, here just clothes people are wearing are initially concealed. People are therefore not set apart by what they were wearing (Clark, 2012). Along with the restrictive table cloth, food access is restricted by people being given plates of just one component of the course. Beginning with an

example of a starter (Figure 4.16) one half of the guests are given two portions of melon on a plate sawn in half, whilst the other half of the table are given a similar sawn plate, but with ham instead of melon. The



Figure 4.22. Sharing Dinner.

recognisable meal combination, as with food and drink in Eten & Drinken, in this cultural context causes the guest to naturally swap one half of their plate with one of the other guest to complete their starter. They consequently serve each other and it causes social interaction. The sharing/serving each other behaviour is then learnt for the next course where various individuals are served whole components of the course and are to use the tools around them to dissect and share the food, to collectively compose a whole dish (Figure 4.21). Culturally defined cutlery is replaced with various instruments on the table to allow guests to serve and eat the meal (Figure 4.18). This includes scissors which as the meal progresses become the instrument to free the guests from the restriction and concealment of the table cloth (Figure 4.20). Volgzang (2009) states, ‘ It was only after the second course people started getting mischievous, cutting away the table cloth with the pair of scissors... My concept was not meant to become a straight jacket. The liberation of the table cloth was something I had built in in advance’. Although people eventually escape the table cloth, the way Vogelzang uses it, initially creates a confined and intimate space for the start of the meal. The barrier to any visual distraction provided by the blank table cloth other than the surrounding guest faces and their hands, which aid the progression of the meal, focuses attention on each other and the food, and the interaction between these element, ‘the guests were seduced in various ways to make contact with each other’ (Vogelzang, 2009, p.76). This interaction is an important factor when considering a collective effort in the face of energy descent and consumption patterns. Steering people to serve and help each other, figure 4.22, the drinking glasses attached to a ribbon meant if someone wanted leave the table or



needed two hands their neighbour would have to help and hold the glass for them; this and other instances like it, demonstrate techniques to actively bring people together.



Figure 4.23. Ridley's table below.



Figure 4.24. Ridley's table place setting.

Similar to Sharing Dinner, at the Ridley's temporary restaurant, most of the people sharing dinner round the table did not know each other. The rules of the system stated that you could only know one other person at the table (Dezeen, 2012). However instead of the guests serving each other, the experience provided an impacting event with the arrival of the food, breaking similar boundaries achieved by the forced physical interaction created in Sharing Dinner. The food was prepared on the lower level of the restaurant

and transferred via a hand operated pulley system to the second floor. The platform for the transferring of the food was the table itself. The manipulation of the spatial configuration where a preparation surface on the ground floor became the table on the second floor, means that the table itself serves the food to the



Figure 4.25. Bits 'n Bytes seated at table.

guests (Figure 4.23). This is similar to Eten & Drinken in that the physical structure of the table plays with its surrounding physical context to create its intentional point of difference. Where dividing the room in half causes people to exchange the differing contents of each side with each other, similar to the effect initiated by the table cloth and food in Sharing Dinner in a restrictive manner, the transition of the table from the kitchen to the dining context serves the food in a dynamic transition. Like Sharing Dinner, Ridley's played with how the cutlery and glasses were placed on the table (Figure 4.24). Highlighting familiar components of a table setting which can be manipulated to cause an effect. Consider the Fork by Bee Wilson, discusses the tools we use for food, in her view 'the great human universal'. She discusses tools as technology and technology's dependance on usage for its validity. She states that 'the most versatile technologies are often the most basic' (2012, p.8) and it's the basic technologies with which we are familiar played with here to provoke meaning from encountering them in a different way.

Comparable to Ridley's hand operated pulley system used to transfer the table up to the second floor, the conveyor belt system of Bits 'n Bytes provides a low-tech method to distribute food. Figure 4.25 depicts the conveyor belt system. Its only components are the white tray spanning the length of the table and the bowls on which bowls of food can be pushed along by the guests. The food is self served from these bowls but food is passed between people on the conveyor system. The low tech eradicates the need for energy to power mechanical systems and provides the physical interaction of the guests in the case of the conveyor belt and overall unconventional experience of the table in both cases; breaking barriers and providing something to start a conversation (Dezeen, 2012). These are the common messages communicated via the consideration of the act of serving encountered within the food concepts. With Ruis rather than serving

being greatly considered, the food is provided to the table and is more concerned with the food then being searched for as discussed in section 4.2. City Eyes also doesn't consider the act of serving as a message making tool other than providing food to the table.

## 4.4 Sourcing



Figure 4.26. Ridley's market approach.

Eating and serving are the main active elements of the food concept. The sourcing of the food used in the meals in Eat Love Budapest, Sharing Dinner and in particular Ridley's brings an additional structure to the narrative. The historic location of markets within a city illustrate how food provided a structure to the development of a city as food entered an area to sustain the population (Steel, 2009). The source of food to create meals can in a similar way provided structure to the development of food concepts executed around a table. The Ridley's temporary restaurant builds a new economy around the source of the food to be eaten at the table. This is named 'The food exchange system' (Dezeen, 2012) inspired by the trading, buying and selling rituals already present in the context of Ridley Road Market where the pop-up restaurant is located (Figure 4.26). The two strands to engaging with the system and eating at the restaurant exist around the meal times of lunch and dinner. Lunch encompasses the trading aspect of the market context, where dinner deals with the bilateral buying and selling (Dezeen, 2012). Figure 4.27 shows the 'Four steps to Dinner' and 'Six steps to Lunch'; the programme to follow to eat at the restaurant. People visiting the restaurant are required to barter for their lunch with an ingredient on the list (Figure 4.28) which is to be purchased from the market. This gets people engaging with the market: hunting for a specific ingredient.



### Four Steps to Dinner:

- 1 Come visit us at Ridley's and ask for Carolina who will book your place.
- 2 Dinner will be served at 8pm but arrive for 7.30pm. We want you to get settled and acquainted with your fellow diners.
- 3 Take your place at the communal table, break bread and share your wine.
- 4 At the end of the evening, pay £15 for your dinner which includes a £5 market voucher for you to use at one of the market stalls any time over the next month.

# RIDLEY'S

### Six Steps to Lunch:

- 1 Run your eyes down the board. There you will find your shopping list.
- 2 Choose an item from the list to buy in the market. This will be your currency at Ridley's.
- 3 Go shopping! Don't buy the first thing you see, explore. (See map overleaf)
- 4 Bring your purchase back to Ridley's. We need you to barter for your lunch.
- 5 Lunch will be served between 1pm and 2pm.
- 6 Sit down and enjoy the view!

Figure 4.27. Ridley's programme of engagement.

The ingredients collected from the bartering at lunch are then used in the meal prepared for dinner at which people have booked a place costing them £15, the bilateral buying and selling of a meal. This is inclusive of a voucher to spend on the market a tool to re-engage people with the context of the market once they had left the restaurant, bringing them back at a later date to spend the voucher (The Decorators, 2011). The voucher, location of the restaurant and the produce used to barter for lunch, all form a string to attach the market, restaurant and people. These three components are interwoven at various points dictated by the programme of the restaurant experience. The example of the alternative economy is important. The market stalls as a source for the food, combined with the trading, buying and selling methods dictated by the Ridley's restaurant 'instructions' ultimately uses the table, and the meal shared at it, as the pivot for all the sourcing and delivery techniques of the food to the restaurant. There is a reciprocal engagement between the restaurant and market, constructed by the people involved. Whilst visiting the market instructions at the restaurant are seen which leads to an engagement with the market stalls to find ingredients required. These are then delivered back to the restaurant in exchange for lunch. The delivered ingredients are used to feed another group of people which brings them back to the market at night to eat at the restaurant, providing them with a voucher to bring them back to the market at a later date to spend and the cycle starts again. The engagement quality observed here by the use of the context of the meal at a table, as a source of the food, is a strong interweaving mechanism for connecting people to what they are engaging with and using multiple connection points to make the structures conscious. The physicality of the moving table is additional to this but reinforces a connection to an alternative experience. Also the source of people sharing dinner at the table reflects variety in the market context. When booking to eat people are only allowed to know one other person, resulting in people who have never met each other before eating around the table.



Figure 4.28. Ridley's ingredients list.



Figure 4.29. Ridley's ingredient collection.



Figure 4.30. Ridley's market buying.



Figure 4.31. Ridley's lunch dining.



Figure 4.6. Ridley's table ascending.



Figure 4.32. Ridley's night scene.



with the common topic to discuss being the experience they are sharing at that particular moment placing further focus on the whole experience, with discussion and understanding being developed. The Real Junk

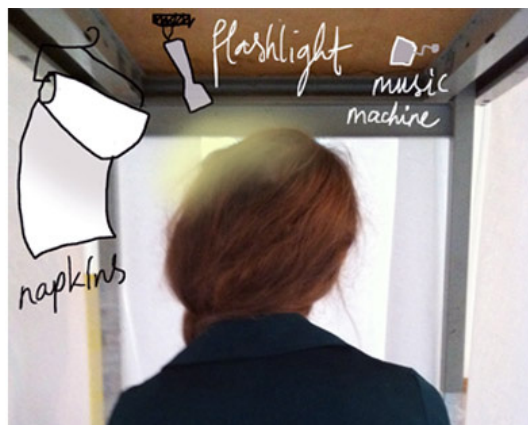


Figure 4.33. Concept sketches for the project.

Food Project, discussed in Chapter 2, section 2.5 also uses an alternative economy. The food isn't bought into the cafe to then be resold as a meal chosen from a menu. It comes from waste sources, food that would otherwise have gone to waste from supermarkets or farms, or food donated and is then transformed into dishes. You pay only what you feel the meal is worth or what you can afford. This means that regardless of income you can share a meal at the cafe. The context as a source is also relevant to the narrative in City Eyes as discussed within section 4.2 Eating. Ridley's uses the context of the market where City Eyes uses the interplay of public and private context with the positioning of the table. These two food concept are the only concepts dictated by their relationship to their context. The other food concepts explored here could occur anywhere, but the interaction with context could be incorporated for additional narrative effect.

Eat Love Budapest and Sharing Dinner approach the act of sourcing in a different way. The source of the food in Eat Love Budapest derives from the memories of the Roma Women serving the food (Holland Design Napok, 2011). The food chosen allows a story relating to that piece of food. There is a reciprocal relationship between the source of the food from the story and the food as the source of a story. This tight relationship is reflected in the space the meal is shared. The intimate space created by the use of the table (Figure 4.33) allows the guest to become absorbed in the stories through the sharing and eating of the food. The personal sourcing of the food directs the structure of the space to create a personable environment to communicate a specific message. The technique applied in concept development strengthens the narrative. In a similar way Sharing Dinner approaches memories of tradition as a source for the food used. Culturally familiar dishes are chosen so that when serving the components of the dish separately guests instinctively share the components so each have a complete dish (Vogelzang, 2009). Marjie Vogelzang

(2009, p.78) discussing the design of food concepts states 'Everything counts, where the ingredients come from,' but makes a significant point that 'not all elements are used in every project'. In the same way not all identified stages of the meal are used with the same intensity in each food concept, some are more relevant in enhancing the message in each case. Sourcing is not dealt with significantly in other food concepts analysed here. However, soggy food is sourced in Connection Dinner to re-cook the dough table cloth to eat. Using the sourcing stage of the meal provides a structural element, strengthened narrative rules to apply by for the development of the food concept.

## 4.5 Preparing, cooking and disposing

The food concepts analysed in this report are least concerned with the preparing, cooking and disposing stages of a meal. The following will discuss how the food concepts that include these stages use them in the narrative of the experience, as well as why they may not be so commonly considered.



Figure 4.34. Eat Love Budapest table top with food.

Eat Love Budapest and Ridley's both accommodate the preparing stage of the meal as part of the communication of the concept. In Eat Love Budapest the Roma women prepares foods by hand as she tells stories about the food (Figure 4.34). This slows the pace of the experience with the guest present as the food is prepared. The physical components of Connection Dinner accommodate a link to the stage of cooking. Lamps are used to cook the table cloth which is an edible component collectively shared by the



Figure 4.35. Ridley's food preparation.

dinner guest (Figure 4.13) as discussed in section 4.2, however Ridley's actively includes a variety of chefs invited to cook at the restaurant (Dezeen, 2012), and the kitchen is visible (Figure 4.35) making visible both the preparation and cooking stage of the meal. This adds to the analogy between the people visiting at the restaurant and the activity present on the market. None of the food concepts include the active role of guests cooking as part of the overall message making technique of the concept.

Disposing doesn't play an active role in any of the food concepts considered. However, Bits 'n' Bytes, Connection Dinner, Eat Love Budapest, Ruis and Sharing Dinner are all food concepts developed under Marjie Vogelzang's eating design philosophy (discussed further in Chapter 3, section 3.3). She states, 'working with a non-lasting material actually makes me proud to know that eventually all I do as an eating design is make shit' (Dutch Profiles, n.d.). Her projects focus greatly on the food and very little complex material structure built around this with a table, table cloth and lamps the most common items used in addition to the food. Her food concepts are physically consumed by the participating guests and the food is then digested. Further to this any food that is not consumed however is not considered and waste further to the digestion of food is not considered. Ridley's the largest in scale and longest duration of the concepts could accommodate disposing into the system completing the cyclic nature of the experience.

## 4.6 Conclusion

‘Part of the function of table manners is to ensure mutual conformity’ (Steel, 2009 p.212), these are recognised culturally and learnt by observation. When the etiquette of the table is challenged by its design, communication both by and with its users is required to solve the non-conforming confusion produced. This is the effective social strategy of the food concept tables. They challenge the familiar and provide an intentional point of difference. The method by which the food concepts achieve communication is engaging the table user with these points of difference. For example, causing interaction by restricting movement and access in the case of Eat Love Budapest and Sharing Dinner, each using the table and the table cloth in an unconventional way to communicate.

By analysing these case studies against identified structures of a meal it exposes how they do not all consider each stage to be part of the narrative strategy. This could be due to the temporality of these food concepts. Ridley’s is the longest in duration and accommodates the most stages; sourcing, preparing, serving and eating. None of them consider all the stages and none consider the disposing of waste from preparing of meals or left overs food from the table. The London City Farm House design concept discussed in Chapter 3 considers waste as the main communicating component behind the concept. As the duration of the food concept seems to affect the stages of the meal considered in the narrative structure, the development of a more permanent food concept but where the table is part of a larger system would allow the inclusion and consideration of each stage to narrative effect. This will be explored in the next chapter with the discussion of the development of a food concept by my own design practice.





# Chapter 5

## Design Practice

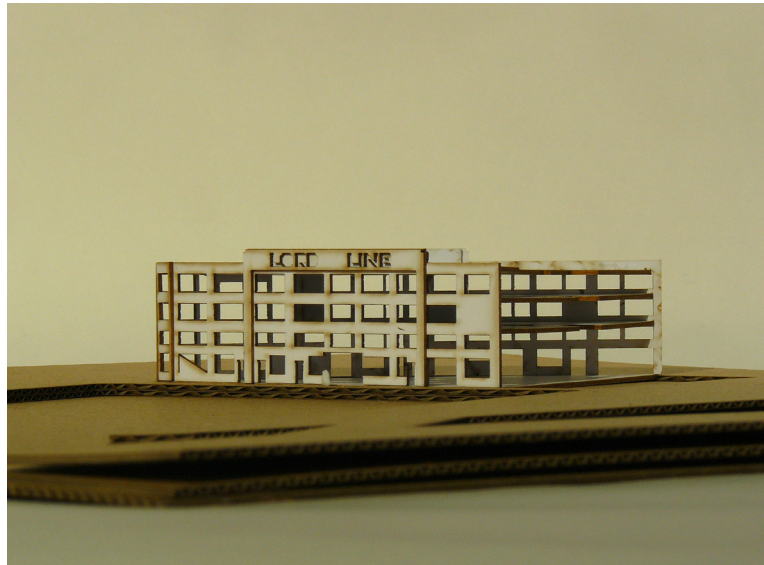


Figure 5.1. Photograph depicting 1:500 scale model.

## 5.1. Introduction.

Back to the Table is the food concept which has been developed through the method of design practice concurrent to the gathering and analysis of information discussed in Chapters 2,3 & 4. This chapter will document the process of the creative design practice undertaken to develop Back to the Table. Communication of the concept through visualisation and discussion of this in relation to information contained in Chapters 2,3 & 4; demonstrate the reciprocal relationship between active research and design practice.

## 5.2 Establishing the Design Context

Chapter 2 discusses aspects of the current industrial food system which lead to an unsustainable reliance on the input of energy to sustain supply. In a period of energy descent where less resources will be available, there is a need for a more considered approach to the consumption of food. There is currently a despondent social relationship with food and solutions on a local and personal level would look to reconstruct a social relationship with food to develop a more sustainable food system. As concluded in Chapter 4, food concepts use an intentional point of difference from the familiar rituals of eating together at a table. The practice of sitting down to eat a meal in the home is declining as convenience foods fuel a fast paced lifestyle, as discussed in section 2.4.4. Carrying out the rituals of a meal, inclusive of the following stages- sourcing, preparing, cooking, serving, eating and disposing- previously discussed in Chapter 4; takes more time, slowing down the pace of consumption of food, in this case, but reflecting an attitude generally required for a considered approach to a sustainable consumer lifestyle. The exploration of food concepts therefore, to communicate an approach to energy descent through design, can use its social attributes of interaction and narrative to redevelop the social relationship to food lost by the industrial system. The Table and how it is interacted with communicates and provokes a considered behaviour.

### 5.2.1 Design Concept

The design concept of Back to the Table is to deliver energy from the sun to The Table in the most efficient way. The sun is an abundant free source of energy. The aim of Back to the Table is to minimise the instances where energy is lost on its journey from the sun to the plate. This will occur by encouraging a social eating strategy that will develop a community that comes together to share a meal around a table. The table acts a center point and is embedded in a system that is reciprocal and responsive. The system looks to counterbalance the energy wasted in the current industrial

food system; providing an example of a sustainable approach to consumption. The following section will discuss the concept in further detail and explain the approach to design that facilitate its aim of delivering energy from the sun to The Table in the most efficient way .

## 5.3 The Creative Process

The creative process will be discussed under the following sections:- Scale 1/5000; covering the location and site context; Scale 1/500; zooming in, to examine how the concept developed to become a spatial intervention & Scale 1/50; looking more specifically at interaction with The Table. Appendix D documents the journey of exploration of the scheme produced during the process of designing and will be referred to in this section.

### 5.3.1 Scale 1/5000

At its largest physical scale a food concept encompasses a site. Although some examples discussed in Chapter 4 are non site-specific, Ridley's Temporary Restaurant does play with its contextual location and derives methods of food exchange and food sourcing from its context. The context opens up the sourcing and disposing stages of the meal to incorporate into the narrative of the food concept within its location. Back to the Table is responsive to its context therefore for conceptual development purposes Hull was chosen to establish the food concept. The following discusses the the contextual history of the site and how this can strengthen the overriding concept, also how this is explored through practice to establish its relevant content.

Hull thrived on its fishing industry during the mid 20th century. St. Andrews Dock is the location of the now disused Lord Line building, originally built for the expanding fishing fleet but only in use for twenty years before decline in the fishing industry and number of vessels to be housed no longer required the St. Andrews dock site. The fishing industry provided a strong community spirit to the site and a wealth to the area, until its decline in the late 1970's (Unknown, 1996 & Arnot, 2002). This interpretation of the dock's history enables Back to the Table to draw on the social dynamic of the area and the building of a community around food. Figure 5.2-5.13, depict the site in its current derelict state, figures 5.14-5.24 depict areas inside the Lord Line building.





Figure 5.2 Photograph depicting 1:500 scale model.



Figure 5.3 Photograph depicting disused dock of Lord Line



Figure 5.5 Photograph depicting south facade of J. Marr office building, built adjacent to Lord Line building.



Figure 5.6. Photograph depicting east entrance to J. Marr





the site.



Figure 5.4 Photograph depicting approach by old road to Lord Line building



office building.



Figure 5.7. Photograph depicting dock side walkway of Lord Line building west facade.





Figure 5.8. Photograph depicting view from Lord Line building out over disused dock.



Figure 5.9. Photograph depicting west entrance to Lord Line building.



Figure 5.11 Photograph depicting disused lock gates to River Humber at dock entrance.



Figure 5.12. Photograph depicting view of River Humber from dock entrance.





ne building.



Figure 5.10. Photograph depicting skyline view of Lord Line building.



from lock entrance to Lord Line site.



Figure 5.13. Photograph depicting west approach to Lord Line site, with adjacent disused buildings.





Figure 5.14. Lord Line internal door.



Figure 5.15. Lord Line internal corridor.



Figure 5.16. Lord Line internal concertina door.



Figure 5.17. Lord Line internal door 2.





Figure 5.18. Lord Line internal stair case.



Figure 5.19. Lord Line internal lamp.



Figure 5.20. Lord Line void.



Figure 5.21. Lord Line roof view 1





Figure 5.22. Lord Line roof view 2.



Figure 5.23. Lord Line internal lift shaft.



Figure 5.24. Lord Line internal space.



The following pages depict the development undertaken to establish an understanding of the Lord Line Building and its relationship to the city of Hull and the River Humber. This includes photographs of original architectural drawings from 1949, archived in Hull History Centre, the CAD interpretation of these drawings and their development into a three dimensional understanding of the site (Figure 5.25 - 5.52).

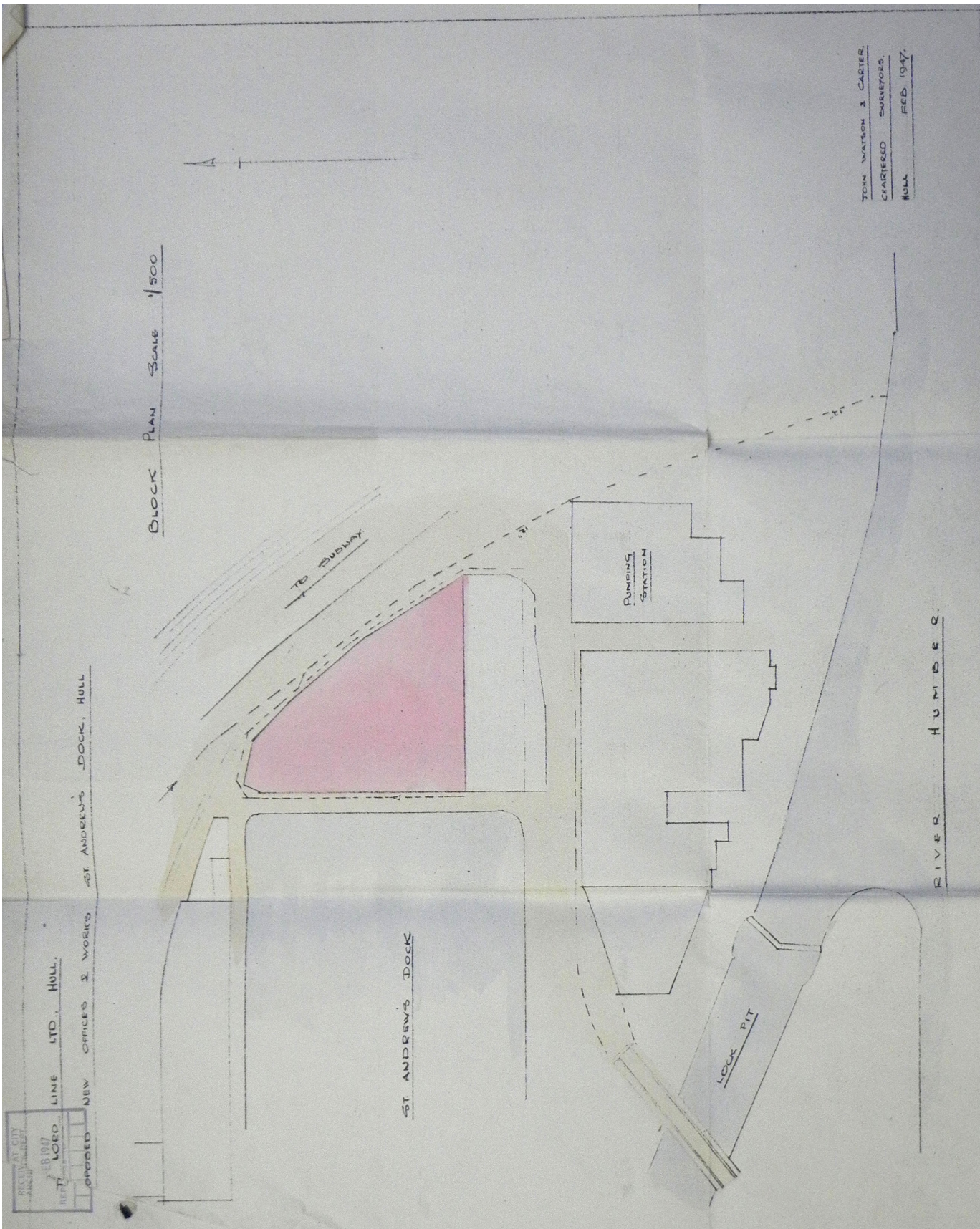


Figure 5.25. Archive drawing; Block Plan.



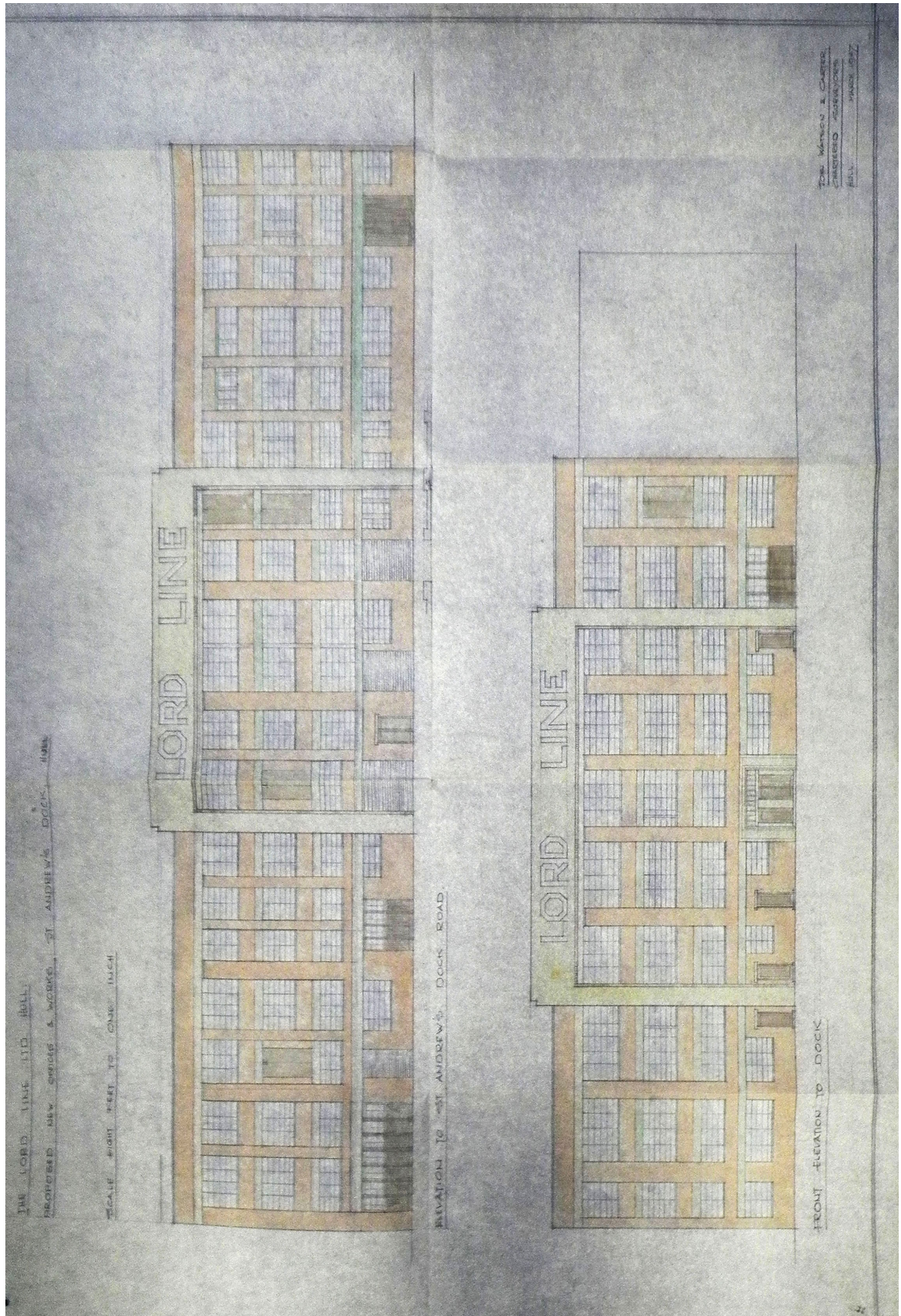


Figure 5.26. Archive drawing: Elevations.



[illegible]

SCALE EIGHT FEET TO ONE INCH.

FLOOR TO FLOOR	MEASD
GD - MEZZANINE	11' 0"
GD - FIRST FLOOR	19' 0"
FIRST - SECOND FLOOR	11' 6"
SECOND - ROOF	12' 0"

[illegible]

SECTION "Y-Y"

Figure 5.27. Archive drawing; Sections.



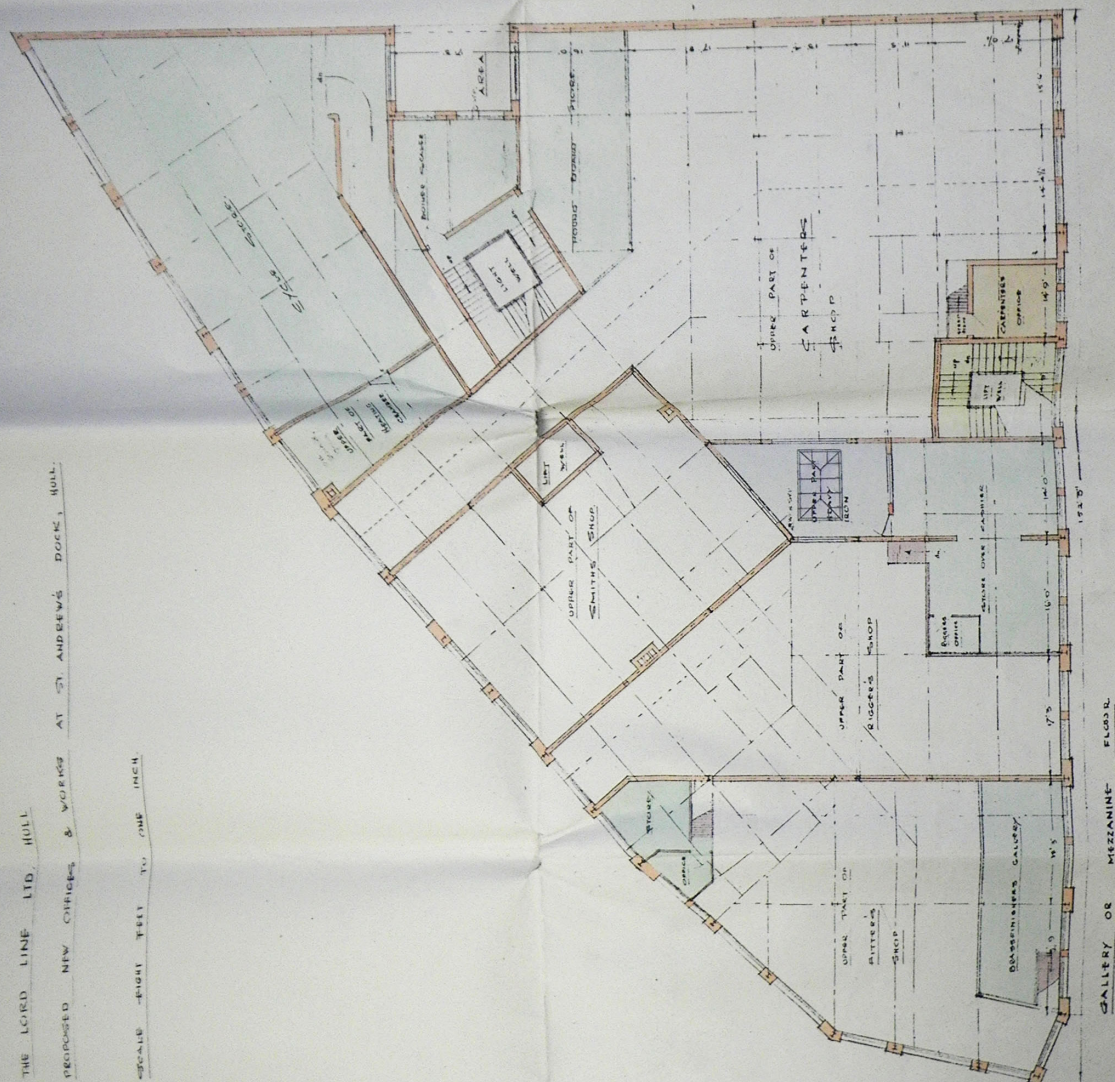




THE LORD LINE LTD. HULL

PROPOSED NEW OFFICES & WORKS AT ST. ANDREW'S DOCK, HULL.

SCALE: FOUR FEET TO ONE INCH.



W. W. & C. CARTER  
CIVIL ENGINEERS  
NEW, 10-11  
H.N.

Figure 5.29. Archive drawing: Mezzanine Plan.





Figure 5.30. Archive drawing: First Floor plan.



THE LORD LINE LTD. NUL.

PROPOSED NEW OFFICES & WORKS AT 21 AND 22 DOCK, HULL.

SCALE - 1/8" = 1' TO 1/4" = 10'.



SECOND FLOOR PLAN.

T. WATSON & CARTER.  
CHARTERED ARCHITECTS.  
HULL.  
NOV 1924.

Figure 5.31. Archive drawing; Second Floor plan.



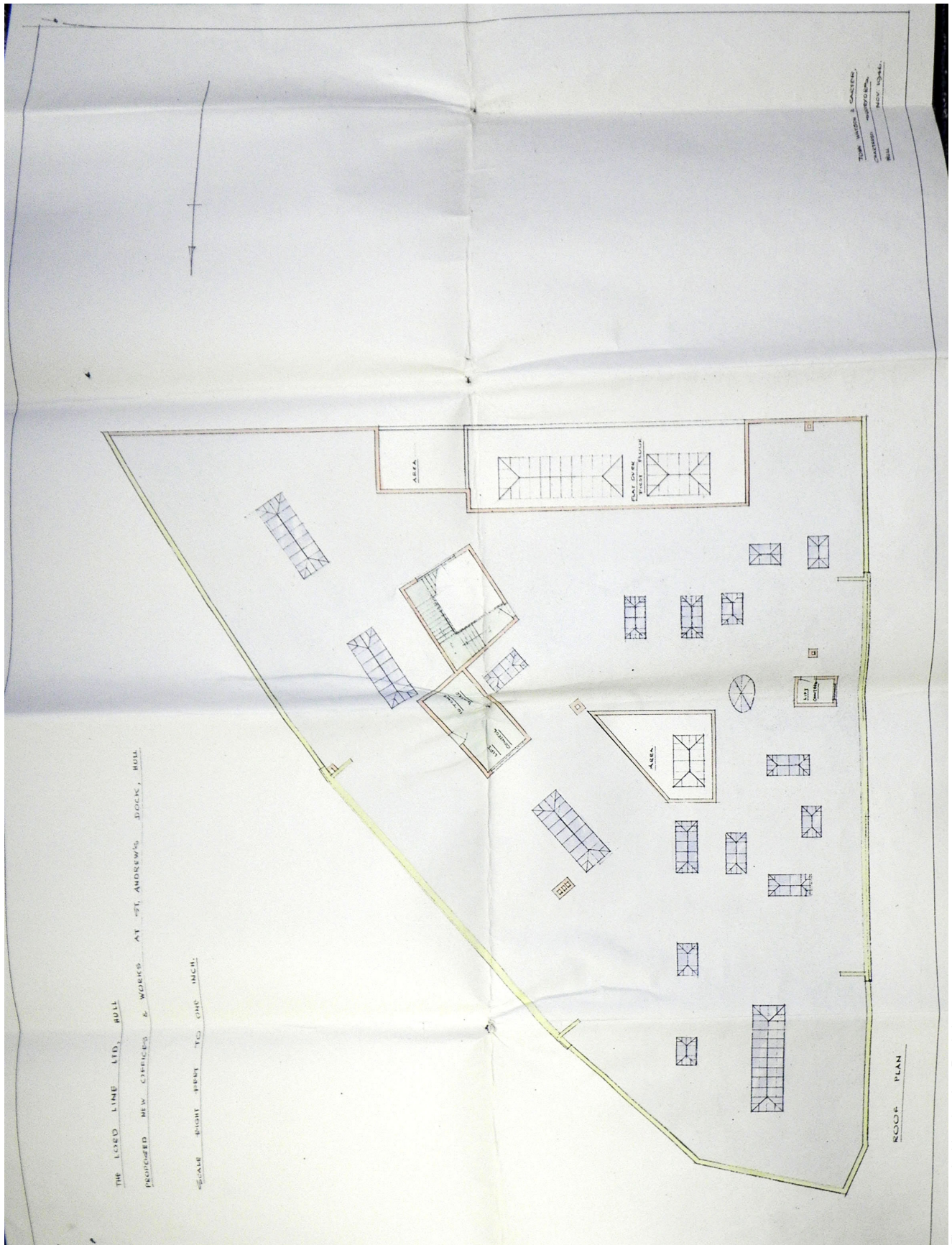


Figure 5.32. Archive drawing: Roof plan.

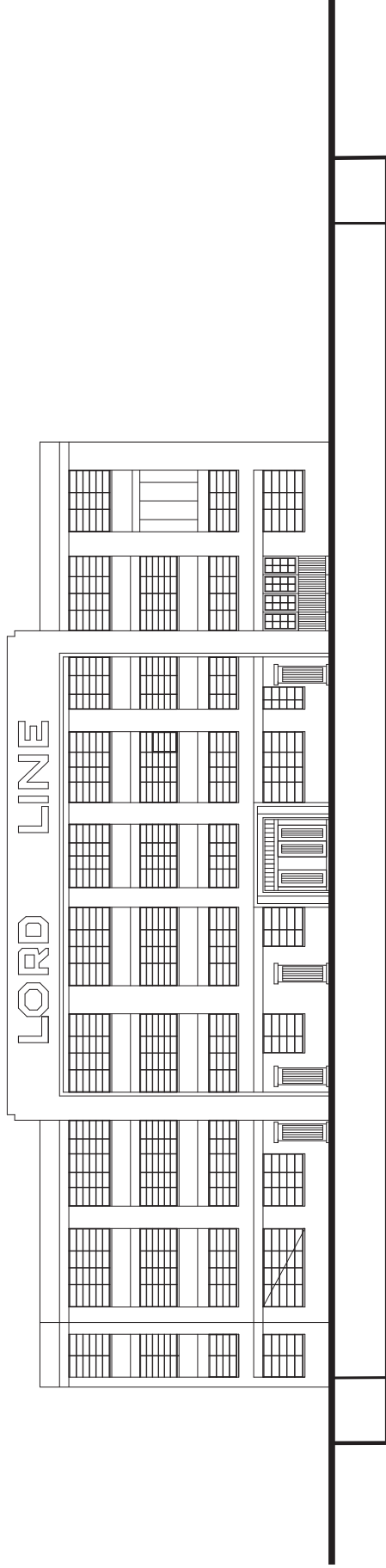


Figure 5.33. CAD Front Elevation.

Front Elevation

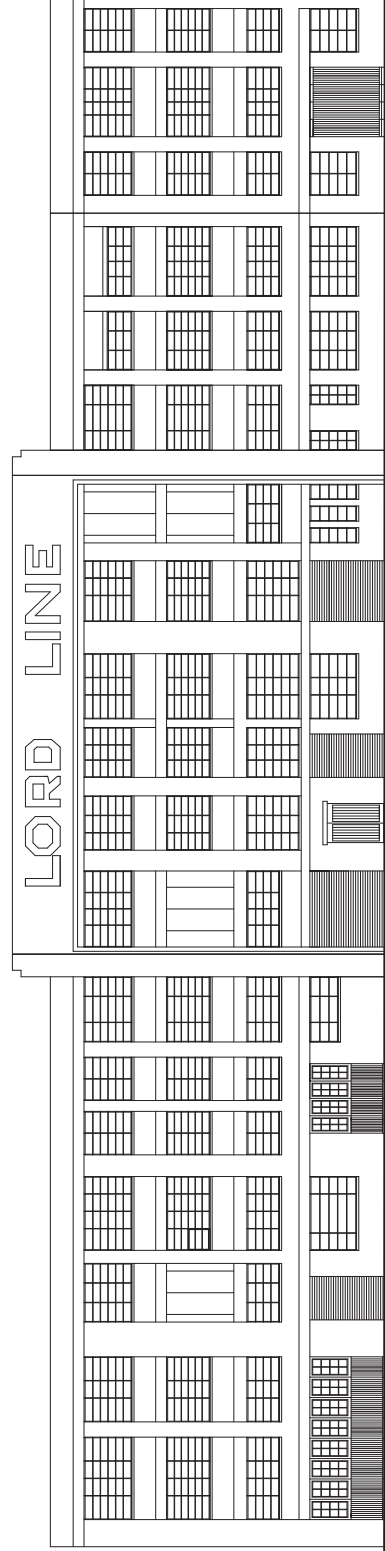


Figure 5.34. CAD Rear Elevation.

Rear Elevation

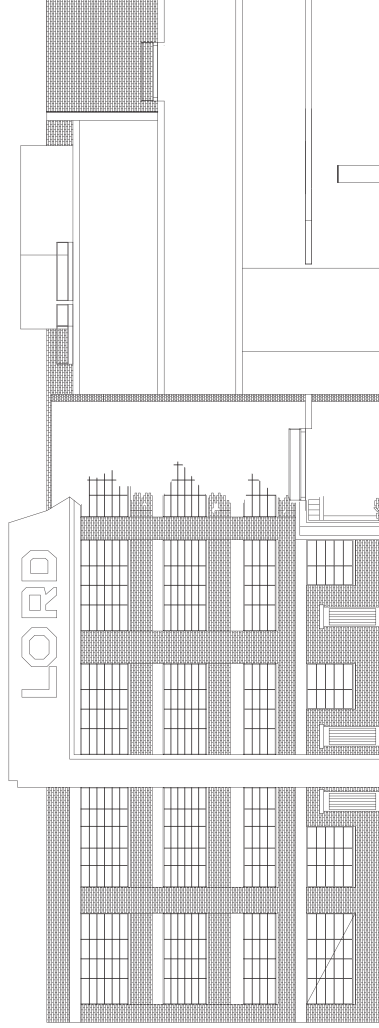


Figure 5.35. CAD Section AA.

Section AA



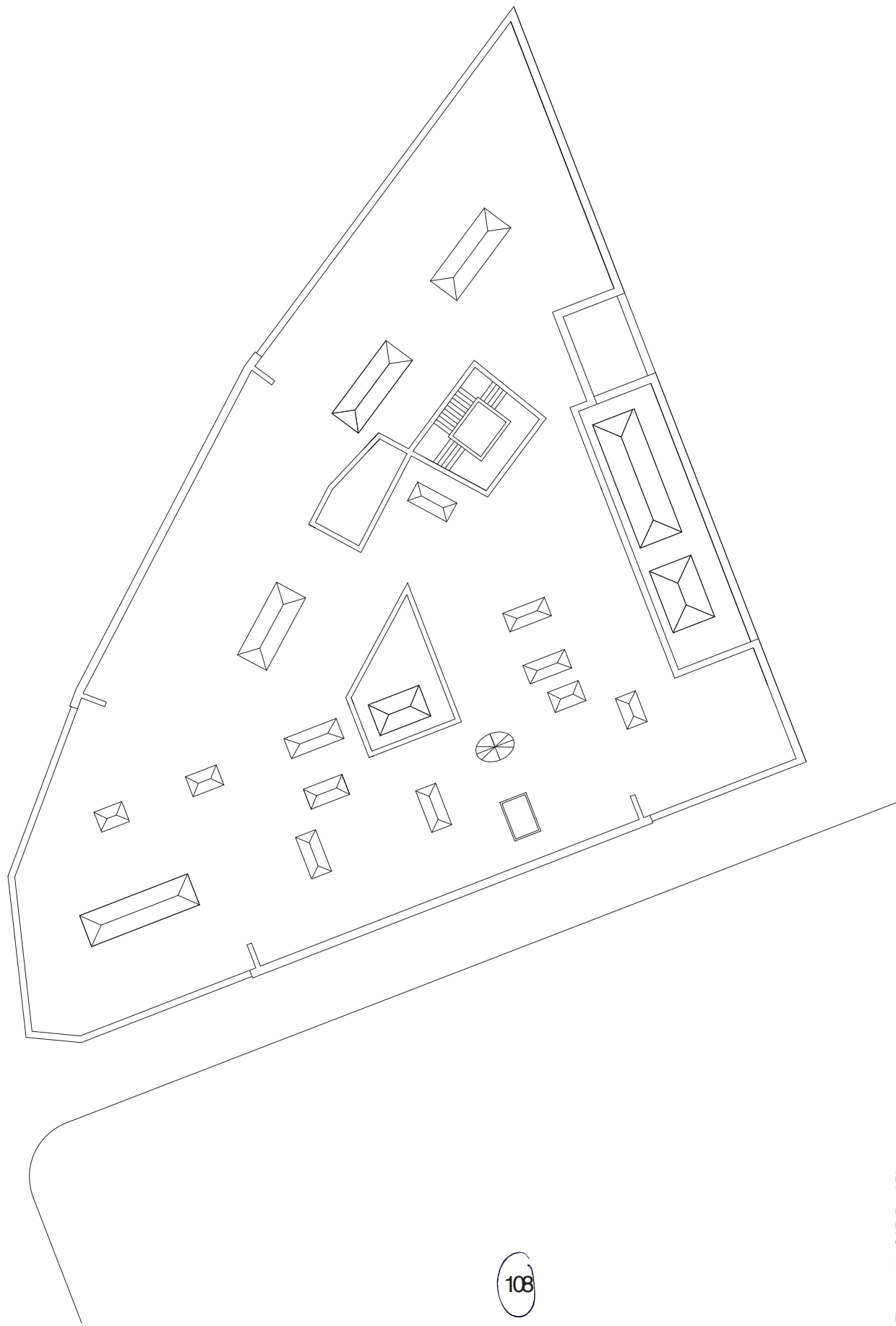


Figure 5.36. CAD Roof Plan.

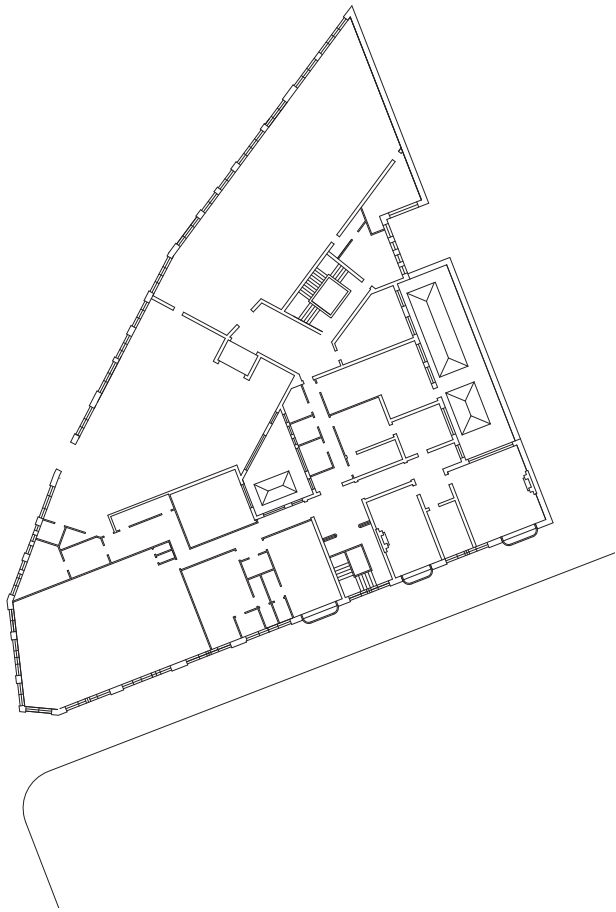


Figure 5.37. CAD Second Floor Plan.

## Second Floor Plan

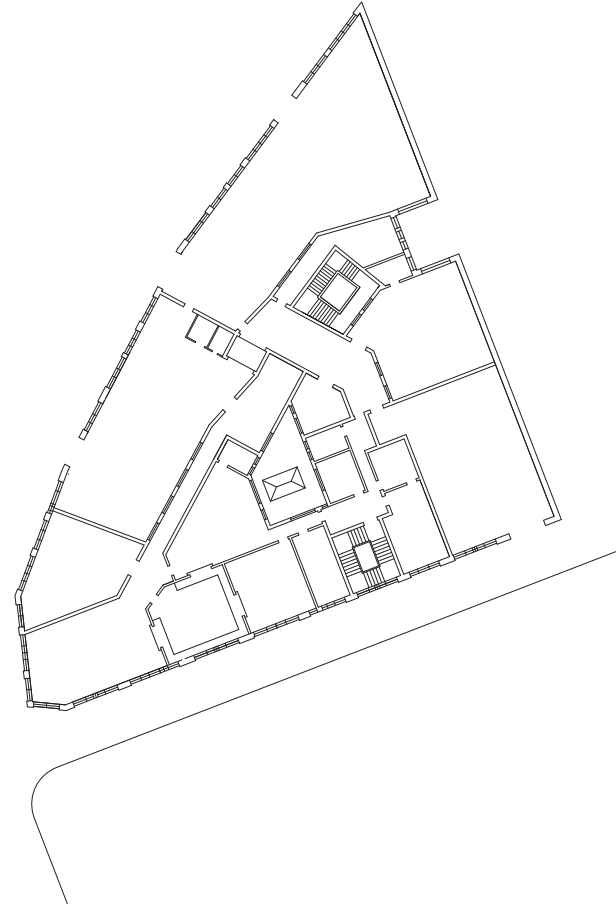


Figure 5.38. CAD First Floor Plan.

## First Floor Plan

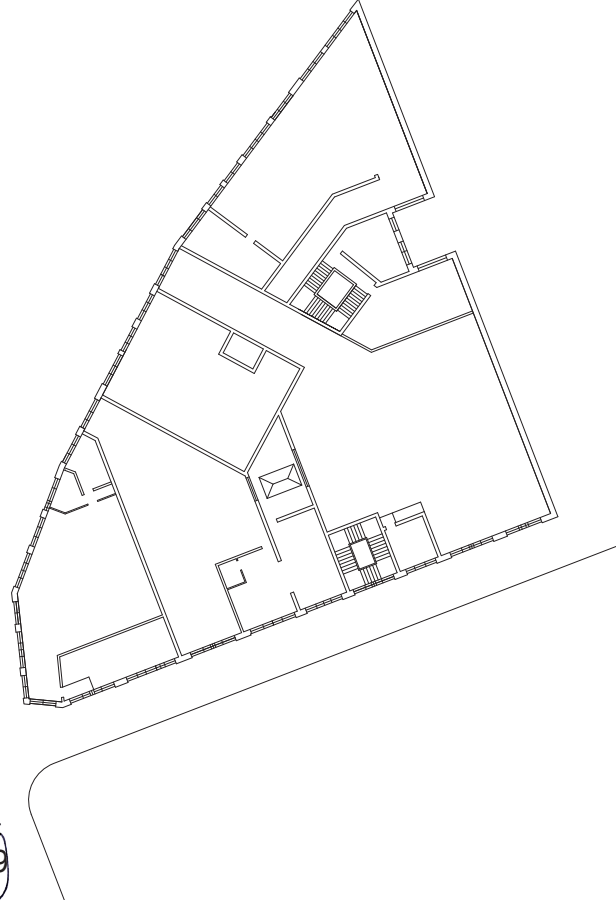


Figure 5.39. CAD Mezzanine Plan.

## Mezzanine Plan

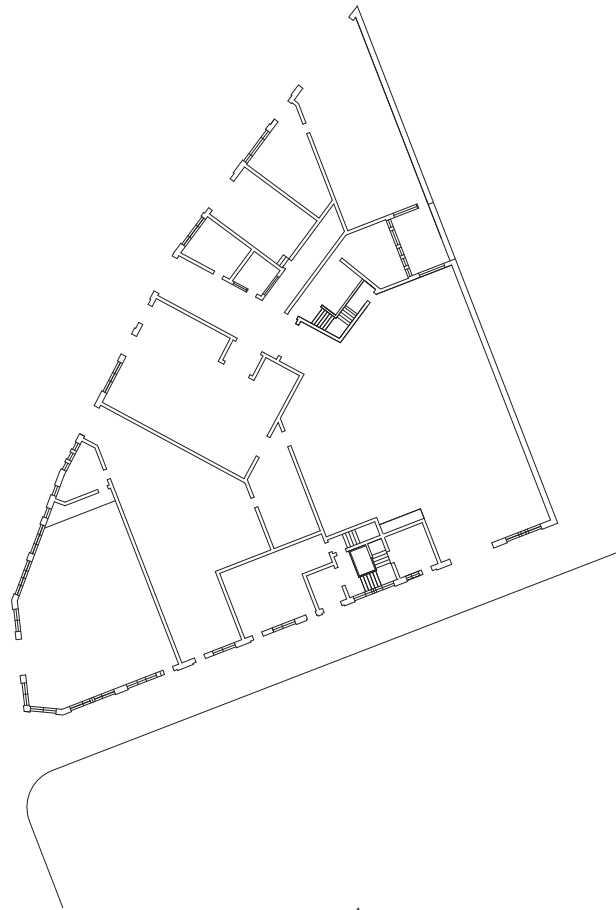


Figure 5.40. CAD Ground Floor Plan.

## Ground Floor Plan

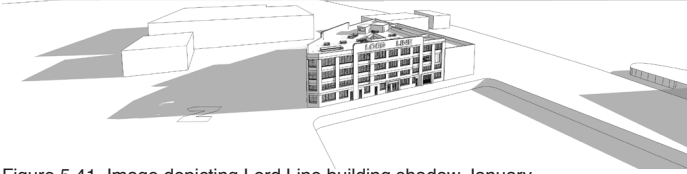


Figure 5.41. Image depicting Lord Line building shadow January.

January

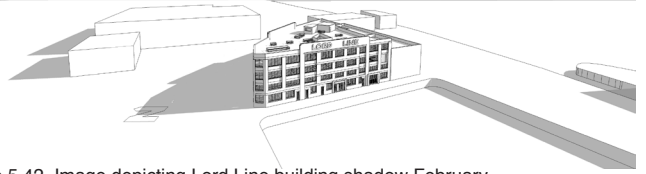


Figure 5.42. Image depicting Lord Line building shadow February.

February



Figure 5.45. Image depicting Lord Line building shadow May.

May

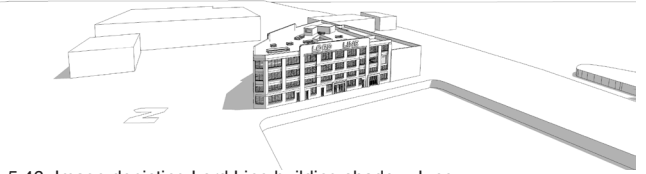


Figure 5.46. Image depicting Lord Line building shadow June.

June



Figure 5.49. Image depicting Lord Line building shadow September.

September



Figure 5.50. Image depicting Lord Line building shadow October.

October





Figure 5.43. Image depicting Lord Line building shadow March.

March



Figure 5.44. Image depicting Lord Line building shadow April.

April



Figure 5.47. Image depicting Lord Line building shadow July.

July



Figure 5.48. Image depicting Lord Line building shadow August.

August



Figure 5.51. Image depicting Lord Line building shadow November.

November



Figure 5.52. Image depicting Lord Line building shadow December.

December

### 5.3.2 Scale 1/500

Figure 5.53 captures the Back to the Table system as a web, simulating reciprocal relationships observed in nature. It includes key resources that sustain a source of food provided to the table and the system, are accommodated by the space the table inhabits.

Figure 5.54 & figure 5.55 depict the Lord Line building in plan view and describe how the space is organised to accommodate the system and how the interaction with this site allows the system to expand or contract. This is important, as when interaction with The Table system brings more people to the space more facilities will be required and can expand into the unoccupied space.

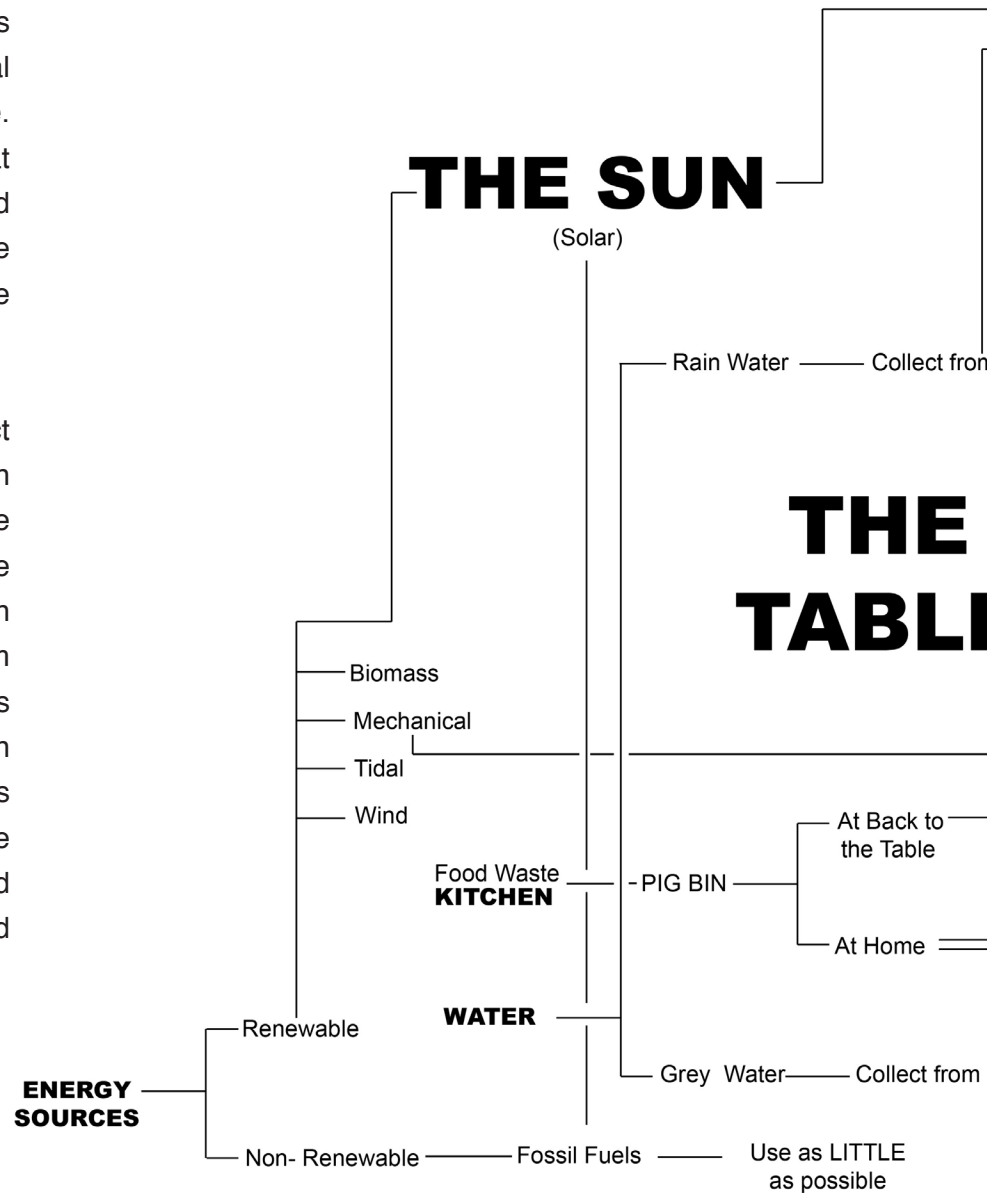
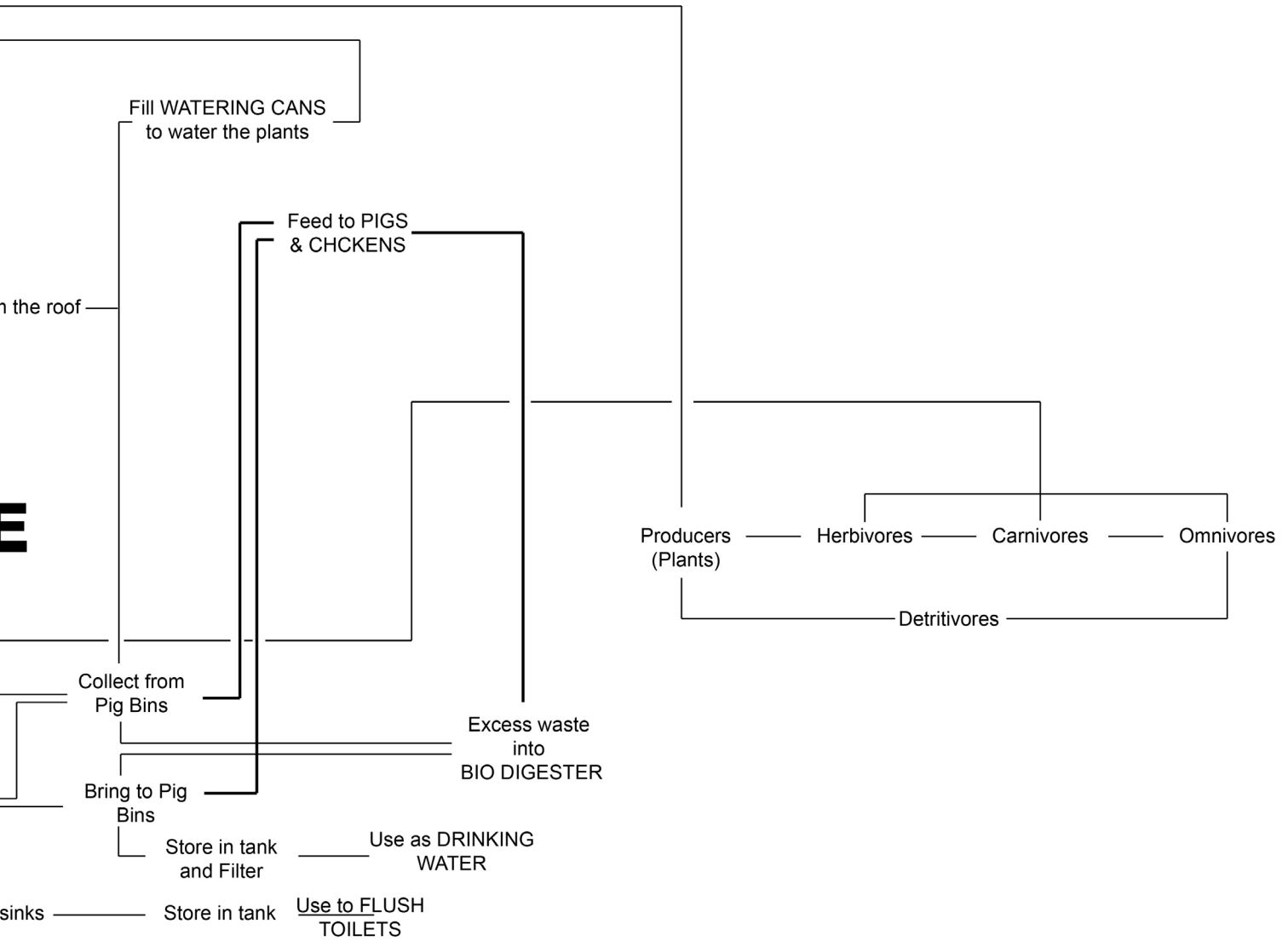


Figure 5.53. Illustration depicting Back to the Table system web.





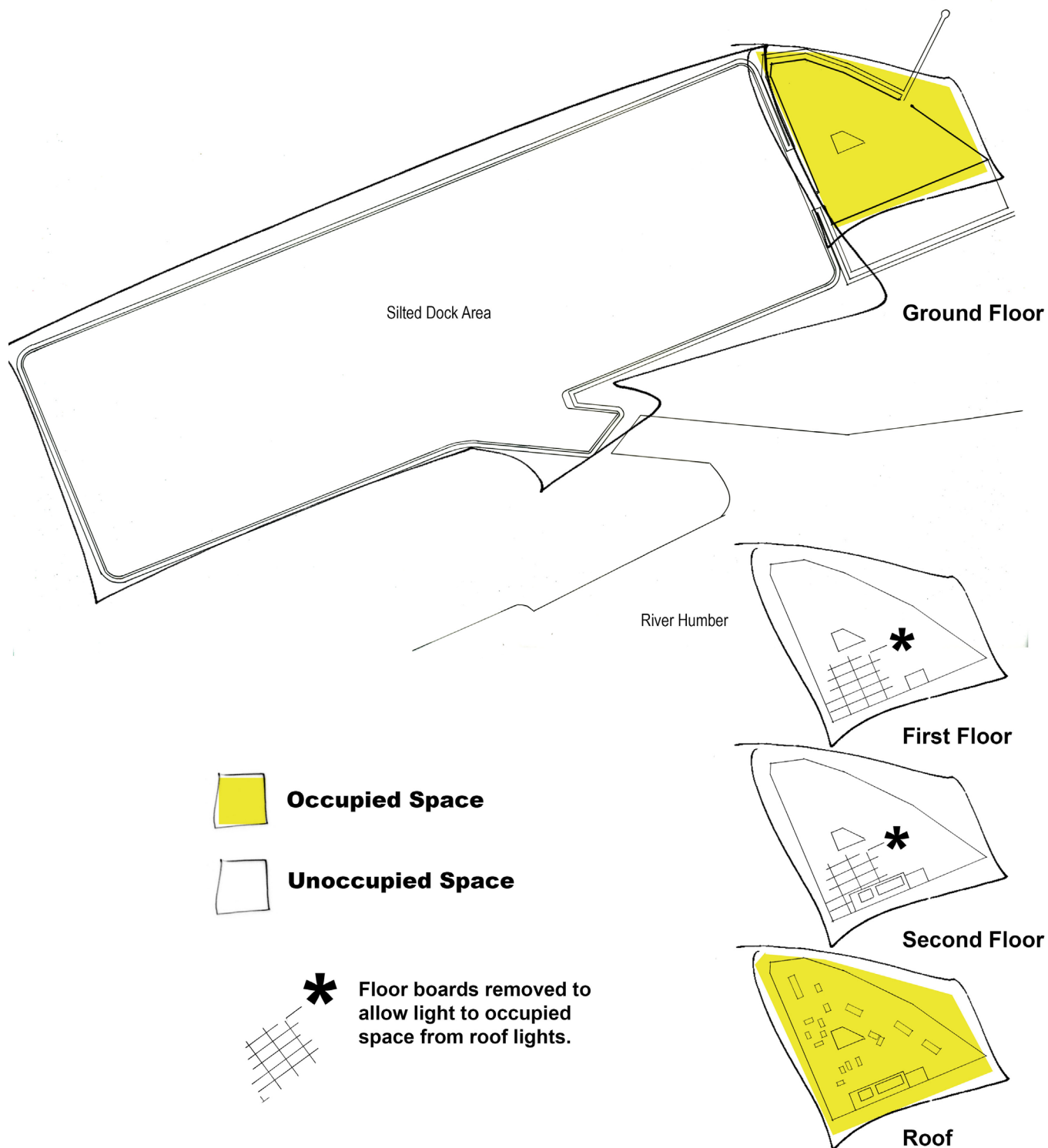


Figure 5.54. Illustration depicting spatial organisation 1.

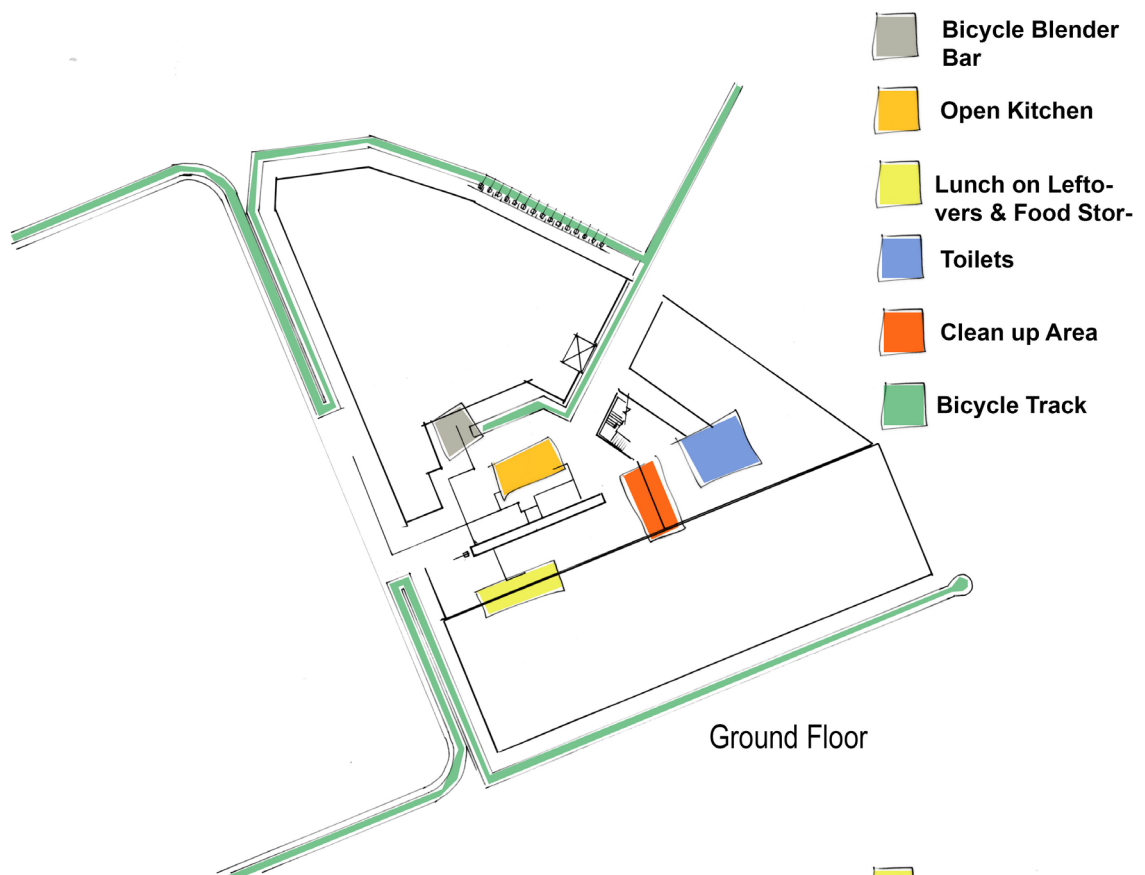


Figure 5.55. Illustration depicting spatial organisation 2.

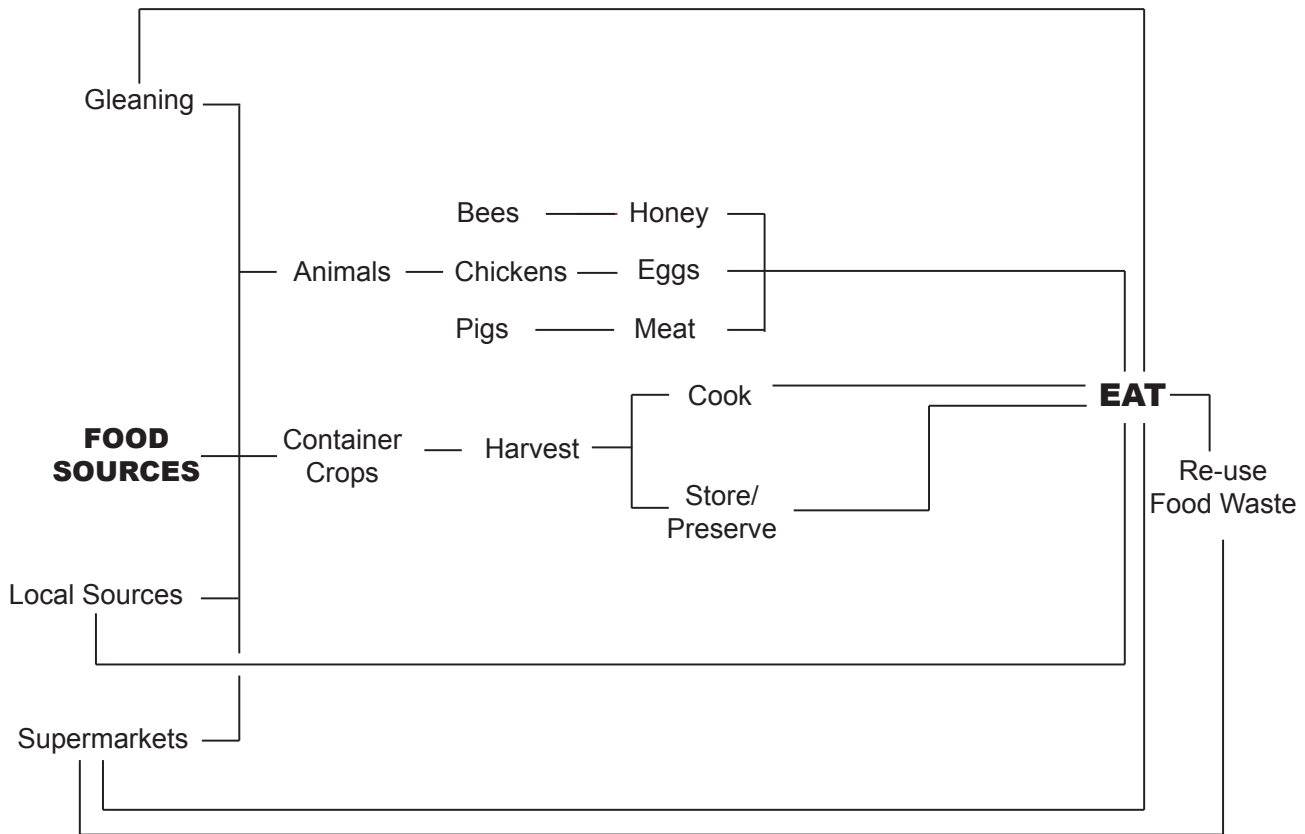


Figure 5.56. Illustration depicting Food Sources web.

Figure 5.56 isolates the Food Sources web. The sourcing of food was identified as a stage required in the act of providing a meal which the case studies analysed in Chapter 4 were compared against in terms of how they incorporated the acts involved in providing a meal, and how these were socially engaging and lead towards behaviours for the conditions of energy descent. Ridley's Temporary Restaurant was the mostly greatly concerned with the source of the food used during a meal and this played the greatest role in developing the narrative of the food concept (section 4.4). The other case studies were less concerned with the source of the food used when compared to the eating or serving of the food. Incorporating sourcing allows for a more sustainable approach to be incorporated into the narrative of Back to the Table by the actual food shared at the table when it originates from sources that are inline with an energy descent pathway. The following discusses the food sources that would provide to Back To The Table.

#### (i) Supermarkets

Figure 5.57 shows the location of supermarkets in relation to the Lord Line site. The Real Junk Food Project intercepts waste. The organisation has a contract with a Waitrose local to their site

and this store directs all 'waste' food that is still edible to The Real Junk Food Project (Appendix C). There are 5 supermarkets within a 5 mile radius of the Lord Line site. Directing food to Back to The Table would provide a local 'disposal' point, requiring less transportation of the food and therefore less fuel used and no energy wasted by the food going to landfill.

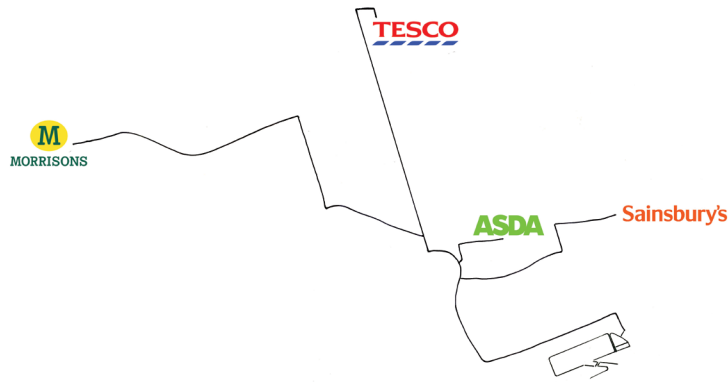


Figure 5.57. Illustration depicting supermarket location.

## (ii) Farms/ crops

The Gleaning Network UK as discussed in section 2.6, rescues crops from farms that would otherwise be ploughed back into the ground or left to rot and all the energy input into the production of the crops would be wasted. Building a relationship with food producers in close proximity to the Lord Line site would mean waste produce can be gleaned by members of the Back to The Table community and brought to be shared at The Table. Sources closely located to the site mean less energy is used in transportation.

## (iii) Grown Onsite

The Roof space, as shown in figure 5.55 accommodates space for container crops. This allows members of the Back to the Table community to use containers donated to the space to grow produce which can then be used to produce meals for The Table. Growing organically is important as to work with nature and avoid the use of chemicals that harm the environment and require an input of fossil fuel to produce. Figure 5.58 illustrates the container crop plots.





Figure 5.58. Illustration depicting container crop plots.

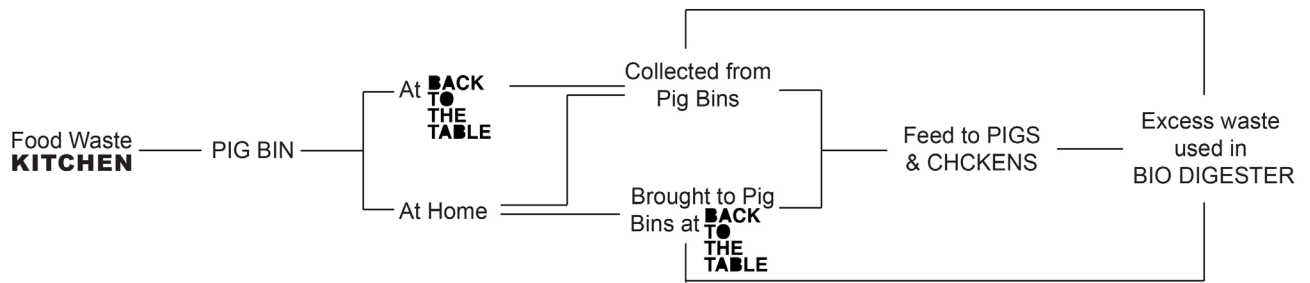


Figure 5.59. Illustration depicting Food Waste web.

Food waste will be used to generate power or provide food for the pigs and chickens onsite (figure 5.59). Figure 5.60 illustrates the conceptual approach to meat taken by Back to the Table. As discussed in Chapter 2, eating calories via meat is not efficient, as energy is wasted by the livestock consuming the cereal crops which could be eaten directly by humans. The Pig Idea provided the example of pigs raised on legal food waste. Food waste collected onsite or from local sources could make up the diet of the pigs kept by the community at Back to the Table. Only meat produced in this way is consumed at The Table unless donated. This approach to meat is inline with the aim to get energy from the sun to The Table in the most efficient way, but also absorbs some of the energy that would be wasted if the uneaten food went to landfill. A pig bin scheme could also be introduced to intercept waste foods from local households which can be fed to the pigs and chicken at Back to the Table. Integrating the wider community into the scheme also reinforces the sites connection with supplying food.

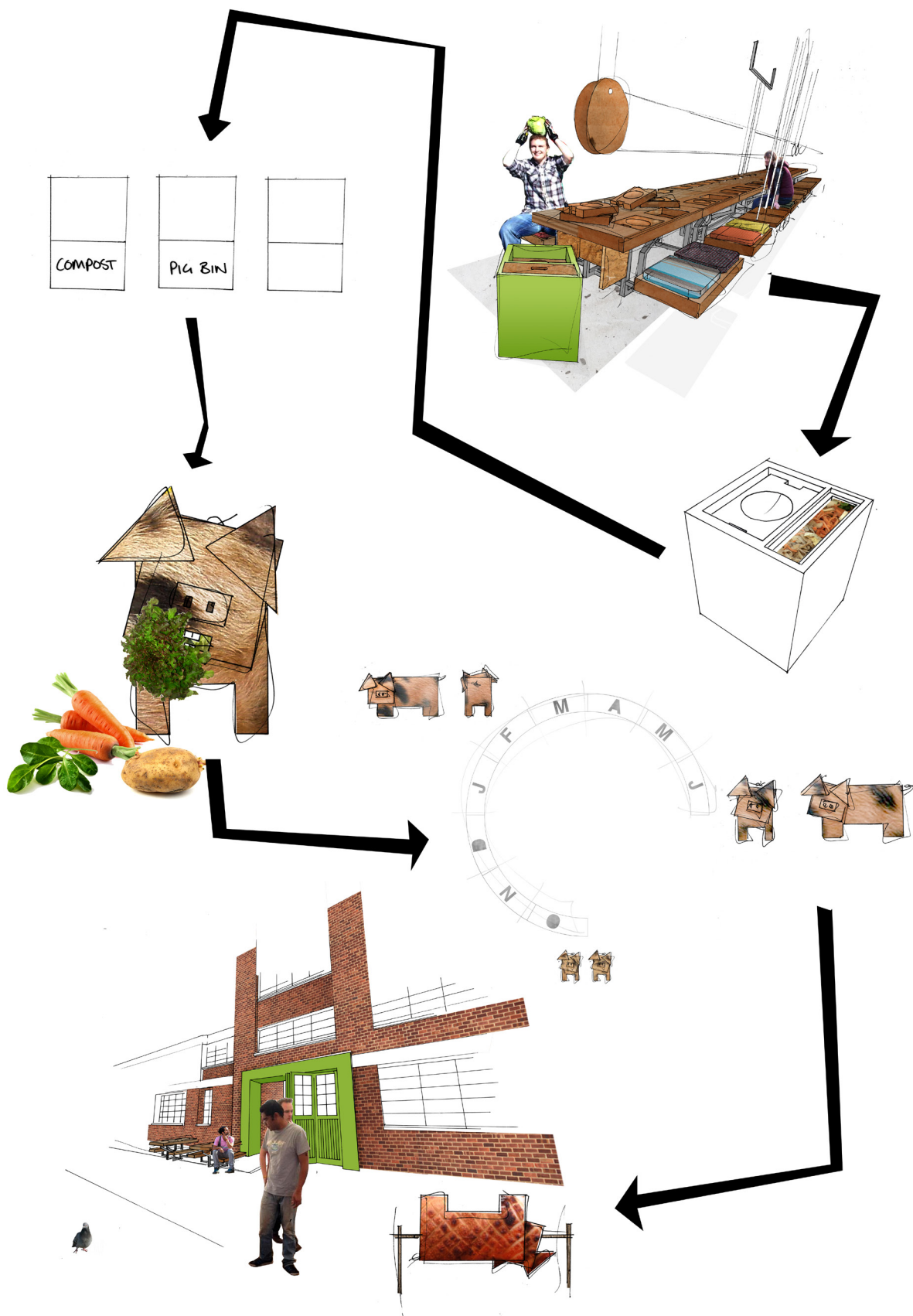


Figure 5.60. Illustration depicting conceptual approach to meat.

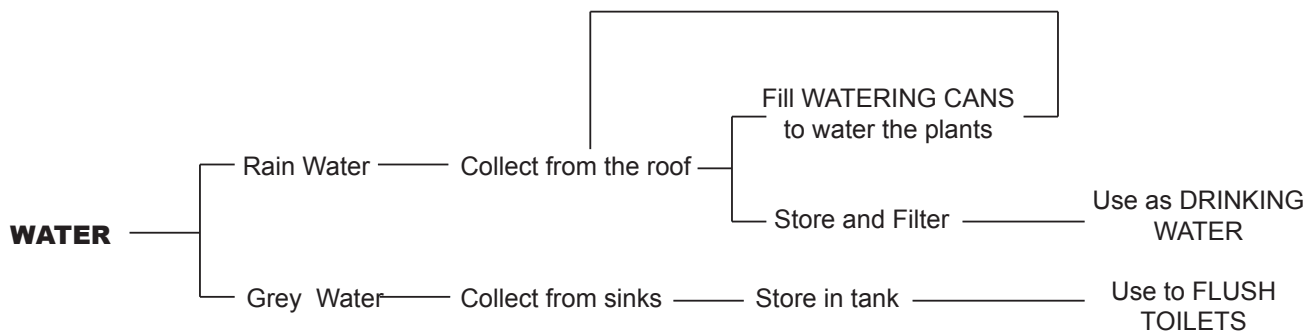


Figure 5.61. Illustration depicting Water web.

In a similar approach to food waste, water will be both reused and harvested (Figure 5.61). A drain system (Figure 5.63) installed on the roof space to provide harvested rain water for both the container crops and excess water is stored and filtered to provide water to drink and use for cooking.

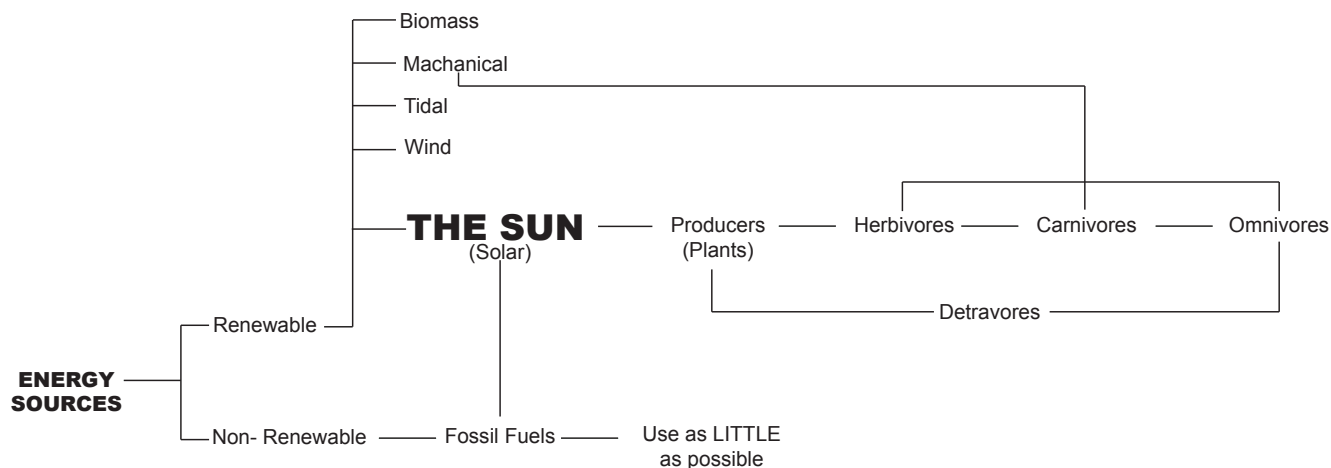


Figure 5.62. Illustration depicting Energy Sources web.

Figure 5.63 illustrates in plan the spatial approach to energy in the system described in figure 5.62. The Lord Line site has the capacity to accommodate each source of renewable energy as to alleviate reliance on fossil fuels. How people are provoked to actively interact with The Table and the space will also generate energy and will be discussed further in section 5.3.3. Considering the example of the Lapin Kulta Solar Kitchen Restaurant discussed in Chapter 3, demonstrates a method of cooking that could be incorporated into this concept. Incorporating a solar kitchen into the scheme for use on the roof space during sunny days would further alleviate the reliance on fossil fuels an make use of environmental conditions, and slow down the pace of the cooking to emphasise a considered approach to consumption.





Figure 5.63. Illustration depicting spatial organisation 3.

The webs simulate the energy exchange through an ecosystem illustrated in Chapter 2, section 2.2.1, this is so Back to the Table can have a cyclic approach to interaction with energy resources. Exploring the food concept in this way allows simple communication of ideas which can be referred to at each stage of concept development to ensure design solutions fit into and work with the system principles. Figure 5.64 -5.67 depicts the model making process which allowed exploration of the interior qualities of the Lord Line building.

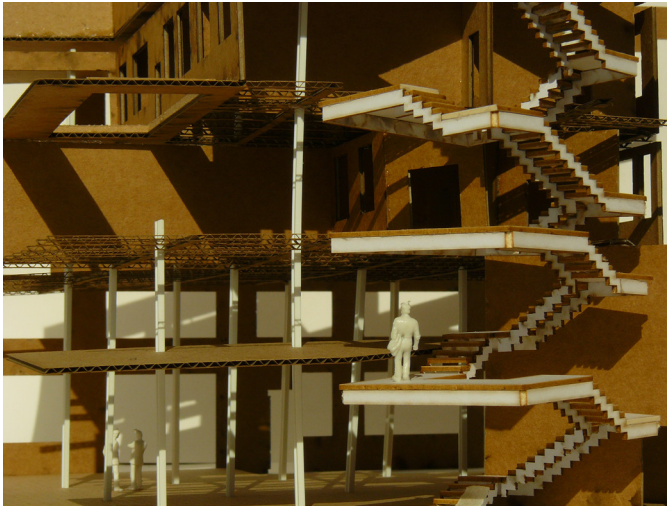


Figure 5.64. Photograph depicting 1:100 scale model 1

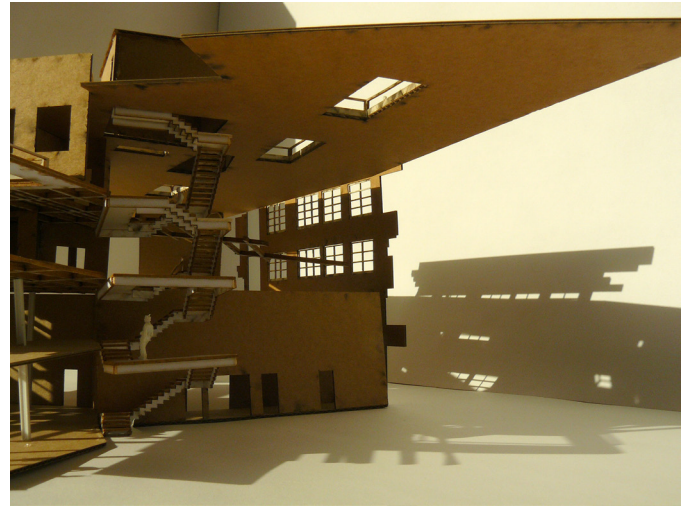


Figure 5.65. Photograph depicting 1:100 scale model 2.

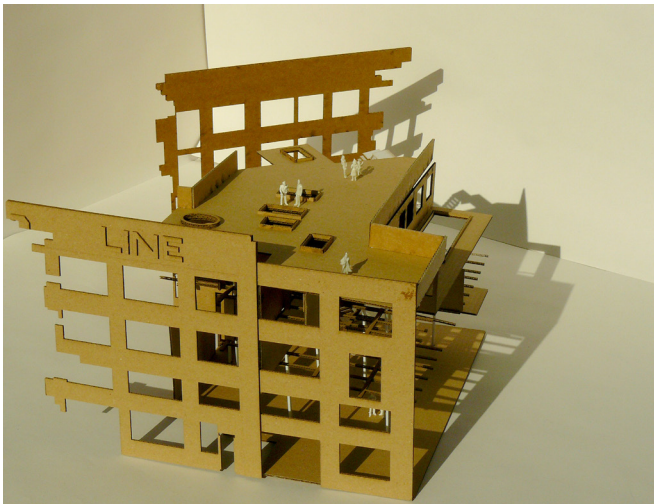


Figure 5.66. Photograph depicting 1:100 scale model 3.



Figure 5.67. Photograph depicting 1:100 scale model 4.

### 5.3.3 Scale 1/50

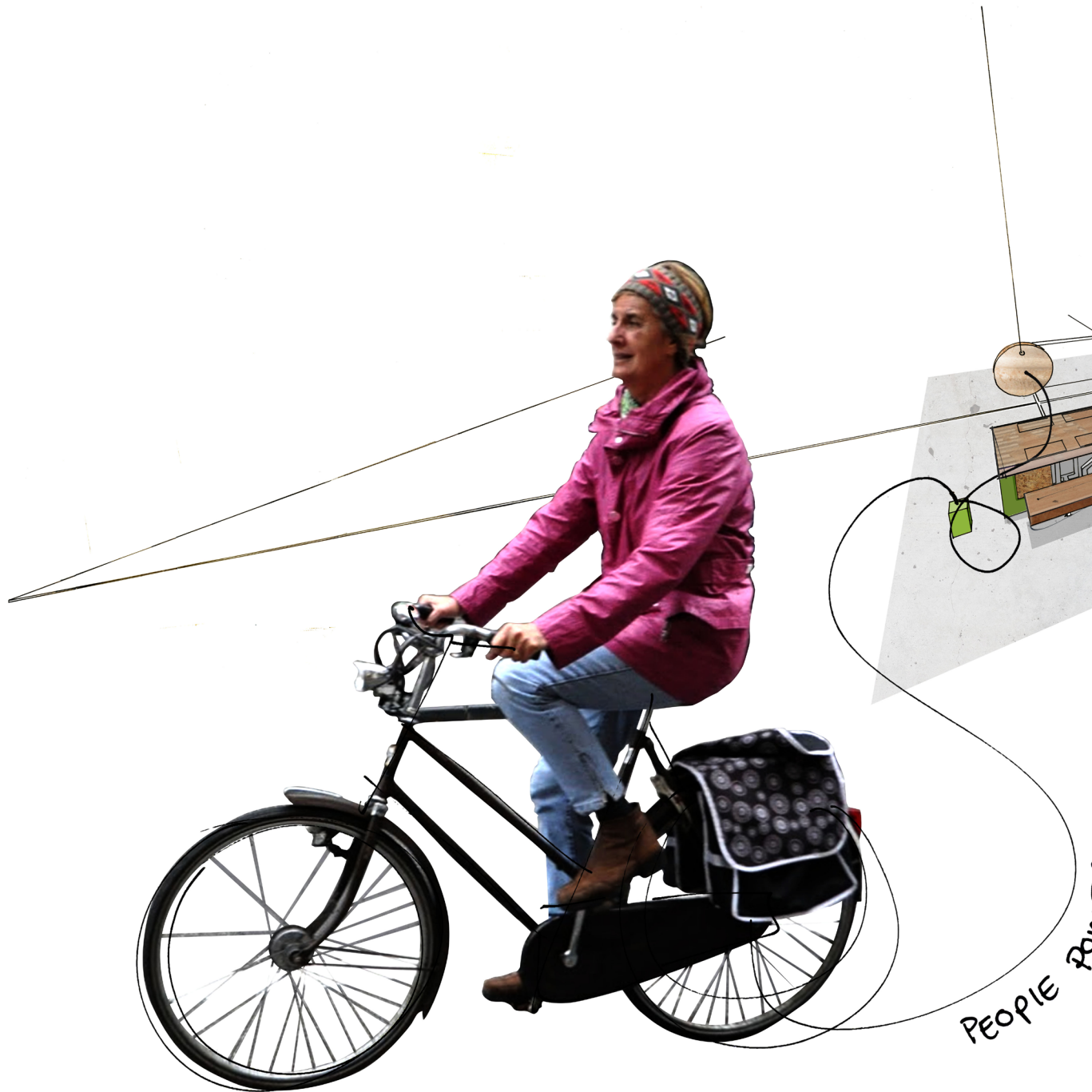
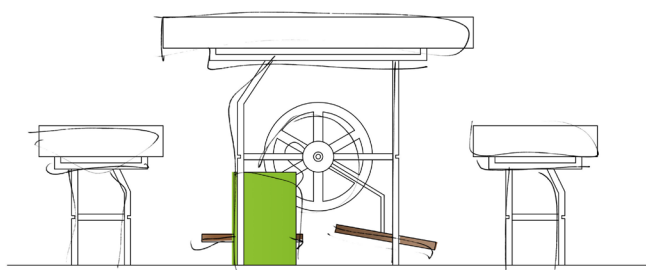
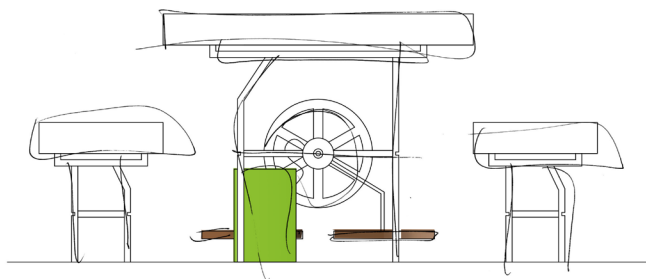
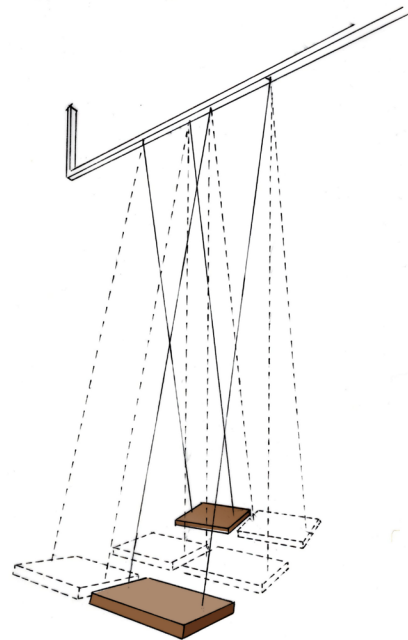
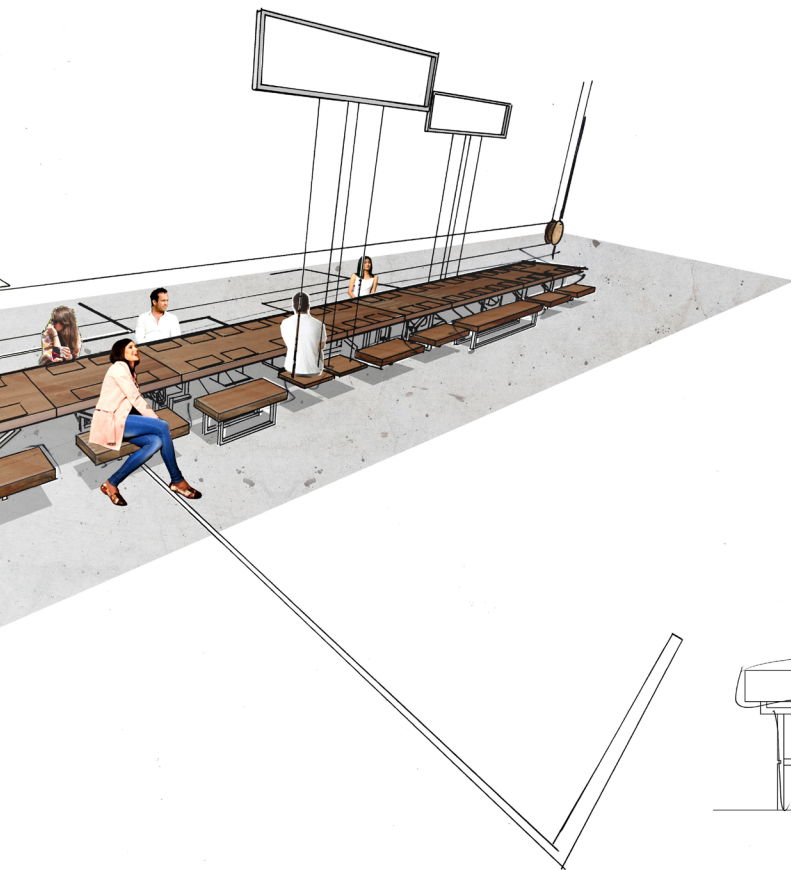


Figure 5.68. Visual depicting interaction with table.

SWER.





The table is the keystone to the concept. Figure 5.68 captures interaction with the table and how this can put energy back into the system via human effort. Where energy is wasted in the industrial food system, Back to the Table uses the alternative economy of effort in exchange for food. To eat at The Table people are required to put in some sort of effort, working in the space, donating food or generating energy via bicycles attached to dynamos that then generate electricity when peddled. Electricity can also be generated whilst sat at the table, via the foot peddles or the swinging seats. Figure 5.70-5.75 illustrate how The Table can be moved. This movement allows The Table to be used where required during the day eg. in the kitchen as additional preparation surface. Not only does it allow the possibility for The Table to be a part of each identified stage of the meal by moving about the space, but the movement back to the shared meal location makes a significant transition at an allocated time of day. Figure 5.69 explains The Table Strategy. This outlines a daily routine for the space and how all elements assemble to provide a meal to share at The Table. The scenographic change described by the table in Ridley's Temporary Restaurant discussed in section 4.3, is said to create a talking point for the people sharing a meal at the table (Dezeen, 2012). The Table here in Back to The Table uses a similar scene change regarding the altering function of the tables coming together to form one long table as a visual and physical statement for coming together and sharing; bringing together the sustainable messages the alternative system subscribes to. Diet for a small planet, documents an sustainable eating philosophy. Lappe (1991) advises the following, 'Don't expect yourself to change over night. Start with one new menu a week... Suddenly changing life habits of any kind on the basis of new understanding does not strike me as very realistic or even desirable, however great the revelation' (p.208). Her advise relates to a sustainable approach to food and an approach which is relevant to Back to the Table. The site and space of the Lord Line building has the capacity to develop overtime, as previously discussed, building itself a community and whilst also dispersing sustainable ideals into the community situated around. People can interact with The Table system at different levels; eating, growing container crops, cooking etc. But the key message comes from sharing a meal provided by the system The Table inhabits and that a more considered approach to the consumption of food is delivered by eating at The Table.

# The Table Strategy\*

Come and visit during the day and have a look around

Add your name to the list for today's meal , or any day this week

Add your name to the volunteer list preparing, cooking or serving the food. There are also other tasks to get involved with, just ask. You could also deposit some energy via the bikes!

Come back for your shared meal from 6:15pm to bring the tables together for the meal

Tuck in

Come back for left overs when ever you like!

\* Not necessarily in this order

Today's Meal  
6:30pm

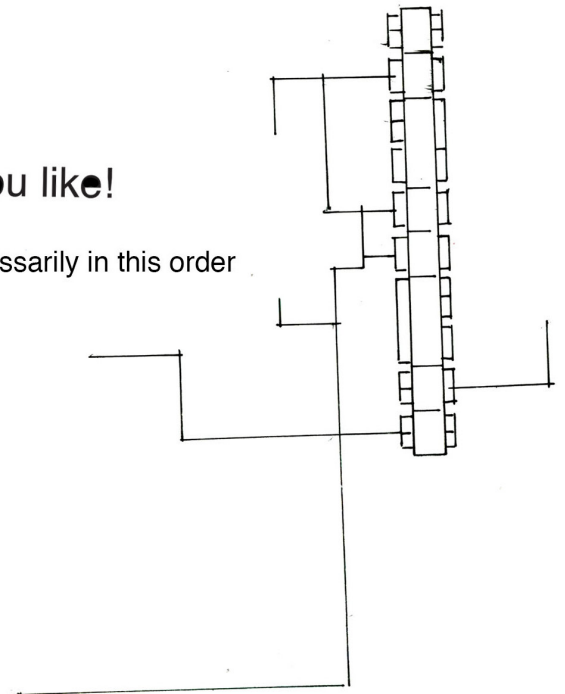
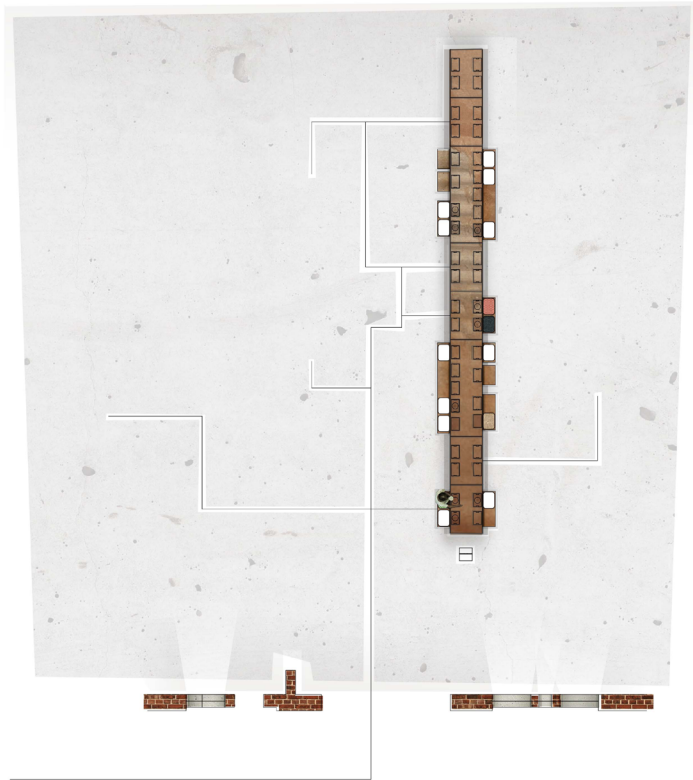
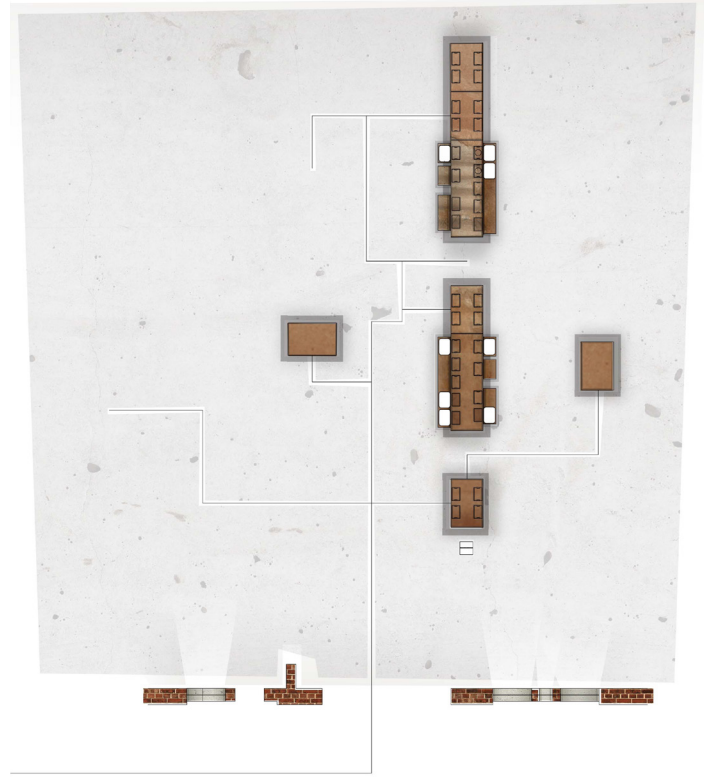


Figure 5.69. Visual depicting The Table Strategy instructions.



7 am

Figure 5.70. Visual depicting table configuration at 7am



10 am

Figure 5.71. Visual depicting table configuration at 10am.

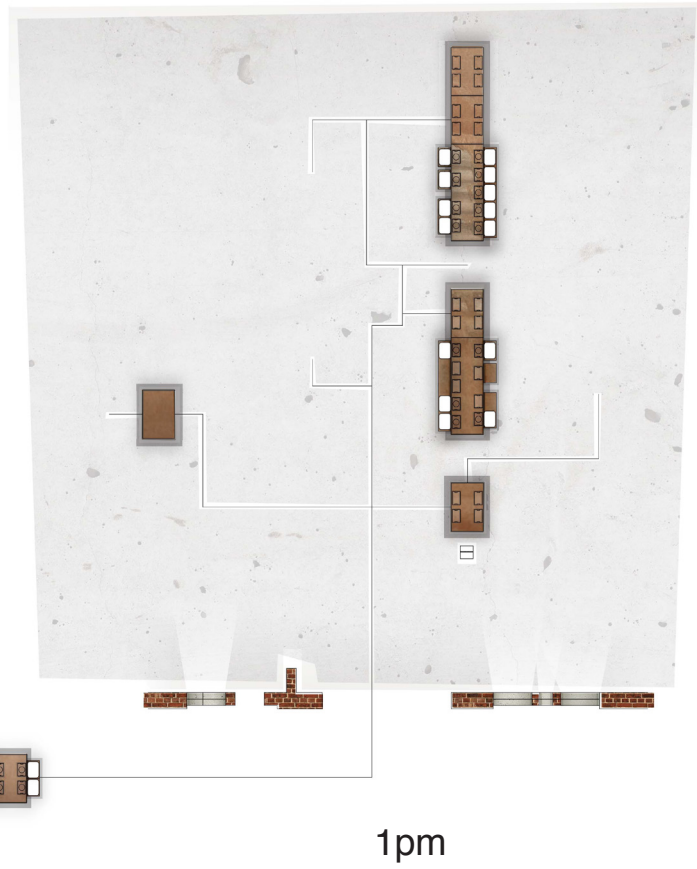


Figure 5.72. Visual depicting table configuration at 1pm.



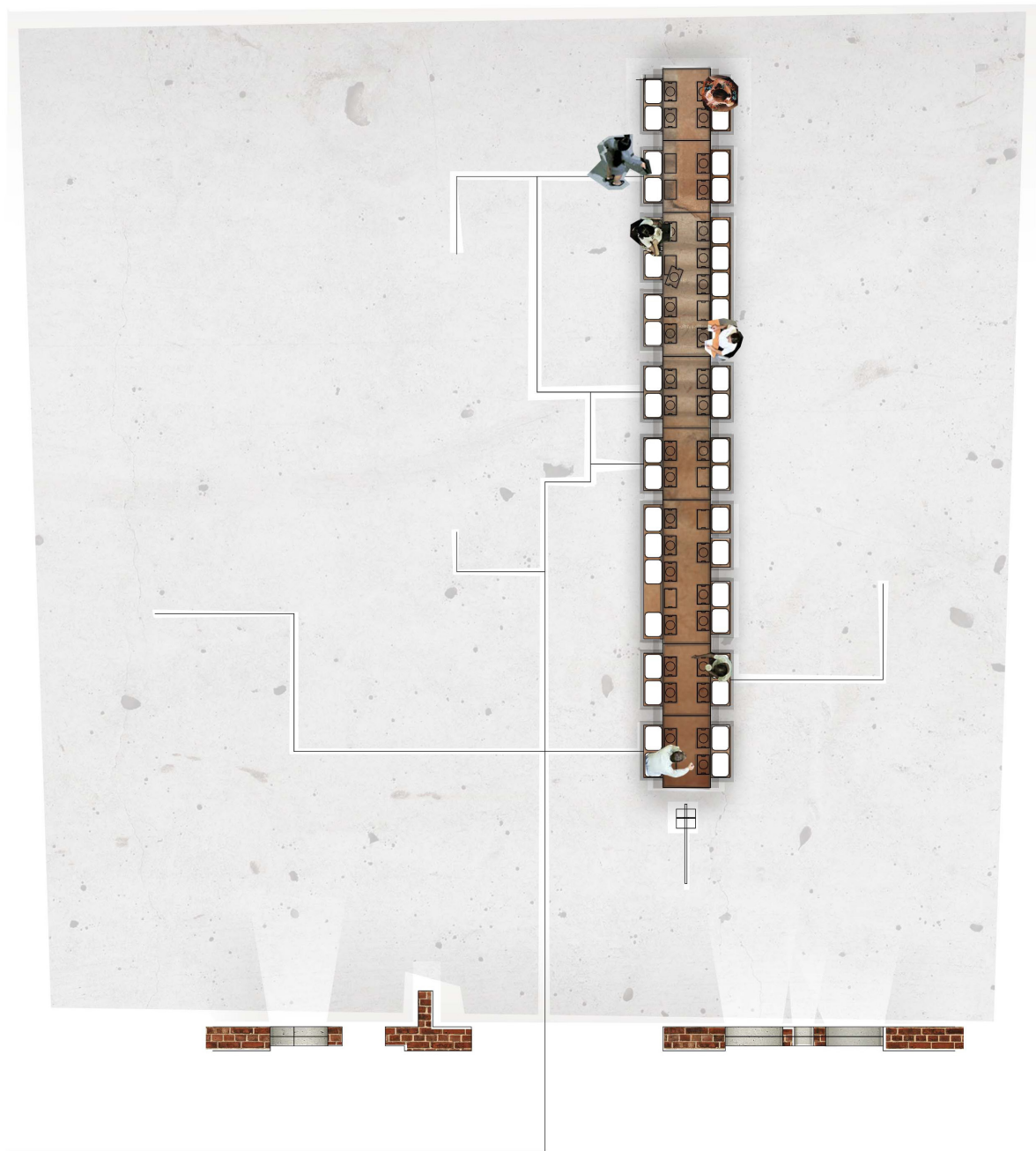
Figure 5.73. Visual depicting table configuration at 4pm.





Figure 5.74. Visual depicting active table configuration





6:30 pm

Figure 5.75. Visual depicting table configuration at 6:30pm.

# 5.4. Conclusion

The food concepts explored in Chapter 4 were analysed against stages of the meal; sourcing, preparing, cooking, serving, eating and disposing. Back to the Table was developed in response to this initial analysis alongside the investigation into the current food system and period of energy descent. These stages were identified as to depict the ritual involved in sharing a meal at a table, an activity in decline as discussed in Chapter 2 section 2.2.5. The examples analysed didn't deal with waste, an important part and no food concept involved the guest directly with the cooking. The following Figure 5.76 summarises how Back to the Table approaches the 6 identified stages of the meal, incorporating both people and designed systems in accommodating and dealing with each stage, to complete a cyclic approach to a feeding strategy and look to locate food concept design in relation to energy descent.

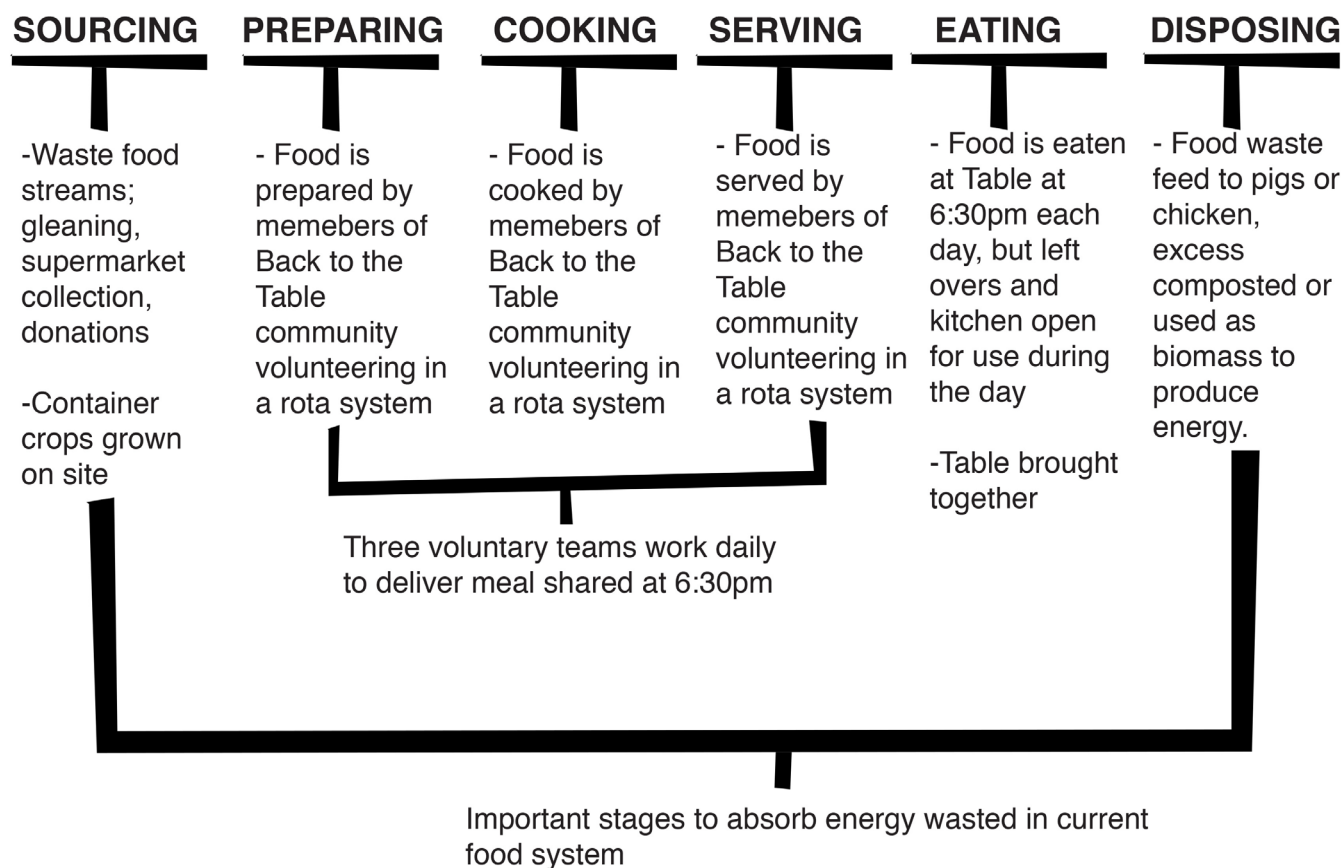


Figure 5.76. Illustration depicting Back to the Table summary.





# **Chapter 6**

## **Conclusion**

## 6.1 Introduction

This research report has aimed to identify key structures in food concept design that locate it in relation to energy descent via a practice-based methodological approach. Firstly, evaluation of the current food system identified where it fails to observe a path to energy descent, highlighting a position for a new food concept design solution to be explored. As well as identifying where the current food system fails, examples of alternative approaches to the food system were explored. These consider the implications of their practice socially, on the environment and particularly how energy is used, captured or wasted. Considering then food concept design examples, physical and conceptual analysis of them and examining how they engage people in the message they try to communicate, provides a structural framework to propose a design solution through my own design investigation. This practical design work runs concurrent to the written research investigation as to encompass and communicate key discoveries and provide evidence for the intentional identification of the design structures that locate food concept design in relation to energy descent.

## 6.2 Key Findings

The report dissects the existing food concepts via the 6 identified stages of a meal. These 6 stages Sourcing, Preparing, Cooking, Serving, Eating and Disposing; create a structure to analyses further design concepts. In Chapter 5, section 5.4, Back to The Table is examined under these 6 stages to determine how it incorporates each stage and how this causes this developed food concept to fall inline with energy descent ideas. The conclusions made from the discussion of the 'Food Context' in Chapter 2 and the 'Design Context' in Chapter 3, go on to inform the conclusions derived in the analysis of the food concept examples discussed in Chapter 4. This establishes the direction for my design practice. The driving concept of Back to the Table is to deliver energy from the sun to the table in the most efficient way. The concept takes the ideals of an alternative approach to the food system and its effort to adopt a sustainable approach to energy consumption through production methods or food eaten. Exploring this path looks to develop a food concept in direct relation to energy decent ideals. The social and local approach required by a food concept to address this, were evident in the examples discussed in Chapter 4 but the food concepts here failed to address, in depth, energy consumption or food waste. These areas however, were evident in the alternative food system examples and design concepts explored in Chapters 2 & 3. The exploration of a wider design context which supported the environmentally and socially sustainable ideals of an alternative food system discussed in Chapter 3, allowed this information to infiltrate into the development

of my own food concept design, filling in the gaps in the existing examples to fully position themselves in relation to energy descent. These gaps were identified under the analysis via the 6 identified stages of the meal, confirming this as a design structure to locate food concepts in relation to energy descent.

The table in the food concepts is recognised as the most significant design structure for people to engage with. In the report Back to the Table is explored on different scales. The conclusion is that the most relevant scale to consider the concept, is at 1/50 where we look specifically at the table within the wider system and how it can be interacted with. At this scale it is comparable to the food concepts analysed in Chapter 4 using the 6 previously discussed identified acts of a meal. This concludes at which point people interact with the food concept and how a narrative is drawn from this interaction. The physical design manipulates the familiarity of the table to provide a point of difference in each case, and in Back To The Table, the proposed interaction of people to physically construct the table, to grow, prepare and cook a meal to share at it, locates itself in relation to the social and considered approach needed in a period of energy descent.

Therefore the structures in food concept design that locate it in relation to energy decent identified at this stage of research are concluded to be as follows;-

- (i) The physical design of the table and how people interact with it.
- (ii) How the concept engages with the 6 identified acts of a meal; Sourcing, Preparing, Cooking, Serving, Eating and Disposing.

However, further research is required to fully answer the research question through design practice.

### 6.3 Limitation of findings & Future research.

The food concept developed through practice at this stage of development does not capture a public response to any elements of the proposed design. Development and execution of this food concept in the public realm, would allow analysis of people's reaction to the proposed system and conclusions of its effectiveness can be drawn from documenting their response and what they understand from experiencing eating a meal in this way. This could be achieved by a number of spatial experiments, which set up on a small, temporary scale, some of the design components already proposed within Back To The Table. For example, various table compositions could be explored. Focusing on the generation of kinetic energy from interaction with the physical moving components of the table. This has the potential to generate data on



how much energy the different components produce and which are most easily engaged with or most popular. This would start to generate some hard data to justify and inform the design.

## 6.4 Conclusion

Exploring the issues concerning the food system through a design solution allows a view, alternative to that of the current situation, to be visualised. A hyperreal proposal, demonstrating an alternative approach, in this case by adjusting the familiar act of eating at a table. The lack of public engagement means that limited conclusions can be drawn from the final concept at this stage of its development, in relation to the research aim of identifying structures that locate food concept design in relation to energy descent. However, exploration of social interaction generated by food concepts and interaction with the physical table and the concepts as a whole, especially looking within the identified acts of a meal, are important in relation to developing a relationship with food during energy descent. The piece therefore can be viewed as a source of inspiration for sustainable ideals which could be further developed. The concluding design concept of Back To the Table is to deliver energy from the sun to the table in the most efficient way. This statement provides a direction for future design solution to be developed within.



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# Appendix A

## Case Study Summary

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# CASE STUDY

**Interview Participant Summary**

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# CASE STUDY

## Interview Participant Summary

# 1

**title:** Bits 'n' Bytes

**location:** Museum Boymans van Beuningen

**designer(s):** Marjie Vogelzang

**date:** Unknown

### **concept summary**

A low -tech conveyor belt operated by participants moves food and messages along the table top causing people to interact.



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# CASE STUDY

## Interview Participant Summary

**title:** City Eyes

**location:** Several windows in Amsterdam

**designer(s):** DUS Architects

**date:** 2008

# 2

### **concept summary**

Temporary intervention exploring the border between public and private.





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# CASE STUDY

## Interview Participant Summary

# 3

**title:** Connection Dinner

**location:** Unknown

**designer(s):** Marjie Vogelzang

**date:** 2006

### **concept summary**

Angle poise lamps cook the dough table cloth, soup and stews are served to cook the dough again to make it soft and edible. Guest all eat part of the same table.



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# CASE STUDY

## Interview Participant Summary

# 4

**title:** Eat Love Budapest

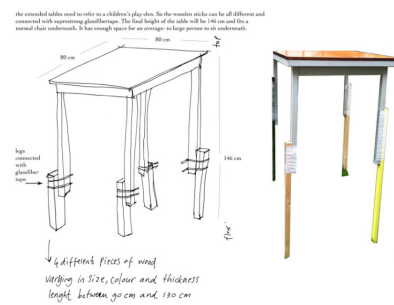
**location:** Budapest

**designer(s):** Marjie Vogelzang

**date:** Unknown

### concept summary

Roma women anonymously feed guests foods that have personal meaning to her whilst telling personal stories associated with the food she prepares. The project aims to close a gap between social classes.



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# CASE STUDY

## Interview Participant Summary

# 5

**title:** Eten & Drinken

**location:** Amsterdam

**designer(s):** DUS Architects

**date:** 2004

### **concept summary**

The bar creates a divide splitting the room in half. On one side food and on the other drink. On entering the room the guests find themselves on either side and are required to serve each other from either side of the bar causing interaction between them.





# BACK TO THE TABLE

# CASE STUDY

## Interview Participant Summary

**title:** Ridley's Temporary Restaurant

**location:** Ridley Rd. Market, Hackney, London

**designer(s):** The Decorators

**date:** 2011

# 6

### **concept summary**

Food bought from the market was exchanged for place at dinner where a meal prepared with ingredient exchanged at lunchtime was transferred to the second floor pre prepared on the table via a pulley system, creating starting point for conversation and memorable eating experience.





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# CASE STUDY

## Interview Participant Summary

# 7

**title:** Ruis

**location:** Unknown

**designer(s):** Marjie Vogelzang

**date:** 2005

### **concept summary**

Guests dig for curries hidden in the rice all sharing from the same 'plate'.



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# CASE STUDY

## Interview Participant Summary

# 8

**title:** Sharing Dinner

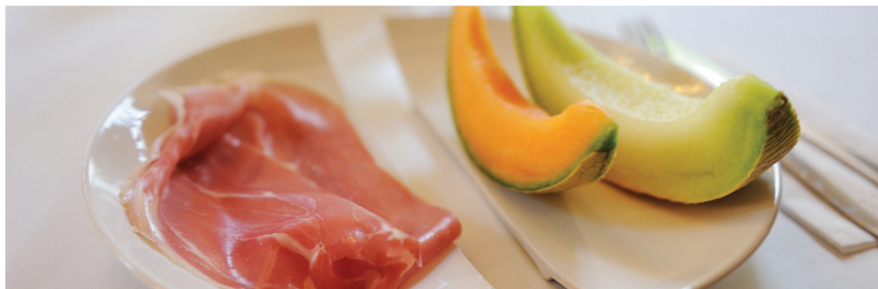
**location:** Droog

**designer(s):** Marjie Vogelzang

**date:** 2005

### concept summary

Guest were invited to put their arms and heads through slits in the suspended table cloth and share familiar meals served on plates sawn in half. Each participant only recieved one componant of the meal forcing them to share one half of the dish in order to complete the meal consequently causing interaction.



# **Appendix B**

## **Sample Interview**

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# INTERVIEW QUESTIONS

## The Real Junk Food Project

The first few questions relate directly to *The Real Junk Food Project*.

1. I am particularly interested in source of the food coming into the cafe. How easy is it to find waste sources? Have you built relationships with suppliers that mean you have a regular supply of food?
2. Is it important to be creative with the donated ingredients when creating meals?
3. What type of people come to eat at the 'Pay-as-you-feel' cafe? Do they tend to have particular reasons for eating here?

The next few questions relate to the Food Concepts contained in the attached document, *Interview Participant Summary*.

4. Each of the food concepts summarised in the attached document all contain the table as a pivotal point in the experience, do you think the act of sharing food at a table is important, and why?

Do you consider there to be social benefits to sharing food at a table?

5. In No. 6 Ridley's temporary restaurant the source of food is important. Using food bought by the public from the market forms a relationship with its location. Do you feel where the food shared at a table comes from is important?

Do you think food grown or produced within a community, or sourced locally would have an impact on messages conveyed by sharing the food together?

Do you think a regular collective meal shared within the community with locally grown or sourced food; produce, prepared, cooked and eaten together would be 1) achievable 2) beneficial?





6. I have outlined the acts concerned with food when providing a meal to a table as follows; **-Sourcing, Preparing, Cooking, Serving, Eating, Disposing**. Most of the food concepts are primarily concerned with Serving or Eating as the stage to manipulate to cause people to interact or accentuate the narrative of the experience, with the Disposing of food being the least considered.

Do you think food waste is an important issue and could be incorporated in the overall message of eating experience similar to those documented in the PDF?

Do you have any other views on food waste?

7. Do you think sharing food at a table has a story telling capacity? and what do you believe the most important 'story' to be told in this way would be?

8. Could you briefly describe your role in *The Real Junk Food Project*?

Any other comments?

Thank you for your time.



# Appendix C

## Interview Transcription

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# INTERVIEW TRANSCRIPTION

## The Real Junk Food Project

**Claire:** What I've looked at is eating design like some of these projects in here (*Appendix A*) I've looked at this eating designer and then come across organisation such as Feeding the 5000 and I went Gleaning and volunteered at The Pig Idea.

**Adam:** It's weird that you say all that because Edd, Tristram and Martin all work with me in a vigil capacity, we're going to link up with The Gleaning Network in Manchester.

**Claire:** Yeah so what I'm doing is collating research and inspiration for my project really and I heard about this on the radio. The project I've developed from looking at this stuff is about the idea of sharing food around a table and where all that food comes from, so locally sourced stuff or grown on site. It is so everything works so you are not paying for the food. It all comes together so people are paying with their time, volunteering. So when I heard about this I thought well that's just my project happening now.

**Adam:** Yeah there are six Pay- As-You-Feel restaurants in the world and we adopted all their principles and concepts. I went to four of them in Australia and I knew about, Jon Bon Jovi's got in New Jersey called Soul Kitchen and his method of payment is you volunteer an hour of your time and that is it. We just adopted all them concepts

**Claire:** So you get your food from waste sources?

**Adam:** Waste and intercepted sources.

**Claire:** And some of them don't want to be named?

**Adam:** Yeah just because of the sensitivity of what we are doing. We have contracts with certain companies that don't want the food served here to be associated with the food in their restaurant or whatever trade they are in, I'm just not aloud to announce it publicly really. I can't say in the menu



this product came from wherever. Certain places I can Waitrose I can, we officially work with Waitrose now, that started this week. We intercept all their fresh produce from one of their stores in Leeds. But other places- it can be anything. We get guys coming in who use food as a payment, so Stephen, his electricity went off in his house so he brought food to pay, he comes here everyday and sits here all day and eats two to three meals a day and in the week he just brings his food in return as a payment. We don't care we are just here to make sure the food doesn't get wasted and people who need it most get fed and thats it.

**Claire:** So you kind of have a stream of food you know you are going to get?

**Adam:** Yeah, we have a dumpster diving community, Freegan's that we work with who kind of have an unwritten agreement with some stores that food isn't actually wasted but it's placed in air tight containers next to the bin and someone goes and picks it up in front of them. It's a sackable offence in most places, it's classed as stealing even though it's waste. But before it actually makes it into the bin you intercept it, kind of without anyone knowing except for the person who works for this store, just because she is so conscious of how much waste they go through. We've just hit a tonne. One tonne of food waste since January 16th, nearly two months and we've gone over a thousand kilo of food waste which is just astronomical.

**Claire:** For such a small area.

**Adam:** For such a small area, we only use one supermarket that give us food. We don't really have an official source for all the food waste its just intercepted as and when. People email me and text me randomly through the day saying can you come and pick this food up. We had someone who worked here, but she has just left us now, her daughter's granddad had just passed away so we got the contents of his freezer so the food didn't get wasted. Things like that happen to us. My neighbour died as well and he had chickens and fostered rabbits so we took on board those animals as well. It's great though I donated my garden to our partners how is Kirkstall Community Garden and they can hold workshops in my garden for people who are wanting to raise chickens or whatever, and everything in my garden is recycled nothing goes to waste. So we hold workshops there now, so the chickens is brilliant i'm quite pleased.

**Claire:** Are they laying?

**Adam:** Yeah, there are four of them I get at least one egg a day from them. So yeah, we haven't got a consistent source of food and yet we are turning over a kilo. We do a lot of outside catering to turn over food and we tell people what we do. We say look this is intercepted waste food that was about to be thrown away and instead we have turned it into a health meal, we have abided by all the diligences and regulation etc and we are creating meal out of it and people love it. People invite us to come and do





it especially people like, activist, political activists in Wharf Chambers in Leeds, a lot of vegans etc, they love inviting us to there sort of environmental events, they love asking us to come along. We have a Zero waste policy as well here so nothing get thrown away here ever in to bins. Everything get recycled, out of the kitchen as well. So in terms of consistent I can't think of anything.

**Claire:** But you get enough.

**Adam:** Yeah, but if we did start doing it, we not really capable yet, we could probably four fold the amount of food we get in a week, quite easily.

**Claire:** Does it help you being a chef, do you think that allows you to get just random stuff and make something from it?

**Adam:** Yeah, especially with the outside careering. I can wow people with displays and things that I am doing. On Saturday I've got four tables of a huge display of International Women's Day. I'm writing out the letters in food and cakes, things like that are just because of my experience as a chef. Things that I can create, which helps the concept and what we are trying to do so yeah it definitely goes together.

**Claire:** Do you get quite regular people coming here?

**Adam:** Yeah we do.

**Claire:** Is it once people know about it?

**Adam:** Yeah, like I said, literally you can see the footfall, I recon that every person out there now won't know who we are or what we do because we don't advertise as cafe we don't advertise the concept behind it.

**Claire:** So word of mouth maybe.

**Adam:** It's literally we had to do word of mouth because we didn't know if we were ready. If we said to people it's potentially free food and free teas and coffees we could have queue down Armley Town High Street. We've seen it happen already some idiot we worked with at Leeds University decided to announce that the project was providing food for an hour for his event and he said it is all free food. There were people getting buses from all over Yorkshire coming.

**Claire:** When I went to *The Pig Idea*, I volunteered at the Trafalgar Sq. event people just turned up and cleared out the food in an hour and a half.

**Adam:** Free food people turn out for free food. That why we don't say it's free food, we make sure people understand it's a Pay-As-You-Feel concept. So you can come and eat for free and walk out the door we accept that. You can come into the kitchen as well because we are a registered food



bank. But if we said free food this is the demographic of people that would queue up for it unfortunately. We've already had it. Asylum seekers they use to come in every Friday and literally just wipe us out because we said to them they could have all the food for free because we thought we were helping them out, but then we started realising that they were just depending on us for the food and not really helping themselves. When we started realising that we kind of had to refer them onto people to find help.

**Claire:** Is there a reason you chose this area?

**Adam:** No

**Claire:** It just happen?

**Adam:** We just took advantage of a badly managed situation. The charity that had it before us were incredibly incompetent that it folded and was taken over and liquidated. So they had a kitchen here, didn't know what to do with it, I said I would come in with a project and volunteer full time. When I said ill create food for you and fifty, fifty split of all donations the it got to the point where barker who now run it which is a rehabilitation charity in Leeds, they now pay me to run this place and they take all the donations to their charities. An yesterday we got the news in ten day time there is no more funding but it looks like we are going to buy the entire place so it will be ours. But it all just kind of fell into place. They company that own the building don't want it anymore and want to get rid of it on the cheap and the people who lease it don't want a lease anymore so we are in a great driving position to negotiate between both parties.

**Claire:** So, about my project and working round the idea of sharing food at a table. Do you think there are social benefits to sharing food together?

**Adam:** Of course. You know what we have lost in this country, I went to Australia for 15 months and when I came back I moved into a cul-de-sac fifteen minutes away from here and there are twenty houses in that cul-de-sac and I went and knocked on a neighbours door and there are these two people that have been there for twenty seven years and they didn't have a clue who anybody else was in the street. I just started to realise there is just no community spirit left in the UK anymore. People don't know who their neighbours are, no one talks to each other, share things between one another. There's like four houses next door to me with large lawn mowers, and I went and said to them all why don't you talk between yourselves and maybe chip in and buy one lawn mower and just mow each others lawn. I got them all together were doing urban gorilla gardening initiatives between us, we've got rid of all the wheelie bins and we have started recycling all the things in the street together. I've started realising thats the why food is really important because it bring everybody together. You have to eat to live, it's essential. We have proven that here we get PCSO, we get policemen, we get solicitors, we teachers come in



here, we get homeless, asylum seekers, people just released from prison.

**Claire:** So it brings different people together?

**Adam:** It brings a wide range of demographics together and its food, yeah. Also the concept of it being pay-as-you-feel it means there is no prejudice and no one is discounted, anybody can come and have something to eat. Also anybody can come and take food. We been here sometimes and it's been completely packed with the most random kind of demographic of people you could imagine, which is great and the only reason they came is to do with food and they have to sit around and they have to speak to one another, well they can't just all sit here in silence, and they do it between themselves. I don't do anything I just stand up there and when it comes to payment I say there is a donation box there, very inconspicuous you can't really see it, do what ever you want it's Pay-As-You-Feel and I don't have anything to do with it, I just let them do it. Eventually we don't want to be running this place we want to create an opportunity where the community can come in and do it for themselves. So we allow volunteer opportunities, we allow the community to come in and say I've got an idea. This guy here who painted this picture lives in these flats here, who was about to jump out of his flat and kill himself about four weeks ago and came in here and said that he had a confidence issue, told us that he did some paintings I told him to bring them in and now he's wanting to sell them and he comes in pretty much three or four times a week. He gets some food off us and he loves that we've got it on the wall and its his painting and now he's done a couple more, so it's like we've created them opportunities within this space and I did nothing for that, I just literally told him he could put a painting up. But that's all because of food. It's brought all these people together.

**Claire:** Yeah.

**Adam:** We are looking at opening 24/7 when we get the place. Like literally not closing the place.

**Claire:** Are you the only cook or do you have other people?

**Adam:** I get people doing their level 2 food Hygiene certificates, we pay for it, and they can come and volunteer at the kitchen. We have all sorts, we have baking classes, we make the jams and chutneys 'Preserving Potential'.

**Claire:** Was that a group of students?

**Adam:** Yeah, Leeds Met. students but they now work with us in an officially capacity. I've got them in five restaurants and store in Leeds now, that product. It's just a minimum £2 donation. In their organisation they have a Pay-As-You-Feel concept, because I told them I had to do that. So they just leave it there with a little jar and they have found that some people will pay like £5/6 for a jar, where they would have charged maybe £3/4 for it



and they didn't realise that this concept actually works, I said to them you're not going to loose out anything. I said id even cover whatever they did loose. They'd turn up sometimes and wherever they had put it they would just see a jar full of money and some jams have gone and they didn't interact with anybody, it just happened. It's brilliant. You've got to have a level of trust I suppose in that structure of organisation.

**Claire:** We get eggs from a farm and they are just left out at the corner and you just put your money in and the chickens are there.

**Adam:** Were doing an urban garden out here at the moment, were going to tidy all this up with a bunch of volunteers and were going to make it edible gardens made out of recycled wood. Everybody says are you not worried that people will just smash it up and vandalise it and I say no because the people that are going to do it are going to be the ones that would probably have vandalised it. So i'm going to get all the kids to come down and chip in, they are not going to come and destroy their own work.

**Claire:** Yeah if someone from outside was coming to do it and its nothing to do with them, norelationship with the community.

**Adam:** Yeah, but why would I do that, why not get the community involved in building their own stuff and making their own area look nice. So yeah thats the way I kind of treat it. I try to get them on board in as much capacity as possible.

*(The following is discussed whist referring to Appendix A)*

**Claire:** These are all based around a table. This design does like one off events. They are all about interaction really.

**Adam:** I can see that you have to share the food as well as sharing this table.

**Claire:** She used food as a material. You were talking about your zero waste policy, and she says that her work made from food is edible and if people are eating it it's being digested not wasted. It's not making something out of whatever and not serving a purpose afterwards. She develops them in collaboration with people. That one made the table cloth out of dough, cooked it with lamps and then ate soups and stuff from it so it re-cooks the dough and you are all sharing from the same table cloth.

**Adam:** Oh yeah. I didn't even recognise that, that's amazing.

**Claire:** Really clever little ideas. She has other stuff but these are the ones based around the table. So my project is kind of focused on using a table. That one is two different communities. The Roma women fed people, the people never saw who fed them. Feeding someone by had is quite an intimate thing to happen and its quite a powerful story.





**Adam:** How do I get access to this? Do I just google her online.

**Claire:** You can keep that.

**Adam:** Have you got this in a document on the computer that you could email instead of me keeping this?

**Claire:** Yep, I emailed it to you.

**Adam:** Have I got this?

**Claire:** Yes

**Adam:** Thats fine. I'm going to send it across to the guys, because I think that the guys that you have worked with already, you don't know you have but Edd, Sam and Connor especially, Tristram and Martin would be very interested in this.

**Claire:** She's really interesting. She dutch but this one, The Decorators is a London based design thing. This was Ridley Rd. market, an installation over three days, they used exchange. People had to buy stuff from the market and exchange it for lunch. Those ingredients that they collected were then used for the meal at night. You were only allowed to know one other person at the table, the whole event- the food was prepared on the lower floor and the table then lifted up.

**Adam:** I've already got so many ideas what we could do with this.

**Claire:** That started a talking point, so the people that didn't know each other that were experiencing that together meant it gave a trigger for something to talk about.

**Adam:** So amazing. There are some really crazy ideas. We do a lot of outside catering but we try and do things like rocket stoves and we did something yesterday where we used bicycles to make smoothies.

**Claire:** Yeah, I've seen that.

**Adam:** We had like races between the guys making smoothies. I just started thinking all things to do with that. That would be amazing.

**Claire:** That's what I've got of my sketches of that table, so yeah that bicycle idea. So the space would power its self so the people involved would have to push stuff and that would power or feed back into the building and that could be feed back into the grid.

**Adam:** Oh yeah of course.

**Claire:** So all the energy wasted through processing food is kind of fed back by



the people eating the food.

**Adam:** Of course yeah.

**Claire:** And that there is a meal everyday that comes together and the community can have a meal together and that sharing food is more sustainable than you all eating separately.

**Adam:** That what I want to do you know. I heard someone come up with a project here called Feed the Streets and it was all about collecting recycled jars and making jams and chutneys. I turned it on its head and was like literally feed the streets so were going to have like dinners once a week just put all the tables outside and just let people come along and we'll serve everybody from the community . Get permission from Leeds City Council to let us shut the roads and let people come out and eat in the streets. The eat the streets will be food that we grow in the urban guerrilla gardens, so you'll have to pick your own food and then we'll cook it for you, then you go and sit down and eat it on the street. Thats what we are hoping to do.

**Claire:** I was thinking of one pot food for this space that goes further then.

**Adam:** We are doing that at the moment, we've got an event at Wharf Chambers where we are cooking for- Wharf Chambers is like a workers co-op bar but they just allow people to come in and do what ever they want but its also a bar as well. But they are having a 'zine', I didn't know what one was but its like a little fair, they are doing that and we are doing it on Paddy's day we are just going to have a massive pot of vegetarian irish stew because they are all vegan as well and just loads of bread. So we just do a big pot to serve people on the day. That's Pay-As-You-Feel as well all our outside catering is Pay-As-You-Feel.

**Adam:** I love this space here because people just walk through the door; i'm from so and so.

**Claire:** Yeah you meet interesting people don't you, people you think by looking at them you would never talk to.

**Adam:** I get it all the time in here.

**Claire:** When I went Gleaning, the people that went that day were really interesting.

**Adam:** We want to open up cafes wherever the Gleaning is happening so the produce can go straight in the cafe and feed people there and then.

**Claire:** So like a pop-up?

**Adam:** Yeah but not just that we want to have permanent fixtures like this in



major cities as well as pop-ups around the city, to coincide and distribute the food a little more evenly, so we can work with The Gleaning Network a little more efficiently. So it can go directly to the plate rather than go to another place to be stored and then on to another place get it to the people who actually need it the most.

**Claire:** Are you looking to spread this kind of thing over?

**Adam:** We've got seven more opening in the next 2-3 months and we are going to be on every corner of every street in every country in the world. We've got offers from Argentina, Australia, America. We can open up a cafe anywhere at anytime. We've got a squatter in Bradford how's had a house for twenty years, he now owns that. We are going to do a Pay-As-You-Feel cafe from he house. So we'll just go in and use his kitchen and have a Pay-As-You-Feel cafe straight away. There is no where we can't open a cafe. So were going to be doing it on every single corner. At the moment we have realised thats its incredible how many people are food insecure. There are people who are food insecure that you wouldn't associate with being food insecure. So we've had solicitors come here and say i'm going through a divorce, i've just lost my car and i'm probably going to loose my job I have money but my priorities are not food right now, so they come here and have a meal. They are classed as food insecure, yet they can afford food. People say to me aren't you bothered that people can afford food eat here. No I don't because we are all about abolishing waste food and trying to be self sustainable in the process and that is it. Who eats the food, I don't care who eats the food as long as the food is eaten it's not a problem to me. I've had homeless people come here and pay £5 for a cup of coffee and then i've had a family with kids and eat three courses and give 50p but then it all balances itself out. It works, that concept works and the family that came, have been in since and paid more and brought people with them because of what happened. So we created awareness from it.

**Claire:** Like a loyalty.

**Adam:** We are trying to create a story behind Pay-As-You-Feel and waste food and what would have happened to it and the people that are affected by food insecurity and why coming here, you have environmental, social, financial impacts. So once we create that story then I think we will start generating more income.

**Claire:** I suppose if you've got solicitor coming in here and different people like that, you've got free legal advise, you've got people with different skills haven't you.

**Adam:** Nothing I pay for, every single thing you see in here has been given. You should see the kitchen and whats up there. I get everything for free because there is that much waste, and is that much people come in here and say can we use your space for something and in return I can give you



this for free. Course you can, what do you need money for. We have got reserves of money in The Real Junk Food Project that we don't use, and then we publicly announce this is what we did and this is what we created and look at this money we've always had it we're not spending it because we can prove that you don't need money to create something. And we just literally use waste. We go skip diving, we just go anywhere over Yorkshire picking up waste. We have building companies that when they go into a building and gut it all out we just go and take everything we want. I've got contracts with mechanics for old tyres, I can go and get as many tyres as I want to create herb gardens out of.

**Claire:** Have you heard of Permaculture?

**Adam:** Yeah, well the guy that heads Leeds Permaculture Network, I'm quite close friends. He's going to get involved with a lot of the Permaculture around here. Permaculture all about just growing things together rather than being separated into separate beds. The caretaker from next door just keeps coming and giving me stuff everyday.

*(Discussion whilst looking through Eat Love book.)*

**Claire:** That's the rest of that women's projects of you want to flick through that.

**Adam:** I like that art work.

**Claire:** You'll have to look her up, she has a website and all of the projects are on there and there are some videos with her talking about her concepts behind food.

**Adam:** I think she would love what we are doing.

**Claire:** Yeah.

**Adam:** Who does the cooking for these then?

**Claire:** I'm not sure I think she does some of them.

**Adam:** Some of this food is amazing as well.

**Claire:** It's interesting isn't it, the creativity and the message making through it that if you want to tell people about the waste and stuff.

**Adam:** You're not just eating food you are thinking.

**Claire:** The way you eat it tells the story.

**Adam:** So, yeah thank you for talking to me.

**Claire:** Thank you for coming and stay in touch with us.





# Appendix D

## Design Development Pack

DISSECTING & DECONSTRUCTING SECTIONS BY SECTIONS AS TO INVESTIGATE REPRESENTING IT'S IDEAS/IDEA, USUALLY & DISSECTING IN RELATION TO MY REGARD. OF RELEVANCE TO BRANCH/ CONSUMPTION.

WHAT IS THE OVERLOOKING THEORY.  
WHY & HOW IS IT RELEVANT AND WHERE & HOW CAN IT BE APPLIED.

MUTUALISM.  
BIOLOGICAL CONCEPT  
THERE ARE CHIPS AROUND.

# Rhizome

I. Introduction:

NON-UNIFORM

MAP

IT WANTS TO BE USED AS INSPIRATION & INDICATORS (IDEAS) INTO THE REAL WORLD.  
WHAT DOES THIS BOOK WANT TO SAY?  
SPOKEN THROUGH FOOD.

PERPET STIMULUS

WHY WOULD YOU GO IN OR OUT A COORDINATE MAP.

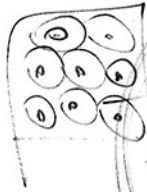
NATURAL ORIGINS (??)

MULTIPLICITIES

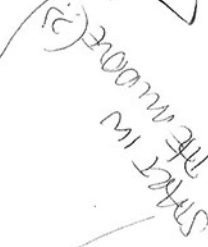
"NON-HIERARCHICAL EVERY & EXIST POINTS IN DATA REPRESENTATION & INTERPRETATION".



EXPLORE AS  
A SYMBOL FOR  
SUSTAINING



What is the...



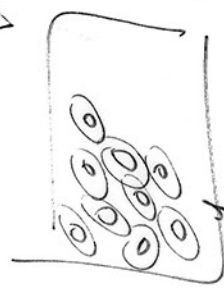
10/22/2014  
10/22/2014

WHAT DOES  
"SAFEBOY" MEAN

EXCLUDED  
FROM THE STUDY

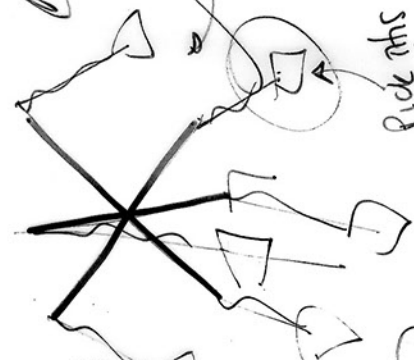
CARD BOARD 11

WAF.



रहणी

What are the  
meat & cat.



Pick this



THEODOY DANWALT PATENTISE

WHAT DOES  
THIS MEAN FOR  
A PRACTICAL?

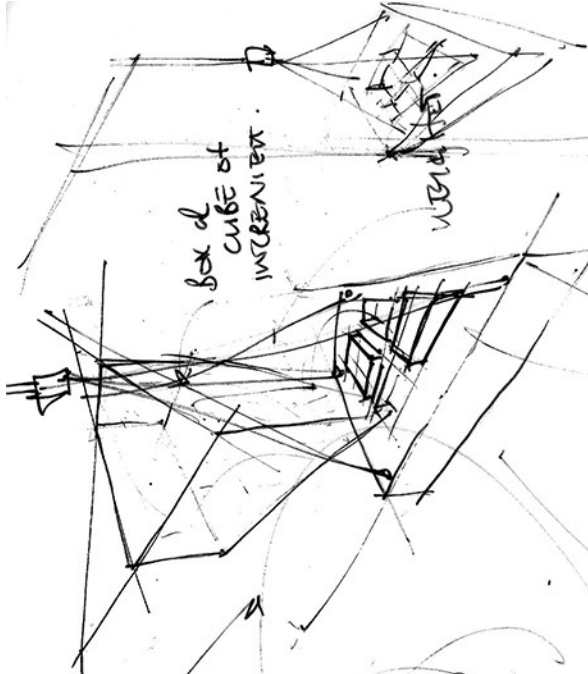
WEIGHT REVENUE  
HAS AN EFFECT ON  
POSITION & THEN  
THE CHOICE  
SOMEONE ELSE  
CAN MAKE

What is the  
consequence  
of...

Hi Peter  
in a log cabin  
with...  
the house

IN CENTRAL TO  
TEND... EARLY...  
A BIGGER MEANING.

what motives  
a decision to  
whether you go  
& what might  
this mean??



box of  
cube of  
inconvenient

1234

SPREADING TOWARDS

AVAILABLE SPACES

OR TRUCKLING DOWNWARDS

TOWARDS NEW SPACES

THROUGH FISSIONS & GAPS

EXPANDING WHAT IS IN ITS

WAY". (WIKI PEDIA)

THE SURFACE OF  
WATER

THE SURFACE CAN  
BE INTERRUPTED &  
MOVED BUT THESE  
DISTURBANCES LEAVE  
NO TRACE AS THE

WATER IS CHARACTERIZED

WITH PRESSURE

POTENTIAL IS ALWAYS

SEEKING ITS EQUILIBRIUM

LOTS OF MOVEMENT  
DEDICATED TRAIL & THE  
DESCRIPTIVE LANGUAGE

MOVEMENT

Actions

PATHE(S)

URIZONE

"Thinking" AS  
AN ACTION  
SOUND

"ESTABLISHED SPOT  
SPACE"

Actions

DYNAMIC  
NETWORK

MAP

MOVES  
PEOPLE...

ORIGINS  
MOVES IN

REMI



'NEW THINGS ~~AND~~

NEED NOT FOLLOW  
ESTABLISHED PATTERNS.

ETHANES.NET

'UNPREDICTABLE  
JUXTAPositionS'

(MANIFESTED)

JUXTAPositionS.

:- ASIDE BY SIDE POSITION; ESPECIALLY  
FOR COMPARISON OR CONTRAST.

REPRESENTATION OF THE STRUCTURE OF THE BOOK.

AND OF  
THOUGHT.

AS A  
MOMENTUM FOR WHAT (?)

NON-LINEAR NARRATIVE.

HOW DO YOU  
ORGANISE SOMETHING  
ON THIS PRINCIPLE ... ??

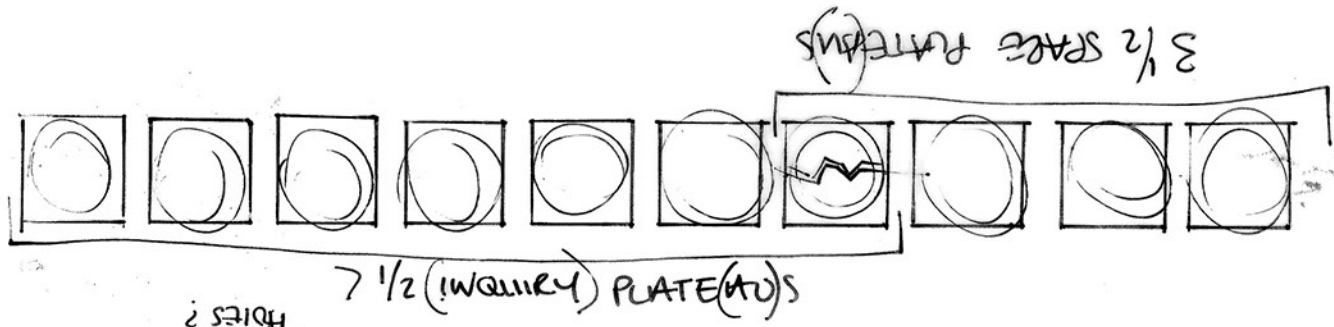
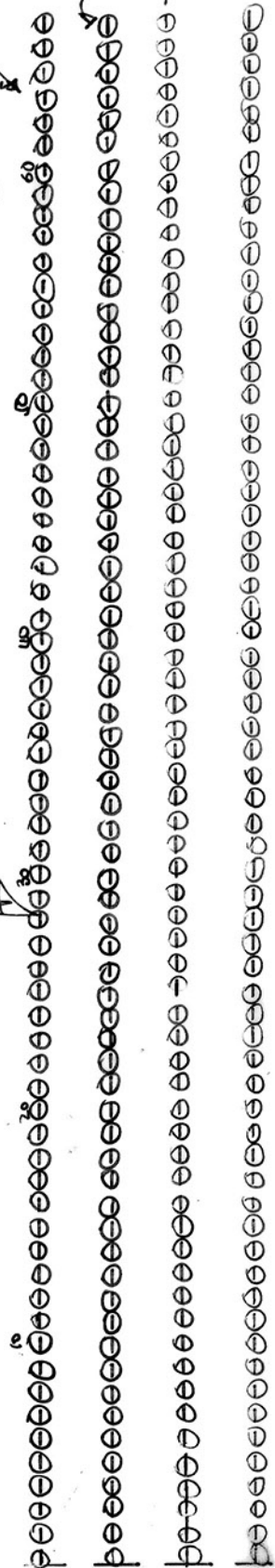
OR YOU JUST  
LET IT OCCUR  
HAPPEN.

HOW DOES THIS INFLUENCE (?)

1000 PLATE(HUS)

15 rows of 66  
+  
(10 test and 1/2)  
to charges 1/2

ENTIREM 200  
HUS 200  
1/2

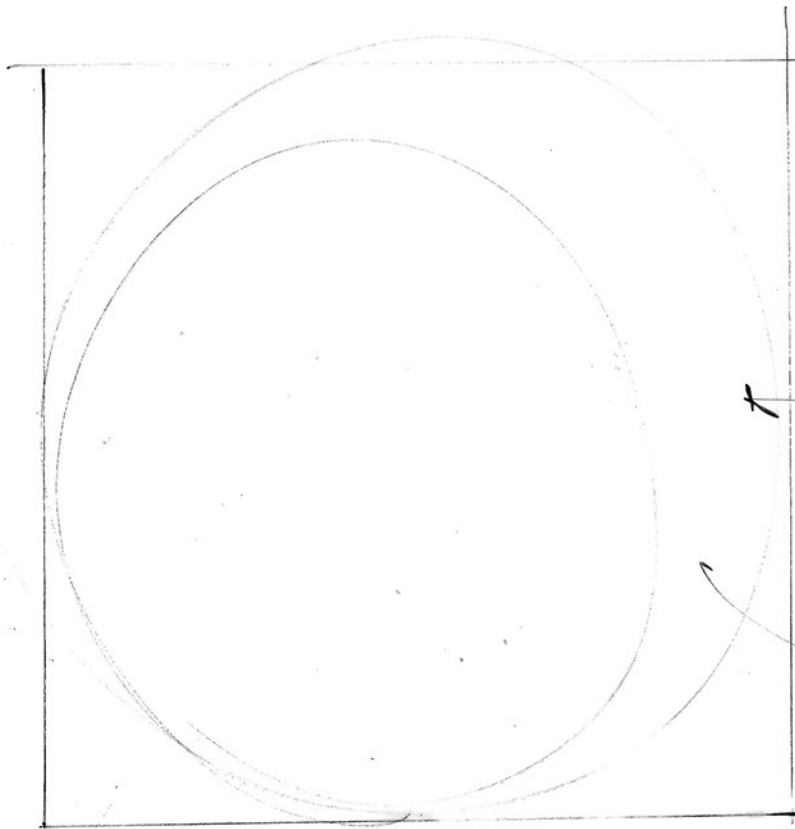


1000 ÷ 60 = 16 (1st)  
16 ÷ 5 = 3.2  
3.2 WEEKS 2 DAYS  
FOR 5 PLATES A DAY

THINGS



START WHERE END



THROW A PLATE.

(FIND A CAUSE.)

A process  
or many  
or consumer(?)

PLATE

eating  
1000  
plate(au)s

graphically(?)

CIRCLE AS A  
TEAM OF THOUSANDS?



WHAT IS INSPIRED BY  
"A THOUSAND PATENTUS" (?)



# Allegory of the Long Spoons

Allegory is a device in which characters or events in a story, poem or picture represents or symbolize ideas and concepts.

A PARABLE THAT SHOWS THE DIFFERENCE BETWEEN HEAVEN & HELL BY MEANS OF PEOPLE EATING WITH LONG SPOONS WHILE ON THE HEAVEN SIDE THEY ARE SPARING AND ON THE HELL SIDE THEY ARE SATIATED.

THE STORY CAN ENCOURAGE PEOPLE TO BE KINDER TO EACH OTHER. (WIKIPEDIA)

Action of  
POOR THAT  
ARE AL NOT.

LONG SPOONS

SACMAN  
AVENUE

"I once ascended to the firmaments. I first went to see Hell and the sight was horrifying. Row after row of tables were laden with platters of sumptuous food, yet the people seated around the tables were pale and emaciated, moaning in hunger. As I came closer, I understood their predicament.

"Every person held a full spoon, but both arms were splinted with wooden slats so he could not bend either elbow to bring the food to his mouth. It broke my heart to hear the tortured groans of these poor people as they held their food so near but could not consume it.

"Next I went to visit Heaven. I was surprised to see the same setting I had witnessed in Hell - row after row of long tables laden with food. But in contrast to Hell, the people here in Heaven were sitting contentedly talking with each other, obviously sated from their sumptuous meal.

"As I came closer, I was amazed to discover that here, too, each person had his arms splinted on wooden slats that prevented him from bending his elbows. How, then, did they manage to eat?

"As I watched, a man picked up his spoon and dug it into the dish before him. Then he stretched across the table and fed the person across from him! The recipient of this kindness thanked him and returned the favor by leaning across the table to feed his benefactor.

I suddenly understood. Heaven and Hell offer the same circumstances and conditions. The critical difference is in the way the people treat each other.

I ran back to Hell to share this solution with the poor souls trapped there. I whispered in the ear of one starving man, "You do not have to go hungry. Use your spoon to feed your neighbor, and he will surely return the favor and feed you."

"You expect me to feed the detestable man sitting across the table?" said the man angrily. "I would rather starve than give him the pleasure of eating!"

"I then understood God's wisdom in choosing who is worthy to go to Heaven and who deserves to go to Hell."

# RESTAURANT CLUB

- RE VISITED

PEOPLE'S  
ACCOUNTS  
OF TRAVEL  
• funnys  
• focus clear\*

INTRODUCE A NEW REVISITED NAME.

WHAT DO I  
WANT TO ACHIEVE  
FROM TRAVEL PURPOSE.

SPACEMAN

- PERSON 1 -
- PERSON 2 -
- PERSON 3 -
- PERSON 4 -
- PERSON 5 -

WHAT DID I WANT  
TRAVEL PERSON TO USE  
INTRO - OR TRAVEL ABOUT ?

DIFFERENT TYPES OF  
FOOD & TRAVEL  
EXPERIENCE \*

WENTH AT  
KNOWLEDGE FROM  
THE "ARTIST"  
PERSON...

WHILE HAVE  
YOU EATEN ...

• MEMORABLE LOCATIONS  
EXPERIENCES.  
• INDENTH OF JACQUE  
ACCOUNTS TO KNOW START  
WIND INVESTIGATION.

DEVELOP EATING ENVIRONMENTS

★ ★ ★ ★ ★  
INTERVIEW.

A SALINE  
NO RESERVING  
THE A THICK  
OIL RICH

NO RESERVING  
THE A THICK  
OIL RICH

WHAT IS A PLATEAU IN  
"A THOUSAND PLATEAUS" (??)

# plateaus

WHAT

DOES IT

WANT TO DO??

ACHIEVE??

"IN GEOLOGY... A PLATEAU IS AN AREA  
OF HIGH LAND, USUALLY CONSISTING OF RELATIVELY  
FLAT TERRAIN". (WIKIBOAT)

SPATIALLY

TABLE TOP

PLINTH PLATEAU  
(??)  
UNDOUBT?

ADOLESCENCE

INFORMALLY, A DIRECTED TREE.  
(DICHOTOMY OF ALGORITHM & OTHER STRUCTURES)

DESIGN.

A PERSON WHO WIELDS POWER  
OPPRESSIVELY.

THE BODY / A friend of  
representation (?) p.27.

WHAT AM I GETTING FROM  
READING THIS??

MIDDLE

"... EACH PLATEAU CAN BE READ ANIMATELY  
AND CAN BE REINTERPRETED ANY OTHER  
PLATEAU..." (p.22)

p.20

"A PLATEAU IS ALWAYS  
IN THE MIDDLE... A ETHIC  
IS MADE OF PLATEAUS."

QUESTION  
ANSWER  
IS IT QUESTIONING  
THIS??  
ENEMY II.  
MOVEMENT.

"... COMPOSED OF ... DIRECTIONS"  
"IN MOTION" p.21

MIDDLE

MAP.  
- NO BEGINNING OR END.

"... ITS NOT EASY TO SEE THIS...  
FROM THE MIDDLE."  
p.23

A POSITION  
UNSUBJECT

STRUCTURE &  
ETHICS  
PATTERNS



As ARTICLE COMPOSITION

July 24/25

# #ASum119

↳ The structure of

## The 3<sup>rd</sup> Plateaus

## THE GEOLOGY OF MICHIGAN

2014-11-11

*(Handwritten signature)*

What is the  
structure.

GEORGE  
MARSHALL  
MEDICINE

Page 5

As

1. Public  
 2. Private  
 3. Joint  
 4. Partnership  
 5. Co-operative  
 6. Company  
 7. Trust  
 8. Joint Venture  
 9. Franchise  
 10. Leasehold  
 11. Freehold  
 12. Jointly owned  
 13. Partnership  
 14. Co-operative  
 15. Company  
 16. Trust  
 17. Joint Venture  
 18. Franchise  
 19. Leasehold  
 20. Freehold  
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 240. Company  
 241. Trust  
 242. Joint Venture  
 243. Franchise  
 244. Leasehold  
 245. Freehold  
 246. Jointly owned</

Back to the topic

WITH AGE WE  
EAT MORE PLANTS  
PLANTAINS

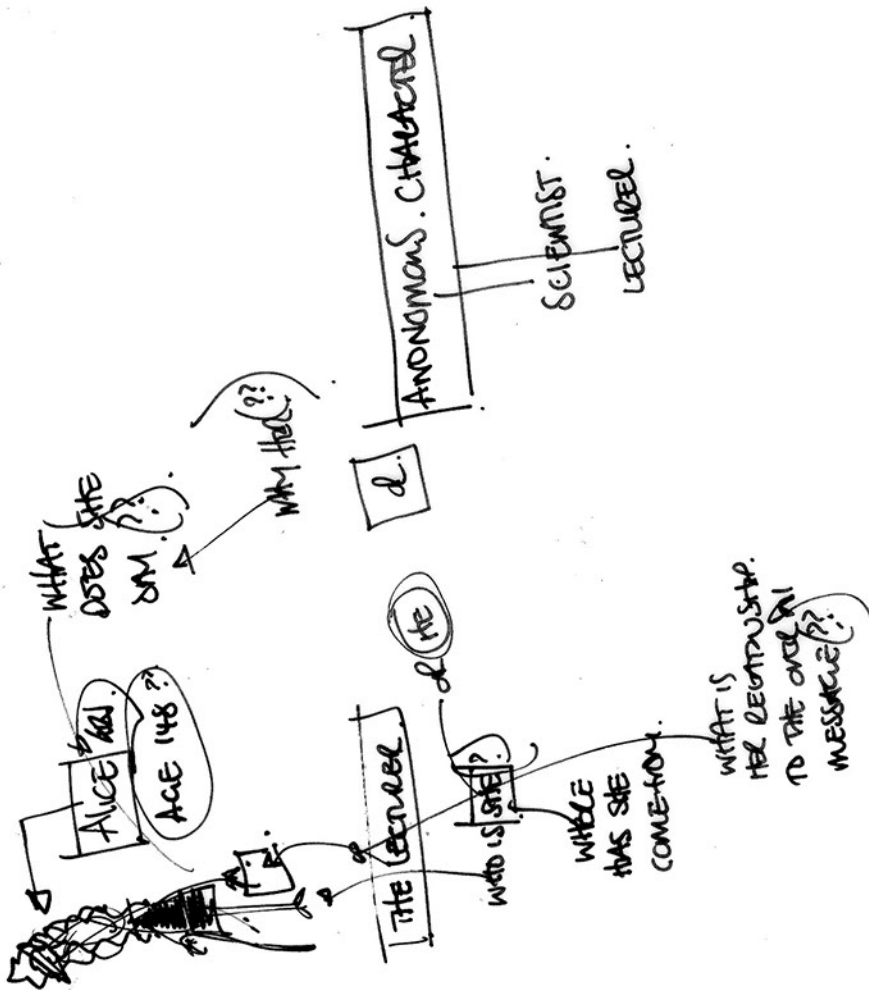
PLANTAINS  
INTOLERANCE  
PLANTAINS

HOW CAN WE HAVE  
BANK IN THE  
STRUCTURE OF  
A LEGAL  
IN AND OUT OF  
BEING RETURNED  
TO AND A  
DESCRIPTION OF  
SOMETHING

~~ALREADY ON  
GOING... ENJOY AT  
ANY POINT.~~

Sup

WHAT'S THE STORY?



# THOUSAND 7TH FEBRUARY

1000 PLATEAUS ON A HASTAT SCALE.

If you lived in 'A THOUSAND PLATEAUS' WHAT

WOULD YOUR LIFE BE LIKE.

'A THOUSAND PLATEAUS' AS A GENERAL FEEL

HOW DOES THE SPACE  
SLOW IT DOWN??

(SLOW)

AS A TEXT  
TO DIFFICULT  
TO PERCEIVE

THE IDEAS CANNOT WORK TOGETHER.

1

IT NEEDS TO FOCUS ON WHAT IS COMMUNICATED  
NOT FOCUS ON THE EATING AS A STRUCTURE.

CONCERN

ETHIC

NO EDGE  
NO MATHS.

SEND??

FEBRUARY 2013

READING WRITING & VISUAL ANALYSIS  
OF A THOUSAND PLATEAUS. (A 1000 PLATEAUS)

MONDAY 4<sup>TH</sup> - FRIDAY 8<sup>TH</sup>

1. INTRODUCTION: LITZGUMME.

3. 10,000 BC: THE GEOLOGY OF MOUNTAINS (WHO DOES THE EARTH BUILD IT IS?)

SMUGGLING  
WHAT IS A COUNTRY?  
& P. 117-118  
SMUGGLING CQ  
WHAT IS THE  
SMUGGLING CQ?

1000 PLATEAUS / CY  
W. & P. 117-118 (P. 3)

MONDAY 11<sup>TH</sup> - FRIDAY 15<sup>TH</sup>

- 3. ... THE GEOLOGY OF MOUNTAINS.
- 6. HOW DO YOU MAKE YOURSELF A BOOK WITHOUT COUNTRY.
- 12.7: 2. TREATISE ON NOMADISM: - THE NAME MOUNTAIN.

READ OVER WEEKENDS.

MONDAY 18<sup>TH</sup> - FRIDAY 22<sup>ND</sup>

- 11. OF THE RESEARCH.
- 13. 1000 BC: REPRESENTATIONS OF COUNTRY.
- 5. 587 BC-AD 70: ON SCREEN REPRESENTATIONS OF SIGNS. - THURSDAY FRIDAY.

VISUALIZE PREVIOUS CHAPTERS.

(MARCH NOT RESEARCH)

MONDAY 25<sup>TH</sup> - FRIDAY 1<sup>ST</sup> MARCH

- 2. ONE OR SEVERAL NOISES.
- 4. NOVEMBER 20, 1923: POSSESSIONS OF LINGUISTICS.
- 7. 4000 ZERO FACILITY.

\*SEARCH FOR RESEARCH SIMILAR.



MARCH 2013.

MONDAY 4TH - FEBRUARY 11TH.

14. 1440: THE SMOOTH & THE STRATBO.

10. 1730: BECOMING INTENSE, BECOMING ANIMATED, BECOMING IMPELPERMABLE.

MONDAY 11TH MARCH - FEBRUARY 15TH

8. 1674: THREE NOVELLAS, OR "WHAT HAPPENED?"

9. 1933: MICROPHONICS & SEGMENTALITY.

15. CONCLUSION: CONCRETE LINES & ABSTRACT MATRICES.

18TH - 22ND - TAPP.

25TH - 29TH - CONCLUDE FEB + MARCH

...! the best way to approach this book is to read it as a challenge: to pry open the vacant spaces that would enable you to build your life and those of the people around you into a plateau of intensity that would leave afterimages of its dynamism that could be reinjected into still other lives, creating a fabric of heightened states between which any number, the greatest number, of connecting routes would exist. Some might call it promiscuous. Deleuze and Guattari call it revolution...

INITIAL  
FOUNDED  
ARE CREATED

Theory



eating  
10000  
plate(au)s

REINJECTS  
THE THEORY??

Eating  
Event

A NUMBER  
of...



Reappraisal  
of the Theory

INITIAL  
INTERVIEW

Inform  
Practise





PERMACULTURE KITCHEN(?)

HOW DOES IT GROW?  
GROW NINE?

WHERE DOES IT START??

WHAT DOES IT NEED TO DO...? SYMBOLISE?  
WHAT ARE CHRONOMES ABOUT?

COMPONENT PARTS  
OF THE PROCESS.

LOOK AT HOW NATURE  
USES IT THEM.

RHIZOMES / RHIZOMES ARE = BIOLOGICAL ECO SYSTEM

"THOUGHT LAGS BEHIND NATURE"

DEVELOPMENT &  
INITIAL PRACTICE  
DIRECTION...

SPATIAL VISION

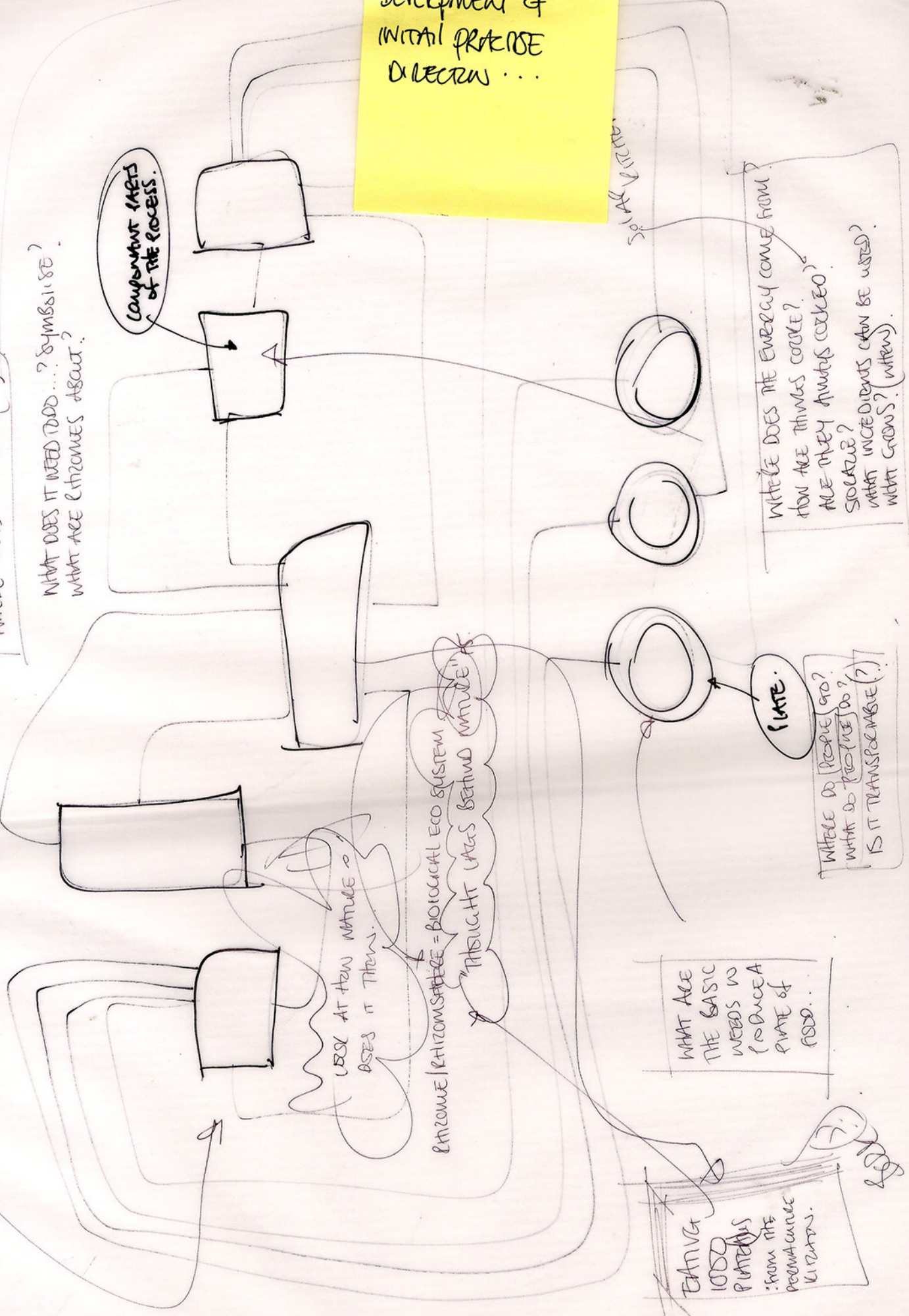
WHAT ARE  
THE BASIC  
NEEDS TO  
PRODUCE A  
PIRATE OF  
FOOD...

EATING  
1000  
PIRATES  
FROM THE  
PERMACULTURE  
KITCHEN.

WHERE DOES THE ENERGY COME FROM?  
HOW ARE THINGS COOKED?  
ARE THEY ALWAYS COOKED?  
SOLAR?  
WHAT INGREDIENTS CAN BE USED?  
WHAT GROWS? (WHEN).

WHERE DO PEOPLE GO?  
WHAT DO THEY DO?  
IS IT TRANSPARENT(?)

DATE



WHAT DOES A KITCHEN REPRESENT?

# CONCEPT OF A KITCHEN

experience

- CONSUMPTION
- COMMUNITY
- ENERGY

WHERE DOES THIS BEGIN??

WHAT IS THE EXPERIENCE??

WHAT HAPPENS IN A KITCHEN??

AS THIS IS IMPORTANT WHO IS THE KITCHEN FOR? ADMINISTRATIVE??

TRANSFERRED AS

WHAT COMES OUT OF THE KITCHEN? "WASTE" "ENERGY"

WHAT IS A KITCHEN? WHAT COMES OUT OF THE KITCHEN?

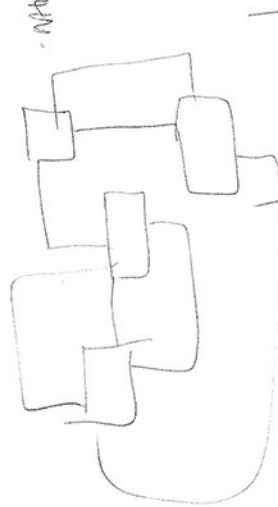
- MATERIALISTICALLY
- SYMBOLICALLY

WHAT GOES INTO THE KITCHEN?

WHAT IS A KITCHEN CULTURE??

WHAT IS THAT?

# FOOD PREPARATION



ETHICISM

"Thought (HGS) behind nature" (p.5)

"A KITCHEN IS A ROOM OR PART OF A ROOM USED FOR COOKING AND FOOD PREPARATION"

HOW DOES THE KITCHEN CARE FOR "WASTE" "WASTE"

WHAT GOES INTO THE KITCHEN

- PEOPLE

- FOOD

- ENERGY

HARVESTING RESOURCES

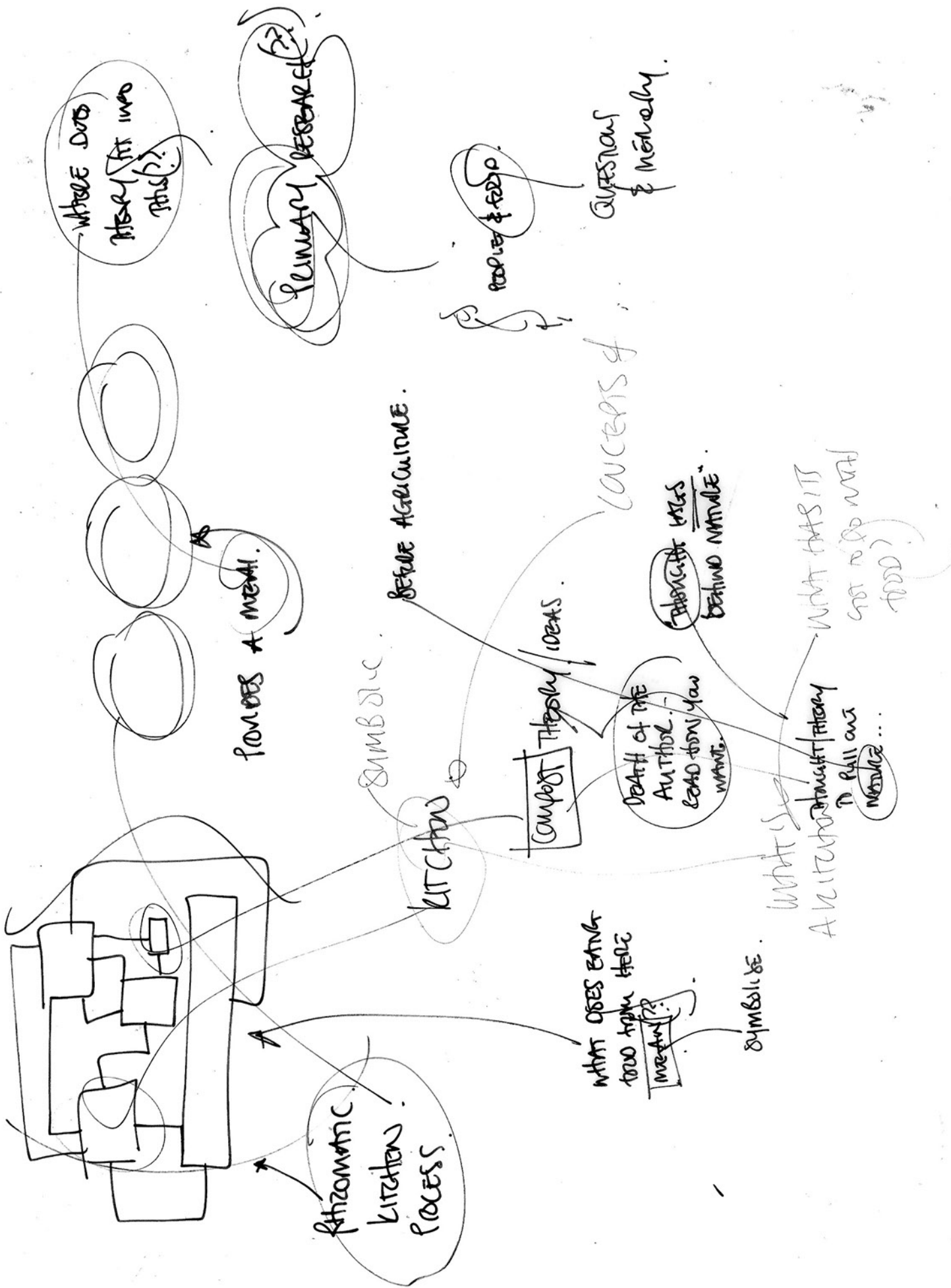
EXTRAIDIES

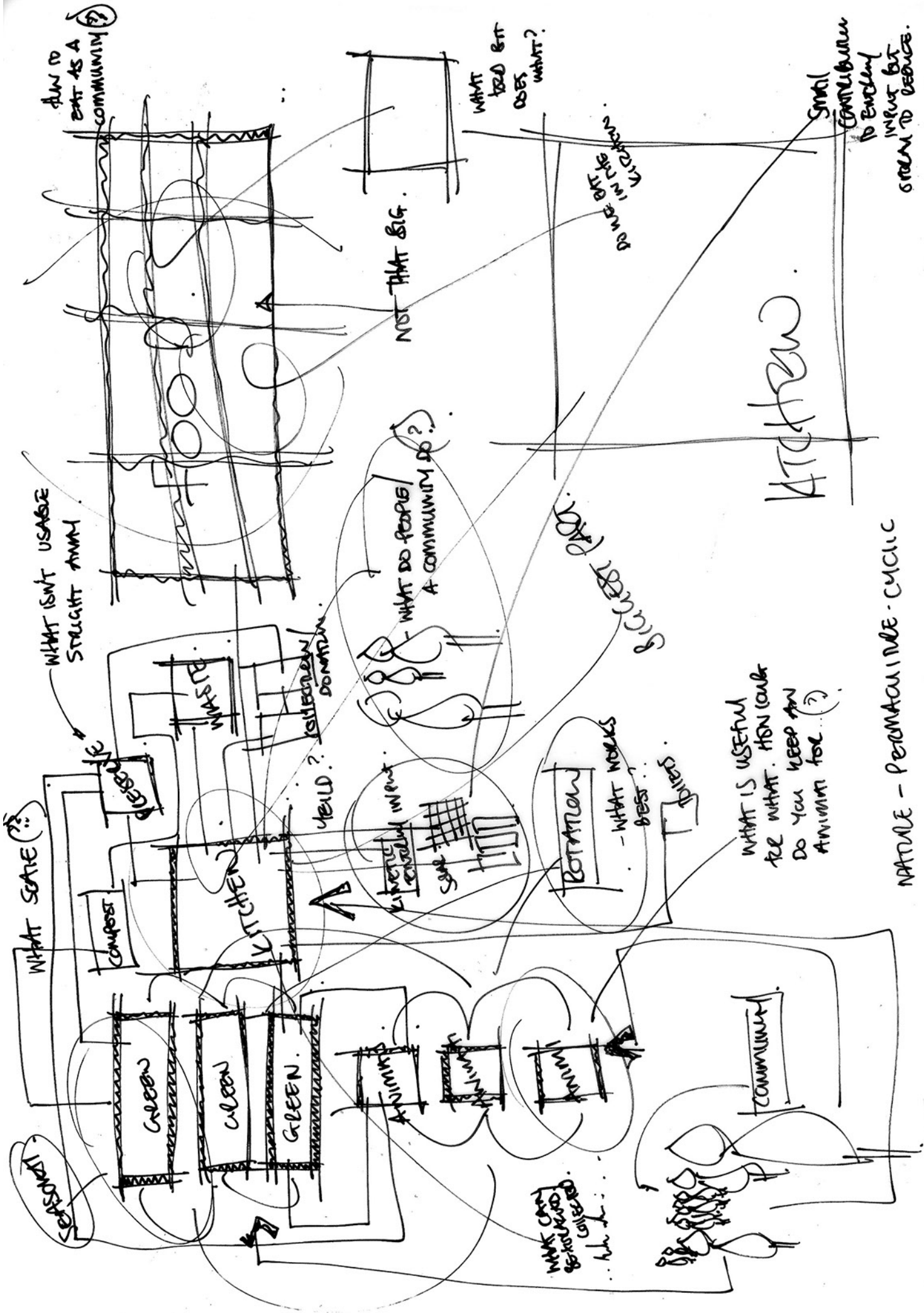
SEMI PLANNING

PROCESS

COOKING AS A



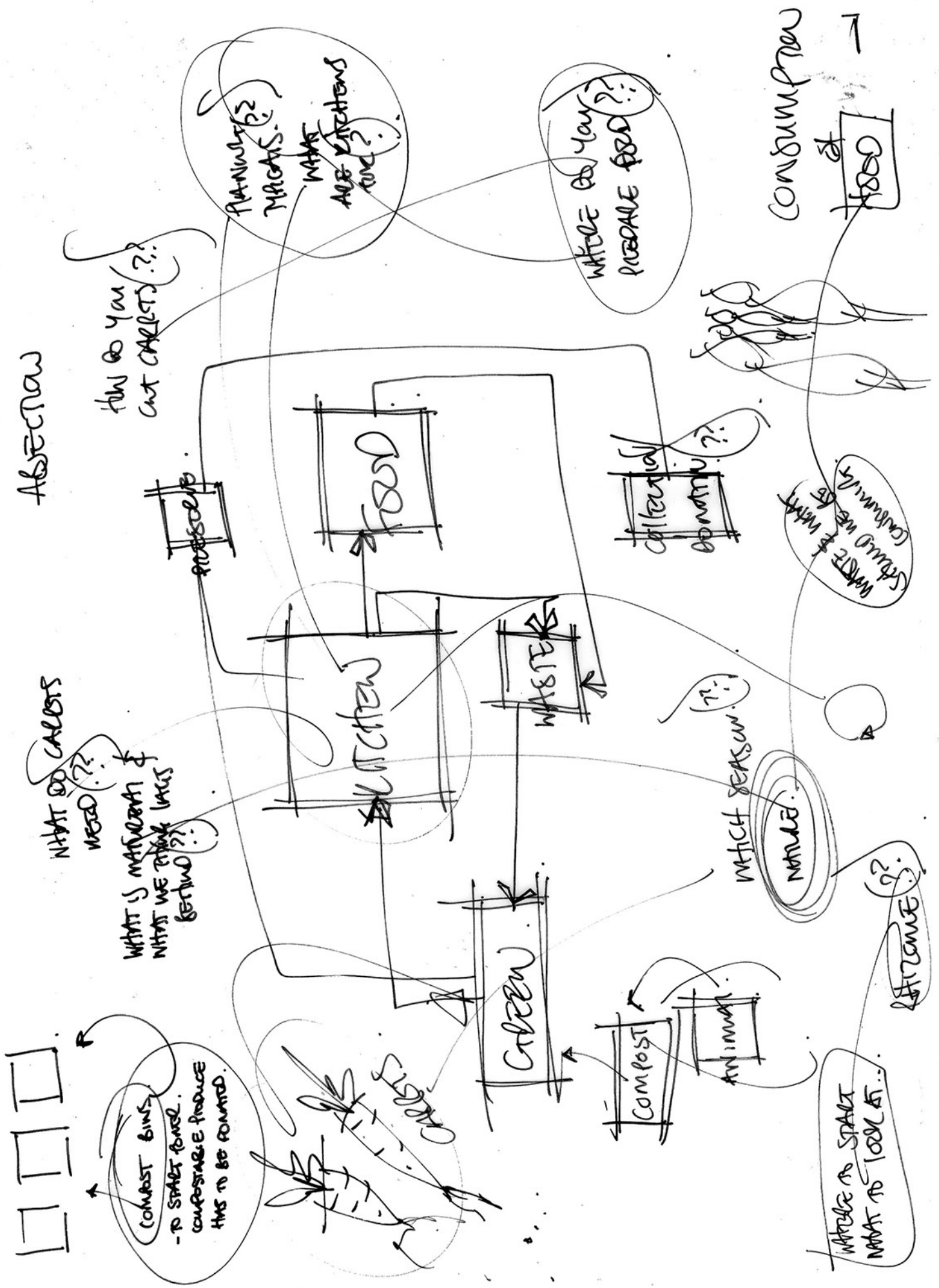


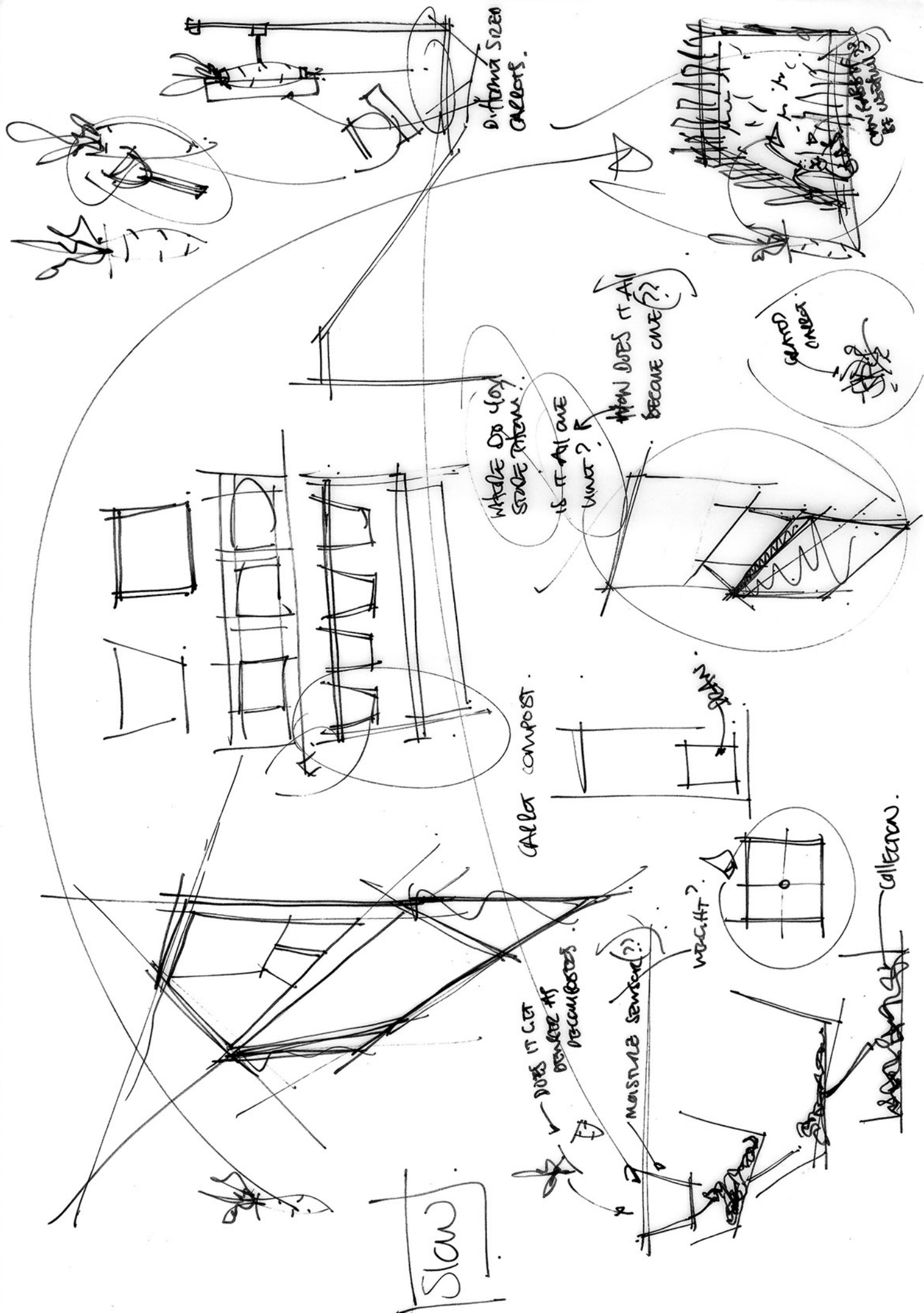


KTCHAW

Small contribution to overall input but stream to reduce.

# Abstract





Slow

distance 5200  
callouts.

WHERE DO YOU  
STORE THEM?

HOW DOES IT ALL  
BECAUSE ONE?

CALLER COMPOST.

DOES IT GET  
BENEATH THE  
DECOMPOSTERS?

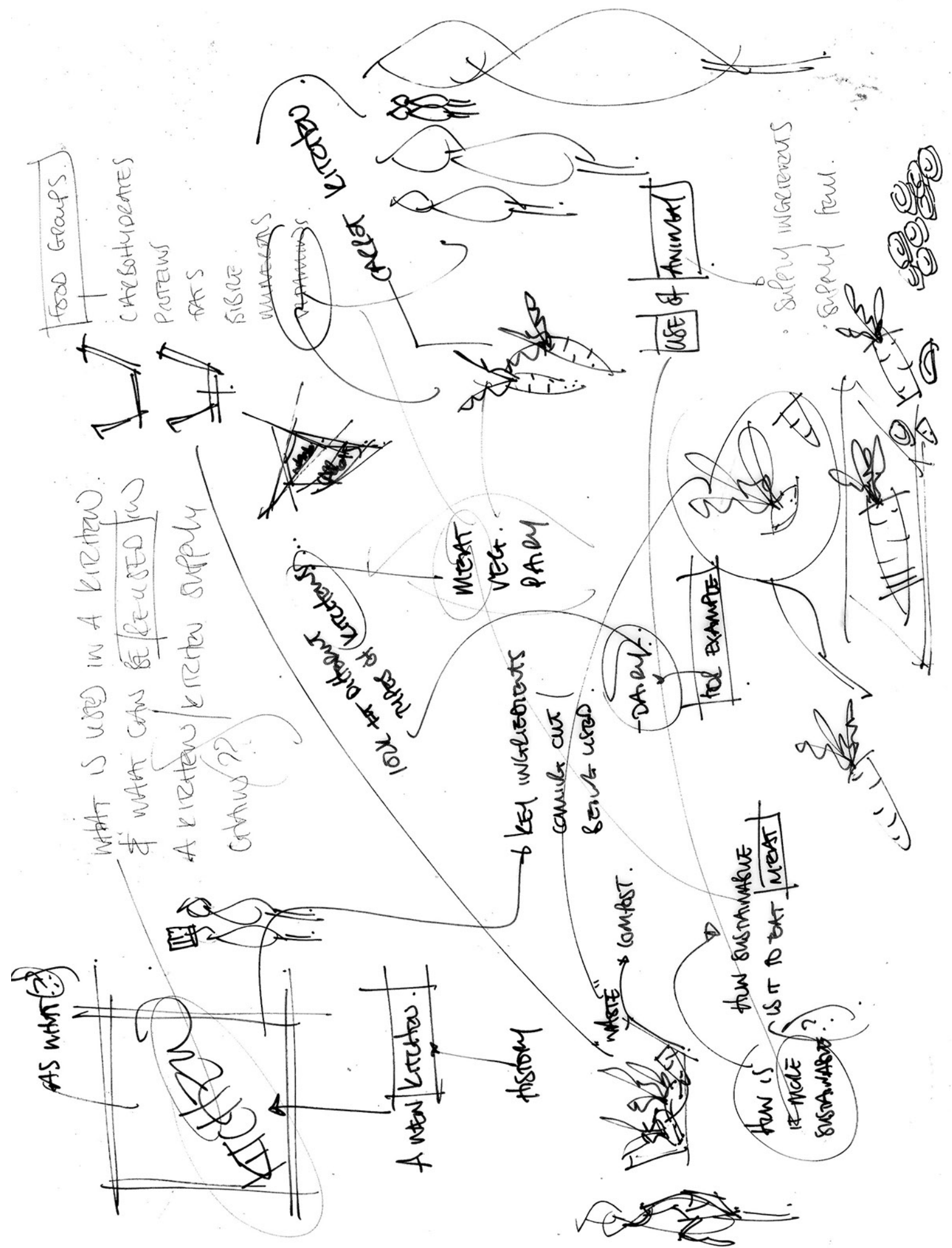
MOISTURE SENSOR(?)

WEIGHT?

collection.



AS WHAT?



Food Groups

CARBOHYDRATES

PROTEINS

FATS

FIBRE

MINERALS

VITAMINS

What is used in a kitchen?

What can be reused in a kitchen?

A kitchen/kitchen supply chain??

What can be reused in a kitchen?

What can be reused in a kitchen?

Look at different types of kitchen items

Look at different types of kitchen items

Look at different types of kitchen items

Look at different types of kitchen items

Look at different types of kitchen items

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Look at different types of kitchen items

Look at different types of kitchen items

Look at different types of kitchen items

Look at different types of kitchen items

Look at different types of kitchen items

A new kitchen

History

Waste -> Compost

Waste -> Contrast

How sustainable is it to eat meat?

How sustainable is it to eat meat?

How sustainable is it to eat meat?

How sustainable is it to eat meat?

Use of animal

Supply ingredients

Supply fuel

Food example

Dairy

Key ingredients

Canister cut

Being used

Meat

Veg

Dairy

1/3 ANNUAL GRAIN

CLIP GLOBALLY

WON GETS FED TO

ANIMALS, RATHER

THAN TO US HUMAN

ANIMALS AND GIVEN

THAT IT TAKES 3X

AS MUCH GRAIN

ACTUALLY 10X AS MUCH

GRAIN TO FEED A

HUMAN IF ITS RAISED

THROUGH AN ANIMATION

FIRST THAT'S NOT A

VERY EFFICIENT WAY OF

FEEDING US."

IN 30<sup>th</sup>

CAROLIN STEEL

: HOW TEND SHAPES

OIL ANES.

COGS

WATER EFFICIENT

WATER EFFICIENT

WATER EFFICIENT

WATER EFFICIENT

WATER EFFICIENT

WATER EFFICIENT

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WATER EFFICIENT

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WATER EFFICIENT

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WATER EFFICIENT

WATER EFFICIENT

WATER EFFICIENT

WATER EFFICIENT

WHERE THIS MESSAGE  
ABOUT THE ACT OF CONSUMING  
MORE SLOWLY... ACTIVATING  
THEN FOCUSES ON PRODUCTION.

(WATCHING)

VOLUNTARISM

AFFECTION

ANIMALLY

WHAT DO WE HAVE  
AGAINST BENT INNOVATION  
W/ 1000

THE CRITICISMS

GATE

(ANALYSTION)

Production  
(POWER)

PHOTOSYNTHESIS.

CAPTURES SUN ENERGY...



"SAHAB GAN"  
(FALCONS).

1 MONTH.

auf  
Lust.

clover.



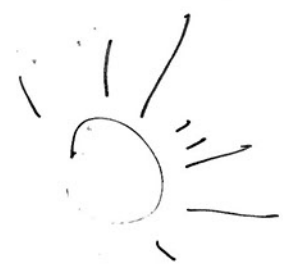
A REMACUINDE  
SRA CG



CANDY RESTAURANT



Exfoliate:



# food concepts



social kitchen

ANALYSE IN TERMS OF  
SPATIAL EXPERIENCE

MAKING  
VORBEREITUNG

HEL PHILOSOPHY

CONNECTION  
DINNER

guest  
DINNER

SPATIAL  
MANIPULATION

HUMAN  
INTERACTION

# EATING

## PRIMARY RESEARCH.

- GET PEOPLE TO TAKE A PICTURE OF WHERE THEY EAT?

- HOW DO PEOPLE ANTICIPATE A MEAL?

PEOPLE & EATING.

I WANT TO KNOW ABOUT EATING.

DO THEY?  
HOW CAUSE, PROVE  
SOMEONE TOO?

HABITS.

HOW IT INTERACTS

FOOD DRINKS.  
OF WHOLE YOU  
EAT.

FOOD DRINKS OF  
WHAT YOU EAT WITH.

SHALING DINNER  
VEGETARIAN, M. 2005.

2

WHAT'S LEFT ON THE OUTSIDE



INSIDE







1/2 the work

100s.



Escape the constraints.  
 (A circle with 'A' and 'B' inside)





10,000 word discussion

at project

1000 p

SPATIAL CONTEXT  
Environment

DISCUSS  
6 ITS HOW  
TO AN C

1000 p

- TRANSIENT
- LIMITATION

SCIENTIFIC ADVANTAGES  
MUTATIONS

HISTORIC DUTCH  
DIE

SIMPLE  
PUSING

related to the

MUTATION  
MATERIAL SELECTION

SOMETHING THAT HAPPENS!  
NEW BEING EXIST FIRST IT SETS UP

FISHING RESOURCES?

WHAT ARE YOU MISSING?  
PUT WORKER IN (COST)?

SCAP  
FISHING BOATS?

COMPASS STAY OF  
C.B.A.

WESTERN EUROPEAN

DUTCH/GERMANIC - WHAT ARE THEY LIKE WANT FOOD

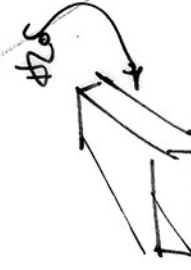
INDUSTRIAL

COSTA

DETERMINES

LOTABAN

why?



CITY BASED - THEN CERTAINLY NOT FOOD

RECIPIENT HAND FROM SEA  
STAY FROM HAND

WATER / SEA

COST SPACE

HARVEST INTERMEDIATE

CONCENTRATION

PHYSICAL



THINKING  
ARTICLE

RELATIVE  
THINKING  
THINKING  
THINKING

HISTORY OF

FOOD COMES IN  
CANNOT CUT

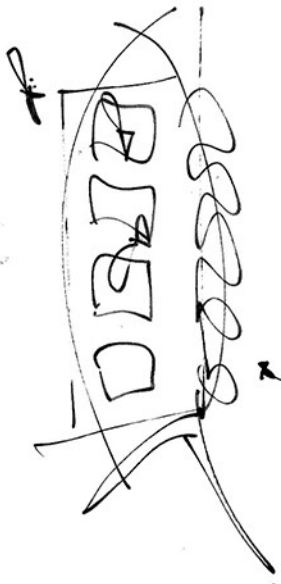
WHAT IS  
THINKING  
THINKING

1000 p

RANDOM

SEA

concerning how  
the things exposed there.



fish trap.

SEA H<sub>2</sub>O for  
GROWING PLANTS?

FARMING ON THIS

SITE.

Specific.

TRANSPORTATION LINKS...

CONNECTION NETWORK  
OF THE IT CITIES

ST ANDREW DOCK.

AGES.

WHOLE IS IT IN RELATION

TO PEOPLE?

THIS PICKING

HIDDEN.  
PERSONAL RECORDS.  
COO MARS?  
DECLINE?  
LINKS?  
DEARTH OF DETAIL (CONCEPT)

DEATH - CONCEPT (HILL TOWARD ELECTRONIC CITIES).

HOW MUCH TO FEEL  
SPEND ON TRIP?

A COLLECTIVE ORGANISATION  
TO BE ESTABLISHED  
A LATER TIME.

RESIDENCY

CITY?

FOOD?

HILL - DIET?

ON ST  
ENOUGH!

COMMENTARY!!

houses fishing pier.

with Hull...?

with Hull...?

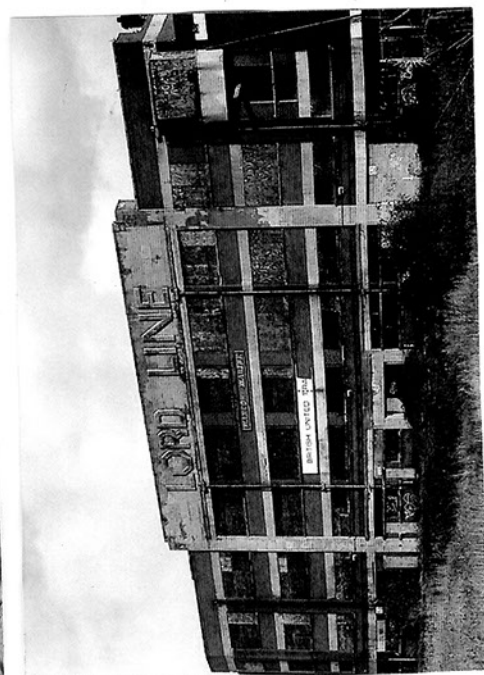
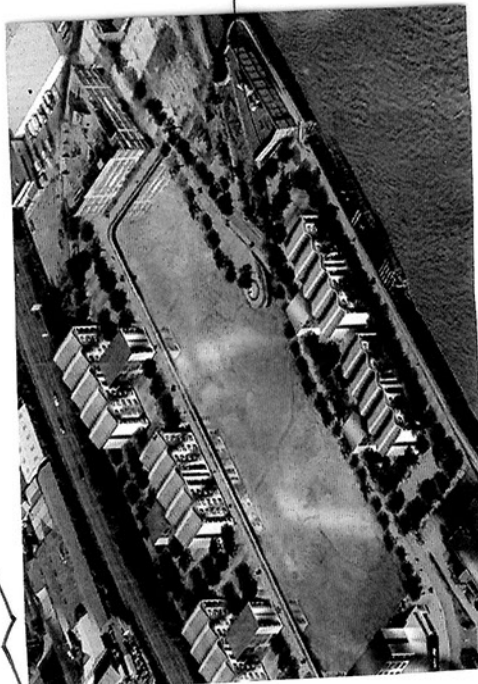
- links.

- history

- fishing pier.

food source.

feet below



St. Andrews  
dock.







"THOUGHT" LAGS BEHIND MATTER (PC) - HOW DOES MATTER CAPTURE SUNLIGHT | WATER ETC.

WHERE DOES THE BUILDING & SITE COME INTO THIS?  
- WHY THIS ONE?  
& WHY WHERE IT IS?

CONCEPT OUTLINE

INTERNAL SCHEDULE

EXTERNAL SCHEDULE

SPATIAL

A SOURCE of FOOD

EFFICIENCY

"ALL CREATURES CHOOSE  
FEED STRATEGIES THAT  
YIELD THE MOST CALORIES  
FOR THE LEAST EFFORT"

PRO-BUDGET

POWER SOURCES?

SUNLIGHT

WATER

RAIN

SEA



QUESTIONS INTERVIEW  
BATS/BEES/BOES  
LESS HAS THATS THAT CAN  
BEE INCORPORATED

Full DATA

- ATTRIBUTES TO FOOD
- WHAT HAPPENS WHEN
- HOW DOES THIS COMPARE TO THE BEST OF THE U.S.



- SPATIAL BATTLE

- EAT LOUVE EXAMPLIES
- AESTHETIC LOVE

INTERMS of UNICUT  
ENCOURAGE INTEGRATION  
& ANIMATE

WHERE DOES THE FOOD  
COME FROM?

- WASTE

• WHAT IS DONE WITH...

- FEED
- ANIMATE
- THROUGH
- BIG MATHS

IS THERE A  
JUST AFTER

HOW MUCH DECAYS

EFFECT BALANCEMENT WITH  
SPACE, DETERMINES WHAT  
YOU GET FROM  
THE SPACE



STRUCTURE  
MATERIAL  
SPACE

LED lighting from dual raised? - how many that would?  
 - needs to ask?

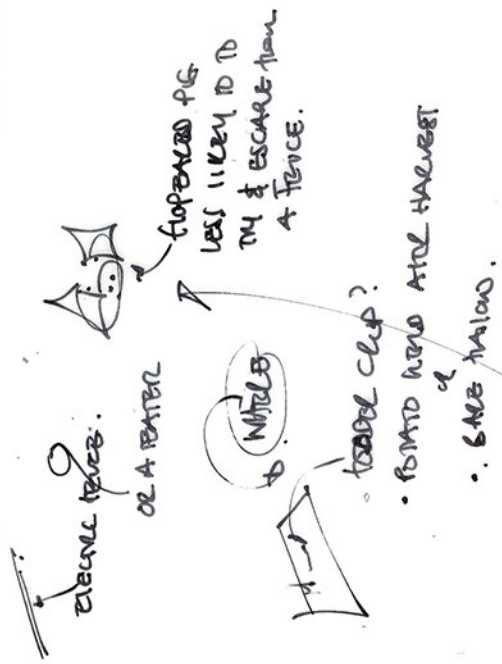


[4+6] SOWS - CAN SUPPORT 1 BOAR.

2 SOWS & BOAR NATURE!

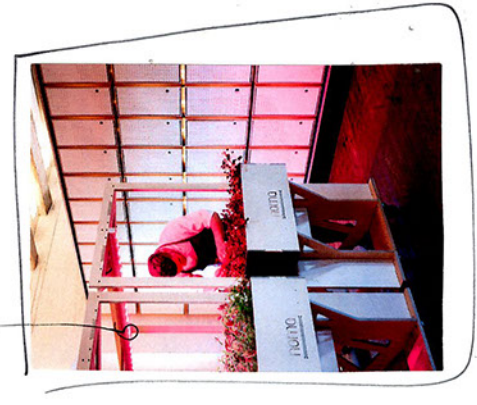
WEANERS (BOUGHT CHEAPLY) CAN BE BOUGHT UP OF MILK BY PRODUCTS.

"IF A PIG CAN WALK 100 YARDS HE IS NOT FAT" P 77 & GET SUFFICIENT.



P 80 - FEED. WASTE FROM THE COMMUNITY.

pink lighting.



S.6.6

JUNE.

- SPATIAL PLANNING
- DESIGN LANGUAGE.
- MODELS. \* SECTIONS.
- LEAD.

①

MONDAY 18<sup>TH</sup> JUNE — FROM 7<sup>TH</sup> JUNE.

②

10<sup>TH</sup> JUNE — 14<sup>TH</sup>

③

17<sup>TH</sup> JUNE — 21<sup>ST</sup>

④

24<sup>TH</sup> JUNE — 28<sup>TH</sup>.

PLAN SCHEDULE FOR DESIGN.

JULY / AUGUST

- DESIGN. • DETAIL OF BUILDING??
- MODELS. EXPERIENCES

SEPTEMBER.

WRITE UP DEATH. MODELS.

OCTOBER / NOV

CONSOLIDATE DESIGN & WRITE UP.

PRESENTATION? / SCHEME?

DECEMBER

PLANIC. MODELS.

SPINUS A. A. 1000

SCHEMATIC.

PROCESS

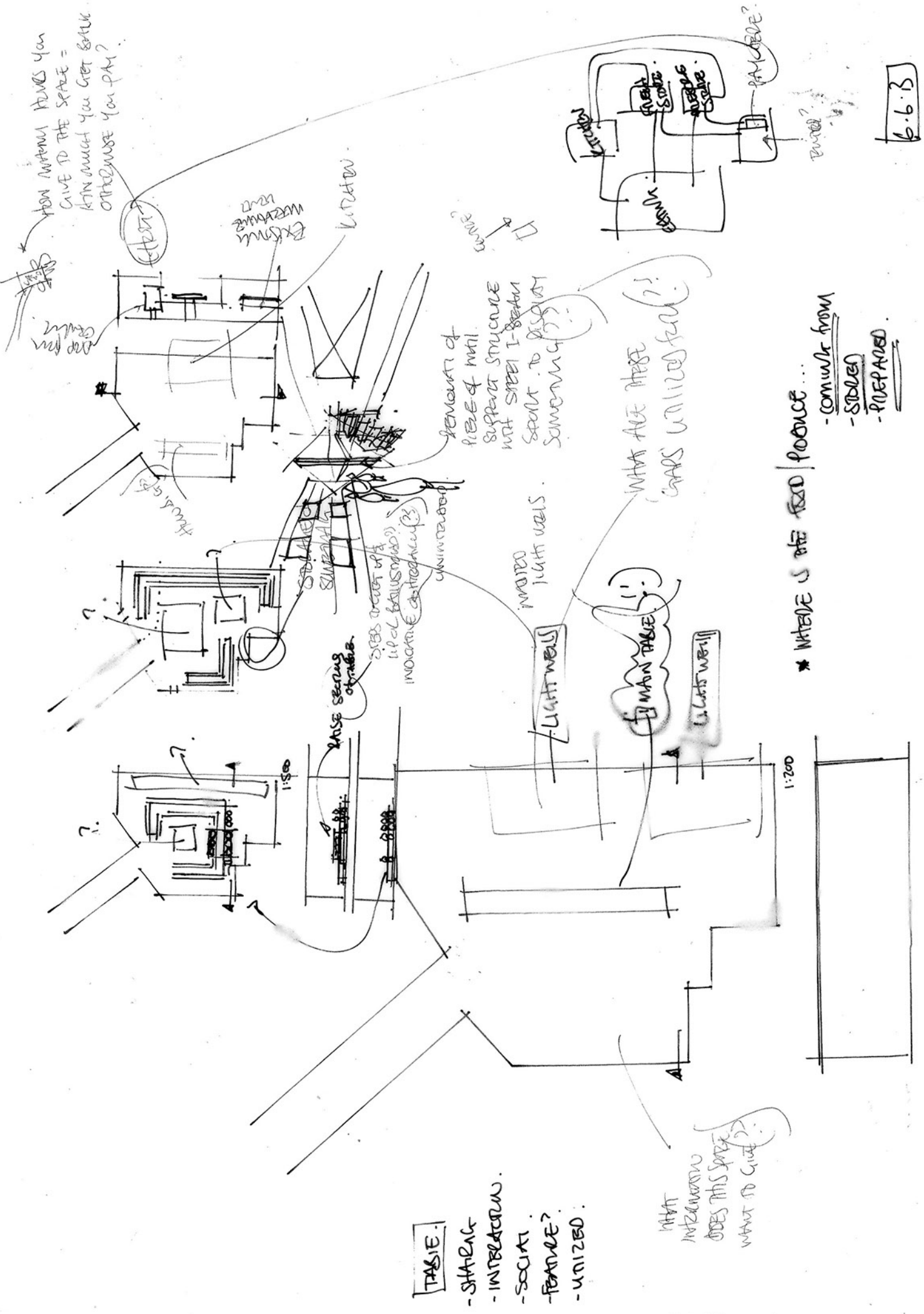
VS

VS

DATA-GUARANTEE

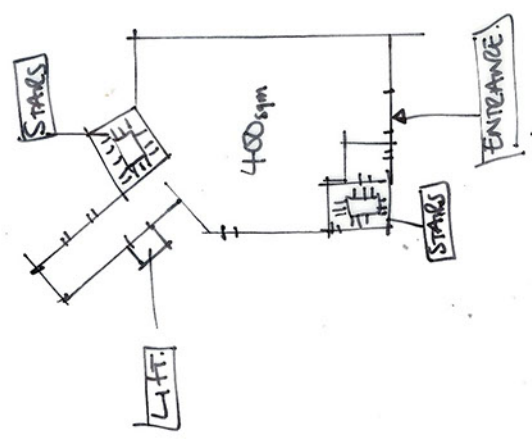
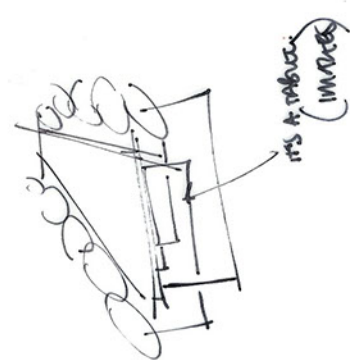
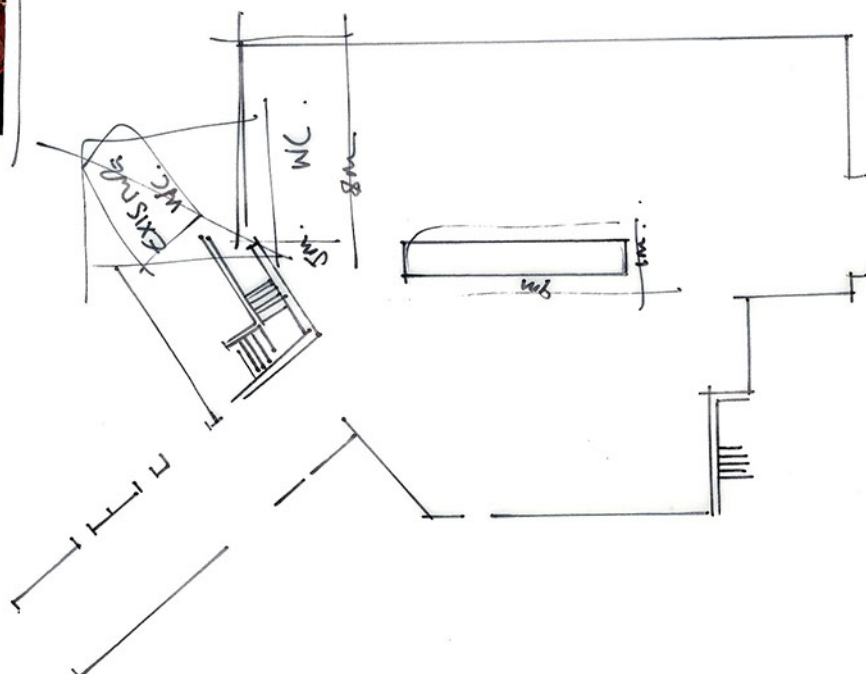
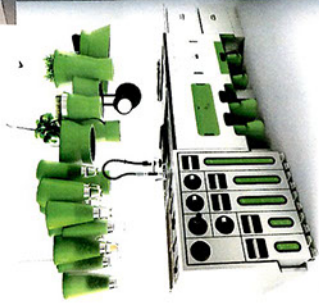
UTILIZED

5.6.8





66.13



IMAGE

\* DRAW SECTIONS







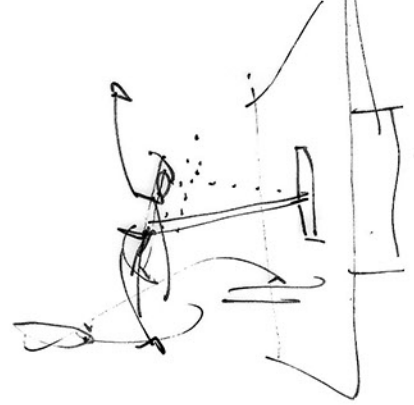
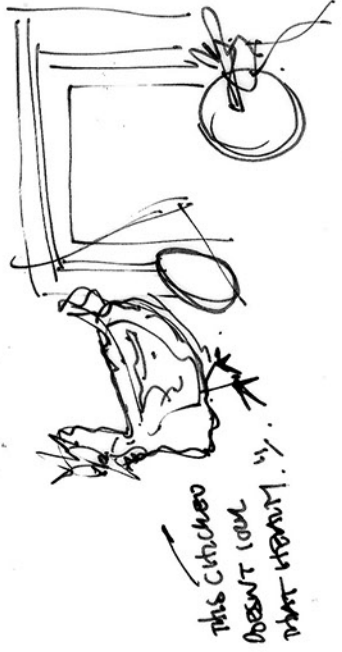
DURING THIS:  
- ON BIKES TO  
CHARGE US... ..

POWERED?

- WHAT CAN WE  
MORE / WIND UP  
POWERED?

"ALL CREATURES CHOOSE FEEDING  
STRATEGIES THAT YIELD THE  
MOST CALORIES FOR THE LEAST  
EFFORT."

AUTOMATIC(?)

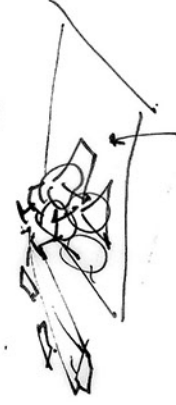


21.5  
100  
150

FEEDING STRATEGY

EFFORT LESS  
SOCIAL BOND

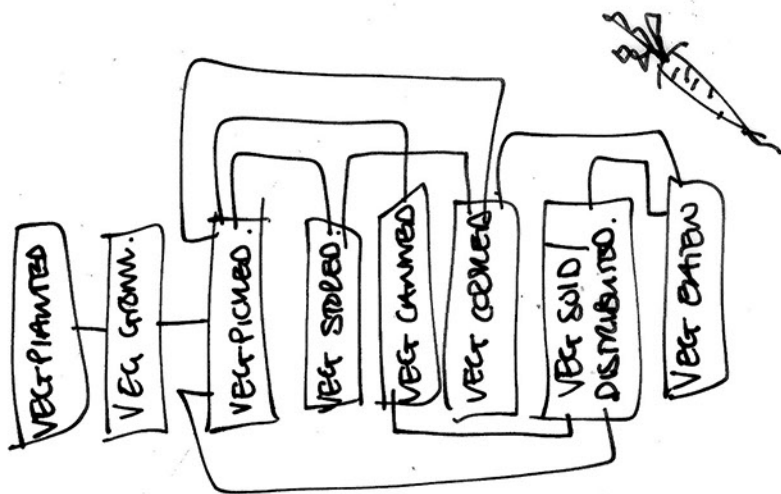
BICYCLE  
POWER GENERATOR

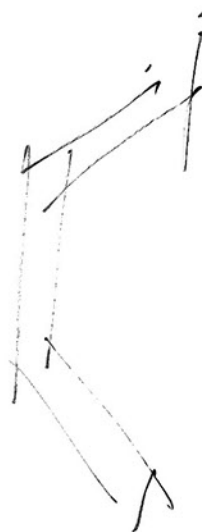
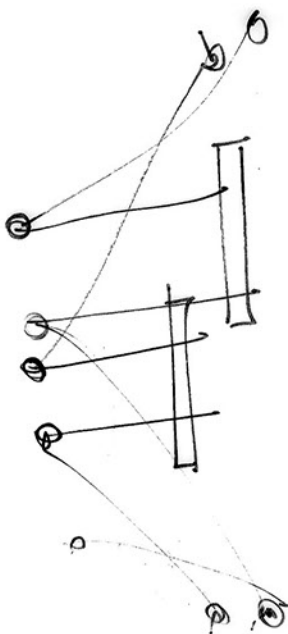
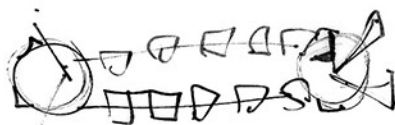
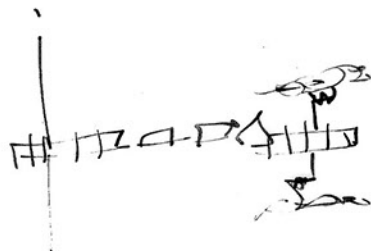


BICYCLE GENERATOR  
BATTERY?

CONSUMED  
POWER





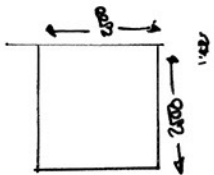


MAKE YOUR PINE.

LEADS TO CAST

SPRITES TO CHOOSE TO

SIP CASTING



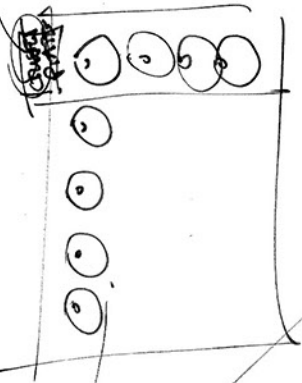
OVEN.

SPARE PARTS  
SHEETS  
(with stuff on)

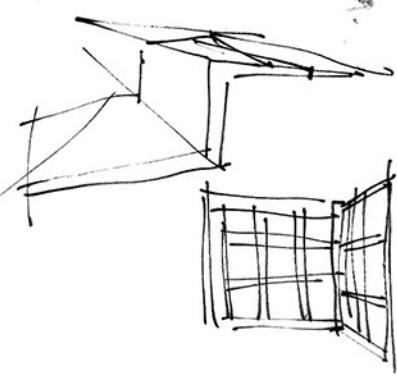
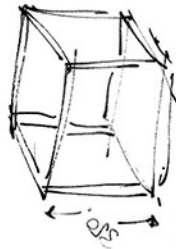
CAST CASE

NETS  
PIATE STRUCTURE

WHAT NAMED



NEED MORE THAN 1 TH  
NAME IT?

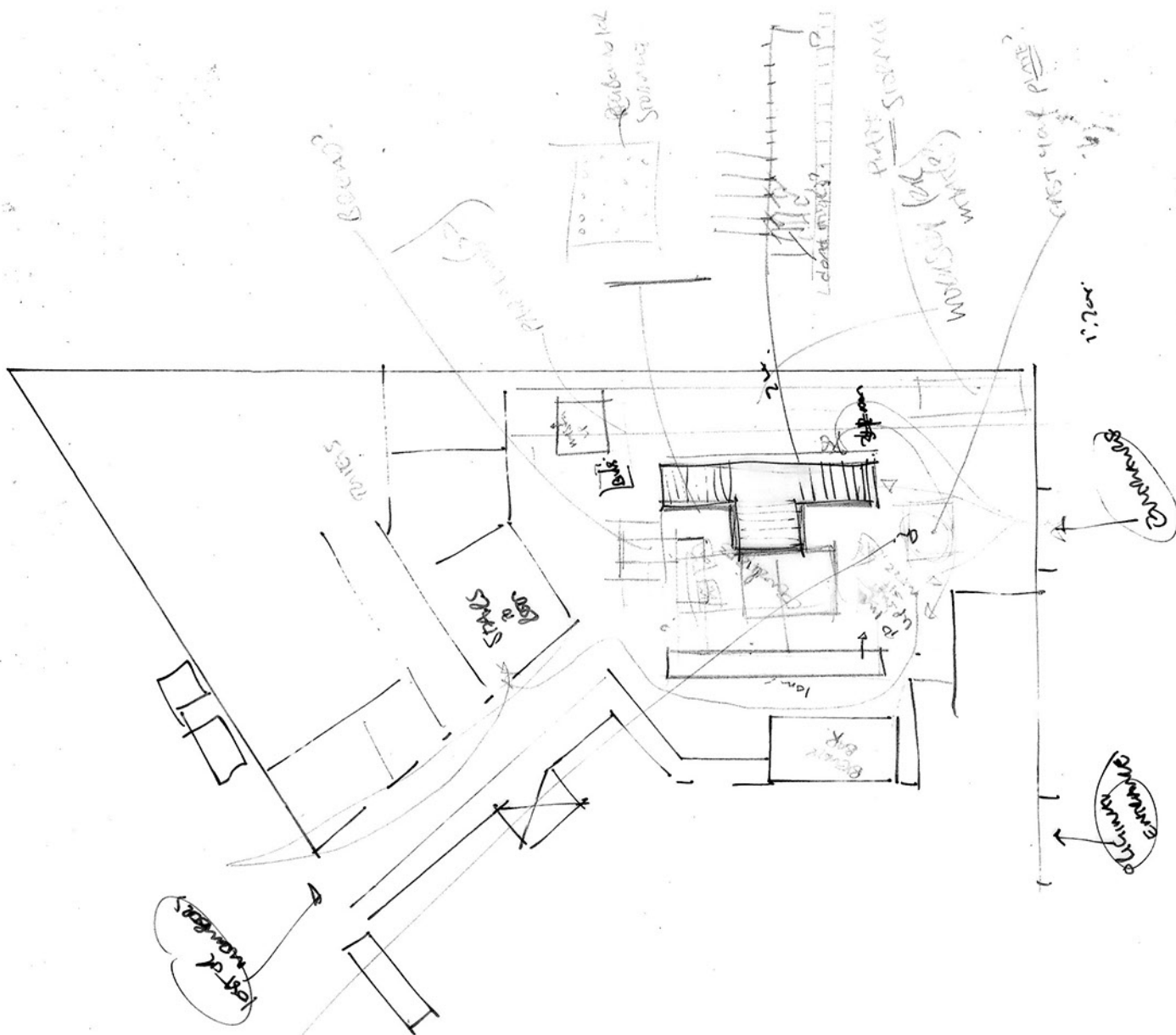


CASUAL PLATES.

-- can just tell up & but there is that negative.

What can I do?  
Get out.

Soluzioni





23.7.13



BREAD (ISH)



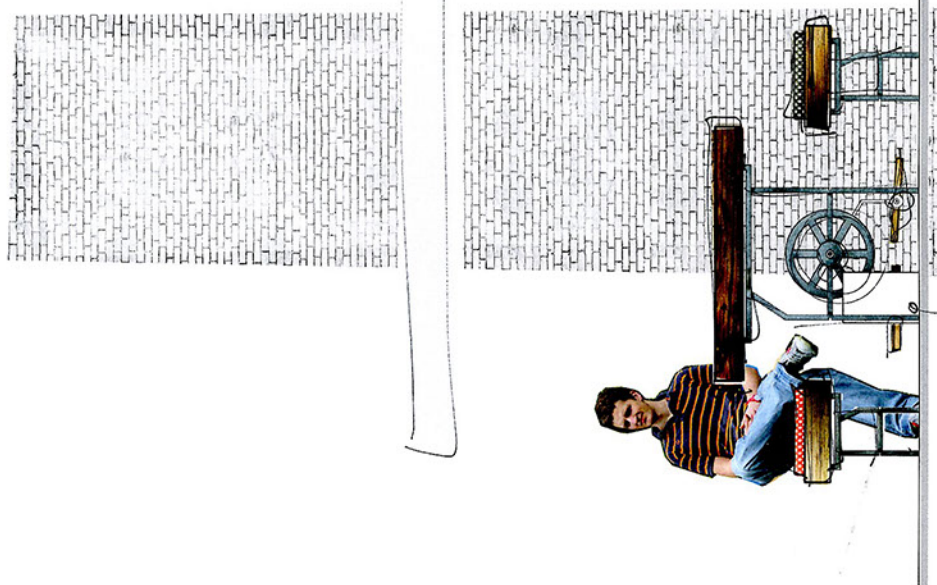
Polm..







1:20

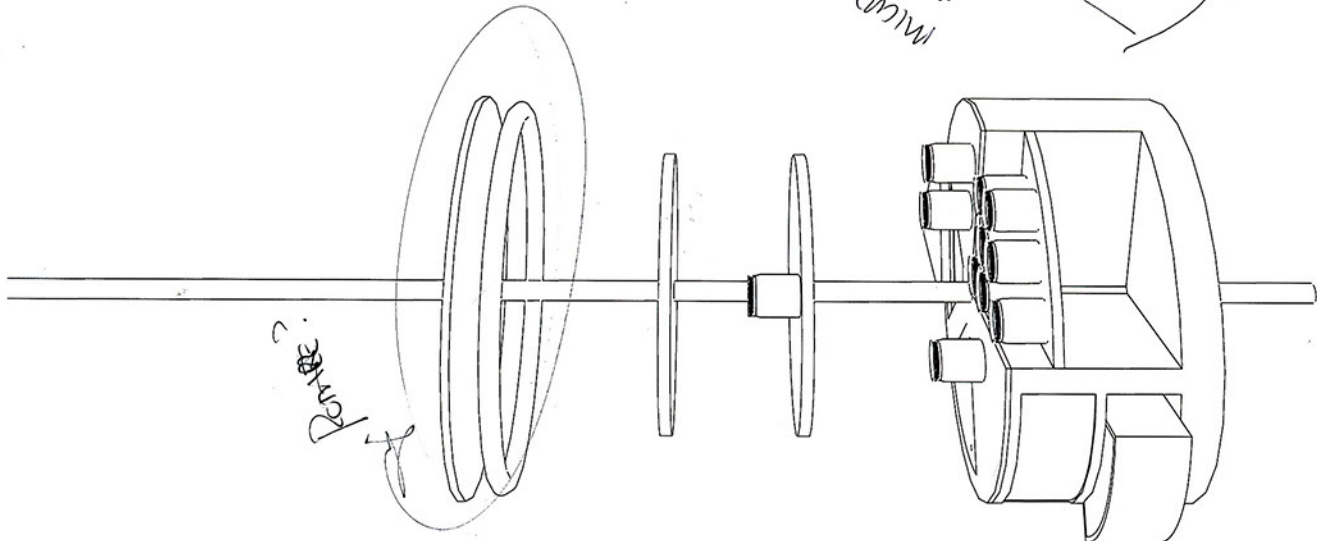


where does this

light

community  
trees.

micro  
macro.





800-666-6666

- Setal
- umu
- Bionics

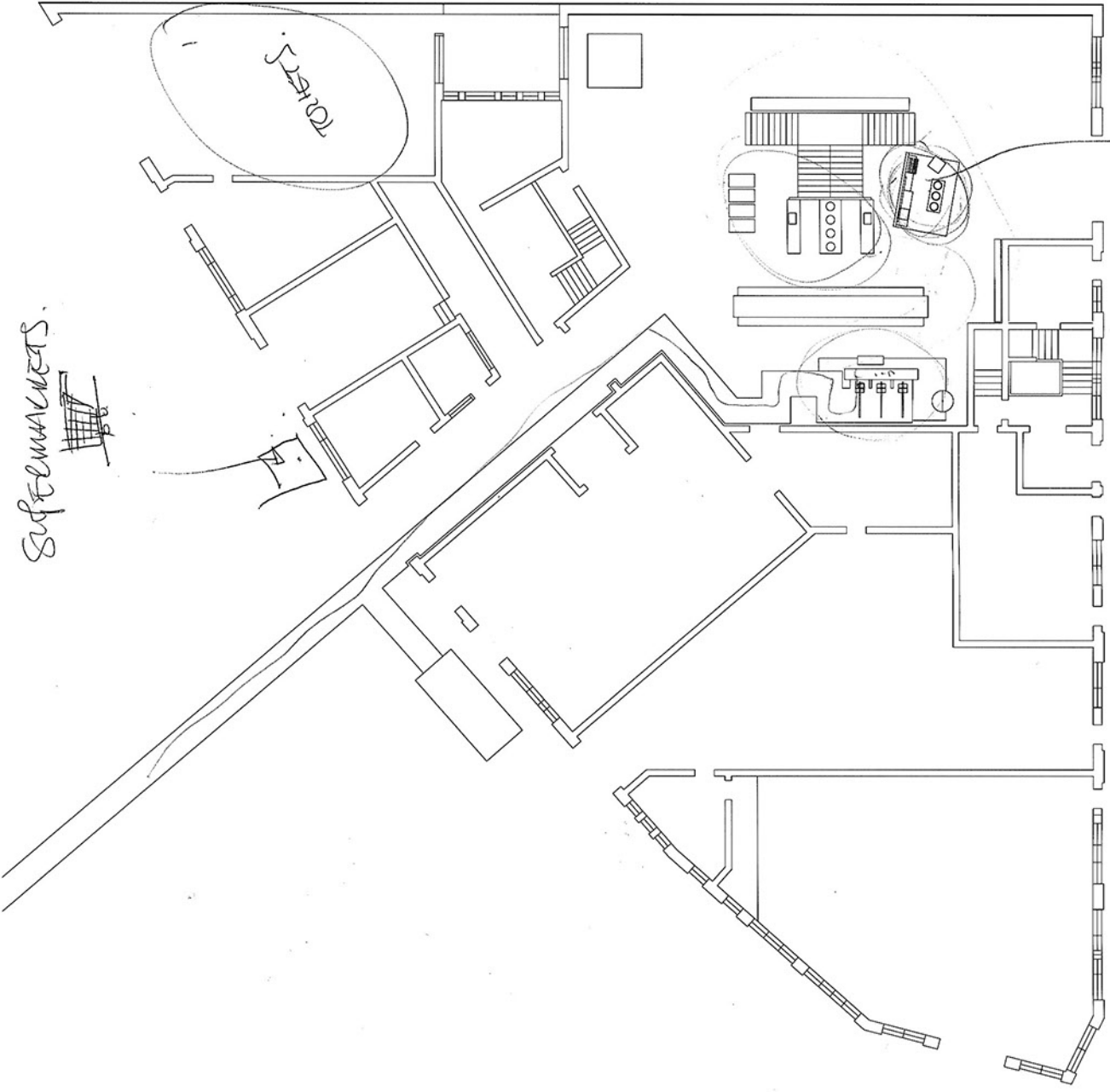
\*key stream / visualize  
potentials.

literature of  
landscape.

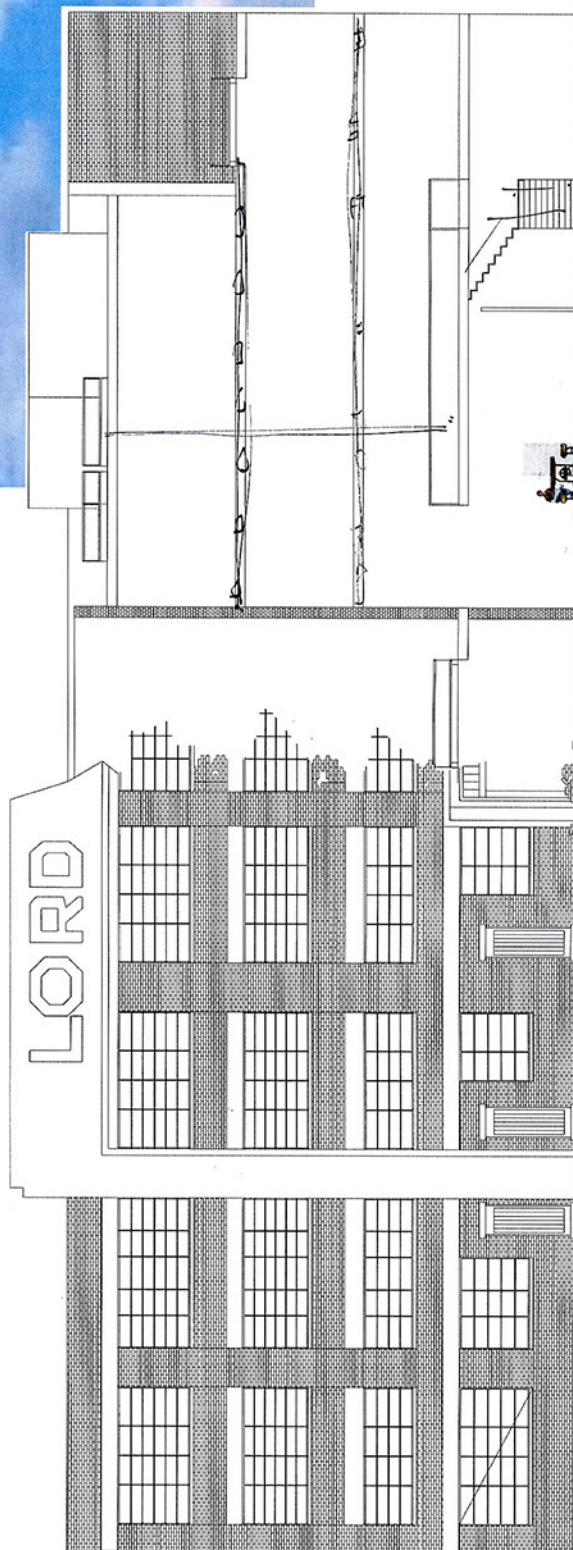
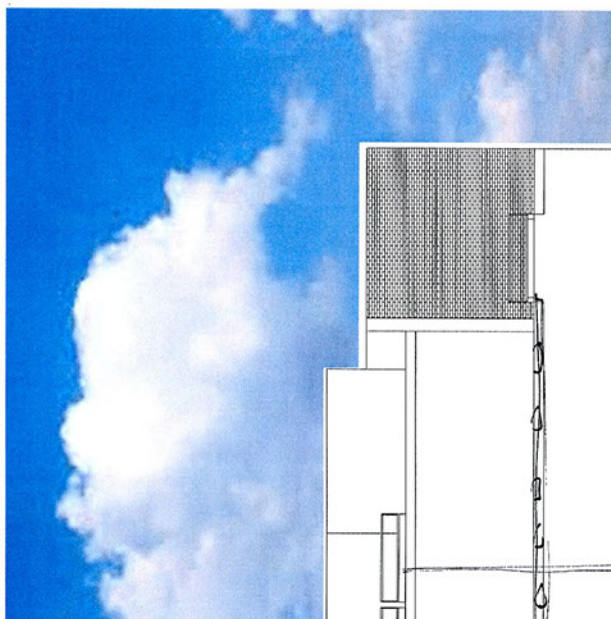
1:200  
Ground floor.

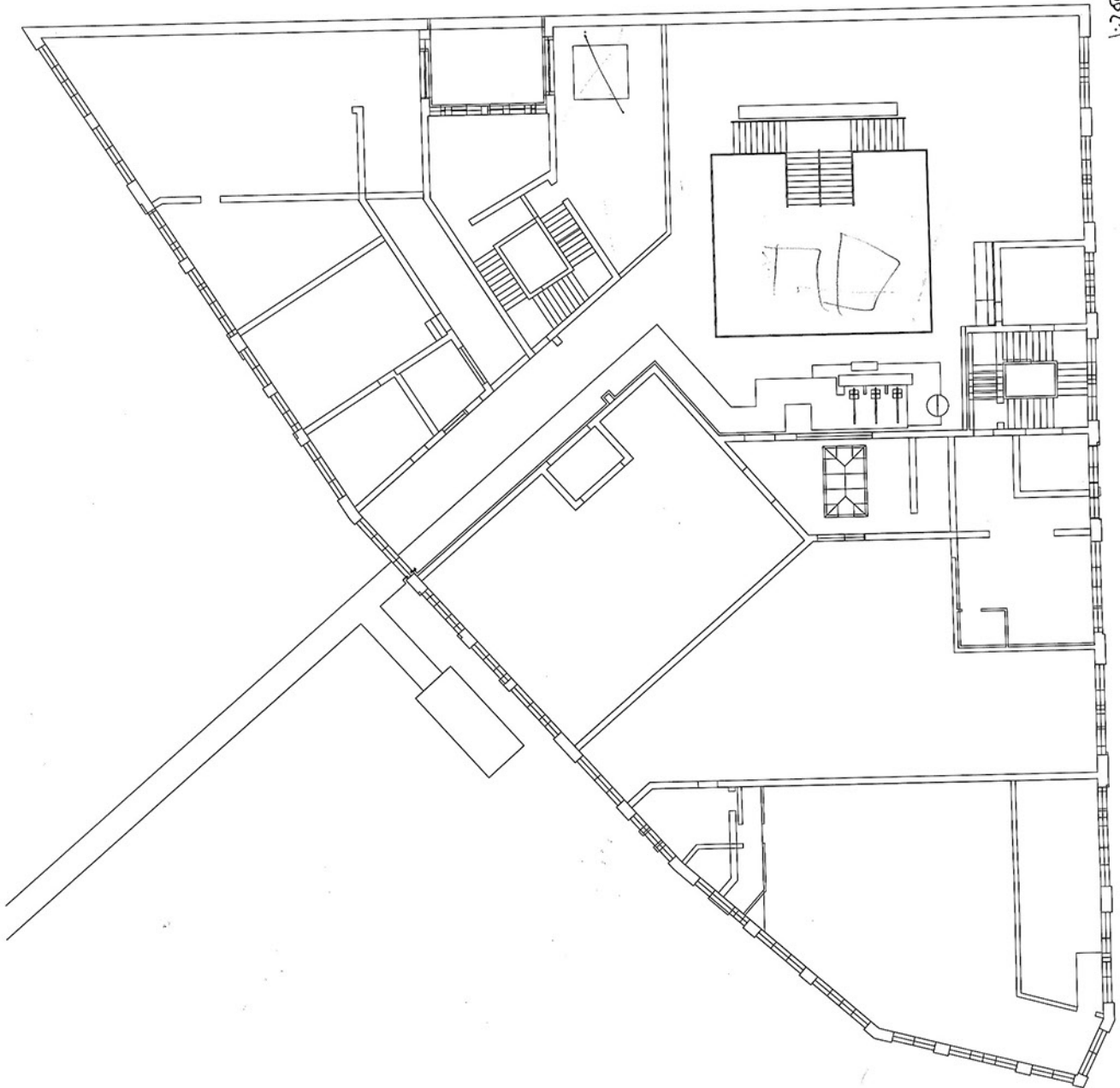
10-1000

map

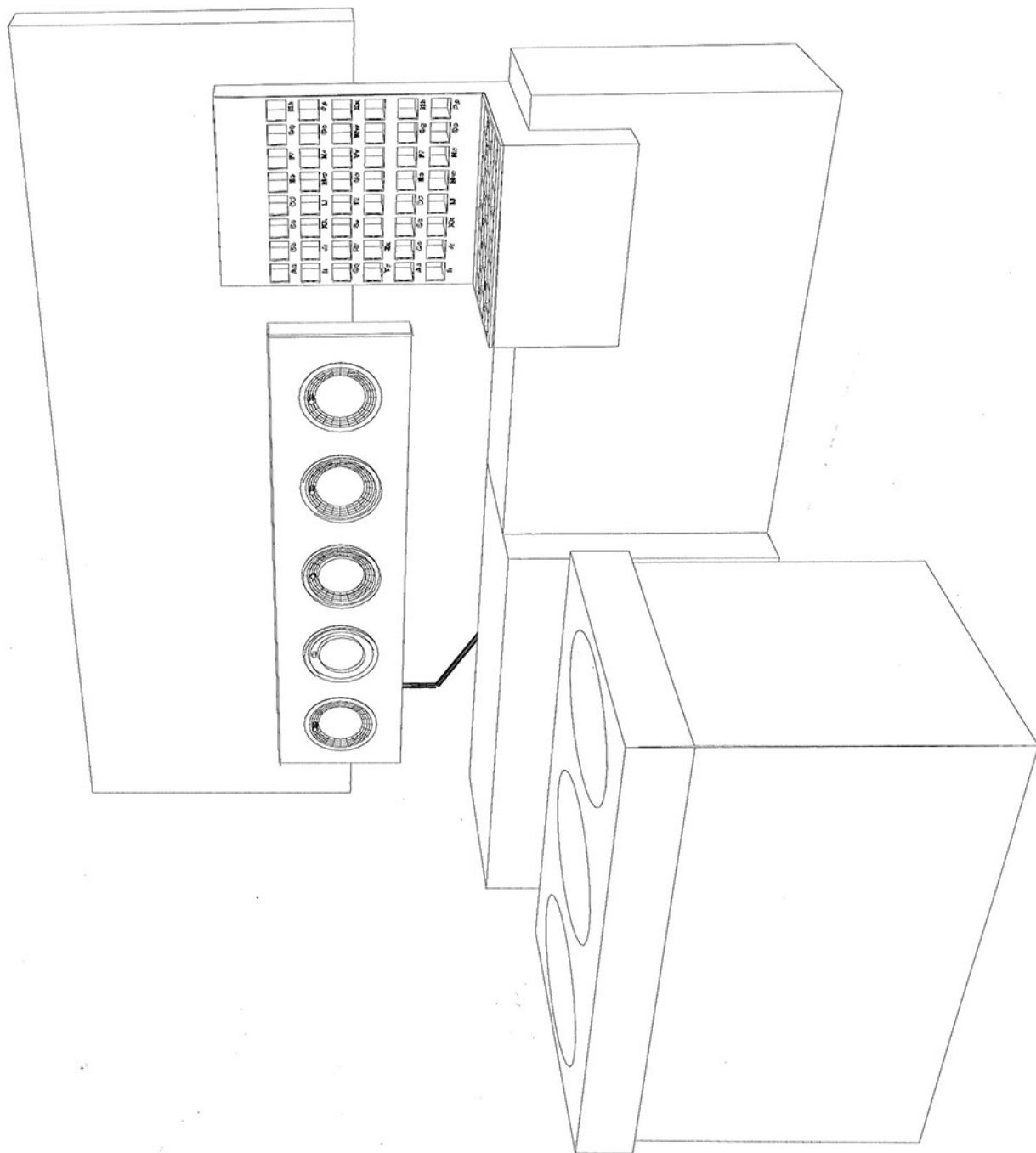


081:1





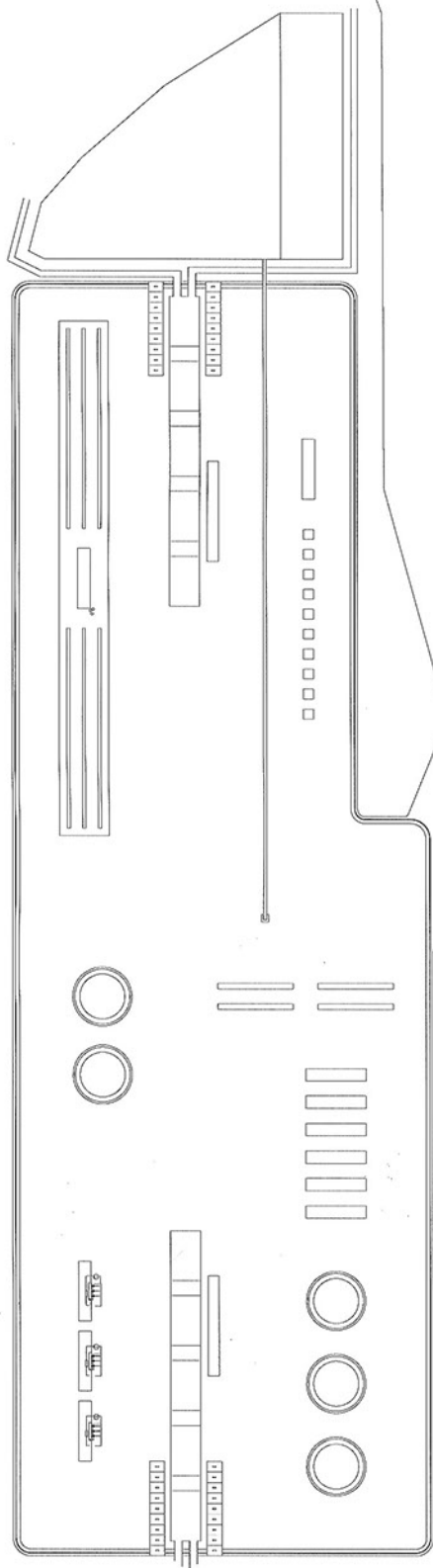
1:200  
-45 msc.





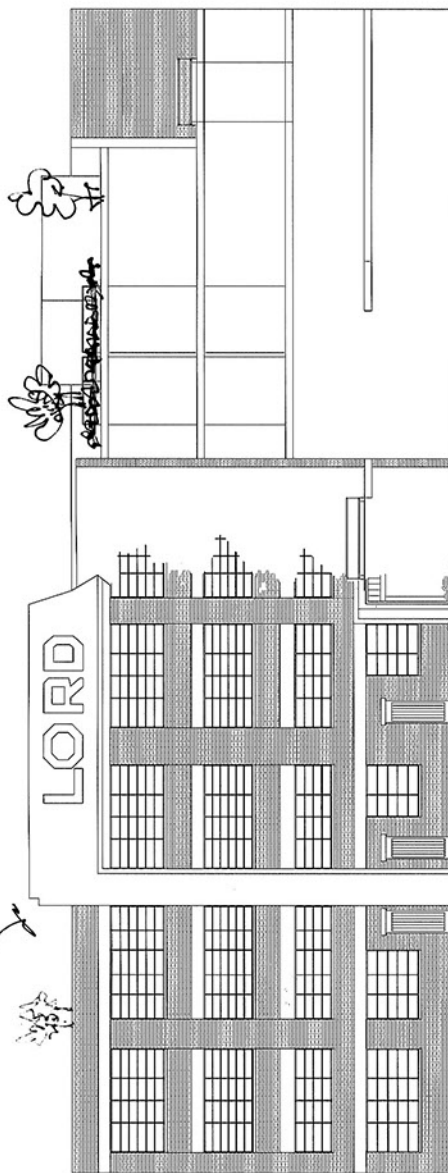






Handwritten sketch of a stylized letter 'H' with a curved line underneath it.

Handwritten signature or initials, possibly 'AS', with a curved line underneath.



Handwritten text: "the data of lord." with a small sketch of a structure below it.



# THE PIG IDEA

LET THEM EAT WASTE

For thousands of years pigs have been mankind's perfect partner: they consume waste and convert it back into food, i.e. pork. Following the outbreak of Foot and Mouth and its devastating consequences on British farming in 2001, the government introduced a ban on feeding catering waste to pigs. A short-term ban during the crisis may have been justified, but science has shown that cooking leftover food renders it safe for pigs. It's time to consider lifting this unnecessary, unscientific, and environmentally destructive law.

## By far the most efficient thing to do with food waste is to feed it to livestock

However, because it is now illegal in Europe to feed food waste to livestock, we have a crazy system where pigs are being fed food that humans could otherwise eat, pushing the prices of food inexorably up both for us and for pigs, putting pressure on world food supplies and contributing to global hunger. Much of Europe's livestock feed is soy, grown in South America where rainforest is being cut down at an alarming rate. 97 percent of global soy production is used for animal feed and Europe now imports 40 million tonnes of soy each year.

Rainforests are home to the world's richest ecosystems; they prevent soil erosion, desertification and crucially they create precipitation worldwide. Meanwhile, a fifth of all greenhouse gas emissions come from deforestation.

Many countries including Japan, South Korea, China and some US states agree that feeding food waste to livestock is best. Pork that has been fed food waste is even sold at a premium as eco-pork on the same supermarket shelves from which the waste originated.

In the UK, thousands of British pig farmers have gone out of business largely owing to the soaring prices of animal feed. Food prices are rising as pigs are fed the very same wheat, soy and maize that we humans want to eat.

## The Pig Idea is to lift the ban on feeding catering waste to pigs

In the meantime, even without a change in the law, we could be feeding more legally permissible food by-products to livestock and this should be made a priority by supermarkets and the whole food industry.

In order to achieve our goal it is vital to capture the support of the public and policy makers. We need as many prominent supporters as possible.

If you'd like to jump on board this exciting, effective movement to create positive change, please email [campaign@thepigidea.org](mailto:campaign@thepigidea.org)

Recycling food waste for livestock feed would:

Reduce deforestation in the Amazon

Alleviate pressure on global food supplies

Increase Britain's food security for the future

Save energy

Make better-tasting, highly nutritious food for pigs!

## WHO'S BEHIND THE PIG IDEA?

### Thomasina Miers

Thomasina Miers was winner of BBC 2's MasterChef in 2005. Before that she went to the Ballymaloe Cooking School in Ireland where she subsequently made cheese and sourdough bread to sell at markets. She opened a large cocktail bar in Mexico City in 2003, so that she could learn about Mexican food. In 2005, following her Masterchef win, she spent 6 months cheffing at the Petersham Nurseries Café, with head chef Skye Gyngell. Tommi has written food articles for Waitrose Food Illustrated, the Financial Times, the Guardian and had a regular column in the Saturday Times from 2006-2009. She currently writes for Country Life. She has written and co-edited 5 cookery books (Soup Kitchen; Cook; Wild Gourmets; Mexican Food Made Simple; Wuhaca, Mexican Food at Home) and has presented various cookery shows on television, including A Cook's Tour of Spain and Mexican Food Made Simple (2011). In August 2007 she jointly opened Wuhaca, a restaurant cooking fresh food inspired by the food markets of Mexico, using free-range meat, sustainable fish and recycling everything down to its food waste. She and her business partner now have seven across the South East and have won various awards for the sustainability of the business, the quality of the food and its value. Her cooking style uses seasonal, locally sourced ingredients with inspirations from her travels abroad.

### Tristram Stuart

Tristram Stuart is the winner of the international environmental award, The Sophie Prize 2011, for his fight against food waste. Following the critical success of Tristram's first book, The Bloodless Revolution (2006), 'a genuinely revelatory contribution to the history of human ideas', Tristram has become a renowned campaigner, working in several countries to help improve the environmental and social impact of food production. His latest international prize-winning book, Waste: Uncovering the Global Food Scandal (Penguin, 2009), revealed that Western countries waste up to half of their food, and that tackling this problem is one of the simplest ways of reducing pressure on the environment and on global food supplies. Tristram set up the 'Feeding the 5000', [www.feeding5k.org](http://www.feeding5k.org) event and campaign, where 5000 members of the public are given a free lunch using only ingredients that otherwise would have been wasted. Held twice in Trafalgar Square (2009 and 2011), replica events have since been held internationally. Tristram continues to work with a range of NGOs, governments, and private enterprises internationally to tackle the global food waste scandal.

If you'd like to jump on board this exciting, effective movement to create positive change, please email [campaign@thepigidea.org](mailto:campaign@thepigidea.org)

MODULAR

BOXER

PROCESS

ETHICAL

SELF SUFFICIENCY

IDENTITY

DO THIS TODAY

MOST EFFICIENT

WAY TO COLLECT

THIS

WHERE DOES THE

SUNLIGHT COME

FROM & WHERE?

EVERYTHING

ANSWERED TO THE SUN

AT THE HIGHEST POINT

AT THE SUMMER SOLICE.

GREENHOUSE

(FARM)

SOME PARAMETERS.

Lost ANSWER TO

SUNLIGHT AT

SIMPLEST POINT

IN THE DAY.

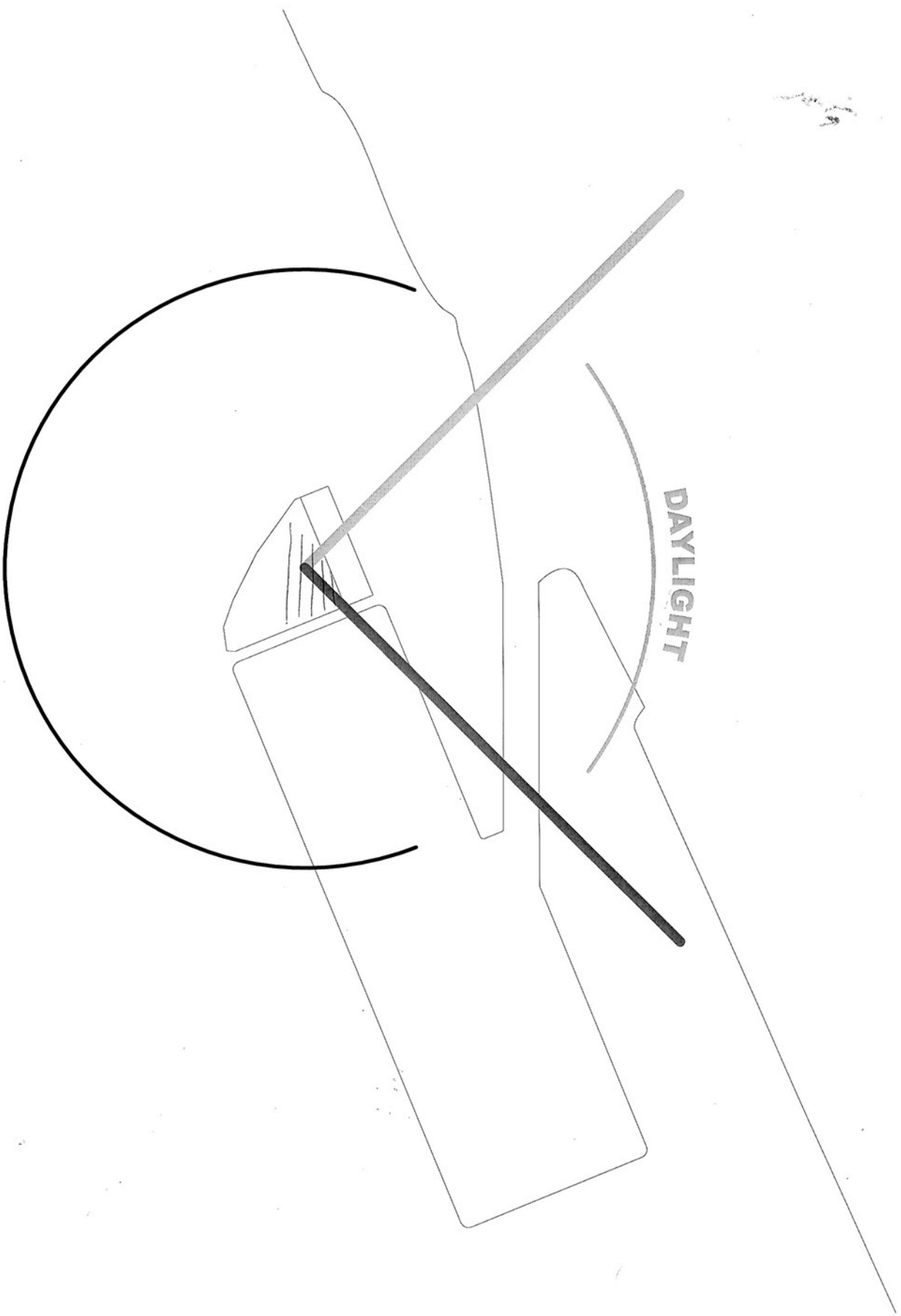
SAULT GROW

IN ROCKS

IN PILES.

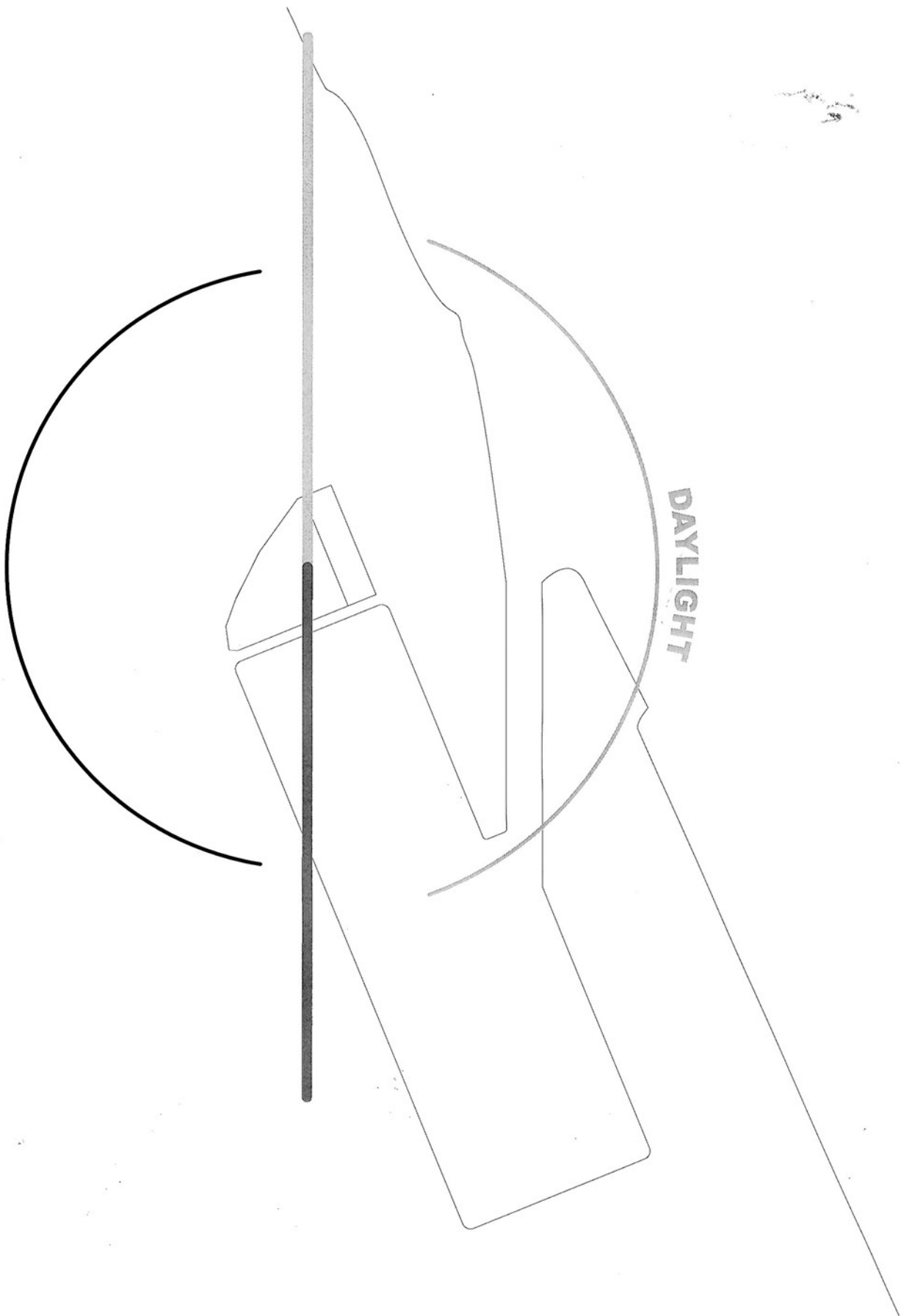
**DARKNESS**

**DAYLIGHT**

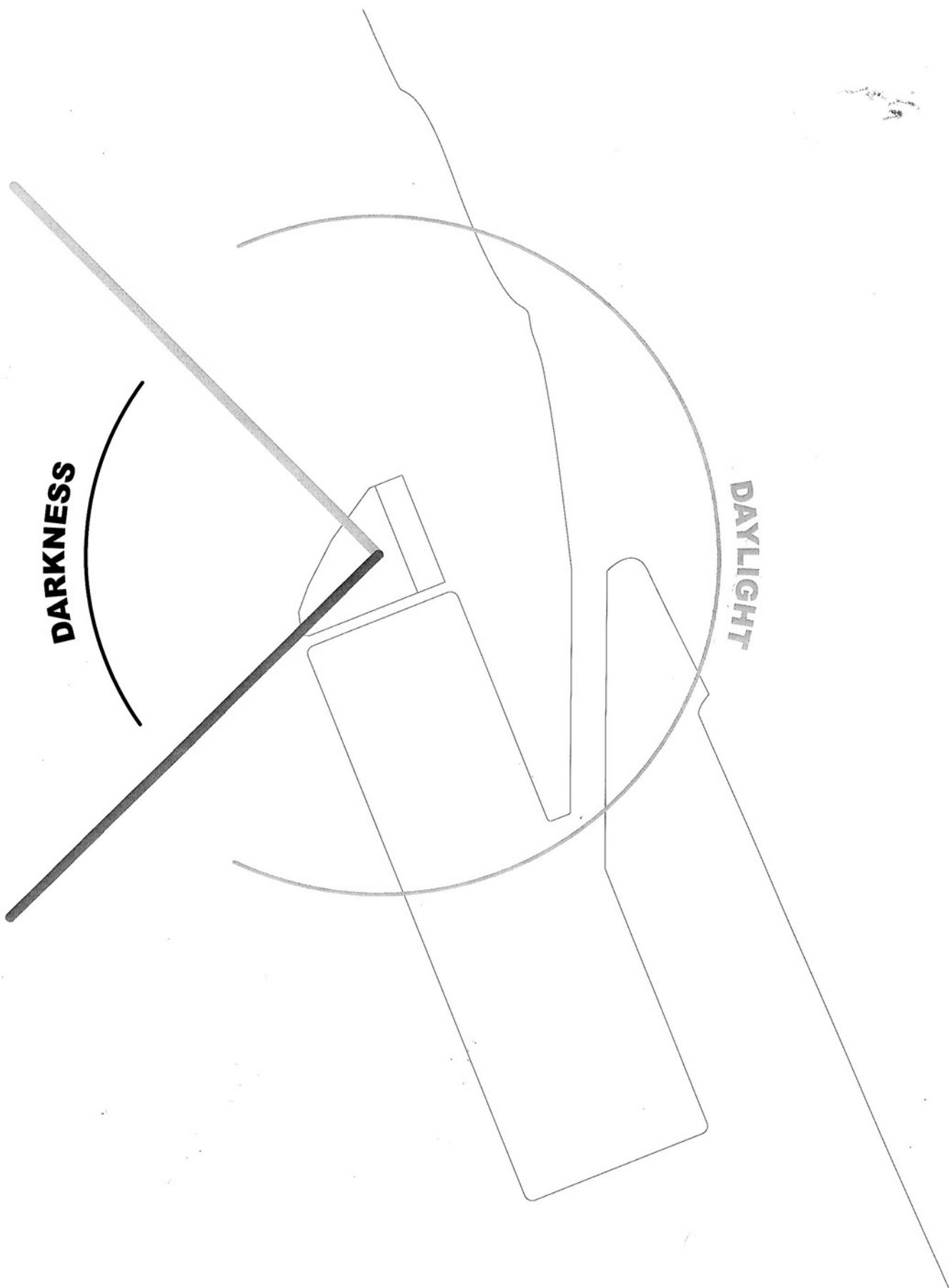


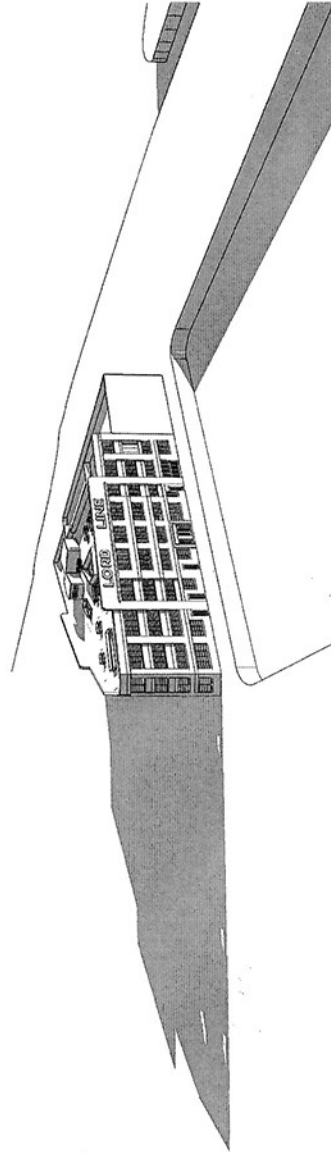
**DARKNESS**

**DAYLIGHT**





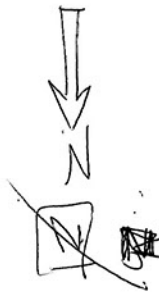
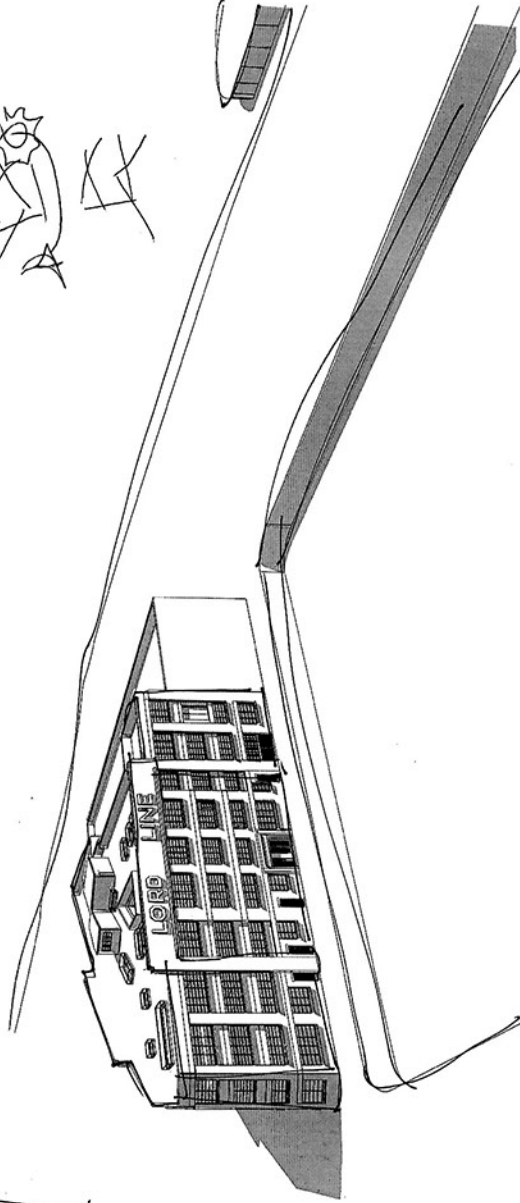
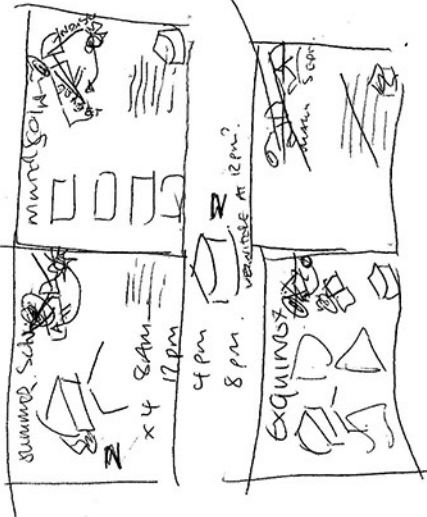
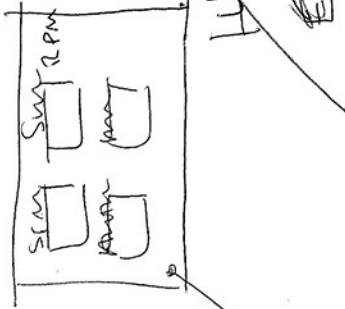




WINDY.  
DEC 22. 12 pm.

3000 ft. Sea Level.

IN SUMMER THE THICKER  
POSITION OF THE SUN IN  
HIGHER THE SKY,



Summer.

JUNE 22 12 pm.

GOOD PA REG. SHADOWS.  
[TRY GOOD PA.]

DEAN WITH INSIDE NEXT WEEK.



④	③
---	---

②	①
---	---

CONTENTS	
----------	--

A NARRATIVE?  
: FLOW?

PROBLEM.  
CONTEXT.  
DESIGN CONCEPT.

IMAGE	PROBLEM:
-------	----------

PROBLEM:	CONTEXT:
"ALL CLIENTS CHOOSE FEEDBACK STRATEGIES THAT YIELD THE MOST CATEGORIES FOR THE BEST EFFECT."	WHAT HAS THAT CULTURE IS PRESENTED TO US TO MAKE US APPROPRIATE FOR ITS WE DO ... THEN WITH AN AFTERMATH SHOULD BE CONSIDERED IN CONSEQUENCE OF ENVIRONMENT, SOCIAL, ETC. FOOD PATTERN, POPULATION INFLUENCE & FOOD SCARCITY. PREPARATION FOR SUSTAINING?

ABSTRACT / INFO.
THE FOLLOWING WILL DISCUSS IT. IN THE CONTEXT OF CONCEPTUAL / HISTORICAL DEVELOPMENT OF SUBURB.

EXPLANATION OF SYSTEM & APPLICABLE WOOD FOR ... BACK TO GUIDE & APPLICABLE EXPLANATION
--

DESIGN CONCEPT:	THAT COULD BE SOLVED ON A SOCIAL LEVEL.
A SYSTEM FEEDBACK STRATEGY THAT DESIGNS A COMMUNITY APPROPRIATE TO ILLUSTRATE / ISSUES	INTEGRATE STRATEGY [FROM BOARDS]

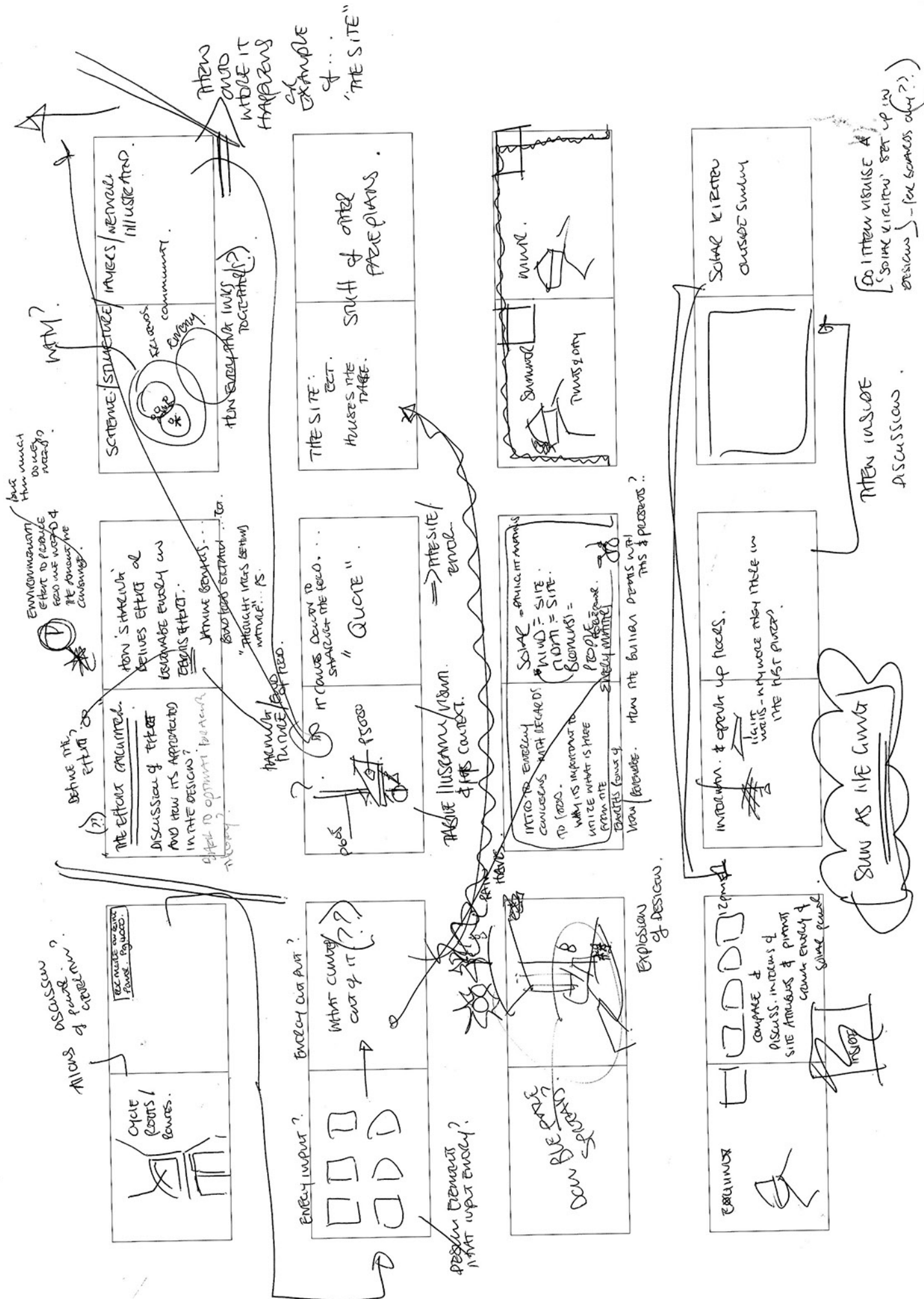
CONTEXT
---------

HISTORY OF ST. ANDREW'S DOCK → BOAT & RECREATION CITY WITH HIGH?	IMPROVEMENTS + DECORATIVE
---	------------------------------


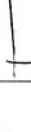
TO ...	THE SHELL?	TO ...	THE SHELL?
HULL	HULL	HULL	HULL
HULL IN RELATION TO WE.	HULL	HULL	HULL
WHAT STAFFS PROVIDE	WHAT STAFFS PROVIDE	WHAT STAFFS PROVIDE	WHAT STAFFS PROVIDE

BUILDING INTERIOR TO  
CAN BE USED.





A hand-drawn diagram of a horizontal beam. On the left end, there is a point load represented by a downward-pointing arrow labeled 'P'. At the right end, there is a distributed load represented by a downward-pointing arrow labeled 'q'. The beam is supported by a pin support at the left end and a roller support at the right end.

bio mass.  pollutants.  waste?

(i) how far does wound make vision / hyperthermia?

Pepete Pand.  
veneric.

□ □ □ □

HOW THIS NOISES AND THEN IT  
IS SURE PEOPLE PAID...  
DYNAM.


IT ALL POINTS TO BENDS FOOD.  
TO THE THREAT...



RE INTERVIEW  
STAND  
COMMUNITY  
GOOD?



<p> <math>\frac{1}{2}</math>  <math>\frac{1}{4}</math>  <math>\frac{1}{8}</math> </p>	<p> <math>\frac{1}{2}</math>  <math>\frac{1}{4}</math>  <math>\frac{1}{8}</math> </p>
---	---


INVESTIGATION of ...  
NEW METHODS / NEW PHYSIOLOGY TOWARDS EARLY DESIGN.

Plants  
tho.  
eat & breathe


<p>  </p>	<p>  </p>
--	--

HOW MUCH YOU  
CARE... 250.

Q10 - ... on from Q105.		<del>Q10</del>	As populations for global increases
			1000 scarcity?


SALUARY?	
UNCOMMON MODERN USE	

<del>not found</del>	<del>not found</del>
on from GAMES.	


--	--




[illegible]



# THE LIFE OF APPETITE: TIME

FOR THIS ILLUSTRATION - BUT WHILE SECTION ABOUT 'OPTIMAT

THE MILLIONS OF YEARS

IT HAS TAKEN (OR ARE) APPETITE TO DEVELOP INSTEAD OF KEEPING TIME TO PASS ON THE GOES THAT MEANS WE SURVIVE.

EXAMINE THE TIME \$ SPENT ON HOW PROVISION \$ AN COOKING. COMPARE AN

CONVERSION OF OVERLAP?

- MIGHT SUGGEST WHY WE DO THAT \$ WHY THIS SPENDING FEEDING STRATEGY A PRO? MIGHT PRODUCE A PRO?

A SIMILAR TABLE FOR FAST FOOD CONVERSION FOOD DEVELOPMENT

TIME LINE.

10,000 YEARS

TIME SINCE HUMANITY FIRST STARTED CULTIVATING CROPS.

THE LAST 100 YEARS

WHEN THE SAME FOOD HAS BECOME 'READY TO EAT' AVAILABLE & PLENTY.

GREEN BEANS

FAST \$ CONVICTION FOOD. WHAT IS AVAILABLE? WHY WE EAT (T...?) (ANALYSIS) US THAT YIELDS THE MOST CALORIES PER THE 'FAST EFFORT'.

ATTENTION TO THE WAY WE MEET NEEDS.

DEVELOPMENT OF NATURAL RESOURCES NO CUSTOMERS \$ SUBSIDY STATE TO



HOW MANY MEATS WE EAT IN A YEAR ~~CASE~~ ASSUMING WE EAT 3 MEATS A DAY. ~~[DOESN'T INCLUDE SNACKS]~~

- Analysis of  
MEALS...

Quik freezing  
com??

$$|Q_{\text{ATE}} \text{ al Bone}| = |MZA1|$$

O - PILES

O-bonds

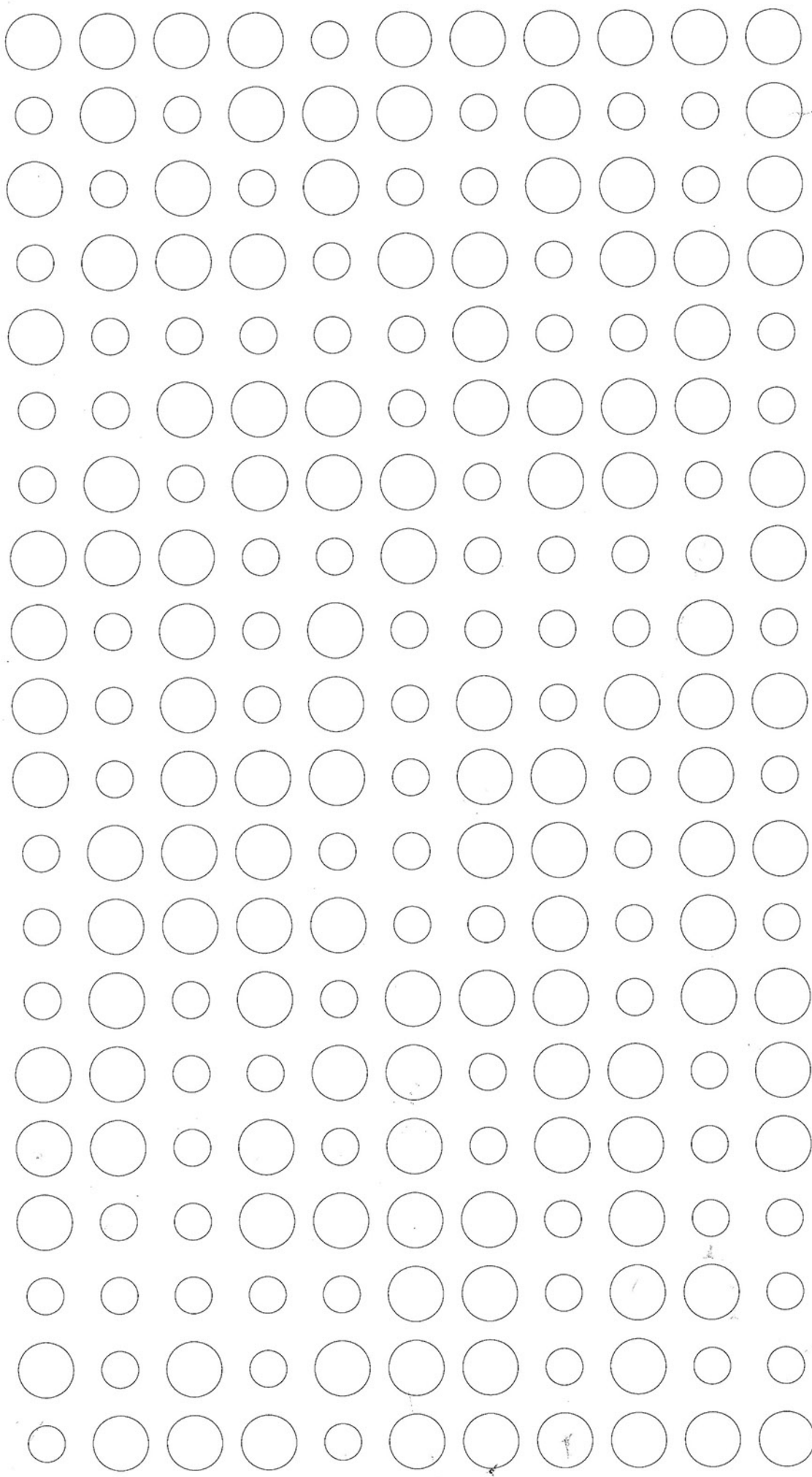
THE PLATES AND BOWLS REPRESENT THE MEATS CONSUMED

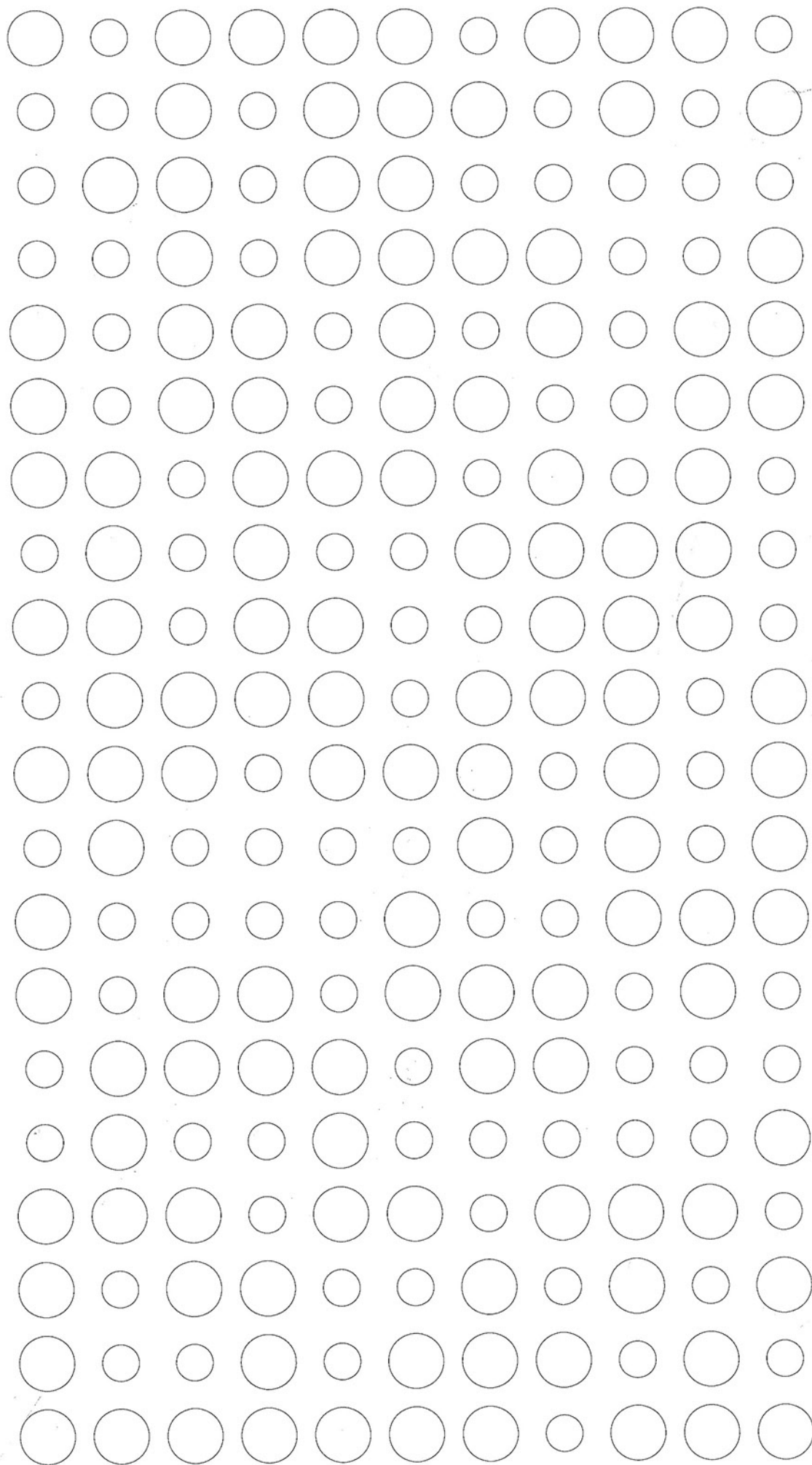
BY A PERSON IN A YEAR ASSUMING 3 MEATS A DAY ALL ENTIRE - IT BECOMES 1095 MEATS.

SCALE 1:20

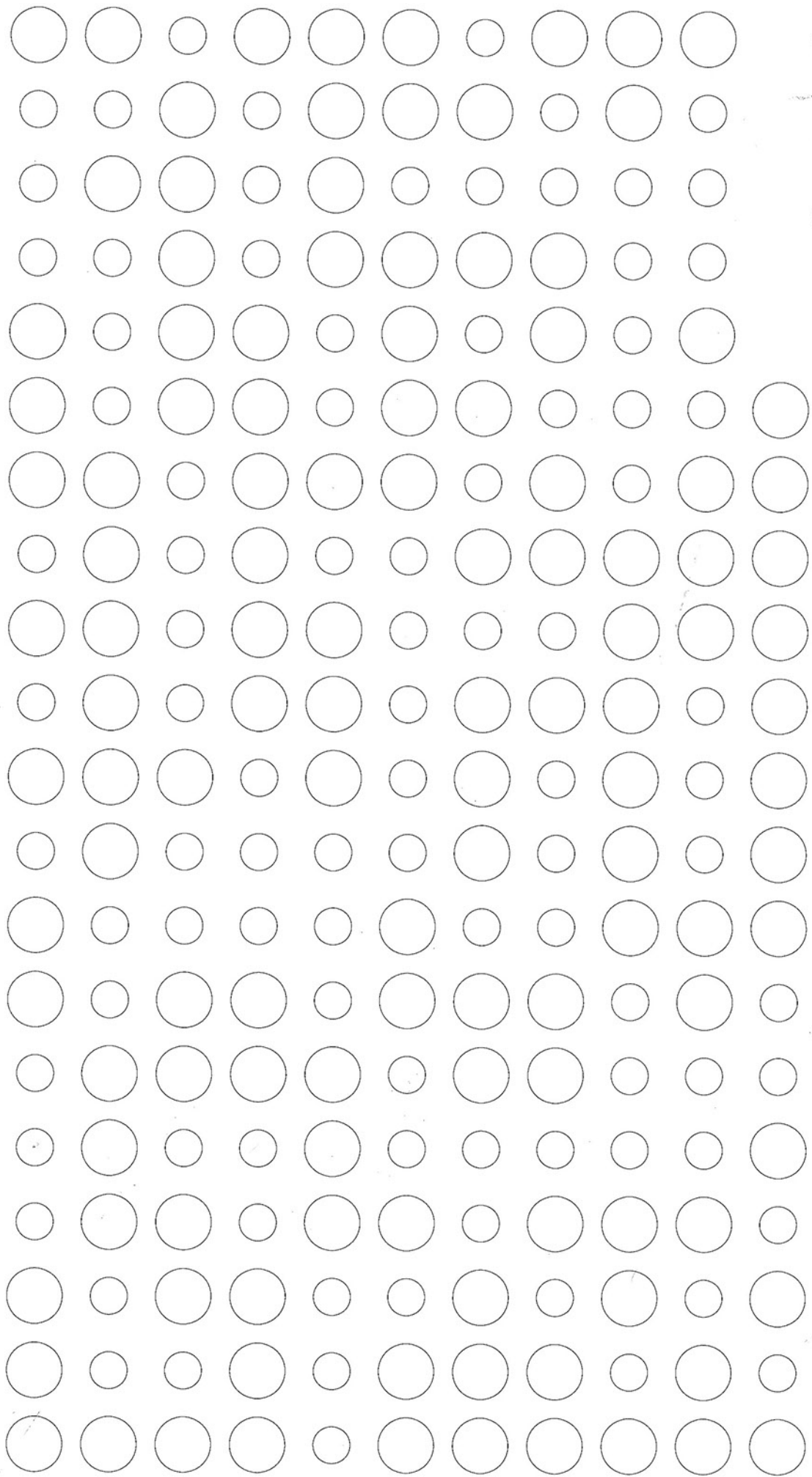
①

WHAT IS THE  
~~UK AVERAGE OF~~ =  $f$   
 COST PER UNIT?  $\rightarrow$  24.4





13



1095 MEALS A YEAR.

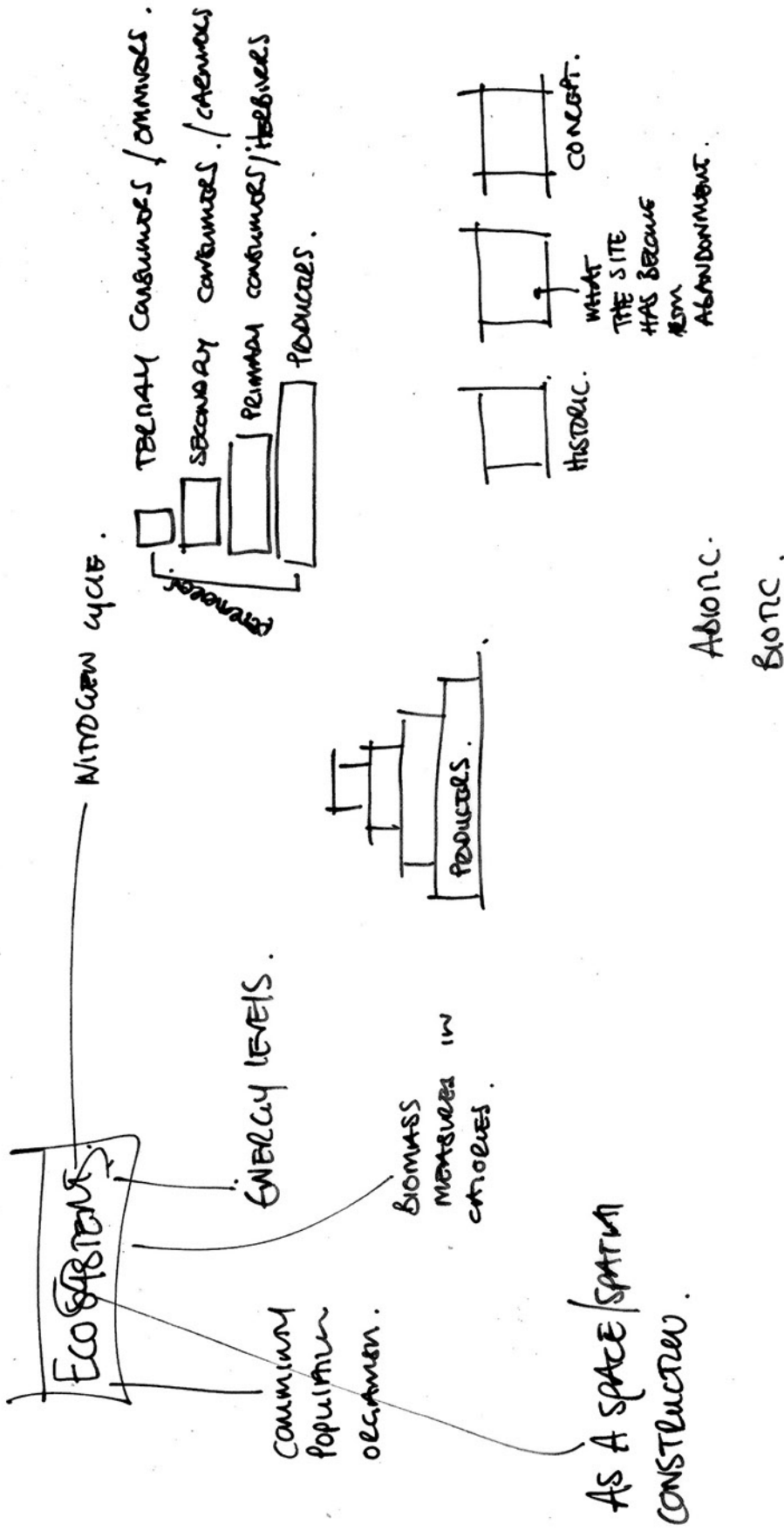
f ...? AVERAGE COST PER MEAL.

$$= f \dots ?$$

(4)

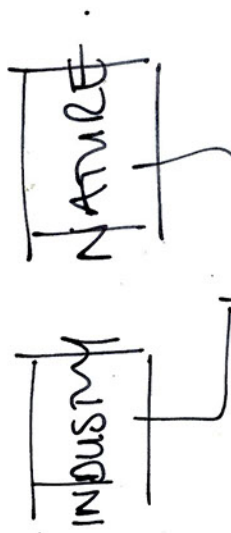
# Ecological footprint

## Design theory?

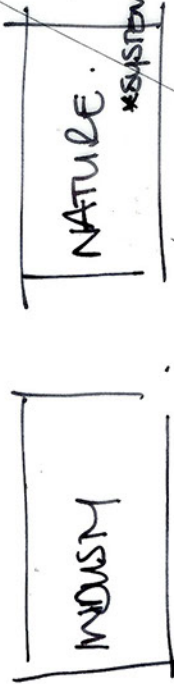




# MA BY RESEARCH - ESTABLISHING CONTEXT AND - ~~TEXT~~ ILLUSTRATING STUDY / IT REVIEW



HOW DO THEY  
~~TEXT~~ PROMOTE-TOO?

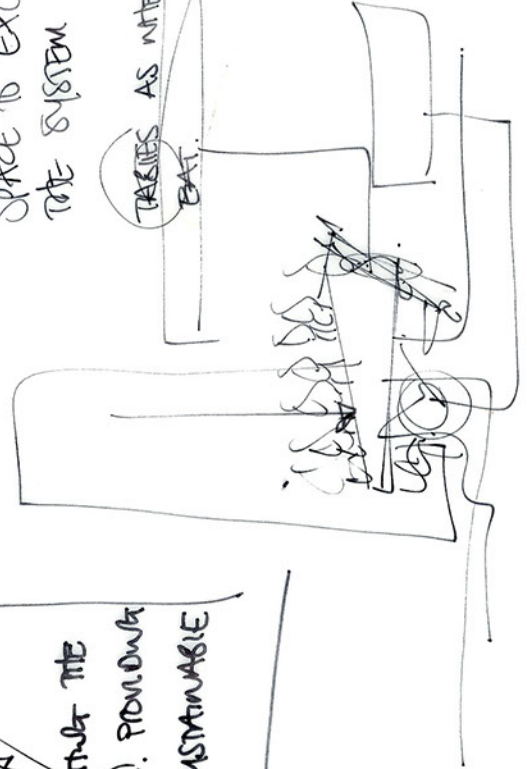


MAIN POINTS.

BRINGING TOO TO A TABLE  
THE MOST DIRECT WAY OF GETTING THE  
SUNS ENERGY TO THE TABLE. PROVIDING  
AN ENERGY EFFICIENT AND SUSTAINABLE  
WAY TO EAT.

SPACE TO EXERCISE  
THE SYSTEM AROUND.

TAKES AS MUCH WE  
EAT.



HISTORY / IMPORTANCE  
OF TABLE?

MAKE SOME  
INTELLIGENT  
CONNECTIONS!!

DISCUSSION OF  
TECHNICALITY?

TIME + SPACE.

TABLE AS A SYMBOL & EXPRESSION  
OF BEING SOCIAL... A WAY TO BRING THE  
COLLEENIE TOGETHER.

THE TEENING STRATEGY / EATING

## A TABLE QUESTIONNAIRE.

Do you eat your meals at a table?

Food Bank:

do you consider your work as work A?

THE following ILLUSTRATES plans of DIFFERENT TABLE ARRANGEMENTS.

ABLE.

□

Q3'S BASED ON THE ASSUMPTION PEOPLE EAT 3 MEALS A DAY.

How many of you will meals do you ~~eat~~ at a table?

0-23  
△△□□

✓

FOOD BANK:

do you consider your work as work A?

DO YOU VIEW BATHING AS JUST LETTING  
OR PLEASURE?.

THE following ILLUSTRATES plans of DIFFERENT TABLE ARRANGEMENTS.

THE MOST SOCIAL SETTING AND

ABLE.

WH WOULD YOU PREFER TO  
EAT AT AND WHY?

□

☐ - Don't care! just want to <sup>the</sup> go.

Q3'S BASED ON THE ASSUMPTION PEOPLE EAT 3 MEALS A DAY.

How many of you will meals do you ~~eat~~ at a table?

0-23  
△△□□

✓

TABLE	A PICTURE	OL SEND AND OLD
-------	-----------	-----------------

Picture of

BE CAT ON MY

2007-2008

ACCOUNT, WITH

11-11-11

to work with

Discharge

28

...! BASTARD A TARTER WHO ARE YOU

most likely to be ~~being~~ worth?

□ travel

FLYING

7.  $\Delta \text{SAL}$



AN IMPORTANT ASPECT: NATURE WANTS TO BECAUSE IT IS  
 NEEDS TO BECAUSE IT IS

INDUSTRY WANTS MORE THAN  
 JUST TO TEST PEOPLE ST...  
 WHY IT USES MORE ENERGY  
 THAN IT PRODUCES

EXAMINES THE DESIGN AND  
 HYPOTHESE...  
 SYSTEM TABLE  
 ENERGY  
 THAT GETS IN  
 FROM A  
 NATURE IS  
 NOT THE

THE TABLE IS A  
 HYPOTHESE OF  
 THE ENERGY  
 EXPENDITURE



TABLE SYMBOLIC OF A SYSTEMATIC  
 REVISION OF THE BASE ON THE  
 MECHANISM OF THE ECO-SYSTEM (AS  
 EXPRESSED IN THE PRACTICE OF  
 PERMANENT CHANGE)

FOOD SYSTEM  
 L.P.  
 INTERMEDIATE  
 FOOD SYSTEM

DECOMPOSING  
 SYSTEM  
 IN SYSTEM TABLE  
 KNOWLEDGE  
 SYSTEM EXPLORED

INDUSTRY SYSTEM

GIL SOUTHERN - WHAT THAT MEANS

WASTE? (WHERE DOES THIS HIT IN)

LESS TALK DISCUSSION  
 WE USE INFORMATION WISE  
 CHANGE CHANGE??  
 DISCOVERY??

INDUSTRY DOMINATED OTHERS  
 FULLY PLANNED, EMPTY PAGES  
 WHAT DOES THAT MEAN TO  
 TABLE AS A TABLE OF WHAT  
 DOES IT MEAN FOR THIS SYSTEM  
 ON A NATURAL ECOSYSTEM

INEFFICIENCY  
 OF TABLES  
 IN GENERAL THEM  
 SPECIFICALLY  
 MEANT AS THIS IS  
 THE MOST INEFFICIENT...

HOW INDUSTRY PRODUCES AS TOO FOR US  
 VERY DIRECT BUT NOT  
 ON INDUSTRY SCALE I.E.  
 FERTILIZER ECT.

IT CAUSES US TO HAVE THAT  
 BUREAU TO PRODUCE TOO RATHER  
 THAN EXTERNALISING THE EFFECT  
 AND NOTION OF A CONSEQUENCE  
 PATTERN..

HOW DESIGN APPROACH OF NATURE  
 CAN EXPRESS THIS

77. TABLE IS A SYSTEM.

25-2-22

Dis the

to come.

1950E

TISSOT

- ONE MONTH A DAY IS BG EVENT?

- IT AIL WORKS TO PRODUCE A

WED AT TRA TUE.

- CAN BE USED AT OTHER TIMES?

- MORE SAME ENERGY!

- Link A (containing)

2

201

[illegible]

• broad plates more prominent but less than in the

you've used thrombin they can die

economic they say the  
new day  
-with left-overs until the  
process starts again and that's a pit to waste.

how DOES THIS TABLE produce

Energy to Run TSETT-D

PRODUCE A MEAN.

Ail Wolk Hengmin. Tito

DAY...WORKS DUNDAS PRODUCTIONS

1 COLLECTIVE MEET 6:30pm

Back day. (27)

AS! AN EVENT THAT IS

## TABLE BASED - THE SYSTEM

feeding.

CHUSENDO AT NIGHT. BLENK.

from above  
part of -

don't forget to submit the day

6101A

- [LARGE]

- THE DESIGN BASED ON THE SYSTEMS

(NEEDS) / INTERLINKED.

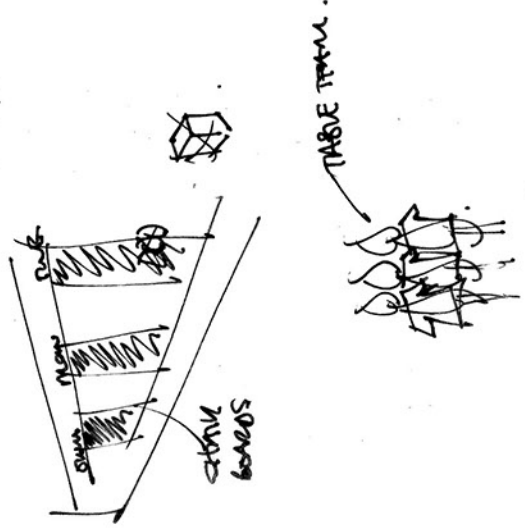
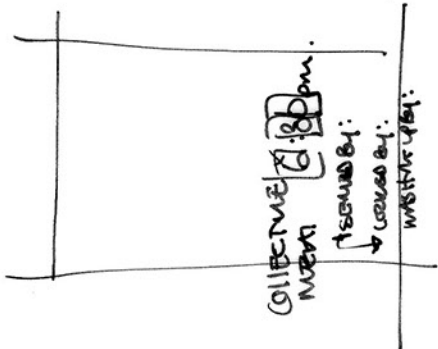
- THE SYSTEMS RESPOND TO THE "INDUSTRIAL 2.0 SYSTEM"  
 HOW TO IS CURRENTLY PRODUCED & DISTRIBUTED  
 AND THE DESIGN ELEMENTS DISCUSS THIS TO  
 PROMOTE AWARENESS.

- START WITH THE TABLE AND  
 THE OBSERVATION OF DECINE  
 IN MEATS SHARED AT A  
 TABLE AND INCREASE THE  
 PRESSURE ON RESOURCE FROM  
 THE SYSTEM.

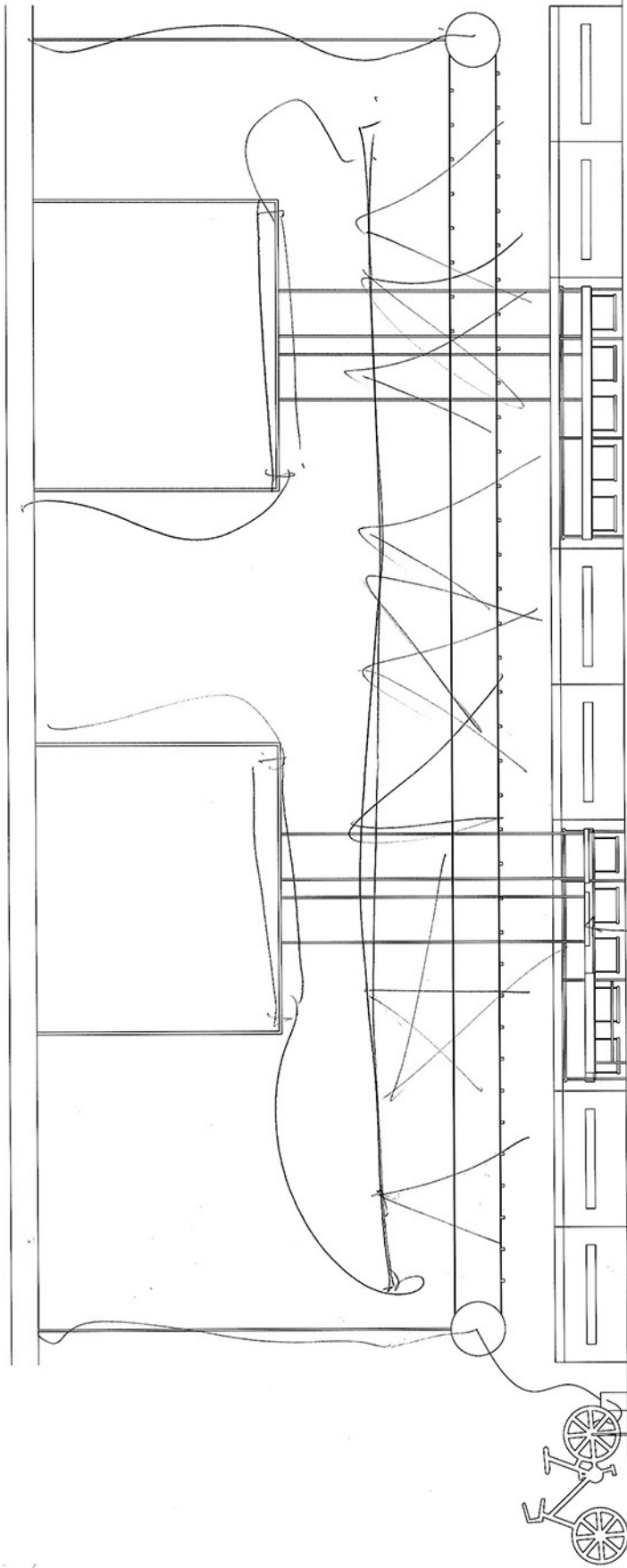
OTHER SOCIAL REASONING BEHIND  
 SHARING FOOD AT A TABLE.

DESIGN AND PLAN TABLE & HOW SYSTEMS  
 RUN AND CO.

HOW IS THE TABLE A RESPONSE TO  
 EVERYTHING ELSE.



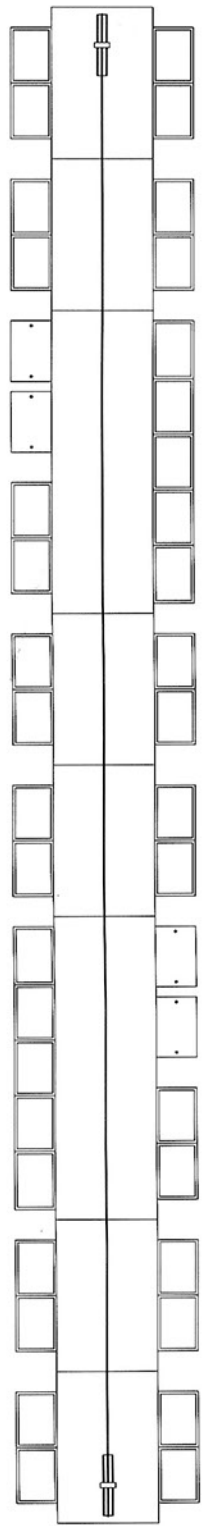


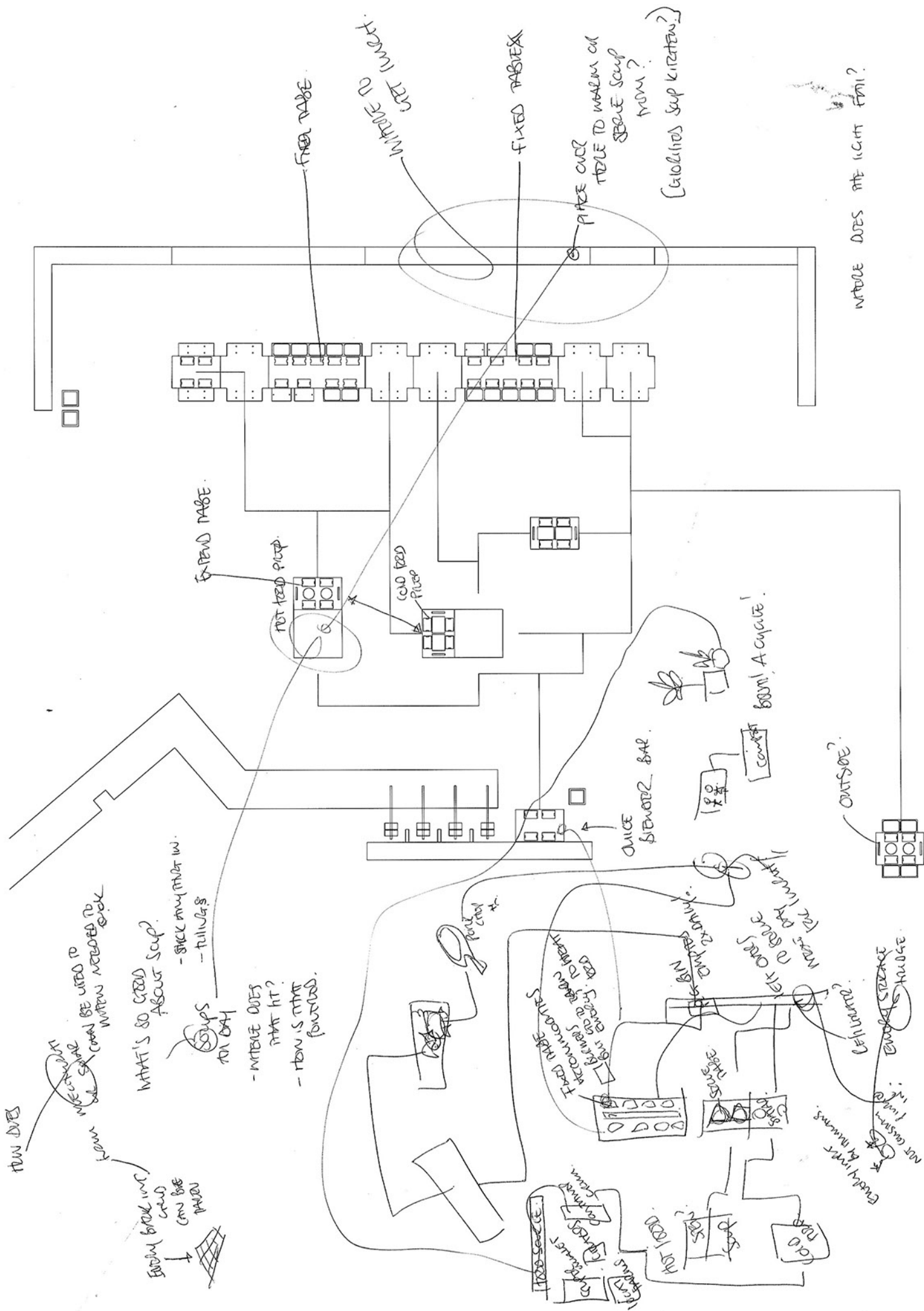


Entrance  
people  
Rural

yellow

with  
pipe  
are  
functioning





DRAFT.

WALLS.

80 model.

HOW SYSTEMS WORK  
NOTE.

Floors covered by wind

Water with water cover

Compass

Concrete

How Above & Below (Saves) water is it

420 m/s

part of the water

10. + 10.5 m/s

How does washing up work in Bath?

Severe cold? - winter?

Winter 1971

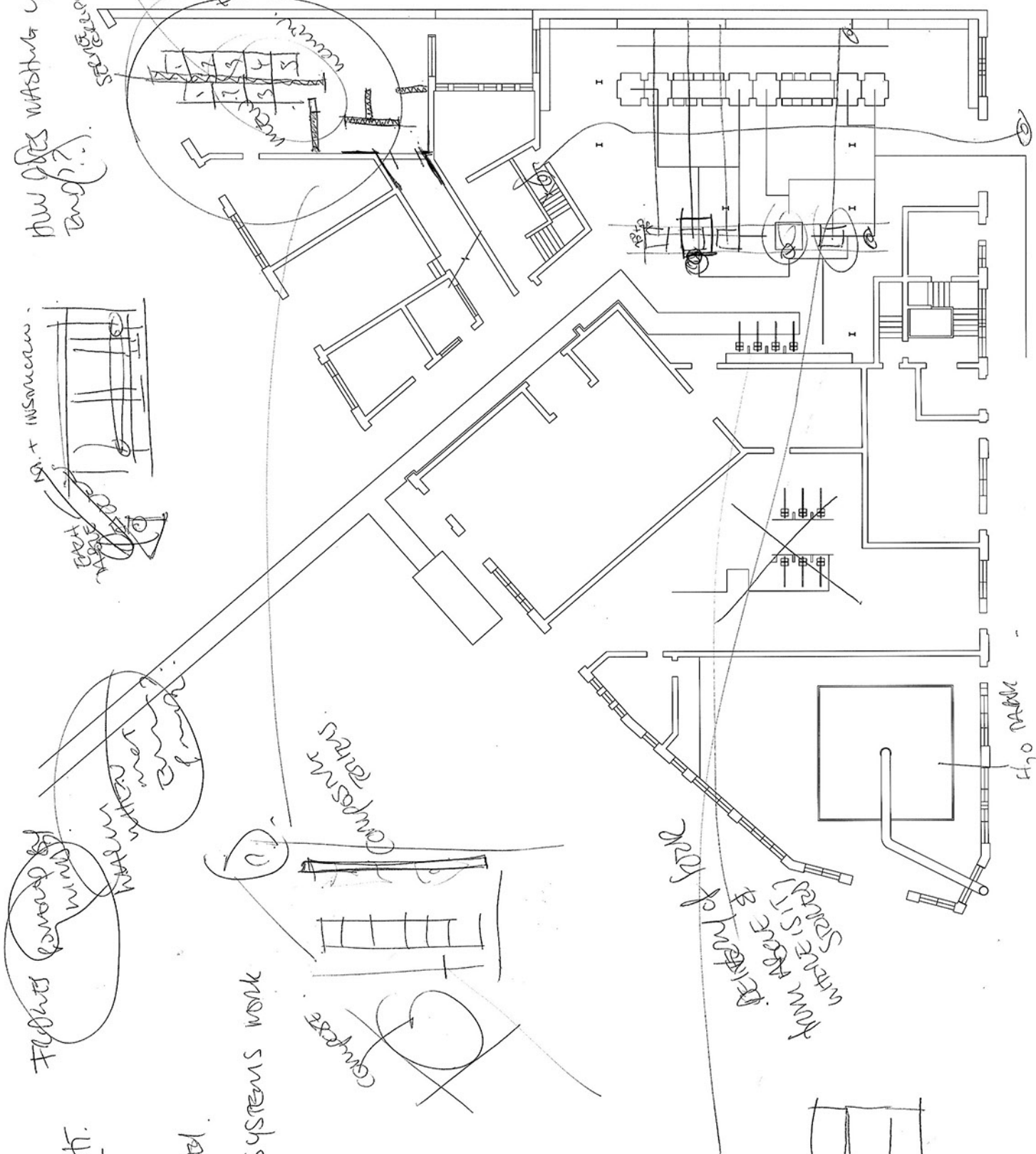
Water only  
Gases etc  
Fishes  
Al. Heat  
Mol. Heat  
Pressure

TABLE  
Al. Heat  
Gases

Washing



1.7.05



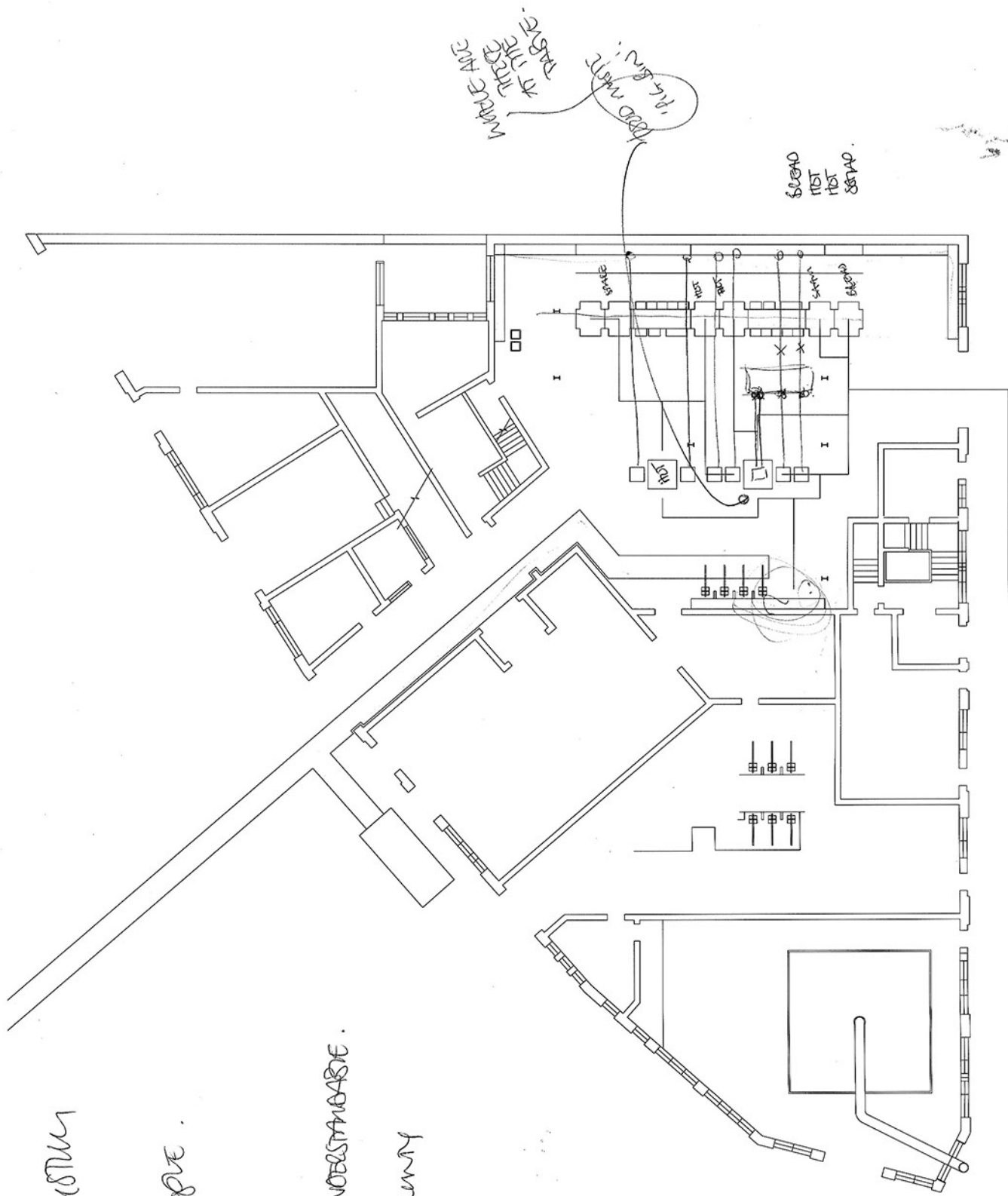
cul Dvst7.

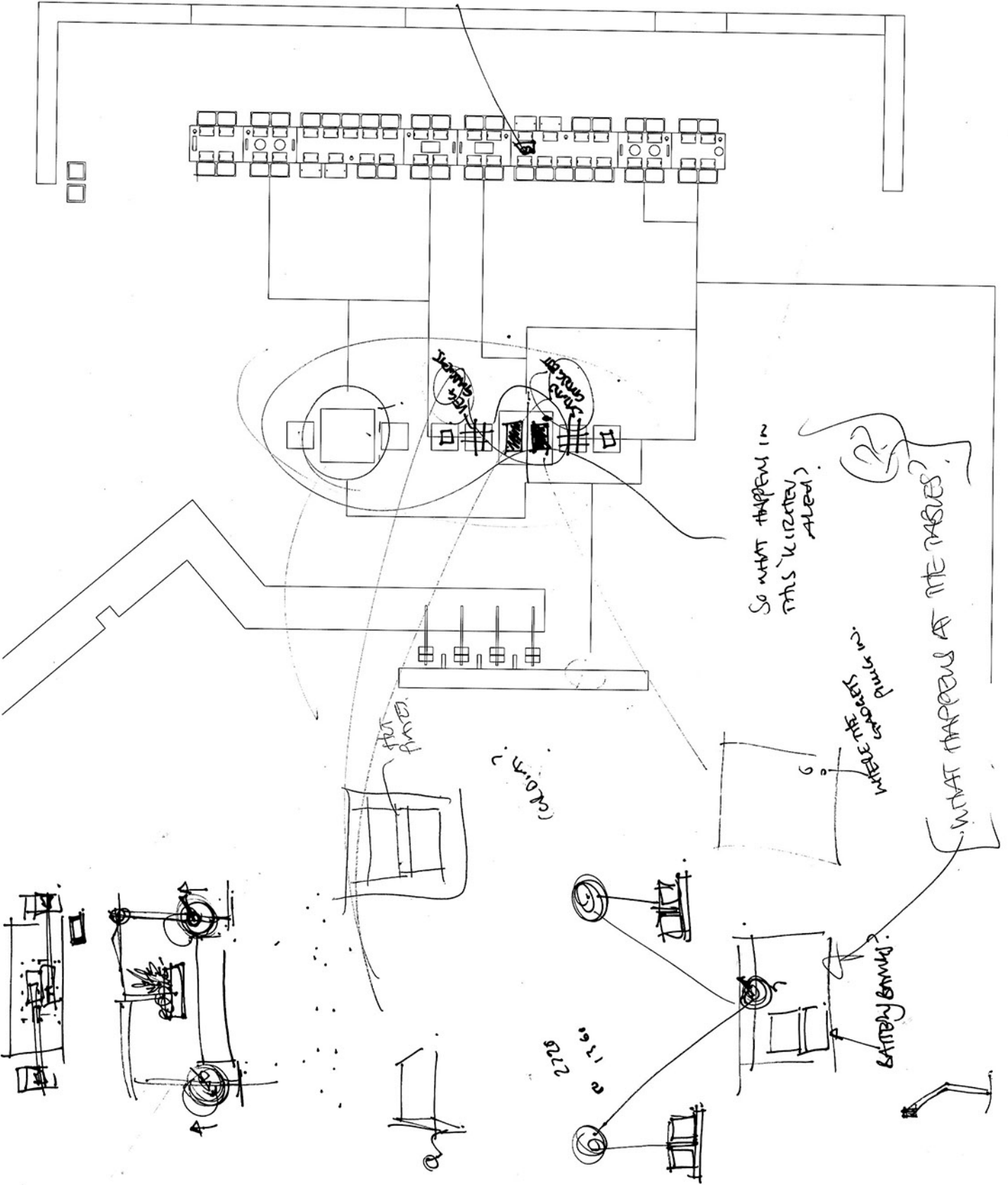
Why 'Blocky' DESIGN:

linear / simple / unbeständige.

NO JAWNY ANSWERS FOR SATURDAY  
ANSWER SHEET.

Funerary  
Instruction  
Inscription





~~Handwritten scribbles~~

each table

needs a  
battery that  
charges from  
main full  
while in use  
sim as end of  
a line.

to panel

to cook  
in dish  
attach

of

fastening

So what happens in  
this kitchen?  
Aled?

(2)

[What happens at the tables?]

where the  
cups are

battery bank?

220V  
1.5A

clock

hot  
furnace



SCHEDULE FOR WHAT TIME  
EVENT?

4pm - BREAD?

4:30pm - Prep.

5pm - COOKING?

6:30pm - MEAL TIME?

(TABLE CONVERSION?)

MONDAY NEXT WEEK

MEALS

- WED

- THUR

- FRI

HOW DO  
YOU ACCOMMODATE  
FOOD ALLERGIES  
SOURCES MUST  
ANIMATE?

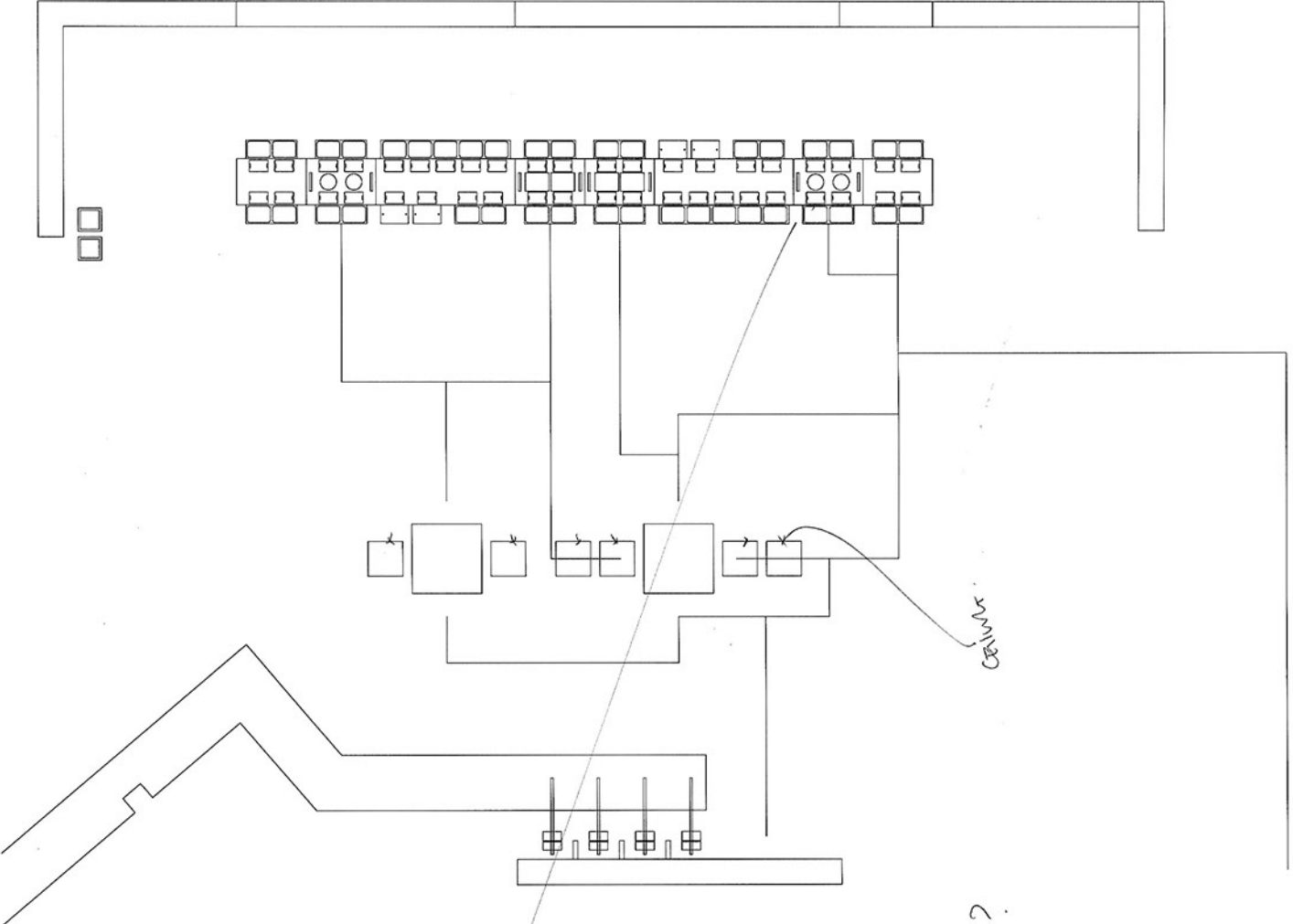
SOUP MEAN.

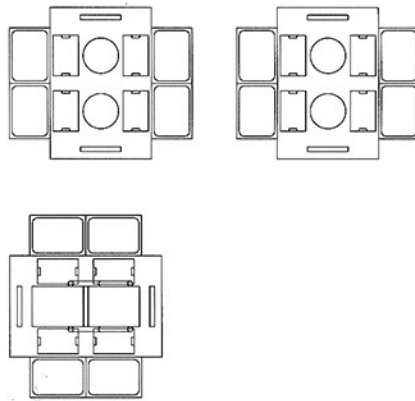
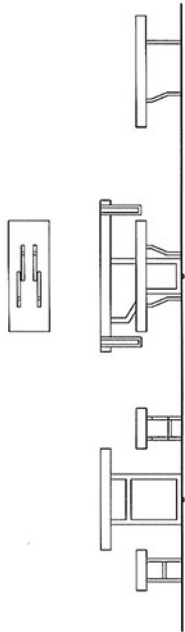
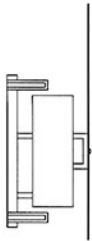
- WHAT'S HERE?  
IN THE BASIN?

CONTAINING SOUP.

CONTIN.

MEAT PASTE ACCUMULATED.





## PLANS TO PRODUCE:

- CIRCULATING (WHEN PEOPLE COME IN & BUY)
- SYSTEMS (NEEDS) (COLLECT CO-ORDINATED)
- CONTRAFLUENTS (WHAT FUNGS "WHEEL")

Low Tech.

FLYING

100-2121

Das System

suburban plan

Weeks

2000

INJECTANT

WHAT PARTS of A  
MEAN ARE  
DEVELOPED.

with 2

3

2nd

2000

54152209

621.129

## MAN Aims of Community in ATEE

PLAN

Themen: Markt

from leaf.

452

2003-04-01

9. AD AD AD

2. the

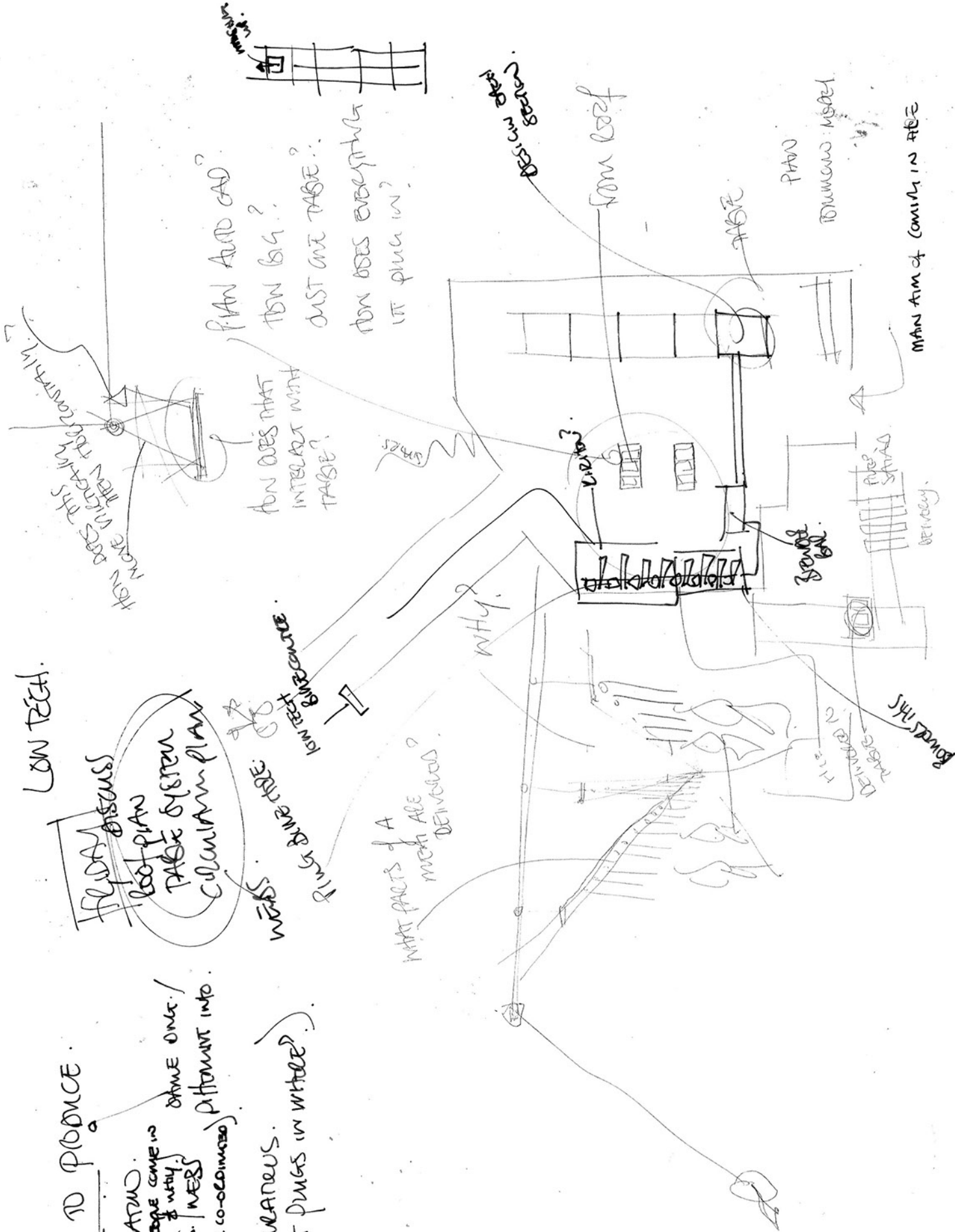
JUST CUT TAPE.

don'ts everything

IT plus in

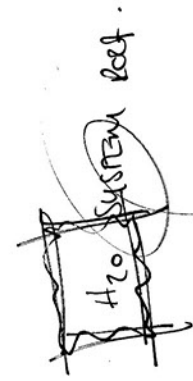
for ages that  
interact with  
target?

524

[illegible]

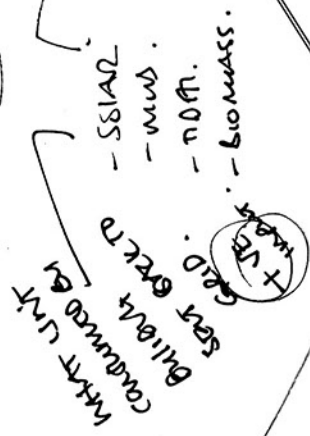
# Visualise in systems

- or collect visitors in system to start with the exchange to condense system.

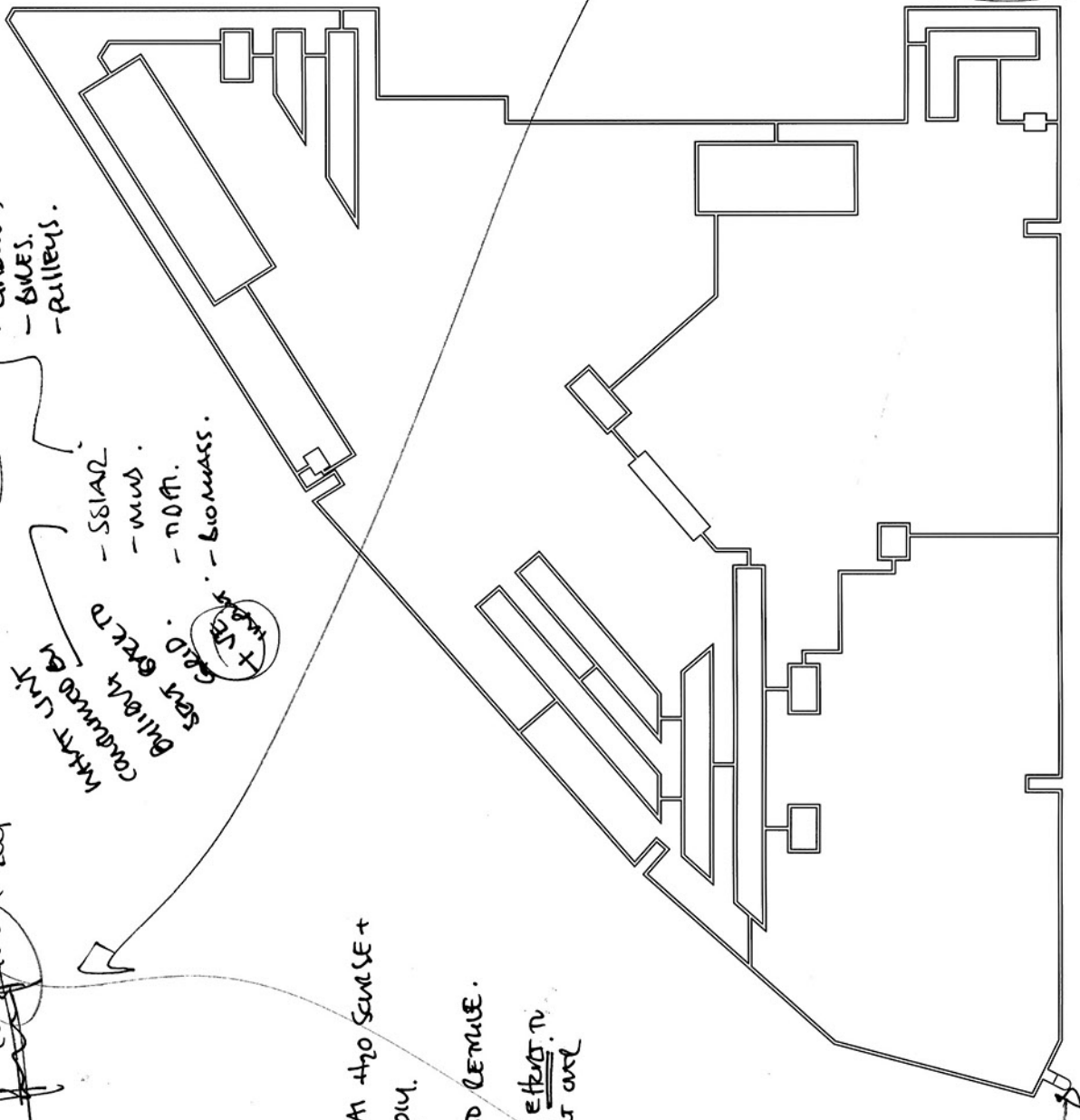


+ interconnect H2O source + supply.

- Pump system to remove.
- Water scarcity... extent to get so you don't use.



- what's put in: - tables. - cadavers. - bikes. - pillars.



How H2O collected into the tank. This H2O then used... filtered? to drain/cool.

How many people can it support?

A grey water system.

Design as a metaphor for energy consumption

All clearance ...

Present with a system where food is energy +ve, where extent is shared & money scale. No effort to let money to pay for food?

Colour code systems

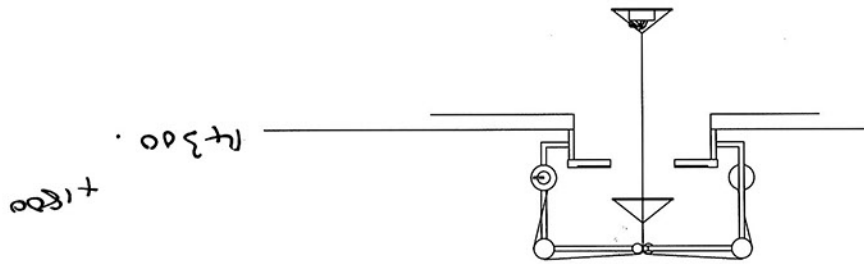
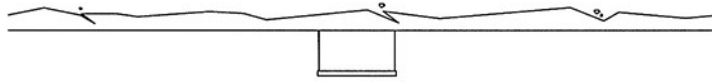


every  
from

Schedule of items  
to be stored.

items.  
white are  
piled/packed  
rows stored.

white in  
store the  
veg?



1. 1500

~~mount head~~



see peer  
some red

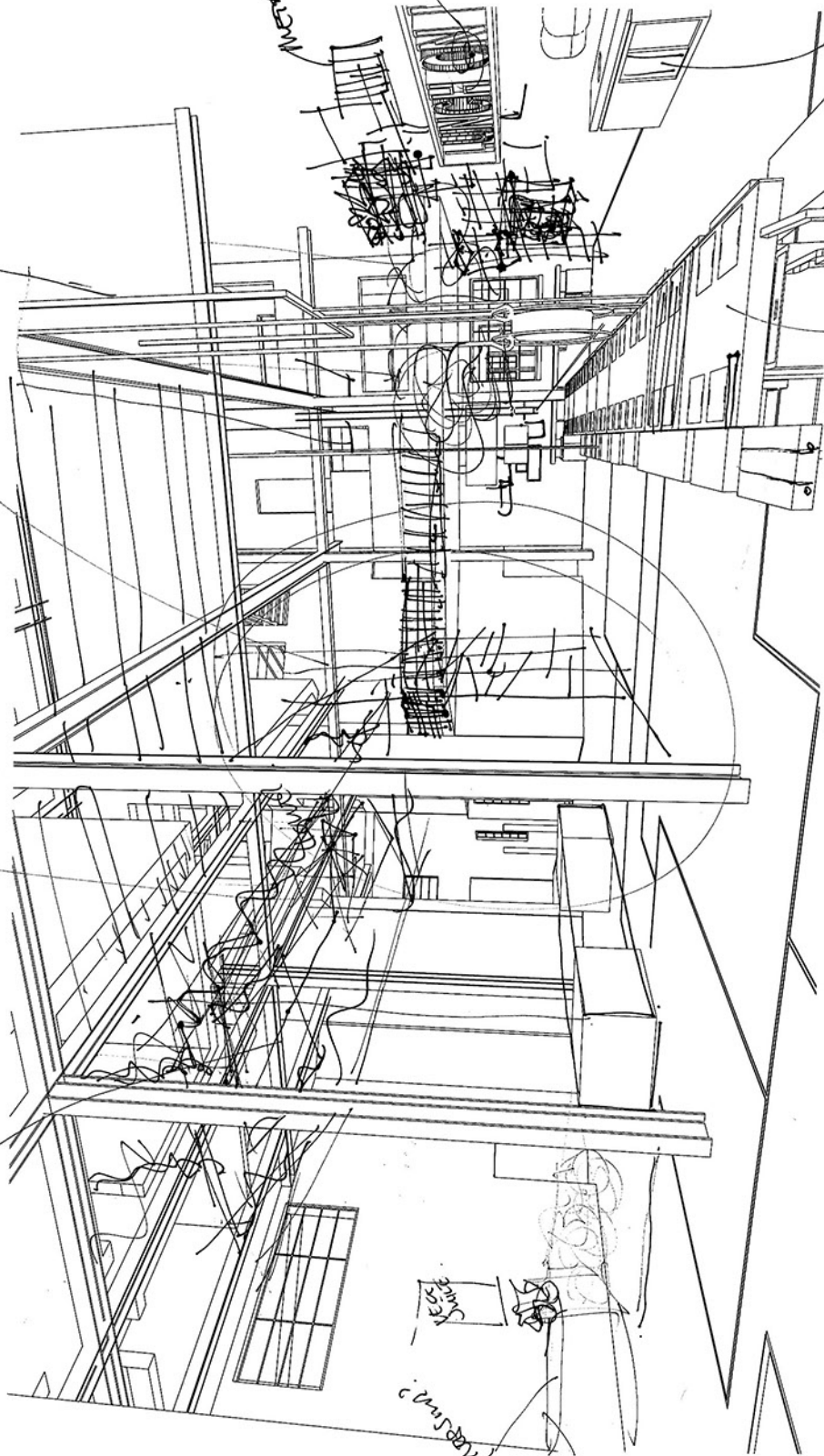
down  
down

down  
down

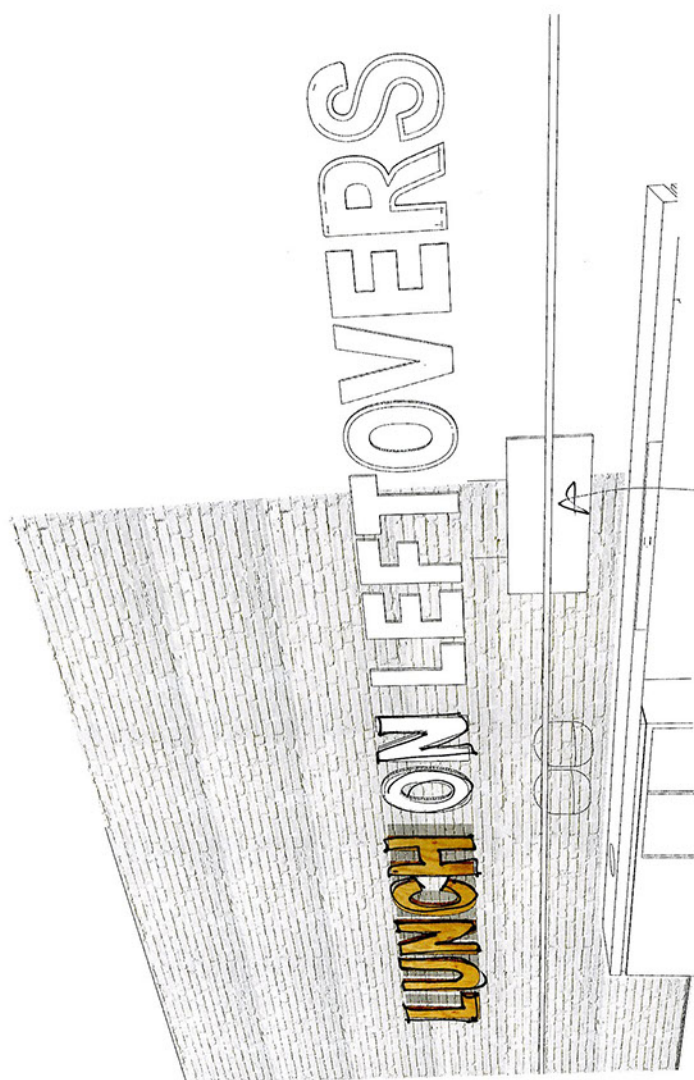
down

down  
down  
down

down  
down



down  
down



WHAT'S THE COVER HERE?

\* battery bank :-

2 fur

Consistent

$$v \otimes w + (zw).$$

22/11/15

Rev.

ms  
(Allegor stopped -  
or chapman with  
table

$\frac{d}{dt} \left( \frac{1}{r^2} \right) = -\frac{2}{r^3} \frac{dr}{dt}$

1 feel closer to you!

10/10/2020

Shirley  
Thorne

2015/11/15

more  
that could... inter.

NO LUNCH  
SUNDAYS.

□ Starts □

30

2055

100

~~Defective~~

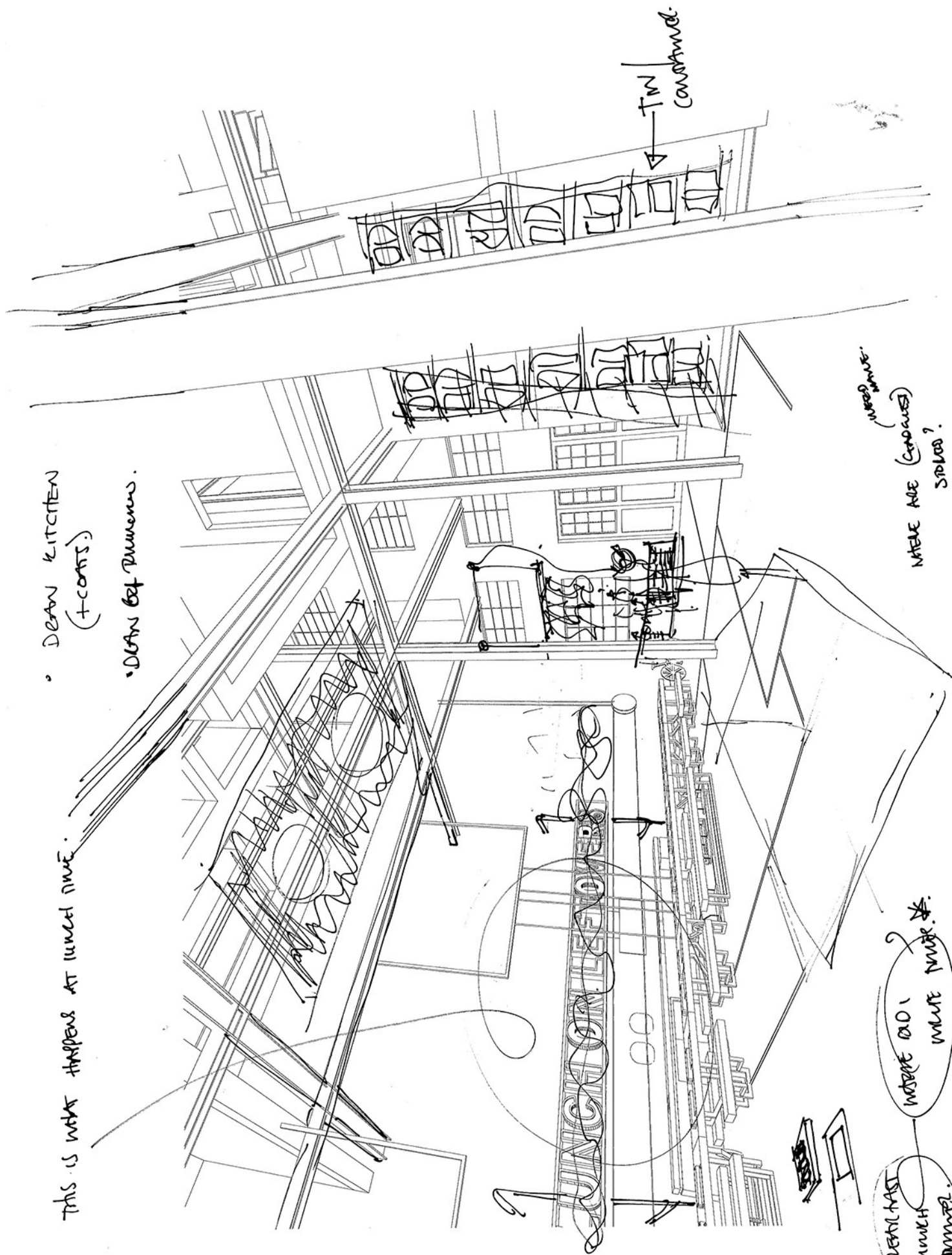
10

4

THIS IS WHAT HAPPENS AT LUNCH TIME.

• DEAN KITCHEN  
(+CONTS.)

• DEAN GET DRUNK.

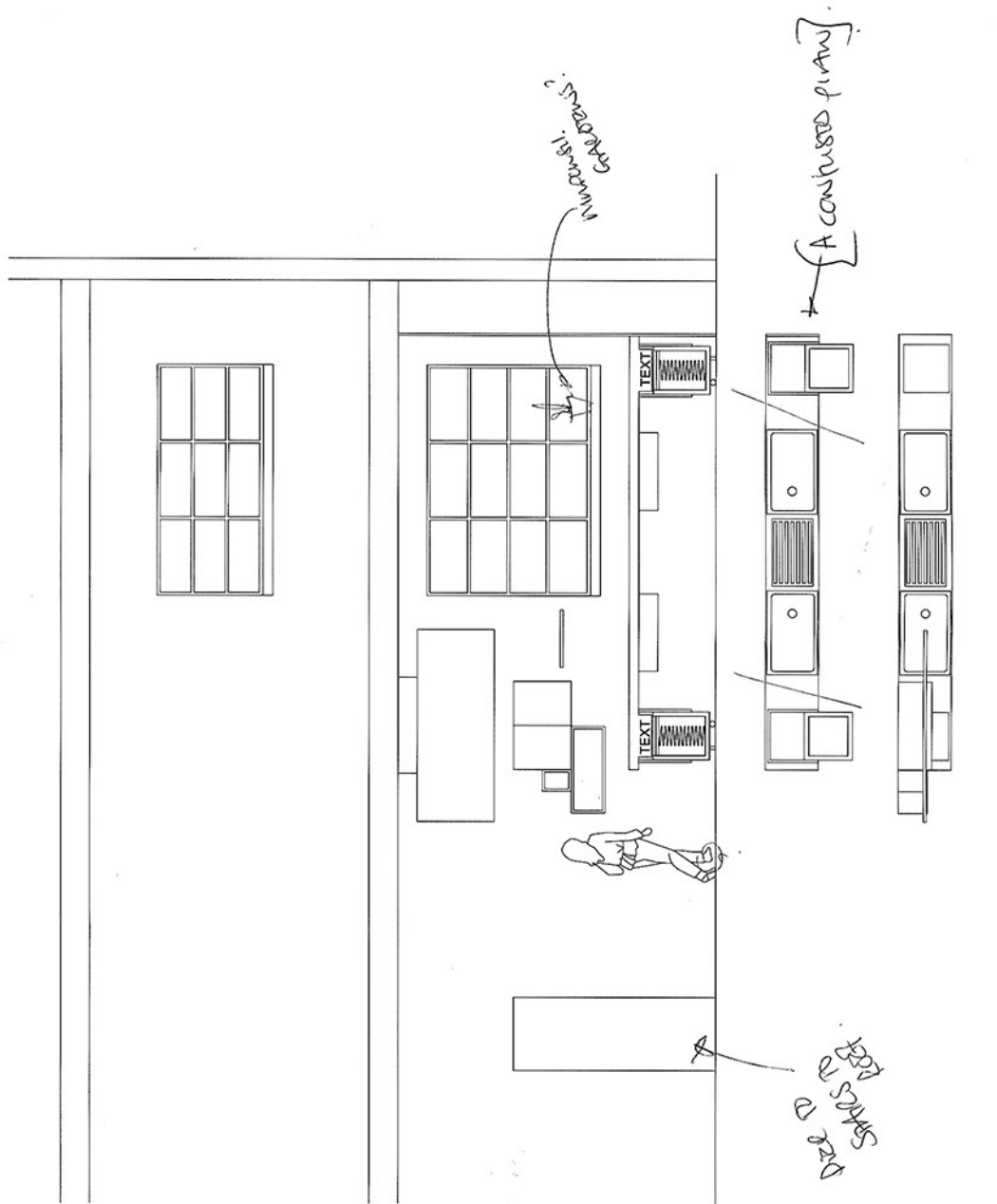


WHERE ARE (CONTAINS)  
STOLLO?  
NEED NAME

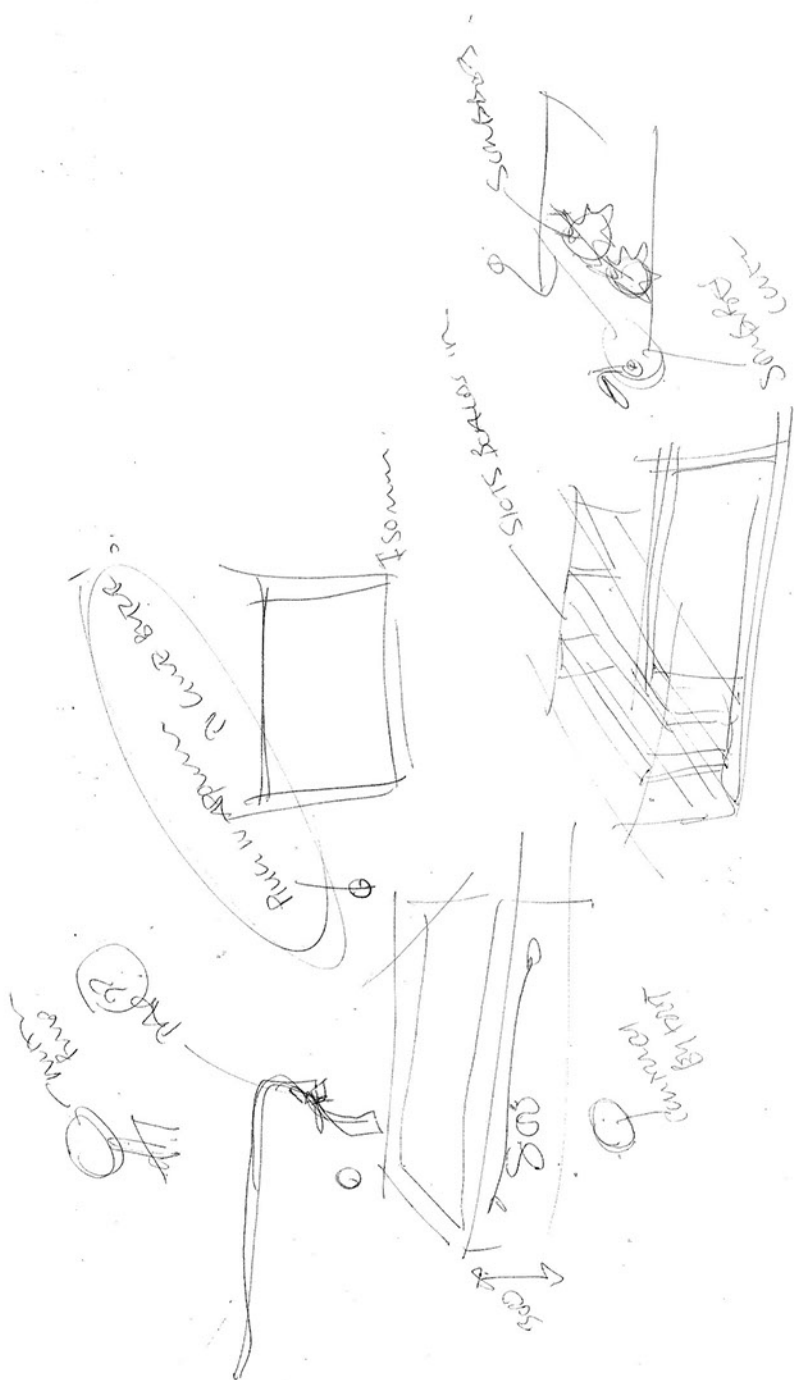
WHERE DO I  
WANT TO GO?

SOCIETY LAST  
LUNCH  
DINNER.

TWO  
CARPENTRY







Geoffrey Chapman

Mean: Tue, Wed

But what about demand?

1

These were ours.

IMPROVES & STRENGTHENS  
STYLE!

# How Tech

Sans.

Miss  
Mrs

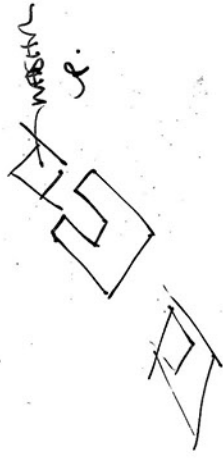
1. Features

→ 12/12/2020

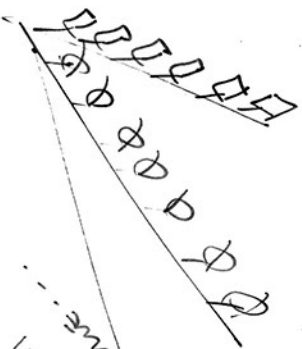
Customs

2" DOWNS. South  
Slope

WHAT IS PERMANENT FORMED IN THE SPACE?



WASHING & DRYING



CARLIS  
STREET  
TIME...



CARLIS  
DOWN THE



ROAD



WASHING & DRYING



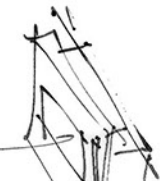
WASHING & DRYING



WASHING & DRYING



WASHING & DRYING



WASHING & DRYING



WASHING & DRYING



WASHING & DRYING

Each are plans and  
indication of 2 sides.  
# Each table is illustrating  
to show which part it  
plays.

(H) of the board  
NTI measurements

LOW TECH VENDING?

24

• উত্তর:

- WHAT HAPPENS IN HERE
- WHEN
- WHAT'S NEEDED
- QUALITY ALSO
- 'GASSET'.

Count back  
what there  
that day

Kingston.

22/02/2020

27/4/2020

144m Mil

1. Adverse

direct (m)  
to do sth.

Page - 10 -

5

LEFT OVERS



bio nuts.

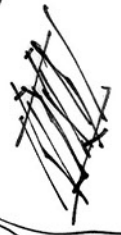
compost.

BATTERY POWERED  
BRIGHT

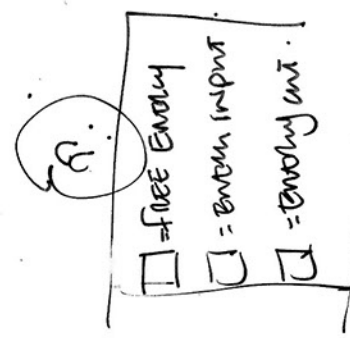
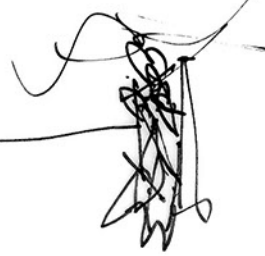
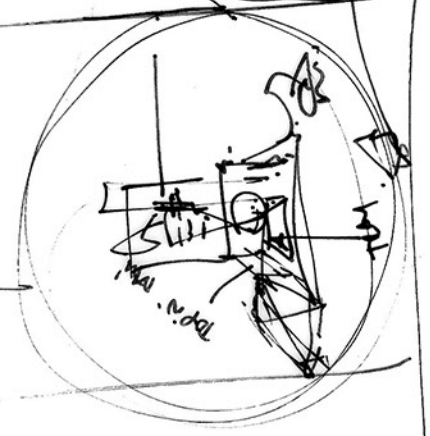
OPTIC SENSOR



fly



Highlight this?



HOW TO  
DISCUSS?

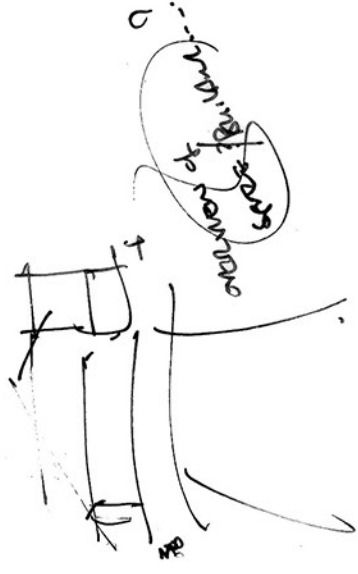


2.5V

- = FREE ENERGY
- = BATTERY INPUT
- = ENERGY OUT



INTERVIEW TO START THIS?



CONTROLS

CONTROL CONTAINMENT

WHAT YOU HAVE

- ~~BRAND~~
- SNAD
- OUT
- ONE TO NOTES
- INTERVIEW TO START THIS?
- YOU NEED TO MAKE THAT GOOD

INTERVIEW TO

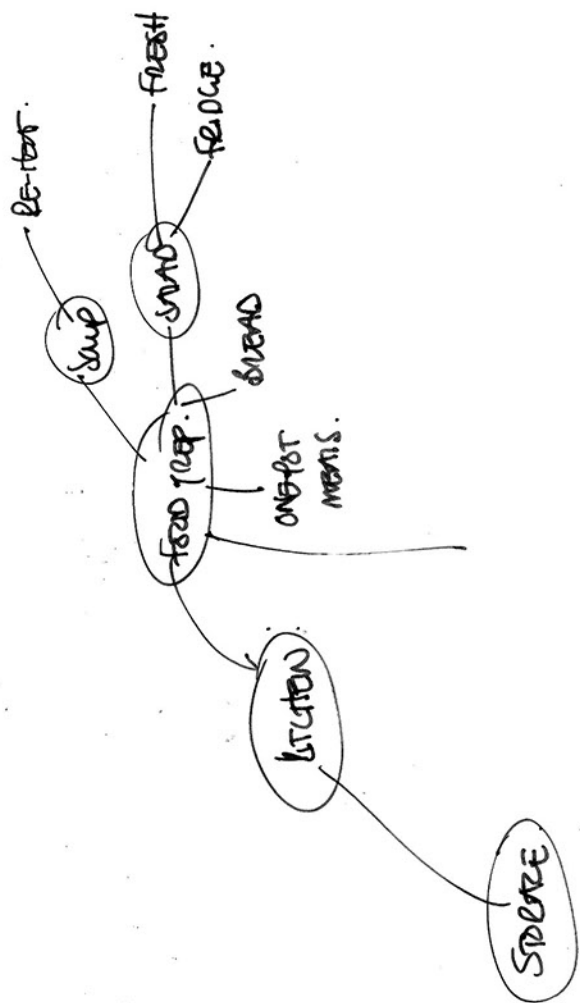
ASPIRAT

→ RECORD

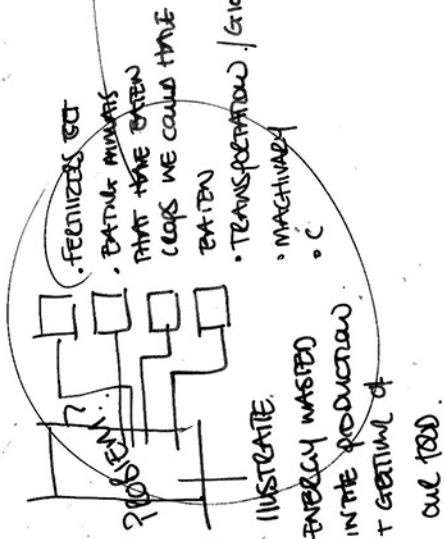
DATABASE ARE THEY

STANDARD

ARE THEY RECORDED?



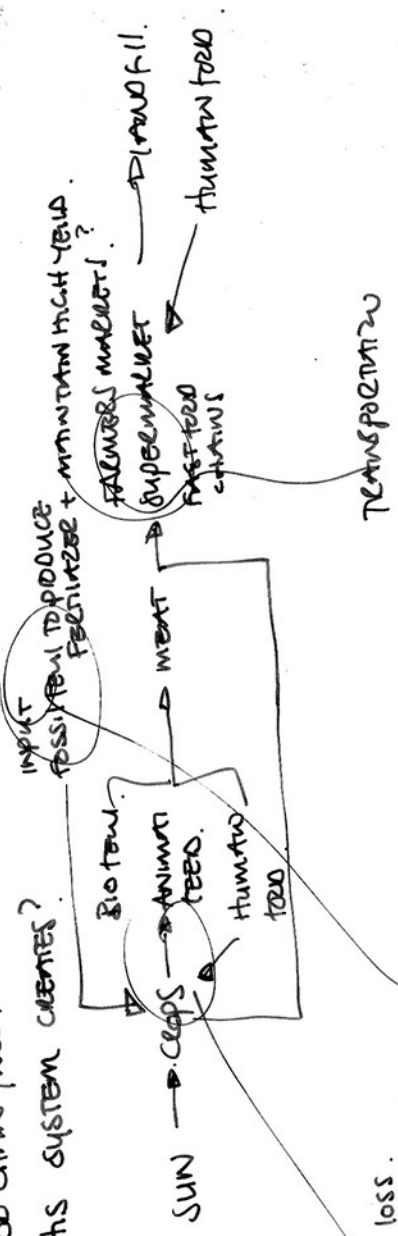
<del>ANY</del> EATING EXPERIENCE	FEEDING STRATEGY
----------------------------------	------------------



+ INDICATE WATER ENERGY IS LOST.

food chain/web.

THIS SYSTEM CREATES?



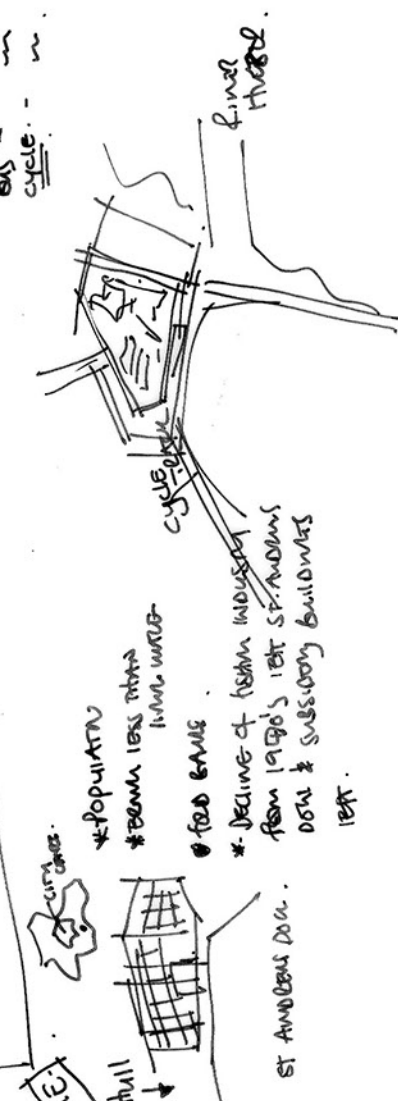
Energy loss.  
converting crops to meat.

NATUREN RESOURCE.

mean.

Sheet. Concept: Enclosing ~~you~~ bus-table is most efficient way?

### EXPLAIN ALTERNATIVE SYSTEM.



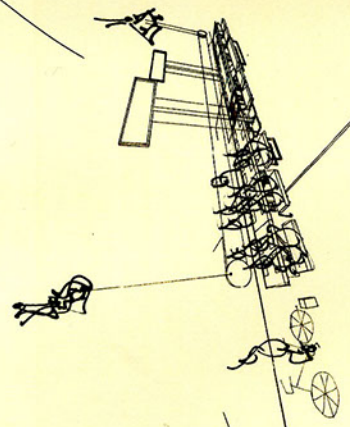
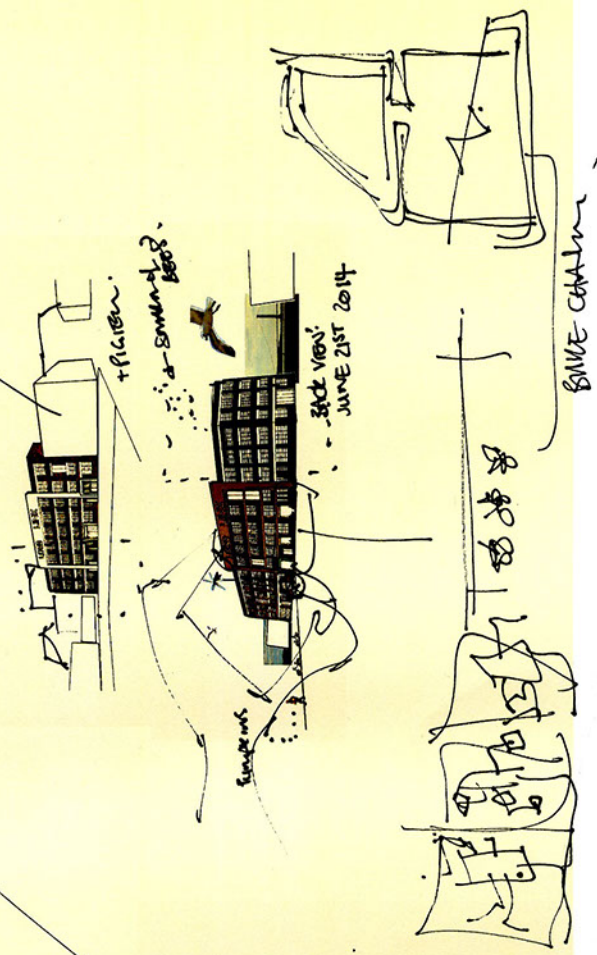
Notes expose limits of buildings.   
 - laboratories.   
 - limits of buildings.

where focus on a table.

PROBLEM - THE CURRENT SYSTEM USED TO FEED OUR SOCIETY USES MORE ENERGY THAN IT PRODUCES FOR US TO EAT AS FOOD.   
 CONCEPT - GETTING ENERGY FROM THE SUN TO THE TABLE IN THE MOST DIRECT WAY.

CONCEPT

FREE SOURCE OF ENERGY.



EXPLAIN

FOOD SOURCE.

EXPERIMENTAL WRITE-UP



MAKE CONCEPT APPROPRIATE VISUALISATION.

EXPLAIN MORE EXTENSIVE

- AREN'T STILL USE MY MESSAGES IN RESEARCH?

