BACK TO THE TABLE

CLAIRE DIGGLE

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BACK TO THE TABLE
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

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.

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 discusses 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

‘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 diabetes 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 while 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 likeliness 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). Organisation 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 synomous 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 isthe main aim of Permaculture. Homlgren 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 transpiration 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

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.](image-url)
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.

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
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 fed 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](Image)

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

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

Maaike 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
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 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 3.6. Solar Kitchen birds eye view.)
Figure 3.7. Solar Kitchen ovens.

Figure 3.8. Solar Kitchen cooking.
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

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.
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 3.11. Illustration depicting plan of Future Food House.

Figure 3.12 Future Food House table.
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 source of protein, the current livestock eaten as meat protein produce much more CO2 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.
3.3.2 The Potato Eaters

The Potato Eaters by DUS Architects takes inspiration from the famous Van Gogh painting of the same name. The potatoes are depicted at the centre of the table as the family meal (Figure 3.19) and 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
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
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 the 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 messages. 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](image1.jpg)

Plan of Table:

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Plan of Table:

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title: **City Eyes**  
location: Streets of Amsterdam  
designer(s): DUS Architects  
date: 2008

![Figure 4.2. City Eyes table view](image2.jpg)
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 Restaurant
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.

Plan of Table:

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

Figure 4.8. Sharing dinner outside view 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.

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. Connection Dinner dough table cloth.

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

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 woman 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.

Eten & Drinken (Figure 4.5) uses the physically 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 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 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.

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 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 balls 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

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.
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 allow to know one other person, resulting in people who have never met each other before eating around the table.
Figure 4.28. Ridleys ingredients list.

Figure 4.29. Ridleys ingredient collection.

Figure 4.30. Ridleys market buying.

Figure 4.31. Ridleys lunch dining.

Figure 4.32. Ridleys night scence.

Figure 4.6. Ridleys table ascending.
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 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 (Voglezang, 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.](image)

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
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. Non of the food concepts include the active role of guests cooking as part of the over all message making technique of the concept.

Disposing doesn’t play an active roll 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 consider 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 which 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. Non of them consider all the stages and non 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 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 site.

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
Figure 5.3 Photograph depicting disused dock of Lord Line site.

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

Figure 5.6 Photograph depicting east entrance to J. Marr 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 lock entrance.
Figure 5.9. Photograph depicting west entrance to Lord Line building.

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

Figure 5.12. Photograph depicting view of River Humber 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 5.27. Archive drawing; Sections.
Figure 5.28. Archive drawing; Ground Floor Plan.
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 5.36. 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
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.
Fill WATERING CANS to water the plants

Collect from Pig Bins

Bring to Pig Bins

Store in tank and Filter

Use as DRINKING WATER

Use to FLUSH TOILETS

Excess waste into BIO DIGESTER

Feed to PIGS & CHICKENS

Producers (Plants)

Herbivores

Carnivores

Omnivores

Detritivores
Figure 5.54. Illustration depicting spatial organisation 1.

- **Occupied Space**
- **Unoccupied Space**

- Floor boards removed to allow light to occupied space from roof lights.
Figure 5.55. Illustration depicting spatial organisation 2.
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.

(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.
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.
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 5.63 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 5.68. Visual depicting interaction with table.
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 leftovers when ever you like!

* Not necessarily in this order

Today's Meal

6:30pm

Figure 5.69. Visual depicting The Table Strategy instructions.
Figure 5.70. Visual depicting table configuration at 7am

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
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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Bibliography


Appendix A

Case Study Summary
BACK TO THE TABLE CASE STUDY

Interview Participant Summary
Interview Participant Summary

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.
CASE STUDY

Interview Participant Summary

title: City Eyes
location: Several windows in Amsterdam
designer(s): DUS Architects
date: 2008

concept summary
Temporary intervention exploring the border between public and private.
Interview Participant Summary

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.
CASE STUDY

Interview Participant Summary

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.
Interview Participant Summary

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.
Interview Participant Summary

**title:** Ridley’s Temporary Restaurant

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

**designer(s):** The Decorators

**date:** 2011

**concept summary**
Food bought from the market was exchanged for place at dinner where a meal prepared with ingridient exchanged at luchtime was transfered to the second floor pre prepared on the table via a pully system, creating starting point for conversation and memorable eating experince.
Interview Participant Summary

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'.
Interview Participant Summary

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 received one component 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
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
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, Tristam 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 you 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 what ever 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
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 career. 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: That's 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, Tristam 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 is it. We just adopted all those concepts and adopted all their principles and concepts. I went to four of them in a week and heard about this. I thought well that’s just my project happening now.

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

**Claire:** Yeah so what I’m doing is collating research and inspiration for my project at the moment. We have abided by all the diligences and regulation etc and we’ve gone over a thousand kilo of food waste which is just too much. We do a lot of outside catering to turn over food and we tell someone goes and picks it up in front of them. It's a sackable offence in some places. It just happen? Admany of stuff and make something from it?

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

**Adam:** Yeah, we have a dumpster diving community, Freegan’s that we work with for using and we don’t really have to know when it’s going to happen. So you kind of have a stream of food you know you are going to get? We could have queue down Armley Town High Street. We’ve seen people that have been there for twenty seven years and they didn’t have a clue about it.

**Claire:** Oh yeah of course.

**Adam:** It's just a minimum £2 donation. In their organisation they have a policy, and she says that her work made from food is edible and if people that are going to do it are going to be the ones that would probably smash it. Things that I can create, which helps the concept and what we are doing here. We need policy and people to do that's the way I kind of treat it. I try to get them on board in as much as possible.

**Claire:** Yeah we do.

**Adam:** The Roma women fed people, the Gleaning Network, the people that went that day were really interested. It just happen? Of whatever and not serving a purpose afterwards. She develops them in policy, and she says that her work made from food is edible and if people that actually need it the most.

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

**Adam:** Yeah you meet interesting people don’t you. People you think by looking at them you would never talk to.

**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 his 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 that's 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 what's 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 alway 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 gutter 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: Thats 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
I. Introduction:

- rhizome

- non-uniform

- multiplicities

- natural origin

- why & how is it relevant & useful & can it be applied?

- biological concept

- what does this body want to say?

- non-hierarchical entry & exit points in data representation & interpretation?

- puppet strings

- why would you go in or out a certain way?

- mutualism

- here we go again.
"Speaking towards available spaces or trickling downwards towards new spaces through fissures & gaps exposing what is within - Wiki People"

The surface of a body of water

"Establish smooth space"

Actions in a 1000 patterns

Citizens

Dynamic network

"Entrance" as an action

Form word

Money people

"Root" location leaves no trace

Water becomes chaotic with pressure

"Potential" is always seek its equilibrium"
NOW-LINEAR NARRATIVE

"New thing that need not follow established patterns."

"Unpredictable juxtapositions."

Juxtapositions

How do you organize something on this principle... ??

Or you just let it occur? Happen?

As a thought: As a consequence of what??

Representation of the structure of the book.

And of thought.

How does this influence ??
A 1000 PLATE(40s)

15 days + 66
(10 left over) = 7 1/2

1000 ÷ 60 = 16.667
16 ÷ 5 = 3.2

3.2 SPACE PLATE(40s)

7 1/2 (uncured) PLATE(40s)

SMART WASTE OVER
eating 1000 plates (au)s

What is inspired by "A Thousand Plates"??

Graffiti??

Ciccie as a team of plates??
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 - REVISED

- change a new prefix name.

PEOPLE'S ACCOUNTS OF EATING
- fun
- focus clean

WHAT DO I WANT TO ACHIEVE FROM EACH PLACE?

PERSON 1
PERSON 2
PERSON 3
PERSON 4
PERSON 5

WHAT WOULD I WANT
TASHED PERSON TO WRITE
IN THE TITLE ABOUT??

WHERE HAVE YOU EATEN...
- memorable locations
- memorable or unique experiences

DIFFERENT TYPES OF FOOD & EATING EXPERIENCES

DIFFERENT EATING ENVIRONMENTS
A SOLACE TO PRESENT THE RESEARCH AS A PHYSICAL DISPLAY.

WHAT IS A PLATEAU IN "A THOUSAND PLATEAUS"?

WHAT DOES IT WANT TO ACHIEVE?

"IN GEOLOGY... A PLATEAU IS AN AREA OF HIGH LAND, USUALLY CONSISTING OF RELATIVELY SPATIALLY TABLE TOP."
DURATION PATTERN

MOVEMENT

IS IT QUESTIONABLE ENOUGH?

...COMPOSED OF... DIRECTIONS IN MOTION... (p. 21)

MIDZONE

...IT'S NOT EASY TO SEE PEOPLE FROM THE MIDZONE... (p. 23)

A POSITIVE

A PLATEAU IS ALWAYS IN THE MIDDLE... A ETHZONE IS MADE OF PLATFORMS.

...EACH PLATEAU CAN BE READ IN MULTIPLE AND CAN BE RELATED TO ANY OTHER PLATFORM... (p. 22)

...WHAT AM I GETTING FROM LEADING THIS?... (p. 22)

THE BOSOM OF A FRIEND & REPRESENTATION (p. 22)

DREADFUL

A PERSON NOT FRIENDLY POWER OPPRESSIVELY

ADOLESCENCE

INSTANMANY, A DIRECT TREE

(DICTIONARY OF ALGORITHMS & OTHER STRUCTURES)

ETHZONE PLATFORMS

FIGURINE PLATFORMS
As a lecture confusion:

- Allegory

- Spatially
- Habitually

- The structure of
  - The 8th Plateau
  - The geology of Mounts

- How can/what can
  - Being in the structure of a lecture
  - In and out of being lectured to and a description of something

- Already on going... Entice at any point

- Board:
  - Intermediate
  - Explain somewhere

- A brief back onto the topic.

- As a performance
  - Reset / situated in a public forum, to discuss a topic leading to consumption of food?

- With all we being good plateaus

- Theory involving something
Thursday 7th February

1000 plateau(ys) on a habitat scale.

If you lived in 'a thousand plateau(ys)' what would your life be like.

'A thousand plateau(ys)' as a general feel.

How does the space slow it down??

Slow.

It needs to focus on what is communicated.
Not focus on the being as a structure.

As a text too difficult to process.

The ideas could work through.
February 2013

Reading Written & Visual Analysis
of A Thousand Plateaus. (A 1022 Plateau(s).)

Monday 4th - Feb 4th
1. Introduction: "Citizen & Structural
   What is a citizen & purified
   What is the structure of the country?"
   - Patricia "E.A.
   - Jill & Patrick "E."

Friday 8th
3. 10,500 BC: The Geography of Moctez (What does the Evening rhyme it is?)

Monday 11th - Feb 11th
3. "... The Geography of Moctez
6. How do you make yourself a god without deifying?
12. 27: Treatise on Nomadology: - The Invention

Friday 15th
11. "Of the Americans"
15. 7000 BC: Migration of Cattle
5. 587 BC-AD 70: On Successes & Changes of Cultures - Thursday Friday
   (Much more complex)

Thursday 19th
1. One of several women
4. November 20, 1923: Postulates of Linguistics
7. Real Zero Foundation

Search for similar.
MARCH 4TH - FRIDAY 11TH.

14. 1440: THE SMOOTH & THE SQUIRREL.
10. 1730: BENDING - INCREASE, BECOME ANIMAL, BECOME IMPOSSIBLE.

MONDAY 11TH - FRIDAY 15TH

8. 1674: THESE NOVELS, OR "WHAT HAPPENED?".
9. 1983: MICROPOINTS & SEGMENTATION.
16. CONCLUSION: CONCRETE RULES & ABSTRACT MACHINES.

18TH - 22ND - TRAPP

25TH - 29TH - CONCLUDE FEB + MAR 4TH
Inform
Practise

Reappraisal
of the Theory

Eating Event

A number of

Theory

1000 plate(au)s

What factors

Nicholas

Interim
"A kitchen is a room or part of a room used for cooking and food preparation."

Concept of a kitchen:
- Working as a process.
- Examples.
- Spatial planning.
- What goes into a kitchen?
- What comes out of the kitchen?
- Translated as food.
- Where does this begin?
- Experience.
- Consumption.
- Communication.

Food preparation:
- Thought has... nature.
- Who is the kitchen...?"
Food Groups
- Carbohydrates
- Proteins
- Fats
- Fruits
- Vegetables
- Dairy

What is used in a kitchen? & What can be used as a kitchen supply?

A New Kitchen

6 key ingredients
- Meat
- Veg
- Dairy
- Fish
- Fruits
- Nuts

Use & Animating

How is it made sustainable?

Eat Meat

What is the difference between meat and meatless?
"3 Annual Grain Crop. Global crop goes to animals rather than to us. Human animals. Animal feed. Given that it takes 3x as much grain, actually 10x as much, to feed a human that is passed through an animal first, that's not a very efficient way of feeding us."

Cardinal Street: How food shapes our cities.

Diagram:
- Vegetarian Abortion culturally
- Place of the Kitchen
- Productive Council
- What do we have against being involved with food?
...CAPTURES SUN'S ENERGY...

PHOTOSYNTHESIS

CLOVER

TIMOTHY

CUB BUSH

DANDELION

SALAD BAR
(SILCONS)
food concepts

- Candy Restaurant
- Exploiting
- Social Interaction
- Analysis in terms of
  - Spatiality
  - Experience
  - Philosophy
- Space
- Manipulation
- Human Interaction
- Connection
  - Dinner
  - Room
Primary Research:

- Get people to take a picture of what they eat.
- How do people arrange a meal?

People & Eating:

HABITS:

- How it interacts

Food diet:
- Of what you eat

Food diary:
- Of what you eat with
Concerns: How are things expanded HULL?

Transportation links...

Conceptual network of HULL & owners

ST ANDREW DOCK:

Access:

Whale is it win relation to people?

Hull-Diet City?

Residency

HIPS: FISHING

A collective organism to be established & kept alive.

How much do people spend on fish?

Farmer on this site.

Sea how to grow fish plants?

Specific.
Thoughts behind nature: How does nature capture sunlight/water etc.

Concept Outline:
- What does the building & site come into this?
- Why this one?
- Why where it is?

Internal Schedule:

External Schedule:

A Source of Food:
- Spatial
- Food strategy
- What is done with food
- Food strategy
- What is done with food

WHERE DOES THE FOOD
COME FROM?

Muse.
- WHAT IS DONE WITH...
- Food strategy
- Muscles
- Food strategy
- Muscles

Power Sources:
- Bars & motors
- 2 SF 1000s that can
  keep independent

WHY DOES THIS COME FROM THE SPACE?

FULL DATA:
- Attitudes to food
- What happens now
- How does this compare to the best of
  the rest UK?
1. SONK - can support 1 boar.
2. SONK & boar maker

Meanses (bought cheaply) can be bought up of milk by products.

"If a pig can walk 100 yards he is not fat."

Elephant piece:

Electric fence:

- OK a fever
- Horizontal pig
- Less likely to do
- Escape from a fence.

- Toad clump?
- Potato food and harvest
- Garb initials

80 - Feed - waste from the community.
JUNE:

- SPATIAL PLANNING
- DESIGN LANGUAGE
- MODELS - SECTIONS
- EDDO

MONDAY 18TH JUNE — FROM 7TH JUNE

1. 10TH JUNE — 14TH
2. 17TH JUNE — 21ST
3. 24TH JUNE — 28TH

Plan schedule for design.

JULY/AUGUST

1. DESIGN
2. MODELS

SEPTEMBER

WRITE UP DESIGN MODELS

OCTOBER/NOV

CONSOLIDATE DESIGN & WRITE UP
PRESENTATION SCHEMES

DECEMBER

PANIC MODELS
What does the future of food propose for the spaces (we encourage it) we encourage eating?

An experience facilitated by the space in which it is consumed.

The contextual potential that exists between food as both a consumable experience & social event and the environment that informs these potentials and encourages.

Donated meat?

Rizome?

Biomass?

Reinvesting surpluses back into the system to produce the first two ethics. This includes returning waste back into the system to recycle into useful uses.

How to cook | prepare your own smell.

The design illustrates.

Explored ideas.

After consideration of combat food poverty.

Question

Aherent strategy
"All creatures choose feeding strategies that yield the most calories for the least effort."

Dynamo Hub

Effectless Community

Bicycle Power

Bicycle Elevator
MAKE YOUR PIECE

LETTERS TO CAST

嫌逃意a the piec

SLIP CASTING

NEED MORE THAN I TO
NAME IT?
Ball - Cyclone Panel

Kitchen Area - Basic Layout & Gap
Recycling & Food Waste

5 x

Grass, Plastic
discs
washing up
fruit/vegetable

Waste

Susan

Sideways
Back Service
Noch
Pipes
overhead mains
Sink
Ceiling
Pea
Deck

WHAT ELSE THERE IS...

ENERGY
TOWER
UNIT

WHAT WE ARE PRODUCING
Costume

7. O'Dwyer
THE PIG IDEA

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 animal feed supplies and contributing to global hunger. Much of Europe's livestock feed is soy grown in South America where rainfall is being cut down at an alarming rate. 97 percent of global soy production is used for animal feed in Europe alone imports 40 million tonnes of soy meal a year.

Rainforests are home to the world's richest ecosystems; they prevent soil erosion, desiccation 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 given up 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 could be made directly 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.

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!

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

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 Ballinafoo 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 chefing at the Petersham Nurseries Cafe, with head chef Shy Gaygell. Thomasina 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; Wahaca, 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 Wahaca, 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 (2004), '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.feedingthe5000.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
WHERE DOES THE SUNLIGHT COME FROM & WHEN?

MOST EFFICIENT WAY TO COLLECT THIS?

DO THIS TODAY

GREEN HOUSE

EACH ANVOR IS THE SUN AT THE HIGHEST POINT AT THE SUMMER SOLstice.

SOLAR PANELS

ROOT ANVOR TO SUNLIGHT AT STRONGEST POINT IN THE DAY.

BUILDING IN PAVEMENT IN PAVEMENT.
In summer the higher position of the sun in the sky.

Good pts. cast shadows.
Tie good pts.

June 22, 12 pm.

Deal with issue next week.
THE LIFE OF APHTE: APHTE

For this illustration - but while section about 'optimistic farming theory'...

'main creature...'

...as a creature...

...the most conscious use of loss of...'

THE LAST 100 YEARS

When HK since HK has become readily available and plentiful.

The green revolution.

TIME LINE

A similar table for fast food convenience food development

...millions of years...

...it has taken we our

Aphite to develop enough to keep us...

to pass on the genes that

Aphite will survive.

Examine the...spend on...food provision and on cooking...compare...conversion of energy?

- Might suggest with us do that with this species feeding sugar might produce a plant.

...attitude to the way we think food & agriculture.

Nutritional research to sustain this &

sustainability...
How many meats we eat in a year. Base: Assume we eat 3 meats a day (doesn't include snacks).

- Analysis of meats...
  - Bulk feeding column?

<table>
<thead>
<tr>
<th>Plate or bowel = 1 meat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Pates</td>
</tr>
<tr>
<td>- Bones</td>
</tr>
</tbody>
</table>

The plates and bowls represent the meats consumed by a person in a year. Assume 3 meats a day are eaten. It totals 1095 meats.
WHAT IS THE UK MUSEUM COST PER ACRE? = ?
Ecological Approach

As a space/space construction.

Ecosystems

Communal, population, organism

Energy levels

Biomass measured in calories

NITROGEN CYCLE

TERTIARY CONSUMERS/OMNIVORES

SECONDARY CONSUMERS/CARNIVORES

PRIMARY CONSUMERS/HERBIVORES

Product

Adonic

Bionic

Design Flow?
MA BY RESEARCH - ESTABLISHING CONTEXT AND ILLUSTRATING STUDY/1ST REVIEW

INDUSTRY | NATURE
         | QUESTION: How do they connect?

INDUSTRY | NATURE
         | SYSTEMS, ECO-SYSTEMS
         | MAIN POINTS

BEING A TABLE TO A TABLE
THE MOST DIRECT WAY OF GETTING THE SUN'S ENERGY TO THE TABLE. PROVIDES AN ECONOMICALLY EFFICIENT AND SUSTAINABLE WAY TO EAT.

TABLE AS A SYMBOL & EXPRESSION OF BEING SOCIAL... A WAY TO BRING PEOPLE TOGETHER.
THE LEARNING STRATEGY/FRAMEWORK

DISCUSSION OF PERMACULTURE?

MAKE SOME INTELLIGENT CONNECTIONS!

TIME + SPACE.

HISTORY / IMPORTANCE OF TABLE?
DO YOU THINK IT IS IMPORTANT TO SHARE FOOD AT A TABLE?
WHAT ARE YOUR VIEWS ON
AGE GROUP:

☐ I'M NOT THE SAME!

I'M IN EVERY 4 BRITISH HOUSEHOLDS NO LONGER HAS A TABLE THAT EVERYONE CAN EAT AROUND.

FOOD BANK:
☐ NEVER USED
☐ HAVE USED

DO YOU VIEW EATING AS JUST REFUELING OR PLEASURABLE?

THE FOLLOWING ILLUSTRATED PANS OF DIFFERENT TABLE ARRANGEMENTS.

WHICH WOULD YOU PREFER TO EAT AT AND WHY?

☐ I DON'T CARE I JUST WANT FOOD.

I'M PREFER TO BE EAT AT MY OWN TABLE AT A COUNTER, HOW WOULD YOU SHOW A DIAGRAM OF THIS?

BASED ON THE ASSUMPTIONS PEOPLE EAT 3 MEALS A DAY.

HOW MANY OF 4 WILL MEALS DO YOU EAT AT A TABLE?

☐ 0
☐ 1
☐ 2
☐ 3

DEAN A PICTURE
TAKE A PICTURE OR SEND AN OLD PICTURE OF

WHEN EATING AT A TABLE WHO ARE YOU MOST LIKELY TO BE EATING WITH?

☐ FAMILY
☐ FRIENDS
☐ SPEAKERS
Industry System

Oil sourced... What that means.

Waste? (Where does this fit in?)

Less greatest discussion. Our interconnection with a system common to all. System for a full planet, empty planet. What does that mean to each at a table? In what does it mean to this system based on a natural ecosystem.

Inefficiency of catalyzes in general. Then specifically. Meat as this is the most inefficient... very direct but not on individual scale i.e. fertilizer etc.

An important aspect: nature means explicit to feed what its got/needs to sustain.

Industry wants more than cost to feed people. Why it uses more energy than it produces.

Table is a hyperbole of the energy exponentially fed... Industry wants more than cost to feed people... Why it uses more energy than it produces.

Table: Sustainable System Table

Table: Symbolic of a systematic revision of too base on the mechanism of an eco-system (as expressed in the principles of perm. culture)

Food system...
- You can eat during the day, but what do you have to do in exchange?
- Provide some energy?
- Drink a container?

\[ \text{THE TAPES OF A SYSTEM.} \]

\[ \text{SNACK STATEROOM.} \]

\[ \text{Where does the food come inside and where is it stocked?} \]

\[ \text{One meal a day is big event?} \]
\[ \text{It all works to produce a meal at 7AM} \]
\[ \text{Can be used for other times?} \]

\[ \text{How it potter around during the day?} \]
\[ \text{Causenid at night? breakfast?} \]
\[ \text{As an event that is there based - the system feeds me.} \]

\[ \text{How does this tape produce energy to run itself?} \]
\[ \text{produce a meal.} \]

\[ \text{All work throughout the day... works towards producing a collective norm (8:30pm each day).} \]
- The design is based on the system's interconnections.
- The systems respond to the industrial eco system.
- The food is currently produced and distributed, and the design elements discuss this to foster awareness.

Start with the table and the observation of decline in men's shared at a table and increase the pressure on resources from the food system.

*Other social reasons behind sharing food at a table.*

Design and plan table & food systems.

How is the table a response to everything else?
Scheduling for work time event?

4pm - Blend?
3:30pm - Prep
5pm - Cereal?
6:30pm - Meal times?

(MAKE CONCEIVER)

Monday next week meals
- M10
- M100
- M102
How do you recommend to do meals
success isn't mandatory?

Soup menu
- M103 here?
in the basket?
continue soup

Cattle
Visualise in systems
- or collect visuals
in system to start
with the reorganisation
to conclude schedule.

Water system first.

Integrate the sewage supply.

Pump system to remote.

Water scarcity... effect to get so you don't use.

From H2O collected
into water tank. Put H2O then used... filtered? to drink/cook.

How many people can it support?

Design as a metaphor for energy consumption.

Grey water system.

Present with a system where 100% is Emily
positive, where effort is stimulated & money
scale, and effort to cost money to put on 100%.
This is what happens at 1st level. More later.

Dean's kitchen

Continue reading...