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**Processo e desconstrução :  
estruturas recursivas entre cozinha e design**

**Process and deconstruction :  
recursive structures between kitchen and design**

Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Design, realizada sob a orientação científica do Doutor João António de Almeida Mota, Professor Auxiliar do Departamento de Comunicação e Arte da Universidade de Aveiro.

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Alastair, resonance, radiance.

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## palavras-chave

desconstrução, desejo, estruturas recursivas, estúdio, falhar, práticas projectuais, processo.

## resumo

A partir da triangulação cozinha, design e processo, este estudo investiga a evidência para o processo de ligação entre as áreas de cozinha e de design, de acordo com a teoria de Buchanan de repensar mais os posicionamentos que as categorias mediante sinais, coisas, ações e pensamentos. Assim, cozinha e design são entendidos como disciplinas das artes liberais, procurando privilegiar uma abordagem baseada no posicionamento em relação à prática projectual.

A desconstrução foi fundamental para explorar e testar a presença de estruturas recursivas —elementos que comportam a informação essencial que gera padrões semelhantes em áreas diferentes— entrecruzando as duas áreas, visando provar se e a partir de onde a cozinha pode contribuir para expandir o conhecimento sobre o design. A concepção de Pallasmaa de uma arquitetura dos sentidos, para quem o papel do corpo é entendido como o locus da percepção, do pensamento e da consciência, ajudou a explorar e a convocar o espaço da cozinha, visitado por artistas e designers ao longo da história recente, como um meio de estabelecer relações entre teorias, processos e metodologias projectuais na cozinha e no design. A leitura do espaço encontra a sua tradução através de diversos processos aplicados por estes criadores, levando a um entendimento de um *milieu* de cozinha: o processo como contexto.

O trabalho empírico com as práticas da amostra de investigação permitiu um discurso dentro, entre e para além das amostras individuais para revelar as capacidades dialógicas dos processos aplicados. A partir da interpretação do trabalho empírico, sugere-se que a cozinha multiplica o design ( $k \times d$ ). Isto implica que o contexto da cozinha multiplica o espaço da disciplina de design, tornando-se, na terminologia de Buchanan, uma “matéria de quase-sujeito de design thinking”. Se assim for, a cozinha, tal como outros posicionamentos, pode oferecer ou estar aberta a receber e a edificar uma visão alargada da disciplina de design. Considerando os resultados das três principais tipologias (educação, investigação, processo), sugere transversalidade e integra dimensões de conhecimento fundamentais como a capacidade de negociação entre diferentes actores/disciplinas. Isto torna-se visível através das práticas que incluem amostra de investigação, nomeadamente curiosidade, contexto, escala, desejo, cuidado.

Este estudo recomenda desenvolver investigação sobre o potencial e o imaginário transformadores da cozinha/cantina na educação das artes liberais.



**keywords**

deconstruction, desire, fa(i)lling, process, projectual practices, recursive structures, studio.

**abstract**

From the triangulation kitchen, design and process this study searches evidence for bridging process between the fields of kitchen and design following Buchanan's theory of rethinking placements over categories by way of signs, things, actions and thoughts. Kitchen and design are thus understood as liberal arts disciplines seeking to privilege a placement-based approach to projectual practice.

Deconstruction was instrumental for exploring and testing the presence of recursive structures —elements carrying the essential information that generates similar patterns visible on different fields— intersecting the two fields, aiming to prove if and whence kitchen may contribute to expand the knowledge of design. Pallasmaa's conception of an architecture of the senses, for whom the role of the body is understood as the locus of perception, thought and consciousness, helped explore and convoke the space of kitchen visited by artists and designers throughout recent history, as a means to establish relations between theories, processes, and projectual methodologies in kitchen and design. The reading of the space finds its translation through diverse processes applied by these creators leading to an understanding of a kitchen milieu: process as context.

The empirical work with the research sample practices allowed for a discourse within, between and beyond individual samples to reveal the dialogical abilities of the applied processes. From the interpretation of the empirical work it is suggested that kitchen multiplies design ( $k \times d$ ). It implies that the context of kitchen multiplies the space of the discipline of design, becoming, in Buchanan's term, a "quasi-subject matter of design thinking". If so, kitchen as other placements may offer, or are open to receive and edify, an expanded view of the discipline of design. Considering findings of the three main typologies (education, research, process) it suggests transversality and integrates fundamental knowledge dimensions as the capability for negotiation between different actors/disciplines. This is made visible through the practices that comprise the research sample, namely curiosity, context, scale, desire, care.

This study recommends further research into the transformative potential and imaginary of the kitchen/canteen in liberal arts education.



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## INTRODUCTION

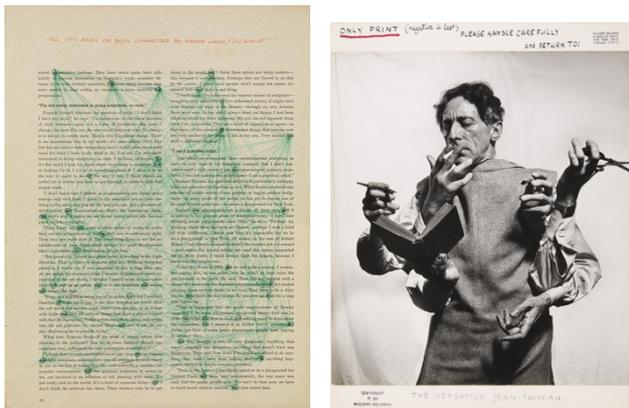


Fig. 1: *All ifs ands or buts connected by green lines* (Sol LeWitt 1973).

Fig. 2: *The versatile Jean Cocteau* (Philippe Halsman 1949).

### View from the kitchen window

*splitting, cutting, writing, fa(i)lling, drawing, nourishing*

From the triangulation kitchen, design and process this study searches evidence for bridging process between the fields of kitchen and design following Richard Buchanan theory of rethinking *placements* over categories by way of *signs, things, actions* and *thoughts*. Deconstruction was instrumental for exploring and testing the presence of recursive structures intersecting the two fields, aiming to prove if and whence kitchen may contribute to expand the knowledge of design. By recursive structures we mean elements carrying the essential information that generates similar patterns visible on different fields. The central research question of this study is asking weather if it is possible to establish relations, links, connection, between theories, processes, and projectual methodologies in kitchen and design. The study takes an Anglo-Saxon positioning which integrates in the same discourse — that of the projectual activity— areas such as design, architecture, landscape and urbanism. This positioning is argued in Buchanan’s “Doctrine of Placements,” in his 1992 paper titled *Wicked Problems in Design Thinking*. The study attempts to convoke the space of

kitchen visited by artists and designers throughout brief and recent history while the reading of space itself aims finding its translation by means or in the taking notice of the creative processes involved in the landscape explored by those artists and designers. The work thus draws on bringing together, joining, concoct, things that may appear disconnected or perhaps without the chance to be combined before. In a manner of speaking, the process would follow, incorporate, a kitchen approach, subjected to inherent desires/choices.

This research divides in two moments: in the first moment the course departs from theory to practice. The focus here is in the saying of others. Authors are convoked for the relevance of the concepts they address. This first moment is found in the chapter **hors d'oeuvre**. Kitchen and design are here observed as spaces. According to Kant the conception of space is pure intuition. This argument implies that the conception of space is no discursive. And the notion that kitchen first and foremost addresses the idea of space as context. That which is vital to the conception of space is the trust or the role of the body hence sensorial experience is identified a determinant need for an apperception of both fields. Amongst the authors convoked to this study Pallasmaa contribution to the understanding of an architecture of the senses is fundamental to the unfolding of the essences addressed by the state of the art.

In the second moment the course departs from the other end, this is, from practice to theory. The focus here is in the observation of practices and experiments of other artists and designers. This moment develops with a two-fold movement which can be found in sections **Process and Kitchen** and **Process in Design** respectively. Whereas the first section attempts a movement from design to kitchen, i.e. it is attentive to the design processes occurring in the convoked kitchens; the second attempts the inversion, a movement from kitchen to design. This latter observes processes familiar to the kitchen occurring in relation to the design process. The two-way movement is not symmetric. It implies however patterns of activities, processes, repetition, from which the condition of desire and fruition was found to be a dominant recursive structure. There is afterwards an intent to incorporate the two previous sections, i.e., a return movement towards theory addressed in the *hors d'oeuvre*, in order to apply (in the sense of bringing into) the processes recognized in these practices in the theoretical understanding. This intention is found in section **Process and Kitchen + Process in Design**.

From the tree methodological approaches presented by Imre Horváth this study draws from the framing of research in design context. It follows a qualitative research methodology based on the theoretical type of validity as argued by Joseph A. Maxwell. This account of the study is found in the chapter **Methodology—como**. The empirical work done both

with the sample test as with the research sample follows Johnny Saldaña coding method for qualitative research. Because coding is an interpretative and heuristic process, decoding the language from the projects led us to recognize categories, places that, in turn, would point towards specific regions of understanding (*placements*) and thereafter evidences for recursive structures.

Essences addressed by the chapter hors d'œuvre motivated thus were applied in the empirical work expressly in the choice of research sample practices. The choice of research sample practices goes beyond each of the samples' individual latent potential in becoming but also the possibility of a dialogical ability of the processes involved in each case space of designing thinking to have an expanded conversation with one another. This empirical work is found in chapter **Research sample**.

The qualitative analysis started by working with a sample test consisting of a group of four cases which served as an anchor to the further research sample. These four cases were selected on the basis of their creative ability and skills to tackle/answer the central research question of this thesis. It is considered that that this group not only addressed the central research question by their means of incorporating the kitchen within projectual practices as they too offer much different approaches between each other. This sample test intended to be wide in spectrum as heterogeneous and cases are recognized for their mediated, thus translated means of exploring modes to integrate the space of kitchen with the design process. They are admitted for testing kitchen as a placement of invention for design in line with Buchanan's *doctrine of placements* where he argues of categories being less suited for designing than positioning. The sample test served to verify and fine-tune the analytical process which was then applied in the larger research sample. Due to feasibility reasons the number of cases selected for the overall sample was reduced (from 21 + 4 samples to 10 + 4 samples). This reduction was driven by cases capacity, in other words, by their sensibility to embrace interdisciplinarity as to render and displace complex contemporary state of affairs such as nourishment, geopolitics and ecological significance.

For the empirical work, recursive structures and typologies are parallel modes or parallel methods. These are two different modus operandi to approach essences in the process. The recursive structures work with the context. They work with the relationships in the context which it operates. This way looks for the essences in the structure: repetition. Despite there is found repetition, the recursive structures in kitchen and design are not homonymous but they have an equivalent recursive structure (essence). Differently, the way of typologies work without integrating context. This is the former difference between the recursive structures and the typologies. Whereas recursive structures focus on the essences

in the structure (repetition), typologies look for things/patterns which are alike or similar but are nevertheless taken, appropriated, captured from their original context.

The interpretations of the research sample consider the relevancies coming from kitchen which are perceived and understood in the samples, i.e. which relevancies suggest important issues to take in consideration in design and projectual activities. Here it is questioned at which extend the selected cases follow Bardzells' approach of critical design "families" of thought.

Chapter **Discussion** intends to exchange levels of relationship between the empirical work done with the research sample and the *hors d'œuvre*. As already mentioned, whereas the empirical work comprises the experimental approach the *hors d'oeuvre* concerns the knowledge of others. Although the two parts denote a certain or safety distance when read from the point of view of the process involved both have been worked by way of record, collate, experiment and assess, motives and choice.

The analysis of the research sample suggested some important regions of understanding for projectual practices in design which correlate, meaning, which comprehend a mutual relationship with the concepts addressed in the *hors d'œuvre*. For this discussion are brought together some of these significant regions comprising the analysis of the empirical work as well as the typologies that suggested greater transversality.

By convoking our early definition of recursive structures, the discussion of the empirical work tries an expanded conversation of the interpretations of the research sample. This conversation thus stresses the relevance between difference and repetition.

Acknowledging Bousbaci's account of the "bounded rationality episode" (isn't episode already a conditional?) in design thinking, and with the view to inquire —only just possibilities more than deductions, what is critical about fruition in design?, we wish to put forward to consideration the possibility of a space of projection between two sceneries proposed. We know that fruition exists first as experience. By experience, here, we are saying of projectual experience. Fruition derives from the projectual experience. Based on the analysis of the research sample and despite de diversity of the samples, the research sample can be analyzed through what is most common between the projects, where the condition of fruition is understood as something more transversal, and/or, the other scenery which analyses the research sample through what is most distinctive between the projects, where the condition of fruition is understood as something more specific or unique.

Finally, the **Conclusion** resumes key interpretation of the findings. It exposes the research limitations and suggests what it believes to be a feasible consequence of the present study. Considering the findings of the three typologies suggesting greater transversality, expressly education, research, process and integrating fundamental knowledge dimensions /regions of understanding made visible through the filter of the practices that comprise the research sample, namely, scale, the planetary scale, context, care, the ability for negotiation between different actors /disciplines and curiosity as a vital instinct; further research on this study could consider to inquire /experiment the creative imaginary, potential in transformation and role of the space of the canteen in liberal arts. With this is meant, to rethink /redesign the (so called) academic tables. Is there a need, or even just a certain space for empowerment of the everyday space of kitchen in art and design schools? This would mean to recommend for the academic tables to become an extension of the studio. In other words, for kitchen to become a storefront for an architectonic art — the political, artistic and disciplinary condition of design /architecture; in this way providing and proving that kitchen may contribute for the knowledge of design, working so to speak, as Richard Buchanan argues, as a “*quasi-subject matter of design thinking*”. If so, kitchen as others *placements* /regions may offer, are open to receive and edify an expanded view of the discipline of design.

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## **hors d'œuvre**

“Like all game, the flesh is already strongly flavored by what it feeds on: in this case, gum of incense, sap of balsam, and diverse savoury herbs and berries (the phoenix is a vegetarian bird, which adds to its symbolic allure of purity); and the composition of its nest suggests that certain combinations of aromatic herbs and spices found in the Middle East should be used in the stuffing, such as the already mentioned cinnamon, cassia, frankincense, myrrh, and nard, to which we can add cardamom, ginger, turmeric, cumin, nutmeg, mace, sumac, allspice, etc. In short, many of the riches of the spice trade are appropriate; they judiciously harmonize with the phoenix’s flesh. The particular mixtures of spices, like Indian curries, differ from country to country and family to family. There is no “classic” recipe.”<sup>1</sup>

From the triangulation kitchen, design and process this study searches evidence for bridging process between the fields of kitchen and design following Richard Buchanan theory of rethinking *placements* over categories by way of *signs, things, actions* and *thoughts*. Deconstruction was instrumental for exploring and testing the presence of recursive structures intersecting the two fields, aiming to prove if and whence kitchen may contribute to expand the knowledge of design.

### **Triangulation**

The triangulation kitchen, design and process finds its preferred geometry in Kant’s logic entanglement of the three intuitions exposed in his work *The Critique of Pure Reason* (1781): the scientific intuition, the everyday intuition and the artistic intuition intertwining.

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<sup>1</sup> Weiss 2002.



acts as the centre point of the concept of the self. The representation of the five senses where understood to form a hierarchical system where vision had the highest importance and touch appeared undervalued. In this period “vision was correlated with fire and light, hearing to air, smell to vapour, taste to water, and touch to earth.”<sup>6</sup> It seems however that such understanding was kaleidoscopically explored with great inventiveness and commitment by Leonardo da Vinci in the Renaissance. Despite of the installed hegemony of the eye Leonardo’s activity in the kitchen of Ludovico Sforza somehow appears to challenge this perceptual conditioning. In 1482, by coming into the service of Ludovico Sforza at the age of thirty, his interests and activities spanned from the creation of new recipes, nutrition awareness, behaviour patterns toward hygiene and table manners to the design of elaborated machines to increase efficiency in the kitchen.

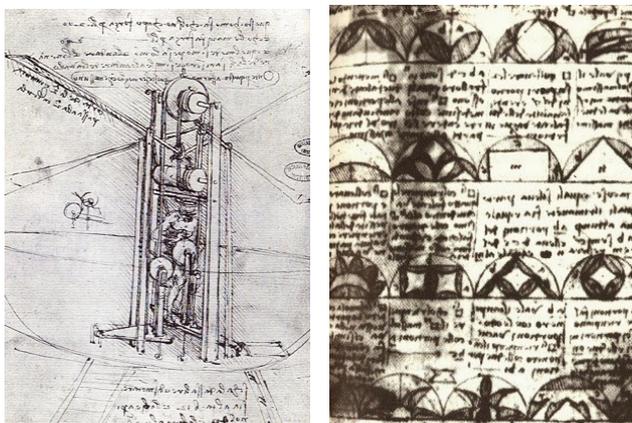


Fig. 4: Drawings in *Codex Romanoff* (Leonardo da Vinci).<sup>7</sup>

The present technological culture has “ordered and separated the senses even more distinctly”. Vision and hearing are, today, “the privileged sociable senses”, while smell, taste and touch “are considered as archaic sensory remnants with a merely private function, and they are usually suppressed by the code of culture... only sensations such as the olfactory enjoyment of a meal and responses to temperature are allowed to draw collective awareness in our ocularcentric and obsessively hygienic code of culture.”<sup>8</sup>

<sup>6</sup> Pack, Steven. 1994. “Discovering (Through) the Dark Interstice of Touch.” In *History and Theory Graduate Studio 1992–1994*. Montreal: McGill School of Architecture. As qtd. on Pallasmaa 2005 (1996), 16.

<sup>7</sup> Fig. 4 (left): A bateadeira gigante de Leonardo da Vinci tinha a desvantagem de ser accionada internamente, encontrando-se o seu infeliz operador em risco permanente de se afogar em custarda ou em qualquer outro ingrediente que estivesse a bater. [Cod. At. fol. 205]. (right) Alguns dos projectos de Leonardo da Vinci para dobrar guardanapos. Havia outros mais elaborados, sendo os guardanapos dobrados em forma de pássaros, flores e palácios. [Cod. At. fol. 167r.a-b]. In Routh and Routh 2005, 205; 44–5.

<sup>8</sup> Pallasmaa 2005 (1996), 16.

David Michael Levin motivates the reflection upon the dominance of the eye and its everyday seeing onto a “critical understanding of ourselves, as visionary beings.”

“The will to power is very strong in vision. There is a very strong tendency in vision to grasp and fixate, to reify and totalise: a tendency to dominate, secure, and control, which eventually, because it was so extensively promoted, assumed a certain uncontested hegemony over our culture and its philosophical discourse, establishing, in keeping with the instrumental rationality of our culture and the technological character of our society, an ocularcentric metaphysics of presence.”<sup>9</sup>

I should only try *dam* to intentionally experiment *khōra* as discharge. And keep with water. This charge even first appeals to my hearing than to my sight. Water gets over the bridging (an aqueduct?). At the dam, if one is at the place of the cathedrals one is just one’s own stomach. Indeed, I do not perceive water as tasteless. Perhaps that is why in the Renaissance taste was correlated with water, for its *being there* and *not being there* at the same time taste. A gap. Zero space. Fecund lacuna? Yet, when I do turn touch active in my mouth there is taste. Touch allows or greets water own taste. For Kant, “taste is the faculty of judging of an object or a method of representing it by an entirely disinterested satisfaction or dissatisfaction.”<sup>10</sup> Then somewhere else Kant writes that “between the faculties of knowledge and desire there is the feeling of pleasure.”<sup>11</sup> In relation to touch, Ashley Montagu said: “touch is the parent of our eyes, ears, nose, and mouth. It is the sense which became differentiated into the others, a fact that seems to be recognised in the age of old-evaluation as touch as ‘the mother of the senses.’”<sup>12</sup>

This might have resolved my interruption with *khōra*. For if the discourse on *khōra* would still be a discourse on being, *khōra* might agree with taste. However, since the discourse is now across place rather than about being, I might just have to remember taste in relation to place (context). *Is there* touch? For Pallasmaa:

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<sup>9</sup> Levin, David Michael. 1993. “Decline and Fall — Ocularcentrism in Heidegger’s Reading of the History of Metaphysics.” In *Modernity and the Hegemony of Vision*, edited by David Michael Levin, 212. Berkeley and Los Angeles: The University of California Press. As qtd. on Pallasmaa 2005 (1996), 17.

<sup>10</sup> Kant 2015 (1790), 15. Retrieved 3/10/2016, from The Project Gutenberg [EBook #48433].

<sup>11</sup> *ibid.*, 17.

<sup>12</sup> Montagu, Ashley. 1986. *Touching: The Human Significance of the Skin.*, 3. New York: Harper & Row. As qtd. on Pallasmaa 2005 (1996), 11.

“Touch is the sensory mode that integrates our experience of the world with that of ourselves. Even visual perceptions are fused and integrated into the haptic continuum of the self; my body remembers who I am and where I am located in the world. My body is truly the navel of my world, not in the sense of the viewing point of the central perspective, but as the very locus reference, memory, imagination and integration.”<sup>13</sup>

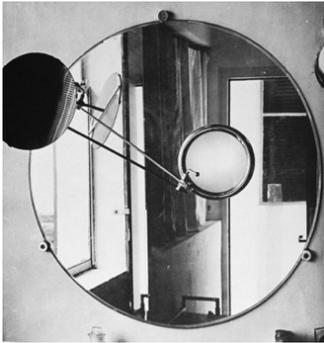


Fig. 5: *Satellite Mirror* E.1027 House (Eileen Gray 1926).

Fig. 6: *A Casa* (Helena Almeida 1979).

Is touch pure intuition? Intuition, according to Kant, “is that representation which can be given previously to all thought.”<sup>14</sup> In his work *Being and Time* (1927), Heidegger writes: “being reveals itself as care. If we are to work out this basic existential phenomenon, we must distinguish it from phenomena which might be proximally identified with care, such as will, addiction and urge. Care, [as touch] cannot be derived from these, since they themselves are founded upon it.”<sup>15</sup>

About desire Kant wrote in a note: “my definition of the faculty of desire has been found fault with, viz. that it is [the being’s] *faculty of becoming by means of its representations the cause of the actuality of the objects of these representations.*”<sup>16</sup> In the words of Yannis Stavrakakis, desire, “[it] becomes a simulacrum of what in the order of the signifier resist signification, that is to say of the real.”<sup>17</sup> Faced with intuition and phenomena this study can only chance when liberated from grand narratives, the condition exposed by

<sup>13</sup> Ibid.

<sup>14</sup> “[...]as the formal capacity of the subject's being affected by objects, and thereby of obtaining immediate representation, that is, intuition.” Kant 2003 (1781), 163. Retrieved 3/10/2016, from The Project Gutenberg [EBook #4280].

<sup>15</sup> Heidegger, Martin. 1962. *Being and Time*, translated by John Macquarrie and Edward Robinson, 227. New York: Harper and Row. As qtd. on Campolo 1985, 441. [as touch] is my annotation.

<sup>16</sup> Kant 2015 (1790). Retrieved 3/10/2016, from The Project Gutenberg [EBook #48433], footnote no. 9.

<sup>17</sup> Stavrakakis, Yannis. 1999. *Lacan and the Political*. London: Routledge. As qtd. on Pereira 2002, 120–21.

Jean-François Lyotard in his work *The Postmodern Condition* (1979). Instead, intuition is driven through fragmentation, even sometimes by the desire of *being there* and ‘*saying nothing*’,<sup>18</sup> as for Bartleby the recurrence in “I would rather not to”, while struggling for incorporation into larger narrative units.

## 1.1 Placements



Fig. 7: Detail from Palácio Fronteira, Lisboa.<sup>19</sup>

In this study, we take an Anglo-Saxon positioning by contrast with the French or the Portuguese positioning, one which integrates in the same discourse —that of the projectual activity— areas such as design, architecture, landscape and urbanism. This positioning is argued in Richard Buchanan “Doctrine of Placements”, in his essay from 1992 titled *Wicked problems in Design Thinking*.<sup>20</sup>

Both kitchen and design are here understood as liberal arts and therefore disciplines aiming to privilege a *placement*-based approach as an alternative to that of the categories.

“By “liberal art” I mean a discipline of thinking that may be shared to some degree by all men and women in their daily lives and is, in turn, mastered by a few people who practice the discipline with distinctive insight and sometimes advance it to new areas of innovative application.”<sup>21</sup>

Buchanan invites us to consider if this is perhaps what Herbert Simon meant in *The Sciences of the Artificial* (1968) when he wrote: “the proper study of mankind is the science of

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<sup>18</sup> Lyotard 1973, 1984. As referenced in Macey 2001.

<sup>19</sup> Forensic proofs of china Ming collected from banquet with D. Pedro in 1671 or 1672, Palácio Fronteira, Lisboa.

<sup>20</sup> The essay we are referring to is based on a paper presented at “Colloque Recherches sur le Design: Incitations, Implications, Interactions,” the first French university symposium on design research held October 1990 at l’Université de Technologie de Compiègne, Compiègne, France.

<sup>21</sup> Buchanan 1992, 8–9.

design, not only as the professional component of a technical education but as a core discipline for every liberally educated man.”<sup>22</sup> Such understanding of liberal art might, perhaps, find echoes in that which Jacques Derrida calls us to think about *the familiar* in respect to architecture. In his lecture “Invitation to a discussion”, delivered in 1992 at the Avery Hall, Columbia University, Mark Wigley introduces the philosopher:

“Derrida has taught us how to question the familiar—indeed, following Heidegger, to be suspicious particularly of the familiarity of the ingrained (established, firmly fixed, difficult to change) intellectual practices that organize both so-called high-cultural institutions, [...] and the so-called practices of everyday life.”<sup>23</sup>

When in 1985 Derrida and philosophy were invited by Bernard Tschumi to the space of architecture, a space which, as Wigley puts it, “is not yet to say an architectural space”, Derrida wrote an essay which “inhabits the architect’s material, teasing, tasting, testing, delimiting, speculating but not judging... the text, in a kind of strategic transference, assumes the form of that which it describes.”<sup>24</sup>

Historically, the conception of liberal art and architectonic art came together due to their integrative capacity, happening when Walter Gropius recognized in design the arise of a new liberal art.<sup>25</sup> This would mean the will, the desire, the choice of design in the modernism was that of an integrative art and its structural vitality can too be perceived, I believe, in the presence of disciplines such as colour, scenography, theatre our even sport/physical activity in the program/curriculum of the Bauhaus.<sup>26</sup>

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<sup>22</sup> Simon, Herbert A. 1968. *The Sciences of the Artificial*, 83. Cambridge, Massachusetts: The MIT Press. As qtd. on Buchanan 1992.

<sup>23</sup> Wigley 1992, 8.

<sup>24</sup> Ibid.

<sup>25</sup> See also *Gesamtkunstwerk* (“total” work of art).

<sup>26</sup> The last seen as a counterbalance to the static and cerebral everyday life of the classroom and workshop.



Fig. 8: View onto the terrace of the Bauhaus canteen, Dessau (Irene Bayer 1927). Fig. 9: Bauhaus canteen after lunch (Iwao Yamwaki 1930-32). Fig. 10: Karla Grosch and students on the terrace of the Bauhaus canteen with stools by Marcel Breuer (Unknown photographer 1929).



Fig. 11: Costumes by Oskar Schlemmer for Triadisches Ballett, at Metropol theatre in Berlin.  
 Fig. 12: The Gold Ball figurine (Oskar Schlemmer 1922).

However, the Bauhaus was happening within an industrial society and designs for housing the everyday real space of kitchen seem rather more constrained and affected than figurines for the theatre, yet all scenography was reflecting the mechanization of the body and the life as a marionette at home. In his theatre workshops at the Bauhaus, Oskar Schlemmer developed the Russian avant-garde biomechanics theory “where the body is likened to a mannequin or mechanized system of parts, each of which as a broad but not unlimited repertoire of movements and capabilities.”<sup>27</sup>

<sup>27</sup> de Solà-Morales. 1997, 21.

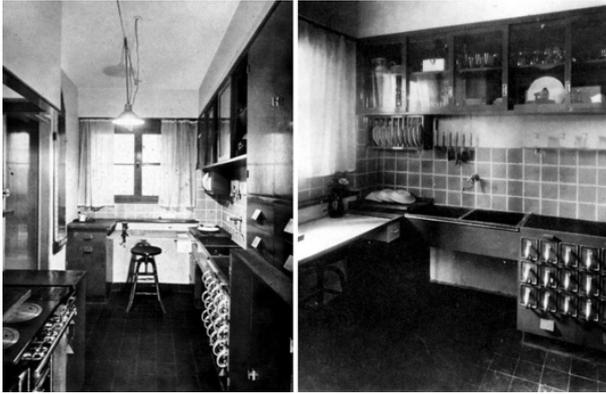


Fig. 13: Frankfurt kitchen (Margarete Schütte-Lihotzky 1926).

Close to Oskar Schlemmer repertoire of movements and capabilities, yet with no show whatsoever, the domestic Frankfurt kitchen, designed by architect Margarete Schütte-Lihotzky in 1926, was one of the first fitted kitchens with the aim of minimizing the housework for women who had to balance domestic chores with a job outside the home. These kitchen units were produced in large numbers to be incorporated into housing projects by the architect Ernst May, in Germany. Schütte-Lihotzky, tells Karen Melching, studied household operations and timed different movements with a stopwatch in order to find a way to reduce superfluous walking and handling while preparing meals: “her final design was based on the model of a railway dining car kitchen, where two people were able to rapidly prepare meals for up to eighty passengers.” About Frankfurt’ kitchen designing process Melching describes:

“Magarete Schütte-Lihotzky's plan separated the kitchen from the rest of the flat in order to isolate cooking noises and smells. She followed the new trend away from the unhygienic 'eat-in' kitchen to a compact household 'laboratory'. These small rooms were intended to create space for cooking, washing, food storage and ironing, even in the tiniest of flats ... this plan results from Schütte-Lihotzky influence by the Taylor system, which had been successfully applied in the U.S. in planning for industrial operations.”<sup>28</sup>

In an essay from 1937 reflecting on the founding of the Bauhaus, Gropius wrote: “Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society.”<sup>29</sup> Despite

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<sup>28</sup> Melching 2006.

<sup>29</sup> Gropius, Walter. 1970. *Scope of Total Architecture*, 19-20. New York: Collier Books. As qtd. on Buchanan 1992.

the intentions, Frankfurt kitchen suggests a bunker-organ in the house. One may wonder if the food here prepared would be a sort of energy fuel to feed the hygienic bodies-machine. Where is here the desire of an integrative art?

Schütte-Lihotzky designing process was oriented by the logic who believes thus accepts that performance follows ergonomics.<sup>30</sup> Ergonomics, Solà-Morales undeceives, is the science of adaptation of the environment to the human body, it studies, for this reason, the optimal work that a given organ can perform, taking any bodily component as a potential source of productive activity. Regarding the application of ergonomics studies to architecture he writes:

“Ergonomics architecture would therefore be an architecture without complete bodies; or, to put it another way, a prosthetic architecture, a technology capable of improving the yield of movements and energy expended by a body that has disappeared only to be replaced by the sum of its organs, whose output has been increased by the implementation of architectural solutions conceived as permanent prostheses. The Frankfurt kitchen results from this discourse.”<sup>31</sup>

We may perhaps agree that the space of kitchen can offer a certain hospitality for dwelling on Gropius’ proposition of design as architectonic art.

After the closing of the Bauhaus in 1933 the Ulm School of Design is regarded as having pioneered an interdisciplinary and systematic approach to design education known as the *Ulm Model* with its pursuit of a critical design practice. After Max Bill resignation as Rector in 1956, and under the direction of Tomás Maldonado, changes were made to the curriculum which he referred to as ‘scientific operationalism’ and subjects such as ‘the instruction of colour’, were dropped. The *Ulm Model* introduced a novel form of design pedagogy that combined formal, theoretical and practical instruction with work in so-called *development groups* for industrial clients under the direction of lecturers.

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<sup>30</sup> The term performance here does not refer to performance as is used in art discourse, where it is described as an action or series of actions, sometimes carefully planned and scripted but can also be spontaneous and random. Although it often takes place in front of an audience and may involve audience participation—or the orchestration of other participants by the artist—it can also be an action performed privately by the artist. Retrieved 3/10/2016, from Tate’s online glossary of art terms. Schütte-Lihotzky performance was referring to productivity/efficiency. *Ergon* derives from *organon* and designates the work of an organ.

<sup>31</sup> de Solà-Morales. 1997, 22.

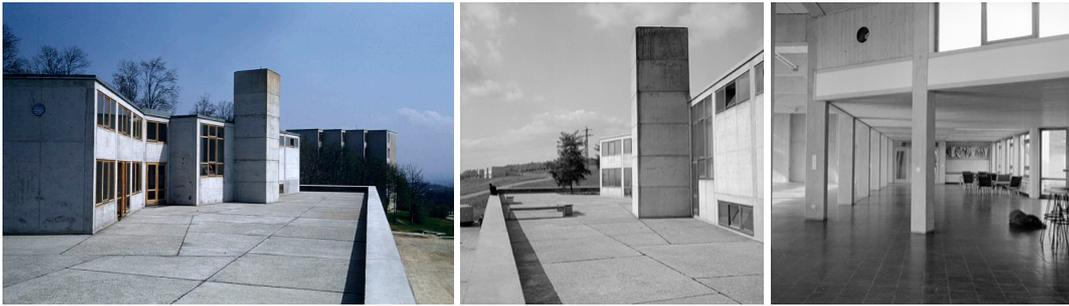


Fig. 14: Terrace of the tea-house or canteen; canteen and bar at the School of Design, Ulm. (Ernst Scheidegger 1956).

Unlike the Bauhaus, nevertheless, the HfG Ulm had little to do with art, much less with a liberal art as an integrative art. The school's project had been to make the world rational and complete, industrially-based and free. Peter Kapos says:

“design work was mostly collectivised and rationalised, the idea of the designer as intuitive “artist” stood as only one amongst the many specialisms of industrial production ... they were producing something prison-like, individuals were becoming increasingly separate from each other and unable to see over their horizon.”<sup>32</sup>

Despite Ulm's circumstances the school continued the projects of the artistic avant-gardes, especially Constructivism, in that objects were systematically designed to project ideal social relations.



Fig. 15: Kitchen displayed at the West German pavilion at Expo 58 in Brussels.

In the West German pavilion at Expo 58 in Brussels, the home and its order of domestic politics was given special significance above all other social sites. Public visitors, David

<sup>32</sup> Peter Kapos curated the exhibition “The Ulm Model” at Raven Row, London, 2016. Kapos as qtd. on Muraben 2017.

Crowley says, were received “with evidence of inward-looking”. In his essay “From Homelessness to Homelessness” he describes:

“The family kitchen was displayed in cross-section with all the facing walls framed with glass. The viewer was offered uninhibited views of the pipe-work under the sink and the contents of the cupboards. Things were to reveal themselves in the most direct and unmediated fashion. Such displays even aspired to what Susan Sontag was to call “transparence,” the experience of “luminousness of the thing itself”<sup>33</sup>... Privacy had – since 1945 – been given a central role in the denazification of a militarized, corporate society.”<sup>34</sup>

In 1972, Ettore Sottsass, designer working at the end of the modernist project and founding member of the Memphis group, exhibited for the MOMA’s “Italy: The New Domestic Landscape,” the place of a “home” as a series of free-standing plastic shells, each of which contained the equipment to serve a domestic function such as cooking and bathing. In the same essay Crowley writes:

“Sottsass presented a domestic space which sought to “decondition” its user. Lacking any kind or pre-determined form or setting, Sottsass’s “domestic landscape” was a de-territorialized one ... stirred by the Counter Culture’s antagonism to the commodity and traditional social structures, Sottsass – sought to shake off the so called “affluent society’s” attraction to property. Nomadism and communalism, might produce a new kind of being, based on a deeper engagement with the world and with society.”<sup>35</sup>

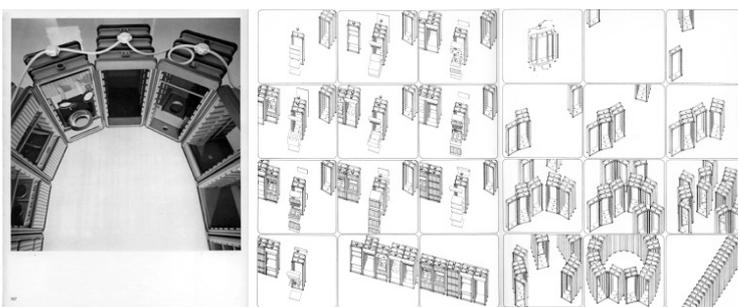


Fig. 16: *Micro-Environment* for the exhibition “Italy: The New Domestic Landscape” Museum of Modern Art, New York (Ettore Sottsass 1972).

<sup>33</sup> Sontag, Susan. 1983. “Against Interpretation.” In *A Susan Sontag Reader*, edited by Elizabeth Hardwick, 103–104. Harmondsworth: Penguin Books. As qtd. on Crowley 2012.

<sup>34</sup> Crowley 2012. This essay was written as a coda to a book edited by Robin Schuldenfrei, *Atomic Dwelling* (Routledge, 2012).

<sup>35</sup> Ibid.

In the words of Sottsass himself he expressed:

“The form isn’t cute and even, maybe, rough, ... and the expected deconditioning process, even if it works in a negative direction, I mean in the direction of eventually eliminating the self-indulgence of possession, will certainly impose a responsibility upon whoever ventures to use these objects. Eliminating the protective layer of alibis we build around ourselves always necessitates great commitment ... Not only the containers can be grouped or dissolved, but they can also take continuous configurations, or be snake-like, stiffened as Chinese walls, create transparent or closed, narrow or deep or broad, open or short areas, they can thus draw the most suitable scenario for the drama one intends to carry out or is actually carrying out.”<sup>36</sup>

In the West German pavilion in Brussels, as in the domestic space of Sottsass, we can infer that the space of kitchen was being used as a mean, or subject-medium to comment on the condition(ing) of being and private housing.

Having first introduced the character of kitchen and design in the context of this study as that of the liberal arts hence that of architectonic disciplines, we then bring into the notion of placement as conceived by Buchanan:

“The pattern is found not in a set of categories but in a rich, diverse, and changing of placements, such as those identified by signs, things, actions, and thoughts [...] In fact, signs, things, actions, and thoughts are not only interconnected, they also interpenetrate and merge [...] Placements have boundaries to shape and constrain meaning, but are not rigidly fixed and determinate. The boundary of a placement gives a context or orientation to thinking, but the application to a specific situation can generate a new perception of that situation and [...] Therefore, placements are sources of new ideas and possibilities when applied to problems in concrete circumstances.”<sup>37</sup>

In the project “A Variation on the Powers of Ten”, inspired by Charles and Ray Eames’s film *Powers of Ten* (1977), Future Farmers (Amy Franceschini and Michael Swaine) were

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<sup>36</sup> Sottsass, Ettore. 1972. *Italy: The New Domestic Landscape, Achievements and Problems of Italian Design*, exhibition catalogue edited by Emilio Ambasz, 162. New York: The Museum of Modern Art, New York, in collaboration with Centro Di, Florence. As qtd. on Crowley 2012.

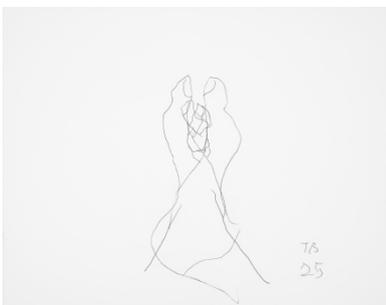
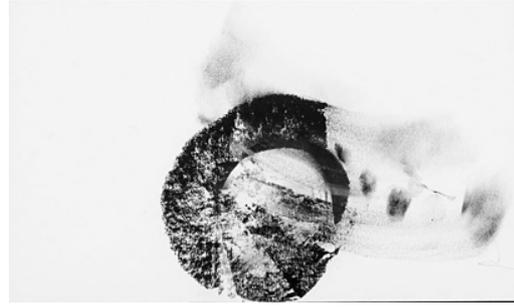
<sup>37</sup> Buchanan 1992, 10, 13.

asking “What are the limits of knowledge? **Where is there still mystery**, and how are researchers moving towards these “unknown” territories?” With methods both formal and informal, the research framework includes ten picnics with invited scholars, recasting the picnic blanket as a space where the quotidian and the cosmic come together, as a simple picnic serves as the setting for folding scientific, theoretical, and philosophical conversation into everyday ritual. One iconic image from the film depicts a couple picnicking on a blanket, serving as a human-scale grounding for the macro- and micro-explorations in the film. In the authors’ words, Futurefarmers “uses this film as a conceptual and aesthetic framework for exploring related ideas - the production of knowledge; how its limits are understood, measured, represented, and transgressed; and the relationship between diverse fields of inquiry.”

Regarding the process of the work above, we bring attention to the placement of the archive. We are not referring to Futurefarmers process of documentation which is an integral part of the work since the picnics have an ephemeral condition being restricted to the participants. We are instead referring to the generative condition of Charles and Ray Eames’s original work. With different intentionality, working with archives (image, film, text) and appropriation, was explored by artists as Cindy Sherman, Barbara Kruger and Martha Rosler who, at the time, were challenging audiences about issues of power, gender and market/consumerism.

In the work of Futurefarmers, the original macro/micro-sight is aimed for knowledge expansion, integration and transdisciplinary. It is moved by curiosity about different fields of inquiry and possible relationships between them. Some of the fields invited for the picnic were physics and planetary science, the humanities, city and regional planning, evolution and ecology, history, geography, etc. We can say their work process happens within placements more than within categories as we will continue to study in their work “Flatbread Society Seed Journey,” later in this text.

Placements itself (*signs, things, actions and thoughts*), and not only the designers, might need the movement. We can think for instance how a city public space was a site for Trisha Brown happenings from the 60s onwards. Drawing was a thinking activity for her choreography in a very similar way it is for architecture. If we can easily understand drawing as a thinking tool for dance or architecture, why, to the thinking, would editing be different from drawing?



- Fig. 17: From the series *Eleven Incidents* (Trisha Brown 2008).  
Fig. 18: *Left hand drawn by right hand #1* (Trisha Brown 1980).  
Fig. 19: *Untitled* (Trisha Brown 1995)  
Fig. 20: *Accumulation with talking* (Trisha Brown 1973).

In summary, placements, for this study, are processes occurring, happening in the fields of kitchen and design. According to this reasoning we observe kitchen as a context. A space of operations, center of activities, actions and functions. We might, for the moment, think about cutting, or water, washing. By observing double process activity (kitchen and design) we find patterns which we thus take for our placements. Depending on different sites, patterns might act as physical states of matter. The moment of change in the subject matter represent a critical point. The bridging process seeks thus for transference between the two fields and is translated by that which we call of recursive structures. Bridging requests for intend, what John Dewey wrote: “involving, that is to say, doing that manipulates and arranges natural energies.”<sup>38</sup>

### 1.1.1 Deconstruction

The concept of “deconstruction” was introduced by Jacques Derrida in his book *Of Grammatology*, first published in France in 1967. It is one of the principal strands of the broader critical field of poststructuralism whose relevant authors include Roland Barthes, Michel Foucault and Jean Baudrillard discussion of the simulacrum. These authors were attentive to the modes of representation and interpretation— from the convention of literature and photography to the design of schools and prisons—as powerful technologies that build and remake the social world.<sup>39</sup> As in critical strategies based on semiotics and anthropology, deconstruction concerns not with the themes and imagery of its objects but instead on the linguistic and institutional systems that frame their production. For Derrida, deconstruction asks **how representation inhabits reality. How does the external image of things get *inside* their internal essence? How does the surface get under the skin?**<sup>40</sup>

MOMA’s exhibition *Deconstructivist Architecture* in 1988, curated by Mark Wigley and Philip Johnson is identified as the initiating of *Deconstructivism* into the design discussion. The term was used “to link certain contemporary architectural practices to Russian Constructivism, whose early years were marked by an imperfect vision of form and technology”. Moreover, the exhibition was also regarded as an oblique interpretation of modernism in the work of Frank Gehry, Daniel Libeskind, Peter Eisenman, and others.<sup>41</sup>

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<sup>38</sup> Dewey, John. 1958 (1929). *Experience and Nature*, 357. New York: Dover Publications, Inc. As qtd. on Buchanan 1992, 7.

<sup>39</sup> Lupton and Miller. 1996, 7.

<sup>40</sup> Ibid, 3.

<sup>41</sup> Ibid, 9.



Fig. 21: *Beat the Whites with the Red Wedge* (El Lissitzky 1919).

“deconstruction gains all its force by challenging the very values of harmony, unity, and stability, and proposing instead a different view of structure: **the view that the flaws are intrinsic to the structure.** They cannot be removed without destroying it; they are indeed structural. A deconstructive architect is [...] not one who dismantles buildings, but one who locates the inherent dilemmas within buildings. The deconstructive architect puts the pure forms of the architectural tradition on the couch and identifies the symptoms of a repressed impurity. The impurity is drawn to the surface by a combination of gentle coaxing and violent torture: the form is interrogated.”<sup>42</sup>

In the text *Letter to a Japanese Friend*. (Prof. Izutsu) Derrida writes:

“[I]n spite of appearances, deconstruction is neither an *analysis* nor a *critique* and its translation would have to take that into consideration. It is not an analysis in particular because the dismantling of a structure is not a regression toward a *simple element*, toward an *indissoluble origin* [...] This values, like that of analysis, are themselves philosophemes subject to deconstruction. The **instance of *krinein* or of *krisis*** (decision, choice, judgment, discernment) is itself, as is all the apparatus of transcendental critique, one of the essential “themes” or “objects” of deconstruction.”<sup>43</sup>

Following this reasoning desire is the instance or of *krisis*. When Mark Wigley writes about a survival of deconstruction, which we now relate to a survival of *krisis*, meaning perhaps the chance of *krises*, he explains that deconstruction is:

<sup>42</sup> Wigley 1988, 10–20.

<sup>43</sup> Derrida 1985 (1983), 3.

“[A]t best, a strange structural condition, an ongoing structural event, a continuous displacement of structure that cannot be evaluated in traditional terms because it is the very translation of those terms. Deconstruction is that which is necessary to structure but evades structural analysis (and analysis is invariably structural). It is the breakdown of structure that is the very possibility of structure, but which must be concealed to produce the effect of structure in the first place.”<sup>44</sup>

According to David Macey, in strictly philosophical terms deconstruction origins can be traced both to Nietzsche and his assertions that there are no facts but only interpretations (1901) and to Heidegger’s critique of the priority that is traditionally given to the present tense.<sup>45</sup>

In *Elements of Semiology* (1964), Barthes applies Saussure’s distinction of the food signifying system. In the following distinction we can find traces of Derrida’s dismantling of a structure, yet, in the case of Barthes, circumscribed to socio-linguistics.

“The alimentary language is made of rules of exclusion; signifying oppositions of units, the type of which remains to be determined; rules of association, either simultaneous or successive; rituals of use which function, perhaps, as a kind of alimentary rhetoric... The relationship between the language and speech would here be fairly similar to that which is found in verbal language: broadly, it is usage, that is to say, a sort of sedimentation of many people’s speech, which makes up the alimentary language; however, phenomena of individual innovation can acquire an institutional value within it.”<sup>46</sup>

1964 is also the same year the anthropologist Claude Lévi-Strauss published the first volume of *Mithologiques*, the structural study *The Raw and the Cooked*. Like Barthes, Lévi-Strauss had been interested in the symbolism and analysis of culinary practice. In the third volume, *The Origin of Table Manners*, he argues that the difference between the roast and the boiled involve respectively the following oppositions, all pointing to the fact that

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<sup>44</sup> Wigley 1995 (1993), 29.

<sup>45</sup> Nietzsche, Friedrich. 1968 (1901). *The Will to Power*, translated by Walter Kaufmann and R. J. Hollingdale. New York: Vintage Books. As quoted on Macey 2001, 86.

<sup>46</sup> Howells, and Hayman, eds. 2014, 17. Before the *Elements of Semiology* (1964), in his essay from 1961 “Toward a Psychosociology of Contemporary Food Consumption,” Barthes addressed food as “a system of communication, a body of images, a protocol of usages, situations, and behaviour.” Barthes 1997 (1961), 21. The same idea may be applied to space.

“one can place the roast on the side of nature and the boiled on the side of culture”: *non-mediated* (cooked directly on an open flame) versus *mediated* (cooked in water in a closed utensil); *masculine* (open fire) versus *feminine* (protected hearth); *exo-cuisine* (cooked outside and destined for foreigners) versus *endo-cuisine* (cooked in a recipient and destined for the family or a closed group).<sup>47</sup>

In the language signifying system of the kitchen, the term *exquisite* offers, I believe, a threshold from Barthes and Lévi-Strauss structural analysis towards the movement which Derrida calls us to think about *the familiar* and *hospitality* in terms or *moods* of architectural space.<sup>48</sup>

Despite having been initiated as a form of textual analyses, deconstruction did not remain circumscribed to text confinements, for, Derrida insists, “deconstruction was not busy mainly with concepts of language ... deconstruction began with a critique of logocentrism, linguisticism, linguistic models, confinements with language.”<sup>49</sup> Whereas in Barthes and Lévi-Strauss the focus of inquiry is placed in the anthropologic and socio alimentary

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47 Lévi-Strauss, Claude. 1990 (1968). “The Origin of Table Manners.” In *Mithologiques* 3, translated from the French by John and Doreen Weightman, 397–403. Chicago: The University of Chicago Press. This text comes after Lévi-Strauss first volume *Le Cru et le Cuit* (1964) where he argues that “certain categorical opposites drawn from everyday experience with the most basic sorts of things — e.g. ‘raw’ and ‘cooked’, ‘fresh’ and ‘rotten’, ‘moist’ and ‘parched’, and others — can serve a people as conceptual tools for the formation of abstract notions and for combining these into propositions.” In Howells and Hayman, eds. 2014, 185–190.

48 “moods” is my consideration, not Derrida. The word “esquisito”, in Portuguese, is still used to signify, odd, eerie, different from what is usual, expected, normative or desired; strange. Differently from even words in other languages which, from an etymologic point of view, have its origin in the Latin *exquisitus* (rare, excellent, discriminating). From the Latin term have resulted the French *exquis*, the English *exquisite* or the Spanish *exquisito*, etc., which in my view are bonded with preconceived ideas of sophistication, refinement, elegance, this is, with what is generally understood as a positive distinction of taste, be it *bourgeois* or not class oriented, and in particular not in a Kantian critique. [See Pierre Bourdieu work about taste being an important example/aspect of culture hegemony in *Distinction: A Social Critique of the Judgement of Taste* (1979).] I would privilege here the word mystery and complexity over sophistication. In Portuguese, the word has degenerated. From its application to kitchen, results, for instance, “esquisito de boca”, meaning a certain refusal, uneasiness, unwelcoming or inhospitality for certain things not rarely related to unfamiliarity. Curiously, yet not surprisingly, in a google translation, from Portuguese to the English, “esquisito de boca” signifies “mouth freak”, “weird”, “funny”. In Portuguese “esquisito de boca” opposes to “ter boa boca,” meaning colloquially, appetite or at least having the palate, —taste buds, receptive, which extends to the ability for distinguishing between and appreciate different aspects, textures, consistencies, appearances, doors of perception. But this reading would not be adequate as it seems to be referring just to an idea of *different* as a *new something*. Yet, elementary simple distinctions such as cold, raw, fresh or moist can be seen for some of us as in the original sense of the word. The two expressions, in Portuguese, might well be referring to the same idea, thus both may be meaning /read as inclusive expressions.

49 Derrida 1992, 12.

rhetoric, Derrida discourse is interested in the rhetoric of space over language. He says that from the beginning he, among others, was interested in the authority of space over or in language and in the necessity of analysing what rhetoric is figured in the spatial.<sup>50</sup>

“To live in a space or in a house implies familiarity, hospitality [...] but there is no hospitality in this sense without the possibility of inhospitality... Some inhospitality is the condition for any hospitality [...] To have a vivid experience of the space and even to experience familiarity, you have to be sometimes on the margin of uneasiness, of not being at home. Being-at-home and not-being-at-home are, for me, a couple.”<sup>51</sup>

Rhetorical aspects in this study seek to question the *sense of dwelling (the familiar)*, *care*, *senses* and *techne* in relation to the fields of kitchen and design. These are thus the material forms and processes of this study. In the context of projectual practice we can find this mode of inquiry in the way certain processes allow, give place and rise for inquiry by shaping and expanding the knowledge of established categories.

For Buchanan the oxymoron “deconstructionist architecture” sought to reposition architecture in the context of signs, symbols, and visual communication, yielding the postmodern experiment and trends.<sup>52</sup> However, Derrida encourages us to think the essential movement lies in the word institution over deconstruction and architecture.<sup>53</sup>

By recalling Heidegger’s *Geworfenheit*<sup>54</sup> Derrida reminds us that we are not one day thrown from an origin into a second place, that from the very beginning we are thrown, that is, we live in the situation of being thrown in the space of architecture. Are, Derrida asks us, architecture and building distinct from dwelling and living?<sup>55</sup> Are architecture and kitchen distinct from dwelling and living? What would mean for the institution of design being thrown into the institution of kitchen? It would mean to question its everyday condition (space) in our living. Which would also mean its architectural space. Its architectural landscape. Its space as nourishing scape.

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<sup>50</sup> Derrida 1992, 13.

<sup>51</sup> Ibid, 22.

<sup>52</sup> Buchanan 1992, 11.

<sup>53</sup> “Institutions, that is with the solid, real, building of social constructs in which discourse, texts, teaching, culture, literature, are produced, normalized and controlled.” Derrida 1992, 12.

<sup>54</sup> In 1951, in the lecture (later published) “Building Dwelling Thinking” Heidegger describes *Geworfenheit* as the sense of being thrown. Heidegger 2001 (1971), 143–159.

<sup>55</sup> Derrida 1992, 15.



Fig. 22: Korongo Nuba women making bread from Dhoura meal in the granary (tukl) room of a Mesakin Quasar house. Kordofan, Sudan. (George Rodger 1949).

In September 2011, while walking down the street where I was living in Porto I encountered what I thought at the time to be a space beyond architecture. This was a time when economic crisis was already installed in Portugal. The bus stop situated a few meters up at the front of my entrance door was, as if by magic of the theatre, transformed into an open kitchen where about fifty to eighty people would come and have dinner stand up, every night. Homeless and quasi-homeless. Several big pans were sat on the bus stop bench as if sat on the ordinary kitchen table. This site I thought was a transparent, nude kitchen. The “mood” of the place, I may say, was uplifting and welcoming. The smell of hot vegetable soup and warm chitchatting between people. Even one could sense a certain organisation, that which, I believe, Jacques Derrida would call of authority and competence. I came across this public “event” a few times and got the impression the kitchen was working just fine. The space of the bus stop was hospitable and inhospitable at the same time, both for the ones having dinner as well for the ones passing by like me. I did not photograph the event for my research. Visual memory had become visually literacy for my eyes. A year after, possibly less than that, the bus stop returned solely to its primarily function and the night space of the kitchen disappeared from the street. The street became quieter at these hours but not as hospitable to a greater extent.

Are landscape and kitchen distinct from dwelling and living?

A previous *event*, “Paths in [Landscape]: Theatre for eating?” in September 2006 evoked me ideas of liminal boundaries.<sup>56</sup> The abstract indicated that the work— a performance-meal or meal-performance was to happen at the place of the barn, within the Park of Serralves Museum in Porto. The project was the result of a collaboration between the Park’s Management and the Performing Art Service of the Serralves Museum. I read that a meal was to be taken as a manner of condensing a perception of the landscape via a

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<sup>56</sup> In the original title, *Teatro da Mangiare?*

sensation that is not normally associated to this perception: the palate. I have very residual memory of the palate, but I was left with a suggestion of space and experience, a particular feeling of delay. In my experience dwelling was here mediated between placement and displacement, intimate and public space. Senses I can easily relate with an idea of “introduction” and beginning. Situated knowledge? In the words of the curators we know the affect intention of the performance-meal or the meal-performance:

“this cyclical project aims to recognise Serralves’ landscape as a venue for performances that will transfigure the perception of its use. Visitors-spectators will thus be endowed with new interpretations and altered perspectives of the spatial layout registered within Serralves’ grounds, and a dynamic process of change and transitory existence will thereby be achieved, that prescribes the phenomena and perceptual procedures of the grounds. The Itineraries [in the Landscape] project thus enunciates the possibility of various experiences of, and within, Serralves’ grounds that annul the perception of a static location.”<sup>57</sup>



Fig. 23: *Teatro da Mangiare?* (Paola Berselli and Stefano Pasquini -Teatro Delle Ariette 2000). Sala San Francesco, Ferrara and Oratorio San Rocco, Monteveglio, Italia.

Something at the time indeed worked as a form of threshold when I was trying to think of the kitchen as an “extended field,” an idea I can only better understand after reading Rosalind Krauss seminal work *Sculpture in the expanded field* (1979).

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<sup>57</sup> Beiramar Diniz, Grande and Rocha. 2006. Retrieved 5/5/2016, from “Paths in [Landscape] - Theatre for eating?” Serralves Museum of Contemporary Art, Porto with Collection *B/Writing in the Landscape*.

## 1.2 Recursive structures

By recursive structures we mean elements carrying the essential information that generates similar patterns visible on different fields. While Rosalind Krauss, in her work *Voyage on the North Sea*, defines:

“a recursive structure, that is, some of the elements of which will produce the rules that generate the structure itself ... Further, that this recursive structure is something made, rather than something given, is what is latent in the traditional connection of “medium” to matters of technique.”<sup>58</sup>

In his post “What scientific concept would improve everybody's cognitive toolkit?”, David Gelernter gives a different perspective. Identifying a recursive structure as a shorthand abstraction with surprising applications beyond science he explains that “a structure is recursive if the shape of the whole recurs in the shape of the parts.” Gelernter goes on telling that “the idea of recursive structure came into its own with the advent of computer science in the 1950s ... but it also happens that is fundamental to the history of architecture, especially to the gothic, renaissance and baroque architecture of Europe.”<sup>59</sup>



Fig. 24: Cathedral of Notre Dame in Paris (1163–1345) showing distinctive features of Gothic architecture including pointed arches and flying buttresses.

In Gelernter definition of recalling the gothic architecture we recognize the condition of gravity being central to recursive structures for weight is the force of strong desire for elevation, in the case of the gothic a desire that is also sacred.

<sup>58</sup> Krauss 2000, 7.

<sup>59</sup> Gelernter 2011. Retrieved 25/2/2016, from *Edge*.

“I believe in the spirituality of the sacred. Not of religion, but of the sacred. What is the spirituality of the sacred? It’s the intuition of how we relate to the world. This is what the imaginary is: we feel the rumbling underneath us.”  
(Edouard Glissant)

In Wolfgang Tillmans work *Peas* it is possible to observe that the recursive structures have dynamic structures that change, because they continuously accommodating the new conditions upon which are exposed. However, it is possible do unveil those structures: If you have a close look to the water movements you will find shapes that reply the shapes of water movements changing at different streams. The same occurrence can be observed in movement, mechanics, and fluids, in physics.<sup>60</sup>

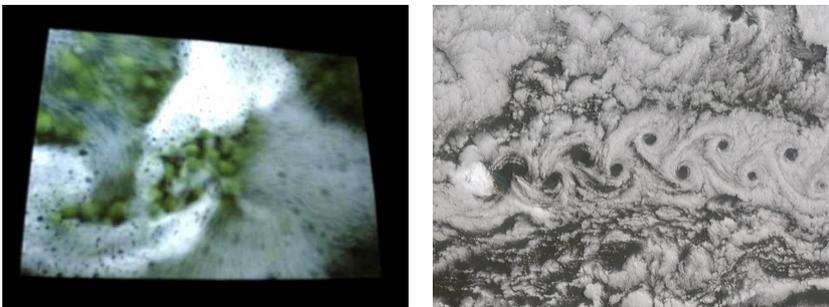


Fig. 25: *Peas* (Wolfgang Tillmans 2003).

Fig. 26: Karman Vortex Streets. Image acquired by the NOAA satellite

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<sup>60</sup> Marine stratocumulus clouds frequently form parallel rows, or “cloud streets,” along the direction of wind flow. When the flow is interrupted by an obstacle such as an island, a series of organized eddies can appear within the cloud layer downwind of the obstacle. These turbulence patterns are known as von Karman vortex streets. Retrieved 14/9/2016, from “A Vortex Street in the Arctic”- NASA *Earth Observatory* <<https://earthobservatory.nasa.gov/IOTD/view.php?id=2270>>.

### 1.3 Process and kitchen

Process and kitchen meaning here more a gesture rather than a recipe.

Kitchen is an archetypal image of the everyday therefore its object pertains, touch upon, questions the space of all things familiar. Space however, Pallasmaa argues, must first be encountered and only then might it become space that is lived, experienced, inhabited. The origin of the term *archetype* arrives via Latin from Greek *arkhetupon* ‘something molded first as a model’, from *arkhe-* ‘primitive’ + *tupos* ‘a model’. The word is a noun meaning “An original which has been imitated; a prototype”; “A recurrent symbol or motif in literature, art, or mythology.” In Jung’s psychoanalysis theory, *archetype* refers to “a primitive mental image inherited from the earliest human ancestors, and supposed to be present in the collective unconscious.”<sup>61</sup> In the installation part of the *Living* —a series addressing the necessities of daily life: eating, breathing, sleeping, and human relationships—Jenny Holzer printed a signage on a cast bronze plaque (a format used by medical and government buildings). The placing of the sign suggests the typical placing of a mirror, reading: “The mouth is interesting because it is one of those places where the dry outside moves into the slippery inside.” There is an old saying telling “pela boca morre o peixe” which addresses the idea of limits, risk, and talking. In Holzer though the setting is mute. Voice is absent. There is sense rather than talking. Might the fish be eating blackberries?



Fig. 27: *Living* (Jenny Holzer 1980-82). Installation view from “Jenny Holzer: Signs,” MIT List Visual Arts Center, 1987.

<sup>61</sup> “archetype”. In Oxford English Dictionaries, Oxford University Press, 2019. Retrieved 29/11/2017, from <<https://en.oxforddictionaries.com/definition/archetype>>.

Holzner introduction might just be asking whether if kitchen might be a space offering some hospitality for questioning that what is supposed by space, language, taste and intuition in design processes.

When addressing the triangulation of this study we have said that space falls into Kant's conception of pure intuition and its inherent entangled relations between the scientific intuition, the everyday intuition and the artistic intuition. Pallasmaa conception of artistic or creative expression is defined by engagement with "pre-verbal meanings of the world, meanings that are incorporated and lived rather than simply intellectually understood."<sup>62</sup>

If on one level language concerns with the grammar and the conventions of a certain discipline saying of the language that is adopted by the discipline and categorized as the technical language or the terminology of each discipline; language is, at the same time, associated with the broad notion of authorship. In creative practices language as authorship refers to the manner in which the shape of things, its aesthetics, is understood as a method of human communication, any non-verbal method of expression or communication, meaning translated into form. Form is meaning. The distinct language of each creator shapes the character of the space. Another level in language akin to the manner and shape of things and ideas is that which refers to language as medium, material, vehicle or apparatus, artifice, in processes and communication. Is the medium still the message? McLuhan defines medium as "any extension of ourselves or our senses" whereas message is "**the change of scale or pace or pattern.**" If the medium is taken by the context the first may still be medium but not a medium of mechanical reproduction for it is not asking from creative practices to reproduce reality rather to instigate, interpret, render, concoct, theories and reality of a certain discipline from a site-specific space.<sup>63</sup>

The concept of "food design" was first introduced by Spanish designer Martí Guixé in 1997 when he presented the work SPAMT (És Pà amb Tomàquet) at Galeria H2O, in Barcelona. This event is considered the beginning of food design as a discipline. Since then and over the last twenty years food design has evolved into a kind of movement, trend, which does not necessarily follow Guixé conceptual approach to food as material. In the essay "Nourishing the Soul" Beppe Finessi does his reading of Martí Guixé's work:

"In his own curious and methodic way, of how to get to grips with the underlying logic — poised between tradition, communication and culture — behind

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<sup>62</sup> Pallasmaa 2005 (1996), 25.

<sup>63</sup> Legrady 2006. Retrieved 29/11/2017, from *e-flux conversations: Open Forum*.

a “ritual,” which the most fortunate carry out three, four or even five times a day, every day of their lives, and not just for reasons of survival but also to express themselves, enjoy people’s company and converse. In other words, a necessity but also so much more. So Martí Guixé has understood much better than everybody else that food can be designed, following the example of other greats who have left signs for tracing out new paths...”<sup>64</sup>

Perspectives on design terminology seems to offer, for the context of this study, a limited account of what it might involve the term “food” and “design” altogether.<sup>65</sup> The subject of kitchen as space of everyday-matter is not indeed questioned in relation to designing and creative practices. The terminology focus arguments not in the interaction between space and nourishment but instead, mainly, in deceiving nourishment (through phenomenology and perception) in favour of a rising market fashion trend of food related stuff and food experiences in this way setting the site-specific space of kitchen into the process of food and artification.<sup>66</sup> Although it recognizes the complexity and vastness of food’s topic milieu it does not indicate ways in which creative practice may inquire into and operate within such complexity. The discourse primarily evokes issues of consumerism and seduction which leads one to consider the expanded phenomenon of food and artification within the discipline of design. The reasons appointed leads us to argue that perspectives on design terminology neglect the spatiality of the kitchen.

The gesture towards process and kitchen stands closer to the idea of grammatology and spatiality rather to the grammar or conventions of the discipline.<sup>67</sup> The gesture departs from the conjecture that there is no outside-space for although not necessarily stable context persists in integration.<sup>68</sup>

Accordingly, Teresa Azevedo’s study introduces the dialectic between *showing/hiding* the place and process of creation by reconsidering the terminology associated with the historic artist’s studio (*public/private*) by proposing that kitchen may represent a contextual space for designating any place of creation and/or artistic production saying either of a material or conceptual space of creation.<sup>69</sup>

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<sup>64</sup> Finessi 2010, 99.

<sup>65</sup> Erlhoff and Marshall 2008, 168.

<sup>66</sup> Shapiro and Heinich 2012. Retrieved 29/10/2015, from *Contemporary Aesthetics* 4.

<sup>67</sup> Referring to the entry “fooddesign” in Erlhoff and Marshall 2008, 168.

<sup>68</sup> To borrow from Derrida saying “il n’y a pas de hors-texte” (there is no outside-text). Derrida 1997 (1967), 158.

<sup>69</sup> Azevedo 2015, 577–601.

“If artists [...] continue to insist in requiring a studio – and in some cases highlighting its role in their practice – then shouldn’t the way each of them mobilizes it be a crucial component of any analysis of their practice? the place and means by which a work is generated – which, on occasion, has a hand in shaping its reception – must be accounted for.”<sup>70</sup>

Teresa Azevedo proposed phenomenology of the studio finds reasoning and evidence in the process of creation of Ângela Ferreira, an artist engaged in scrutinizing the use of theories in particular art historical theories (field of the post-colonial) and their relationship with the impact on contemporary art, voicing for arts intrinsic communicative capacity to negotiate complex subject matter.

“agora, aqui na cozinha a coisa torna-se um bocadinho mais complexa porque ... eu aqui vou misturando projetos. ...depois há outra coisa do ritual: é que quando os projetos se acabam, geralmente eu tiro-os [os desenhos da parede da cozinha]. Porque os miúdos fartam-se muito, não é? também tenho família, portanto... eles todos os dias sempre com coisas assim... de vez em quando tiramos as coisas e fica assim muito limpinho, muito vazio.

... as coisas vão acontecendo um bocado intuitivamente e depois, de repente quando eu quero pensar nas coisas, este [a cozinha] é o sítio onde eu paro com as coisas. como o ateliê - o espaço onde eu faço as maquetas - é mais um espaço de eficiência (do género: tu vais lá para fazer qualquer coisa, tens uma missão, estás lá a construir, não é?), aqui [na cozinha de sua casa] é o espaço da vivência; aqui é o espaço do estar todos os dias. ... se eu estiver a tomar um chá e estiver pronta 5 minutos antes é para aqui que eu venho, porque esses 5 minutos são úteis para pensar. ... É um laboratório de pensar, sim.

24h sobre 24h, não é? e são aqueles pensamentos que não são racionais: são coisas que vais magicando na parte de trás da tua cabeça. não é preciso estares sentada a pensar concretamente sobre aquilo. ...”

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70 Coles, Alex. 2012. *The Transdisciplinary Studio* 1: 11. Berlin: Sternberg Press. As qtd. on Azevedo 2015, 581.

Pallasmaa explains that in the design process the maker/creator internalizes the space. The moment is affected by undifferentiated embodied responses where “a powerful identification and projection takes places; the entirely body and mental constitution of the maker becomes the site of the work.”<sup>71</sup>

isto era um assunto que me preocupava desde que eu era aluna da escola de belas artes. ... tu estás no ateliê, tens os teus pensamentos, fazes as tuas decisões, fazes as tuas séries de desenhos, fazes as tuas leituras, vais ao cinema, tens discussões com os amigos... vais construindo ideias em torno de qualquer coisa. depois no ateliê essas ideias estão a ser quase que digeridas e trabalhadas, e retrabalhadas, e acabam por se manifestar em desenhos, ou objetos, ou esculturas, ou instalações, ou vídeos. ... Mas como é que tu partilhas esse processo, que é muito bonito, com a pessoa que está a ver? Porque a pessoa que está a ver normalmente vê o objeto acabado. e às vezes ele diz muita coisa, mas [outras vezes] diz muito pouco sobre o processo. ... Porque eu tinha sempre interesse em como é que eu transmito as ideias; e às vezes apresentar só um desenho ou outro ajuda a perceber o que é o desenho que o artista faz para o projeto mas não explica as ideias, não explica as conexões que a pessoa [o artista] faz ... às vezes tens de ter as duas coisas juntas. ... e isto é uma coisa que desde a faculdade eu tenho, e nunca soube como gerir, como apresentar.”<sup>72</sup>

Due to kitchen necessary condition of daily living space as of direct constant contact with the materials for the artist, the gesture towards process and kitchen agrees with Teresa Azevedo proposition. Through extending the space of the studio beyond its historical and traditional definition it seems easy to accept the kitchen as a natural, intuitive space for the process of artistic creation, to receive and perceive an architecture of the senses more than the original functionality purpose of the space meets the eye.

Even though the evolution of modernity has been characterized by the liberation of the eye from Cartesian perspectival epistemology, Martin Heidegger, Jacques Derrida, Michel Foucault, Italo Calvino all have argued modernity negative tendencies towards the historical privileging of sight. In Pallasmaa view “beyond architecture, contemporary culture at large drifts towards a distancing, a kind of chilling de-sensualisation and de-eroticisation of the human relation to reality.”<sup>73</sup>

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<sup>71</sup> Pallasmaa. 2005 (1996), 12.

<sup>72</sup> Ângela Ferreira, em conversa com Tereza Azevedo em 8 de Abril de 2014, na cozinha de casa da artista. As qtd. on Azevedo 2015, 588, 590–92.

<sup>73</sup> Pallasmaa. 2005 (1996), 34.

The hegemony of the eye has also been felt on philosophy. The impact of the sense of vision in the discipline was summarized by Peter Sloterdijk in the following: “The eyes are the organic prototype of philosophy. Their enigma is that they not only can see but are also able to see themselves seeing. This gives them a prominence among the body’s cognitive organs. A good part of philosophical thinking is actually only eye reflex, eye dialect, seeing-onself-see.”<sup>74</sup> However, the human has not always been dominated by the visual. Studies in anthropology describe cultures in which our private senses of smell, taste and touch continue having collective significance in behaviour and communication.<sup>75</sup>

Lucien Febvre explains that “The sixteenth century did not see first: it heard and smelled, it sniffed the air and caught sounds.”<sup>76</sup> A parallel argument is made by Robert Mandrou: “The hierarchy [of the senses] was not the same [as in the twentieth century] because the eye, which rules today, found itself in third place, behind hearing and touch, and far after then. The eye that organises, classifies and orders was not the favoured organ of a time that preferred hearing.”<sup>77</sup>

According to Ashley Montagu touch “is the sense which became differentiated into the others, a fact that seems to be recognised in the age of old-evaluation as touch as the mother of the senses.”<sup>78</sup> Accordingly, the true Enlightenment in the spirit of Kant’s critique of judgment seems only to be assigning to taste the very faculty of touch inasmuch the sense of taste, in Kant, is metonym for sensibility. It may ~~thus~~ therefore be argued the deconstruction of taste in Kant is, to a certain extent, an instrumental displacement of language(/sight?) in representation, a change in perception from the stimulus/sensory modality or quality of vision to that of taste but only to turn touch or sensibility the center receptor of the concept of the self. To put this assumption in the context of Sloterdijk, taste rather than sight would represent, typify, and disclose for Kant the organic prototype of space of representation. Following this reasoning kitchen may invite for a regression, lessening, decrease of the visual to other sensory modalities.

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<sup>74</sup> Sloterdijk, Peter. 1988 (1983). *Critique of Cynical Reason*, translated by Michael Eldred. Minneapolis: University of Minnesota Press. As qtd. on Pallasmaa 2005 (1996), 15.

<sup>75</sup> Pallasmaa. 2005 (1996), 24. The role of the senses in the use of collective and personal space in different cultures is the subject of Edward T. Hall’s work *The Hidden Dimension* (1969).

<sup>76</sup> Jay, Martin. 1988. “Scopic Regimes of Modernity.” In *Vision and Visuality*, 10. Seattle: Bay Press. As qtd. on Pallasmaa 2005 (1996), 25.

<sup>77</sup> Ibid, 34-5. As qtd. on Ibid, 25.

<sup>78</sup> Montagu, Ashley. 1986. *Touching: The Human Significance of the Skin.*, 3. New York: Harper & Row. As qtd. on Ibid, 11.

To understand the space of kitchen as the unity of the concept uniting the space (of intuition) it must be recognized “the role of the body as the locus of perception, thought and consciousness, and of the significance of the senses in articulating, storing and processing sensory responses and thoughts.”<sup>79</sup> For translating processes taking place in the kitchen we propose thinking of the following notions:

**saber (knowing)**  
**taste**  
**cognition (a perception)**  
**intuition**  
**experience**  
**impulsion**  
**integration**  
**fruition**  
**usufruct**

In the introduction “La alimentación, en la raíz de la tecnología y el diseño”<sup>80</sup> Isabel Lugo makes reference to the etymology of the word “saber” intending to unveil the symbolic close relations between diet, knowledge, and intuition. In Spanish as well as in Portuguese the word *saber* (in Italian *sapere*, German *wissen*, English *knowledge*) arrives from the Latin verb *sapio*, *sapis*, *sapere*, which signifies to physically perceive the flavour of something through the sense of taste. *Saber*, explains Lugo, it was initially *gustar*, *gostar* (*tasting*), to recognize *el sabor* (*the flavour*). Flavour, according to the International Standards Organization is defined as a “complex combination of the olfactory, gustatory and trigeminal sensations perceived during tasting. The flavour may be influenced by tactile, thermal, painful and/or kinaesthetic effects.”<sup>81</sup> *Sapor*, *saporis* also proceeds from *sapio*. From that origin, *sapere* (knowledge) passes or moves to signify, having intelligence, judgment, understand something. The one who tastes can (may?) discern with certainty, possesses a vital and necessary knowledge, survives, and thanks to it can reach other *saberes*. *Sabor*, *saber*, *saborear*, *saboroso*, *insípido*, *sabiduría*, *sábio*. Following this reasoning might one give to consideration the enabling of cognition via taste?

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<sup>79</sup> Pallasmaa. 2005 (1996), 10.

<sup>80</sup> Lugo 2015, 22.

<sup>81</sup> ISO (1992, 2008, 2017): Standard 5492: Terms relating to sensory analysis. International Organization for Standardization. As qtd. on Spence, Auvray, and Smith 2014, 3.

In Kant the judgement of taste is aesthetic and the faculty of judgement is laid down in reference to pleasure and pain. Feelings of pleasure and pain would therefore be the decision-making subject in the process involving taste. Moreover, taste in Kant is directed to the method of representing an object. Whereas the etymological root (deviation) does not express conditions regarding *saber* other than to physically perceive the flavour, Kant establishes that it is only when want, urge, appetite, for everything that is eatable, this is, either survival or greed “is appeased that we can distinguish” in a judgment of taste.<sup>82</sup>

We may perhaps agree that to a certain extent taste in Kant borrows reason from etymology “for in a judgment of taste the reference to understanding is always involved” but it goes further in deconstructing the word beyond grammatical reasons in translation for taste in Kant is a matter of critique. For finding reason in the judgment of taste one should place “the faculty of judgment” in the faculty of the processes, on the one hand; and the “method of representing” in the given space of the kitchen which is contextual. In process and kitchen experience is implicated with fruition. Whereas experience relates here to Pallasma definition of “a situational bodily encounter” fruition borrows from Kant understanding of *receptivity* or “the capacity for receiving representations through the mode in which we are affected by objects.”<sup>83</sup>

Fruition refers formerly to *gozo, jouissance*, pleasure, in the sense *enjoyment*. In such sense fruition is close to tasting and relates to time. In portuguese fruition means “ato ou efeito de fruir ou desfrutar de algo; deleite.” Gosto. Taste. But fruition has a myriad of derivatives/ possible connotations, some suggesting antagonism, such as “Posse, usufruto”.<sup>84</sup> “*the plans have come to fruition sooner than expected. The point at which a plan, intention, or project is realized. The state or action of producing fruit.*”<sup>85</sup> Likewise architecture, fruit is, again, metonym, as in “viver do fruto do seu trabalho” saying of living from the result of one’s labour. Fruition is also both condition and result of indeterminacy.

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<sup>82</sup> Kant 2015 (1790), 46, 55, 66. Retrieved 3/10/2016, from The Project Gutenberg [EBook #48433].

<sup>83</sup> Kant 2003 (1781), 106. Retrieved 3/10/2016, from The Project Gutenberg [EBook #4280].

<sup>84</sup> Infopédia, Dicionários Porto Editora.

<sup>85</sup> Oxford English Dictionaries.



Fig. 28: *The Wedding Feast* (Sandro Botticelli 1483).

John Dewey captures the immediate, embodied and subconscious vital sense of those situations that we spontaneously refer to as being “real experiences”; things of which we say in recalling them, “that *was* an experience”, in the following description:

“We say with truth that a painting strikes us. There is an impact that proceeds all definite recognition of what it is about ... In an experience, flow is from something to something. As one part leads into another and one part carries on what went before, each gains distinctness in itself ... Because of continuous merging, there are no holes, mechanical junctions, and dead centers when we have *an* experience ... An experience as a unity that gives it its name, *that* meal, that storm, that rupture of friendship. The existence of this unity is constituted by a single *quality* that pervades the entire experience in spite of the variation of the constituent parts. This unity is neither emotional, practical, nor intellectual, for these terms name distinctions that reflection can make within it...”

“no experience of whatever sort is a unity unless it has esthetic quality ... the aesthetical quality that rounds out an experience into completeness and unity as emotional ... In fact emotions are qualities, when they are significant, of a complex experience that moves and change ... All emotions are qualifications of a drama and they change as the drama develops.”<sup>86</sup>

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<sup>86</sup> Dewey 2005 (1934), 37-38, 42-43.



Fig. 29: *La Bouillabaisse de formes dans la tour de Babel* (Antonin Artaud 1946).

The latent qualities of language as a means (medium) for deconstructing the significance of the space of the kitchen are served to the reader through the implications of its history, landscape, climate, culture and taste in Francisco Palma-Dias text “lusitânia liquefeita – um país paradoxal «o método surpreenderá o leitor –mas é o que me cabe»” (Liquefied Lusitania: A Paradoxical Country).<sup>87</sup> Published in 2010 for the issue “Aesthetes and Eaters—Food and the Arts” in the *InVisible Culture* Journal for Visual Culture, the text was originally written in 2008 as a strategic document addressed to the Portuguese Ministry of Economy and Innovation.<sup>88</sup> The rhetoric of the text explores the natural and gastronomical richness of Portugal as a country that is subjected to three different climates: Atlantic, Mediterranean, and Continental therewith jointly with the recently renewed interest in centuries-old agriculture practices. Resembling the work of cartography, the flow of text maps and portrays the landscapes, the agricultural products and techniques, the fishing and cattle breeding of the country’s distinct regions. In Paula Pinto words the text describes “the irony of seeing a crude and handcrafted agriculture, whose products and practices survived from centuries of political negligence, being celebrated by gastronomy.” However, if there is distancing from the political commentary, as far as I am concerned, as a reader, both *host* and *guest*, to borrow Derrida figures, in one’s idiom, mother tongue, “Liquefied Lusitania” by whichever means, does introduce what Kant designates of affect, or, better saying, perhaps, an experience. What indeed is celebrated in the work are the situations of context, therefore we argue the experience is not and intrinsically gastronomical. Instead the experience lays in integration for it celebrates the context interrelations of a particular gastronomy where language is working outside the limits of translation. In “Liquefied Lusitania” the context *seasons* the experience in the necessary sense Derrida

<sup>87</sup> Palma-Dias 2010. This text/piece was integrated as a sample in the empirical work with the research sample.

<sup>88</sup> According to editor Paula Pinto, the text was never published.

translates *seasons* into *relève* in his text “What Is a ‘Relevant’ Translation?” For Derrida, that which gives taste is found in the movement of establishing relevance in translation, that is, beyond the grammar or the lexicon but also the “*transferential* and *transformational travail*, in all possible codes and not only that of psychoanalysis, will enter into competition with the apparently more neutral motif of translation, as *transaction* and as *transfer*.”<sup>89</sup> Accordingly, and agreeing with Alexandra Alisauskas, what is also relevant, in terms of process, is the potential of experimental writing practices to “encapsulate the meanings of a particular food ecology and its itinerant meanings and politics”<sup>90</sup> while questioning the place of what Palma-Dias resumes as “*originais fusões e maridagens, defendendo-as, numa perspectiva de desenvolvimento.*” We argue that food enters the politics when reaching the public realm, like design does when its results —fruit— produce changes on the city, the region, the culture. It is a deliberate choice not to extract more citation from the text as it is believed Palma-Dias writing invites for the complete reading in the sense Dewey’s understands the movement that gives a definiteness and interest to its successive portions greater than exists in the homogeneous portions of a disembodied passage.<sup>91</sup>

Albeit differing in tone “Liquefied Lusitania” suggest sharing two features with land art. One concerns the process of the creative practice with relevance to the context of landscape; the other has to do with the question of experience and marking (language). While for the maker the usufruct lays in the experience/becoming for the user the usufruct lays in interpretation.

Part of the wider conceptual art movement beginning in the 1960s and lengthening into the 1970s of which Robert Smithson’s *Spiral Jetty* (1970) is the most representative work, land artists displaced the bounded category of sculpture into a fluid space between landscape and architecture. For Rosalind Krauss the expanded field that characterizes this domain of postmodernism is marked by “an historical rupture and the structural transformation of the cultural field that characterizes it.”<sup>92</sup> The rupture sets context in the center of the practice. In other words, context becomes the medium. This inversion leads, consequently, to the questioning of the traditional medium, reviving ancient forms of marking and tracing. Several of the works of Richard Long and Hamish Fulton were based around the experience of walks focused on the photographic and drawing experience of marking.

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<sup>89</sup> Derrida, and Venuti. 2001, 175.

<sup>90</sup> Alisauskas 2010, 5.

<sup>91</sup> Dewey 2005 (1934), 37–43.

<sup>92</sup> Krauss 1979, 41.



Fig. 30: *From Tree to Tree* (Richard Long 1986).

Fig. 31: *Outline of the Cooking Pot* (Hamish Fulton 1995).

Recording the activity of walking in the outdoor world using the mediums of photography, maps, drawing, text and bring it into the gallery space to create installations were an integral part of the artists creative process. These all articulate processes of measuring time and space in various ways. However, both for these artists the process of getting into the days of repetitive walking in the landscape, in other words —the experience— constituted the art practice in itself.

In land art, drawing and text arrive to us as a physicality of the experience undertaken by the artists. These objects evoke the feeling of a silence practice and the idea of non-site. The works provide information which is specific but lacking in precise geographic detail therefore assuming an indeterminacy to the viewer. Elisabeth Manchester explains that the “duration and distance covered, together with a generalised location, provide the parameters for the viewer’s imaginative interpretation.”<sup>93</sup> The transient trace left can be seen as the leftovers of the experience. According to Manchester, Long has subsequently distinguished his work from the Conceptual art movement, since for him the execution of the idea is of primary importance, rather than the idea itself. Nonetheless, his text works share with works created by Conceptual artists the requirement of reading and thinking on the part of the viewer to complete it.

Dewey’s conception of “impulsion” which he calls upon for explaining the idea of interaction. In his words: “for to perceive, a beholder must *create* his own experience.”<sup>94</sup> Dewey chooses to use the term “impulsion” instead of “impulse”. The reason given is, I believe, significant for more than grammatical purposes.

<sup>93</sup> Manchester 2000/2001.

<sup>94</sup> Dewey 2005 (1934), 56.

“Every experience, of slight or tremendous import, begins with an impulsion, rather *as* an impulsion. [...] I say “impulsion” rather than “impulse.” An impulse is specialized and particular; it is, even when instinctive, simply a part of the mechanism involved in a more complete adaptation with the environment. “Impulsion” designates a movement outward and forward and the whole organism to which special impulses are auxiliary. It is the craving of the living creature for food as distinct from the reactions of tongue and lips that are involved in swallowing; the turning toward light of the body as a whole, like the heliotropism of plants, as distinct from following a particular light by the eyes.”<sup>95</sup>

Dewey argues that experience is limited by all the causes which interfere with perception and “the relations between undergoing and doing.” Moreover he makes notice that “there is an element of passion in all aesthetic apperception.”<sup>96</sup> For Dewey, aesthetics refers to experience as appreciative, perceiving, enjoying: “It denotes the consumer’s rather than the producer’s standpoint. It is gusto; taste.”<sup>97</sup> When aesthetic, he explains that the sensory satisfaction of eye and ear happens because it does not stand by itself but is linked to the activity of which it is consequence. He then evokes the figure of the epicure for further elaborations:

“Even the pleasures of the palate are different in quality to an epicure than in one who merely “likes” his food as he eats it. The difference is not of mere intensity. The epicure is conscious of much more than just the taste of the food. Rather, there enter into the taste, as directly experienced, qualities that depend upon reference to its source and its manner of production in connection with criteria of excellence. As production must absorb into itself qualities of the product as perceived and be regulated by them, so, on the other side, seeing, hearing, tasting, become esthetic when relation to a distinct manner of activity qualifies what is perceived.”<sup>98</sup>

This study attempts to convoke the space of kitchen visited by artists and designers throughout brief and recent history. The reading of the space aims finding its translation through the taking notice of the creative processes involved in the space explored by those artists and designers. One way to look at this view might be looking at creative processes

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<sup>95</sup> Ibid, 62.

<sup>96</sup> Ibid 51.

<sup>97</sup> Ibid 46.

<sup>98</sup> Ibid 50-51.

as the kitchen milieu. Another way to put it is process as context. Nevertheless, the reading seeks not to fetishize the context milieu by isolating it from its fate. Rather it makes an attempt to concatenate choice and space through the eyes of its processes looking for history and kitchen in the way Edward Funchs practices an historical consciousness, “a consciousness of the present which explodes the continuum of history.”<sup>99</sup> In this way, a collection of creative processes hopes could turn the practice and the past from a burden to a possession therefore ensuring its transmissibility. To a certain extent this idea can, I believe, be illustrated in the way Holzer convokes the kitchen predominantly as a space of movement, gestures, action, operations:

“You have to make thousands of precise and rapid movements to prepare a meal. Chopping, stirring and turning predominate. Afterwards, you stack and make circular cleaning and rinsing motions. Some people never cook because they don’t like it. Some never cook because they have nothing to eat. For some, cooking is a routine, for others, an art.”<sup>100</sup>

The significance between process and kitchen is searched in the distance between its space and function very much in the sense Juhani Pallasmaa’s understands the conception of architecture as a conversation with the senses. Kitchen, likewise architecture, it is foremost a space of bodily identification convoking images of action:

“The experience of home is structured by distinct activities—cooking, eating, socialising, reading, storing, sleeping, intimate acts—not by visual elements. A building is encountered; it is approached, confronted, related to one’s body, moved through, utilised as a condition for other things. Architecture initiates, directs, and organises behaviour and movement.”<sup>101</sup>

When initiating the process of understanding the space in terms of dynamic interactions and interrelations Pallasmaa argues that architecture has to maintain a sense of distance, resistance and tension with respect to its program, function and comfort as “it must also remember the primordial hunter and farmer concealed in the body.” Because kitchen, as architectural space, primarily speaks of lived space rather than physical space he insists

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<sup>99</sup> Benjamin, Walter. 1978. “Edward Funchs: Collector and Historian.” In *The Essential Frankfurt School Reader*, edited by Andrew Arato and Eike Gebhardt, 227. New York: Continuum. First published in 1937 in *Zeitschrift für Sozialforschung* Vol. vi. As qtd. on Ackbar 1988, 217–37.

<sup>100</sup> *Living series* (Jenny Holzer (1980–1982).

<sup>101</sup> Pallasmaa. 2005 (1996), 63.

that “lived space always transcends geometry and measurability” and therefore “The authenticity of architectural experience is grounded in the tectonic language of building and the comprehensibility of the act of construction to the senses.”<sup>102</sup> If relating to the idea of kitchen as the conception of an architecture of the senses argued by Pallasmaa and where “various architectures can be distinguished on the basis of the sense modality they tend to emphasise. Alongside the prevailing architecture of the eye, there is a haptic architecture of the muscle and the skin. There is architecture that also recognises the realms of hearing, smell and taste.”<sup>103</sup>

### **Propaganda: campaigning the kitchen**

Along with the subject of the beauty of war and speed : the speed of the city, the racing motor car, the industry, the technology; the kitchen was a prominent space for the futurists to celebrate the modern world. Among modernist movements futurism was exceptionally passionate in its denunciation of the past. Clement Greenberg assessed it as the discoverer of *avant-gardeness* whilst the work of *avant-gardism* Greenberg assigned to Marcel Duchamp.<sup>104</sup> In 1930, together with his colleague Fillia (the pseudonym of Luigi Colombo), Filippo Tommaso Marinetti publishes the “Manifesto of Futurist Cookery” proclaiming ideas that food and the table were the ultimate promise of optimism and futurism — a threshold to sensual freedom leavened with the carefree abandon of a children’s party and the intellectual enthusiasm of a literary salon. Futurist cooking was seen at the time as revolutionary by the way it took food as a raw material for art and cultural commentary while reflecting the futurist idea that human experience is empowered and liberated by the infiltration of *arte-vita*. By 1932 Marinetti finally publishes his *Futurist Cookbook*. In the introduction to the original edition the leader of the group asserts the premise:

“The Futurist culinary revolution... has the lofty, noble and universally expedient aim of changing radically the eating habits of our race, strengthening it, dynamizing it and spiritualizing it with brand-new food combinations in which experiment, intelligence and imagination will economically take the place of quantity, banality, repetition and expense... This Futurist cooking of ours, tuned to high speeds like the motor of a hydroplane, will seem to some trembling traditionalists both mad and dangerous: but its ultimate aim is to

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<sup>102</sup> Ibid., 60, 63, 64.

<sup>103</sup> Ibid., 70.

<sup>104</sup> Greenberg, Clement. 1975. “Counter-Avant-Garde.” In *Marcel Duchamp in Perspective*, edited by Joseph Masheck, 123-24. Englewood Cliffs, N.J.: Prentice-Hall. First published in *Art International* 15, no. 5 (20 May 1971), 16-19. As qtd. on Judovitz 1995.

create a harmony between man's palate and his life today and tomorrow... It is not by chance this work is published during a world economic crisis, which has clearly inspired a dangerous depressing panic, though its future direction remains unclear. We propose as an antidote to this panic a Futurist way of cooking, that is: optimism at the table."<sup>105</sup>

In Italy, the weight of past culture was felt as particularly oppressive and for this reason the futurists desired to reverse the most famous chapter of the history of Italian cuisine.<sup>106</sup> Marinetti and Fillia declared the abolition of the nation's (patria's) sacrosanct pasta in pursue of an absolute originality in the food. This would signify pasta not only represented future's anti-taste as it was indeed the chosen conceptual medium (thus kitchen was a framework) for a negation (refusal), cut, with the past and tradition, a campaigning slogan for what the Futurists had been battling since their initial manifesto in 1909 came to public.



Fig. 32 (left): Marinetti eating pasta at Milan's Biffi restaurant, 1930.

Fig. 33 (right): Actress Sophia Loren (David Seymour 1955).

Ironically, the portray of a Marinetti pasta eater became a stock figure similar to pictures of Commedia dell'Arte being disseminated in prints all over Europe. In his essay "Anti-pasta" Romy Golan explains:

"Marshalling the opinions of doctors, professors, hygienists, and impostors, Marinetti claimed that pasta induced lethargy, pessimism, nostalgia, and neutralism. ... Ultimately, Marinetti believed, modern science would allow us to

<sup>105</sup> Marinetti, 1989 (1932).

<sup>106</sup> Romy Golan clarifies that in the xvii century the city of Naples had initiated a gastronomic revolution whereby its inhabitants, until then known as *mangia broccoli* and *mangia foglie*, now became *mangiamaccheroni*.

replace food with free state-sponsored pills composed of albumins, synthetic fats, and vitamins... Ultraviolet lamps could be used to electrify and thus dynamize food staples. Eventually, totally mechanized production would relieve humankind of labor altogether, allowing man to be at leisure to pursue nobler activities. Dining could thus become a purely aesthetic enterprise. On this premise, Marinetti and Fillia's proposals for the new Italian cuisine constitute one of the most inspired chapters in the annals of Futurism. The cookbook gave a new infusion of *giovinezza* —a favorite Fascist word, meaning “youth”—to the slightly tired antics of a movement now known as Secondo Futurismo. While the spectator could already expect, by the 1930s, to be abused by the Futurist text, the Futurist painting, the Futurist *polimaterico* (multimedia sculpture), and the Futurist performance, here the abuse went not to the head, but straight to the stomach.”<sup>107</sup>

Despite the futurism fascination for the new when seen from the point of view of the creative processes this kitchen suggests a certain taste for the cultural historicity of the banquet in this way reinforcing the uniqueness and unrepeatable character of the event as celebratory ritual. Historicism, Rosalind Krauss explains, “works on the new and different to diminish newness and mitigate difference. It makes a place for change in our experience by evoking the model of evolution, so that the man who now is can be accepted as being different from the child he once was, by simultaneously being seen—through the unseeable action of the telos—as the same.”<sup>108</sup> The place of the event, happening, performance, for the futurists is a condition we might recognize as being the historical pedestal of the space of the kitchen. Such assumption indicates the futurist idea of an art-vita, or the everyday art of living, is closely linked to an architecture of the feast. Later, Fluxus would formulate the integration between art and life differently, for the context of this study, the period of Joseph Beuys and his studio kitchen.<sup>109</sup>

However, this kitchen of the future had also revealed great enthusiasm for the senses and perception. In the eleven requirements for an ideal meal the *Futurist Cookbook* acknowledge the protuberance of the nose,<sup>110</sup> “feeding the eyes” or “pre-labial tactile enjoyment.” But whereas the futurists acknowledge the nose those surrealists were devoted to it. Inspired by the 1836 Nikolai Gogol's satirical story with an unlikely protagonist, artist Rick

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<sup>107</sup> Golan 2003.

<sup>108</sup> Krauss 1979, 30.

<sup>109</sup> De. Domizio Durini, 1999.

<sup>110</sup> An example of this is the theatre of electrical fans to enhance smells.

Buckley induced sense of private perception within the public space when in 1997 he displaced Gogol's *The Nose* from St. Petersburg streets to the walls of the buildings all over London.



Fig. 34: A spread from book *The Nose* (Nikolai Gogol 1836) with art by Rick Buckley, 1997

When asked about what was the idea behind the intervention, Rick Buckley replied:

“The intervention involving the cast nose forms applied to specific interior / exterior locations within and around Central London, was a political gesture responding to a long running political debate over the obtrusive and ever growing numbers of CCTV surveillance cameras being installed within public spaces in and around the capital. This excess of surveillance was criticized as an infringement upon the rights to privacy of the individual citizen.”<sup>111</sup>

### **Medium: still life and mimesis**

Marcel Duchamp rejected the conventional notion of artistic creativity, a position made clear in his statements: “fundamentally, I don’t believe in the creative function of the artist”<sup>112</sup> which defines originality as the power of the artist to create something fundamentally new, leading to his claim that: “art has no biological source.”<sup>113</sup> The artist refusal of a functionalistic liaison between artist and creation reflects his understanding of art in terms of its Sanskrit etymology, which signifies “making.” Making does not suggest to be so apart from the meaning of *techne* for the Greeks. In her book *Unpacking Duchamp* Dalia Judovitz explains that for Duchamp “visual and linguistic puns are already “made” —they exist as a field of associations to be called upon, reassembled, or made anew. Hence the

<sup>111</sup> Rick Buckley in interview with Four Corner books in 2015 when the publisher reedited *The Nose* by Nikolai Gogol with art by Rick Buckley.

<sup>112</sup> Cabanne, Pierre. 1987. *Dialogues with Marcel Duchamp*, translated Ron Padgett, 16. New York: Da Capo Press. As qtd. on Judovitz 1995.

<sup>113</sup> Ibid., 100. As qtd. on Ibid.

creative originality of the artist is defined in terms of the conceptual operations that are exercised in a field that is always already ready-made.”<sup>114</sup> This is most evident in Duchamp's passion for chess which he resumes as the following: “chess can be described as the movement of pieces eating one another.” However, beyond what can be regarded as serious entertaining game of strategy and appearances Duchamp had confessed: “I am still a victim of chess. It has all the beauty of art and much more. It cannot be commercialized. Chess is much purer than art in its social position.” Chess as much as his work do share a certain diplomatic tension between spectator and participant. In Duchamp's the ingredients are often found in the conversation with the materials of the history of art and the context. Would it make sense to read time as material and context as seasoning?

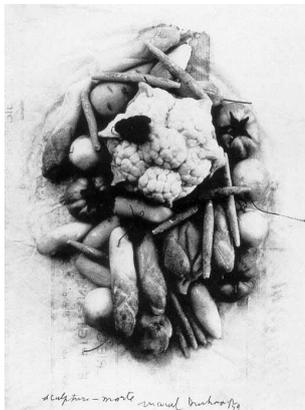


Fig. 35: *Sculpture-Morte* (Marcel Duchamp 1959).

The title *sculpture-morte* is a dialogue pun with one of the major traditions in the history of painting, still life (*nature morte*). According to Dalia Judovitz the work explores the concept of artistic reproduction, no longer literally, as in the case of the ready-mades, but as a figurative strategy inasmuch as the marzipan vegetables mimic the material properties of the sculptural whose edible character reveals its material affinity to its subject matter—vegetables. On a personal layer, in his interview with Pierre Cabanne, Duchamp explains that his mother was a painter of still lifes and that she “wanted to cook them too, but in all her seventy years she never got around to it.”<sup>115</sup> For Judovitz:

“this works stages the death of painting and sculpture both literally and figuratively insofar as they play with the concept of art as a medium for mimetic reproduction renouncing the mimetic function of art only to literalize its conventions... The fact that both painting and sculpture have begun to decompose

<sup>114</sup> Judovitz 1995, 156.

<sup>115</sup> Cabanne 1987, 20. As qtd. on Judovitz 1995, 153.

and thus to smell... signifies the incapacity of the visual to sustain itself without a conceptual context... rather than marking Duchamp's return to figurative art, these "excessively" realistic works emerge as parodies of the conventions that define it as such... it represents the legacy of an artistic heritage, starting with Arcimboldo's renowned "vegetable portraits," until Duchamp finally gets around to "cooking" his mother's still lifes, that is, turning the raw materials of painting (*crudités*) into a baked marzipan sculpture."<sup>116</sup>

Marcel Duchamp conceptual framework was particularly attentive to the recurrence life cycle fatality of the artistic medium expressed in his rapid passage through different pictorial idioms leading to his abandonment of painting and the discovery of ready-mades. His approach in challenging both the notion of art object and the objective character of art (hence its value) may also be read as one symptom of his refusal to identify himself with previous artistic traditions, and even his own artistic corpus, in turn reflecting his known claim: "I have forced myself to contradict myself in order to avoid conforming to my own taste." Questioning the authority of his own taste as well as that of the artworld in which he was inscribed can be read as an important instrument for the artist, and also a means for deconstruction. In Duchamp words: "I think... a picture dies because its freshness disappears... Afterward it's called the history of art. ...The history of art is something very different from aesthetics."<sup>117</sup> With respect to the transient conception (condition?) of taste Judovitz explains: "The works of art that "survive" reflect the conventions of taste of that particular period, which may be quite different from our own. Thus, a work of art may "die" simply because it has failed to be recognized. This is why Duchamp makes the philosophical distinction between aesthetics and art history." For Duchamp:

"Tradition is the great misleader because it's too easy to follow what has already been done—even though you may think you're giving it a kick. I was really trying to invent, instead of merely expressing myself. I was never interested in looking at myself in an aesthetic mirror. My intention was always to get away from myself, though I knew perfectly well that I was using myself. Call it a little game between "I" and "me."<sup>118</sup>

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<sup>116</sup> Judovitz 1995, 151–54.

<sup>117</sup> Cabanne 1987, 67. As qtd. on Judovitz 1995, 153.

<sup>118</sup> Marcel Duchamp in Kuh, Katherine. 1962. "Interview with Marcel Duchamp." In *The Artist's Voice: Talks with Seventeen Artists*, 83. New York: Harper & Row. As qtd. on Judovitz 1995, 155.

According to Judovitz, Marcel Duchamp’s postmodernity is revealed in his discovery that Modernism would exhaust itself precisely because it conceives of itself in terms of vanguardism, seeking shock value for its own sake. Differently, Duchamp “devises a strategic approach, one that “draws” on previous traditions, only to uncover within them new forms of artistic appropriation.”<sup>119</sup>



Fig. 36: *Le Déjeuner sous l'herbe*, Jouy-en-Josas (Daniel Spoerri 1983).

The work of Fluxus member Daniel Spoerri is another example of processes casting past events in art history for appropriation and commentary. Practicing methods borrowed from archaeology Spoerri is rendering, displacing, decontextualizing, Manet’s *Le Déjeuner sous l'herbe*, the painting presented at the Salon des Refusés in Paris in 1863 and considered to be the beginning of Modernism for the reason of his shocking reception by the artworld at the time. By 1961 Spoerri had declared items of food with rubber stamp to be works of art such is the case with his sculpture *Eaten by Marcel Duchamp*, from 1964, showing the leftovers of a meal. In 1967 he established the term “Eat Art” defining his interest in the examination of basic principles of human diet and ideas about “What is actually eatable? Which plants, grains, cereals are the basis of human diet? Which forms of preparation are known worldwide? How many different versions are there of basic recipes?”<sup>120</sup> Following these interests he embarked on a series of banquet-like performances such as *Restaurant City Galerie* in Zurich, 1965; *Restaurant Spoerri* in Düsseldorf, 1968; *Ultima Cena* in Milan, 1970 or *Le déjeuner sous l'herbe* in Jouy-en-Josas, 1983, among others.

<sup>119</sup> Judovitz 1995, 240.

<sup>120</sup> Retrieved 25/1/2017, from <[http://danielspoerri.org/web\\_daniel/sprachwahl.htm](http://danielspoerri.org/web_daniel/sprachwahl.htm)>.



Fig. 37: *Casserole et moules fermées* (Marcel Broodthaers 1964).

Fig. 38: *Daguerre's Soup* (Marcel Broodthaers 1975).

In Marcel Broodthaers *Casserole and moules fermées* the medium is mussel shells provided by a favourite restaurant and an everyday iron casserole pot owned by his family. The work depicts a rising column as if flowering out of the pot. Being mussels a popular dish in Belgium and symbol of its cultural identity, to a certain extent, the artist intended to satirise his home country. Broodthaers explained: “The bursting out of the mussels from the casserole does not follow the laws of boiling, it follows the laws of artifice and results in the construction of an abstract form.”<sup>121</sup> About a decade later *Daguerre's Soup* is reporting to the nineteenth-century inventor of photography and its condition of medium of mechanical reproduction. The soup concocted in Louis Daguerre name is represented by a chart of fictional ingredients yet these ingredients are themselves photographs. Its origins is either of real vegetables either of fish made of tissue paper (already reproduction). Even that Daguerre's soup cannot be eaten his images survive in a state of pristine freshness (as if promise of the flavour of memory?), long after “real” vegetables would have rotted away.

Especially since the 1960s artists have treated the cycles associated with food and eating as an expression of broader cultural, social and societal interlacings. *Mise-en-scène* and the social practices governing food and gastronomy have been a recurring subject for artist Martha Rosler. In the late 1960s and 1970s Rosler work addressed food matters in relation with what Yvette Mutumba explains as “being a housewife in connection with role ascriptions and identities.”<sup>122</sup> Rosler has explained: “A lot of my work has been about food...

<sup>121</sup> Gallery label, August 2004, Tate Modern, London. Retrieved 25/1/2017, from <<https://www.tate.org.uk/art/artworks/broodthaers-casserole-and-closed-mussels-t01976>>; <<https://www.tate.org.uk/art/artworks/broodthaers-daguerres-soup-p07214>>.

<sup>122</sup> Mutumba 2016, 26–33

Food as a system of production, self-recognition, authoring, self-representation, and class differentiation.”<sup>123</sup>



Fig. 39: *Semiotics of the Kitchen* (Martha Rosler 1975).

Fig. 40: *Semiotics of the Kitchen: An Audition* (Martha Rosler 2011).

Predominantly, however, Rosler’s work revolves broadly around notions of the everyday and the public sphere presenting complex and critical thinking in accessible forms which combine performance, narrative, documentary, and mass media images.

“I want to make art about the commonplace, art that illuminates social life. I want to enlist art to question the mythical explanations of everyday life that take shape as an optimistic rationalism and to explore the relationships between individual consciousness, family life, and the culture of monopoly capitalism.”<sup>124</sup>

In *Semiotics of the Kitchen* (1975) the space of the kitchen becomes an arena for deconstructing the traditional role of women. The original video depicts a performative alphabet of cooking implements adopting the form of a parodic cooking demonstration. Rosler explained: “An anti-Julia Child replaces the domesticated ‘meaning’ of tools with a lexicon of rage and frustration...”<sup>125</sup> The video is a performance-based work where a static camera is focused on a woman in the circumscribed space of a kitchen. Before her there is a table with a variety of utensils which she picks up, one by one, names by listing off an alphabet, and proceeds to demonstrate each of the different uses. Albeit the gestures depart from the traditional uses associated with each utensil what it creates is a subversive grammatology

<sup>123</sup> Rosler 2011, *Electronic Arts Intermix* (EAI). Retrieved 25/8/2017, from <<http://www.eai.org>>.

<sup>124</sup> Rosler 1977. “to argue for a video of representation. to argue for a video against the mythology of everyday life.” Handout distributed to the audience to accompany the exhibition *New American Film Makers: Martha Rosler* at The Whitney Museum of American Art, New York, 1977.

<sup>125</sup> Rosler, *Electronic Arts Intermix* (EAI). Retrieved 25/8/2017, from <<http://eai.org/titles/1545>>.

of sound (voice, noises) and choreographed movements whereby “the woman and her implements enter and transgress the familiar system of everyday kitchen meanings — the securely understood signs of domestic industry and food production erupt into anger and violence.”<sup>126</sup> Through assigning (coding) a letter to the various tools found in the kitchen the voice-alphabet enhances the perception of succession and mechanical operations commonly happening at the space of the kitchen while bringing attention to the semiotics of household, entertaining, and educational media. In this theatre Rosler has declared: “when the woman speaks, she names her own oppression.”<sup>127</sup>

Almost four decades later the artist recreated her classic work from 1975, yet this time as a live performance, naming it *Semiotics of the Kitchen: An Audition*. For this version she adapted the original recipe to the context of today’s real time theatre of cooking competition shows. By holding a casting call for women to reenact the piece, Rosler designed the “audition” to be the public event.<sup>128</sup> Following this process the work’s recreation results in a documentary video, premiered in 2011, the first in a series of special programmes marking Electronic Arts Intermix (EAI) 40th anniversary year, in New York. The television monitor has consistently been one of Rosler medium/instruments. She had insisted: “My work is about mediation.” The version of the original work also follows in deconstructing the mediation itself beyond the kitchen, as the live performance of the video becomes one other video. With respect to the medium (television) the artist voiced: “Cooking is a spectator sport today... We’re back to the Benihana model.”<sup>129</sup> In other words Rosler might be saying: ladies and gentlemen this is show business times. Finally, the processes at stake in Martha Rosler’s work can be characterized by the investigation of how socioeconomic realities and political ideologies dominate ordinary life, and results arrive, frequently, in the form of commentary/parody described as articulated with deadpan wit.

### **Urban, social and communal space**

In the catalogue to accompany the retrospective exhibition “Gordon Matta-Clark: you are the measure” at the Whitney Museum of American Art in 2007, the curator Elisabeth Sussman described it as providing “the best picture of an artists’ utopia, in all its extraordinary

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<sup>126</sup> Ibid.

<sup>127</sup> Ibid.

<sup>128</sup> This call was announced in 2003 for A Short History of Performance, Part II, at the Whitechapel Gallery, in London.

<sup>129</sup> About the strategy and managing service operations involved in the Benihana model, see the marketing essay retrieved 25/8/2017, from <<https://www.ukessays.com/essays/marketing/managing-service-operations-in-the-evolving-business-environment-marketing-essay.php>>.

ordinariness, that Matta-Clark imagined.”<sup>130</sup> About the SoHo restaurant Food, Matta-Clark partner, Caroline Goodden, expressed: “It was a glorious communal bake-off.”<sup>131</sup>

“Though we consumed food, Food consumed us,... It was a free enterprise which gave food away much too freely. ... I designed the recipes. Richard Peck made music while washing dishes. Barbara Dilley designed scrumptious salads during the day and danced at night. Rachel, Tina, Joanne Akalaitis, ... The joy is the idea. The idea, as an idea, worked. It was a beautiful, nourishing, vital, stimulating new concept which was a living, pulsating hub of creative energy and piles of fresh parsley.”<sup>132</sup>

From 1971 to 1974, Gordon Matta-Clark together with fellow artists Carol Goodden, Tina Girouard, Suzanne Harris and Rachel Lew launched, administrated and run the original restaurant Food, situated at 127 Prince Street on the corner of Wooster, in the New York City SoHo district. Goodden and Matta-Clark first found the place, a Criollos restaurant that had formerly served local workers. In the early 1970s this area of New York city was yet completely ungentrified. The verge of bankrupting in the 1970s due to the disappearance of manufacturing and other major industries as well as the withdrawal of public services were turning the city into a centre of widespread unemployment and lawlessness. This was the social context in which a group of artists, musicians and dancers such as Trisha Brown took over the empty factories and warehouses in the downtown area south of Houston street, now known as Soho. The artists responded by taking over neglected spaces to make and exhibit their work, in this way using the city itself as the medium or setting for their work, by creating opportunities to engage directly with the public out of doors and by building a vibrant arts community. About the many condemned buildings that were awaiting demolition in the city, Matta-Clark wrote: “it seems possible to me to put these buildings to use during this waiting period [...] As an artist, I make sculpture using the by-products of the land and people.”<sup>133</sup> Pamela M. Lee tells that after Goodman and Matta-Clark appropriated the restaurant, Matta-Clark was made its general contractor which meant being responsible for reconstructing its walls and floors, a technical job that

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<sup>130</sup> Sussman 2007. As qtd. on Kimmelman February 23, 2007.

<sup>131</sup> Extract of a letter from Caroline Goodden to Corine Diserens, September 5, 1992. In Morris, Catherine. 1998. *Food*, exhibition catalogue, 45. New York: White Columns. As qtd. on M. Lee 2001.

<sup>132</sup> Caroline Goodden. As qtd. on Kennedy February 21, 2007.

<sup>133</sup> Gordon Matta-Clark, letter to Harold Stern, Department of Real Estate, New York, July 10, 1971, EGM-C. As qtd. on M. Lee. 2001, 73.

he knew too well from his previous experience in the construction of lofts.<sup>134</sup> He designed the restaurant around an open kitchen, making the cooking a performative act and the entire project a life piece. Food's business model was that of the cooperative working as platform of exchange and collaboration between visual artists, musicians, dancers and writers. A sort of canteen of the neighbourhood. In 1972, Robert Frank, Suzanne Harris, Gordon Matta-Clark, Danny Seymour and editor Roger Welch made the film documenting a day in the life of Food.<sup>135</sup> At Food, Matta-Clark organized the series Sunday Night Guest Chef Dinners, whereby artists took on the role to produce meals. Some of the people said to have cooked at Food were artists Robert Rauschenberg and Donald Judd and, apparently, some of the proposed meal-events were more visual than edible. In the invitation sent to the artist Lee Jaffe, Matta-Clark wrote of the cannibalistic impulses repressed within Christianity: "I am writing because I feel you are the chosen one [...] the perfect subject for a culinary communion as the modern world has long forgotten [...] just imagine what a fabulous treat you would make."<sup>136</sup> However, there was another more serious way that "art into life" took shape at Food that was the question of the broader uses of that space altogether. There was more to the business of Food than the mere act of cooking and eating. According to Pamela M. Lee:

"the restaurant also served as a backdrop for art-related events, catalysing SoHo's social horizon. In a manner not unlike Daniel Spoerri's Eat Art Gallery in Dusseldorf [...] the activities at Food were much in keeping with that minor form of art peculiar to performative seventies: food art. Matta-Clark was no stranger to the "genre": certainly, his work produced with agar agar, chocolate Yoo-Hoo, and other incongruous materials were a kind of cooking, however disgusting the results. And other events, "performances" of a sort, were evocative of the communal sensibility that took place around the activity of eating."<sup>137</sup>

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<sup>134</sup> Matta-Clark did not receive response in time to his letter to the Department of Real Estate in New York. M. Lee tells that shortly after he send it, he began to seek out buildings that were abandoned or condemned as raw material for his art. "With the insistence of Goodden and Manfred Hecht, Matta-Clark began to remove pieces from buildings illegally, scoring sections of floors, walls, and ceilings in potentially dangerous situations in ever more depressed neighbourhoods. In a gesture that recasts Smithson's formulation of the Site and the Non-Site within the urban sphere, he would then photograph the spaces left in the wake of these removals."

In M. Lee. 2001, 73.

<sup>135</sup> For watching the film "Food", see: [http://www.ubu.com/film/gmc\\_food.html](http://www.ubu.com/film/gmc_food.html).

<sup>136</sup> Letter from Matta-Clark to Lee Jaffe, August 1, 1971, EGM-C. As qtd. on M. Lee. 2001, 71.

<sup>137</sup> M. Lee. 2001, 71.



Food soon established itself as a lively center of lower Manhattan art scene. M. Lee tells that the restaurant “it quickly became a meeting ground for the burgeoning SoHo community, a place where artists could eat inexpensively during its flexible hours, work part-time jobs, or, engage in art making.”<sup>142</sup> According to the curators Susanne Gaensheimer and Anna Goetz, Food was seen as a *gesamtkunstwerk* (total work of art).<sup>143</sup> With respect to the creative processes at stake at Food, these suggest a sense of dwelling, commitment, empowerment, in a sense of serious joy, survival, excitement, daily life, a family of friends, social carpe vita, art making as make your own city, participation, playfulness, conviviality, parodic communion, that became the foodstuff and the landmark that apparently still resonates in the history and mythology of SoHo in the 1970s.

Placed as an advert in the *Avalanche* magazine, the list of “Food’s Family Fiscal Facts” can be taken as source for knowing some of the processes versus dollars spent and earned, units of ingredients manipulated, incidents, chances, hazards and interventions by general chaotic creativity taking place at Food. Here’s a zoom in of some of the fiscal facts listed in the advert:

6,000.00	rent
125.00	licenses
501.27	miscellaneous
28,696.77	construction & destruction
16.000	oranges squeezed
379	lbs rabbits stewed
708	lbs fish fucked
15	bottles of champagne disappeared
3	unfulfilled promises by good friends
1	truck ruined
2	rebellions:
	The Dishwasher Rebellion of Feb. '72
	The Radio Rebellion of May '72
7	made up Social Security numbers
84%	workers are artists
213	people needed to get it together
	kip it together
3,082	free dinners given

<sup>142</sup> M. Lee. 2001, 68.

<sup>143</sup> Susanne Gaensheimer and Anna Goetz were curators of the exhibition “food—Ecologies of the Everyday”, 13th Fellbach Small Sculpture Triennial, Fellbach June 11 –October 2, 2016.

Beyond the role of Food as a catalyst for the emergence of a new urbanism, a phenomenon not rarely linked with city trends and tourism ratings for the reason of its successful recipe for an architecture of building social regeneration, the restaurant also constitutes an example in recent art history representing how the kitchen and their associated contexts, such as the production and processing of foodstuffs have come to be an important topic in the discipline of visual arts. Gaensheimer and Goetz translate Food's family process by placing it into an ecology of the everyday discourse today:

“Alongside avant-garde cuisine based on seasonal products and new international foods such as sushi and bouillabaisse there were also experiments in cooking, for instance with algae, as well as artistically conceived culinary delights such as ‘used car stew’. While fast food and industrially produced foodstuffs increasingly dominated the market and shaped eating habits in American post-war society, Food took an ostentatiously contrary stand. The restaurant offered vegetarian dishes and valued cooperation with local food producers — a unique approach at the time. The art project also played a pioneering role in its handling of waste products. Food experimented with the ecological idea of recycling and endeavoured to reuse whatever remained of the products that were use.”<sup>144</sup>

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144 Gaensheimer and Goetz 2016, 14.



Fig. 42: *Flatbread Society* for programme *Slow Space Bjørvika*, Oslo. (Amy Franceschini and Futerfarmers, 2013–ongoing).

## Contested land-use, micro-utopias and narrative

Drawing upon the aesthetic strategy of ‘modelling’ as a process through which ideals are tested as types of micro-utopia,<sup>145</sup> the ongoing public artwork *Flatbread Society* conceived by Amy Franceschini and Futurefarmers happens at the heart of the contentious redevelopment of the Bjørvika suburb, in Oslo,<sup>146</sup> and emerges as a result of commissioning processes, out-reach programmes as part of large-scale urban developments. The work acts in the uncovering the intimate relationship between art, design and agriculture. It takes the shape of a bakehouse, a public oven, cultivated grain. For Claire Doherty, “Futurefarmers’ proposition for a public bakehouse operates as the mean by which radical approaches in food production enter the space of corporate urban development.”<sup>147</sup>

Futurefarmers is constituted by a network of artists, researchers, designers, farmers, scientists and engineers, whose common interest is in creating work that challenges current social, political and economic systems. Their practice is based on deconstructing different but interdependent systems to contemplate alternatives ways of living.

“While we collaborate with scientists and are interested in scientific inquiry, we want to ask questions more openly. Through participatory projects, we create spaces and experiences where the logic of a situation disappears —encounters occur that broaden, rather than narrow perspectives, i.e. reductionist science... We deconstruct systems such as food policies, public transportation and rural farming networks to visualize and understand their intrinsic logics.

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<sup>145</sup> In his study of Utopia, Richard Noble suggested that “for artworks to be utopian, they need to offer two things which seem to pull in rather different directions: on one hand a vision or intimidation of a better place than the here and now we inhabit; and on the other some insight into what Ernst Bloch terms “the darkness, so near,” the contradictions and limitations that drive our will to escape the here and now in the first place.” As qtd. on Doherty 2015, 160.

<sup>146</sup> Bjørvika is Oslo’s former container port and was built on reclaimed land adjacent to the founding medieval settlement of the city. As part of the significant waterfront development named Fjord City (first imagined in the 1980s and approved in 2003), Bjørvika has been undergoing a deeply structural change. This involves the relocation of central highway under the fjord, the construction of a central business district and thousands of new waterfront apartments [Barcode Buildings – a financial district comprising 12 skyscrapers planned by Dark Arkitekter, A-lab, and MVRDV], and the dedication of public spaces woven between those new buildings as *allmenningen* (commons). The development is controversial and highly contested as well as the temporary public art programme *Common Lands* by Slow Space. Situation’s vision for the permanent programme was developed from 2010 as part of the developer Bjørvika Utvikling’s progressive approach to public art commissioning, along with the ongoing support of the Oslo Konsthall. This has been the context of antagonism that set Futurefarmers on developing an interactive community-orientated artwork. A previous project by Futurefarmers was integrated as a sample in the empirical work with the research sample.

<sup>147</sup> Doherty 2015, 162.

Through this disassembly new narratives emerge that reconfigure the principles that once dominated these systems. Our work often provides a playful entry point and tools for participants to gain insight into deeper fields of inquiry— not only to imagine, but to participate in and initiate change in the places we live.”<sup>148</sup>

When asked to consider a set of curatorial principles around the idea of slowness as a catalyst for developing a permanent public artwork in Bjørvika, Amy Franceschini, the group primary figure, explained: “We experience a lot of resistance to this site from many different communities in Oslo and beyond. Our position is that it is more interesting to participate within this contention: to find gaps within the plans where we can ‘knead’ it. I think the idea of a visitor or stranger resonates within this situation. There is an openness associated with the visitor or stranger.”<sup>149</sup>

Since 2013, Flatbread Society developed as growing constellation of farmers, oven builders, astronomers, artists, soil scientists and bakers through conversations and actions in Oslo and elsewhere. The different disciplines and modes of inquiring have in common the interest in the long and complex relation we have to grain.

As Nadine Botha recalls, the roots of cultural significance of early farming goes far beyond the cultivation of seeds. The establishment of permanent villages as well as increase in population came as a result of domesticating wild plants to create reliable sources of food. The generation of myths, ceremonies, and rituals was a response to the drudgery of farm labour that reduced the life of nomadism. By then, systems were established for dealing with conflict, disagreement, and communal interdependence, where previously hunter-gatherer tribes could simply split and go their separate ways. It was an establishment of a way of being, a culture: agri-culture.<sup>150</sup>

Flatbread Society physical dwelling was an unpromising site. Claire Doherty describes the site location on Loallmenningen, one of Bjørvika commons between the fjord and the medieval park which is under the shadow of harbour’s twin towers, the road tunnel’s ventilation shafts. Informed by the travelling through rural Norway as part of her research, Amy Franceschini discovered the vehicle for the intention of developing an interactive community-orientated artwork. Futurefarmers formed Flatbread Society — a proposition to build a public baking facility within an experimental architectural structure — as the organizing

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<sup>148</sup> Retrieved from <[www.futurefarmers.com](http://www.futurefarmers.com)>.

<sup>149</sup> Doherty 2015, 163.

<sup>150</sup> Botha, September 20016.

principle as their project in Oslo, through which they explored the possibility of finding a sustainable and environmentally respectful form of grain production and cultivation. For testing out the function, form and community of the Bakehouse, *Flatbread Society* established a temporary presence at the waterfront near Loallmenningen. This temporary architecture may be read as both the maquette and the studio for the later implemented infrastructure.

“Its provisional aesthetic contrasted starkly with the surrounding construction site: the hand-made meeting table and tools, its radio station Ramona, the tandoor and the flatbread ovens, a canoe oven, a telescope rolling pin and shelter structure served to insert make-shift production into the highly planned and controlled public space of the new Bjørvika. This was a field station operating through a spirit of readiness. The Network of GMO-Free Food held a ‘Seed Action’ on the grain field and gathered at the Bakehouse to host statements by a wide range of organizations.”<sup>151</sup>

With respect to how the structure was conceptualized, Futurefarmers explained that:

“The starting point for Bakehouse should not be a place of critical agitation, but rather a “strange” place where convictions disappear because it is such a strange place. This is where the arts come in: the magic and the amazement that stops the discussion and starts the dialogue in a Socratic dialectic manner.”<sup>152</sup>

The on-site, temporary Bakehouse was conceived as a pilot architecture in dialogue with the surrounding area. The multidisciplinary process and collaboration within the group, in residency, allows for designing and facilitating what the authors call an “ecology of creative platforms” where the Bakehouse serves as a center for artistic exchange. The locus of this kitchen borrows from myths, ceremonies and rituals; its construction is a process of becoming as nourishment, in the sense that it receives and absorbs diverse activities and interventions from a soil procession, oven building workshops, astronomy lessons, seaweed fertilizers, soil science, baking, basic woodworking, urban design, composting, sound festival, full moon gatherings, or fire making.

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<sup>151</sup> Doherty 2015, 162.

<sup>152</sup> Futurefarmers, as qtd. on Ibid.

The project suggests unfolding as Dewey conceives of an experience: “That which distinguishes an experience as esthetic is conversion of resistance and tensions, of excitations that in themselves are temptations to diversion into a movement toward an inclusive and fulfilling close.”<sup>153</sup>

The project entered the sea on an old rescue sailboat from the late 1800s (from Oslo to Istanbul) for taking the ancient grains on a reverse migration to the fertile crescent region of the Middle East, where most grains can be traced back to. In the words of anthropologist Michael Taussig “This journey to the Middle East can be seen as an awakening of the memory—the long journey the grain itself has taken—through the hands of time.”<sup>154</sup>

*The Seed Journey* is connected to the original project in the same way of a tributary, river, moving people, ideas and seeds. In the process of stirring, grain and ruin, the matters of memory discovers new relations between nature and culture as well as the possibility of change, chance or stability, development and growth. The majority of the crew on board is composed by artists, scientists, and writers who have each proposed a different project to realise on board. Microbial ecologist Ignacio Chapela, for instance, has been sampling pollen; artist Jørund Aase Falkenberg makes kites from cellulose cultivated in bacterial culture; writer and photographer Vivien Sansour will be creating a narrative link to farming communities in Palestine. Amy Franceschini is dedicated to developing an oral history of the journey as well as building an on-board pinhole camera, turning the boat itself into a recording device.<sup>155</sup>

Futurefarmers’ unfolding and open-end process of artistic development which characterizes the group’s working practice has already effected a change in the development of the site. While the multifunctional public Bakehouse will operate as a shelter and meeting house from 2015 onwards, the emphasis of the project has shift from the facility itself to the legality of the land and sustained programming for the coming years. In 2014, Flatbread Society has proposed that the acre of land be legally registered for the farming and distribution of ancient grains, with Loallmenningen potentiality becoming a new episode in the history of contested land use at this site since the 11th century.

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<sup>153</sup> Dewey 2005 (1934), 58.

<sup>154</sup> Retrieved 23/7/2016, from <<http://futurefarmers.com/seedjourney/>>.

<sup>155</sup> Choose menu ~~CREW~~ at the top of the page, on the link indicated on the previous footnote no. 154.

## Final considerations in process and kitchen

Ohmeohmy  
you'd be surprised  
at my degree of uncertainty  
...perhaps my brains are old and scrambled  
...changing water into wine  
...putting grapes back on the vine<sup>156</sup>

As an archetypal image of the everyday kitchen is a contextual space offering hospitality, both a host and a guest, for questioning the familiar. Confronted as a wicked problem, the space opens an interval, an observation window for the myriad of processes and dynamic interactions involved (implied) in creation in this way inviting to interrogate those creative processes from a multiplicity of placements.

In the first instance it is argued that the conception of space stems from its phenomenology addressing the need for space to be conceptualized as situational encounter and that only then might it become, for design, space that is lived, experienced, inhabited. Engaged with experience and with intuition the situational encounter is always already a guest placement of indeterminacy and a host placement for fruition. However fragmentary and displaced the showing of the process arrives, the indeterminacy of the given space may also incite — in arrival and departure— to initiate, direct and reorganize behaviour and movement (choice); only the interaction, the experience with space, what Dewey refers as *impulsion* follows “the role of the body as the locus of perception, thought and consciousness, and of the significance of the senses in articulating, storing and processing sensory responses and thoughts.”<sup>157</sup> The interaction is conceived between discipline and space. If their dialogue would show a pattern (structure?) it should consist of them in relationship. Selected practices show that integration understood as fruition within different placements is what gives taste meaning to the relationship. However, whereas for the creator the usufruct lays in the becoming for the guest (user) it is suggested the usufruct would lay in interpretation.

Kitchen directed towards experience finds reasoning in Pallasmaa arguments of an architecture of the senses, a process dedicated to the unveiling and protecting of the role the senses in creation. From this perspective and as a host space, kitchen suggest a rich context

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<sup>156</sup> Brian Eno. *Golden Hours* (Another Green World). E.G. Records, 1975.

<sup>157</sup> Pallasmaa. 2005 (1996), 10.

for design interested with an hermeneutics of space.<sup>158</sup> It invites the conventions of discipline for perceiving, inquiring and deconstructing grammars of building to the senses and tuning with the place of touch in activating taste despite modernity negative tendencies towards the historical privileging of sight.

For reading the kitchen milieu the chapter proposes a method of looking into the creative process through a limited yet generative (derivative) number of instruments and its relationships such as: taste, intuition, experience, impulsion, integration, fruition, usufruct.

As a guest of design discipline kitchen may be received as locus stage, thinking laboratory disregarding pedagogical claims. If on the one hand the kitchen of an artist's house invites her creative process to temporarily inhabit with the space — inasmuch this is the space from where it departs the most effective model found by the artist Ângela Ferreira to give to see her creative process and investigative course, a model showing what the artist designates by *research composites*— on the other hand, the artist's spatial/architectural process lends to this study an expanded concept of the dwelling place the studio. Whereas Ângela Ferreira *composites* may be but a transposition of some “fragments” of what during the creation of the work could be seen on the walls of the artist kitchen, they constitute the ingredients needed for the fruition and reception of the finished work. In other words, from the point of view of the user guest, the *composites* season thus enhance the fruition of the reception.

Shortly, the chapter interrogates what we might have come to consider as given in design discipline categories, in particular with respect to the relevance of context in nourishing regions of understanding. If we consider the placement is an individual construct, one might ask which processes, whose regions of understanding and senses to what purpose? Individual and collective practices selected here suggest that process and kitchen offer a liquid site where context undergoes into medium and vehicle to instigate displacement and renegotiate the place of conceptual space as a matrix of synaesthesia to tackle appetites and probing issues of indeterminacy.

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<sup>158</sup> In his article “Small Worlds” (*The Limits of Interpretation*, 1994, 64–82) Umberto Eco proposes a theory of fictional discourse whereby one may judge truth value and descriptive validity within imaginary or possible worlds. These domains span the spectrum from those most resembling our quotidian environment to the farthest reaches of the speculative utopian imagination; their epistemological status may be verisimilar, non-verisimilar, inconceivable, or even impossible. In all cases, such worlds can be either relatively empty or furnished, depending upon the amount of information given about a particular fictional milieu.” As qtd. on Weiss 2002.

## 1.4 Process in design

Perspectives on design terminology consider that as a human activity:

“the process of design can be goal oriented as well as fitness-driven, it can be motivated by rational choice as well as intuition, and it can occur in environments that are stable as well as dynamic. Regardless of whether the generation of form is considered from an evolutionary perspective or from that of the practice-oriented disciplines, richly nuanced definitions of the design process can be derived from the interaction between actors and their environments.”<sup>159</sup>

*4:33*, *Four Thirty Three*, *Four Minutes Thirty Three Seconds*, the three-movement composition by composer John Cage<sup>160</sup> may be just one possible representation for the description above. If we accept this proposition as valid indeterminacy is accepted as part of the (designing) process. Years later Cage, together with Marcel Duchamp and Teeny Duchamp composed *Reunion*: an event without a score. Originally performed by playing a game of chess on a chessboard created by Lowell Cross, “the game works as an indeterminate structure: as a game of chess is played, the moves of the players on the board activate four compositions and distribute them to eight speakers surrounding the audience.”<sup>161</sup>



Fig. 43: *Reunion* (John Cage, Marcel Duchamp, & Teeny Duchamp 1968), Toronto, 5th March 1968.

<sup>159</sup> Erlhoff and Marshall 2008, 130.

<sup>160</sup> “There’s no such thing as silence. What they thought was silence, because they didn’t know how to listen, was full of accidental sounds. You could hear the wind stirring outside during the first movement. During the second, raindrops began pattering the roof, and during the third the people themselves made all kinds of interesting sounds as they talked or walked out.” John Cage speaking about the premiere of *4’33”* in Woodstock, New York, August 29, 1952. In Kostelanetz 2003, 70. Retrieved 28/5/2017, from <[https://en.wikipedia.org/wiki/4’33”#cite\\_note-Kostelanetz\\_2003,\\_70-9](https://en.wikipedia.org/wiki/4'33\)>.

<sup>161</sup> Victoria 2011.

While designers are trained to conceptualize the process of design as a series of activities that unfold over time, moreover to view the completion of each activity as a step toward some predefined goal; in practice, theory of design methods acknowledge that “the process of design only approaches this ideal when rationality is tightly bounded.”<sup>162</sup>

Everyday experience clearly suggests that processes from the natural sciences, which do not presuppose a means to solving problems by the interaction between actors and their environments, but are instead described in terms of the structural relationships that exist between actors and their equally instrumental environments, coexist.<sup>163</sup> What is thus required is a “perspective from which the two approaches to design can be viewed on a continuum—a definition that addresses the process of acting on an environment as well that of acting in an environment.”<sup>164</sup> An important function element to be considered in the ways designers deal with uncertainty is heuristics so one may say memory while trace: what remains from oblivion; herewith chance, play an equal important place. Barbara Kruger gives, I suppose, an accurate insight for human uncertainty. In her own words:

“Untitled (belief + doubt = sanity)”

If we for instance seek to explore bridging processes between different spaces, or environments, it is thus pivotal to embrace both the body the mind into subjectivity and even consider so-called irrational aspects of behaviourism as materials worth of investigation for a fruitful<sup>165</sup> and dialogical ability of the processes involved in spaces of designing thinking. Introducing for the moment an aspect for further thinking: process in design is linked to rendering, translation. The two are internal subjects of hermeneutics (interpretation).

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<sup>162</sup> Michael and Marshall 2008, 128.

<sup>163</sup> See biology of cognition notion of “structural-coupling.” In Maturana, Humberto, and Francisco Varela. 1980 (1973). *Autopoiesis and Cognition: The Realization of the Living*. Dordrecht: D. Reidel.

<sup>164</sup> Michael and Marshall 2008, 128-129.

<sup>165</sup> See Thomas Aquinas’s Article 8 <[www.newadvent.org/summa/3008.htm](http://www.newadvent.org/summa/3008.htm)>. “Whether faith, among the fruits, responds to the gift of understanding?” in his *Summa Theologica*. To this respect Anders Kreuger synthesizes Thomas Aquinas’s definition of Understanding (in Latin: *intelligere*, i.e. *intus legere* or “inward reading”) as one of the divine gifts to humanity, operating under the impetus of the Holy Spirit and corresponding to the virtue of Faith much in the same way as the sail of a boat corresponds to its oars. As qtd. on Kreuger 2017.



Fig. 44: *Volcano Saga* (Joan Jonas 1989).

Space has been one of the main concerns for artist Joan Jonas. On telling about her process she explains the span and drift of her space: “—the physical space of a room, a landscape, and how to frame this space [...] I work with the theatrical as effect.”<sup>166</sup> The image above depicts the vital quality of the aquatic-space where the movement of the arms (or the other side of the Frankfurt kitchen) seem only to be conditioned by the time swing of the floating. Process in Joan Jonas literally and symbolically evokes the *liquid* condition which Zygmunt Bauman coined to describe today's modernity. It is not by chance that the space of kitchen is too predominantly a space of washing. *Volcano Saga* is described as a work “consonant with the perplexing ideas that science and technology contributed to everyday life in the final decades of the twentieth century.”<sup>167</sup>

Moreover, Juhani Pallasmaa tells us:

“each space and place is always an invitation to and a suggestion of distinct acts: spaces and architectural experiences are verbs... In addition to environmental atmospheres, there are cultural, social, work place, family, etc. interpersonal atmospheres. The atmosphere of a social situation can be supportive or discouraging, liberating or stifling, inspiring or dull.”<sup>168</sup>

This experiencing space Pallasmaa invites us into is of heightened importance if designers are indeed trained to conceptualize: “one must eat well”,<sup>169</sup> Jacques Derrida reminds.

<sup>166</sup> Jonas 2015.

<sup>167</sup> Roberts 2007, 100.

<sup>168</sup> Pallasmaa 2014, 231.

<sup>169</sup> [“One must eat well does not mean above all taking in and grasping in itself, but learning and giving to eat, learning-to-give-the-other-to eat. One never eats entirely on one's own: this constitutes the rule underlying the statement... It is a rule offering infinite hospitality. And in all differences, ruptures, wars... “eating well” is at stake. One must eat well—here is a maxim whose modalities and contents need only be varied, *ad infinitum*. This evokes the law of need or desire (I have never believed in the radicality of this occasionally useful distinction), orexis, hunger and thirst (“one must,” “one must [eat] well”), respect for the other at the very moment when, in experience

In a conversation dating back to 1990 and published in e-flux Journal in 2009 (“An Interview with Jacques Derrida on the Limits of Digestion”), Derrida is crystal clear and it is of use here for contesting Herbert Simon unsolving mystery (problem) with the mind being a limited information processor. May one for least give to consideration the bridging process as cannibalistic incorporation of the two spaces at stake in this study? Eating each other space until death tears them apart.



Fig. 45: Still from *The Cook, the Thief, His Wife & Her Lover* (Peter Greenaway 1989).

“I recently saw Peter Greenaway’s film about the cook and the thief—in this, I found a cannibalistic structure of sacrifice that I have seen elsewhere. It is a frightfully clear film. Also, my last three seminars have been dedicated to a fragment of Novalis, in whom one really can find everything. He links the sublime mystery of the Holy Communion to the most base expression of a cannibalistic incorporation of the friend’s body. What matters is “to enjoy, with bold, supersensual imagination, his flesh in every bite, and his blood in every gulp. This certainly seems barbaric to the taste of our time [...] The physical assimilation is mysterious enough to be a beautiful image of the spiritual meaning—and are blood and flesh really so loathsome and ignoble? In truth, there is more here than gold and diamonds, and the time is soon at hand when we will have a higher conception of the organic body.”<sup>170</sup>

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(I am speaking here of metonymical “eating” as well as the very concept of experience), one must begin to identify with the other, who is to be assimilated, interiorized, understood ideally (something one can never do absolutely without *addressing oneself to the other* and without absolutely limiting understanding itself, the identifying appropriation), speak to him in words that also pass through the mouth, the ear, and the sight, and respect the law that is at once a voice and a court (it hears itself, it is *in us* who are *before it*). The sublime refinement involved in this respect for the other is also a way of “Eating Well”, in the sense of good eating but also doing well to eat.”]

Derrida 1991, 115.

<sup>170</sup> Derrida 2009 (1990).

Peter Greenaway's work denotes a bridging foundational process between painting (in particular from North Europe<sup>171</sup> in the case of this film, when large markets and kitchen still life were most preeminent), where gravity is a game of light and colour, ancient master game of moving image and landscape (Caravaggio, Goya, Courbet ... Frank Lloyd Wright, Barragán, Turrell); sound, and script. Moreover, the shooting of the film often looks for peripheral vision, when other of his films exceed in cuts, as in the case of *A Zed & Two Noughts* (1985), inciting Maurice Merleau-Ponty understanding of perception: "My perception is... not a sum of visual, tactile, and audible givens. I perceive in a total way with my whole being: I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at one."<sup>172</sup> This fusion beyond the narrative is, in Greenaway, very visceral as opposed to a very logical process and things seldom do not resemble a cinematic opera screening experience. The cook, and the thief... is, for this reason, a characteristic example of process merging fields. In other words: the experience is displacing and incites multi-dimensional awareness.

In considering the role of unconscious perception and creative thought, Juhani Pallasmaa argues against the common understanding: "creative search is based on vague, polyphonic and mostly unconscious ways of perception and thought instead of focused and unambiguous attention."<sup>173</sup> In this respect he acknowledges Anton Ehrenzweig arguments "that in order to grasp the inarticulate, unconscious entity of artistic works, we must adopt the mental attitude of diffuse attention."<sup>174</sup> Juhani Pallasmaa continues on demystifying:

"unconscious and unfocused creative scanning grasps complex entities and processes, without conscious understanding of any of the elements... I wish to underline the fact that we have unexpected synthesizing capacities that we are not usually aware of, and, besides, which we do not regard as areas of special intelligence or value. The biased focus on rational logic and its significance in human mental life is a major reason behind this unfortunate rejection. It is surprisingly, indeed, that more than a century after Sigmund Freud's revolutionary discoveries, the prevailing pedagogic philosophies and practices continue to grossly undervalue the entire universe of unconscious and embodied

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171 Deutsch painting between 1600–1800.

172 Merleau-Ponty, Maurice. 1964. "The film and the new psychology." In *Sense and Non-Sense*, 48. Evaston: Northwestern University Press. As qtd. on Pallasmaa 2005 (1996), 21.

173 Pallasmaa, Juhani. 2011. *In praise of vagueness: diffuse perception and uncertain thought*. Austin: University of Texas Press. As qtd. in Pallasmaa 2014, 236.

174 For more about 'polyphonic' structure of profound artworks see Anton Ehrenzweig books *The psychoanalysis of artistic vision and hearing: an introduction to a theory of unconscious perception* (1953) and *The hidden order of art* (1970). As qtd. on Ibid.

processes. Also architectural education continues to emphasise conscious intentionality along with focused imagery over the pre-reflective ground of architecture and its experience.”<sup>175</sup>

Rabah Bousbaci account of what he proposes to call the “bounded rationality episode”<sup>176</sup> in design thinking offers a careful comprehensive exposition useful for the bridging process at stake in this study and presented in the section of recursive structures. If we designers owe trust in rationality, Rabah Bousbaci fixes his argument from a phenomenological perspective, asking, instead, what it really “bounds” rationality to human action. Being but one part of all human faculties and condition, he argues that rationality in design thinking is tightly bonded to poetics, rhetoric, hermeneutics, and ethics in the same sense that what bounds it in human action is “all other parts which compromise the human existence as a whole.”<sup>177</sup> Certainly not a coincidence the motto of the Istanbul design biennial, curated by Beatriz Colomina and Mark Wigley last year (2016), was asking the both urgent and ancient question: “are we human?” Do we have choice?

Design thinking is described by Nigel Cross, Kees Dorst, and Norbert N. Roozenburg in the Preface to *Research in Design Thinking* as “the study of the cognitive processes that are manifested in design action.”<sup>178</sup> From the late 1950s to the early 1980s design thinking has also been recognized in terms of what is largely accepted today as the “generation game”,<sup>179</sup> a phrase coined by Nigel Cross meaning first-, second- and third-generation design methods. After the Bauhaus, between the late 1950s and 1967, proponents of the first-generation have supported a very logical, systematic, and rationalist view of design activities in reaction against what is known of the intuitive, artistic, and “beaux-arts” way, largely diffused since the nineteenth century in design schools. A distinguished proponent of this first-generation design methods was Christopher Alexander, author of the work entitled *Notes on the Synthesis of Form: The Need for Rationality*, published in 1964.<sup>180</sup> This first-generation logical trend, however, received resistance from some major proponents of the design methods movement to fundamentally change their theoretical perspective from 1967 to the early 1980s. It was Horst Rittel who proposed the idea of a second-generation design

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175 Pallasmaa 2014, 237.

176 Bousbaci 2008, 41–42.

177 Ibid., 50.

178 Cross, Dorst, and Roozenburg. 1992, 1. As qtd. on Bousbaci 2008, 38.

179 Cross, Nigel. 1981. “The Coming of Post-industrial Design.” In *Design Studies 2 : 1*. As qtd. on Ibid.

180 For more on the proponents of first-generation, see proceedings of the 1962 first conference on design methods published in Christopher Jones, John and D. G. Thornley, eds. 1963. *Conference on Design Methods*. New York: Pergamon Press. As qtd. on Ibid.

methods<sup>181</sup> oriented towards more participatory and argumentative design and planning processes. Christopher Alexander, coming from the previous generation, also experimented with a new approach to design by developing the idea of the “pattern language”<sup>182</sup> very esteemed by user interface design. Nonetheless, according to Nigel Cross, both the second- as well as the first-generation methods “only met moderate success.”<sup>183</sup> Hence, a third-generation view appeared simultaneous to the period from 1967 to the early 1980s, whose proponents were dedicated to studying and securing an increased understanding of designers’ cognitive behaviours “as they simply occurred in the traditional ways of their practice.”<sup>184</sup>

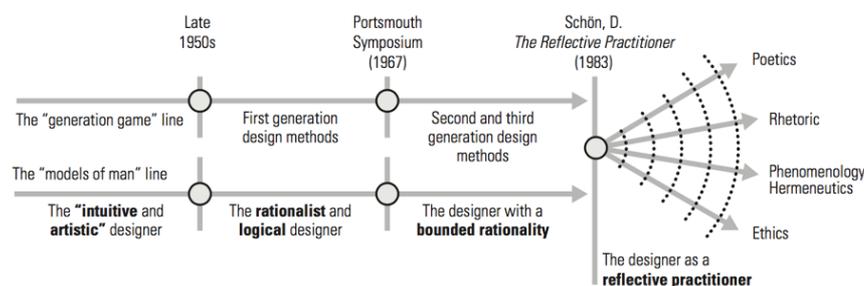


Fig. 46: Some landmarks in the evolution of design thinking (Rabah Bousbaci 2008).

In 1981, attempting to move beyond this “generational” evolution of design thinking, Nigel Cross encouraged a paradigmatic shift moving towards what he called a “post-industrial” design paradigm. However, suddenly at the same time, in 1983 Donald Schön introduced what is known today as the “reflective turn” proposing a more comprehensive vision that would lead design thinking to place their research “on a more global perspective; an epistemology of the ‘reflective practice.’”<sup>185</sup> According to Rabah Bousbaci, since the early 1980s that research in design thinking have tried to embrace a wide range of issues from poetical, rhetorical, phenomenological, hermeneutical, and ethical<sup>186</sup> seeking for greater insights

<sup>181</sup> Rittel, Horst. 1972. “Second-Generation Design Methods.” In *The DMG 5th Anniversary: DMG Occasional Paper 1*: 5-10. Also reproduced in Cross, Nigel. ed. 1984. *Developments in Design Methodology*. New York: Wiley. As qtd. on Ibid.

<sup>182</sup> Christopher Alexander et al. 1977. *A Pattern Language: Towns, Buildings, Construction*. New York: Oxford University Press. As qtd. in Ibid.

<sup>183</sup> Nigel Cross. 1981. “The Coming of Post-industrial Design.” *Design Studies*, 2 (1): 4. Cambridge, Massachusetts: The MIT Press. As qtd. on Ibid.

<sup>184</sup> Bousbaci 2008, 38.

<sup>185</sup> Schön, Donald . 1983. *The Reflective Practitioner: How Professionals Think in Action?* New York: Basic Books and 1990. *Educating the Reflective Practitioner*. San Francisco: Jossey-Bass. As qtd. on Ibid, 39.

<sup>186</sup> For more on this topic, see Bousbaci, Rabah and Alain Findeli. 2005. “More Acting and Less Making: A Place for Ethics in Architecture’s Epistemology.” *Design Philosophy Papers 4* and Findeli, Alain and Rabah Bousbaci. 2005. “The Eclipse of the Object in Design Project Theories.” *The Design Journal 8* (3): 35-49. As qtd. on Ibid, 39.

and a better understanding of the design phenomenon. For describing theoretical shifts that have structured the evolution of design thinking he proposes a more “philosophical” approach to describing the phenomenon of the “generation game”. His arguments are based in the philosophical idea of “models of man”—starting by questioning Herbert Simon’s concept of “economic man”—which he describes as “models which are implicit or postulated in any design discourse.”<sup>187</sup> Following Simons’s argument Bousbaci notices that, on the one hand: each design theory assumes a particular view or a model of the designer, also; on the other hand: that each design theory may assume a certain view of the people to whom the design result or product is intended (i.e., the users). As an alternative to thinking the becoming of the people as the users, we may perhaps choose, prefer, receding to that pre-place of being in the world<sup>188</sup> so that to move more naturally towards the individual, the inhabitant, the citizen, anybody really. In principle, from an evolutionary perspective anybody is the user-devourer as much as it is being the used-devoured, or I seem to see it as such. Writing about taste and human relationships Italo Calvino uses the word *inghiottiti* (swallowed up). In his 1982 short story *Sotto il sole giaguaro* Calvino speaks of Palomar and Olivia “being swallowed by the serpent that digests us all, assimilated ceaselessly in the process of ingestion, in the universal cannibalism...”<sup>189</sup> Opening up from the context this is a reminder the user— in space—is at the same time being, being part and being actor in a wider space environment that may want to swallow him/her as well. This indeed would be the grand place that space could afford in terms of urbanism. Surely, we are not here really speculating about property market. As kitchen here is not on the market but rather, first, on the space of the landscape which is also a social landscape. From this locus, which seems to be referring to Friedrich Nietzsche eternal recurrence cycle, it might be easier to rethink the place of ethics and desire in design thinking, by reconsidering deconstruction of the moral traditional logocentric idea of ethics and pointing towards what Jacques Derrida calls of a “radical responsibility.”<sup>190</sup>

while a particular view addresses a model of the designer;  
an implicit view addresses a model of the user (being/citizen).

Design methods had accomplished a shift from the romantic, intuitive, and artistic model of the designer to hold a very logical and rationalist view whose Cristopher Alexander’s

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<sup>187</sup> Bousbaci 2008, 39.

<sup>188</sup> Heidegger 2001 (1971), 141–169.

<sup>189</sup> Calvino 1990, 29. First published in the magazine *FMR* in July 1, 1986 with the title *Sapore Sapere* [“learning to taste”]. The tale is undersigned by Calvino dating July 29, 1982 and is part of an unfinished series intended to assemble four other tales that would be titled *The Five Senses* [Cinque Sensi].

<sup>190</sup> Campolo 1995, 431–448.

“analysis/synthesis”<sup>191</sup> model is a good example. The logical/rationalist model of man/designer can trace its roots in René Descartes’s mechanical vision of the world, exposed in his 1637 work *Discourse on Method*, where Descartes advocates the division of each of the problems in as many particles as possible, so that, afterwards,

“to develop my thoughts in order, beginning with the simplest and easiest to understand matters, in order to reach by degrees, little by little, to the most complex knowledge, assuming an orderliness among them which did not at all naturally seem to follow one from the other.”<sup>192</sup>

In the last two lines Descartes might be addressing the problem of articulation while may be pointing towards an interesting contradiction, paradox?: it seems to me he might implicitly be saying, if not reclaiming, a certain legitimate place for incoherence, displacement of the problem, and opening in reverse a place for the natural human *disorder*, named sometimes of irrationality, within the discourse on method. Hegel’s *begierde* talked about longing, desire, appetite. Spinoza defines *cupiditas* as “nothing else than the very essence or nature of man” (1677) whilst Descartes describes it as “an agitation of the soul” which disposes it to possess things it sees as agreeable but does not possess (1649).<sup>193</sup> About a decade after the Method, Descartes would bring into de philosophical discourse his short remarks about the neurophysiology of the pineal gland in his *Les passions de l’âme*, also called *Traité des passions de l’âme* (1649), a knowledge contribution apparently not so relevant for design thinking to question, as his *Discourse on Method*. In the last of his books Descartes regarded this tiny organ in the center of the brain as the principal seat of the soul yet denied reliance that causal interactions between the body and the mind are possible.<sup>194</sup>

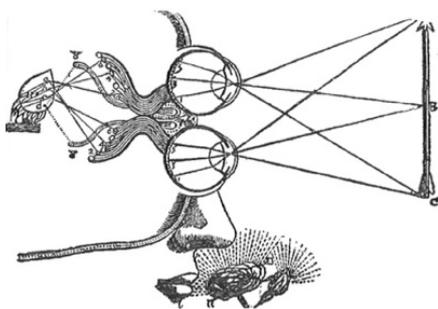


Fig. 47: Diagram from the *Traité de Passions* (René Descartes 1649).

<sup>191</sup> Alexander, Christopher. 1964. *Notes on the Synthesis of Form*. Cambridge, Massachusetts: Harvard University Press. As qtd. on Bousbaci 2008, 38.

<sup>192</sup> Descartes 1637. As qtd. on Ibid., 40.

<sup>193</sup> Macey 2001, entry ‘desire’.

<sup>194</sup> Lokhorst 2018.

Kant said Descartes was a sceptical *idealist*<sup>195</sup> whilst Stanley Victor Keeling wrote that he defended “a *parallelism* in which changes of definite kinds occurrent in the nerves and brains synchronize with certain mental states correlated with them.”<sup>196</sup> Despite of Descartes’s idea of a “mind-body dualism,”<sup>197</sup> —an idea which we partially subscribe but rather find in Merleau-Ponty, Dewey and Pallasma more suited arguments for an embodied and vital experience of space—Descartes has clearly demonstrated scientific effort in unravelling what he called as forces unknown. In the context of this study by which we look for functions of attraction between two spaces,<sup>198</sup> perhaps more than the historical call on Method, the *Passions* treatise is a find in design thinking. Just a few years before the *Passions*, Descartes compared the mind with the “heaviness of gravity of a body”, adding that he thought that our ideas about gravity are derived from our conception of the soul, such soul which is conclusively unable to be separated of its body:

“I saw that the gravity, while remaining coextensive with the heavy body, could exercise all its force in any one part of the body; for if the body were hung from a rope attached to any part of it, it would still pull the rope down with all its force, just as if all the gravity existed in the part actually touching the rope instead of being scattered through the remaining parts. This is exactly the way in which I now understand the mind to be coextensive with the body—the whole mind in the whole body and the whole mind in any one of its parts.”<sup>199</sup>

In order for regulate the weight of the body to suit the tempo desired Man Ray changes Descartes’s hanging rope for a metronome with a photograph of an eye affixed with a paperclip. The first version of the work was created in 1922-23 and Man Ray called it *Objet à détruire* (*Object to be Destroyed*). He made this first object shortly after his lover, the photographer and model Lee Miller, left him. The artist later explained:

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<sup>195</sup> Kant 2003 (1781), 274. As qtd. on Macey 2001, entry ‘desire’.

<sup>196</sup> Keeling, s.v. 1963. Entry Descartes, René, *Encyclopaedia Britannica*, vol. 7, 285. London: Encyclopaedia Britannica. As qtd. on Macey 2001, entry ‘desire’.

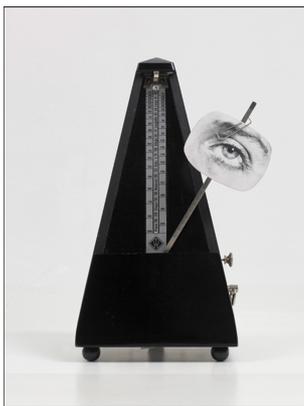
<sup>197</sup> See concept of “ghost in the machine” introduced by Gilbert Ryle. 1949. *The Concept of Mind*. As qtd. in Macey 2001, entry ‘desire’.

<sup>198</sup> See section 1.2 Recursive structures in this study.

<sup>199</sup> Descartes, René. 1641. *Meditationes de prima philosophia*. Paris: Michel Soly. Reprinted in AT, vol. VII. English translation in CSM, vol. II. As qtd. on Lokhorst 2018.

“I had a metronome in my place which I set going when I painted - like the pianist sets it going when he starts playing - its ticking noise regulated the frequency and number of my brushstrokes. The faster it went, the faster I painted; and if the metronome stopped then I knew I had painted too long, I was repeating myself, my painting was no good and I would destroy it. A painter needs an audience, so I also clipped a photo of an eye to the metronome's swinging arm to create the illusion of being watched as I painted. One day I did not accept the metronome's verdict, the silence was unbearable and since I had called it, with a certain premonition, *Object of Destruction*, I smashed it to pieces.”<sup>200</sup>

In 1933 Man Ray remakes the object and this time it was Lee Miller's eye which appeared in the work. In a drawing of the new version published in the magazine *This Quarter* instructions were attached revealing the extent of his hurt few years after having been left by his companion. In the instructions Man Ray wrote:



“Cut out the eye from the photograph of one who has been loved but is seen no more. Attach the eye to the pendulum of a metronome and regulate the weight to suit the tempo desired. Keep going to the limit of endurance. With a hammer well-aimed, try to destroy the whole at a single blow.”<sup>201</sup>

Fig. 48: *Objet indestructible* (Man Ray 1923, remade 1933, 1958, editioned replica 1965).

In Sophie Howarth's account of the work: “Attaching a photograph of Miller's eye to the metronome, he linked his memory of her to the idea of an insistent beat or pulse that was both irksome and unending – a metaphor, perhaps, for human desire. He smashed the original, which he had titled *Object to be Destroyed*.”<sup>202</sup>

In 1958 Man Ray remake the object again, yet this time giving it the title *Indestructible Object*. Later in 1965, in collaboration with Daniel Spoerri, they make an edition of one

<sup>200</sup> Schwarz, Arturo. 1977. *Man Ray: The Rigour of Imagination*, 205–6, reproduced 218. London: Thames and Hudson. As qtd. on Howarth 2000.

<sup>201</sup> As qtd. on Ibid.

<sup>202</sup> As qtd. on Ibid.

hundred *Indestructible Objects*. Finally, in 1970 Man Ray authorized a reissue of forty sculptures to be made yet the photograph of Miller's eye was replaced with a double printed image of a blinking eye that opens and closes as the metronome's arm swings back and forth. About this ultimate version he revealed:

“It finally annoys me always to repeat the same thing, so I introduced a small variation, I changed the eye of the metronome. Well, since I have repeated it now for the third time, I will call it *Perpetual Motif*. After all, the movement of the metronome is a perpetual motif.”<sup>203</sup>

In architectural space Beatriz Colomina argues it was Adolf Loos that have reversed the Cartesian schism between the perceptual and conceptual: “For Loos the interior is pre-Oedipal space, space before the analytical distancing which language entails, space as we feel it.”<sup>204</sup> Acting in the space of kitchen too evokes what Beatriz Colomina describes as “a distinct gesture of looking away... while feeling its texture, as if the sight of it would be an obstacle to the sensation.”<sup>205</sup> Hearing, touching, smelling, tasting relates here to what Pallasmaa identifies as diffused and peripheral vision in architecture.

In Colomina's view, “Architecture is a form of covering... Structure plays a secondary role, and its primary function is to hold the covering in place.” She explains that whereas Descartes deprived the body of its status, as Franco Rella has written —“as the seat of valid and transmissible knowledge” (“in sensation, in the experience that derives from it, harbours error”),<sup>206</sup> Loos “privileges the bodily experience of space over its mental construction: the architect first senses the space, then he visualizes it.”<sup>207</sup> As Loos himself had written: “...to invent this [structural] frame is the architect's second task.”<sup>208</sup>

In design thinking, this shift towards the logical rationalism became particularly evident during the period which German industrial designer Herbert Lindinger characterizes as the “forth phase” of the reestablishment of the Bauhaus tradition in Ulm, Germany, after

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<sup>203</sup> Schwarz 1977. As qtd. on Howarth 2000.

<sup>204</sup> Colomina 1992, 91.

<sup>205</sup> Colomina 1992, 90.

<sup>206</sup> Rella, Franco. 1981. *Miti e figure del moderno*, 13 and note 1. Parma: Pratiche Editrice. Descartes, René. 1933. *Correspondance avec Arnould et Morus*, edited by Geneviève Lewis. Paris: Librairie Philosophique J. Vrin: letter to Hyperaspistes, August 1641. As qtd. on Colomina. 1992, 91.

<sup>207</sup> Colomina. 1992, 91.

<sup>208</sup> Loos, Adolf. 1998. “The Principle of Cladding.” In *Spoken into the Void: Collected Essays 1897-1900*, translated by Jane O. Newman and John H. Smith, 66. Cambridge, Massachusetts, and London: The MIT Press. As qtd. on Ibid.

the Second World War. Ulm's "forth phase" happened between 1958 and 1962 and Lindinger named it of "Planning Mania". He explains the implications of these four years when Ulm school program was strongly focused on scientific topics:

"Planning methodology took such a hold that some students made it almost a religion. It seemed only a matter of time before scientific precision, system, and the computer... would free design of all its irksome, irrational weaknesses."<sup>209</sup>

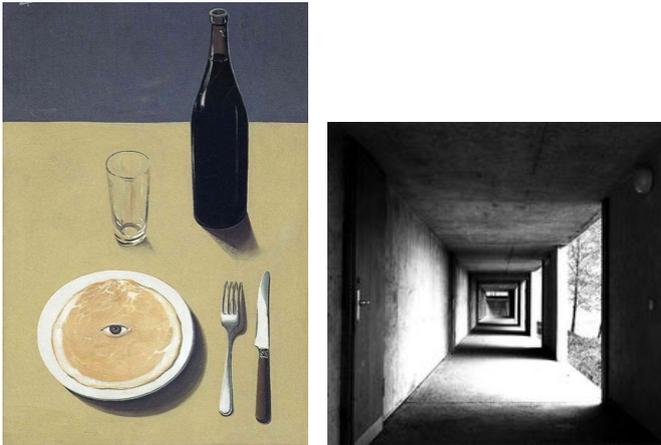


Fig. 49: *The Portrait* (René Magritte 1935).

Fig. 50: View from *Ulm Scholl of Design*. Photo by Peter Seitz.

At first glance the above image on your left may induce humour. Yet perhaps only just not so quite for there is a tongue-tie, mute, tension. Look at the flatness underneath order of the setting. Still life parody or a disquieting possibility? The image depicts a human eye, agape, on a face plate-flesh staring to the other: viewer, eater, user... Georges Bataille, with his typical reverence of all things uncomfortable wrote in his 1929 entry on "Eye" in the *Dictionnaire Critique*: "Eye: cannibal delicacy... [The eye is] the object of such anxiety that we will never bite into it."<sup>210</sup> I, nevertheless, bumped into it. René Magritte's portrait was unknown to me up until the time when after having lunch under a bright, blue sun, only just occasionally saved by the riverbank breeze, it caught my eye in the background. Fairly smallish painting placed on a wall close to a corner in a room lit with reduced artificial light. Opposite, my eye was still fighting from the Jaguar Sun, outdoors.<sup>211</sup> I suppose due

<sup>209</sup> Lindinger, Herbert. ed. 1991. *Ulm Design*, 11. Cambridge, Massachusetts: The MIT Press. As qtd. on Bousbaci 2008, 40.

<sup>210</sup> Bataille, Georges. 1929. "L'œil." *Documents* 4, 216; reprinted as "Eye" in Bataille, *Visions of Excess*, 17. As qtd. on Catalano 2010, 67.

<sup>211</sup> The phenomena just described and that typically takes between 20 and 30 minutes to reach its maximum,

to this time space delay I got spaced out and the eye on the plate pierced my stomach with acute precision, acting since then as preliminary trace, sign or invitation in a certain manner conforming with Derrida's deconstruction remarks onto questioning the familiar and the idea of probing.

In her essay "Distasteful: An Investigation of Food's Subversive Function in René Magritte's *The Portrait* and Meret Oppenheim's *Ma Gouvernante—My Nurse—Mein Kindermädchen*", Janine Catalano offers a different perspective. By giving a grounded interpretation of René Magritte's *The Portrait*, she argues that:

"By employing recognizable culinary tropes of their day, these pieces allow viewers a route into the works that is ostensibly familiar, but then posit them in the realm of humans, rather than of foodstuffs, and as artistic material rather than edible matter. As such, the works evoke yet undermine the 'habitual' nature of food. In these uncanny renderings, which make the familiar foreign, but familiar in a different way [...] Magritte present their own witty experiments in heterogeneity. These works make the mundane extraordinary, the serious funny, the satisfying insatiable, and the overlooked inescapable, in ways that uphold rather than resolve a myriad of tensions in interwar European society, from bodily taboos related to sexuality and consumption to intellectual and emotional concerns such as gender roles and familial relationships. In short, they challenge the viewer to find a taste for the distasteful."<sup>212</sup>

Also, by framing individual primary needs offline the medium *The Portrait* is questioning the system of its representation. In other words: it is questioning painting in the modernism and within the surrealism movement. Moreover, the work is addressing, along with contemporary art movements of the early twentieth century like cubism, issues of space and conditioning such as perspective, flatness, perimeter (limits), movement (stillness) and materiality. As a result of this and likewise deconstruction form and representation are interrogated leading the viewer to a displaced impulse. In a way impendent as in Italo Calvino's story: "They could be eaten because they themselves were eaters of men?"<sup>213</sup> The human eye on the portrait and the eye of the viewer their eyes fixed while everything else is in movement.

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depending on the intensity of light exposure in the previous surroundings, is known, in ophthalmic and visual function branch, as "dark adaptation."

<sup>212</sup> Catalano 2010, 66.

<sup>213</sup> Calvino 1990, 26.

In Calvino, which is also to say in literature, merging fields are experienced in the *Invisible Cities*, where all that is abstract in the narrative is built to bring a visual image into the reader's mind. The reader in Calvino is a driven (conducted) active reader and not merely a receiver. We may say this reader is a fictional spatialist. In the same sense things occur within a space when readers write, or, users inhabit. We say of a place that it is more open or more closed. This I think is not good nor bad in itself. Interesting seems to be the movement inbetween as it implies with our perception of time and space. The instruments of Calvino's process are presented, patiently, in his 1985 writings for the Charles Eliot Norton Lectures at Harvard University "Six Memos for the Next Millenium." One ingredient is that to achieve the sense of quickness in narrative you must make notice of the stillness in time. Calvino explains that the same principle applies to visibility, which is to say, consider invisibility.

But the influence of a logical inheritance did not unable things to change in design education. In the early 1980s, design thinking began to embraced a more complex view and designers, according to Donald Schön, should be seen more as reflective practitioners.<sup>214</sup> This in turn would mean a shift towards a post-rationalist model of the designer<sup>215</sup> (seen as the last paradigmatic shift), also described by Donald Schön as a move from the realm of "technical rationality" to a rationality of reflection-in action.<sup>216</sup> In terms of the methodologies, this shift moves design theorists to a gradually disengage with the very rationalist and logical concept of "problem" and its entire instrumental view of design as a "problem-solving process" in the direction of more pragmatic and phenomenological concept of "situation".<sup>217</sup> Donald Schön's concept of the situation shares an analogous position with the earlier relevance of the context over the object in conceptual art.

The interval gap between the rationalist and the reflective view of the designer<sup>218</sup> was a bridging space in design thinking. It is acknowledged as a central movement in the history and evolution of design for two main reasons giving answer to Bousbaci question: What was the implicit model of the designer during this specific time?

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<sup>214</sup> Schön, Donald . 1983. *The Reflective Practitioner: How Professionals think in Action?* New York: Basic Books. As qtd. on Bousbaci 2008, 40.

<sup>215</sup> See especially Chapter 3 in Schön 1983. As qtd. on Ibid.

<sup>216</sup> See especially Schön, Donald. 1986, "Towards a New Epistemology of Practice: A Response to the Crisis of Professional Knowledge." In *Learning and Development: A Global Perspective*, edited by Alan Thomas and Edward W. Ploman Toronto: OISE Press. As qtd. on Ibid.

<sup>217</sup> Schön, Donald. 1992. "Designing as Reflective Conversation with the Materials of a Design Situation", *Research in Engineering Design* 3 (3): 131–148. As qtd. on Ibid.

<sup>218</sup> The intermediate period occupied by the second and third-generation design methods, from the mid-1960s and the early 1980s.

1. before following the reflective paradigm of the 1980s, design research explored a “median” position known as “the wicked problems theory of design.”<sup>219</sup> This positioning, as mentioned in the Placements section in this study, is indeed embracing a certain displacement, trying dialogic ways among signs, things, actions and thoughts. The following works can be regarded as early modes of deconstruction inquiry in creative practices in relation with creating, playing with unconventional contexts. In all three gravity is put into consideration using ways of dealing with the unexpected. The unexpected way helps in not making ill-judgements. One may say *Parallel Stress* and *Circus-Caribbean Orange* test ideas of interval while *Man Walking down the Side of a Building* is playing with vertigo. Deconstruction here addresses rationality gap and possibility.



Fig. 51: *Man Walking Down the Side of a Building*, New York. (Peter Moore, Trisha Brown 1970).

Fig. 52: *Parallel Stress*, New York. (Dennis Oppenheim 1970).

Fig. 53: *Circus 2* from “Circus-Caribbean Orange”, Chicago (Gordon Matta-Clark 1978).

2. In addition to Rittel and Webber concept of “wicked problems”, the first- and second- generations have introduced to design knowledge concepts still in use in design discourses, such as: “solution-focused strategy” design by Lawson; design “conjectures” by Hillier, Musgrove, and O’Sullivan; design “primary generator” by Darke;<sup>220</sup> and finally, Simon’s concept of “ill-structured problems”, and Newell and Simon’s concepts of “problem space” and “generative processes.”<sup>221</sup>

<sup>219</sup> Buchanan 1992, 14–19.

<sup>220</sup> For more about these authors and their concepts see their texts in Cross 1984. As qtd. on Bousbaci 2008, 41.

<sup>221</sup> Newell, Allan and Herbert A. Simon. 1972. *Human Problem Solving*. Englewood Cliffs, NJ: Prentice-Hall. As qtd. on Ibid.

Despite the fact that the second- and third generations are recognized as having moved away from the rationalist and systematic ambitions of the first generation,<sup>222</sup> theory from these periods demonstrates a view of design as predominantly a “problem-solving process” inasmuch as it has continued the use of “problem” and “solution” concepts when addressing design activities. To this respect, British architect Collin St John Wilson stated: “Once again we confront the attempt to turn the incalculable into the calculable. But there can be no ‘solution’ to a state of affairs that never had the structure of a ‘problem’ in the first place.”<sup>223</sup> Aware of the planning context of this statement, it seems in truth to have a chance here where the “problem” is not to be found in a “solution”, it is not utilitarian in the first place, the wayfinding is, if we like, the problem, or even, the offer, the gift, if we like. There cannot be only solution in design thinking (as the solution may not be sufficient) when the subject is only process, mainly context, subject-matter, inasmuch as we are still talking about space. Would this be saying about a sort of urbanism process? It is dynamic. You create a problem space within an environment which may arrive to an introduction, an invitation. Invitations should not be utilitarian. And this is not indulgence.

As consequence of the intrinsic vision of design as mainly a problem-solving process, second- and third-generation authors somehow never left “shared beliefs in a certain degree of rationality, logics, and objectivity which fundamentally characterized the design process”, hence implicit assuming:

“a particular idea of a designer armed with what Simon has conceptualized more precisely as a “bounded rationality”. Such a view of the designer therefore can be considered as the main “model of man” of the second- and third-generation design methods.”<sup>224</sup>

It is worth discovering that the concept of “bounded rationality” originates from Herbert Simon’s theoretical works in the field of psychology and developed in his distinguished work *Administrative Behavior*. One may say the administrative origin, generally speaking, could not be more distant, on one hand: from the poetic, intuitive and artistic model of the zero-generation, and; on the other hand, from Schön turn into the phenomenological concept of “situation” of which Pallasmaa offers arguments in relation to experience and space. For what concerns a spatial dimension-based problem, administration and the reflective have not been mirroring, instead tending to differ drastically. Nevertheless, it may

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<sup>222</sup> Where researchers tried to give a “complete account of the designer’s operations. Bousbaci 2008, 41.

<sup>223</sup> St John, Wilson, c. 1992. *Architectural Reflections: Study in the Philosophy and Practice of Architecture*, 45. Oxford: Butterworth. As qtd. on Bousbaci 2008, 41.

<sup>224</sup> Bousbaci. 2008, 41.

lead one to understand better the path of decision making and other complex cognitive behaviours as problem-solving activities “in which human brain plays the role of an information-processing system”<sup>225</sup> all the way up to design research.<sup>226</sup>

Simon’s concept of bounded rationality took place within the leftovers of psychology interests —behaviourism— in particular its inability to adequately describe complex cognitive behaviours such as rational choices, games, decision making, and problem solving in general.<sup>227</sup> Would’t Sol Lewitt 1969 *Sentences on Conceptual Art* have helped calmed down knots in psychology analysis? The behaviour, “which is commonly expressed in terms of direct correlations between environmental stimulus and human response has indeed a hidden assumption which resides within the idea of the “empty organism”<sup>228</sup> This assumption is identical to what happens with the disembodied Frankfurt kitchen. The concept of empty organism is thus the “functional void” or emptiness in terms of information processing and “such a view of human beings allows no place for purposive behaviours or rational behaviours which can require the processing of information.”<sup>229</sup> This condition of no chance, static and deterministic orientation of behaviourism is expressed, blandly, by Newell and Simon:

“The behaviours commonly elicited when people (or animals) are placed in problem-solving situations (and are motivated toward a goal) are called *adaptive*, or rational. These terms denote that the behaviour is appropriate to the goal in the light of the problem environment: it is the behaviour demanded by the situation.”<sup>230</sup>

The following images depict two humans, tied to each other in a situation which is unconditional and contrary. If their movement expands outwards, the situation collapses. The action or situation is thus sustained on gravity, reflexivity and equilibrium.

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<sup>225</sup> Bousbaci 2008, 42.

<sup>226</sup> For a complete understanding of this topic see in H. Simon seminal work *Human Problem Solving* and in particular, the section “A Historical and Theoretical Overview of the concept of “Bounded Rationality””. As qtd. on Bousbaci 2008, 42.

<sup>227</sup> About the behaviorist school of thought’s inability to describe some of the human and animal complex behaviors, see Rowe, Peter. 1987. *Design Thinking*, 50. Cambridge, Massachusetts: The MIT Press. and Newell and Simon. 1972. For a more historical overview about this issues, see the chapter entitled “Historical Addendum” in Newell and Simon 1972, 873. As qtd. on Ibid., 42.

<sup>228</sup> See Newell and Simon 1972, 875. As qtd. on Ibid.

<sup>229</sup> Bousbaci. 2008, 43.

<sup>230</sup> See Newell and Simon 1972, 875. As qtd. on Ibid., 42.



Fig. 54: *Relation in Time* (Marina Abramović and Ulay 1977).



Fig. 55: *Rest Energy* (Marina Abramović and Ulay 1980)

The idea of “bounded rationality” too appears in Newell and Simon’s concepts of “problem space” and “generative processes” leading directly, Bousbaci argues, to an interpretation of two other key concepts in design: wicked problems, conveyed by Horst w. J. Rittel; and the concept of primary generator developed by Jane Darke.

problem space  $\rightsquigarrow$  wicked problems

generative processes  $\rightsquigarrow$  primary generator

### “Bounded Rationality” ingredients

[in second- and third-generation design methods (1967—1983)]

According to Richard Buchanan the term “wicked problems”<sup>231</sup> was borrowed by Horst Rittel from the philosopher Karl Popper<sup>232</sup> yet Rittel developed the idea in a different direction. Almost ten years passed, in 1972, together with Melvin M. Webber, Horst Rittel<sup>233</sup> reported ten important “wicked problems” characteristics of which the recurrence of the adverb “no” is evident in some of them. The negative imperative can be explained as an indicator of what Buchanan reports as the indeterminacy of design problems<sup>234</sup> hence the

<sup>231</sup> See footnote 36 in Buchanan 1992, 16.

<sup>232</sup> Popper, Karl. 1963. *Conjectures and Refutations: The Growth of Scientific Knowledge*. London: Routledge and Kegan Paul. As qtd. on Buchanan 1992.

<sup>233</sup> See Rittel, Horst w. J., and Melvin M. Webber “Dilemmas in General Theory of Planning,” working paper presented at the Institute of Urban and Regional Development, University of California, Berkeley, November 1972. See also an interview with Rittel, “Son of Rittelthink,” *Design Methods Group 5th Anniversary Report* (January 1972), 5–10; and Rittel, Horst. 1972. “On the Planning Crises: System Analysis of the First and Second Generations,” *Bedriftsøkonomen*, no. 8: 390–96. According to Buchanan, Rittel gradually added more properties to his initial list. As qtd. on Buchanan 1992, 16, note 38.

<sup>234</sup> Buchanan 1992, 14.

bounded character of rationality which emphasizes design realities or design spaces. The first property initially identified by Rittel in 1972 indicates that:

[1] *wicked problems* have no definite formulation; but every formulation of a *wicked problem* corresponds to the formulation of a solution.

This would arrive to what Rittel and Webber stated a year after as: “the formulation of a wicked problem is the problem!”<sup>235</sup> The second property resulted in the fact that “there are no criteria for sufficient understanding”<sup>236</sup> as:

[2] *wicked problems* have no stopping rules.

As a result of this, “the choice of an explanation (i.e., a representation) to the problem determines the nature of a resolution.”<sup>237</sup>

Regarding the subject of representation Herbert Simon would probably intersect here: “Since the search for a solution occurs in a problem space, the creation of a representation for the problem therefore is the problem.”<sup>238</sup> Furthermore: “Assessments of proposed solutions are expressed... more likely, as ‘better or worse’ or ‘satisfying’ or ‘good enough.’”<sup>239</sup>

[3] solutions to wicked problems cannot be true or false, only good or bad.

Finally, “there are no classes of wicked problems”<sup>240</sup> which corresponds to the condition:

[9] every wicked problem is unique.

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<sup>235</sup> See Rittel, Horst, and Melvin M. Webber. 1984. “Planning Problems are Wicked Problems.” In *Developments in Design Methodology*, edited by Nigel Cross, 137. Originally published as part of 1973 “Dilemmas in a General Theory of Planning,” *Policy Sciences* 4. As qtd. on Bousbaci 2008, 47 and footnote 43.

<sup>236</sup> Rittel and Webber. 1984 (1973), 138. As qtd. in Bousbaci 2008, 47 and note 46.

<sup>237</sup> *Ibid.*, 142. As qtd. on *Ibid.* and note 47.

<sup>238</sup> As qtd. in Bousbaci 2008, 47.

<sup>239</sup> Rittel and Webber. 1984 (1973), 139. As qtd. on *Ibid.* and note 48.

<sup>240</sup> *Ibid.*, 141. As qtd. on *Ibid.* and note 49.

Sentences on Conceptual Art

by Sol Lewitt <sup>241</sup>

3. Irrational judgements lead to new experience.
5. Irrational thoughts should be followed absolutely and logically.
9. The concept and idea are different. The former implies a general direction while the latter is the component. Ideas implement the concept.
11. Ideas do not necessarily proceed in logical order. They may set one off in unexpected directions, but an idea must necessarily be completed in the mind before the next one is formed.
14. The words of one artist to another may induce an idea chain, if they share the same concept.
15. Since no form is intrinsically superior to another, the artist may use any form, from an expression of words (written or spoken) to physical reality, equally.
18. One usually understands the art of the past by applying the convention of the present, thus misunderstanding the art of the past.
20. Successful art changes our understanding of the conventions by our perceptions.
21. Perception of ideas leads to new ideas.
22. The artist cannot imagine his art, and cannot perceive it until it is complete.
23. The artist may misperceive (understand it differently from the artist) a work of art but still be set off in his own chain of thought by that misconstrual.
25. The artist may not necessarily understand his own art. His perception is neither better nor worse than that of others.
27. The concept of a work of art may involve the matter of the piece or the process in which it is made.
28. Once the idea of the piece is established in the artist's mind and the final form is decided, the process is carried out blindly. There are many side effects that the artist cannot imagine. These may be used as ideas for new works.
29. The process is mechanical and should not be tampered with. It should run its course.
30. There are many elements involved in a work of art. The most important are the most obvious.
31. If an artist uses the same form in a group of works, and changes the material, one would assume the artist's concept involved the material.
34. When an artist learns his craft too well he makes slick art.
35. These sentences comment on art, but are not art.

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**241** (a selection). First published in *o-9* (New York), 1969; and *Art-Language* (England), May 1, 1969.

This last statement (from 1972) by Rittel moves closer to Donald Schon notion that every design situation is essentially unique, and to the realization that only logical and rationalistic approaches are not the most appropriate to understand wicked problems. It is precisely for this reason that Schon recommends a dia-logical conversation with the materials of the situation. The conversation should arrive to Kant's entanglement of the scientific intuition, the everyday intuition and the artistic intuition discovery.

Rittel's concept of wicked problems, in particular the idea of conjecture, came to replace the Cartesian model, assuming a Popperian philosophical and thoughts root. At the same time, in 1972, Brian Lawson introduced the idea that architect's strategies of the design process are solution-focused ones, as opposed to that of the scientists, which are problem-focused.<sup>242</sup> In conceptual art, to bring in another example of cognitive processes, is the process concept-focused? What would be the difference between: the solution-, the problem-, or the concept-focused? Is the first equivalent or identical to the last? What would it mean spatial-focused? Lawson's solution-focused orientation suggests to be analogous to the role of the Popperian idea of conjecture in the growth of scientific knowledge and discovery; an idea on which Hillier et al. also have based their theory in their paper from 1972.<sup>243</sup>

The interior of Kurt Schwitters studio-family home the *Merzbau* may be seen as space to test possibilities of solution-, problem- or concept-focused situation. Destroyed in 1943 by a British air raid in Hannover the work comprised eight rooms of the house. Contemporary with the Russian Constructivism vanguards which initially seasoned the *deconstructivism* design discussion, the Dada art movement, formed during the First World War in Zurich and eventually the early sign of the later Surrealism in Paris (after the war) were reacting to the context disorders of the political values of the war as well as to the bourgeois artistic of the times. Dada creative process is most recognized for their non-sense approach in questioning ideas of structure and order. It is described as an intuition driven process characterized by the illogic and the irrational. Again, as for deconstruction theory, also for Dada the form was to be interrogated. In so doing the choice of their medium were miscellaneous: from painting, typography, sculpture, collage and film, to poetry, theatre,

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<sup>242</sup> See Lawson, Bryan R. 1984. "Cognitive Strategies in Architectural Design." In *Developments in Design Methodology*, edited by Nigel Cross. Originally published in 1979 in *Design Studies* 1 (1). As qtd. on Bousbaci 2008, 48 and note 51.

<sup>243</sup> Hillier, Bill, Musgrove, John, and Pat O'Sullivan. 1984. "Knowledge and Design." In *Developments in Design Methodology*, edited by Nigel Cross. Originally published in Mitchell, w. J., ed. 1972. *Environmental Design: Research and Practice*. Los Angeles: University of California. As qtd. on Ibid. and note 52.

dance and music. But Schwitters's *Merzbau* is hither to this study apart from the collage object itself in the sense it comprehends an idea of expanded space within the traditional category of painting or sculpture and moving onto an idea of indeterminate architectural space.

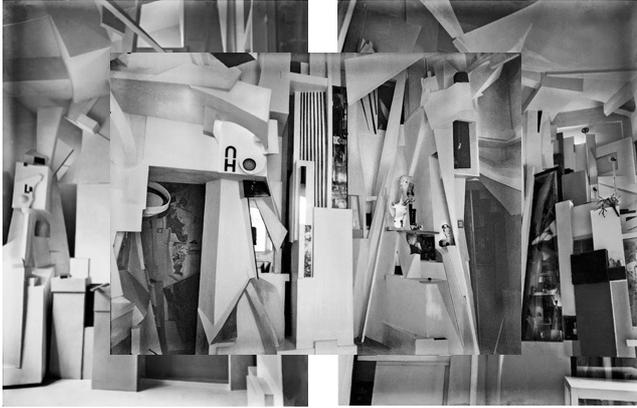


Fig. 56: *Merzbau* (Kurt Schwitters 1923–1937).

Elisabeth Thomas tells that over the years *Merzbau* developed “into a kind of abstract walk-in collage composed of grottoes and columns and found objects, ever-shifting and ever-expanding... a once-living space, whole environment and one that was in constant flux.”<sup>244</sup> Despite having no experience in the space when looking at the photographs there is a sense of indeterminate structure of chaos in place. Designing order within chaos using instruments like the kaleidoscope, games and puzzles was an M.C Escher delight: “Only those who attempt the absurd will achieve the impossible. I think it’s in my basement... let me go upstairs and check. We adore chaos because we love to produce order.”<sup>245</sup> Curiously the *Merzbau* event may well be an invitation to Jacques Derrida truism: “Some inhospitality is the condition for any hospitality.”<sup>246</sup>

The topic of conjecture was initiated by Lawson and Hillier and developed later by Jane Darke in her paper from 1979 “The Primary Generator and the Design Process,” completing Lawson’s and Hillier’s previous theory about the idea of conjecture.<sup>247</sup> This idea refers

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<sup>244</sup> Thomas 2012.

<sup>245</sup> Retrieved 4/5/2017, from <[www.mcescher.com](http://www.mcescher.com)>.

<sup>246</sup> “To live in a space or in a house implies familiarity, hospitality, and so on, but there is no hospitality in this sense without the possibility of inhospitality. If you are in your house like a chair is in the house, you won’t experience either hospitality or inhospitality. To have a vivid experience of the space and even to experience familiarity, you have to be sometimes on the margin of uneasiness, of not being at home. Being-at-home and not-being-at-home are, for me, a couple. In Derrida 1992, 12.

<sup>247</sup> Darke, Jane. 1984. “The Primary Generator and the Design Process.” In *Developments in Design Methodology*, edited by Nigel Cross. As qtd. on Bousbaci 2008, 48 and note 53.

to the characteristic of design which “is seen as a process of ‘variety reduction’ with the very large number of potential solutions.”<sup>248</sup> The phenomena of reduction, borrowed from the natural philosopher, was also addressed by Kant in his work *The Critique to Pure Reason* to explain “the principle that we only cognize in things a priori that which we ourselves place in them.”

“This experiment of pure reason has a great similarity to that of the chemists, which they term the experiment of reduction, or, more usually, the synthetic process. The analysis of the metaphysician separates pure cognition a priori into two heterogeneous elements, viz., the cognition of things as phenomena, and of things in themselves. Dialectic combines these again into harmony with the necessary rational idea of the unconditioned [...] This method, accordingly [...] consists in seeking for the elements of pure reason in that which admits of confirmation or refutation by experiment. Now the propositions of pure reason, especially when they transcend the limits of possible experience, do not admit of our making any experiment with their objects, as in natural science. Hence, with regard to those conceptions and principles which we assume a priori, our only course will be to view them from two different sides. We must regard one and the same conception, on the one hand, in relation to experience as an object of the senses and of the understanding, on the other hand, in relation to reason, isolated and transcending the limits of experience, as an object of mere thought. Now if we find that, when we regard things from this double point of view, the result is in harmony with the principle of pure reason, but that, when we regard them from a single point of view, reason is involved in self-contradiction, then the experiment will establish the correctness of this distinction.”<sup>249</sup>

Darke also conveys that the “greatest variety reduction or narrowing down of the range of solutions occurs early in the process”<sup>250</sup> proposing the concept of primary generator to summarize this phenomenon. But she says nothing about chance and chaos in creative process. For Darke, “the primary generator phenomena consist of the use of a few simple objectives in architects’ approaches to design in order to attain an initial concept.”<sup>251</sup> We

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<sup>248</sup> Ibid., 180. As qtd. on Bousbaci 2008, 48.

<sup>249</sup> Kant 2003 (1781), 33, 37. In the preface to the second edition (1787). Retrieved 3/10/2016, from The Project Gutenberg [EBook #4280].

<sup>250</sup> Darke, 1984, 180. As qtd. on Bousbaci 2008, 48 and note 55.

<sup>251</sup> Ibid. As qtd. on Ibid. and note 56.

may notice suggestions of the primary generator phenomena in points 9, 11, 28 and 31 of Sol Lewitt's *Sentences on Conceptual Art*. Moreover, Darke clearly refers to the bounded character of the rationality with which architects engage in the resolution of design problems, in particular when she describes what causes the emergence of what she calls the "visual concept":

"...it appears that a certain amount of preliminary analysis takes place before the visual concept arises. It seems normal, however, for there be a "rationality gap": either the visual concept springs to mind *before* the rational justifications for such form, or the analysis does not dictate *this particular* concept rather than others [...] any particular primary generator may be *capable* of justification on rational grounds, but at the point when it enters the design process it is usually more of an article of faith on the part of the architect."<sup>252</sup>

Previous to Darke, Rosalind Krauss, in her essay *Sculpture in the Expanded Field* offers an analysis for what at the time could be seen as rationality gap in the historical bounded category of sculpture. At the shifting unease context from modernism to postmodernism, a term already being used in other areas of criticism, Krauss was claiming an "acceptance of ruptures and the possibility of looking at historical process from the point of view of logical structure"<sup>253</sup> through, in her case, deconstructing the binomials architecture/landscape. Krauss observed how a certain milieu of artistic practices happening roughly between the years 1968 and 1970 were challenging the historical structure of sculpture by questioning and stressing, and, in this sense, assuming a set of premises as decisive primary generators, such as: [1] the loss of the pedestal as symbol and ritual of the commemorative; This applies to kitchen when we think the pedestal was for sculpture the same as the feast/event for the kitchen in the baroque; [2] the relevance of the context over the importance of the object, a realization that would imply the leaving from the formal gallery situation into other spaces and finally; [3] the breakdown with vanguard aesthetics (the ideology of the new) towards a participatory and inclusive multiplicity of discourses.

Time is a common reciprocal primary generator in kitchen and design. Whereas Nina Simone tells "time is a dictator as we know it. Where does it go what does it do. Most of all is it alive? Is it a thing that we cannot touch and is it alive? In Kant time is elaborated differently: "for time itself does not change, but only something which is in time. To acquire the conception of change, therefore, the perception of some existing object and of

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<sup>252</sup> Darke, 1984, 180–181. As qtd. on Ibid.

<sup>253</sup> Krauss, 1979, 44.

the succession of its determinations, in one word, experience, is necessary.”<sup>254</sup> Moreover, kitchen is a recursive space in the eternal recurrence of the day. An important primary generator in architecture is the site or the context. Context and materials are chosen for their meaning hence they are always both matter and medium. The architect may define the movement from the outside to the inside rather than the other way around. Sunlight is an ancient nourishing generator.

Artist Jenny Holzer projections are grand examples for Rosalind Krauss inaugural expanded field. Holzer “internal monologues as public speech”<sup>255</sup> gives back to architecture and landscape an interiority which often evokes Derrida’s idea of supplement in his *Letter to Peter Eisenman* (1990).<sup>256</sup> The result feels indeed concrete poetry as much as embodied site. As if architecture and landscape perspire. The internal in Holzer is a reverse interiority of what Beatriz Colomina refers as pre-Oedipal space in Adolf Loos architecture.<sup>257</sup>



Fig. 57: *Xenon for the Peggy Guggenheim* (Jenny Holzer, 2003). Palazzo Corner della Ca’ Granda, Venice. Poem “Blur” from *Middle Earth* by Henri Cole.

For the Stuart Collection, Holzer has created *Green Table* (1992), a large granite picnic or refectory table and benches inscribed with texts. The pieces sited in the Muir College quad monumentalize an ordinary and functional set of objects. As all tables, Holzer’s work intervention serve as an informal gathering place for students and faculty to eat, study or play. Beyond these uses the various attitudes Holzer adopts in her writings, from humorous commentary to politically-charged criticism, also create a site for questioning and debate.

<sup>254</sup> Kant 2003 (1781), 95–96. Retrieved 3/10/2016, from The Project Gutenberg [EBook #4280].

<sup>255</sup> Joselit. 1999, 47. As qtd. on Claramonte 2014, 82.

<sup>256</sup> Derrida and Hanel. 1990, 6–13.

<sup>257</sup> Colomina. 1992, 91.



AMBITION IS JUST AS DANGEROUS AS COMPLACENCY  
 BAD INTENTIONS CAN YIELD GOOD RESULTS  
 CATEGORIZING FEAR IS CALMING  
 MONEY CREATES TASTE  
 MURDER HAS ITS SEXUAL SIDE  
 STARVATION IS NATURE'S WAY  
 THINKING TOO MUCH CAN ONLY CAUSE PROBLEMS  
 YOU SHOULD STUDY AS MUCH AS POSSIBLE  
 IN A DREAM YOU SAW A WAY TO SURVIVE  
 AND YOU WERE FULL OF JOY

Fig. 58: *Green Table* at Muir College (Jenny Holzer 1992). University of California, San Diego La Jolla.  
 A selection of some of Jenny Holzer's lines inscribed on the *Green Table*.

For the *Living Series* she engraved a different message on each of the twenty-eight white granite benches. It seems there is something possible, for Holzner, in seating pieces, is it about time? The messages are often contradictory and do not necessarily reflect the artist's own opinion. Holzer's installation offers visitors a place to rest as they think about what they have read and the role that language plays in contemporary society.

If sunlight is a primary generator shadow is only but its reciprocal need. Pallasmaa explains how we are genetically and culturally conditioned to seek or avoid certain types of situations or atmospheres:

"Our shared pleasure in being in the shadow of large trees looking onto a sunlit open field, for instance, is explained on the basis of such evolutionary programming—this specific type of setting demonstrates the polar notions of 'refuge' and 'prospect', which have been applied to explain the pleasurable pre-reflective feel of Frank Lloyd Wright's houses, for instance."<sup>258</sup>

When we think about the work of Frank Lloyd Wright it is clear that horizontally as amplitude were important primary generators. We may say that Frank Lloyd Wright spatiality is in a certain way a spatiality of the landscape, not exclusively in the sense of the view as a screen,<sup>259</sup> but as incorporating the landscape into (more than with) the living space. This is most evident in the Kaufmann residence designed in 1935 where the mouth force of the landscape seems to be gulping oxygen from the architecture passing through it in a way belonging to one another. This is not the case with Casa Malaparte in Punta Massullo, Capri, a convoluted authorship project initially conceived by Adalberto Libera around 1937 which nonetheless the spectacular implantation of the house, the building suggests having

<sup>258</sup> Pallasmaa 2014, 233.

<sup>259</sup> For a better understanding of windows and screens in architecture see Colomina 1992, 73-80.

the landscape as a pedestal. Boa Nova Tea House (1958-63) by Álvaro Siza Vieira, on the other hand, is a unique down to the bed-rock refuge into the sea, the house is camouflaged in the landscape reminding Derrida telling that the last writing is also the first writing.<sup>260</sup> In Luis Barragán Casa Galvez (1954) or the Chapel in Tlapan (1954-60) in Mexico City, light and colour are visible primary generators. Barragán was certainly influenced by his home country Mexico cultural visual landscape, but also by his stays in Morocco and Senegal. Ultimately, the deceiving limitless of light and colour in space and experience is artist James Turrel's raw material.

Eventually, as spaces of embodied experience, kitchen and design —landscape and architecture—have in desire one primary generator. In this sense it is both a desire need as much a desire supplement. Alexandre Kojève believed that the desire to be desired is specifically human—that it is precisely what makes us human, what distinguishes us from animals. In his recent essay “Self-Design, or Productive Narcissism,” Boris Groys argues that “the animal, “natural” desire always negates the object of desire: “if I am hungry, I eat bread, and thus destroy the bread. If I am thirsty I destroy water by drinking it. But there is also the anthropogenic desire—not for particular things but for being desired.”<sup>261</sup> For Kojève, desire is human “only if one desires not the body but the desire of the other.”<sup>262</sup> Moreover, Groys argues that it is this anthropogenic desire that initiates and moves history: “human history is the history of desired Desires.”<sup>263</sup> Well, we have inherited from H. Simon that design is a science (space) of the artificial. This might not be the case with kitchen. On the other hand, in his essay from 1987 “Can Thought Go On Without a Body?”, Lyotard begins with the reference to the scientific prediction that the Sun will explode in 4.5 billion years and writes further:

“That in my view is the sole serious question to face humanity today. In comparison everything else seems insignificant. Wars, conflicts, political tensions, shift in opinion, philosophical debates, even passions —everything is dead already if this infinite reserve from which you draw now your energy... dies out with the Sun.”<sup>264</sup>

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<sup>260</sup> Campolo 1985.

<sup>261</sup> Groys 2016.

<sup>262</sup> Kojève, Alexandre. 1980. *Introduction to the Reading of Hegel*, translated by James H. Nichols, 5. Ithaca: Cornell University Press. As qtd. on Groys 2016.

<sup>263</sup> *Ibid.*, 6–7. As qtd. on Groys 2016.

<sup>264</sup> Lyotard, Jean-Francois. 1989. *Inhuman. Reflections on Time*, translated by Geoffrey Bennington and Rachel Bowlby, 9. London: Polity Press. As qtd. on Groys 2016.

If desire is a primary generator allowing it to appear is much needed for designing. Designing here is saying either of creation either imagination, of rendering or translation. In turning to the etymology of the Greek word “*techne*”, Heidegger develops the positive side of the technical. Lisa Campolo argues that such a *techne* relates with the conception of care.<sup>265</sup>

“To the Greeks *techne* means neither art nor handicraft but rather: to make something appear, within what is present, as this or that, in this way or that way. The Greeks conceive of *techne*, producing, in terms of letting appear. *Techne* thus conceived has been concealed in the tectonics of architecture since ancient times. Of late it still remains concealed, and more resolutely, in the technology of power machinery.”<sup>266</sup>

The hidden technology of reinforced concrete (*concreto armado*) appears weightless in the Portugal Pavilion for Expo’98, ode to concrete. Kenneth Frampton, in his monograph about the Portuguese architect Álvaro Siza Vieira, alludes to the monumental scale of the Portuguese Pavillion where, according to Frampton, the architect brought together two antithetic imperial images. References to Le Corbusier, Oscar Niemayer, to Giuseppe Terragni or even to the program of the New Monumentality,<sup>267</sup> are some of the interpretative lines suggested by Frampton.<sup>268</sup> We may argue that a reciprocal dialogue of civic architecture might be found in James Turrell sacred site-specifics.



Fig. 59: *Pavilhão de Portugal* Expo '98. Alameda dos Oceanos, Parque das Nações, Lisboa. (Álvaro Siza Vieira 1995-98).

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<sup>265</sup> Campolo 1985, 431-448.

<sup>266</sup> Heidegger, Martin. 1975. “Building Dwelling Thinking.” In *Poetry, Language, Thought*, translated by Albert Hofstadter, 159. New York: Harper and Row. As qtd. on Campolo 1985, 436.

<sup>267</sup> Sigfried Giedion. 1943. *The Need for a New Monumentality*. 549-568. New York: Philosophical Library. As qtd. on Frampton 2000, 54-55.

<sup>268</sup> Frampton, Kenneth. 2000 (1999). *World Architecture 1900-2000: A Critical Mosaic*. Vol. 4: Mediterranean Basin, 54-55. Basel: Springer. As qtd. on Rosário 2016.

In the conclusion of her paper, Jane Darke raises two critical issues and proposes some orientation for further research into the bounded character of the rationality distancing her arguments from those of Herbert Simon:

“the most interesting direction for design research to take now is to find further ways of “looking inside the designer’s head,” of exploring subjectivity. The denial of the value of the subjectivity and the hope that the building would “design itself” now seem to be products of a scientistic rather than a scientific way of thinking... The image of the user implied by this attitude was a mechanistic one, an anthropometric manikin with certain environmental needs but no emotional responses [...] A revaluation of subjectivity in design can lead to a revaluation of the subjective responses of the user, and hopefully to a more responsive architecture. Such architecture will reflect the diversity and anarchy of human life, just as research on design methods should reflect the diversity in approaches to design.”<sup>269</sup>

Unlike parallel spaces as if a cartesian ghost-kitchen in the design-machine, process in design has been showing evidence that desire allows for the rationality gap. On the other hand I have been trying to say that the state of transition of all that is solid is the melting into the air. Yet in the first moment, in space and in experience, the state of all that is matter is water: “Is it too much about understanding, as a disciplined practice, and too little about the transformative power of creativity, of the new and hitherto unknown? Is even the unknowable...”<sup>270</sup> A question at this stage appears to be: might one eat recursive structures?

In kitchen as in being and time some recursive structures might be drunk.

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<sup>269</sup> Darke 1984, 187. As qtd. on Bousbaci 2008, 49.

<sup>270</sup> Kreuger 2017.

## Final considerations in process in design

We began by saying triangulation is a problem of space geometry. That according to Kant the conception of space is pure intuition. A problem space is a wicked problem. Because wicked problems refer to complexity and to ill-structured problems (the problem of ill-formulated questioning was originally referring to the context of urban planning) we argue that for approaching a wicked problem the bounded character of rationality is imperative. Moreover that desire is what it allows for the rationality gap. If desire is a primary generator allowing it to appear is much needed for designing. Designing here is saying of conceptualize: either of creation either imagination, is saying of processing, rendering, translation and interpretation. In order to address a problem-space one must first convoke the problem of experience and only after the structure and its tectonics. Ethics is on caring for the interaction between space and experience. To conceptualize experience the visual is not sovereign for sovereignty is primarily concerned with the locus of the body and site.<sup>271</sup> With this we mean space as embodied experience. Gravity. In experience perception is the core “[...] is not a sum of visual, tactile, and audible givens” one grasps “a unique structure of the thing, a unique way of being, which speaks to all my senses at one.”<sup>272</sup> In this sense experience is also a process of ‘variety reduction. Speaking to all the senses at one is conversing with the materials inasmuch senses are here understood as materials of a space situation. As dealing with experience is dealing with uncertainty heuristics may boost. Heuristics in experience leads for generative processes. As indeterminacy is a quality of generative process indeterminacy applies to experience. In prioritizing experience over the structural framing *khōra (aqui e agora)* is already dwelling.

Likewise for wicked problems every space, every experience, is unique. Unique as the individual inasmuch experience is apperception. The indeterminacy of space speaks of the uncertainty of experience. The formulation, the designing, the conceptualization of an experience is a problem! Approaching for experience is always based on conjecture. Experience thus conceived derives from rendering, translation and interpretation. Result should arrive as invitation. Solutions for experience and space cannot be true or false, only good or bad, or good enough. Formulating a space-experience is formulating a design situation.

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<sup>271</sup> See the method formulated by João António Mota for projects he produced in 1995 “intended to help in the production of large-scale images set in urban environments sensible to the complex context upon which their existence depends.” In this method different but coexistent areas are invited for discussion: living experience, drawing experience, architectural experience, historical experience, urban experience and photographic experience. Mota 2001, 261.

<sup>272</sup> Merleau-Ponty 1964, 48. As qtd. on Pallasmaa 2005 (1996), 21.

Because every experience is unique, logical and rationalistic approaches are not the most appropriate to understand wicked problems. The situation calls for the post-rationalist model of the designer. In experience thought is the rationality of reflection-in action. Creativity is a conversation between context situation and unconscious perception. To tackle a wicked problem, one should search for the interior, pre-reflective: “space before the analytical distancing which language entails, space as we feel it.”<sup>273</sup>

Because “creative search is based on vague, polyphonic and mostly unconscious ways of perception and thought instead of focused and unambiguous attention”<sup>274</sup> space and experience are by their nature expanded fields. Space as experience are predominantly receptive to stimulus. Stimulus, selection, and reduction are an evolutionary process implying survival of the fittest. It is a dynamic and adaptive process. We may question if stimulus, for process in design, shares an importance analogous to *terrenos bravios* for revisiting notions of space, place, landscape and territory for the discipline of design.<sup>275</sup> When conceiving or conceptualizing space as experience, fields are already merging, and bridging can be found in the shadow of a vineyard structure.

Finally, essences addressed in process in design, namely: intuition; desire; wicked or ill-structured problems; care as bounded to ethics via responsibility; and experience are integrated as a process of variety reduction in the empirical work. This means the essences inform thus are implicated in the empirical work of the overall sample. This process may be found in section 3.2.1 Reduction. Moreover, the process in design in this study follows

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<sup>273</sup> Colomina. 1992, 91.

<sup>274</sup> Pallasmaa 2011. As qtd. in Pallasmaa 2014, 236.

<sup>275</sup> A quick translation of “terrenos bravios” from Portuguese to English could result in “wild lands”. In Portuguese, the origin of the word comes from *bravo+io*. When *bravio* is adjective, it signifies “não domesticado; silvestre; agreste, assanhado, bruto; feroz; áspero; árduo; íngreme; (caminho, campo) difícil de atravessar, por causa da vegetação rasteira.” When *bravio* is a masculine noun, it signifies “terreno inculto, apenas com vegetação espontânea e rasteira”. “bravio”. In Dicionário infopédia da Língua Portuguesa [em linha]. Porto: Porto Editora, 2003-2019. Retrieved 10/4/2019, from <<https://www.infopedia.pt/dicionarios/lingua-portuguesa/bravio>>.

In the “Relatório Final da Proposta Técnica de Plano Nacional Defesa da Floresta contra Incêndios - Anexo 8”, *bravio* appears in the definition of the concept of “recurso silvestre”, which is defined as, “recurso natural biótico, renovável, associado ao conceito de bravo, com capacidade própria de sobrevivência e perpetuação sem intervenção humana, possuidor de património genético próprio não sujeito a manipulação humana. Incluem-se os recursos florísticos, fúngicos, apícolas, aquícolas e cinegéticos.” Retrieved 10/4/2019, from <[http://www.isa.utl.pt/pndfci/A8\\_Glossario.pdf](http://www.isa.utl.pt/pndfci/A8_Glossario.pdf)>. One could perhaps figure from this definition that the conception of “bravio” is implied with another, and others, from which “spontaneous forces” and “resilience” are tied together. These not only would “season” —to borrow a term from Derrida considerations on what is relevant in translation—, as they are as water to thirst, necessity, in one word, for genuine projectual processes. Last but not the least, a fruitful integration of the term *bravio* in creative editorial practices can be found in Filipa Cordeiro definitions of “mato”, “ser mato”, “comer mato”, “matagais”, “amoras silvestres”, “camarinhas” and “urtigas.” Cordeiro 2014, 9–13.

two ways: the way of recursive structures and the way of typologies. These two ways are parallel modes or parallel methods, this is, they are two different modus operandi to approach essences in the process. The first way works with the context, which means it works with the relationships in the context in which it performs, in the context in which it cooks, if we like. This way of recursive structures thus looks for the essences in the structure. On the other hand, the way of typologies works without integrating context, and this will be also the primary difference between the recursive structures and the typologies. In summary, whereas recursive structures focus on the essences in the structure (repetition), typologies will look for things which are related yet they are apprehended from their original context. With this, things which are analogous are accentuated, equalized and thus, presumably, made equal.

## 1.5 Process and kitchen + process in design

Critical point: hosting the kitchen (*in vino veritas* ou a lógica intuicionista).

Is there a preferred movement, or even just a certain elementary step (gesture), from one space to the other? What is a field (discipline, inquiry) but preference (chance, choice) for an ideal space? <sup>276</sup>



Fig. 60: *The Judgment of Paris* (Diller Scofidio + Renfro 2011). “How Wine Became Modern: Design + Wine 1976 to Now”, San Francisco Museum of Modern Art (SFMOMA), 2010–2011. Life-size photomural; its tableau, formed by contemporary actors in period dress, evokes Leonardo da Vinci's *The Last Supper*.

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276 “O intuicionismo é uma lógica idealizada. ... O ponto de vista intuicionista roça muitas vezes as margens do solipsismo... Efectivamente, para a lógica intuicionista a dedução natural é mais natural do que para a lógica clássica. ...As regras de dedução natural estão fortemente relacionadas com a chamada interpretação ВНК (cunhada em nome de Brouwer, Heyting e Kolmogorov) dos conectivos. A interpretação ВНК da lógica intuicionista baseia-se na noção de demonstração, e não na de verdade. (Note-se: não se trata da noção de demonstração formal, ou derivação, tal como ocorre num sistema axiomático [as in Krauss’ “expanded field”] ou de dedução natural, mas demonstração intuitiva — argumento matemático convincente.) Pode dizer-se que a lógica intuicionista pode aceitar o raciocínio clássico de uma certa forma em situações muito restritas, sendo portanto mais abrangente do que a lógica clássica.” Murcho, and Branquinho 2005 (2001), 401.

“First the body. No. First the place. No. First both. Now either. Now the other. Sick of the either try the other. Sick of it back sick of the either. So on. Somehow on. Till sick of both. Throw up and go. Where neither. Till sick of there. Throw up and back. The body again. Where none. The place again. Where none. Try again. Fail again. Better again. Or better worse. Fail worse again. Still worse again. Till sick for good. Throw up for good. Go for good. Where neither for good. Good and all.”<sup>277</sup>

## Leitmotiv

The exhibition “How Wine Became Modern: Design + Wine 1976 to Now” presented at the San Francisco Museum of Modern Art (SFMOMA) in 2010 was created by Diller Scofidio + Renfro.<sup>278</sup> The case is relevant for this study (hosting the kitchen) for marking the first exhibition to consider modern, global wine culture as an integrated yet expansive and richly textured set of cultural phenomena through the lens of design.<sup>279</sup> This process of integration explores developments in the visual and material culture of wine and its transformation over the past three decades, offering a way of understanding the roles that architecture, graphic and industrial design, visual arts, performing arts, and film have played in wine’s transformation to a cultural phenomenon.<sup>280</sup> Viewers encounter a combination of wine-related design, from architectural models, historical artifacts and design objects drawn from viticulture and everyday life concocted with artworks, some newly commissioned, and multimedia (digital?) information within immersive, quasi-theatrical environments that engage multiple senses including smell. The exhibition is organized as a suite of galleries, unfolding wine’s links, connections and liaisons.

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<sup>277</sup> Samuel Beckett, prose piece *Worstward Ho*, written in 1983 and collected in the volume *Nohow On* in 1989.

<sup>278</sup> Diller Scofidio + Renfro’s (DS+R) design studio was founded in 1981. Known for their role in creating New York’s *High Line* (through a strategy of *agri-tecture*—part agriculture, part architecture; the recent Moscow’s Zaryadye Park which sought to create a park borne of Russian and Muscovite architectural landscape heritage recalling Buckminster Fuller’s 1954 geodesic domes patent—a result from field experiments with artist Kenneth Snelson at Black Mountain College) in 1948–49—designed to looking for ways to improve human shelter (in the case of DS+R, looking for ways to creating a “Wild Urbanism”) or the conception of the artificial cloud *Blur Building* (Swiss Expo 2002); DS+R’s design practice spans the fields of architecture, urban design, installation art, multimedia performance, digital media, and print. The studio practice’s focus is on cultural and civic projects, and the work addresses the changing role of institutions and the future of cities.

<sup>279</sup> Retrieved 8/1/2018, from <[dsrny.com/project/how-wine-became-modern](https://dsrny.com/project/how-wine-became-modern)>.

<sup>280</sup> Henry Urbach, curator of Architecture and Design at the SFMOMA, claims that “In many ways, wine has become ‘modern’ as it has reimagined its own representation and joined itself to other forms of culture.” And it is here [architecture, graphic and industrial design, visual arts, performing arts, and film], he adds, “at this particular intersection between nature and contemporary culture, that the social meanings of wine reveal key issues of our moment, including the status of place and authenticity in a world increasingly structured by dematerialized, virtual experience.” Retrieved 8/1/2018, from <<https://www.sfmoma.org/press/release/sfmoma-probes-the-contemporary-culture-of-wine-an/>>.

At the entrance, the work by Peter Wegner charts around two hundred house paint colours related to wine. This large scale mural vividly demonstrates the diffusion of wine-related language into everyday life while calling attention to the gaps that structure language and its relation to perception. I suppose the anticipative abstraction of the element of colour may already induce a process of diffusion, neutralizing the viewer in relation to the subject slowly initiating a process of dislocation, displacement, of both the viewer and the subject.

### **Invitation to the judgement**

In terms with visual perception, light and colour might perhaps work here (at the entrance) as a sort of cloister hall as for the departure point invitation to the exhibition viewers encounter with a life-size photomural *Last Supper* interpretation of the 1976 *Judgment of Paris*, tasting.<sup>281</sup> The museum's take is that after the Paris seminal event, wine bridged a gap between a desire to return to the land and a need to feel civilized. The work presents an extreme degree of realism and along the edge of this gallery a translucent wall offers visitors a glimpse of the exhibition's final work, dedicated to sense breathing.

DS+R's curatorial work probes concepts of viticulture and terroir (a theory of place, soil, climate) whereby objects and commentaries are combined with sensory installations: a slow drip of red wine falling from the ceiling, a "smell wall" or the roots and growth of an entire grape vine. Addressing new strategies in label design, there is a complete wall which categorizes the art of the wine label, with rows of bottles organized within narrative overlapping divisions, including: "Understated", "Good + Evil", "Cheeky", "Family", "Truth or Consequences." What is enhanced here is how the semantics of naming and label design coats the wine accordingly, establishing links and strategically choosing certain audiences. Wine also says of ritual, in the sense of ceremony, therefore it convokes memory projection. We should note that beyond Kant's judgement wine is created with sensibility for the tasting (also in the sense breathing), but too for ingestion by swallowing and absorbing the substance.

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<sup>281</sup> The story begins in 1976, the year of the *Judgment of Paris*. There, in a blind taste test, nine French wine experts pronounced a number of Northern California wines superior to esteemed French vintages. However apt the decision, which was later criticized and repeatedly restaged, the event released controversy waves across the globe as it gave the nascent California wine industry, as well as winemakers in many other parts of the world, new confidence, credibility, and visibility. This, in turn, had multiple effects including the expansion of wine markets, growing popular awareness of wine, the birth of wine criticism, vineyard tourism, and a host of other manifestations. According to this exhibition, from this moment forward, the culture of wine began to accommodate and valorize new priorities such as innovation, diversification, globalization, marketing, and accessibility. Ibid.

## **Wine's expanded field of fruition: architecture and tourism**

The works presented at the gallery Architecture and Tourism signal wine's effort over the past 25 years to become modern by reaching towards contemporary architecture. Noteworthy projects have emerged recently, including wineries by Mario Botta, Santiago Calatrava, Norman Foster, Herzog & de Meuron, Renzo Piano Building Workshop, and Alvaro Siza, as well as emerging designers such as Sebastian Mariscal and Propeller Z. Although many of these buildings are in California, Spain, and Austria, there is scarcely a wine-producing country that has not joined the wine tourism flow. More recently, wine-related buildings by Frank Gehry, Steven Holl, and Zaha Hadid continue translating the accelerating influence of wine tourism in regional and global economies.

### **Legitimization: the instrumental role of the museum**

*hosting* or the architecture of *symbolic* added value

From the four buildings presented in depth at the exhibition there is the postmodern Clos Pegase (Napa Valley, 1987) designed by the architect-artist team Michael Graves and Edward Schmid. This project marks the starting point for more subsequent developments in wine's economy but it also marks the first time a museum organized a competition for a building other than its own. In 1984, soon after establishing its department of Architecture and Design, Sfmoma hosts a competition for the design of a winery. Graves and Schmid conceived the building at the height of American postmodernism as a faux-Pompeian compound (pastiche?) described for merging modern and ancient architecture with a nod to ancient Mediterranean culture.<sup>282</sup> Three years passed, Renzo Piano's Centre Georges Pompidou organized two competitions for wineries, one speculative and the other to renovate Château Pichon-Longueville in Bordeaux. These two events together signalled wine's effort to become modern by reaching towards contemporary architecture. Following Clos Pegase, only after 10 years, Dominus Estate by Herzog & de Meuron (Napa Valley, 1997) is referred as the first architecturally significant winery, whilst the Hotel Marqués de Riscal by Gehry Partners (Rioja Alavesa, 2007) mark the other ends of a spectrum at this gallery.<sup>283</sup> Whereas Dominus affirms a strong link between the building and the land: a long, horizontal, *rastejante* quasi invisible building establishes direct visual contact with the vines below; Riscal's building, by contrast, seeks for maximum visibility as it sets, above a medieval village in the Rioja region of northern Spain, a thumbnail of the Guggenheim

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<sup>282</sup> Ibid.

<sup>283</sup> Note that the SFOMA exhibition is presented in 2010–2011.

Bilbao, a ravel of polychromatic metal which contains, beneath its eruption, a hotel, conference center for tourists and a spa specializing in grape- and wine-related treatments.

Remaining in the same gallery, not far from Riscal and indeed located at the same geographical region —the autonomous community of Basque Country, Bodegas Baigorri by Iñaki Aspiazua Iza (Rioja Alavesa, 2003) shows an interesting aspect with regards to the process of wine making. The project articulates a diving approach to its site as well to the demands of wine production and the fruition of the visitor experience. A sharp almost empty glass pavilion rests upon a mesa<sup>284</sup> whilst hidden from eyesight of the landscape, a subterranean interior of raw concrete and steel descends six stories to organize the production sequence with respect to gravity. Seen from a distance the building may evoke an idea of observatory. A passageway alongside allows visitors to observe the action as they descend towards a tasting lounge and restaurant.

The architectural projects selected for the exhibition unveil how architecture have rethought the winery as an expression of art rather than just a production space. In Henry Urbach's view "This is how wine begins to wrap itself in high culture."<sup>285</sup> Enriching the presentation of buildings in this same gallery there is a wall with newly commissioned photographs by Mitch Epstein which consider moments of social interchange in the Napa Valley, touching on matters of tourism, labour, and class. In the other side, a facing wall includes an image of Dominus Estate by Thomas Ruff. Furthermore, a documentary film by Ila Bêka opens access to a dining facility designed by Herzog & de Meuron for Château Jean-Pierre Moueix in the wine-growing commune of Pomerol, Bordeaux region.<sup>286</sup> This

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<sup>284</sup> Mesa (sometimes used as synonymous for *meseta*) refers to an isolated flat-topped hill with steep sides, found in landscapes with horizontal strata. Origin: Mid 18th century: in Spanish and in Portuguese, literally 'table', from Latin mensa. Oxford Dictionaries.

<sup>285</sup> Urbach 2010.

<sup>286</sup> Ila Bêka and Louise Lemoine have been focusing their research on experimenting new narrative and cinematic forms in relation to contemporary architecture, developing a film series entitled "Living Architectures." For *Barbicania* they have settled for a month in the heart of the European art centre and the most representative achievement of Brutalist architecture. The process of making *Barbicania* draws on what the authors translate as "to find the keys of intimacy" for questioning the durability of this utopia from the 50s. Louise Lemoine: "I think if I visualize the Barbican, if I try to visualize it, I visualize it as connections and connections and connections of dynamics, flux, no?... and dynamics of people walking, and is through that we kept walking..." Ila Bêka: "and the sunlight,... we had a four months of sunlight, that's crazy, in London... it was memorable." Interviewer: "How do you feel about leaving?" Louise: "In any project we've done until now... there is... we work so intensively that there is a moment in which we need to leave. It's almost as if our subject of research was saying, you're done, you have to leave." Ila: "No, is that because when we make a film we do not have a very precise idea of what to do... we just come in the place and just" Louise: "observe" Ila: "observe, and, we meet people." Louise: "I'm sure that in a few days we will be in full melancholia (laugh) Barbican melancholia..." Retrieved 10/1/2018, from <<https://www.youtube.com/watch?v=5WHHoAi9WRQ>>.

semi-public space is a place where workers, dressed as American cowboys, drink and celebrate during the period of intense labour that marks the harvest.<sup>287</sup> Lastly, the work *Spill* by Dennis Adams is projected on the end wall of this gallery. It follows a walk by the artist through Bordeaux holding a full glass of red wine riskily hovering close to his immaculate white suit. By walking through the city, Adams's *Spill* tells of unpleasant historical moments such as the role of this city in the slave trade and the Vichy France. In a slow pace, the artist loses decorum (composure) as the red wine spills and stains his image.

### **Taste and mediation**

The Taste and Popular Culture gallery pays attention to the different ways the taste of wine has been mediated. Artifacts here include print media such as the influential Japanese manga *The Drops of God* by Kami no Shizuku as well as wine knowledge games. The video work *Ritual Composition No. 1* by Marco Brambilla weaves a matrix of images from the history of cinema focusing on the ritual clink of wineglasses. Along with other aspects of wine's visual and material culture, glassware has undergone a considerable transformation reinventing itself to increase oxygenating effects and to intensify their expressive character. The wineglass, for instance, has been subject to ongoing formal investigation during this period. Diller Scofidio + Renfro's rendering of glassware developments in the wine industry presents a vitrine containing a deep pool of dark red liquid which is fed by a slow drip falling from the gallery's eighteen-foot ceiling, providing a lush and luminous background setting for some thirty suspended wineglasses.

After taking wine at a wide range of macro and socio-cultural scales, the *Smell Wall* by DS+R at the end of the exhibition draws viewers into an intimate encounter, almost direct contact with the substance itself, through the breathing of seven *selected* wines. This experience provides a chance to perceive by inhaling the scent of the different wines while learning about the education of the nose. Words whose meanings have shifted, displaced, disappeared, or been contested were paired with each wine to emphasize the role of language in structuring sensory experience. Scientist and artist Sissel Tolaas, who has been dedicated to the researching and reproducing of smells, is convinced that our sense of

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<sup>287</sup> I was intrigued by the cowboys dance in Bourdeaux... which may perhaps be simply signing a French-American kinship, since both Dominus Estate in Nappa Valley and Château Jean-Pierre Moueix in Bourdeaux have the same proprietary, the wine maker Christian Moueix. The cowboy masquerade, in reality, works as simulacrum of the popular cultural imaginary of the Nappa Valley region, in Château Moueix, Bourdeaux. Other types of contamination would be possible occurring with autochthone wine grape varieties swapping sites. New flavors arise. Authorship and patents, land, and territory are contested. Meanwhile, others enjoy drinking results of the contamination.

smell is a powerful instrument for navigating, understanding, as well as apply decision making in our world.<sup>288</sup>

## Ouroboros

The coda of the exhibition guides viewers to exit the galleries along the initial Peter Wegner work. Seeing the mural for a second time reinforces the need for understanding more clearly the ambiguities posed by the *Judgment* event, the connections implied between knowledge and taste (sensibility). Moving towards the fourth-floor north galleries, when reaching an opening in the museum's thick, cylindrical wall, viewers will discover an invisible work by Sissel Tolaas, where she captures the aroma of a full bottle of the "perfect" wine— one of two bottles awarded 100 points by Robert Parker in the 1976 *Judgment of Paris* —on the artist's breath. This circular movement suggests evoking the ancient symbol of the Ouroboros eating its own tail.<sup>289</sup> Parallel to the exhibition the museum was running a programme to tackle the culture, science, history, politics, and humor surrounding wine where it was possible to watch a rare screening of Brian De Palma's first film *Di-onysus in 69* (1970).

## Wine's psychogeography

The work by DS+R for the exhibition at SFOMA can be read, from the point of view of the creators as well as that of the viewers (*fruidores*) at the light of a drifting or *dérive* experience guided by sense meaning circuits, synapses. In 1955 Guy Debord defined psychogeography as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals."<sup>290</sup>

"If chance plays an important role in dérives this is because the methodology of psychogeographical observation is still in its infancy. But the action of chance is naturally conservative and in a new setting tends to reduce everything to habit or to an alternation between a limited number of variants. Progress means breaking through fields where chance holds sway by creating new

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<sup>288</sup> Tolaas 2010.

<sup>289</sup> An interesting dissertation by Patrícia Matos (2017) makes an analysis of food chains within the species itself while the very structure of the dissertation wants to follow the form of the ouroboros. In order to explore the first problem, the author chose, for context, the significance of the lowest layer of aquatic ecosystems: the Plankton.

<sup>290</sup> Debord 1955. Bureau of Public Secrets.

conditions more favourable to our purposes. We can say, then, that the randomness of a *dérive* is fundamentally different from that of the stroll, but also that the first psychogeographical attractions discovered by *dérivers* may tend to fixate them around new habitual axes, to which they will constantly be drawn back.”<sup>291</sup>

### **Desire, choice and stereotypes (expectations and implications)**

Earlier, in 1995, Diller + Scofidio presented the interactive media installation *Indigestion*, with script is by Douglas Cooper, at the Palais de Beaux-Arts in Brussels. This piece intersects two electronically linked modes: an interactive video and a virtual environment. It shows an archetypal film *noire* narrative been played out between two characters of ambiguous relation seated at a dining table in which only their hands enter the screen. The observer may wonder about the reductive binaries masculine/feminine, high class/low class, fact/fiction, real/virtual. A nearby touch screen enables by interaction the replacement of dining partners, eight different characters, represented as pictograms, from a variety of gender and class stereotypes such as “effeminate man, high class”, “masculine women, low class”, etc crossing the binaries. It is not given to the viewer a full clear understanding of the conversation, only the tone shifting is being perceived according to the characters. The viewpoint across this landscape is mobile and magnified revealing a micro-drama played out in the details and nuances. Technologies of each room work alongside each other to produce multi-layered information. ‘Choice’ is offered to lure the subject into an interrogation of the democratic aspirations of interactive technologies and critique the aforementioned reductive binaries.<sup>292</sup>

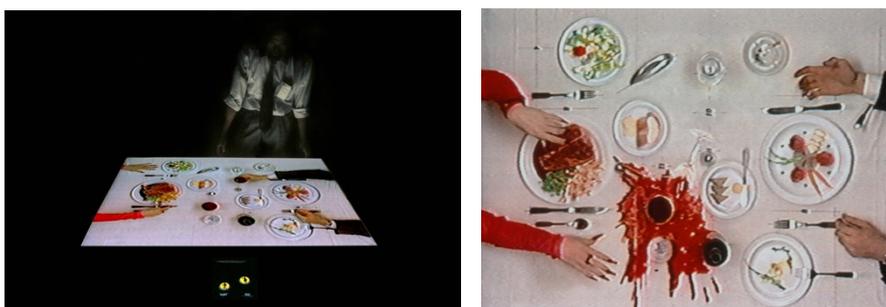


Fig. 61: *Indigestion* (Diller + Scofidio 1995).

<sup>291</sup> Debord 1958. This translation by Ken Knabb is from the the *Situationist International Anthology*, revised and expanded edition, 2006.

<sup>292</sup> Retrieved 22/1/2018, from <<https://dsrny.com/project/indigestion?index=false&section=projects>>.

In *Indigestion*, the representation highlights, enlarges (theatre), less visible situations of everyday in this way allowing observation from the outsider point of view. The distancing from the context of reality projects detachment and facilitates understanding. The pre-selections imply different layers, in turn unleashing, triggering, the choices in the plate. Excesses in relation with the everyday world become clearer.

### **Apparatus**

Both the works *How Wine Became Modern* and *Indigestion* interrogate the space of kitchen within immersive, quasi-theatrical environments that engage multiple senses. DS+R's processes relate to theatre/drama in the understanding of building as scenography, scenery, or staging. However, theatre, performance, is always representation. As representation is different from that of the reality, the staging is not mimesis, or, in other words, the scenography does not represent reality. In *How Wine Became Modern* DS+R create, design, conceptualize the totality of the exhibition derive, from the framing of the context to its understanding. Their curatorial work comprehends the space: site, drawing, circuit-narrative, selection of works, invitations to other artist as well as their own specific works designed for the space of the museum. Invitations and selection —works and creators— are made with relevance to the overall experience of the exhibition, as they establish different levels of dialogue, dynamics and communication. It is thus the selection that generates different reading layers and understanding, revelation, experience and fruition of the exhibition. The curators process of integrating choices and manipulating selections eventually produces new content, new meaning, knowledge, insight, inspiration, curiosity, desires, thought for food. The apparatus of *Indigestion* as well as some of the works in the exhibition at SFOMA may suggest excess only this may happen because the works bring to light what is, already, evidence.

If on the one hand DS+R aesthetic strategies draw upon contamination of multiple disciplines, it borrows methods, processes, from the experience with theatre and immersion. Result in this case arrive, most often, in the format of large scale, strong, and bold affect (state of the art technologies).

### **Other edible beings**

On the other hand, the work *Migração, Exclusão e Resistência* [Migration, Exclusion and Resistance] presented at the 32ª Bienal de São Paulo “Live Uncertainty” (2016) by artist Carla Filipe also results from a process of derive that may be understood, from the point of view of the creator, as immersive. However, the result in this case arrives as a gesture,

discrete, minimal, nearly invisible, and albeit, mouth ready. The work is a contextual site-specific showing a piece created from the collection of non-conventional edible plants.<sup>293</sup> The artist's point of departure is a derive-study begun some time earlier, in 2006, in which she proposed the construction of vegetable gardens and parks in urban environments by appropriating public spaces destined for other purposes.

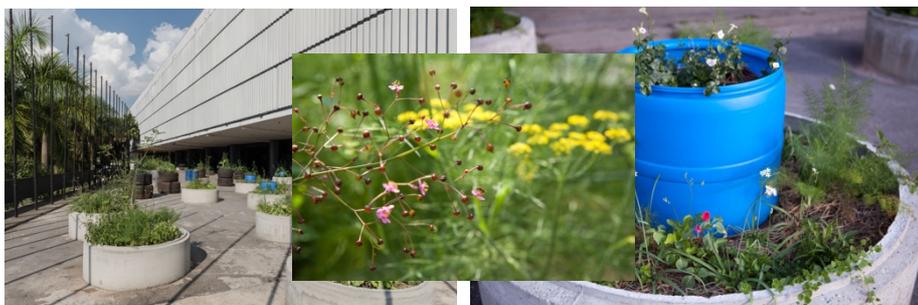


Fig. 62: *Migração, Exclusão e Resistência* (Carla Filipe 2016). “Incerteza Viva” 32.<sup>a</sup> Bienal de São Paulo, Brasil, 2016.

It is again possible to read in *Migração, Exclusão e Resistência* a certain derive in the sense it draws attention (searches, looks for) to unusual edible plants (also in the urban space): some are wild plants, other are weeds and all of them grow spontaneously, as they spread accidentally, in unwanted places. From the point of view of the creator, the fruition may possibly lay in the wayfinding (the drifting itself) of these species whereas for the viewer the fruition maybe be in the discovery, taste, of a sensible diet. The artist brings to question our relation (of hospitality) to other non-human edible beings. Although these plants are usually excluded and considered undesirable, such species belong to the natural landscape and could very well, easily, be integrated into our diet. By articulating different ways of life, the artist questions the idea of property and broadens the notion survival. This work tells about species in danger of extinction, little-known edible plants, and plants that grow in unexpected places. Filipe's work is therefore an example of what spontaneity can conceive and represent beyond the boundaries of the imaginary, a condition also present in the space kitchen. For the opening of the exhibition the artist invited a musician who created the piece *Tendency* (Tiago Carneiro, 2017) inspired by the core idea of the Bienal, Life Uncertainty. Carneiro's themes depart from sounds recorded at the Serralves Park, where some of the species on display were collected. The moment of the two works together is an occasion for celebration of the harvest in the pagan past and a celebration of popular

<sup>293</sup> Carla Filipe's artistic production draws on the appropriation of objects and documents, or is constructed by means of the permeable relationship between art objects, popular culture and activism. In her research the artist uses a range of materials and elements such as flags, posters, newspapers and railroad artifacts, and she also makes interventions in abandoned and decayed places. Retrieved 23/1/2018, from <<http://www.nunocenteno.com/wp-content/uploads/2014/06/Portfolio-Carla-Filipe.pdf>>.

culture, this time (*Tendency*), through electronic music.<sup>294</sup> In this proposal, Filipe's creates the conditions to think about spontaneous forces of resistance that act as self-managed cells, and which represent reactions to the capitalistic norms of urban life, derived from hierarchical and private initiatives.<sup>295</sup> *Migração, Exclusão e Resistência* may also be read as an example of a discrete apparatus working towards an ontology of style and survival.

### **Chance: trial, error, fa(i)lling**

The space of kitchen (process and kitchen?) offers hospitality (and might this already be the gift?) for a self-reflexive encounter for process in design (conceptualize). The self-reflexive confronts, faces, what does a discipline care for(about?). (!!)

In terms of process in design, the self-reflexive space is fitness-driven as opposed to goal oriented being first motivated by intuition therefore its rationality is tightly bounded. Process and kitchen argue for process in design to privilege an architecture of the senses directed to sensorial experience and apperception. Trial, error, fa(i)lling are admitted in the kitchen as condition for chance and fruition.<sup>296</sup>

Kitchen would enter design only if design is willing to be a kitchen. If in design there is a will to compromise with what James Elkins coins of "logic of sensation" in relation to modes and experimental processes. Elkins notes that when Deleuze affirms that sensation is immediate, that it is 'translated directly' he is indeed paraphrasing Valéry; "la sensation, c'est qui se transmet directement), unlike abstraction and figuration, explains Elkins, it does not 'pass through the brain'.<sup>297</sup>

"The *Logic of Sensation* can be read as a model of how not to write philosophy at images, or imply images are philosophy, or that they're adequately imagined as philosophy, history, or criticism."<sup>298</sup>

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**294** Room sheet of the exhibition "Incerteza Viva: Uma exposição a partir da 32.<sup>a</sup> Bienal de São Paulo [Life Uncertainty: An exhibition after the 32nd Bienal de São Paulo], curated by Jochen Volz and João Ribas, 8. Serralves Museum of Contemporary Art, Porto 2017.

**295** Retrieved 23/1/2018, from <<http://www.nunocenteno.com/wp-content/uploads/2014/06/Portfolio-Carla-Filipe.pdf>>.

**296** About the difference between chance e serendipity. Serendipity is a term coined in 1754 by Horace Walpole, suggested by *The Three Princes of Serendip*, the title of a fairy tale in which the heroes "were always making discoveries, by accidents and sagacity, of things they were not in quest of." Oxford Dictionaries.

**297** Deleuze, Gilles. 2005. *Francis Bacon, e Logic of Sensation*, translated by D. Smith. Afterword by T. Conley, 32. Minneapolis: University of Minnesota Press. And Deleuze, Gilles. 1981. *Francis Bacon, Logique de la sensation*, 28. Paris: Éditions de la Difference. As qtd. on Elkins 2017, 66.

**298** Elkins 2017, 66.

Within the realm of art (we can here recall previously convoked authors like Broodthaers or Matta-Clark) failure as a risk that must be taken, understood as a necessary form of experiment, has always been closely linked to the creative process. In artistic terms, to have failed implies that one has ventured out of safe and familiar territory and dared to attempt something new. The writer Wilhelm Genazino has once described artists as the “demonstrators of failure.” This affirmation follows the assumption, believe, that art or creative practices in general, are conceived as an open-ended, searching process that goes beyond the creation of a finished product or the making of a masterpiece. For today’s creators (artists, designers, scientists), the idea of addressing one’s own inability, incapacity—the Sisyphian task of dealing with life’s absurdities, articulated through a process of trial and error—has perhaps not lost its appeal. Curator Brigitte Kölle argues, that on the contrary, this task should be embraced for “the experience of failure proves to be a fundamental aspect of contemporary art and creative practice.”<sup>299</sup>

The prejudice with failure happens due to the accelerated pace of modern era which is driven by a demand for effectivity, maximum performance and the resolute belief in progress. In such a space there is little room for failure, disenchantment or disillusionment, frustration or defeat. The acceptance that efficiency and achievement are the things that matter in our success-oriented society, and, it seems, above all, on a person level is the context for Richard Sennett once have described failure as the great modern taboo. But is failure only a matter of being defeated, reaching the limit, or the end of the line? The paradox of failure is said to be precisely that every end can spark a new glade, morning in the same sense resignation can turn into healing, repair, restoration.

The study seeks to find where the two spaces communicate, and even where they disrupt or fracture, aiming to prove if and in what way kitchen may contribute to the knowledge of design, working so to speak, as Richard Buchanan argues as a “quasi subject-matter of design thinking.” If so, kitchen, as other *placements/regions* may offer, are open to receive and edify an expanded view of the discipline of design. However, *process and kitchen* and *process in design* are not homonymous spaces.<sup>300</sup> Their writing is different.

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<sup>299</sup> Kölle 2013.

<sup>300</sup> Would this be a contradiction? “Each time that I say ‘deconstruction and x (regardless of the concept or the theme),’ this is the prelude to a very singular division that turns this x into, or rather makes appear in this x, *an impossibility* that becomes its proper and sole possibility, with the result that between the x as possible and the ‘same’ x as impossible, there is nothing but a relation of homonymy, a relation for which we have to provide an account. ... For example, here referring myself to demonstrations I have already attempted..., gift, hospitality, death itself (and therefore so many other things) can be possible only *as impossible*, as the im-possible, that is, unconditionally”. Derrida, Jacques. 2000. “Et Cetera”, translated by Geoff Bennington. In *Deconstructions: a User's Guide*, edited by Nicolas Royle, 300. London: Palgrave Macmillan. As qtd. on Lawlor, 2018.

The term “writing” as used in Derrida’s texts does not simply refer to a conventional system of writing notation. Writing points to the mutual perversion of presence and absence which is systematically repressed by the abstract thought.<sup>301</sup> Design may thus first receive the kitchen as context [offering hospitality (gift)] for what Teresa Azevedo devises as an expanded concept of the studio, designating any place and not solely the physical space of creation and/or creative production, saying either material either solely conceptual place. Such way of hosting the Kitchen would mean, for design, to invite the kitchen as “*thinking laboratory*.”<sup>302</sup>

By tracing and framing the space, the way its context shapes and is shaped by the familiar, experienced, built, natural and cultural environment, the means by which the kitchen is convoked by the selected creative practices recognizes (projects) indeterminacy as well as the bounded rationality implicated in dealing with the space-matters. According to Buchanan what is implying in indeterminacy is that there are no definitive conditions or limits to design problems. To see the kitchen as a wicked problem could, I believe, be a sort of Pessoa’s ideal field of disquiet.<sup>303</sup> Following the reasoning of indeterminacy the space of the kitchen relates W. J. Rittel properties of wicked problems identified in 1972 and the process in kitchen argues that to tackle a wicked problem, the space-problem has first to be confronted as a situation bodily encounter as argued by Pallasmaa. This would signify to approach the wicked problem by means of sensorial experience which in design process discourse is saying of *techne*, discovery, unveiling, heuristic and apperception. Following the reasoning of Dewey this study argues for a transformative potential of aesthetic experience (the sensorial) to occur in daily encounters (space). Not so much to find an answer but to gain some clarity, insight.

Contradicting to overall globalization trends towards sameness and the degradation of vernacular site-specificity, the kitchen privileges diversity: in sources, medium, message.

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**301** Campolo 1985, 433.

**302** Ângela Ferreira. As qtd. on Azevedo 2015, 588.

**303** Property n.º 2 of wicked problems by Rittel reads: “problems have no stopping rules.”

It seems Fernando Pessoa *Livro do Desassossego* (1982) was meant to increase its disquiet. Under the research project entitled “No Problem Has a Solution: A Digital Archive of the Book of Disquiet,” conceived by Manuel Portela and run by the Centre for Portuguese Literature at the University of Coimbra (CLP), the collaborative digital archive LdoD allows—in addition to reading and comparing transcription, the enabling of the users to collaborate in creating virtual editions of the original work. It wouldn’t perhaps be inappropriate to say that this project releases Pessoa’s power, and becoming, of disquiet, in line with Derrida’s 1995 work *Archive Fever* symptom. Portela explains that the LdoD Archive is a conceptual and technical experience which permits, in the first place, a set of interactions with the materials which allows to modify that which constitutes the archival data base. Retrieved 23/1/2018, from <<https://ldod.uc.pt>>.

Kitchen is the heterogeneous. The space of process and kitchen is borderless. While modernism has changed urban metropolises into copies of each other worldwide, global cuisines have remained individual.

## Schooling

The space of kitchen has become a focus of much recent design education, informing programs, conference agendas and projects featured at major institutions including the option studio course *Alimentary Design*, hosted by the department of architecture at the Harvard Graduate School of Design (GSD) (2013-2015) [1]; the *Food Design and Innovation* Master's degree at Scuola Politecnica di Design (SPD) (2015 onwards) with Martí Guixé part of the faculty [2]; or the *Food Non Food* department at the Design Academy Eindhoven (DAE) (2015 onwards) headed by Marije Vogelzang [3].

[1] At GSD 'food' is n.º 2 on a list of 27 topics of design studies, just after 'practice' and followed by 'energy' and 'materials'.<sup>304</sup> Here the Alimentary is defined as of or relating to nourishment or nutrition. The studio program was firstly shaped to investigated the relationship between the alimentary, architecture, and urbanism, looking at the multiple scales and processes involved with food and beverage, including specific topics such as the future of agriculture and aquaculture, food security and the global hunger epidemic, and culinary innovation in storage, distribution, and production. Whereas lectures include Sam Bompas and Harry Parr, "Temple of the Tongue: The Taste of Architecture", Nicola Twilley "The Distributed Winter & Other Edible Geographies" or the Center for Genomic Gastronomy "Eating in the Anthropocene"; student projects arrive as: "The Life and Death of Food Experience", "Post Earth", "Floating Transshipment Hub", "Salty Land" or "Superfarm". From 2016 onwards, the alimentary studio idea seems to have become more of a placement in the departments of landscape architecture and urban planning in design.

[2] At SPD the master degree programme combines the focus on food-related markets with the design approach and methodologies: of processes, methods and spaces where products are processed, distributed and consumed; of food in terms of its aesthetics, communication and representation; of equipment and tools used to prepare and consume food; of all the communication activities. Here, eight modules are organized as:

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<sup>304</sup> Was, at the time this page was written, 5/4/2017.  
Equivalent link now is <<https://www.gsd.harvard.edu/topics/>>.

The Food and Agriculture System  
Food Science, Wine and Food Culture  
Food Marketing & Communication  
Food Experience  
Food Design: Designing Food and Objects  
Food Design: The Places Of Food  
Food Design: Packaging, Food Service Design  
Food Design and Tourism.

[3] At DAE the *Food Non Food* department makes their emphasis on working with food as a complete subject and not only as material, aiming for to “transcend cooking”. Topics at work include food production, city planning in relation to the flow of food, food and illness, science, waste and biology. This group follows the philosophy developed by Marije Vogelzang consisting of eight inspirational points: the senses, nature, culture, society, technique, psychology, science, action.

Moving us slightly from the realm of design institutions, the Università degli Studi di Scienze Gastronomiche (founded in 2004 by the association Slow Food) offers a cinema department, a sensory analysis and a systemic design lab among others. Research macro-areas inquire philosophy of food and aesthetics of taste, epistemology, creativity of perception and imagination, ethics, wisdom, ways of life; and neopragmatism and deconstruction. Unsurprisingly (and following hospitality schools’ approach), the object of alimentation is here systemic therefore the canteen (along surrounding food gardens) is a site of pragmatics, incorporating and exploring the institution history and mission. The “Academic Tables” embodies the movement of Locavorism beyond a biological imperative and too in terms of sensory and reflexive experience, conceiving of food as both aesthetic and ethical practice.

This overview of kitchen’s integration/approach as presented in the 4 convoked schooling institutions, shows that the SPD and DAE suggests to be closer (in a certain sense more conservative), yet not strictly, to the food design terminology understanding in the design dictionary, whereas the *Alimentary Design* studio course hosted by Harvard GSD suggests a more integrated and systemic view of the space of kitchen for the discipline/s of design today, which means that it proposes a critical/challenge to the food design terminology entry, positioning the kitchen as an expanded thinking field for design. I think this view is also valid for the approach of Università degli Studi di Scienze Gastronomiche. In sum, the later appear to offer a more contemporary —complex and critical— “representation” of kitchen to design today than the first two.

In the artworld, the participation of Ferran Adrià's elBulli restaurant in Documenta 12 in 2006 specifically highlighted the role of the food (kitchen) as a mediator in aesthetic experience and the disciplines into which it intervenes. Best known as an avant-garde chef specializing in sensory-challenging, food and art critics alike as well as Documenta have acclaimed Adrià's conceptualization of dishes and scientific culinary methods to artistic genius. Roger Buergel, the director of Documenta 12, has written: "[Adrià] almost single-handedly... managed to transform the way in which we perceive food... His lesson is a straightforward one, a fact reflected by the strong interest his creativity arouses."<sup>305</sup> Words from artist Richard Hamilton similarly denote enthusiasm, citing Adrià's "poetic sensibility" and continuing praise the "lyrical quality in what he does."<sup>306</sup>

Alisauskas points out that while many had anticipated Adrià's participation in Documenta (due to cuisine being a non-traditional medium of art), would stir up controversy and encourage a dialogue about fluidity of disciplinary categories in contemporary art, few questioned the boundaries of the art fair, or of the chef's own culinary practice, and that more importantly, little was done to concretely bring the two fields into conversation. Alisauskas argues that even though the participation questions the place of food as a mediator in aesthetic experience as well the disciplines into which it interferes, at the same time "it also revealed the lack of a shared and sustained vocabulary with which to describe this experience."<sup>307</sup> This issue of the *InVisible Culture* Journal takes food to be a multifaceted practice that includes the production and consumption of food, as well as modes of sociality specific to cooking and eating. In this study we seek to situate the selected practices outside of strict (normative) disciplinary boundaries, and in cases, to displace, or interrupt, them.

### **Fruition and *jouissance*:**

the representation of emotion and the desiring subject

The processes and fruition of immersive, quasi-theatrical environments that engage multiple senses identified in the case *How Wine Became Modern* and *Indigestion* and even evocation? in *Migração, Exclusão e Resistência* may perhaps find some resonance in the various feedback descriptions given by attendees of the dinner experience at elBulli in Documenta 2017:

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<sup>305</sup> Hamilton and Todolí 2009, 77.

<sup>306</sup> Hamilton 2009, 50.

<sup>307</sup> Alisauskas 2010, 77.

“Expectations are shattered. States are transformed. ... There is a drama ... with an end that I have yet to discovered. The transitions are extremely subtle. The frozen cures the irritated. The textures and consistencies keep the senses gasping for breath. All stimuli are required. Again and again, worlds and nuances, repetition and variations are merged and encountered. They are but samples of what is possible. And their character always clashes with the sensation itself. With time, the feeling emerges that too much is asked of us. This sensorial excess leads to exhaustion. It is too much. Not being able to classify also means, however, relating again, recognising again, and forgetting.”<sup>308</sup>

“Dear Ferran,

I write to thank you for your generous hospitality at your table. The experience was curiously disorientating and exhilarating. I struggle to find a word for the event itself — it was not a meal; it was neither dinner or supper, nor was it food, nourishment or sustenance. And yet we sat at the table as if all or some of these may have been involved. And while the taste buds and the eyes seemed to be mainly addressed, the stomach is also centrally implicated. Hence surprise, pleasure, sensuous delight, repulsion, irritation, discomfort, exhaustion, amazement, stupor.

And for me, a deliciously unexpected Proustian moment when I tasted the marigolds on the tongues of mango, and was transported to a childhood memory of lying on a temple floor after a wedding, eating, out of sheer boredom, the scattered flower petals.

Yours, S.G.”<sup>309</sup>

“[...] the different effects on the senses, confusion in the mouth and brain. [...] It connects the mouth and the eyes, evokes mythology and triggers memory. [...] You eat things that are at once everything and nothing, air and earth, fire and ice. [...] I was reminded of films by David Lynch, which you can't really understand with rational thinking, or of Anton Bruckner's music, of Rothko paintings and many more things. However, comparisons are difficult and explain so little.”<sup>310</sup>

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**308** Inka Gressel, member of the Documenta 12 team, (01/07/2007). As qtd. in Hamilton and Todolí 2009, 149.

**309** Simryn Gill, Documenta 12 artist, writer. As qtd. on Ibid., 140.

**310** David Classen and Aldo Duelli, Documenta 12 visitors, (26/06/2007). As qtd. on Ibid., 144.

“It doesn’t matter what cultural or gastronomic baggage each person has because there is also no need for profound discourses in order to receive Oyster yoghurt with px tempura. It is enough just to have the chance and to open your mouth. When you eat it you complete the creative work and begin to realise that elBulli and Ferran Adrià’s vision of avant-garde haute-cuisine question the meaning of eating. Others worry about questioning the space occupied by art.”<sup>311</sup>

“I was accompanied by my partner. The complex trip from Kassel to Roses was the context of the first glimpse of elBulli as the taxi descended through the beautiful, rugged and hilly landscape of the foothills of the Pyrenees. It immediately evoked memories of my home country, Chile. Not only was the landscape similar, but also the rural life as glimpsed on the way there. The astonishing unspoiled and idyllic setting of elBulli disarmed me further. It also struck me that as well as being on the popular Costa Brava, we were also at the historically significant border between the empires of Charlemagne and the Visigoths, and between those of the French and Moors who came later, and more poignantly we were at the site of the traumas of Modern Spain. [...] My first meeting with Ferran Adrià occurred in his gleaming studio, (the high-tech kitchen where he was preparing the work with a huge team of assistants?). ... The relentless procession of 36 more such experiences fed this regressive state. It produced in me a Stendhal effect of dissociation, a surreal dream state and regression to childhood as if I was receiving heavenly drops from the mother’s breast. The Lacanian concept of *joissance*, of it being too much, sprang to mind immediately. The work presents an absolute demand, and I as a dinner was pushed to the limit of what is familiar. ... documenta has broken new ground by having food discussed in the art scene. It seems to me like the return of something repressed; food and imagination, the representation of emotion and the desiring subject. I imagine that is why there have been so many diverse reactions in the press. It is as documenta 12 has caused critics to regress and protest as a way of resolving their anxiety. They cannot bear not to ‘get it’.<sup>312</sup>

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<sup>311</sup> Gabriela Moragas, director of Galeria dels Àngels, Barcelona (19/06/2007). As qtd. on Ibid., 142.

<sup>312</sup> Juan Dávila, Documenta 12 artist (16/06/2007). As qtd. on Ibid., 136-137.

Historically, the table has been the center of social food experience both for the individual and the collective. In the wealthy part of the world the kitchen has turned into what once the cinema, music, fashion, contemporary art or even sports. This means, it has turned into the great expectation, anticipation, a media hype and a symbol the now. It is, nonetheless, together with landscape the nexus of the human condition, ethics, the crucial topic in global survival. Cooking as designing are both human activities. For the discipline of design, the space (process and kitchen) calls, on the one hand, for a conceptual revival of the studio in design practices and, on the other hand, for a regression to the aesthetical pleasure of the senses, the representation of emotion and the desiring subject.

Kitchen opens up a process on how to generate content and connections. It vitalizes the very idea of how to approach processes. Because the space is wide, vast, rhizomatic, it is always ungraspable. Indeterminate. For this reason, creative processes in both spaces (kitchen and design) need a constant ping pong between different levels of understanding, between the abstract and the concrete, between an idea of the process as chance, risk, and an expanded view of fruition in the discipline of design.

There has been suggested kitchen is Gilles Deleuze at the stove.<sup>313</sup> The idea serves this study in the sense design may receive, host, the kitchen as rhizomatic (infra) structure, that is, as allowing immediate connections between any of its points. The resultant vineyard rhizome or de-centred network of *A Thousand Plateaus* (1980) provides hints for experimentation with the more and more de-regulated flows of energy and matter, ideas and actions—and the attendant attempts at binding them—that make up our contemporary world, in which the discipline of designed is inscribed.<sup>314</sup>

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<sup>313</sup> Åman 2014. Jan Åman is a curator, writer, activist and cultural entrepreneur specialized in the intersection between food, cities, art and social phenomena. He is the founder of several cultural platforms, such as Färgfabriken, that with Åman as Founding director (1996-2008) became one of Europe's innovative venues for developing art and urbanity.

<sup>314</sup> Smith and Protevi 2018.

— Você não come? disse um dos convivas.<sup>315</sup>

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**315** Castelo Branco, Camilo. 1967 (1862). *Coração, cabeça e estômago*. 5ª ed., conforme a 2ª, última revista pelo autor, com fixação do texto por Carlos Brejo da Costa, 125-127. Lisboa: Parceria A. M. Pereira. As qtd. on Seixo 2014, 20.

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## METHODOLOGY — como

### 2.1 Place of departure (phase 1): space and time

The study departs from the research proposal submitted with the scholarship application in September 2010.<sup>316</sup> The four-year research grant allowed for the space and extended time of inquiring which indeed revealed insufficient for my rhythm and chance events as the study insisted in continue for a little while longer.

on the one hand

How was the original FCT proposal built?

The original research proposal intended to give continuation to the work carried out in the master course in Image Design with the dissertation “Mais olhos que barriga” (Eyes bigger than stomach) where preliminary relational interests with the topic were interrogated and explored. The master dissertation observed theoretical questions, retrieving memory archives, and focused, in the practice-project, in the editorial design context. Issues of context addressed in this previous work informed and helped me formulating the FCT doctoral proposal in which it was briefly identified the emergence of an expanded field of creative practice operating in the triangulation: kitchen, design, science.

At the time my intuition about this geometry was to be first interrogated in the limits between art and design, in order to find out where, or how to frame within each of these — art and design— gastronomy, as well as other arts historically considered marginal. The core research question back then was asking whether if the area of kitchen occupied a place of limit or border. For Eugenio Trías, those marginal arts, what he calls “artes menores” relates to the idea of “limit.” However, Trías does not recognize a borderline in this limit but instead a line of communication which, in his view, can greatly enrich the understanding of a socio-cultural and economic context.<sup>317</sup>

For this early proposal It was briefly identified within the national and international context, authors, practices and publications addressing the thematic. It was recognized the arts in general and more recently different fields of design, had been focus on this extensive topic through different modes, as well as placed in different contexts. Based on this field-recognition phase, the initial proposal intended to analyse its broad and multifaceted thematic in order to question that which, within this —always implying kitchen— would be

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<sup>316</sup> The FCT grant initiates June 2011.

<sup>317</sup> Trías 1991.

art, design or commodity. It was nonetheless already expressed that it would not be in question the rigid framing of each of these. For if on the one hand, the two interpenetrate, mix or merge together (we ask ourselves When is art? When is design? When is commodity); on the other hand, any cultural production, either in art, in design or consumption constitutes itself as mediator of social relations, an idea following Arjun Appadurai proposition that things do have a social life.<sup>318</sup> The proposal therefore pre-integrated the assumption that art, design, kitchen, inhabit hence do share a social realm.

It was by then expressed the intention for the study to be concentrated in the comprehension and organization of relations between kitchen/design in order to detect possible grammars or guidelines which could clarify the area of study. It essentially aimed to establish what —always implying kitchen— would translate relations of multidisciplinary between art, design and consumption. In order to understand this “translation” it seemed therefore relevant to investigate and analyse proposals, cases, experiments, solutions in art, design and consumption (whether translated into objects, texts, situations, scenarios, experiences, and architectural, social and affective spaces), to which these productions themselves constitute as intermediators of a social realm. Indeed, art and design of today admittedly work multiple fields which were once integrated only at the subliminal level. Kitchen was identified as one of these fields. It thus seemed interesting to investigate whether kitchen is situated in a such a “limit” or if, instead, it is (represents) a trend in contemporary design.

In discussion, there would be terminologies already happening, such as: (1) *fooddesign* (Martí Guixé) and *eating design* (Marije Vogelzang), related with the design of events and the promotion of interpersonal performances, experiences or actions, as well as (2) the exploration of new gusto architectures. As advances in these areas were identified to be found mostly in practice (which has already been being documented), and less so in the area of theory and criticism, a central research question in the original proposal was asking **whether if it was possible to establish relations, links, connections, between theories, processes, and projectual methodologies in kitchen and design.**

Within the scope of an intended practice-based project it was proposed, in a first phase, to develop exercises in the suggested fields (1) and (2), considering this aspect as empirical experience framed by way of the contemporary path of pragmatism and following the studies by John Dewey. By means of this strategy, the exercises together with theoretical

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318 Appadurai 1986.

research would expect to define the preferred course of the work according to what thereafter would be considered more adequate (capable) through the acquisition and/or deepening of knowledge and respective guidance/supervision received.

### references

Two key theoretical references when of the early proposal formulation include: the 2009 anthology of essays in the book *Now is the time : art & theory in the 21st century* about the instancy of social and art-specific themes that envelop the scope of the force-field of visual arts. In this collection of texts, visions on a variation of issues suggested to be building a bridge between art and theory as too between art and society. Issues addressed by the authors here were asking, for instance, how can we explain the revival of interest in canons and what function do they attribute to art? the relative novelty of new media in the “post-medium” era, and the utopian ideals of design. At this time, my surfacing readings were particularly interested in the following essays: “Faith and belief” by Terry Eagleton; “Repetition versus progress” by Boris Groys; “Design thinking or critical design?” by Rick Poyner; and “Romantic conceptualism and the trouble with the sublime” by Jörg Heiser.<sup>319</sup>

The second key reference and one that continued to inform the journey of the study until late was the issue “Aesthetes and Eaters — Food and the Arts,” published by *InVisible Culture: An Electronic Journal for Visual Culture* (IVC). Here, argument, ideas and conceptions addressed in three specific essays were later studied and embodied in the investigation. These texts are: the entrance “Introduction: Help Yourself” by Alexandra Alisuskas, followed by “lusitânia liquefeita — um país paradoxal «o método surpreenderá o leitor – mas é o que me cabe» ibn khaldoun prolegómenos à história universal” by Francisco M. Palma-Dias; and “Distasteful: An Investigation of Food’s Subversive Function in René Magritte’s *The Portrait* and Meret Oppenheim’s *Ma Gouvernante—My Nurse—Mein Kindermädchen*” by Janine Catalano.<sup>320</sup>

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<sup>319</sup> Bouwhuis, Commandeur, Frieling, Ruyters, Schavemaker, and Vesters (Eds.) 2009.

<sup>320</sup> Alisuskas, and Pinto, guest eds. 2010.

on the other hand

From the original FCT proposal to the research developed in this thesis. —Part I

In June 2011 I was asked by the Research Institute for Design, Media and Culture (ID+) two slides resuming my work to include in the Research Day presentation. First research question was unfolding into other sub-questions. Is food contemporary aesthetics evolving towards social and cultural traditions and, concurrently, preserving the natural balance of ecosystems?



Fig. 63: Two slides for ID+ presentation at 9.<sup>a</sup> Mostra de Ciência, Ensino e Inovação da Universidade do Porto (100 anos da U.Porto), Pavilhão Rosa Mota, Jardins do Palácio de Cristal, Porto, March 17–20, 2011. Photo on the 1st slide: *Office Hours* (Ana Finel Honigman).

As a result/outcome of my participation in the programme Manobras no Porto<sup>321</sup> with the project O Alimento (September 2011),<sup>322</sup> it was published and presented the paper “Nourishment: a meeting of cooks.”<sup>323</sup> Alimento took place within the context of the doctoral investigation and may be read, I believe, as a response to the planning of developing exercises in the aforementioned suggested fields (1) and/or (2) in the research proposal for the FCT.

<sup>321</sup> Manobras no Porto (MnP) is described as a programme of action and collective construction with the aim of challenging common citizens and cultural agents to intervene in the present and future of the Historic Center of the city through initiatives of urban creativity, in which are crossed the popular and the erudite, the traditional and the alternative, the ephemeral and the lasting. The result was a series of informal events, spread over time and space, with special concentration in September 2011 and 2012, in the Historic Center of Porto.

<sup>322</sup> The project submitted its proposal to Manobras no Porto guideline’s call in June 2011. Projects in the Alimento strand followed the teaser: “... testar práticas improváveis, treinar a acção em colaboração, criar cumplicidades. À agitação de uma ideia de cidade. À mobilização de muitas pessoas e formas. À ocupação de um território físico. À exploração de um território social expressivo. Porto 2.0 convoca (a)gentes para Manobras no Porto. Centro Histórico, 2011/2012. In *1a convocatória a parceiros Intervenientes* Março 2011.

<sup>323</sup> Laranjeira, and Rangel 2012, 129–139.



Fig. 64: O Alimento (Manobras no Porto 2011). From the series *Field Work*. Photos by Ana Magalhães.

## 2.2 Accidents, entropy and serendipity

Due to the unexpected though serendipitous event, the study reinitiates with new scientific supervision in September 2015. With this, naturally, the study undergoes a deep structural change and the original proposal for the FCT is re-examined. Literally, the journey reinitiates.

I had arrived to this moment with a green, cloudy, still unclear interest in the idea of developing a typology/classification of design practices I believed might be challenging the contemporary debate related to alimentation (food and design), with special reference to differences between origins and provenance. This interest was indeed leading me into the observation of botanic illustrations of basic cereals crops. In this search, I was recurrently drawn by the beauty of reflexivity and symmetry of those structures. In addition, I was enjoying being immersed in the Linnaeus binominal nomenclature of plant's scientific names. All that Latin taxonomy, that the first part of the name identifies the genus to which the species belongs; whilst the second part —the specific name or specific epithet— identifies the species within the genus. And the amazing thing is that all this stuff matters, because the common names of plants often change from region to region. And that too is interesting, it is not about disliking the common names, or antiquarianism, the thing is, there is the tracing, track something up. Involvement.

“Eu não me propuz zombar da escola naturalista. V. Ex.<sup>a</sup> algumas vezes me ouviria dizer que os *processos me deleitavam*. O que sempre me pareceu foi que adjectivar de *científicos* os tais processos era um desvanecimento um tanto charlatão por parte dos inovadores.”<sup>324</sup>

<sup>324</sup> Carta de Eça de Queirós a Teixeira de Queiroz, [s/d]. oc, 2002, vol. 18, 1118. As qtd. on Sá Queiroga 2015, 58. Elzira Sá Queiroga explains that what bothers Eça in the realist school is its assertion as a new art expression, title of the intervention that Eça de Queirós presents in 1871 at the 4th conference of the casino, when he himself recognizes in his production characteristics of this new art.

### 2.3 Place of departure (phase 2): hospitality

conceptual space:  
(question the familiar).

From the original FCT proposal to the research developed in this thesis. —Part II

We agreed, however, that the discussion about the origin, provenance and sovereignty of plant grains and seeds was perhaps moving too far from my original proposal to the FCT and going instead into the domains of agronomy, biology, law (legal rights), public health. It was thus settled the account should first return to its origins and concentrate in the main proposed research question: weather if it was possible to establish relations, links, connections, between theories, processes, and methodologies between kitchen and design.

Also, the summit of science designed for the initial proposal triangulation was slowly being replaced by the apex of processes.

#### references

For initiating to comprehend concepts at stake to tackle the first research question, the followings readings were pointed out:

“Nourishing the Design Ability through Food”<sup>325</sup>

“Comparison of Three Methodological Approaches of Design Research”<sup>326</sup>

“Wicked Problems in Design Thinking”<sup>327</sup>

At this point an important realization takes place. The notion that kitchen first and foremost addresses the idea of space-context is introduced. What is central, perhaps more precisely, that which is vital to the conception of space is the trust or the role of the body. To lay bare in a much elementary way of exposing that’s which drives, carries thus ultimately takes someone, somehow, to the present. One can borrow here from the expression *dar corpo* only to hear echoes of Wittgenstein, “What Solipsism intends is quite correct, but this cannot be said, it can only be shown. The world is *my* world: this is manifest in the fact that the limits of language (of that language which alone I understand) mean the limits of my world.”<sup>328</sup>

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<sup>325</sup> Alonso, Klooster, Stoffelsen, and Potuzáková 2013, 4649-4660.

<sup>326</sup> Horváth 2007, 361-371.

<sup>327</sup> Buchanan 1992, 5–21.

<sup>328</sup> Wittgenstein, Ludwig. 1978 (1921). *Tractatus Logico-Philosophicus*, translated by D. F. Pears & B. F. McGuinness, 5.62. London: Routledge & Kegan Paul.

Kitchen gave place to that context to experience a conceptual space. I believe it would be appropriate to say *space* was a primary generator image in the process. In this space (*haver espaço*) the work would thus draw on bringing together, joining, concoct, things that may appear disconnected or perhaps without having a chance to be combined before. In a manner of speaking, the process would follow, incorporate, a kitchen approach, subjected to inherent desires/choices. This however would imply a natural erratic place setting for disorder, fragmentation, disquiet, chaos at times, in other words, resisting resolution, in the threshold of comfort, a strange or not so familiar place at times. Recurrent intervals, detachment, drifting, splitting, cutting, writing, drawing, is an integral part in the study however never fully concealed.

## 2.4 Sample test

The qualitative analysis began by working with a sample test consisting of a group of four cases studies which served as an anchor to the further research sample. The four cases selected are the following:

Food Design—Meat the Expectations<sup>329</sup>

Food Phreaking #00<sup>330</sup>

Conflict Kitchen<sup>331</sup>

The Chronic Facility<sup>332</sup>

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**329** Alonso, Klooster, Stoffelsen, and Potuzáková 2013, 4649–4660. One of three learning activities related to food offered by the Industrial Design program of Technische Universiteit Eindhoven (TU/e). This exercise explores the future impact of ‘in-vitro meat’. Design students were asked to explore how the user experience of this new product could be. Alonso, Bruns, Klooster, Stoffelsen, and Potuzáková. 2013, 4649–60.

**330** The Center for Genomic Gastronomy 2013. Issue zero of *Food Phreaking: The Journal of Experiments, Exploits and Explorations of the Human Food System*. A book created by Catherine Kramer and Zack Denfeld at the Center for Genomic Gastronomy. Funded by the Arts and Creativity Lab at NUS through the Art/Science Residency in 2012. Printed by Ditto Press, London. Licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

**331** Co-founded by Jon Rubin in collaboration with Dawn Weleski, Conflict Kitchen (2010–ongoing) is a restaurant that serves cuisine from countries with which the United States is in conflict. Each Conflict Kitchen iteration is augmented by events, performances, publications, and discussions that seek to expand the engagement the public has with the culture, politics, and issues at stake within the focus region. The restaurant rotates identities in relation to current geopolitical events. <conflictkitchen.org>.

**332** Project conceived by Alison Thompson (2010–ongoing), a graduate student of the 2010 class in the Design Interactions Master program at the Royal College of Art, London. The Chronic Facility hosted a creative modelling workshop in the form of a temporary restaurant/clinic where visitors were invited to design ‘meals’ reflecting their understanding of illness and the state of their health. The food models provide a language to discuss issues of living with disease, treatments and similar diagnosis. Experts from the Neuroimmunology Group at Barts and The London Strategic Health Authority Trust led the discussion and the outcome arrived as a series of models expressing the public’s interpretation of health and illness.

What were the criteria for selecting the case studies?

Cases are selected on the basis of their creative ability to tackle/answer the central research question of this thesis, i.e. for their skills in establishing relationships, links, connections, between theories, processes, and methodologies between kitchen and design. It is considered that this group not only addresses the central research question by their means of incorporating the kitchen within projectual design practices as they too offer much different approaches in character between each other. The sample test intended to be wide in spectrum as heterogeneous. Cases are thereby recognized for their mediated, thus translated means of exploring modes to integrate the space of the kitchen within the design process. In other words, they are admitted for testing kitchen *as placement of invention* for design in line with Buchanan's *doctrine of placements* where he argues of categories being less suited for designing than positioning.

In preparation for the coding process, the four samples were first identified and organized in the Table 1: sample test presentation. This table summarizes the characteristics of each sample with respect to the following reading levels: a) topic/issue; b) intention; c) main audience; d) design component. This is found in section 3.1 in chapter 3 Research sample.

#### 2.4.1 Coding

The work with the sample test does not apply methods of qualitative research through interviews or participant observation fieldwork. The sample test follows Johnny Saldaña coding method for qualitative research which focuses exclusively on codes and coding and how they play a role and interplay in the qualitative data interpretative process.<sup>333</sup> The coding process has been described as the “critical link between data collection and their explanation meaning.”<sup>334</sup>

Coding is heuristics is linking as in Rose Is a Rose Is a Rose

Departing from the Greek meaning “to discover” Saldaña recognizes coding as a heuristic process here seen as one shared condition with the essential ubiquity of the senses so dear to the kitchen. Whereas some qualitative research methodologists argue coding *is* analysis<sup>335</sup> others attest “coding and analysis are not synonymous, though coding is a crucial

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<sup>333</sup> Saldaña 2013 (2009), 1–31.

<sup>334</sup> Charmaz, K. 2001. “Grounded theory.” In *Contemporary field research: Perspectives and formulations* (2nd ed.), edited by R. M. Emerson, 335–52. Prospect Heights, IL: Waveland Press. As qtd. on Saldaña 2013, 3.

<sup>335</sup> Miles, M. B., and A. M. Huberman. 1994. *Qualitative data analysis* (2nd ed.), 56. Thousand Oaks, California: Sage publications. As qtd. on Ibid., 8.

aspect of analysis.”<sup>336</sup> And yet coding applies to this study nor exclusively to the sample test but as an organic instrument to work with, generate and evaluate concepts and ideas of recurrence or repetition and difference between theory and practice or experiments along the study. Seen from this perspective, I realize coding already as act of analysis in itself closer to Miles and Huberman perspective.

Committed to the Greek root Saldaña argues coding is an “exploratory problem-solving technique without specific formulas to follow” insisting that “coding is not just labelling, it is *linking*.” This positioning goes in line with Richards and Morse arguments that tell “coding it leads you from the data to the idea, and from the idea to all the data pertaining to that idea.”<sup>337</sup> Because coding is a cyclical act if we think in terms of recursive structures It is the plasticity (see Biology) what is possible be made visible (possible being that which signals difference) from the cyclical movement of repetition. It seems not to be by chance that Coffey and Atkison propose that “coding is usually a mixture, of data [summation] and data complication [...] breaking the data apart in analytically relevant ways in order to lead toward further questions about the data.”<sup>338</sup> Further questioning, in its turn, needed to be tested afterwards, in the chapter 1 hors d’œuvre of this thesis.

Following Table 1 recognition, the four samples were then coded and decoded from key words and short sentences. The coding process can be accessed in the section 3.1.1 in chapter 3 Research sample.

Where did we get the terminology for the coding process? The terminology for the coding process arrives from three distinct sources indicated below:

Established categories in the Design Dictionary;<sup>339</sup>

“wicked problems;”<sup>340</sup> “technology;”<sup>341</sup> “new liberal art” and “architectonic art;”<sup>342</sup>

Scientific literature and/or non-academic sources published about the case studies (authors own words, projects websites, others).

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<sup>336</sup> Basit, T. N. 2003. “Manual or electronic? The role of coding in qualitative data analysis”. In *Educational Research*, 45 (2), 145. As qtd. on Ibid.

<sup>337</sup> Richards, L. and J. M Morse. 2007, *Readme first for a user’s guide to qualitative methods* (2nd ed.), 137. Thousand Oaks, California: Sage Publications. As qtd. on Ibid.

<sup>338</sup> Coffey, A. & P. Atkison. 1996. *Making sense of qualitative data: Complementary research strategies*, 29–31. Thousand Oaks, California: Sage publications. As qtd. on Ibid.

<sup>339</sup> Erlhoff and Marshall 2008

<sup>340</sup> Buchanan 1992, 5–21.

<sup>341</sup> Dewey, John. 1958. “By Nature and By Art,” *Philosophy of Education (Problems of Men)*, 288. Ames, Iowa: Littlefield, Adams. Originally published in 1946, Totowa, New Jersey. As qtd. on Buchanan 1992, 7.

<sup>342</sup> Groupius, Walter. 1970. *Scope of Total Architecture*, 19–20. New York: Collier Books. As qtd. on Buchanan 1992, 5.

## what is a code?

“A code in a qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-bases or visual data. ... code can sometimes *summarize* or *condense* data, not simply *reduce* it. ... some codes can attribute more evocative meaning to data. ... Simply understand that coding is the transitional ...”<sup>343</sup>

Coding is described as being already a subjective act in itself.<sup>344</sup>

“It’s all right if your choices differed from mine. Coding is not a precise science; it is primarily an interpretative act.”<sup>345</sup>

And yet, paradoxically, “all coding is a judgment call since we bring ‘our subjectivities, our personalities, our predispositions, [and] our quirks’ to the process.”<sup>346</sup> Fundamentally, qualitative codes “are essence-capturing and essential elements of the research story that, when clustered together according to similarity and regularity (a pattern), they actively facilitate the development of categories and thus analysis of their connections.”<sup>347</sup>

Coding the sample text was done in two cycles however only the Second Cycle is presented in the thesis. The First Cycle worked with notes which are not yet specific types of codes as they are first impressions derived from an open ended process called Initial Coding. In the Second Cycle recoding refines interpretation thus synthesizes it for fewer codes in number so that the later analysis is facilitated. The portions coded in the First and Second Cycles were nonetheless close to the exact same units’ passages of text only the First Cycle annotation themselves were reconfigured into codes.

## patterns

Because one of the main purposes was the discovery of repetitive patterns and consistencies occurring in each autonomous kitchen/case as well as in the collective group of four, it was used Simultaneous Coding which applies two or more codes within a single portion

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<sup>343</sup> Saldaña 2013, 3.

<sup>344</sup> Subjectivity which António Damásio has translated as consciousness.

<sup>345</sup> Saldaña 2013, 4.

<sup>346</sup> Sipe, L. R., and M. P. Ghiso. 2004. “Developing conceptual categories in classroom descriptive research: Some Problems and Possibilities.” In *Anthropology and Education Quarterly*, 35(4), 482–83. As qtd. on Saldaña 2013, 3.

<sup>347</sup> Saldaña 2013, 8.

of data. An important piece for understanding patterns and regularity is noting that “idiosyncrasy is a pattern”<sup>348</sup> and that there can be found patterned variation in the data.<sup>349</sup> Patterns moreover were thought not only as stable regularities but as varying forms.<sup>350</sup> According to *The Coding Manual for Qualitative Researchers* a pattern can be characterized by:

- similarity (things happen the same way)
- difference (they happen in predictably different ways)
- frequency (they happen often or seldom)
- sequence (they happen in a certain order)
- correspondence (they happen in relation to other activities or events)
- causation (one appears to cause the other)

The coding process unfolds two moments: *decoding*, when one reflects on a passage of data to decipher its core meaning and *encoding*, when it is determined its appropriate code and label. We can find an analogous morphological distinction in Portuguese with the two words *informar* and *enformar*, the later meaning to get or insert in the shape or in the mold.

### **coding filters**

The perception and interpretation of what is being expressed in the data depends on the types of filter that covers one’s lens. The two coding filters applied to the sample test were the Descriptive Coding which summarizes the primary topic of the excerpt assigning it a tag, it documents and categorizes the variety of language and opinions; and the In Vivo Coding, used to keep the data rooted in the authors’ own language and so it was taken directly from what the participants themselves have said.<sup>351</sup>

### **codifying and categorizing**

The coding method enabled to organize and group similarly coded data in categories or “families” but only because they share some characteristics. Codifying is described as using classification reasoning plus tacit and intuitive senses which are used to regulate which data “look alike” and “feel alike” when grouping them together.<sup>352</sup>

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<sup>348</sup> Saldaña 2013, 118–22.

<sup>349</sup> Agar 1996, 10. As qtd. on Saldaña 2013, 6.

<sup>350</sup> Hatch 2002. As qtd. on Ibid.

<sup>351</sup> Saldaña 2013, 7.

<sup>352</sup> Lincoln and Guba 1985, 347. As qtd. on Saldaña 2013, 9

### 2.4.2 Coding analysis

The coding process gives support to Table 2: presence/absence of codes per sample (sample test) where it is possible to take notice of codes status organized in the following categories: a) Attitude/Positioning; b) Systems Views; c) Approaches; d) Processes; e) Manifestations, the last sub-divided in design outputs and design outcomes.

Because the extension of data/text worked in the coding process differed from case to case, codes needed to be equalized first in order to proceed with further analysis. After counting the number of words considered for each case study, the equalization of the codes was done using the elementary arithmetic calculus of cross-multiplication, the rule of three, commonly known in Portuguese as “regra de três simples.”<sup>353</sup> This calculus allowed to proceed with the work presented in charts 1 and 2 permitting the visualization of the codes equalized per sample as well as in group. Finally, table 3 highlights the isotopic variations with focus on code’s (regions of understanding) affinities, distinctions, absences and exclusives.

To conclude the work with the sample test and based on the relevancies presented in the tables and charts previously mention, the section 3.1.3 Interpretation of the sample test, intended to give a possible perspective of the coding process analysis, receptive to other interpretations that call in to question and contribute to the clarification of the limits of process in the kitchen for design.

Being coding an interpretative heuristic process, decoding the language from the case studies led us to recognize categories, places that, in turn, would point towards specific regions of understanding (*placements*) and thereafter evidences for recursive structures. Placements are imagined, build, fed or liven up by securing “*signs, things, actions, and thoughts* are not only interconnected, they also interpenetrate and merge in contemporary design thinking.”<sup>354</sup>

Ultimately, the sample test suggested the presence of other relevant regions beyond the prevailing interpretation and understanding of the terminology in the Design Dictionary but nonetheless recurrent in the space of the kitchen and design from which “deconstruction” and “care” were the most significant at this point. These regions are recognized for

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<sup>353</sup> The method of finding the fourth term in a proportion when three terms are given. A mathematical rule asserting that the value of one unknown quantity in a proportion is found by multiplying the denominator of each ratio by the numerator of the other. This information was considered as not necessary to annex to the thesis. The excel document with the codes equalization can however be consulted under request.

<sup>354</sup> Buchanan 1992, 11.

their urgency and ability in the construction of otherness (alteridade) itself. For their very process of multiplying and unleashing a myriad of other connecting spaces, scenarios and visions providing some of the necessary elements, as water and sun, for what appears to be most necessary for defining design today.

## 2.5 Methodological approach

From the three methodological approaches presented by Imre Horváth this study draws from the framing of research in design context (Ridc).<sup>355</sup> Although Horváth research has been conducted in the context of industrial design engineering we find that by dislocating his specific field of application to projectual practices in a broader sense Horváth exposition resonates with the approach of this research.

Horváth proposes the term “research in design context” to refer to disciplinary (foundational) inquiry in design which, in his view, shares a number of properties with fundamental scientific research. The assumption is legitimate in the sense that all kinds of observational, descriptive and explorative research methods of sciences can in principle be applied in design research and as well that the knowledge and insight of the concerned background disciplines is considered for the research. However, Horváth stresses that the disciplinary foundation associated with this framing methodology raises a few issues.

“On the one hand, *design research is specific*, because it (i) focuses on both the discipline of design and the practice of design concurrently, (ii) synthesizes knowledge from many sources, but it also generates knowledge on its own, (iii) constructs its own understanding of the world by interpreting phenomena in design context (Friedman 2003),<sup>356</sup> and [iv] creates mental models that correspond to both scientific inquiry and subjective experiences.”<sup>357</sup>

But he also points out that the acceptance that there is a component of design research which comprises fundamental scientific research is in conflict with both the objective and the nature of fundamental research.

“On the other hand ...I t is widely accepted that the only *objective of fundamental research* is advancement of knowledge. It is driven by the researcher’s curiosity, interest or hunch, and is conducted without having any practical

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<sup>355</sup> Horváth 2007, 361–371.

<sup>356</sup> Friedman, K. 2003. “Theory construction in design research: Criteria: Approaches, and methods.” In *Design Studies*, 24 (6): 507–522. As qtd. on Horváth 2007, 362.

<sup>357</sup> Horváth 2007, 362.

end in mind. Fundamental research operates with both systematic empirical and rational investigations. It goes with high risks, and requests high investments, but offers no guarantee of short-term practical gains.”<sup>358</sup>

For the two concurrent conditions of “research in design context” (*design research is specific and objective of fundamental research*) to contaminate each other he proposes the following understanding of contextualization:

“Contextualized research seeks to understand the semantic relationships (interplay) between the investigative phenomena, the related research variables, the concerns of design, and the reflections on the concerns of design (Hekkert et al. 2003).<sup>359</sup> The contextual relationship to be taken into consideration can be reflexive (R), implicative (I), and aggregative (A) ... A reflexive relationship exists when humans, products, or surroundings are investigated in the context of themselves, (e.g. when the relationship between the creativity of a designer and his practical experience is investigated). An implicative contextual relationship exists when directed semantic dependences are investigated between humans and products, humans and surroundings, and products and surroundings. Finally, an aggregative contextual relationship is to be taken into account when multiple semantic dependence are simultaneously investigated related to all concerns of design.”<sup>360</sup>

Recursive structures in kitchen and design take in consideration implicative contextual relationships. In section 1.2 of chapter hors d’œuvre, the conditions of gravity as well as of the sacred are recognized for their directed symbolic dependence. Relationships between touch, taste, intuition, knowing follow the same principle. This is noticed in chapter hors d’œuvre and developed further in section 1.3 Process and kitchen. Section 1.4 Process in design and section 1.5 Process and kitchen + process in design continue to explore with directed semantic dependences.

What differentiates research in design context with other disciplinary research approaches is that “the observations, studies, or experiments do not take place with disinterest, which

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<sup>358</sup> Ibid.

<sup>359</sup> Hekkert, P., D. Snelders, and P.C.W van Wieringen, 2003. “Most advanced, yet acceptable’: Typicality and novelty as joint predictors of aesthetic preference in industrial design.” *British Journal of Psychology* (94): 111–124. As qtd. on Horváth 2007, 365.

<sup>360</sup> Horváth 2007, 365.

is typical for other sciences.”<sup>361</sup> Intentional experiments in research in design context suggest conviviality with the role of the ‘practitioner-research’ for whom, according to Gray and Malins’ ‘Research Positions in Art and Design’, the subjectivity, involvement and reflexivity is also acknowledged. One might therefore suppose that for both figures,

“the interaction of the researcher with the research material is recognized. Knowledge is negotiated —inter-subjective, context bound, and is a result of personal construction. Research material may not necessarily be replicated, but can be made accessible, communicated and understood. This requires the methodology to be explicit and transparent ... and transferable in principle (if not specifics)”.<sup>362</sup>

Pieces of interaction between researcher and research material are fragmented along this thesis. They can be notice, for instance, conveying khōra, in the section Triangulation in chapter hors d’œuvre. Reference to oral versus visual space can be noticed in the beginning of section 1.3 Process and kitchen when convoking saying. In section 1.1 Placements when recalling Derrida’s apperception of being thrown in the space of architecture or the following encounter with a situated knowledge event (*Paths in [Landscape]: Theatre for eating?*). In sections 1.3 Process and kitchen and 1.4 Process in design, the interplay of image/practices and text/discourse is in many cases commentary rather than illustration. They together try to work out argument and meaning, concatenate mediation, are inter-subjective, context bound and result of personal construction. This “method” enables the researcher to deal/relate with existing design knowledge discourse and refers, I believe, to Gray and Malins account quoted above that knowledge is negotiated.

### **Structure of this research**

Subsequently to the coding process, the wayfinding of recursive structures was informed by understanding: a) Jacques Derrida philosophy of deconstruction, trying, at first, to replace the space of architecture for the space of the kitchen and, moreover, consider the evolution of the space of the kitchen in architecture; b) Martin Heidegger concepts on the aesthetic experience and materiality, in particular; c) Rosalind Krauss concepts on axiomatic structures in relation to the projectual activity [art (sculpture), architecture, design].

The initial incursion from kitchen in architecture revealed not the most suited because the observation is mainly attentive to ergonomic issues. In architectural terms, Pallasma was

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<sup>361</sup> Button 2000. As qtd. on Horváth 2007, 364

<sup>362</sup> Gray, Carole, and Julian Malins. 2004, 21.

found the most relevant contribution for its elaboration of space guided through the experience with the senses.

### The attempt of axiomatic structures

This incursion attempted to think an expanded view of the discipline of design. In order to explain her “expanded field” Krauss demonstrates diagrammatically, through axioms of linguistic origin, how “Sculpture is rather only one term on the periphery of a field in which there are other, differently structured possibilities.”<sup>363</sup> Krauss’s diagram presented below permitted, from that time onwards, to think those other forms (of sculpture) bonded to the conditions of possibility that brought about the shift into postmodernism.

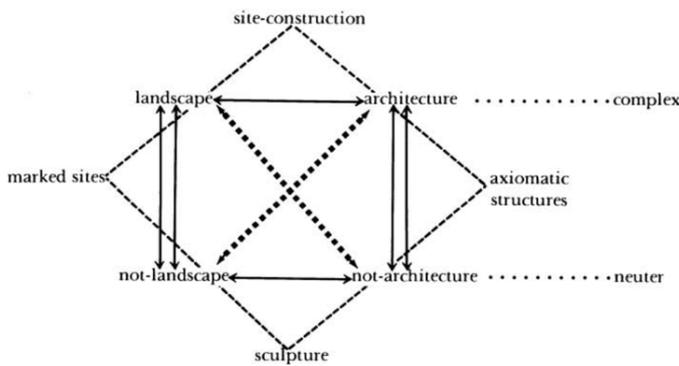


Fig. 65: Diagram “Sculpture in the Expanded Field” (Rosalind Krauss 1979).

In this study, for how to evaluate axiomatically following Krauss framing approach, we questioned “what is and what is not kitchen” as well as “what is and what is not design”. Several attempts have been made. Here, as mentioned before for architecture, we tested the replacement of sculpture for kitchen in relation to design. We also tested to invert places, this is, thinking the discipline of design with focus on the field of contemporary kitchen, by replacing sculpture for design and looking for kitchen. Finally, we tried to find an adequate positioning of the 4 samples in the scheme. However, the various exercises proved to be unsuccessful. Consequently, the attempts have shown that axiomatic structures would not be the determinant via to think our expanded view of the discipline. This also pointed to the hypothesis that this study would probably not validate generalization in terms of its consolidation.

Krauss axiomatic structures have been instrumental for other research purposes in art and design. Regarding other comprehensions of the space of the kitchen in design it is noticed

<sup>363</sup> Krauss 1979, 38.

Alastair Fuad-Luke proposition of thinking an “expanded field of agri-culture” drawing from Krauss original axiomatic structures. Fuad-Luke attempts to give a framing methodology to inquire about digital mediation and design discipline approach to Alternative Food Networks (Afns) and Civic Food Networks (Cfns). Drawing from Krauss’s expanded field in dialogue with Felix Guattary work *The Three Ecologies* (1989), Fuad-Luke intends to bring into play design discipline relationship with the phenomena of *agri-culture* as distinct from that of *agriculture*.<sup>364</sup> He is asking weather if virtual reconnection fostered by (social) mediation and mediatisation of Afns and Cfns can built into a viable agri-culture. Although with a different lens, his essay shares with this study ooking into the design approach involved in Future Farmers’ “Flatbread Society” programme. The conclusions from which he draws to answer his specific question too find points of contact with this study when it is suggested that,

“the answer might lie in the genuine intra-domain mode of thought position that design occupies (Hroch 2015), a position also occupied by art and philosophy modes. ...that we should be ever vigilant of our own mode of though by [as laid down by Deleuze and Guattari in their controversial book *What is Philosophy*] ‘challenging *doxa*, experimenting with intensities, and creating heterogeneous connections...”<sup>365</sup>

For this study, however, to think of integration via Krauss’s axiomatic structures was dropped out for the following reasons:

The relationship between kitchen and design was here found nearer to the space of the lab which, de facto, is a call to studio.<sup>366</sup> Space and time are internal conditions of the studio. The dialogue between showing and hiding the place of the processes in projectual practices is disclosed in Ângela Ferreira voice in section 1.3 Process and kitchen.

Krauss makes her demonstration departing from a rather specific center point. She first identified an artistic practice which would then be coined as Land Art. From there, she develops its deconstruction in order to understand the structural differences (formal expressions). In this study, even though there’s an attempt in the direction of understanding the possibility of an expanded field of design, the focus is not identified in a specific practice. The focus here is decentred. What is identified is a space context. Activities in the kitchen are manifold yet they also say of discipline and repetition. This leads us to evaluate

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<sup>364</sup> Fuad-Luke 2017, 35–60.

<sup>365</sup> Ibid., 60.

<sup>366</sup> Agamben 2017.

that the space is instrumental. The decentred center is in the many centers of the activities. Those suggest patterns and yet difference, versions. So there is not the premise of terming a specific field of practice. I guess the issue of process alone may not be categorized as a generalized practice even though, historically, conceptual practice, with which Land Art relates if not de facto is part of the first, is in itself a practice engaged with processes and experience.

Recursive structures rather than axiomatic structures have suggested to be the most determinant path to follow. This concept was understood to be more relevant than Krauss's axiom based on binaries and consequently was considered a failed model for this study. First findings of recursive structures were published in the poster "Process and deconstruction: a study into recursive structures between kitchen and design."<sup>367</sup>

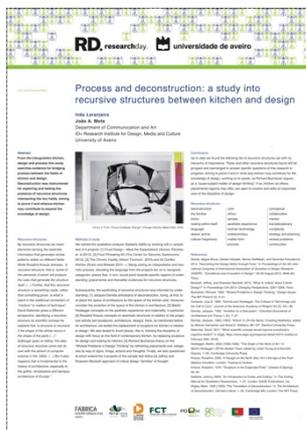


Fig. 66: Poster presented at the Research Day, Universidade de Aveiro, Aveiro, June 15, 2016.

## Two-fold movement

This research divides in two moments. In the first moment, the course departs from theory to practice. The focus here is in the saying of others. This first moment is found in chapter hors d'œuvre.

What factors determinate the choice of the authors?

Authors are convoked for the relevance of the concepts they address.

In the second moment the course departs from the other end, from practice to theory. The focus here is in the observation of the practices and experiments of other artists and designers. The second moment unfolds in two distinct movements which can be found in sections 1.3 Process and kitchen and 1.4 Process in design.

<sup>367</sup> Laranjeira, and Mota 2016.

Whereas the first section (Process and kitchen) attempts a movement from design to kitchen, i.e. it is attentive to the design processes occurring in the convoked kitchens; the second (Process in design) attempts the inversion, a movement from kitchen to design. This latter observes processes familiar to the kitchen occurring in relation to the design process.

There is afterwards an intent to incorporate the two aforementioned placements, i.e. a return movement towards theory in order to apply (in the sense of bringing into) processes recognized in these practices in the theoretical understanding. This intention is found in section 1.5 Process and kitchen + process in design.

“Ridc can deal with a wide variety of research problems and questions ranging from human through social to engineering interests. It indicates that this type of research does not depend on particular disciplines or application domains. The knowledge explored by Ridc processes manifests as better insights and enables theory building. [...] This pattern of activities may occur recurrently in complex research projects. The style of research is analytical, rather than constructive. The goal is to explore, describe, understand, and explain design related phenomena, which occur naturally related to, or are partly or entirely created by design. Operationalization of Ridc happens through alternative observational and experimental research, and it may require adaptation and tailoring of research methods and procedures according to the needs of the research task at hand.”<sup>368</sup>

The two-way movement (sections 1.3/1.4) is not symmetric. It implies however patterns of activities, processes, repetition, from which the condition of desire was found to be a dominant recursive structure.

Procedures described in the previous codification process (section 2.4.1 Coding of this chapter) continued to incorporate the following methodology described in the two moments above-mentioned. The two together led us to evaluate that the grounds of support of kitchen and design are investigational sustaining Horváth’s conclusions that the framing methodology of this study accommodates contextualization of design knowledge but also integration of other domains of knowledge.

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368 Horváth 2007, 366.

“[research in design context] supports analytical disciplinary research aiming at insights, understanding, and predictions, relies mainly on the knowledge of background disciplines, [...] and concentrates on building and proving theories, which add to the disciplinary knowledge of design.”<sup>369</sup>

## **Two ways:**

Recursive structures and typologies are parallel modes or parallel methods. These are two different *modus operandi* to approach essences in the process.

### **recursive structures**

From the triangulation kitchen, design and process this study searches evidence for bridging process between the fields of kitchen and design. Deconstruction was instrumental for exploring and testing the presence of recursive structures intersecting the two fields, aiming to prove if and whence kitchen may contribute to expand the knowledge of design.

The recursive structures work with the context. They work with the relationships in the context which it operates. This way looks for the essences in the structure: repetition. Despite there is found repetition, the recursive structures in kitchen and design are not homonymous but they have an equivalent recursive structure (essence).

In his work *Difference and Repetition* (1968) Deleuze develops how the two central concepts of pure difference and complex repetition are related. He explains that while difference implies divergence and decentering, repetition is associated with displacement and disguising.<sup>370</sup>

Section 3.1.3 Interpretation of the sample test, considers the relevancies coming from kitchen which are perceived and understood in the four samples of the sample test, i.e. which relevancies suggest important issues to take in consideration in design and projectual activities. Here it is questioned at which extend the 4 cases of the sample test follow Jeffrey and Shaowen Bardzell approach of critical design “families” of thought.

### **typologies**

The way of typologies works without integrating context. This is the former difference between the recursive structures and the typologies. Whereas recursive structures focus

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<sup>369</sup> Horváth 2007, 371.

<sup>370</sup> Deleuze 1994 (1968). As qtd. on Smith and Protevi 2018.

on the essences in the structure (repetition), typologies look for things/patterns which are alike or similar but are nevertheless taken, appropriated, captured from their original context. By this means they are highlighted, levelled and thus made equal. In the work by Bernd and Hilla Becher this is realized through their photographic compoment. The authors adopt very precise theoretical purposes (formalism). These are made visible by their rigorous procedures, namely the use of black and white photographs with long scales of greys, the framing of the camera retains the same and invokes portraiture, the site is always photographed in the morning at a certain time assuring the elements of exposure, there is no visible shade. This method accentuates the characteristics of each structure (morphology) as well as those between one and another, producing, in the end, an equalization of the features. We are left with a sense of flatness.



Fig. 67: *Water Towers* (Bernd Becher and Hilla Becher, 1972–2009).

As the title of the series indicates, the levelling conforms to a specific category, it obeys to the function of the structures, *Water Towers* in this case. Following the Becher reasoning/modus operandi, typologies perform by way of functionalism. Patterns of relationships arrive when the evidences are detached from the context from which they originally appeared. The typology is exposed in grid permitting the observation of nuances which approximate and distinguish each structure (comparative).

They offer a point of view: prism.

Methodologically, by collecting the information using clearly predefined procedures and organizing the results by way of typologies, the Becher created a new reality, which by being consequent of the referents photographed, expand the possibilities of integration and understanding of that reality.

## 2.6 Validity in qualitative research

Advocates of quantitative methodological approaches have recurrently criticized the lack of “standard” mechanisms of assuring validity, namely quantitative measurement, clear-cut controls for various validity threats, and the formal testing of prior, preliminary hypotheses. Joseph A. Maxwell contends that clear, concrete attention to *how* qualitative researchers conceptualize validity issues in their research has been slow to mature.<sup>371</sup>

### Brief survey of validity

Some qualitative researchers have argued that validity is a legitimate and fruitful concept in qualitative research (Philips 1987; Kvale 1989);<sup>372</sup> Others have suggested various definitions of validity as well as of different types or families of validity (Goetz and LeCompte 1984; Kirk and Miller 1986; Erickson 1989).<sup>373</sup> The authority of the concept is accepted by other scholars (Eisenhart and Howe 1992)<sup>374</sup> but these argue for a unitary conception of validity rather than a typology. Maxwell explains that Eisenhart and Howe see research studies as arguments and advance various principles for valid arguments in educational research.<sup>375</sup> Facing this position, there are those who review validity as a positivist notion and consider to substitute validity for the concept of “authenticity” in the context of qualitative research (Guba and Lincoln 1989).<sup>376</sup> Finally, there is the skeptical view, which sees the concept of validity or any corresponding approach as canonical, appropriate or fruitful in qualitative inquiry with reservations. (Wolcott 1990).<sup>377</sup>

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371 Maxwell 2002, 37. Reprinted from Maxwell, Joseph A. 19992. “Understanding and Validity in Qualitative Research.” *Harvard Educational Review*, 62: 3 (Fall 1992), 279–300.

372 Philips, Denis C. 1987. “Validity in qualitative research: Why the Worry About Warrant Will Not Wane.” *Education and Urban Society* 20, 9–24. As qtd. on Maxwell 2002, 38.

Kvale, Steinar. 1989. “Introduction.” In *Issues of validity in qualitative research*, edited by Steinar Kvale. Lund: Sweden: Studentlitteratur. All as qtd. on Ibid.

373 Goetze, Judith Preissle, and Margaret D. LeCompte. 1984. *Ethnography and qualitative design in educational research*. San Diego: Academic Press. Kirk, Jerome, and Marc L. Miller. 1986. *Reliability and validity in qualitative research*. Beverly Hills, California: Sage Publications. Erickson, Frederick. March 1989. *The meaning of validity in qualitative research*. Unpublished paper presented at the annual meeting of the American Educational Research Association, San Francisco. All as qtd. on Ibid.

374 Eisenhart, Margaret, and Kenneth Howe. 1992. “Validity in educational research.” In *The Handbook of qualitative research in education*, edited by Margaret D. LeCompte, W. L. Millroy and Judith Preissle, 643–680. San Diego: Academic Press. As qtd. on Ibid.

375 Maxwell as qtd. on Ibid..

376 Guba, Egon G., and Yvonna S. Lincoln. 1989. *Fourth generation evaluation*. Newbury Park, California: Sage Publications. As qtd. on Ibid.

377 Wolcott, Harry F. 1990. “On seeking—and rejecting—validity in qualitative research.” In *Qualitative inquiry in education: The continuing debate*, edited by E. W. Eisner and A. Peshkin, 121–152. New York: Teachers College Press. As qtd. on Ibid.

Elliot G. Mishler on the other hand argues that although the concept of validity suits what he calls “inquiry-guided” research, the effort to extent the prevailing experimental/quantitative model of validity to this research is displaced or out-of-place and for this reason, deceptive. He justifies his argument on the bases that the dominant model’s categories of validity are themselves fundamentally flawed. (Mishler 1990).<sup>378</sup> Moreover, he stresses that the demonstration “that validity assessments are not assured by following procedures but depend on investigators’ judgments” (Campbell and Stanley 1963; Cook and Campbell 1979)<sup>379</sup> has proved “to be a death blow for the typology approach” (Mishler 1990, 418). Hence, he sustains that issues of meaning and interpretation have become central. Consequently, he proposes a model of validity that relies on exemplars of scientific practice as a substitute for that which is based on abstract rules or categories as the grounds for validation the integrity of observations, interpretations, and generalizations. Maxwell explains that the difference between approaches to validity based on exemplars and those based on typologies can be seen as one example of the distinction between the two strategies: the syntagmatic, this is, contextualizing or contiguity-based; and the paradigmatic, this is, categorizing or similarity-based. (Bruner 1986; Jakobson 1956; Maxwell and Miller, n.d.).<sup>380</sup> Mishler primarily relates to the syntagmatic strategy because his thorough orientation to research gives emphasis on contextual and narrative analysis rather than categorization and comparison (Mishler 1986).<sup>381</sup> Maxwell approach, on the other hand, emphasizes the complementarity of syntagmatic and paradigmatic strategies,<sup>382</sup> and this is also the positioning of the present study.

Maxwell positioning acknowledges Mishler reasoning, in particular his attention on the importance of exemplars (see Maxwell, 1990; Pitman and Maxwell 1992)<sup>383</sup> but he also

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<sup>378</sup> Mishler, Elliot G. 1990. “Validation in inquiry-guided research: The role of exemplars in narrative studies.” *Harvard Educational Review* 60, 415–442. As qtd. on Maxwell, 38.

<sup>379</sup> Campbell, D. T., and J. C. Stanley. 1963. “Experimental and quasi-experimental designs for research on teaching.” In *Handbook of research on teaching*, edited by N. L. Gage, 171–246. Chicago: Rand McNally. Cook, T. D., and D. T. Campbell, 1979. *Quasi-experimentation: Design and analysis issues for field settings*. Boston: Houghton Mifflin. All as qtd. on Ibid.

<sup>380</sup> Bruner, J. 1986. “Two modes of thought.” In *Actual Minds, possible worlds*, edited by J. Bruner, 11–43. Cambridge, MA: Harvard University Press. Jakobson, R. 1956. “Two aspects of language and two types of aphasic disturbance.” In *Fundamentals of language*, edited by R. Jakobson and M. Halle, 55–82. Cambridge, Massachusetts: Harvard University Press. Maxwell, Joseph A and Miller, B. A. (n.d). *Two aspects of thought and two components of qualitative data analysis*. Unpublished manuscript. As qtd. on Ibid., 57.

<sup>381</sup> Mishler, Elliot G. 1986. *Research interviewing: Context and narrative*. Cambridge, Massachusetts: Harvard University Press. As qtd. on Ibid.

<sup>382</sup> Maxwell 2002, 57.

<sup>383</sup> Maxwell, Joseph A. 1990. “Response to Campbell’s retrospective and a constructivist’s perspective.” *Harvard Educational Review* 60, 504–508. Pitman, M. A., and Joseph A. Maxwell. 1992. “Qualitative approaches to evaluation.” In *The Handbook of qualitative research in education*, edited by Margaret D. LeCompte, W. L. Millroy and Judith Preissle, 729–770. San Diego: Academic Press. All as qtd. on Maxwell 2002, 38.

thinks that Mishler account of the death of validity typologies is excessive. Why does he see it that way? Because for Maxwell, Mishler argument is directed chiefly at typologies which are based on the procedures used for determining validity, which consist of the majority of such typologies.

Denis C. Philips' report about validity is that "In general it must be recognized that there are no procedures that will regularly (or always) yield either sound data or true conclusions" (Philips 1987)<sup>384</sup> and Brinberg and McGrath make the same point: "Validity is not a commodity that can be purchased with techniques... Rather, validity is like integrity, character, and quality, to be assessed relative to purposes and circumstances" (Brinberg and McGrath 1985).<sup>385</sup> This statement indeed reflects the same criteria considered by Frank Lloyd Wright and Pallasmaa to qualify space in architectural terms: "Stand up for integrity in your building and you stand for integrity not in the life of those who did the building but socially a reciprocal relation is inevitable."<sup>386</sup> Understood as architectural space, kitchen for design is engaged with fundamental existential questions, it may be imagined as an "art of reconciliation between ourselves and the world, and this mediation takes place through the senses."<sup>387</sup>

Maxwell does not present a response critique to Mishler's approach but instead an alternative, complementary view, what he calls of a "realist" conception of validity. What is a realist approach to validity? A realist perspective of the concept sees validity in terms of the kinds of understanding researchers have of the phenomena they study.

Describing types of validity in terms of procedures, tasks, steps, is the way of dealing with an account typically classified as instrumentalist or positivist and in Maxwell's view it is not the only suited approach for qualitative researchers. His realist conception draws from others authors whom "sees the validity of an account as inherent, not in the procedures used to produce and validate it, but in its relationship to those things that it is intended to be an account of (Hammersley 1992; House 1991; Maxwell 1990b; Norris 1983).<sup>388</sup>

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<sup>384</sup> Philips 1987, 21. As qtd. on Maxwell 2002, 39.

<sup>385</sup> Brinberg, D., and J. E. McGrath. 1985. *Validity and the research process*, 13. Beverly Hills, California: Sage Publications. As qtd. on Ibid.

<sup>386</sup> Wright, Frank Lloyd. 1954. "Integrity." In *The Natural House*. Published in 1960 in *Frank Lloyd Wright: Writings and Buildings*, selected by Edgar Kaufman and Ben Raeburn, 292–3. New York: Horizon Press. As qtd. on Pallasmaa 2005, 72.

<sup>387</sup> Pallasmaa 2005, 72.

<sup>388</sup> Hammersley, Martyn. 1992. *What's wrong with ethnography?* London: Routledge. House, Ernest R. 1991. "Realism in Research." *Educational Researcher* 20 (6): 2–9. Maxwell, Joseph A. 1990, 504–508. Norris, Stephen P. 1983. "The inconsistencies at the foundation of construct validation theory." In *Philosophy of evaluation*, edited by Ernest R. House, 53–74. San Francisco: Joseph-Bass. All as qtd. on Maxwell 2002, 39.

This positioning relates to the finding of the essences in the process, described in point “Two ways” in this Chapter. The relevance is found in the processes adopted by projectual practices. Repetition relates to recurrent essences in the processes distinct from sequential tasks or prior established procedures. Experience is antonymous of procedure.

### **Validity and understanding**

When Maxwell adopts a realist approach to validity he is agreeing with the essence of Wolcott’s critique —“that *understanding* is a more fundamental concept for qualitative research than validity” (Maxwell 1990).<sup>389</sup> Maxwell typology of validity categories is also a typology of the kinds of understanding that qualitative research aims at (Runciman, 1983). The types or validity he considers for his realist perspective are “derivative”, this is, they arrive, evolve from the kinds of understanding acquired from qualitative inquiry. However, Maxwell avoids adapting the typologies already developed for experimental and quantitative research. But he does so for different motives than Mishler’ objection of procedure-based typologies for he believes “typologies can not be applied directly to qualitative research without distorting what qualitative researchers actually do in addressing validity issues, and tautologically confirming quantitative researcher’ critiques.”<sup>390</sup>

### **Nature of validity in qualitative research**

“The ways in which researchers make discriminations do not pertain entirely to the internal coherence, elegance, or plausibility of the account itself, but often refer to the relationships between the account and something external to it—that is, the phenomena that the account is *about*. Validity, in a broader sense, pertains to this relationship between the account and something outside of that account, whether this something is construed as objective reality, the constructions of actors, or a variety of other possible interpretations. [...] However, [...] as observers and interpreters of the world, we are inextricably part of it; we cannot step outside our own experience to obtain some observer-independent account of what we experience. Thus, it is always possible for there to be different, equally valid accounts from different perspectives.”<sup>391</sup>

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<sup>389</sup> Maxwell, Joseph A. 1990. “Up from positivism.” *Harvard Educational Review* 60, 146. As qtd. on Maxwell 2002, 39.

<sup>390</sup> Maxwell 2002, 39.

<sup>391</sup> *Ibid.*, 41.

## A model of types of validity

Maxwell alternative typology of validity is based on five categories of understanding and five corresponding types of validity that he believes are relevant and of concern of qualitative researchers. His proposed types of validity are listed below:

1. descriptive validity
2. interpretative validity
3. theoretical validity
4. generalizability
5. evaluative validity

Maxwell model has been mostly influenced by the work of Cook and Campbell (1979), Kirk and Miller (1986), and Erickson (1989) but he credits his principal influence to Runciman (1983) analysis of the types of understanding involved in social sciences as well as to the discussion of description, interpretation, and explanation by Kaplan (1964).<sup>392</sup>

“I believe that the distinctions made by Runciman, Kaplan, and others are simply explicit codifications and elaborations of a widespread commonsense conceptual structure, and that this structure is implicit in the work of many qualitative researchers. My account of validity is an attempt, in part, to explicate this implicit theory-in-use.”<sup>393</sup>

This aspect of theory-in-use is addressed in points Structure of this research and Two-fold movement, in section 2.5 Methodological approach, in this chapter.

Before deepening into his types of validity, Maxwell makes clear that the thorough approach to categorization that relies on exact and uniform criteria for determining the boundaries of categories as well as for “assigning membership has been undermined by recent research (Lakoff 1987), and it has become increasingly apparent that ambiguity and fuzzy boundaries are the rule rather than the exception in categorization.”<sup>394</sup> One may perhaps read in this affirmation a sign of vigilance towards the heterogeneous condition of the space of kitchen for the discipline of design.

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<sup>392</sup> Kaplan, Abraham. 1964. *The conduct of inquiry*. San Francisco: Chandler. As qtd. on Maxwell 2002, 44.

<sup>393</sup> Maxwell 2002, 44.

<sup>394</sup> Lakoff, George. 1987. *Women, fire, and dangerous things: What categories reveal about the mind*. Chicago: University of Chicago Press. As qtd. on Ibid.

## Theoretical validity

From the typology of validity categories presented by Maxwell this study might be closer to the theoretical validity. However, there may still be a dragging, like an after-image from the interpretative type of understanding.

Whereas interpretative validity seeks to comprehend phenomena from the basis of the participants in the situation studied—that is, from an “emic” perspective;<sup>395</sup> the present study attempts to comprehend the phenomena on the bases of the research’s perspective and categories—that is, from an “etic” rather than a “emic” perspective. So the “emic” view of an account is an interior view which says of the researcher’s interpretation sensible to the participants choices. The “etic” view is an exterior view, also called of “outsiders” view, in the sense that it requires one to become detached, objective observer of a particular origin-situation, in the case of this study of particular practices, experiments, processes and ideas. Here, the “etic” is manifest in the searching and wayfinding, the researcher’s choices. The participants are the others, authors, creators.

But Maxwell explains that the interpretative validity does not apply only to “the conscious concepts of participants; it can also pertain to the unconscious intentions, beliefs, concepts, and values of these participants” and to what Argyris and Schön (1974) designate of “theory-in-use” as opposed to “espoused theory.”<sup>396</sup> This condition is regarded as the aspect of interpretative validity that moves into another category of understanding and validity, which, drawing from the reasoning by Kirk and Miller (1986), Maxwell calls of “theoretical validity.” The two principal distinctions between theoretical understanding and the types of descriptive and interpretative understanding are described as follows:

- (1) “the degree of abstraction of the account in question from the immediate physical and mental phenomena studied. The reason for calling this sort of understanding theoretical is that it goes beyond concrete description and interpretation and explicitly addresses the theoretical constructions that the researcher brings to, or develops during, the study. This theory can refer to either physical events or mental constructions. It can also incorporate participants’ concepts and theories, but its purpose goes beyond describing these participants’ perspectives.”<sup>397</sup>

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<sup>395</sup> Maxwell 2002, 48.

<sup>396</sup> Argyris, Chris, and Donald A. Schön, D. A. 1974. *Theory in practice: Increasing professional effectiveness*. San Francisco: Jossey-Bass. As qtd. on Maxwell 2002, 50.

<sup>397</sup> Maxwell 2002, 50–51.

The distinction above comprehends the second difference between the theoretical validity of an account and the other two types validity of the same account:

(2) “theoretical understanding refers to an account’s function as an *explanation*, as well as a description or interpretation, of the phenomena.”<sup>398</sup>

According to Maxwell’s reasoning, a theory is divided in two components:

a) the concepts or the categories that the theory employs;

Whereas recursive structures are, in this study, seen as essences, i.e., the concepts with which the theory is occupied. These are found in tables 2 and 3, and charts 1 and 2, in chapter 3 Research sample, section 3.1 Sample test. This is again made visible in the section 3.2 Overall sample.

b) the relationships that are thought to exist among these concepts.

The typologies work by inferring relationships (implied dependences?) between the essences, i.e., among these concepts. These are found in charts 3 to 9, and tables 4 to 7, in section 3.1 Sample test, in chapter 3 Research sample. This is again made visible in the section 3.2 Overall sample.

Matching these two aspects of a theory, there are two aspects of theoretical validity:

c) the validity of the concepts (essences) themselves as they are applied to the phenomena. This is found in section 3.1.3 Interpretation of the sample test, as in 3.2.4 Interpretation of the overall sample test, in chapter 3 Research sample.

d) the validity of the postulated relationships among the concepts. This is found in the same sections as above only in respect to the typology approach.

The first aspect of theoretical validity (c), relates to what is recognized as construct validity, this being fundamentally what Kirk and Miller (1986) mean by theoretical validity. This is not the case for most part of this study except for terminology in the Design Dictionary and author/creator’s own terminology used in the coding process of the sample test, which is found in section 3.1.1 Coding the samples, in chapter 3 Research sample, section 3.1 Sample test.

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<sup>398</sup> Maxwell 2002, 51.

The second aspect (d) includes what is frequently called of “internal” or “causal validity” (Cook and Campbell 1979) and it corresponds to what Runciman refers as “explanation” and to some extent to what Erickson calls “critical validity.”<sup>399</sup>

### **Facing threats to validity**

The reason why chapter 4 Discussion did only consider the results of the analysis of the research sample, it is because the first sample of 4 (sample test) served to verify and fine-tune the analytical process, which was then applied in the larger research sample.

Qualitative inquiry copes first with specific threats to the validity of particular features of other accounts. This is frequently addressed by seeking evidence that would allow those accounts to be abandoned. The attempt with Krauss’ expanded field in sculpture may be seen as relating to this way of coping with specific threats to the validity of the present account. This is addressed in point “Structure of this research: the attempt of axiomatic structures” in this chapter.

Facing prior elimination of threats is recognized as being less accessible for qualitative inquiry for “qualitative research is more inductive.”<sup>400</sup> On the other hand, by doing so the inquiry is using a logic similar to that of quasi-experimental researchers such as Cook and Campbell. Its consequence to causal inference has been described the “modus operandi” approach by Scriven (1974).<sup>401</sup> This method has not been given much formal expansion in the qualitative research literature. It is nonetheless, according to Maxwell, a way of doing which is implicit in qualitative research copiously. The modus operandi of this study is addressed in points Structure of this research and Two ways: recursive structures and typologies, in this chapter.

With respect to the correlation between internal or causal and critical validity previously mentioned (d), Maxwell contends that critical validity is not limited to causal validity for the reason that theories or models can be developed for other things other than causal explanation, for instance:

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<sup>399</sup> Ibid., 56.

<sup>400</sup> Maxwell 2002, 56.

<sup>401</sup> Scriven, Michael. 1974. “Maximizing the power of causal investigations: The modus operandi method.” In *Evaluating in education—Current applications*, edited by W. James Popham, 68–84. Berkeley, California: McCutchan. (Reprinted in G. V. Glass, Ed., 1976, *Evaluation Studies Review Annual* 1, 101–118. Beverly Hills, California: Sage). As qtd. on Maxwell 2002, 56.

“for semantic relationships, narrative structure, and so on—that nevertheless go beyond description and interpretation. Theories can, and usually do, incorporate both descriptive and interpretative understanding, but in combining these they necessarily transcend either of them.”<sup>402</sup>

This later aspect of theoretical validity is the space in which this study finds the most inviting conditions for questioning and discovering the familiar between kitchen and design.

Generalizability does not apply to the present study.

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<sup>402</sup> Maxwell 2002, 51.

## Research sample

### 3.1 Sample test

**table 1:** sample test presentation.

	<b>Case/Author</b>	<b>Issue</b>	<b>Intention</b>	<b>Main audience</b>	<b>Design component</b>
<b>A</b>	<b>Food Design – Meat, the Expectations</b> in Nourishing the design ability through food. Miguel Alonso, et al.	Relationship with new food technology	Explore possibilities of food materials in design practice	Students/ Educators	Prototypes/ Experiments
<b>B</b>	<b>Food Phreaking #00</b> The Center for Genomic Gastronomy	Human Food Systems; Genetics & breeding	Transformation/ Change; Understanding; Debate; Education	Activists & people interested in the food debate	Book/ Publication
<b>C</b>	<b>Conflict Kitchen</b> Jon Rubin and Dawn Weleski	US foreign policy; Conflict & war; Social and cultural awareness	Idem	Citizens of Pittsburgh and us & countries with which the United States is in conflict	Restaurants & other ‘products’
<b>D</b>	<b>The Chronic Facility</b> Alison Thomson	Food as a communication tool for Patient Care	Improved wellbeing for the patients & better Health Care services	Patients with Multiple Sclerosis; Health Centers/ Hospitals	a ‘language’

### 3.1.1 Coding the sample test

CODING SAMPLE A

February 2, 2015

**date/title:** 2013

Food Design — *Meat*, the Expectations.  
Nourishing the design ability through food

**authors:** Miguel Bruns Alonso,  
Sietske Klooster, Menno Stoffelsen,  
Dominika Potuzáková

**where:** Technische Universiteit Eindhoven (TU/e)

**terminology:**

a) scientific literature<sup>403</sup>

b) non-academic fonts: n/a



**Fig. 68: Exploring aesthetics for ‘in-vitro meat’ with fruit (Groeneveld).**

#### key words + short sentences

*Nourishing the design ability through food*

*Food Design — Meat, the Expectations*

Designing and cooking highly relate on creativity  
no explorations were found on how the use of food  
education, could inspire design education

Food enables a hands-on design approach  
food design enables (...) to go through a myriad  
of design iterations, which facilitates their  
understanding of the design process

immediate feedback (...) through the act of eating

how students develop social and cultural awareness  
explicitly coming forward in food-related co-design

#### codes

ADDED VALUE; *ARCHITECTONIC ART*; CONCEPTUAL  
DSG.; CREATIVITY; CROSSOVER; DSG. METHODS;  
DSG. PROCESS; DSG. RESEARCH; EDUCATION; FORM;  
FUTURISTIC DSG.; GESTALTUNG; HAPTICS;  
HEURISTICS; INTEGRATION; INTERDISCIPLINARY;  
LOOK AND FEEL; MATERIALS; *NEW LIBERAL ART*;  
PERCEPTION; PRACTICE; PROJECT; SEMANTICS;  
SOCIAL; *TECHNOLOGY*; TOOLS; TRANSFORMATION;  
UNDERSTANDING;  
design education, food, bodily understanding,  
design understanding, complexity, transformation,  
socio-cultural awareness, form feeling, creativity

FOOD DSG.

CREATIVITY; DSG. PROCESS; GESTALTUNG  
INTEGRATION; INTERDISCIPLINARY; DSG. PROCESS;  
DSG. RESEARCH; EDUCATION; HEURISTICS;  
MATERIALS PRACTICE; TRANSFORMATION;  
UNDERSTANDING

*ARCHITECTONIC ART*; GESTALTUNG; INTEGRATION;  
INTERDISCIPLINARY; DSG. PROCESS; EDUCATION;  
HAPTICS; HEURISTICS; *NEW LIBERAL ART*; PRACTICE;  
*TECHNOLOGY*; UNDERSTANDING

UNDERSTANDING

CROSS-CULTURAL DSG.; socio-cultural awareness

COLLABORATIVE DSG.; CROSSOVER; DSG. PROCESS;  
UNDERSTANDING; co-design

<sup>403</sup> Alonso, Klooster, Stoffelsen, and Potuzáková. 2013, 4649–60.

<b>key words + short sentences</b>	<b>codes</b>
context of food, offers a very simple and effective tool to explore various user-centered methods in a relatively short time	DSG. METHODS; DSG. RESEARCH; EDUCATION; FOOD DSG.; HEURISTICS; INTEGRATION; INTERDISCIPLINARY; MATERIALS; <i>TECHNOLOGY</i> ; TOOLS; user-centered design
food is an excellent means to nourish the design ability of students	<i>ARCHITECTONIC ART</i> ; COMMUNICATIONS; COMPLEXITY; EDUCATION; <i>TECHNOLOGY</i>
'In-vitro meat', or 'cultured meat', is a term used for animal tissue, grown from stem cells under controlled laboratory conditions	COMPLEXITY
offers opportunities to deal with the environmental impact of the continuously growing global meat consumption	COMPLEXITY; CONSUMPTION; GLOBALIZATION; SUSTAINABILITY; <i>TECHNOLOGY</i> ; <i>WICKED PROBLEMS</i>
emerging technology	MATERIALS; <i>TECHNOLOGY</i> ; TOOLS; UNDERSTANDING
To develop the competency area Social and Cultural Awareness, students need to explore the ethical implications of emerging technologies such as 'in-vitro meat'	COMPLEXITY; CRITICAL DSG.; CROSS-CULTURAL DSG.; ETHICS; HEURISTICS; NEED; MATERIALS; <i>TECHNOLOGY</i> ; TOOLS; UNDERSTANDING; <i>WICKED PROBLEMS</i> ; socio-cultural awareness
to question their own values and beliefs, as well as that of others	CRITICAL DSG.
to reflect on emerging technologies and their impact on society	<i>ARCHITECTONIC ART</i> ; CRITICAL DSG.; ETHICS; <i>TECHNOLOGY</i> ; TRANSFORMATION; <i>WICKED PROBLEMS</i> ; socio-cultural awareness
develop the sensorial qualities of food, relating to Form and Senses	FORM, GESTALTUNG; HAPTICS; LOOK AND FEEL; PERCEPTION
Design and Business Processes	DSG. METHODS; DSG. PROCESS
to define their own design brief	PROJECT; RESPONSIBILITY; UNDERSTANDING
students take control of their own design process	DSG. PROCESS; RESPONSIBILITY; UNDERSTANDING
2 larger cross-coaching sessions	CROSSOVER; DSG. METHODS; INTERDISCIPLINARY;
to consult experts within the field, ranging from butchers to professors on molecular biology	UNDERSTANDING
document their findings, process and decisions	DSG. METHODS; DSG. PROCESS; RESPONSIBILITY; to document
stimulate the discussion on the subject by mapping out a diversity of possible outcomes (...) as an input for the next runs of the project	DSG. METHODS; DSG. PROCESS; EDUCATION; UNDERSTANDING; VISUAL COMMUNICATION; to document, to map
students struggle with envisioning the impact of their design interventions on society	COMPLEXITY; TRANSFORMATION; UNDERSTANDING; <i>WICKED PROBLEMS</i> ; socio-cultural awareness, impact
emerging technology that is open to a strong debate, both ethical and practical.	COMPLEXITY; CRITICAL DSG.; ETHICS; RESPONSIBILITY; <i>TECHNOLOGY</i> ; TRANSFORMATION; UNDERSTANDING; <i>WICKED PROBLEMS</i> ; socio-cultural awareness
who am I as a designer?	CRITICAL DSG.; EDUCATION; RESPONSIBILITY; UNDERSTANDING; meaning
made me reframe my approach	DSG. PROCESS; DSG. RESEARCH; UNDERSTANDING

key words + short sentences	codes
experiencing an innovation process in which the outcome is uncertain	DSG. PROCESS; DSG. RESEARCH; PRACTICE; UNDERSTANDING
to envision their design proposals in a future setting	CONCEPTUAL DSG.; SPECULATIVE DSG.; CREATIVITY; FUTURISTIC DSG.?
design a scenario (...) that could change people's life and habits completely	CONCEPTUAL DSG.; SPECULATIVE DSG.; CREATIVITY; FUTURISTIC DSG.?
The food component of the project showed to be of great value.	ADDED VALUE; INTEGRATION; INTERDISCIPLINARY TOOLS; UNDERSTANDING;
how the organic iterations with food stimulates an integral understanding of different design competencies	<i>ARCHITECTONIC ART; NEW LIBERAL ART; SKILLS</i>
Food as a tool (...) can and should be sensed on all levels	CRITICAL DSG.; HAPTICS; HEURISTICS; <i>TECNOLOGY</i>
training their senses and sensitivity	
preparing food is a highly creative process that allows to freely experiment	
In other projects (...) students had more trouble in finding a relevant take on the subject.	UNDERSTANDING
Despite all its uncertainties, the familiarity of food (...) helped students to connect to the topic	
reflect on values of food	CRITICAL DSG.; UNDERSTANDING
knitting (strings of 'in-vitro' meat), will weave the flavors creating a texture	AESTHETICS; CRAFT; HAPTICS; LOOK AND FEEL; MATERIALS; form feeling
choose to focus on an extensive research before starting ideation	DSG. METHODS; DSG. RESEARCH; MARKET RESEARCH; THEORY; UNDERSTANDING; ideation
to research through short iterations of making, testing, evaluating, and adjusting	DSG. METHODS; DSG. PROCESS; DSG. RESEARCH; EDUCATION; HEURISTICS; PRACTICE; UNDERSTANDING; ideation, making
setting up experiments to test the sensorial characteristics of food	DSG. PROCESS; HAPTICS; LOOK AND FEEL; PERCEPTION; PRACTICE; UNDERSTANDING; CRITICAL DSG.
food can support (...) design (...) in developing their attitude, skills and knowledge of designing	DSG. PROCESS; UNDERSTANDING
Competency Framework for Industrial Design as described by Hummels	<i>ARCHITECTONIC ART; CREATIVITY; DSG. PROCESS; EDUCATION; TECNOLOGY; UNDERSTANDING</i>
competency area Ideas and Concepts is clear as food triggers the creativity of design	
for which gastronomic programs have been inspired by design education	CROSSOVER; DSG. PROCESS; EDUCATION; INTERDISCIPLINARY
used of food has also addressed development in competency areas that may not seem as apparent.	<i>ARCHITECTONIC ART; COMPLEXITY, UNDERSTANDING</i>
Food has a strong social and cultural connection	MATERIALS; SOCIAL; socio-cultural awareness
how to design for our increasingly multicultural world	UNDERSTANDING; socio-cultural awareness

<b>key words + short sentences</b>	<b>codes</b>
explore their personal role and expression in design	EDUCATION; RESPONSIBILITY; UNDERSTANDING
it can easily trigger discussions on the ethical implications	ETHICS; TOOLS
to explore several user-centered research methods	TOOLS; DSG. METHODS
opportunities to develop competency areas that were not initially intended by the lecturers	EDUCATION, HEURISTICS

CODING SAMPLE B

February 3, 2015

**date/title:** 2013

Journal Food Phreaking #00

**authors:** The Center for Genomic Gastronomy

**where:** n/a

**terminology:**

a) scientific literature <sup>404</sup>

b) non-academic fonts <sup>405</sup>

**source:** foodphreaking.com



Fig. 69: A spread from *Food Phreaking #00* (The Center for Genomic Gastronomy 2013).

**key words + short sentences**

**codes**

*Culturing Food: Bioart and In Vitro Meat*

bioart, culturing food

*Spectacles and Tropes: Speculative*

speculative design, contemporary food culture,

*Design and Contemporary Food Cultures*

critica transdisciplinar, objects,  
design representations

*Art. Nutrition: Chew on this*

nutrition

*Art. Fenomén food hacking v diskurzu*

food hacking, new media

*studii nových médií*

*Art. Expanding our visions of citizen science*

citizen science, biohackers, interaction design, DIYbio,  
independent bioartists, biotech non-profits, grassroots  
laboratories, "garage biology"

**404** a) terminology in scientific literature:

Carruth, Allison. 2013. "Culturing Food: Bioart and In Vitro Meat." *Parallax* 19 no. 1: 88–100. Retrieved 3/2/2015, from <<https://www.tandfonline.com/doi/abs/10.1080/13534645.2013.743296>>.

DiSalvo, Carl. 2012. "Spectacles and Tropes: Speculative Design and Contemporary Food Cultures." *The Fibreculture Journal - Digital Media + Networks + Transdisciplinary Critique* 20, "Networked Utopias and Speculative Futures" : 109–122. Retrieved 3/2/2015. <<http://fibreculturejournal.org/wp-content/pdfs/FCJ-142Carl%20DiSalvo.pdf>>.

King, Anthony. "Nutrition: Chew on this". *Nature* 483/Comment/Books & Arts (22 March 2012) : 404. 3/2/2015. <<https://www.nature.com/articles/483404a.pdf?origin=ppub>>.

Kuznetsov, Stacey. 2013. "Expanding our visions of citizen science". *Interactions* 20 (4)/Forums, July + August 2013: 26–31. 3/2/2015. <<http://interactions.acm.org/archive/view/july-august-2013/expanding-our-visions-of-citizen-science>>.

Last, Angela. 2014. "Who's the Pest? Imagining Human–Insect Futures Beyond Antagonism." *Science as Culture* 23 (1): 98–107. New York and London: Routledge. 3/2/2015. <<https://www.tandfonline.com/doi/abs/10.1080/09505431.2013.789843>>.

**405** b) terminology in non-academic fonts: Issue zero of *Food Phreaking: The Journal of Experiments, Exploits and Explorations of the Human Food System* (2013). A book created by Catherine Kramer and Zack Denfeld published by The Center for Genomic Gastronomy. Funded by the Arts and Creativity Lab at NUS through the Art/Science Residency in 2012. Printed by Ditto Press, London. Licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License. <[http://www.foodphreaking.com/issue0pdf/Food\\_Phreaking.pdf](http://www.foodphreaking.com/issue0pdf/Food_Phreaking.pdf)>; <<http://genomicgastronomy.com>>.

key words + short sentences	codes
Art. <i>Who's the pest? Imagining human–insect futures beyond antagonism</i>	public engagement, environmental politics
Experiments, Exploits and Explorations in Human Food Systems	Food Phreaking; COMPLEXITY; CRITICAL DSG.; CREATIVITY; CRITICAL DSG.; CONCEPTUAL DSG.; SPECULATIVE DSG.; CROSSOVER; DADA AND DSG.; DECONSTRUCTION; DSG. PROCESS; INTERDISCIPLINARY; FUTURISTIC DSG.; PRACTICE; RESEARCH; <i>WICKED PROBLEMS</i> ; contemporary food culture
aims to connect foodies who care about sustainability with the scientists and hackers who care about open culture	Food Phreaking; BRAINSTORMING; CREDIBILITY; COLLABORATIVE DSG.; CRITICAL DSG.; CROSSOVER; GESTALTUNG; INTERDISCIPLINARY; RESEARCH; SUSTAINABILITY; food hacking; open culture
where food, technology, and open culture meet	Food Phreaking; CROSSOVER; INTERDISCIPLINARY; RESEARCH; <i>TECNOLOGY</i> ; <i>WICKED PROBLEMS</i> ; contemporary food culture; open culture
38 concise examples of what might be and what it most definitely is not	Food Phreaking; CRITICAL DSG.; FUTURISTIC DSG.; PUBLICATIONS; VISUAL COMMUNICATION
artist-published manifesto for a new, bioart, biotech, food hacking open-source food-tech movement	Food Phreaking; BRAINSTORMING; CRITICAL DSG.; CONCEPTUAL DSG. : SPECULATIVE DSG.; INTELLECTUAL PROPERTY; DADA AND DSG.; DSG. AND POLITICS; PUBLICATIONS; VISUAL COMMUNICATION; bioart; food hacking; open-source food-tech movement
mini-encyclopedia of stories at the fertile intersection of food, technology, and open culture.	Food Phreaking; EDUCATION; CROSSOVER; INTERDISCIPLINARY; SEMANTICS; SEMIOTICS; UNDERSTANDING; <i>TECNOLOGY</i> ; <i>WICKED PROBLEMS</i> ; contemporary food culture; open culture
artist-led think tank independent research institute	The Center for Genomic Gastronomy; EDUCATION; RESEARCH
examines the biotechnologies and biodiversity of human food systems	The Center for Genomic Gastronomy; RESEARCH; <i>TECNOLOGY</i> ; SUSTAINABILITY; <i>WICKED PROBLEMS</i>
examines the technology, ecology, diversity and open culture of human food systems	The Center for Genomic Gastronomy; COMPLEXITY; <i>WICKED PROBLEMS</i>
mission to map food controversies prototype alternative culinary futures	The Center for Genomic Gastronomy; DSG. PROCESS; COMPLEXITY; FUTURISTIC DSG.; INFORMATION; MISINFORMATION; RHETORIC; VISUAL COMMUNICATION; to map
imagine a more just, biodiverse & beautiful food system	CREATIVITY; ETHICS; INTEGRATION; RESEARCH; SLOW DESIGN; creative activism; SUSTAINABILITY
book contains stories (...) useful to Food Phreakers	EDUCATION; INFORMATION; PUBLICATIONS; VISUAL COMMUNICATION
individuals and groups interested in experimenting with human food systems at multiple scales	Food Phreakers; CROSSOVER; DADA AND DSG.; DSG. PROCESS; PRACTICE; <i>WICKED PROBLEMS</i>

<b>key words + short sentences</b>	<b>codes</b>
believe that food culture should be open, free and accessible	Food Phreakers; DSG. AND POLITICS, ETHICS; INFORMATION; INTELLECTUAL PROPERTY; MISINFORMATION; RESPONSABILITY
have professional skills as farmers, seedsavers, chefs, biohackers and food scientists	Food Phreakers; CROSSOVER; COLLABORATIVE DSG.; PARTICIPATORY DSG.; SKILLS; TRANSDISCIPLINARY
tinker in their backyard, basement, kitchen or home lab	
not only observe natural systems They breed, mutate, grow, harvest, sell, process, cook, celebrate and serve food.	Food Phreakers; PRACTICE; FUTURISTIC DSG.; RESEARCH; SLOW DESIGN; creative activism; SUSTAINABILITY
grouped into four themes: Legal e Open, Illegal e Open, Illegal e Closed, Legal e Closed	Food Phreaking; COMPLEXITY; DSG. AND POLITICS; INTELLECTUAL PROPERTY; <i>WICKED PROBLEMS</i>
organized into four quadrants: Open Source Food Science and Participatory Food Design; Culinary Civil Disobedience and Outlaw Ingredients Black Hat Food Hacking and Food Crime	Food Phreaking; COMPLEXITY; CROSSOVER; DSG. AND POLITICS; INTELLECTUAL PROPERTY; <i>NEW LIBERAL ART OF TECHNOLOGICAL CULTURE</i> ; PARTICIPATORY DSG.; TRANSDISCIPLINARY; <i>WICKED PROBLEMS</i>

CODING SAMPLE C

January 28, 2015

**date/title:** 2010–ongoing

Conflict Kitchen

**authors:** Jon Rubin, Dawn Weleski

**where:** Pittsburgh, US

**terminology:** a) b) <sup>406</sup>

**source** conflictkitchen.org



Fig. 70: Montage with various images from programme Conflict Kitchen.

### key words + short sentences

a) in scientific literature

Conflict Kitchen is a restaurant that only serves cuisine from countries with which the United States is in conflict.

### codes

public space; political agency; tacit knowledge; community; useful art; public art; food art; contemporary art; cultural diplomacy; food; cooking; domestic diplomacy; gastrodiploamacy; public diplomacy; cultural diplomacy; nation branding; soft power

ARCHITECTONIC ART; DSN. AND POLITICS; COMPLEXITY; CONVERGENCE; CREATIVITY; CRITICAL DSG.; CROSSOVER; CROSS-CULTURAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; ETHICS; FORM; GESTALTUNG; GLOBALIZATION; INFORMATION; INTEGRATION; MODEL; *NEW LIBERAL ART*; PARTICIPATORY DSG.; RESPONSIBILITY; RHETORIC; SEMANTICS; SEMIOTICS; SLOW DESIGN; SOCIAL; SUSTAINABILITY; *TECHNOLOGY*; TOOLS; TRANSFORMATION; UNDERSTANDING; *WICKED PROBLEMS*; socio-cultural awareness; creative activism

406 a) terminology in scientific literature:

De Kunst, Sally. 2014. "In between meeting, digging and eating; six years of hosting the Festival Belluard Bollwerk International." *Journal of Visual Art Practice*, 13 no. 3 : 227–241. New York and London: Routledge. Retrieved 26/1/2015, from <[http://www.alanajlinek.com/RJVP\\_I\\_13\\_03\\_TEXT.pdf](http://www.alanajlinek.com/RJVP_I_13_03_TEXT.pdf)>.

Marshall, Julia, and David M. Donahue. 2014. "Why Contemporary Art?/ Art-Centered Integrated Learning for Understanding." In *Art-Centered Learning Across the Curriculum: Integrating Contemporary Art in the Secondary School Classroom*, 4–7. New York and London: Teachers College, Columbia University. Retrieved 27/1/2015, from <[https://books.google.pt/books?id=JYVNBAAAQBAJ&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q=conflict%20kitchen%20conflict%20conflict%20kitchen&f=false](https://books.google.pt/books?id=JYVNBAAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=conflict%20kitchen%20conflict%20conflict%20kitchen&f=false)>.

Schmitt, Carly. "Cooking Up a Conversation: Gastrodiploamacy in Contemporary Public Art." *Public Diplomacy* 11 (Winter 2014)/Perspectives: 36–39. Retrieved 27/1/2015, from <<https://static1.squarespace.com/static/5be3439285ede1f05a46dafa/t/5be3511daa4a996fcaa498f3/1541624135259/GastroDiplomacy>>.

b) terminology in non-academic fonts.

Retrieved 27/1/2015, from <[conflictkitchen.org](http://conflictkitchen.org)>

"Jon Rubin: Conflict Kitchen," interview conducted by Chelsea Haines. *Guernica*, January 16, 2015. Retrieved 26/1/2015, from <<https://www.guernicamag.com/jon-rubin-conflict-kitchen/>>.

key words + short sentences	codes
Each Conflict Kitchen iteration is augmented by events, performances, publications, and discussions that seek to expand the engagement the public has with the culture, politics, and issues at stake within the focus region.	ADDED VALUE; CRITICAL DSG.; DSG. METHODS; DSG. AND POLITICS; DSG. PROCESS; EVENTS; INFORMATION; INTEGRATION; PUBLICATIONS; VISUAL COMMUNICATION; PARTICIPATORY DSG.; RESPONSIBILITY; SOCIAL; UNDERSTANDING; design thinking; socio-cultural awareness
The restaurant rotates identities every few months in relation to current geopolitical events.	DSG. METHODS; DSG. AND POLITICS; DSG. PROCESS; INFORMATION
cuisine, food,	<i>TECNOLOGY</i> ; TOOLS
thoughts and opinions that come through the interviews	DSG. METHODS; DSG. PROCESS; INFORMATION
customers	MODEL; CONSUMPTION
in collaboration	COLLABORATIVE DSG.
informed by personal perspective and history	INFORMATION; socio-cultural awareness
serves to instigate questioning, conversation, and debate with our customers	ADDED VALUE; CRITICAL DSG.; DSG. METHODS; DSG. PROCESS; CROSS-CULTURAL DSG; MODEL; INFORMATION; UNDERSTANDING
uses the social relations of food and economic exchange	CROSSOVER; DECONSTRUCTION; GLOBALIZATION; INTEGRATION; <i>NEW LIBERAL ART OF TECHNOLOGICAL CULTURE</i> ; <i>TECNOLOGY</i> ; TOOLS; TRANSFORMATION
know little outside of the polarizing rhetoric of governmental politics and the narrow lens of media headlines	COMMUNICATIONS; COMPLEXITY; DSN. AND POLITICS; EDUCATION; INFORMATION; MISINFORMATION; <i>WICKED PROBLEMS</i>
creates a constantly changing site	TRANSFORMATION
basic menu of traditional meals	FORM; MODEL; TOOLS
Not your typical rust belt cuisine	FORM
The food is conveniently wrapped in paper packaging printed	COMMUNICATION DESIGN; GRAPHIC DESIGN; VISUAL COMMUNICATION
with statements on topics ranging from food to religion, work, and politics	COMPLEXITY; CRITICAL DSG.; DSG. AND POLITICS; <i>WICKED PROBLEMS</i> ; creative activism
diaspora	DSG. AND POLITICS; SOCIAL; <i>WICKED PROBLEMS</i> ; socio-cultural awareness
quickly became a burgeoning business	CONSUMPTION; MODEL; TRANSFORMATION
off-the-beaten-path	TRANSFORMATION
comestible diversity	TRANSFORMATION; SOCIAL
onslaught of social media	COMMUNICATIONS; social media; networks
controversy	CRITICAL DSG.
We've always defined conflict fairly broadly from ideological conflict to troops on the ground	CRITICAL DSG.; DSG. METHODS; DSG. AND POLITICS; COMPLEXITY; <i>WICKED PROBLEMS</i>
willing to accept under the project's transparent premise and free expression	CRITICAL DSG.; DSG. AND POLITICS; ETHICS
When we travel for research our strategy is to simply move from kitchen to kitchen	DSG. METHODS; RESEARCH; ethnography

<b>key words + short sentences</b>	<b>codes</b>
I travelled with our chef	COLLABORATIVE; MULTIDISCIPLINARY DSG.
We were meet with incredible generosity	SOCIAL; TRANSFORMATION
his real time physical avatar	SEMIOTICS; <i>TECHNOLOGY</i>
one of the ways we try to collapse and confuse	CRITICAL DSG.; DSG. METHODS
project (...) becomes a beacon	TRANSFORMATION
it's a political act to eat from us three days a week	CRITICAL DSG.; DSG. AND POLITICS; ETHICS; <i>NEW LIBERAL ART OF TECHNOLOGICAL CULTURE</i> ; <i>TECHNOLOGY</i> ; TOOLS; PARTICIPATORY DSG. creative activism;
recognize they are financially supporting the premise of the project each time they come	PARTICIPATORY DSG.; MODEL; UNDERSTANDING

CODING SAMPLE D

January 30, 2015

**date/title:** 2010–

The Chronic Facility

**author:** Alison Thomson

**where:** Royal College of Art,

Design Interactions MA programme.

**terminology:** a) b)<sup>407</sup>

**source:** somehowrelated.co.uk

(discontinued). Now live on Twitter:

Alison Thomson @somehow\_related



**Fig. 71:** Montage with various images from The Chronic Facility.

**key words + short sentences**

**codes**

alternative system	FORM; MODEL
taking the service rituals and system of a restaurant and redesigning it to cater for this need	DSG. METHODS; SERVICE DSG.; SYMBOL; REDESIGN; NEED
holistic approach	CONCEPTUAL DSG.; DSG. METHODS; GESTALTUNG; SLOW DSG.
language to discuss issues of living with disease, treatments and diagnosis	COMMUNICATIONS; HEURISTICS; INTEGRATION; treat TOOLS; UNDERSTANDING
speculative service	SPECULATIVE DSG.; SERVICE DSG.
creative modelling workshops	DSG. METHODS; DSG. PROCESS; HAPTICS; HEURISTICS; PRACTICE; CREATIVITY
scientists were asked to imagine themselves as chefs	INTERDISCIPLINARY; PARTICIPATORY DSG.; SPECULATIVE DSG.; UNDERSTANDING
build their research using food as the communication medium	COMMUNICATIONS; CONSTRUCTION; CREATIVITY; DSG. METHODS; DSG. PROCESS; DSG. RESEARCH; TOOLS; <i>TECHNOLOGY</i> ; UNDERSTANDING

<sup>407</sup> a) terminology in scientific literature: not found.

b) terminology in non-academic fonts.

Retrieved 29/1/2015, from <[https://twitter.com/somehow\\_related?lang=en](https://twitter.com/somehow_related?lang=en)>.

Retrieved 30/1/2011, from <<http://di10.rca.ac.uk/alisonthomson/>>.

Retrieved 29/1/2015, from <<https://www.rca.ac.uk/students/alison-thomson/>>.

Retrieved 29/1/2015, from <<http://digestingscience.co.uk>>.

“Improvement of ms services - the outpatient experience. Alison Thomson, Designer and Action-researcher, Royal London Hospital, Queen Mary University of London and Barts, London.” *Way Ahead* 16 Part 1 (January 2012). Retrieved 29/1/2015, from <https://www.mstrust.org.uk/health-professionals/resources/way-ahead-archive/way-ahead-volume-16-part-1-january-2012>>.

“Helping kids understand ms”. 18 February, 2014. Retrieved 29/1/2015, from <<https://www.mstrust.org.uk/news/views-and-comments/helping-kids-understand-ms>>.

key words + short sentences	codes
to engage in and understand science	COMPLEXITY; EDUCATION; UNDERSTANDING
metaphors, physical materials imagery and	LOOK AND FEEL; MATERIALS; SYMBOL; SEMIOTICS UNDERSTANDING; TOOLS
confidence to have conversations about what happens inside their bodies	COMPLEXITY; EDUCATION; UNDERSTANDING
comes to life as a workshop	MODEL
public can get interact	PARTICIPATORY DSG.;
teach the public	EDUCATION; PARTICIPATORY DSG.; PRACTICE
through modelling the inside of our bodies in food	DSG. METHODS; DSG. PROCESS; HAPTICS; LOOK AND FEEL; MATERIALS; SYMBOL; UNDERSTANDING; TOOLS
explain	DSG. METHODS; EDUCATION
how to make these models at home	EDUCATION; DIY
designs interactions	INTERACTION DSG.
challenge and explore people's everyday acceptance of the world	SLOW DSG.
principles of holistic care	SLOW DSG.
public engagement	PARTICIPATORY DSG
traditional craft and	ARTS & CRAFTS
speculative film	SPECULATIVE DSG.; AUDIOVISUAL DSG.;
presented methods to the world congress for Multiple Sclerosis research	CROSSOVER; DSG. METHODS; INTERDISCIPLINARY
how design-research can re-do the 'patient experience'	CREATIVITY; DSG. RESEARCH; REDESIGN; SLOW DSG.
drawing on the work of Annemarie Mol <i>métodos-práticas etnográficas, antropología language as practice; what kind of relations between organisms does 'eating' craft and encourage? What is 'an eating body' and where does it begin and end? How does 'eating' enduringly change the world?</i>	DSG. RESEARCH; DSG METHODS; SLOW DSG.; THEORY; ethnography
its associated ontological politics	ETHICS; DESIGN AND POLITICS
working as a visiting researcher with Professor Gavin Giovannoni at the Centre for Neuroscience and Trauma	COLLABORATIVE DSG.; INTERDISCIPLINARY
using performative design-led interventions	DSG. METHODS; PERFORMANCE
articulate how design-led methods can study enactments of MS within a healthcare setting	COLLABORATIVE DSG.; DSG. METHODS; DSG. RESEARCH; INTERDISCIPLINARY
intersections	CROSSOVER
this whole world of MS	COMPLEXITY; INFORMATION;
encouraged to use different ways to communicate	RESEARCH; COMMUNICATIONS; <i>TECHNOLOGY</i> ; TOOLS
I gave scientists some plasticine We worked with plasticine at first and then we used food	CRAFT; DECONSTRUCTION DSG. PROCESS; HAPTICS; HEURISTICS; INTEGRATION; INTERDISCIPLINARY; LOOK AND FEEL; MATERIALS; TOOLS

key words + short sentences	codes
everything's very physical and aesthetic	AESTHETICS; HAPTICS; LOOK AND FEEL
How does a society understand a disease that is quite invisible to the general population?	CRITICAL DSG.; EDUACTION; COMPLEXITY; INFORMATION; UNDERSTANDING
build their research out of food, explaining it step by step	DSG. PROCESS; INTEGRATION; RESEARCH; <i>TECHNOLOGY</i> ; TOOLS; UNDERSTANDING
Food turned out to be a very playful tool	HEURISTICS; <i>TECHNOLOGY</i> ; TOOLS
yet struggle to understand the concepts sometimes as it hasn't necessarily been communicated to them in the right medium	COMMUNICATIONS; TOOLS; TECNOLOGY; UNDERSTANDING

### 3.1.2 Analysis

The following table shows the presence/absence of codes per sample.

And subsequent charts show a representation of the previous coding work. It intends to distinguish dimensions of regions of understanding between the 4 cases selected for the sample test. Each case is assigned a different colour.

**table 2:** presence/absence of codes per sample. Codes indicated in uppercase/black are collected from the terminology in Michael Erlhoff and Tim Marshall (2008); codes in uppercase/red are collected from Buchanan (1992); codes in lowercase/blue are collected from the case study's literature and/or authors voice in the respective references.

Focus	Categories	Sub-category	Codes/ Themes	A	B	C	D	
Food	1. Attitude/ Positioning		Activism		X	X		
			DESIGN AND POLITICS		X	X		
			ETHICS	X	X	X		
			NEED				X	
			Open-source food movement		X			
			RESPONSABILITY	X	X	X	X	
			Soft Power		X	X		
		2. System Views		COMPLEXITY	X	X	X	X
				INTEGRATION	X	X	X	X
				CROSSOVER	X	X	X	X
				DISCIPLINE: MULTIDISCIPLINARY			X	
				INTERDISCIPLINARY	X	X		X
				TRANSDISCIPLINARY		X		
				GLOBALIZATION		X	X	
			SOCIAL	X		X		
			SUSTAINABILITY	X	X	X		
			WICKED PROBLEMS / Issues:		X			
			Human Food Systems	X	X			
			Contemporary Food Culture	X	X			
			Conflict; Political power; Diaspora			X		
	3. Approaches		COLLABORATIVE DESIGN	X	X	X	X	
			CONCEPTUAL DESIGN	X	X	X	X	
			CRITICAL DESIGN	X	X	X	X	
			CROSS-CULTURAL DESIGN	X		X		
			Cultural diplomacy			X		
			DECONSTRUCTION				X	
			DIY movement		X			
			Ethnography			X	X	
			Food art			X		
			FOOD DESIGN	X	X			
			Food Phreaking		X			
			INTERACTION DESIGN				X	
			Open-source food movement		X			
			PARTICIPATORY DESIGN		X	X	X	

3. Approaches (cont.)		PROJECT	X	X	X		
		PROTEST DESIGN					
		REDESIGN				X	
		SERVICE DESIGN				X	
		SLOW DESIGN		X	X	X	
		SPECULATIVE DESIGN	X	X		X	
4. Processes		CONSTRUCTION				X	
		CRAFT				X	
		CREATIVITY	X	X	X	X	
		DECONSTRUCTION				X	
		DESIGN METHODS	X		X	X	
		DESIGN PROCESS	X	X	X	X	
		Ethnography			X	X	
		Food hacking		X			
		HEURISTICS	X			X	
		MODEL			X	X	
		Mapping		X			
		MATERIALS				X	
		New media		X	X		
		PRACTICE	X	X		X	
		RESEARCH	X	X	X	X	
		SKILLS		X			
		TECHNOLOGY	X	X	X	X	
		TOOLS	X		X	X	
	5. Manifestations	Dsgn. outputs	GESTALTUNG [FORM]	X	X	X	X
			INFORMATION / MISINFORMATION		X	X	X
LOOK AND FEEL / HAPTICS			X			X	
Mapping				X			
PUBLICATIONS				X			
VISUAL COMMUNICATION				X	X	X	
Dsgn. outcomes		AESTHETICS				X	
		COMMUNICATIONS / UNDERSTANDING	X	X	X	X	
		EDUCATION [ Knowledge ]	X	X	X	X	
		INTELLECTUAL PROPERTY		X			
		SEMIOTICS		X	X	X	
		Social-cultural awareness	X		X		
		RHETORIC		X	X		
		TRANSFORMATION	X	X	X		

chart 1: codes equalized per sample.

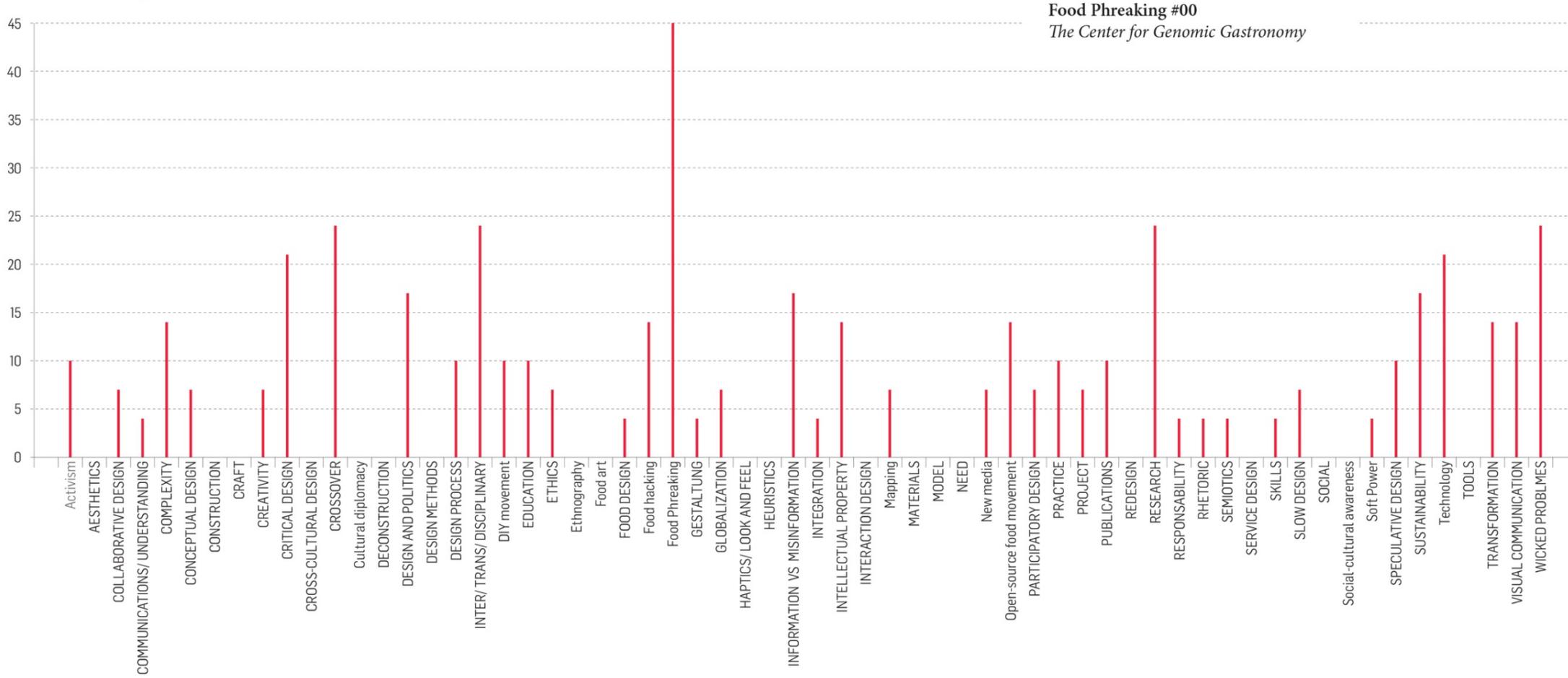
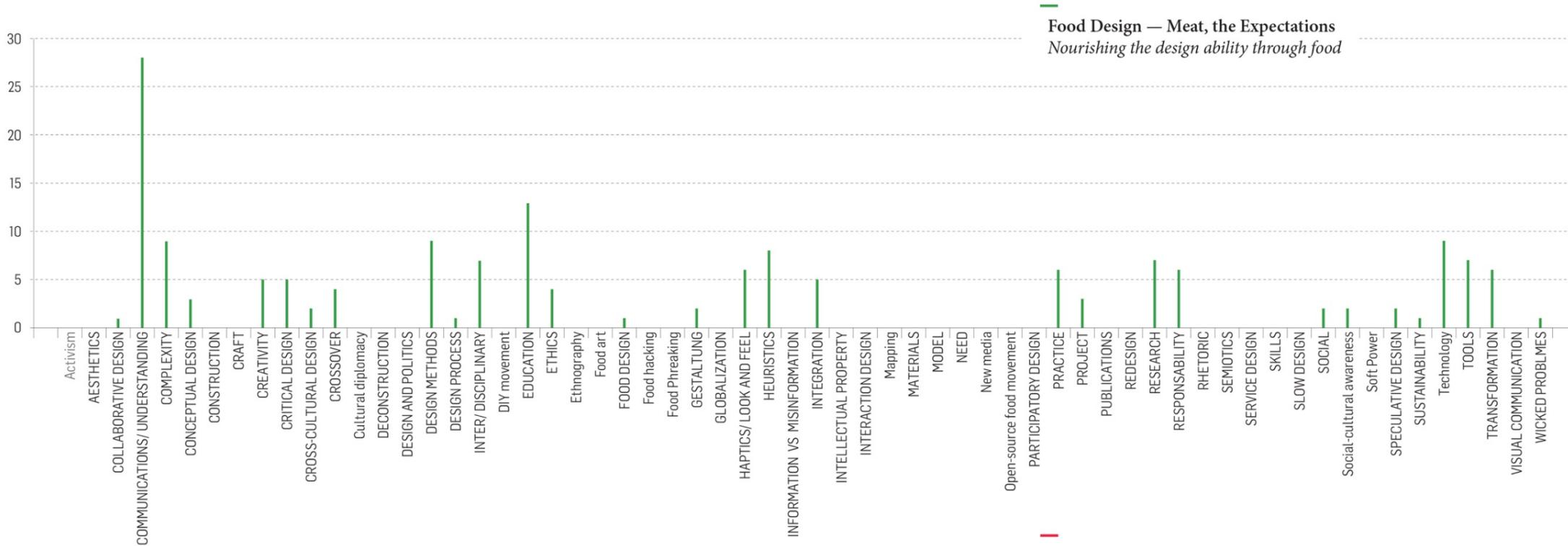


chart 1 (cont.): codes equalized per sample.

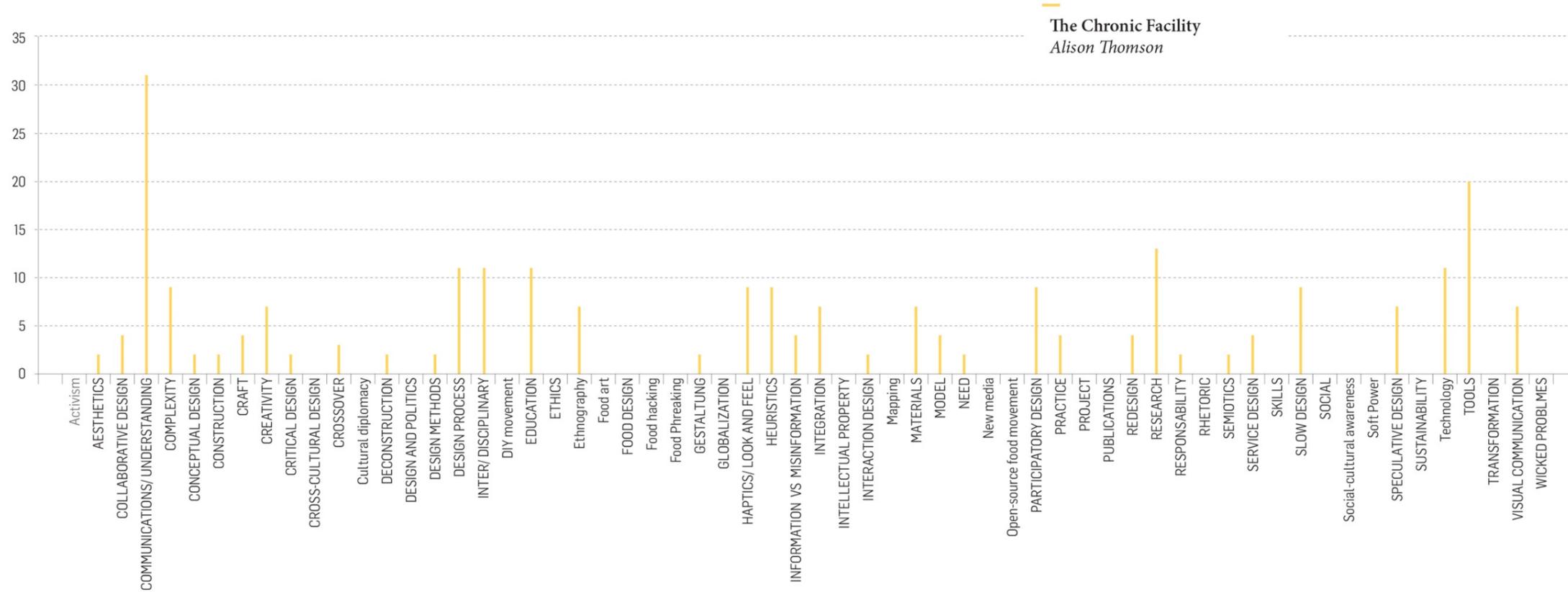
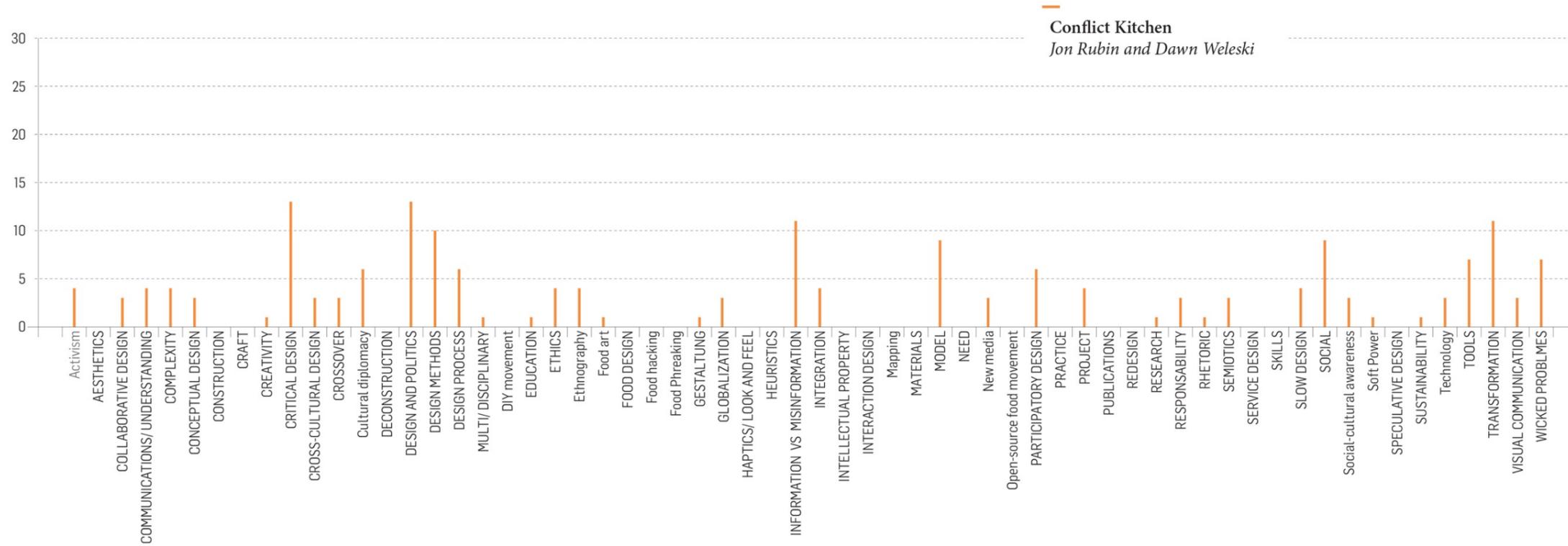
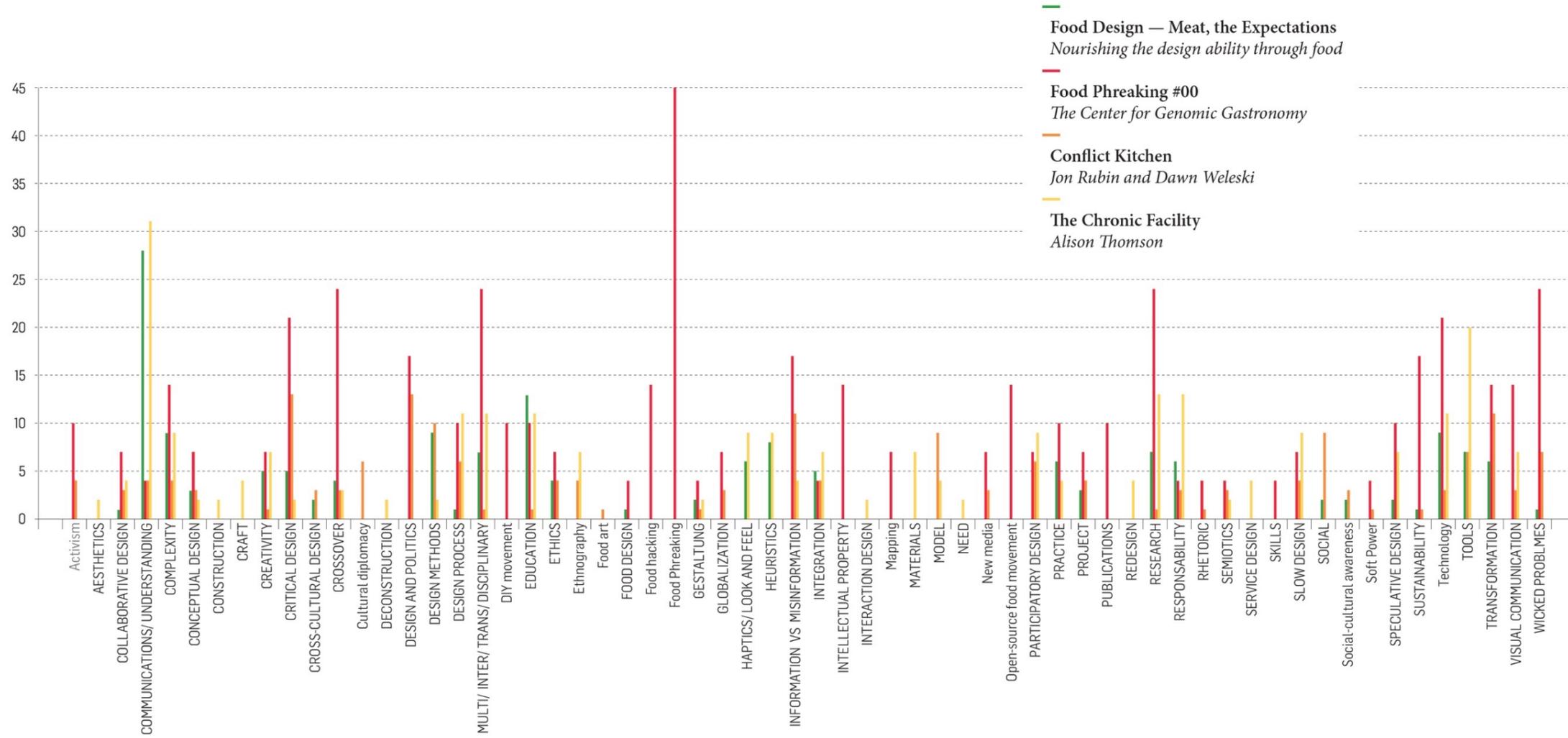


chart 2: codes equalized per sample. Four cases visualization.



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The following table intends to bring into attention isotopic variations amongst regions of understanding coded in the sample tests. It shows the isotopies according to each selected case. Table 3 is made by detaching each case in relation to the remaining 3 cases, rather than finding the variations from a one-to-one case relation.

**table 3:** isotopic variations (affinities, distinctions, absences, exclusives).

A	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>foodesign — Meat...</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increase distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in A
	COLLABORATIVE DESIGN	DESIGN PROCESS	COMMUNIC./UNDERSTANDING	Activism	
	COMMUNICATIONS/UNDERSTANDING	EDUCATION	CRITICAL DESIGN	AESTHETICS	
	COMPLEXITY	Technology	CROSSOVER	CONSTRUCTION	
	CONCEPTUAL DESIGN	TOOLS	MULTI/INTER/... DISCIPLINARY	CRAFT	
	CREATIVITY		RESEARCH	Cultural diplomacy	
	CRITICAL DESIGN		SUSTAINABILITY	DECONSTRUCTION	
	CROSS-CULTURAL DESIGN		WICKED PROBLEMS	DESIGN AND POLITICS	
	CROSSOVER			DIY movement	
	DESIGN METHODS			Ethnography	
	DESIGN PROCESS			Food art	
	MULTI/INTER/TRANS/ DISCIPLINARY			Food hacking	
	EDUCATION			Food Phreaking	
	ETHICS			GLOBALIZATION	
	FOOD DESIGN			INFORMATION VS MISINFORM...	
	GESTALTUNG			INTELLECTUAL PROPERTY	
	HAPTICS/LOOK AND FEEL			INTERACTION DESIGN	
	HEURISTICS			Mapping	
	INTEGRATION			MATERIALS	
	PRACTICE			MODEL	
	PROJECT			NEED	
	RESEARCH			New media	
	RESPONSIBILITY			Open-source food movement	
	Social-cultural awareness			PARTICIPATORY DESIGN	
	SPECULATIVE DESIGN			PUBLICATIONS	
	SUSTAINABILITY			REDESIGN	
	Technology			RHETORIC	
	TOOLS			SEMIOTICS	
	TRANSFORMATION			SERVICE DESIGN	
	WICKED PROBLEMS			SKILLS	
				SLOW DESIGN	
				Soft Power	
				VISUAL COMMUNICATION	
B	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>Food Phreaking #00</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increase distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in B
	COLLABORATIVE DESIGN	COMPLEXITY	COMMUNIC./UNDERSTANDING	AESTHETICS	DIY movement
	COMMUNIC./UNDERSTANDING	INFORMATION VS MISINFORM...	CRITICAL DESIGN	CONSTRUCTION	Food hacking
	COMPLEXITY	RESEARCH	CROSSOVER	CRAFT	Food Phreaking
	CONCEPTUAL DESIGN	Technology	MULTI/INTER/... DISCIPLINARY	CROSS-CULTURAL DESIGN	INTELLECT... PROPERTY
	CREATIVITY	VISUAL COMMUNICATION	RESEARCH	Cultural diplomacy	Mapping
	CRITICAL DESIGN		SUSTAINABILITY	DECONSTRUCTION	Open-source food mov..

<b>B</b>	DESIGN AND POLITICS		Technology	DESIGN METHODS	PUBLICATIONS
	DESIGN PROCESS		WICKED PROBLEMS	Ethnography	SKILLS
	EDUCATION			Food art	
	ETHICS			HAPTICS/LOOK AND FEEL	
	FOOD DESIGN			HEURISTICS	
	GESTALTUNG			INTERACTION DESIGN	
	GLOBALIZATION			MATERIALS	
	INTEGRATION			MODEL	
	New media			NEED	
	PARTICIPATORY DESIGN			REDESIGN	
	PRACTICE			SERVICE DESIGN	
	PROJECT			SOCIAL	
	RESPONSABILITY			Social-cultural awareness	
	RHETORIC			TOOLS	
	SEMIOTICS				
	SLOW DESIGN				
	Soft Power				
SPECULATIVE DESIGN					
TRANSFORMATION					
<b>C</b>	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>Conflict Kitchen</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increase distinctions</b>	<b>absences</b>	<b>exclusives only occurs in c</b>
	COLLABORATIVE DESIGN	CRITICAL DESIGN	COMMUNIC.../UNDERSTANDING	AESTHETICS	Cultural diplomacy
	COMMUNIC.../UNDERSTANDING	EDUCATION	CROSSOVER	CONSTRUCTION	Food art
	COMPLEXITY	RESPONSABILITY	MULTI/ INTER/... DISCIPLINARY	CRAFT	
	CONCEPTUAL DESIGN	TOOLS	RESEARCH	DECONSTRUCTION	
	CREATIVITY	VISUAL COMMUNICATION	SUSTAINABILITY	DIY movement	
	CROSS-CULTURAL DESIGN		WICKED PROBLEMS	FOOD DESIGN	
	CROSSOVER			Food hacking	
	DESIGN AND POLITICS			Food Phreaking	
	DESIGN METHODS			HAPTICS/LOOK AND FEEL	
	DESIGN PROCESS			HEURISTICS	
	ETHICS			INTELLECTUAL PROPERTY	
	Ethnography			INTERACTION DESIGN	
	GESTALTUNG			Mapping	
	GLOBALIZATION			MATERIALS	
	INFORMATION VS MISINFORMATION			NEED	
	INTEGRATION			Open-source food movement	
	MODEL			PRACTICE	
	New media			PUBLICATIONS	
	PARTICIPATORY DESIGN			REDESIGN	
	PROJECT			SERVICE DESIGN	
	RESPONSABILITY			SKILLS	
	RHETORIC			SPECULATIVE DESIGN	
	SEMIOTICS				
	SLOW DESIGN				
	Social-cultural awareness				
	Soft Power				
SUSTAINABILITY					
Technology					
TOOLS					
TRANSFORMATION					
VISUAL COMMUNICATION					

D	variations ≤ 5 → affinities <i>isotopes</i> <u>.Chronic Facility</u>	variations ≥ 10 → distinctions	variations ≥ 15 → increase distinctions	absences	exclusives only occurs in D
	COLLABORATIVE DESIGN	CRITICAL DESIGN	COMMUNIC.../UNDERSTANDING	Activism	AESTHETICS
	COMMUNIC.../ UNDERSTANDING	MULTI/ INTER/... DISCIPLINARY	CRITICAL DESIGN	CROSS-CULTURAL DESIGN	CONSTRUCTION
	COMPLEXITY	EDUCATION	CROSSOVER	Cultural diplomacy	CRAFT
	CONCEPTUAL DESIGN	RESEARCH	MULTI/ INTER/... DISCIPLINARY	DESIGN AND POLITICS	DECONSTRUCTION
	CREATIVITY	RESPONSABILITY		DIY movement	INTERACTION DESIGN
	CRITICAL DESIGN	Technology		ETHICS	MATERIALS
	CROSSOVER	TOOLS		Food art	NEED
	DESIGN PROCESS			FOOD DESIGN	REDESIGN
	Ethnography			Food hacking	SERVICE DESIGN
	GESTALTUNG			Food Phreaking	
	HAPTICS/ LOOK AND FEEL			GLOBALIZATION	
	HEURISTICS			INTELLECTUAL PROPERTY	
	INTEGRATION			Mapping	
	MODEL			New media	
	PARTICIPATORY DESIGN			Open-source food mov.	
	PRACTICE			PROJECT	
	SEMIOTICS			PUBLICATIONS	
	SLOW DESIGN			RHETORIC	
	SPECULATIVE DESIGN			SKILLS	
	Technology			SOCIAL	
	VISUAL COMMUNICATION			Social-cultural awareness	
				Soft Power	
				SUSTAINABILITY	
				TRANSFORMATION	
				<i>WICKED PROBLEMS</i>	

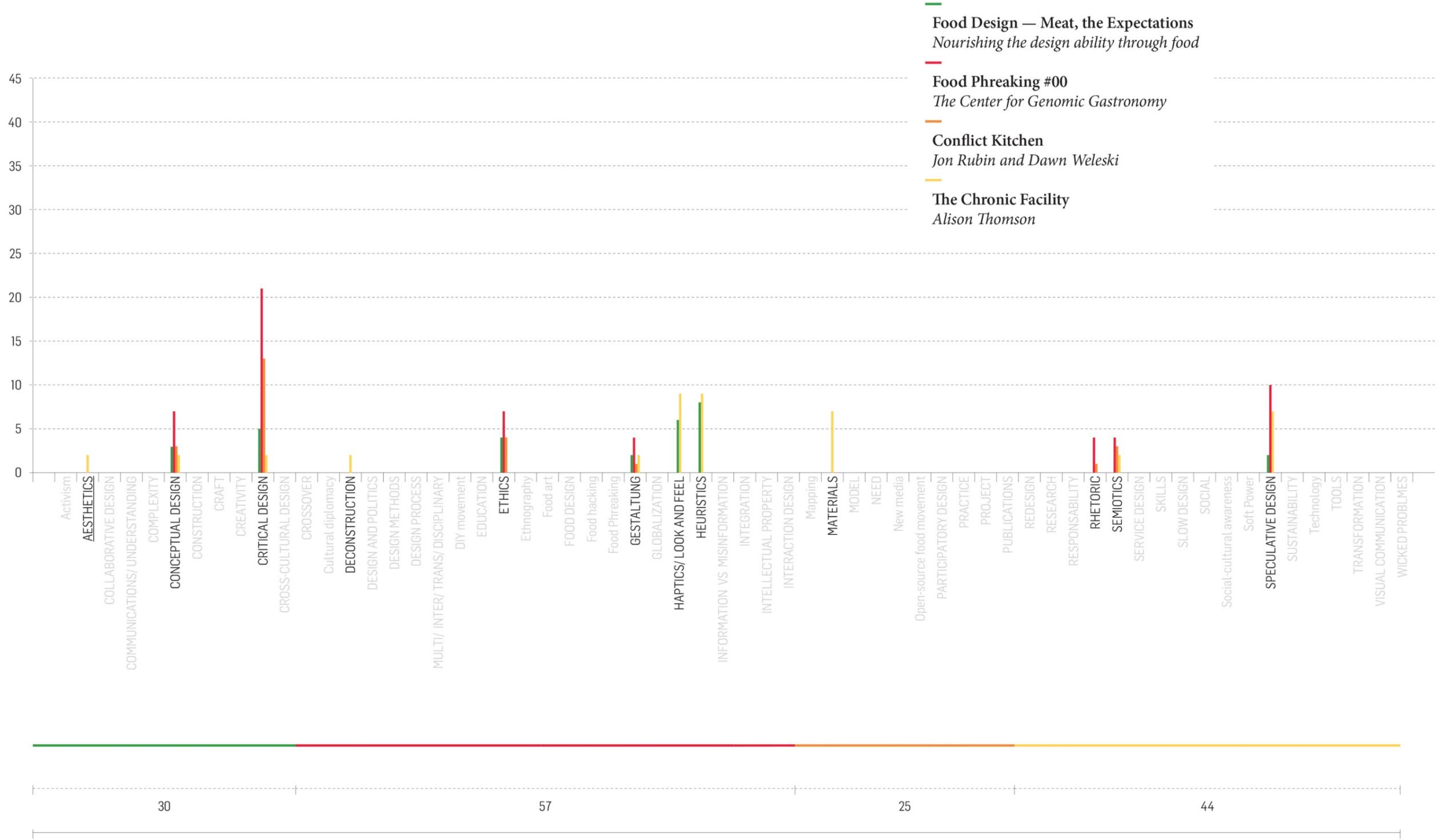
The following charts show a comprehensive visualization of the sample test from a typological point of view. Seven typologies are proposed:

1. Aesthetics
2. Communications
3. Political
4. Process
5. Education
6. Research
7. Service

Each typology assembles a group of regions of (self-)understanding. Nevertheless, we can still take notice of the regions which have been turned off.

chart 3: typology 1

key-category **AESTHETICS**  
 sub-category aesthetics



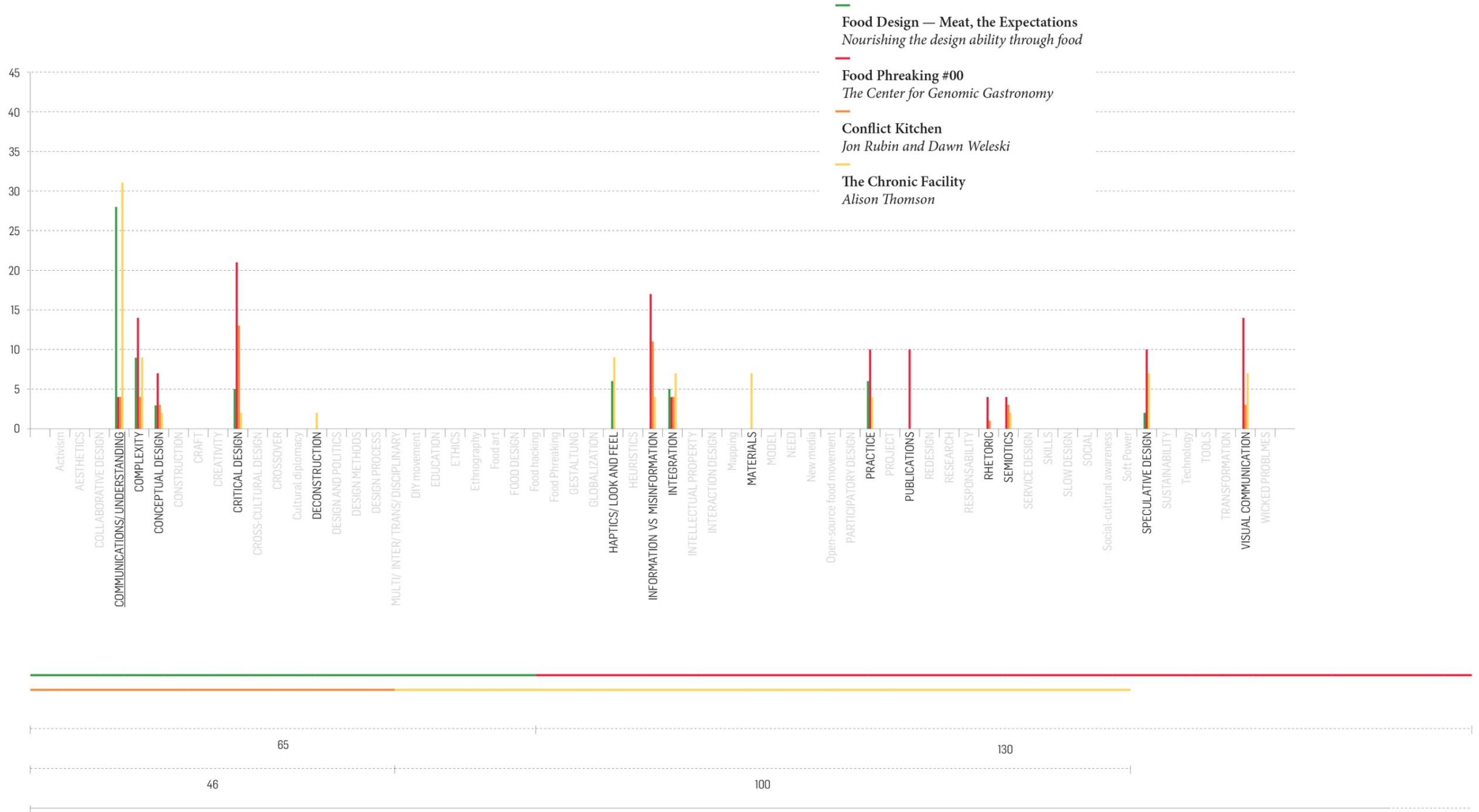
aesthetics 156 (unity of relevance)

156

195

chart 4: typology 2

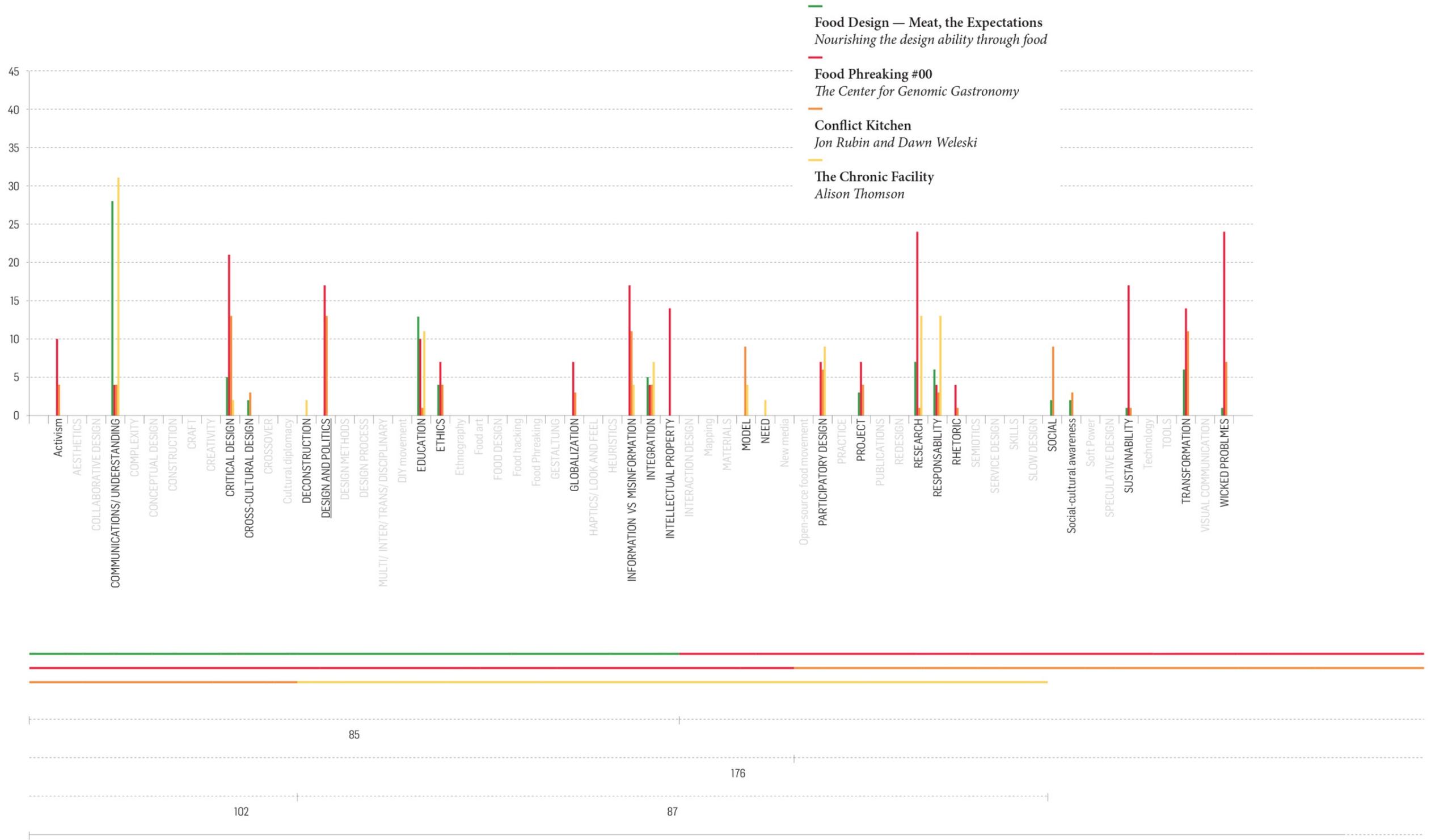
key-category **COMMUNICATIONS**  
 sub-category communications/ understanding



communications 341 (unity of relevance)

chart 5: typology 3

key-category **POLITICAL**  
sub-category design and politics



political 450 (unity of relevance)

450

chart 6: typology 4

key-category **PROCESS**  
sub-category design process

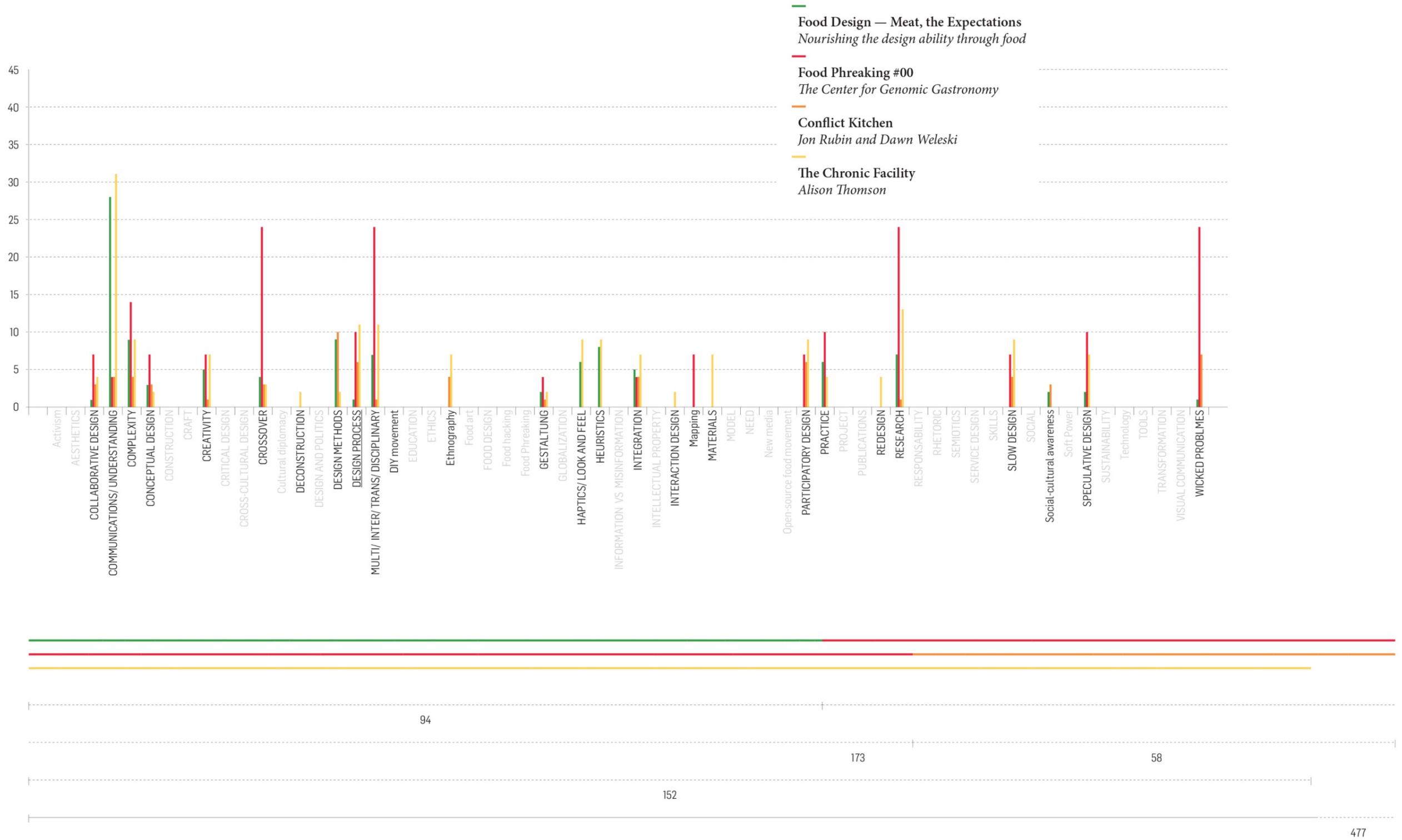


chart 7: typology 5

key-category EDUCATION  
sub-category education

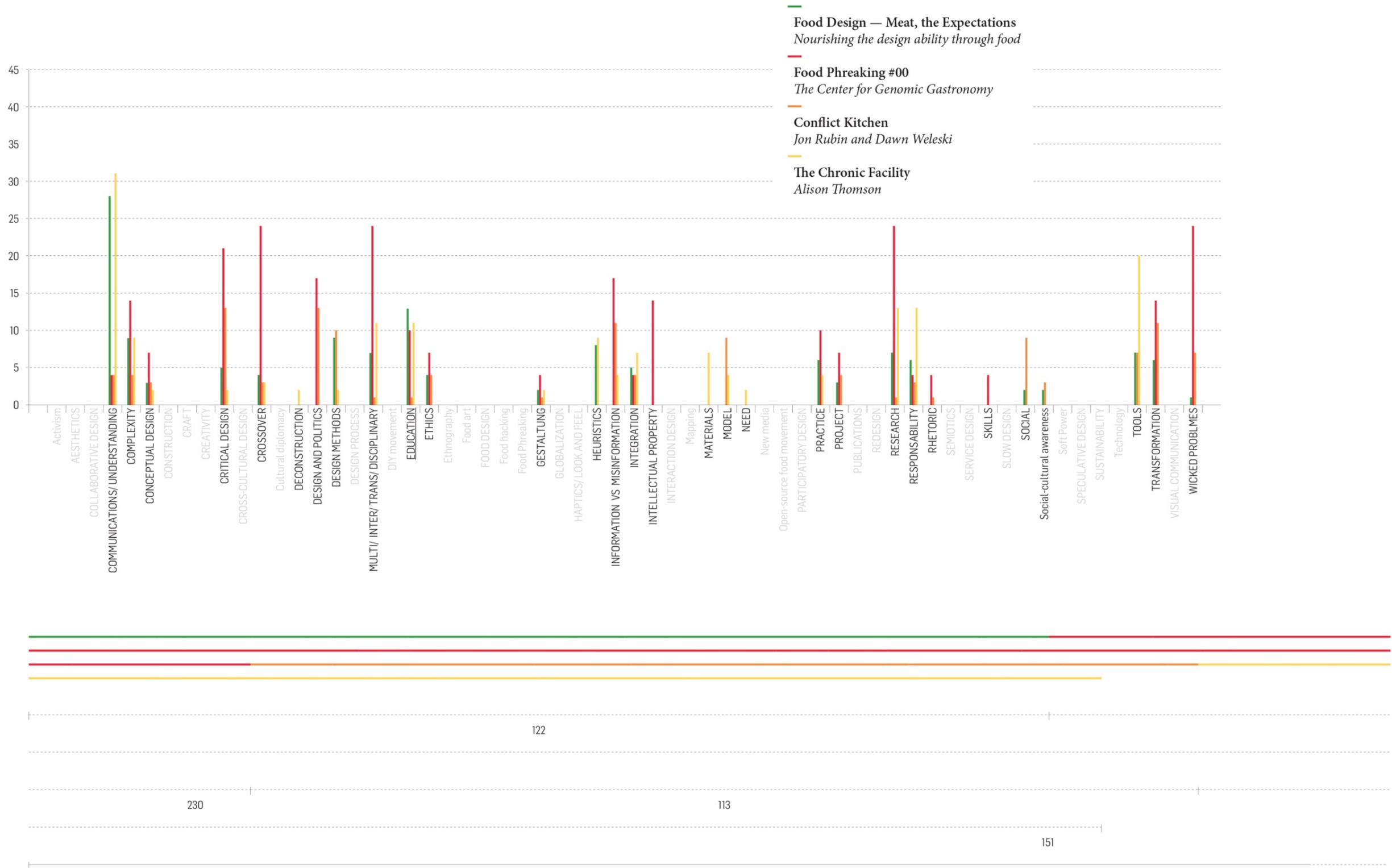
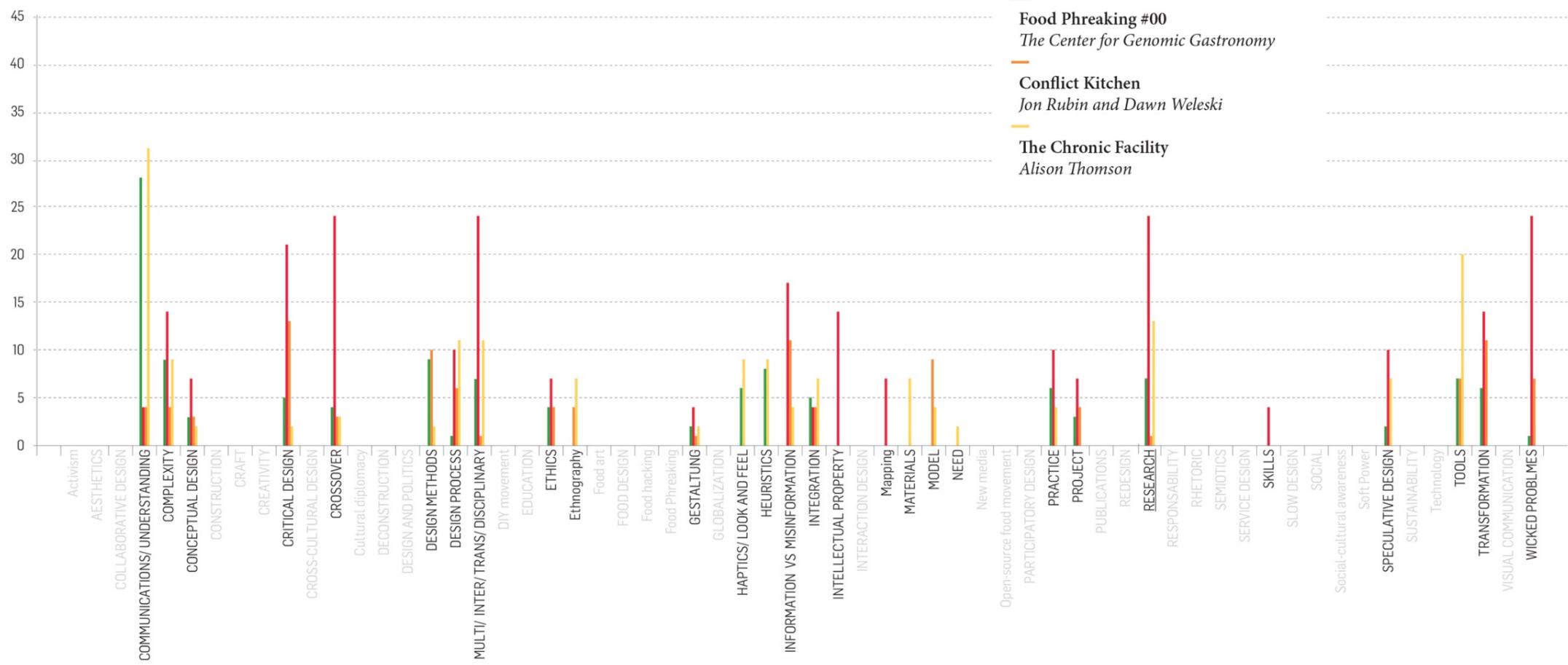


chart 8: typology 6

key-category **RESEARCH**  
 sub-category research

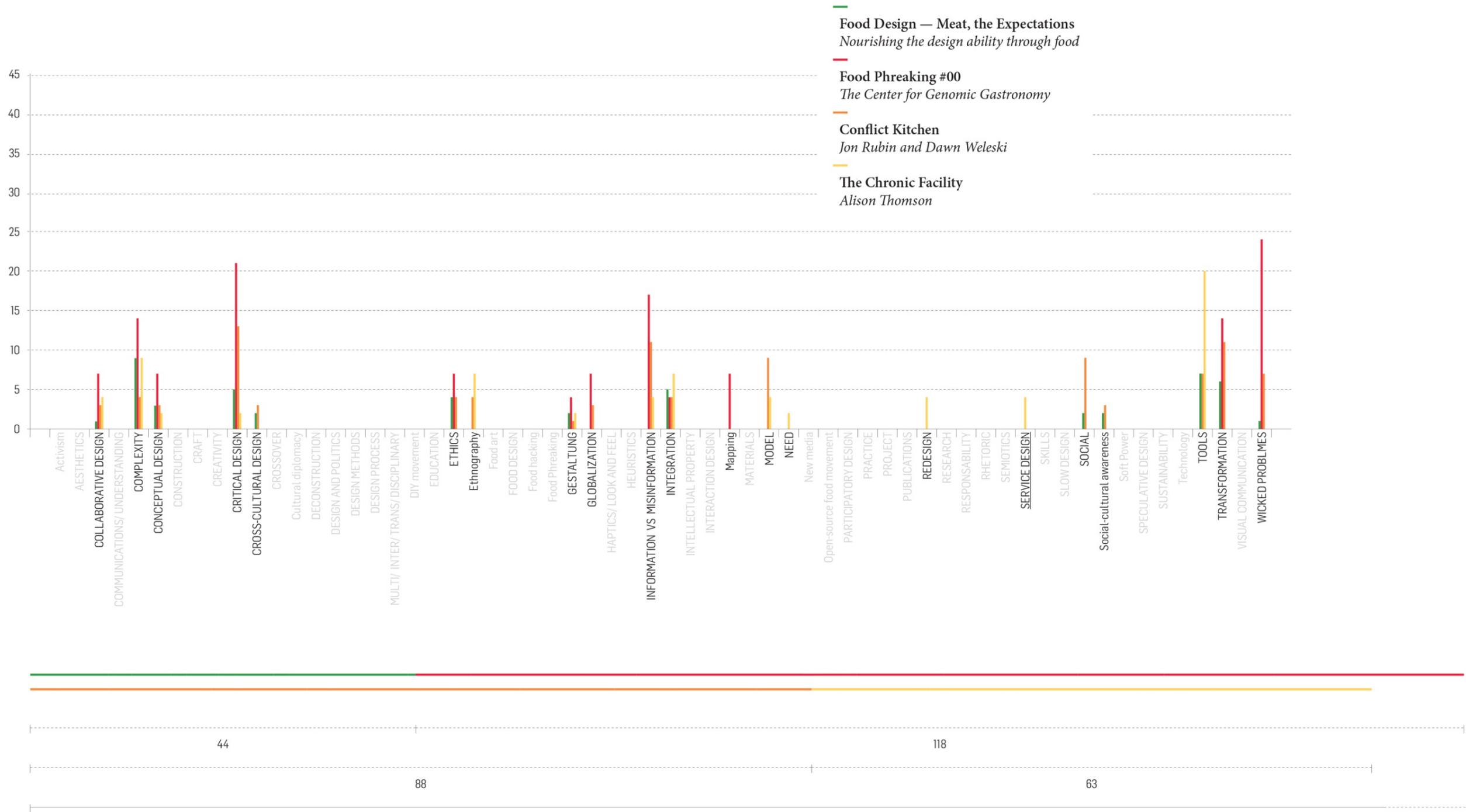
- **Food Design — Meat, the Expectations**  
*Nourishing the design ability through food*
- **Food Phreaking #00**  
*The Center for Genomic Gastronomy*
- **Conflict Kitchen**  
*Jon Rubin and Dawn Weleski*
- **The Chronic Facility**  
*Alison Thomson*



research 584 (unity of relevance)

chart 9: typology 7

key-category **SERVICE**  
sub-category service design



service 313 (unity of relevance)

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The form/colour of the previous representation facilitated a passage from a visual record to a record with just numerical values.

**table 4:** typologies: regions of understanding per category with unities of relevance per sample.

<b>t 1: AESTHETICS (12)</b>	case A	case B	case C	case D
AESTHETICS				
CONCEPTUAL DESIGN				
CRITICAL DESIGN				
DECONSTRUCTION				
ETHICS				
GESTALTUNG	30	57	25	44
HAPTICS / LOOK AND FEEL				
HEURISTICS				
MATERIALS				
RHETORIC				
SEMIOTICS				
SPECULATIVE DESIGN				
Total (unity of relevance)		156		

<b>t 2: COMMUNICATIONS (15)</b>	case A	case B	case C	case D
COMMUNICATIONS / UNDERSTANDING				
COMPLEXITY				
CONCEPTUAL DESIGN				
CRITICAL DESIGN				
DECONSTRUCTION				
HAPTICS / LOOK AND FEEL				
INFORMATION VS MISINFORMATION				
INTEGRATION	65	130	46	100
MATERIALS				
PRACTICE				
PUBLICATIONS				
RHETORIC				
SEMIOTICS				
SPECULATIVE DESIGN				
VISUAL COMMUNICATION				
Total (unity of relevance)		341		

**table 4 (cont.):** typologies: regions of understanding per category with unities of relevance per sample.

<b>t 3: POLITICAL (24)</b>	case A	case B	case C	case D
Activism				
COMMUNICATIONS / UNDERSTANDING				
CRITICAL DESIGN				
CROSS-CULTURAL DESIGN				
DECONSTRUCTION				
DESIGN AND POLITICS				
EDUCATION				
ETHICS				
GLOBALIZATION				
INFORMATION VS MISINFORMATION				
INTEGRATION				
INTELLECTUAL PROPERTY	85	176	102	87
MODEL				
NEED				
PARTICIPATORY DESIGN				
PROJECT				
RESEARCH				
RESPONSABILITY				
RHETORIC				
SOCIAL				
Social-cultural awareness				
SUSTAINABILITY				
TRANSFORMATION				
WICKED PROBLEMS				
Total (unity of relevance)		450		

**table 4 (cont.):** typologies: regions of understanding per category with unities of relevance per sample.

<b>t 4: PROCESS (27)</b>	case A	case B	case C	case D
COLLABORATIVE DESIGN				
COMMUNICATIONS / UNDERSTANDING				
COMPLEXITY				
CONCEPTUAL DESIGN				
CREATIVITY				
CROSSOVER				
DECONSTRUCTION				
DESIGN METHODS				
DESIGN PROCESS				
MULTI/INTER/ TRANS/ DISCIPLINARY				
DIY movement				
Ethnography				
GESTALTUNG	94	173	58	152
HAPTICS / LOOK AND FEEL				
HEURISTICS				
INTEGRATION				
INTERACTION DESIGN				
Mapping				
MATERIALS				
PARTICIPATORY DESIGN				
PRACTICE				
REDESIGN				
RESEARCH				
SLOW DESIGN				
Social-cultural awareness				
SPECULATIVE DESIGN				
WICKED PROBLEMS				
Total (unity of relevance)		477		

**table 4 (cont.):** typologies: regions of understanding per category with unities of relevance per sample.

<b>t 5: EDUCATION (30)</b>	case A	case B	case C	case D
COMMUNICATIONS / UNDERSTANDING				
COMPLEXITY				
CONCEPTUAL DESIGN				
CRITICAL DESIGN				
CROSSOVER				
DECONSTRUCTION				
DESIGN AND POLITICS				
DESIGN METHODS				
MULTI/ INTER/ TRANS/ DISCIPLINARY				
EDUCATION				
ETHICS				
GESTALTUNG				
HEURISTICS				
INFORMATION VS MISINFORMATION				
INTEGRATION	122	230	113	151
INTELLECTUAL PROPERTY				
MATERIALS				
MODEL				
NEED				
PRACTICE				
PROJECT				
RESEARCH				
RESPONSABILITY				
RHETORIC				
SKILLS				
SOCIAL				
Social-cultural awareness				
TOOLS				
TRANSFORMATION				
WICKED PROBLEMS				
Total (unity of relevance)		616		

**table 4 (cont.):** typologies: regions of understanding per category with unities of relevance per sample.

<b>t 6: RESEARCH (28)</b>	case A	case B	case C	case D
COMMUNICATIONS / UNDERSTANDING				
COMPLEXITY				
CONCEPTUAL DESIGN				
CRITICAL DESIGN				
CROSSOVER				
DESIGN METHODS				
DESIGN PROCESS				
MULTI/INTER/ TRANS/ DISCIPLINARY				
ETHICS				
Ethnography				
GESTALTUNG				
HAPTICS / LOOK AND FEEL				
HEURISTICS				
INFORMATION VS MISINFORMATION	109	222	95	158
INTEGRATION				
INTELLECTUAL PROPERTY				
Mapping				
MATERIALS				
MODEL				
NEED				
PRACTICE				
PROJECT				
RESEARCH				
SKILLS				
SPECULATIVE DESIGN				
TOOLS				
TRANSFORMATION				
WICKED PROBLEMS				
Total (unity of relevance)		584		

**table 4 (cont.):** typologies: regions of understanding per category with unities of relevance per sample.

<b>t 7: SERVICE (21)</b>	case A	case B	case C	case D
COLLABORATIVE DESIGN				
COMPLEXITY				
CONCEPTUAL DESIGN				
CRITICAL DESIGN				
CROSS-CULTURAL DESIGN				
ETHICS				
Ethnography				
GESTALTUNG				
GLOBALIZATION				
INFORMATION VS MISINFORMATION	44	118	88	63
INTEGRATION				
Mapping				
MODEL				
NEED				
REDESIGN				
SERVICE DESIGN				
SOCIAL				
Social-cultural awareness				
TOOLS				
TRANSFORMATION				
WICKED PROBLEMS				
Total (unity of relevance)		313		

The following tables draw from the previous ones. Tables 5 and 6 are just a reduction of the previous (table 4). By turning off the naming of the regions of understanding, the passage will allow to compare measures of unities of relevance between typologies with less interference. However, there is difference between table 5 and table 6. Whereas table 5 continues to give focus to the unities of relevance per typology/case (information that relates to the number of click tags in the coding process, this depending, largely, from the nature of the text coded as of the researcher’s subjectivity), table 6, on the other hand, privileges the number of properties/regions per typology/category.

**table 5:** typologies: unities of relevance per category/sample.

	Typology	case A	case B	case C	case D	all
1	<b>AESTHETICS</b>	30	57	25	44	156
2	<b>COMMUNICATIONS</b>	65	130	46	100	341
3	<b>POLITICAL</b>	85	176	102	87	450
4	<b>PROCESS</b>	94	173	58	152	477
5	<b>EDUCATION</b>	122	230	113	151	616
6	<b>RESEARCH</b>	109	222	95	158	584
7	<b>SERVICE</b>	44	118	88	63	313

**table 6:** typologies: number/percentage of properties (regions of understanding) per category.

	Typology/ Category	N.º of properties selected	Percentage
1	<b>AESTHETICS</b>	12 of 62	19,4 %
2	<b>COMMUNICATIONS</b>	15 of 62	24,2 %
3	<b>POLITICAL</b>	24 of 62	38,7 %
4	<b>PROCESS</b>	27 of 62	43,6 %
5	<b>EDUCATION</b>	30 of 62	48,4 %
6	<b>RESEARCH</b>	28 of 62	45,2 %
7	<b>SERVICE</b>	21 of 62	33,9 %

The following and last table makes visible again the layer of regions of understanding. It shows all the regions which comprise the 7 typologies. By putting unities of relevance aside, regions of understanding listed in table 7 perform as parameters or properties. This table suggests a score of the typologies according to the regions of understanding which characterize each of them.

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**table 7:** typologies: presence/absence of regions of understanding (properties) per category.

Regions of understanding/ properties	1. AESTHETICS	2. COMMUNICATIONS	3. POLITICAL	4. PROCESS	5. EDUCATION	6. RESEARCH	7. SERVICE
Activism			*				
AESTHETICS	*						
COLLABORATIVE DESIGN				*			*
COMMUNICATIONS / UNDERSTANDING		*	*	*	*	*	
COMPLEXITY		*		*	*	*	*
CONCEPTUAL DESIGN	*	*		*	*	*	*
CREATIVITY				*			
CRITICAL DESIGN	*	*	*		*	*	*
CROSS-CULTURAL DESIGN			*				*
CROSSOVER				*	*	*	
DECONSTRUCTION	*	*	*	*	*		
DESIGN AND POLITICS			*		*		
DESIGN METHODS				*	*	*	
DESIGN PROCESS				*		*	
MULTI/ INTER/ TRANS/ DISCIPLINARY				*	*	*	
DIY movement				*			
EDUCATION			*		*		
ETHICS	*		*		*	*	*
Ethnography				*		*	*
GESTALTUNG	*			*	*	*	*
GLOBALIZATION			*				*
HAPTICS / LOOK AND FEEL	*	*		*		*	
HEURISTICS	*			*	*	*	
INFORMATION VS MISINFORMATION		*	*		*	*	*
INTEGRATION		*	*	*	*	*	*
INTELLECTUAL PROPERTY			*		*	*	
INTERACTION DESIGN				*			
Mapping				*		*	*
MATERIALS	*	*		*	*	*	
MODEL			*		*	*	*
NEED			*		*	*	*
PARTICIPATORY DESIGN			*	*			
PRACTICE		*		*	*	*	
PROJECT			*		*	*	
PUBLICATIONS		*					
REDESIGN				*			*
RESEARCH			*	*	*	*	

**table 7 (cont.):** typologies: presence/absence of regions of understanding (properties) per category.

Regions of understanding/ properties	1. AESTHETICS	2. COMMUNICATIONS	3. POLITICAL	4. PROCESS	5. EDUCATION	6. RESEARCH	7. SERVICE
RESPONSABILITY			★		★		
RHETORIC	★	★	★		★		
SEMIOTICS	★	★					
SERVICE DESIGN							★
SKILLS					★	★	
SLOW DESIGN				★			
SOCIAL			★		★		★
Social-cultural awareness			★	★	★		★
SPECULATIVE DESIGN	★	★		★		★	
TOOLS					★	★	★
SUSTAINABILITY			★				
TRANSFORMATION			★		★	★	★
VISUAL COMMUNICATION		★					
WICKED PROBLEMS			★	★	★	★	★

### 3.1.3 Interpretation of the sample test

From the initial triangulation *kitchen, design, science*, this synthesis sought for and facilitated clues for argument to answer the central research question in this study: to evaluate the possibility of establishing connections, wouldn't those be already relations? across theory, process and methodology between the fields of kitchen and design. Another way of saying is that interpretation looks for repetitive traces that can trigger the hypothesis of process linkage (transference) between the two fields.

“Research is about searching for alternatives.”<sup>408</sup>

Departing from the universe of the triangulation the selected four cases constituted the sample test of the study. This group was recognized by their means of incorporating the space of the kitchen into (within?) the projectual design practice. Table 1 begins by briefly presenting the characteristics of each case according to the following reading levels: a) topic/issue; b) intention; c) main/target audience; d) design component/artifact. The coding process gives support for table 2 where it is possible to observe the presence and absence of codes per case study organized in the following categories: a) Attitude/Positioning; b) Systems Views; c) Approaches; d) Processes; e) Manifestations, this last sub-divided in design outputs and design outcomes. Charts 1 and 2, in turn, permit the visualization of the codes equalized per case study as well in group.<sup>409</sup> Finally, table 3 highlights the isotopic variations with focus on code's (regions of understanding) affinities, distinctions, absences and exclusiveness.

In sum, the overview attempts but to attain a perception of the analysis, receptive to other possible interpretations that call in to question, provide or construct clarification for the area under study.

Collected from the paper “Nourishing the design ability through food” (Alonso, et. al. 2013), case A, “**Food Design —Meat, the Expectations**”, may to some extent validate (as the title of the article infers) the initial proposition of this research inasmuch as it tests the integration of food in the Industrial Design program at the Technische Universiteit Eindhoven (TU/e).

This case points towards the following regions of understanding here presented in order of decreasing magnitude: in the first group of isotopes with greater expression, prominences identified are ‘complexity’, ‘design methods’ and ‘technology’. In the second group (with

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<sup>408</sup> Gray and Malins 2004, 17.

<sup>409</sup> For why/how equalization was produced see section 2.4.2 Coding analysis, in chapter Methodology.

expression however not prominent) these are: ‘tools’ and ‘research’; in the third, ‘creativity’, ‘critical design’ and ‘integration’; in the fourth ‘gestaltung’, ‘social’, ‘social-cultural awareness’ and ‘speculative design’. Finally, with lesser expression, regions in the fifth group of isotopes indicate: ‘collaborative design’, ‘design process’, ‘food design’, ‘sustainability’ and ‘wicked problems’.

If we wish to identify this case by that which fundamentally defines it, regions of understanding with greater relevance are found to be ‘communications/understanding’ and ‘education’. From among the four, case A is the only case that does not indicate exclusive presence of any category, it does not create new terms or codes, as all the key words collected from the authors recognize terminology in the Design Dictionary.<sup>410</sup> This may be justified by the academic/scientific nature of the case/article. It is also the only case which explicitly proposes the possibility of knowledge transfer between the areas/disciplines of design and kitchen, considering the latter area as a fertile tool for design processes.

Of the three exercises described in the aforementioned paper it was chosen to include in the sample test that which was identified as a major challenge as regards new technologies, either (be it) in design or in kitchen, as well too for the exploration of food-materials in design practice such is the case with designing the product of ‘in-vitro meat’, the term used for animal tissue grown from stem cells under controlled laboratory conditions hence the common designation of ‘cultured meat’ or ‘laboratory meat’.

Regarding the *tissue* of ‘flesh’, in his text “The Word Became Machine” Steven Shakespeare undeceives “both Nancy and Derrida are at pains to point out, the flesh ultimately gains its meaning from its relation to its divine source.”<sup>411</sup> We may perhaps question if ‘sacred’ would be a code or region of understanding to consider for this leaning activity and the overall ambition of the use of food in the design curriculum of the Industrial Design program of the Technische Universiteit Eindhoven (TU/e).

With respect to design processes, case A presents itself as a project with collaborative characteristics, hosting recurrent discussions amongst teaching staff, students, design coaches and external experts within the field, ranging from butchers to professors in molecular biology. We could ask if amongst these, the presence of experts in the areas of nutrition, public health or food policy might be welcomed to the working group, raising a number of other questions/issues to be considered. These exchanges suggest facilitating,

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<sup>410</sup> Erlhoff and Marshall 2008.

<sup>411</sup> Shakespeare 2013, 37.

if not fostering, a less humanistic experimentation of the questioning of ‘ethics’ by comparison with what Lisa Campolo calls of “radical responsibility.”<sup>412</sup>

Although the terminology ‘food design’ in the Design Dictionary does not appear to suggest a direct link with the case A, these authors nonetheless adopt the term as keyword in the paper (Alonso, et. al. 2013). At the level of (for what regards/concerns) the manifestations (outputs), case A explores, through (by way of) prototypes and experiences, unique relations with the form (‘gestaltung’) which are distinct from the other cases, finding points of contact with case D in the regions of understanding of ‘haptics/look and feel’ and ‘visual communication’. This is visible on the exploration of food-materials by working with form, colour and texture. At the level of the impacts (outputs) there are found similarities or affinities between the four cases, with special relevance in the regions of understanding of ‘communications/understanding’ e ‘education’, two regions which correlate by functioning, hence by interdependence and liability. Finally, and possibly the less easy of conveying, reach out or attainment, the region of ‘transformation’. In the same way as cases B and C, the region ‘wicked problems’ suggests being principal to case A, for it recognizes and feeds tension between the regions of ‘complexity’ and ‘technology’ both in the contexts of cooking science and food technology systems, and in parallel with design processes. This tension in turn is often encountering, placing or projecting the region ‘responsibility’ behind the scene as backlighting or imminent shadow.

Case B, the number zero of the **micro-journal “Food Phreaking”** (2013), published by The Center for Genomic Gastronomy,<sup>413</sup> acts as a vehicle of communication, clarification (elucidation) and discussion of human food systems and their complex condition of transformability. This case, defined without hesitation by the concept of ‘Food Phreaking’, presents a non-existent terminology to the cases A, C and D but so as to the ‘food design’ entry in the Design Dictionary for which it may seem to produce, offer, parade, a foreign (almost queer, or in other words out of the normativity) language displacement for the already established category in the design discipline compendium.

“Who are Food Phreakers? They are individuals and groups interested in experimenting with human food systems at multiple scales. Food Phreakers believe that food culture should be open, free and accessible. Some Food Phreakers have professional skills as farmers, seedsavers, chefs, biohackers and food

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<sup>412</sup> Campolo 1985, 433.

<sup>413</sup> The Center for Genomic Gastronomy is an artist-led think tank founded in 2010 by Zack Denfeld and Cathrine Kramer that examines the biotechnologies and biodiversity of human food systems. Food Phreaking is their Journal of Experiments, Exploits and Explorations of the Human Food System. Food Phreaking #00 is an artist book that was funded by the Arts and Creativity Lab at NUS through the Art/Science Residency in 2012.

scientists. Others just tinker in their backyard, basement, kitchen or home lab. The FoodPhreaking journal aims to connect foodies who care about sustainability with the scientists and hackers who care about open culture. FoodPhreaking is where food, technology, and open culture meet. Food Phreakers not only observe natural systems, they also explore, experiment, and seek exploits in the human food system. They breed, mutate, grow, harvest, sell, process, cook, celebrate and serve food.”<sup>414</sup>

The term Food Phreaking may convey or prompt a link with *différance*, the term coined by Jacques Derrida to translate “duplo movimento do signo linguístico que diferencia e difere, nunca se fixando numa única instância.”<sup>415</sup> Derrida stresses that *différance* refuses to be understood as new concept, term, or analysis model, a position that, according to Seia “desafia desde logo a sua inscrição em qualquer dicionário, porque isso significa limitar a sua significação”. Following this reasoning one may argue that inasmuch as the region of ‘language’ is recognized as creative, instrument of becoming for the discipline of design, such territory would be resilient to fitness of categorization. This phenomenon of *différance* which intends “ser uma síntese deste duplo movimento de ser diferente/dissimelhante e diferente/retardado” can also be observed in the quadrants of the content structure created by the authors for the micro-journal:

**A** LEGAL & OPEN

Open Source Food Science & Participatory Food Design

**B** ILLEGAL & OPEN

Culinary Civil Disobedience & Outlaw Ingredients

**C** ILLEGAL & CLOSED

Black Hat Food Hacking & Food Crime

**D** LEGAL & CLOSED

Proprietary Food Engineering & Closed Source Food Design

This case points towards the following regions of understanding listed in order of decreasing magnitude: in the first group of isotopes with greater expression prominences identified are: ‘crossover’, ‘multi/transdisciplinary’, ‘research’ and ‘wicked problems’. It is understood that the latest category may be decoded from the above-mentioned quadrant index. In the second group of isotopes (with expression however not prominent) the regions identified are ‘critical design’ and ‘technology’; in the third, ‘design and politics’, ‘information versus misinformation’ and ‘sustainability’. It is noticed that only case **B** and **C**

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<sup>414</sup> Kramer and Denfeld 2013, 5

<sup>415</sup> Ceia. 2009. “Différance”. *E-Dicionário de Termos Literários (EDTL)*, coord. de Carlos Ceia (Dezembro 30, 2009). Retrieved 6/2/2015, from <<http://edtl.fsh.unl.pt/encyclopedia/difference/>>.

show presence of the regions ‘design and politics’ and ‘activism’. For case B this is made visible by using the tone of critique through humour (yet not cynicism). It draws attention to the nonexistence of so-called copyrights of certain ingredients —as opposed to, for instance, European Union classification schemes of geographical indications and traditional specialties for protecting, and by these means promoting, “names of quality” agricultural products and foodstuffs<sup>416</sup> or the Ark of Taste archive, initiated in 2012 and coordinated by the Slow Food Foundation for Biodiversity)<sup>417</sup> — and how this does not impede, in the authors’ own words “some people from seeking out legal methods for privatizing common food culture.”

With respect to the global agro-industrial patent controversy, another page, entitled ‘Seed Saving Rebels’, reads “Only registered seed varieties may be commercially traded and grown in the EU. For agribusiness, the high seed registration fee is trivial. Meanwhile, seed savers associations championing biodiversity are criminalized.”<sup>418</sup> One last example, facing page with the later and both part of the quadrant B<sup>419</sup>, prints in the header “#The-IncredibleShrinkingMan #SpaceColonyEugenics #NanoAnimals” for presenting the idea of “Instead of supersizing the food, why not shrink the human? NASA began research into breeding smaller humans for more efficient long distance space flight.”

Almost without exception case B printed pages work to their soft power ability the power of deconstructing messages either of emerging or installed power networks through what we know as classic communication design process of creating images and respective captions, these later language creative grammars with no resemblance to Portuguese language legal disagreements. It would not however be the desire of this study to be cause or dissect the plots of such ‘wicked problems’ but rather observing which practices design adopts when addressing complexity.

In the fourth group of isotopes regions of understanding reveal: ‘complexity’, ‘food hacking’, ‘intellectual property’, ‘open-source food movement’, ‘transformation’ and ‘visual communication’ and in the fifth group these are ‘activism’, ‘design process’, ‘DIY movement’, ‘education’, ‘practice’, ‘speculative design’.

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<sup>416</sup> Those known as protected designation of origin (PDO), protected geographical indication (PGI), and traditional specialties guaranteed (TSG).

<sup>417</sup> The Ark of Taste is a catalogue of endangered heritage foods. The Ark is designed to preserve foods at risk of disappearing, that are sustainably produced, unique in taste, and part of a distinct ecoregion.

<sup>418</sup> Kramer and Denfeld 2013, 28.

<sup>419</sup> See previous page.

Curiously, chart 2 does not indicate great expression of the region ‘communication/understanding’. One might assume this artifact-object is addressed to a cognoscenti audience, different from a specific audience as would happen in case D, and closer to what might be wished from the case C audience.

Some pages would not be easy to decipher or decode in a first reading for they enjoy from the semiotic play, in the sense of process fruition and built meaning, of the contents muscle. Many of these may lead us to further in investigations and in-depth study beyond their micro-format plus the useful Wikipedia first query, akin or at least curious about moving into problems and matters of cooking science and human alimentation which do not necessarily, exclusively pertain, the domains of the design discipline but still nonetheless relate to an interested audience in carrying the discipline into peripheral or marginal zones outside its bounded limit thus giving opportunity for elasticity, or expanded modes of engagement with the field at stake.

If we wish to identify this case by those regions of understanding which do not define it, there is found, for instance, ‘cross-cultural design’. This indication may sound ambiguous. It is interpreted that Case B is more focused in the region ‘globalization’, from the perspective of the interdependence of the economy, markets, with its social and cultural activities and the ecological dimension, these also associates, accomplices of the processes of the various globalizations. This case is also not identified by the regions of ‘model’, ‘redesign’, ‘service design’, or ‘tools’; the later for it does not adopt the kitchen and/or foods as a vehicle, instrument or tool but rather in taking them as organisms to experiment, with taking care. A placement or positioning that, to a certain extent, can be observed in case A, but not in the same way in cases C and D.

With regards to the use of the term ‘genomic’ in the designation of the Center for Genomic Gastronomy, the naming may seem in compliance with Hub Zwart’s perspective in his paper “Food Consumption in the Genomics Era: A Foucauldian Perspective” where he concludes that “we are invited to look at genomics from a ‘care of the self’-perspective”.<sup>420</sup>

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<sup>420</sup> Zwart explains that in his analysis of ancient ethics, Foucault (1984) described how individuals used information provided by ancient Greek medicine as input in the process of shaping a moral self. For Zwart, in the present and the near future, the question will be: how will individuals respond to a new form of knowledge production called genomics? The focus of biotechnology was on the bio-power level. Its intention was to produce better food for “all”, or at least for vast target groups. He argues that genomics information, however, will be tailored towards a completely different set of questions, emerging on a much smaller scale: what kind of life do I want to live? Genomics will provide “personalized” information on the possible health effects of ingredients and diets, of environmental circumstances and lifestyle habits, on the basis of an individual’s genetic profile. In Zwart 2005, 41.

Finally, with regards to systemic methodologies in appliance, Zack Denfeld, Cathrine Frammer and Emma Conley believe that in order to succeed, novel food movements need to be beautiful, delicious and open to experimentation and one branch of this experiments is what they call of “speculative gastronomy”, which employs tools, symbols and processes of food preparation to imagine food futures, prototype alternative cuisines or critique existing culinary practices. They devise that there are at least three approaches to asking “What if?” in relation to food: diegetic, figurative and realist. The Center for Genomic Gastronomy begins to distinguish these modes of speculative gastronomy as follows:

“Diegetic speculative gastronomy involves the creation of props and images of food. Figurative speculative gastronomy consists of metaphors that you can eat. Realist speculative gastronomy is the thing itself, not metaphors; foods from the future that can be served to human eaters, today.” (Denfeld, et. al. 2014, 21)<sup>421</sup>

Case C, the take-out restaurant “**Conflict Kitchen**” (2010–ongoing), located in the East Liberty neighbourhood of Pittsburgh and co-founded by Jon Rubin in collaboration with Dawn Weleski presents clear and distinct components, both in vocation or intention as well as in terms of configuration, when compared to cases A and D.<sup>422</sup>

Even though kitchen is here used as means, or tool, its character is presented (as the naming indicates) as a cultural-political instrument. If we consider the Design Dictionary terminology this case can be defined fundamentally by the region ‘design and politics’.<sup>423</sup> On the other hand, alternatively, when we look for the voice of the authors terminology sends you to other regions such as ‘cultural diplomacy’, ‘food art’ and ‘soft power’. These last three regions show presence only in case C with the exception of ‘soft power’ that was also coded in case B, albeit the terminology was found in case C.

Table 1 identifies the case focus on foreign policy and socio-cultural recognition in a context of conflict and war such is the case of the Middle East. Grounded on this context reality recognition Conflict Kitchen thus chooses the space of kitchen hence the body/stomach as agents for transformation. In this case kitchen is explored both literal as symbolic as a condition of becoming region of understanding, in a sense closer to Trías proposition of *lógica del limite*, this is, platonic tradition entering, unleashing, possibilities. Conflict

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<sup>421</sup> Denfeld, Zack, Cathrine Frammer, and Emma Conley. 2014. “Eating Ahead: Art, Life & Food.” In Howells, and Hayman 2014, 21.

<sup>422</sup> See Table 1.

<sup>423</sup> Erlhoff and Marshall 2008, 109-112.

Kitchen —the restaurant that only serves food from countries with which the United States is in conflict— suggests to be asking from desire (is it induction?) to make a subliminal sacred choice by spreading the message that peace is to be made ‘safe and sound’ by tasting, enjoying (“the enemy”). It is in other words inviting parties to eat thus kill the conflict publicly. It is for this reason a good example of deconstruction for creative practice and an interesting introduction or gesture for touching the other when seen at the light of Derrida words “If there is deconstruction to do, Christianity is it (period).”<sup>424</sup>

When observed from a different angle, varied communication channels have voiced the Conflict Kitchen restaurants have turned Pittsburgh into a cultural and gastronomic phenomenon. This, in turn, may set the case at risk of becoming a marketing model at a time when cities and countries compete with each other by image/branding strategies. The case denotes both investment as well as good command of visual communication competencies. If rhetoric is needed case C may even suggest “gastrodiplomacy”<sup>425</sup> propaganda. One may argue it is nonetheless an intelligible creative gesture towards sacred geopolitical literacy. The media taste buds, on the other hand, have been increasingly eager. One may infer this seemingly perverse reversed movement associated with the Conflict Kitchen (sacred versus political) personifies or incarnates the circle of the ouroboros.

This case points towards the following regions of understanding presented in order of decreasing magnitude: in the first group of isotopes with greater expression prominences identified are: ‘critical design’ e design and politics’; In the second group of isotopes (with expression however not prominent) these are: ‘information versus misinformation’ (as it occurs for case B) and transformation’; in the third ‘design methods’; in the fourth ‘participatory design’ and ‘tools’; in the fifth group ‘design process’ and ‘wicked problems, followed by ‘activism’, ‘communications/understanding’, ‘complexity’, ‘ethics’, ‘ethnography’, ‘integration’, ‘technology’ and ‘visual communication’, and lastly, in the seventh group of isotopes with lesser emphasis are detached ‘collaborative design’, ‘globalization’, ‘new media’, ‘semiotics’, ‘responsibility’ and ‘social-cultural awareness’.

A way of deconstructing case C motivations and impact would be to reflect on the relations between the five dimensions of the so-called global cultural flows elaborated by Arjun Appadurai in his work *Modernity at Large: Cultural Dimensions of Globalization*. These dimensions are named of: (a) ethnoscapas, (b) mediascapas, (c) technoscapas, (d) finan-

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<sup>424</sup> Derrida, Jacques. 2005. *On Touching — Jean-Luc Nancy*, translated by C. Irizarry, 59–60. Stanford: Stanford University Press. As qtd. on Shakespeare 2013, 36.

<sup>425</sup> To borrow a term from the author’s literature.

cescapes, and (e) ideoscapes. According to Appadurai “these landscapes thus are the building blocks of what [...] I would like to call imagined worlds.”

Although it is believed either the program, processes or techne at stake in case C are attentive to the interconnectedness of the five landscapes presented by Appadurai, with regards to its purpose or motivation it seems particularly relevant to consider to the definitions of “ethnoscapes” and “ideoscapes”.

“By ethnoscapes, I mean the landscape of persons who constitute the shifting world in which we live: tourists, immigrants, refugees, exiles, guest workers, and other moving groups and individuals constitute an essential feature of the world and appear to affect the politics of (and between) nations to a hitherto unprecedented degree. [...] Ideoscapes are also concatenations of images, but they are often directly political and frequently have to do with ideologies of states and the counterideologies of movements explicitly oriented to capturing state power or a piece of it. These ideoscapes are composed of elements of the Enlightenment worldview, which consists of a chain of ideas, terms, and images, including freedom, welfare, rights, sovereignty, representation, and the mass term democracy.”<sup>426</sup>

In case D, **The Chronic Facility** (2010–ongoing) conceived by Alison Thomson, raw or nonprocessed foods are used as convenient tool for meaningful interaction. The project experiments new proposals for improving the public health system with regards to the quality of the “service” as too for improving patients/users well-being. Initially prepared in collaboration with neurological consultants, The Chronic Facility created and facilitated workshops with neurologists and patients where the foods are handled and shaped like plasticine and conveyed as a meta-poietic language. Through participatory methodologies between patients, designer and medical staff, object-sculptures are built in an attempt to interpret the complex phenomenon that runs through a chronic disease like Multiple Sclerosis.

Project conceived by Alison Thompson, a graduate student of the 2010 class in Design Interactions Master program at the Royal College of Art, London. *The Chronic Facility* hosted a creative modelling workshop in the form of a temporary restaurant/clinic where visitors were invited to design ‘meals’ reflecting their understanding of illness and the state of their health. The food models provide a language to discuss issues of living with disease, treatments and similar diagnosis. Experts from the Neuroimmunology

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<sup>426</sup> Appadurai 1996, 34, 36.

Group at Barts and The London Strategic Health Authority Trust led the discussion and the outcome arrived as a series of models expressing the public's interpretation of health and illness.

From coding The Chronic Facility, the emphasis are found in the two regions of 'communications/understanding' and 'tools'. With regards to the isotopes, in the first group with greater expression the significances are noted in 'design process', 'inter/disciplinary', 'education' and 'technology'; in the second group these are 'complexity', 'haptics/ look and feel', 'heuristics', 'participatory design' and 'slow design'; in the third 'creativity', 'ethnography', 'integration', 'materials', 'speculative design' and 'visual communication'; in fourth 'collaborative design', 'craft', 'information vs misinformation', 'model', 'practice', 're-design', 'service design'. Finally, in the fifth group of isotopes with lesser expression, the most noteworthy regions are 'aesthetics', 'conceptual design', 'construction', 'critical design', 'deconstruction', 'design methods', 'gestaltung', 'interaction design', 'need', 'responsibility' and 'semiotics'.

However distinct may be regarded the context, the motivations or the audiences, The Chronic Facility seems to resonate with the notes written by the artist Hans Haacke in January 1965.

... make something which experiences, reacts to its environment, changes, is non-stable ...

... make something indeterminate, which always looks different, the shape of which cannot be predicted precisely ...

... make something which cannot 'perform' without the assistance of its environment ...

... make something which reacts to light and temperature changes, is subject to air currents and depends, in its functioning, on the forces of gravity ...

... make something which the 'spectator' handles, with which he plays and thus animates ...

... make something which lives in time and makes the 'spectator' experience time ...

... articulate: something natural ...<sup>427</sup>

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<sup>427</sup> Hans Haacke. "Untitled Statement". In Selz 1966, 37. Dated in Hans Haacke own files as "Cologne, Spring 1965", note was first written in German but published in English, March 1965 in *NUL 1965* (exhibition catalogue, Amsterdam: Stedelijk Museum, 1965).

The work of Hans Haacke is recognized for its historical role in institutional critique. For the case of The Chronic Facility, on the other hand, I suppose we may to a certain extent recognize empowerment, in the sense both shortening as expanding, science limitations, health care procedures and meaningful communication with patient to the level of deontology, from Greek *deont-* meaning ‘being necessary’, from *dei* ‘it is necessary’, ultimately from *déō*, “to tie, to bind”. This case reminds design of its common place and of fragility. What does design mean by the technical? If one view of the technical would mean to unveil the human, Case D reminds the discipline of the nature, extent and delicacy of its activity.

### **typologies**

The interpretation of the sample test started by identifying recursive structures in the process. A parallel analysis of the sample test relies on the 7 typologies which emerge from the universe of the 4 samples. The typology approach complies to key-categories and its corresponding sub-categories. It is also the category that gives the name to the typology. Each typology groups (different) regions of understanding. One may read these regions as the properties which characterize each typology. Not rarely, the grouped regions relate by affinity/interdependence/association/correlation/kinship.

On the reason why ‘communications’ and ‘understanding’ are take into account as one and only region of understanding, it was recognised that within the scope of the limited-universe of the sample test these two regions tend to merge very easily which is to say that for the sample in question these allow for coupling. The bond may be found effortless if we think of case B, C, and D but it too applies to case A. However, for the overall research sample analysis the prior association between ‘communications’ and ‘understanding’ would already anticipate a necessary parting into two distinct recursive structures.

Regarding to the unities of relevance and (always) reporting to the universe concerned, each category presents a different number of properties. These numbers arise from interpretive analysis (coding process).<sup>428</sup> Numbers should be read only as orientation/ perception.

In terms of percentage of properties selected by category, table 6 suggests that for the universe of the sample test: the typologies of ‘education’, ‘research’ and ‘process’ emerge as the typologies/categories with greater expression (significance). These are followed, in order of decreasing magnitude, by the typologies of “political” and “service”. With lesser expression it appears the categories of ‘aesthetics’ and ‘communications’.

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<sup>428</sup> See section 2.4.1 Coding, in chapter 2 Methodology — como.

In the table 7 are referred the regions of understanding/properties considering their incidence in the selected categories.

We can read tables 6 and 7 both in terms of the transversality of its typologies/categories. At the one end of the spectrum there are the typologies which suggest greater multitude of regions of understanding/properties. At the other end there are those which suggest less incidence of regions of understanding. This means that the later suggest to be typologies which are more specific when consider in terms of its condition of transversality.

We can notice, for instance, that the region of 'aesthetics' seems only significant for its own typology/category. This indication however would not mean that aesthetic concerns are not considered for the other proposed typologies. What it says is that 'aesthetics' is not a priority, most relevant or prominent region of understanding when compared with the others in each category. Following the same reasoning, the region of 'creativity' indicates incidence in the category of 'process' exclusively, as for 'sustainability' is only present in the category of "political"; and 'DIY movement', 'interaction design' and "slow design" are exclusive for the category of 'process'. The region of "visual communication" is only noticed in the typology of 'communications'.

The typology analysis leads us to evaluate that the categories suggesting greater transversality are, in order of decreasing magnitude, 'education', 'research' and 'process', whereas the categories suggesting lesser transversality thus greater specificity are: 'aesthetics' and 'communication'.

### **Final considerations**

For the context of this study the purpose is to consider the relevancies in terms of which placements, interactions, coming from the kitchen are perceived and understood in the four samples, which relevancies may suggest important issues to take in consideration in design and projectual activities. By this we mean to perceive the processes departing from creative practices at kitchen to other significant issues when dealing with projectual activities. Following this movement, the relevancies between the four samples which inform of the placements shared by all (presented in chart 2) point towards the following regions of understanding presented in order of decreasing magnitude: in the first group of relevancies with greater expression, prominences identified are: '**communications/understanding**', '**crossover**', '**multi/inter/trans/disciplinary**', '**research**', '**critical design**' and '**technology**'. In the second group (with expression however not prominent) these are: '**complexity**', '**design process**', '**education**' and '**responsibility**'; and in the third and last group

regions found are: **'integration'**, **'collaborative design'**, **'conceptual design'**, **'creativity'** and **'gestaltung'**.

In their paper "What is 'Critical' about Critical Design?", Jeffrey Bardzell and Shaowen Bardzell argue that one form of constructive design is critical design. Critical design is a term coined by Anthony Dunne and Fiona Raby (2001, 2006).<sup>429</sup> Nonetheless, this study found best empathy with to the reasoning by the Bardzells.

"Critical design is a form of research aimed at leveraging designs to make consumers more critical about their everyday lives, and in particular how their lives are mediated by assumptions, values, ideologies, and behavioural norms inscribed in designs (Dunne and Raby 2001, 2005). On the surface, critical design seems to be well positioned to support HCI research that takes seriously technology's role in creating futures that serve but also marginalize, that aesthetically please but also isolate, that stimulate economic growth but also threaten the earth."<sup>430</sup>

Resisting to frame the triangulation in the light of the reading of the "food design" terminology in the Design Dictionary which sets the account, primarily, into consumers, industry and markets (ergo marketing strategy trends in design), a positioning believed to inevitably fall into the domains of artification,<sup>431</sup> this study proposes an alternative mode to look at practices by taking into the account, primarily, the (creative) processes occurring in those kitchens.

One may infer from the sample's relevancies that they do not depart, substantially, and this view may certainly be contested, from the understanding of 'food design' as presented in the Design Dictionary. Instead, it is seen them as adopting the perspective of the area of research through design by occupying the kitchen as a conceptual space for probing, or in other words, for criticality. For these samples, research does not seem to be preoccupied with securing emerging categories but with rescuing fundamental space of practice. This is understood, particularly, by the way they apply different modes of translating or deconstructing (already a mode of criticality in itself) today's reality, both with regards to its intention (table 1) as well as its manifestations (table 2).

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<sup>429</sup> Dunne, Anthony. 2005. *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design*. Cambridge, Massachusetts: The MIT Press. Dunne, Anthony, and Fiona Raby. 2001. *Design Noir: The Secret Life of Electronic Objects*. Birkhäuser. As qtd. on Bardzell and Bardzell 2013, 3297.

<sup>430</sup> Bardzell and Bardzell 2013, 3297. In this text "HCI" stands for Human-Computer Interaction.

<sup>431</sup> Shapiro and Heinich 2012.

“... a design research project may be judge “critical” to the extents that it proposes a perspective-changing holist account of a given phenomenon, and that this account is grounded in speculative theory, reflects a dialogical methodology, improves the public’s cultural competence, and is reflexively aware of itself as an actor—with both power and constrains—within the social world it is seeking to change.”<sup>432</sup>

In his work *Art as Experience* (1934) Dewey elaborates about the “Act of Expression” and the dependence correlation between medium and experience. Tom Leddy explains that for Dewey “What would otherwise be either a smooth passageway or an obstruction becomes a medium for creativity [...] Confusion comes from neglecting significance of the medium [...] Whereas science uses its medium to control and predict, art uses its medium to enhance experience.”<sup>433</sup>

If we want to attempt the exercise of abstraction which is also the call of subjectivity, what António Damásio calls of consciousness, learning would conceive the processes linked to the kitchen (different from processed foods) as the technical, one might discover a shift in the concept of technology as it as widely understood today towards that advocated by Heidegger where one also sees in technology the traces of that authentic relation to the world and to the Being that he calls “building, dwelling, thinking.”<sup>434</sup> If there is such ap-  
perception I believe it is more intuitive or nearer to being found in the technical of cases C and D. Turning to the etymology of the Greek word “*techne*”, Heidegger develops the positive side of the technical:

“To the Greeks *techne* means neither art nor handicraft but rather: to make something appear, within what is present, as this or that, in this way or that way. The Greeks conceive of *techne*, producing, in terms of letting appear. *Techne* thus conceived has been concealed in the tectonics of architecture since ancient times. Of late still remains concealed, and more resolutely, in the technology of power machinery.”<sup>435</sup>

If communication, understanding, ultimately meaning, is altered thus affected by sensorial experience, then kitchen might not be a gateway but rather merely the framing, limit, place

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<sup>432</sup> Bardzell and Bardzell 2013, 3304.

<sup>433</sup> Leddy 2016.

<sup>434</sup> Heidegger 2001 (1971), 145–161.

<sup>435</sup> Heidegger 1975 (1971). “What are Poets For?” In *Poetry, Language, Thought*, translations and introduction by Albert Hofstadter, 159. New York: Harper Perennial. As qtd. on Campolo 1985, 436.

of resilience, context call to the studio: spatiality, ritual, myth. For the later kitchen may offer a quasi-shamanic space. It is a permissive, healer space as opposed to a space control.

Moreover, it is indeed recursive for kitchen Bardzell's argument that "if criticism has an underlying theoretical commitment, it is probably the idea that increasingly skilled aesthetic perception leads to increasingly aesthetic appreciation, which in turns leads to wisdom or individual enlightenment". Also, for metacriticism, and similarly to what happens with critical theory, the role of theory in this tradition is speculative: "not to explain what is known but to challenge us to see in new ways, to generate new modes of engagement or ideas."<sup>436</sup>

As closing remarks, the sample test suggests that one way to proceed to the larger researcher sample is by finding articulation of the four regions of understanding identified: 'ethics' and 'responsibility' on the one hand and 'transformation' and 'technology' on the other. This consideration should draw on selecting, observing and decoding projectual activities which employ methodologies from metacriticism family of thought as presented by the Bardzells while bringing into the table what one might call of tension or deconstruction between aesthetics and care. Heidegger's emphasis on temporality in relation to the meaning of care, an emphasis meant to signal a radical departure from the prevailing western view of being in terms of "being and thought", involves, paradoxically, a certain carelessness nearer to the discussion of venturing and daring in his essay "What Are Poets For?" where he writes: "Secure, *securus, sine cura* means: without care. ... Secureness is outside all relation to protection, "outside all caring"."<sup>437</sup> Drawing on Heidegger's legacy, Derrida designs a deconstructive response to ethical issues by calling for a risky and vigilant guarding, thus caring, of truth. According to Campolo, this care for truth remains unthinkable within the humanistic tradition thereby subverting any attempt to shape it into an "ethic" a such. Nevertheless, she argues "it points toward a radical responsibility."<sup>438</sup> For both Derrida and Heidegger the critique of technology winds up in a turn to the metaphors and imagery of guarding, keeping, questioning, waiting, and caring. Curiously, these all seem distracted, disconnected from care which carries contradictory connotations such as worry, will, addiction, urge.

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<sup>436</sup> Bardzell and Bardzell 2013, 3302.

<sup>437</sup> Heidegger 1975 (1971). As qtd. on Campolo 1985, 442.

<sup>438</sup> Campolo 1985, 433.

### 3.2 Overall sample

The selection of cases for the overall sample is attentive to questions of pure difference and complex repetition.<sup>439</sup> Through different means, strategies and modes of agency one may say all 21 selected cases address concerns related to (about) nourishment. It is also observed that the sample in question evidences creative practices impact on other creators hence their own creative practices. And that this process tends to be very alive (and is one mode of assessing relevance: impact on peers). The work of one creator mirrors, insights, triggers, nourishes the other. This is singular in case p “A Variation on the Powers of Ten”, a project-response to the short film *Powers of Ten* by Charles and Ray Eames commissioned by IBM in 1968. Regarding situational/contextual knowledge, there is case κ “Hotel as Method?”, a given lifetime frame project which rescues and reconfigures Gordon Matta-Clark’s earlier conceptions of enabling architecture. By this way projects function/ behave by multiplying, amplifying certain processes, ergo it elevates, values them. This phenomenon is understood as an element of relevance giving argument to consider repetition, redesign, version, copy, important regions of understanding for the discipline of design today.



Fig. 72: *If Value Then Copy* (Superflex 2017). In collaboration with Copenhagen Brains. Part of the group exhibition on creativity and artistic freedom online “Creators of European Digital Culture” at the European Parliament, Brussels, 9–12 April, 2018.

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<sup>439</sup> Deleuze 1994 (1968). These are the two central concepts from which Deleuze developed a critique of identity.

table 8: overall sample presentation by order of date of creation, from the oldest to the most recent.

	Case/Author	Where/When	Issue	Intention	Audience	Design component/ or materials
E	<b>The Kitchen</b> Founded by Woody and Steina Vasulka	New York, 1971–ongoing	Experimental; Interdisciplinarity  Embrace the then emergent fields of video and performance art, while also presenting new visionary work within the fields of media, dance, music, literature, theatre, visual arts and film.	Shape the country cultural landscape;  To create an environment uniquely conducive to experimentation and cross-disciplinary explorations; support to—and seeking to foster a living dialogue among—artists from every field and area of culture in the effort to create an art for our the present time;	Art, design and architecture audience?	Space Center for media fields Exhibition Video Dance Music Theatre Literature Visual arts Film
F	<b>Untitled (pad thai)</b> Rirkrit Tiravanija  [ <i>The Land</i> . ongoing since 1999, a utopian project based on principles of artistic experimentation and alternative farming in northern Thailand.  DO WE DREAM UNDER THE SAME SKY  Nikolaus Hirsch, Antto Melasniemi, Michel Müller, Rirkrit Tiravanija (Eds.) 2015 Sternberg Press. Published in conjunction with the eponymous installation at Art Basel 2015.]	Paula Allen Gallery, New York, 1990.	Institutional critique: the prescribed division between the artworld and life; <sup>440</sup>  Practices of the everyday Relational aesthetics; Sociality and artistic participation in the art space; Staged social relations;  “When I started to cook food and serve it to people [in the early 1990s in New York City], the economy was bad and homelessness was big in the city. People started to interpret the work as a kind of comment.	Cooking up an art experience;  Construct communal environments that offer a playful alternative venue for quotidian activities. Blur the distance between artist and viewer. Invite the viewers to inhabit and activate the work.  “I made my first <i>pad thai</i> with a cookbook by a Western woman. One of the main ingredients that she has in it is ketchup. We think it’s funny, but the acidity and the sweetness is a substitute for palm sugar and tamarind juice. For me, it was a kind of commentary on a colonial aspect of life, how the West takes on the Other and [brings] it into their home.”	Participatory audience (gallery or museum visitors)	Meal in which the artist cooks and serves the visitors a dish established as symbol of Thai culture.
G	<b>Funeral dinner</b> Marije Vogelzang	Presented as a thesis project for the designer’s graduation degree in textiles from the Design Academy Eindhoven (department of Man and Leisure) in 1999. “This is my first ever design with food.”  The project was repeated a few times, the last being during the Salone del Mobile in Milan where the Design Academy Eindhoven was showing works by current and former students around the theme of death and the process of mourning.	Food as a material; Food as a medium; Eating design Sensory experience; Archetypal; Ritual  The symbolic of colour  Senses Culture Memory Emotion  What food does and means to people emotionally; The context of eating, addressing not just the psychologic, but the (al)chemical, technical, social, and societal implications of food.	Create new food rituals;  Sharing a meal and their memories  “to make food using Leonardo da Vinci’s colour philosophy”  Feeling of spirituality and togetherness: “It’s about sharing food together [...] Which I think is healing for the body and the soul.”;  Design-led approach to food;	Invited? participatory audience (design students, colleagues, staff)	Project/experiment: Installation white funeral meal; all-white funeral reception. White food and especially designed white crockery (modest snacks on specially designed white crockery);  “White tastes turned to be very suitable as ‘solace’ food. Virtually all sorts of white food taste, bitter, sharp, (such as celery, radish, and onion), or indeed very subtle (such as cauliflower, white bread, chicken and white fish). A good combination!” The dinner was indeed eaten but it was never served at an actual funeral. It was mainly an experiment.

440 Notes for the interpretation: a) Social sculpture, a theory developed by J. Beuys in the 1970s based on the concept that everything is art, every aspect of life could be approached creatively; Social sculpture united Beuys’s idealistic ideas of a utopian society together with his aesthetic practice. He believed that life is a social sculpture that everyone helps to shape. + b) Participatory art is a term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event. Participatory art is inseparable from Brazilian conceptual practices of Hélio Oiticica, Lygia Clark, Lygia Pape who created work that sought to awaken the senses by making viewer participation an essential element by which to experience the work. Augusto Boal, Felix Gonzalez-Torres, Thomas Hirschhorn, and Rirkrit Tiravanija. Drawn by distinct motivations, Robert Morris several times re-created *Bodymotionspacesthings* (1971), Bruce Nauman *Body Pressure* (1974) print, etc, etc etc.

Case/Author	Where/When	Issue	Intention	Audience	Design component/ or materials
<p><b>H</b> <b>Enemy Kitchen</b> Michael Rakowitz</p>	<p>Actions history: Hudson Guild Community Center, New York City (organized by More Art) Villa Montalvo, in collaboration with Saratoga High School students (organized by Montalvo Arts Center, California, December 2007)</p> <p>Featured in <i>Feast: Radical Hospitality</i> in Contemporary Art, an exhibition at the Smart Museum of Art in Chicago, in 2012. In this later case, the piece operated as a food truck, and the project produced regional Iraqi food cooked by different Iraqi cooks of nearby restaurants and served by American veterans of the Iraq War, a cultural jux- taposition that sparked conversation between participants and dinners alike;</p> <p>2003-ongoing</p>	<p>Domain of conciliation; Communion between supposed oppositions;</p> <p>Social: the other expanded field of Sculpture; (Artist words): “Iraqi culture is virtually invisible in the US, beyond the daily news”</p> <p>(Artist words, interview March 2018): “I think of my art as a kind of restless practice. It began with an interest in architecture, which turned into an interest in the people inside the buildings. Then I realized that cities formed when people began cooking together and food be- came a big part of my work.”</p>	<p>(Artist words): Opening up a new route through which Iraq can be discussed through that most familiar of cultural staples: nourishment;</p> <p>(Artist words): Seize the possibility of cultural visibility to produce an alternative discourse;</p> <p>(others words): reframe and personalize the representation of a war- torn nation and people who, over the last decade, have been summarily categorized as “the en- emy” by much of the West.</p> <p>Challenge the topic of war, drawing parallels with the students and Rakowitz own experiences and discussing the media’s representation of the conflict</p>	<p>Different public audiences/participants, including middle and high school students.</p>	<p>Project</p> <p>Cooking workshop (cooking with students)</p> <p>A Piece of social sculpture, the project curates the compilation of Baghdadi recipes, and then consuming this food;</p> <p>Rakowitz would share family stories, including his family’s exile from Iraq in 1946, with students—some of which had relatives in the US Army stationed in Iraq.</p> <p>The exchange of family recipes concluding the creation of a hybrid cui- sine.</p> <p>Future plans include a public access cooking show and the inclusion of Iraqi dishes on New York public school cafeteria menus.</p>
<p><b>I</b> <b>Liquefied Lusitania: A Paradoxical Country</b> Francisco M. Palma-Dias</p>	<p><i>InVisible Culture: An Electronic Journal for Visual Culture (ivc)</i>, no. 14. “Aesthetes and Eaters – Food and the Arts”, University of Rochester, Rochester, New York, 2010 (2010).</p> <p>The text was written in 2008.</p>	<p>The potential of experi- mental writing practices (Art and language);</p> <p>Political negligence;</p> <p>Food ecology (Heritage: History and Cultural Ecology)</p> <p>Portugal’s natural and gastronomic landscape as a country that is under the influence of three different climates; Landscape, urbanism; agricultural practices, fishing and cattle breeding;</p> <p>Gastronomy Alimentation</p>	<p>To encapsulate the meanings of a particular food ecology and its itinerant meanings and politics;</p> <p>(Historical and cultural) awareness;</p> <p>Transformation (activ- ism)</p>	<p>The text was written in 2008 as a strategic document for the Portuguese Ministry of Economy and Innovation. (It was never published). Text addressed to residents of South West Europe</p>	<p>Text work; document; publications;</p> <p>Experimental writing</p>
<p><b>J</b> <b>Musique a’ la Mode</b> Fast Forward: Paul Wilson</p> <p>Quartet: Fast Forward David Moss David Linton Michael Evans</p>	<p>Originating as a solo work by Fast Foward, commissioned by/ performed at the Umami: food and art festival, New York, 2008.</p> <p>Would involve using more players, Premiere at Sophiensaele, Berlin, 2009.</p>	<p>Unami Festival: Food as a common thread / Food as a medium;</p> <p>non-traditional art mediums and forms. Multi-sensory experience;</p> <p>In depth musical explorations: composi- tional complexities, experimentation, improvisation, repetition, music/theatre</p> <p>sonic empirical processes and discovery, inherent sound character</p> <p>how sounds are placed and heard in the space and how the soundscape is perceived by the listener.</p>	<p>Unami Festival: To present the audience with a multi-sensory experience;</p> <p>encourage the audience to indulge all the senses;</p> <p>Open avenues of collaboration between artists and culinary professionals;</p> <p>Allowing for new ways to look at art and to integrate art into daily life;</p> <p>Stirring debate around the role of food and food professionals in society;</p> <p>To use art to increase awareness of the power food has to influence and shape both diners and cooks.</p>	<p>Unami Festival public; people curious/interested in the intersection of food and art;</p> <p>Listeners interested in/engaged with sonic experiences</p>	<p>Performance/ Concert work</p> <p>Kitchen utensils and cooking hardware: all the musical instruments are cookware derived from the common day kitchen, bowls, metal cake pans, Chinese sauce pots, food, cutlery, spatula, bamboo wok brushes, wooden spoon, liquids, blenders, etc)</p>

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<p><b>K University of the Neighbourhoods – Hotel as Method?</b></p> <p>Benjamin Becher Stefanie Gernert Bernd Kniess Ben Pohl Anna Richter</p>	<p>Wilhelmsburg, Hamburg, 2009–2013</p> <p>(This essay about the project was published in 2015 by AoA, Berlin.)</p>	<p>The relationship between theory and praxis – in learning and teaching; the triangle of teaching, research and practice; Socio-spatial practices</p> <p>Enabling architecture: How can architecture enable its users to negotiate, adopt and make use of a building?</p> <p>How can the still hegemonic, but long out-dated, separation of functions (work, leisure, and dwelling) be reconciled?</p> <p>What does ‘dwelling as practice’ mean under conditions of demographic change, increasing migration and changing economic circumstances?</p> <p>relationship between the private sphere and different forms of community</p> <p>What kinds of spatial demands and arrangements arise from the changing practices of mobility of an increasingly urbanised society?</p> <p>urban development and transformation processes</p> <p>temporary opportunity</p> <p>reciprocity of usage, programming, learning, design and building processes;</p> <p>transdisciplinary and intercultural practices</p> <p>radical pragmatism</p>	<p>Practicing research – researching practice Site for experimentation/ experimental set-up. Place-making, commoning</p> <p>The challenge was to organize all kinds of activities in this remote location; stretching the framework of a Bologna-shaped curriculum;</p> <p>Laboratory; educational space;</p> <p>combine teaching, research, design and practice in one place</p> <p>the minimal use of materials, experimental testing of re-cycling and upcycling strategies; testing of unusual constructions and reassembling material according to a radical low-budget and do-it-yourself (diy) strategy</p> <p>Testing out ways of communal living and survival;</p> <p>experimenting with varied forms of house-keeping to apply, derive and invent strategies and modes of practice that enables situated and contextual agreements;</p> <p>testing roles of agency, as guests and hosts;</p>	<p>students, young researchers, staff, neighbours and institutional actors</p>	<p>Project: Hotel?Wilhelmsburg</p> <p>dwelling as practice</p> <p>teaching, research, design and practice;</p> <p>programming and strategy; communication model, architectural-physical implementation;</p> <p>performative intervention; inventing the kitchen-foyer</p>
<p><b>L Landscapes of Quarantine</b></p> <p>Curated by Future Plural: Geoff Manaugh (BLDGBLOG) and Nicola Twilley (Edible Geography)</p> <p>Designed by: Glen Cummings (MTWTF)</p> <p>Sponsored by Brooklyn Brewery</p>	<p>Storefront for Art and Architecture, New York, 2010.</p>	<p>Questions of governmental authority, regional jurisdiction, and the limits of civic responsibility;</p> <p>The physical, biological, ethical, architectural, social, political, temporal, and even astronomical dimensions of quarantine;</p>	<p>Awareness?</p> <p>Discussion on the boundaries of quarantine: spatial implications (separation);</p> <p>Exploring the spaces of quarantine, from Level 4 biocontainment labs to underground nuclear waste repositories;</p>	<p>Art, design and architecture audiences?</p>	<p>Curatorship; Group exhibition (18 artists, designers, architects);</p> <p>began with an eight-week independent design studio directed by the curators;</p> <p>Discussion and development of the participants creative response</p>

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<p><b>M</b> <b>Flooded McDonald's</b> Superflex<sup>441</sup></p> <p>Danish artist collective formed in 1993 by Bjørnstjerne Christian- sen, Jakob Fenger and Rasmus Nielsen.</p> <p>superflex.net</p>	<p>Part of the group exhibition <i>Eco-visionaries: Art and Architecture After the Anthropocene</i>, MAAT Museum of Art, Architecture and Technology, Lisbon, 2018. Curated by Pedro Gadanho and Mariana Pestana.</p> <p>Produced in 2009, the work was first exhibited at South London Gallery, in 2010.</p>	<p>The abstract tendencies of post-Fordist global capitalism (Artforum)</p> <p>Hegemonic, hyperfunctionalized sites of consumerism</p> <p>Mass production of food Alimentation</p>	<p>Critique and politic activism;</p> <p>Hint at the consumer-driven power and influence and impotence of large multinational companies in the face of climate change, questioning with whom ultimate responsibility lies.</p> <p>Allegory of impending economic and ecological catastrophe.</p> <p>Artforum: The fast food company is eventually swallowed up and becomes a prehis- toric primordial muck.</p> <p><b>Reproduce the seductive, high-tech codes of television ads in an attempt to intervene—at the level of media language—in the symbolic visual mechanisms of global capitalism. In the process, the collective work invokes a tradition of critique and political activism in video art.</b></p>	<p>Art, architecture and technology museum visitors.</p>	<p>Short film work. The 20min video piece meticulous documents the gradual flooding of a handmade, to-scale, detailed replica of an abandoned MacDonald's restaurant. Furniture is lifted up by the water, trays of food and drinks start to float around, electrics short circuit and eventually the space is completely submerged. <del>The film is devoid of exaggerated disaster-film drama and intentionally resists categorization as a documentary or as an art film.</del></p> <p>(Superflex interview: there was this sort of disaster feeling I guess going on all over the world (2009); Hollywood was putting out all these end of the world apocalyptic films, we thought we would <del>make our version</del>. Our version is a slightly more gentle than the sort of average Hollywood film, it basically took the brand of MacDonald's which has that sort aura of consumption and trash. So it's a very simple sort of cocktail.</p> <p>So you go into a space, say that is almost one to one, and you slowly let things happen, so it's unusual.</p>
<p><b>N</b> <b>Falafel Road</b> Larissa Sansour Oreet Ashery in association with Live Art Development Agency and Artsadmin</p>	<p>Around various London eateries, including supermarkets and market stalls, 2010.</p>	<p>Contemporary political dialogues</p> <p>Origins Nationalized foodstuff Innate symbols Storytelling</p> <p>Did Israel steal the falafel from the Palestinians? The accusation that falafel was stolen from the Palestinians by Israel.</p> <p>Psycho-geography</p>	<p>Address forms of cultural colonialism in relation to the Middle East through the outlandish and irregular means the authors have begun to develop in their graphic novel - <i>The Novel of Nonel and Vovel</i> (2009).<sup>442</sup></p> <p>Investigate into the intentional and systematic hijacking and eradication of Palestinian cultural history by the state of Israel.</p> <p>Chart a subjective and exilic map of the falafel in London, as well map those attending the meals.</p>	<p>Participatory public and specially invited guest - a collage of friends and colleagues belonging to relevant artistic and political networks.</p>	<p>Project: took the form of a month-long residency around various London eateries in which 20 communal meals of falafel were filmed and edited by different artists—an idea inspired by Gordon Matta-Clark's FOOD project in the 1970s.</p> <p>Video, web</p>

<sup>441</sup> Retrieved 12/8/2018, from <<https://www.youtube.com/watch?v=gsJsb2BKBLE&app=desktop>>; <[superflex.net/floodedmcdonalds](http://superflex.net/floodedmcdonalds)>; <<https://www.artforum.com/print/reviews/2010>>

04/superflex-39836>; <<https://www.youtube.com/watch?v=u0UIRIdxJyc>>

<sup>442</sup> Ashery and Sansour have created a graphic novel that raises questions on artistic agency, collaborative processes, the nature of authority and art and politics. It also offers an eye opening take on Palestine. Although humorous in its approach, the book poses uncomfortable and rigorous questions. All this assumes particular importance considering that ~~these artists come from both sides of the region's divide~~. In the graphic novel's main story, *Nonel and Vovel*, the artists' alter egos, are given superpowers compromising their creativity. With their new powers and help of local ninja women, they strive to save Palestine. *The Novel of Nonel and Vovel* presents a bold ~~mixture of art, politics, games, sci-fi, storytelling and other experiments~~, all rattling and shaking up the most prevalent ideas, stereotypes and misconceptions of the Middle East.

Retrieved 12/8/2018, from <[www.larissasansour.com/nonel\\_vovel.html](http://www.larissasansour.com/nonel_vovel.html)>.

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<p><b>O</b> <b>Lapin Kulta Solar Kitchen Restaurant</b> Martí Guixé and Antto Melasniemi (chef entrepreneur) Sponsored by Lapin Kulta beer</p>	<p>Kalastama Eteläkärki, Helsinki, 2011.</p> <p>First presented at Museo del Design della Triennale di Milano, Milan, 2011.</p> <p>Methods for later: rolling out a mat (the painted surface, paint which absorbs sunlight)</p>	<p>Energy; Solar power; concentrated reflected solar energy Alimentation</p> <p>The prospect of solar power going mainstream. Sunlight is the most abundant renewable energy source on earth;</p> <p>Ecological, fragile, but essential factor: the potential in passive energy. To make something out of almost nothing.</p> <p>How the technical parameters of the solar kitchen affect food processing when cooking;</p> <p>Weather-dependence. Immediacy in information, decisions and movements.</p> <p>(contemporary factors; it is a nature-driven kitchen featuring) flexibility and immediacy.</p> <p>Tasting experience</p>	<p>Try to rethink the perception of the kitchen, of cooking, and of food, and all of these in relation to nature in 2011;</p> <p>Occupying as a territory for a temporary use (in this case a social gathering for eating with food cooked by energy generated from the sun)</p> <p>Bring out fundamental aspects of architecture – that of community and territory/threshold.</p> <p>Test people’s flexibility;</p>	<p>Invited participatory audience ?</p>	<p>Experimental business model: traveling solar restaurant; (runs entirely on solar energy and produces meals outdoors even in colder cities with temperatures of -15°C)</p> <p>entrepreneurship, strategy, business, marketing</p> <p>Architecture FAD (Interdisciplinary Association for Space Design) international Prize 2014; Innovative Media Prize and Special Prize for Innovative Marketing at Vuoden Huiput Awards Finland 2011</p>
<p><b>P</b> <b>A Variation on Powers of Ten</b> Futurefarmers: Amy Francischini Michael Swaine and Elizabeth Thomas/ Phyllis Wattis MATRIX Curator</p> <p>Jeff Warrin, Photographer, Collaborator</p>	<p>Result of a research-based residency at the University of California Berkeley Art Museum and Pacific Film Archive. The project was instigated in 2010.</p> <p>Exhibition history: San Francisco Museum of Modern Art Berkeley Art Museum, 2012</p> <p>** Project locations **</p> <ul style="list-style-type: none"> <li>· Inside the Tropical Greenhouse at the Botanical Garden, Berkeley, CA</li> <li>· Strawberry Canyon, Berkeley, CA</li> <li>· Live Oak Park, North Berkeley, California</li> <li>· River Dog Farm, Capay Valley, California</li> <li>· Pozen Center, Massachusetts College of Art, Boston, Massachusetts</li> <li>· Rossmoor Bar, on the banks of the American River, Rancho Cordova, California</li> <li>· The Campanile (Sather Tower), University of California, Berkeley Campus</li> <li>· Inside the World War II Radar Dome, on the roof of MIT Earth Sciences building</li> <li>· The Great Refractor, Harvard College Observatory</li> <li>· Zia Pueblo, New Mexico</li> </ul>	<p>Scale : macro- and micro explorations, magnitudes of ten Planetary interdisciplinarity inquiry Relative scale of the universe Cosmic mystery and the human scale</p> <p>Where does the desire to expand our knowledge and understanding come from? To what lengths will we go to “know?” Who is impacted by this quest and where has this knowledge led us?</p>	<p>(guide) discussions about the changing landscape of researcher’s field and the tools they use or invent to gather, quantify, and measure their research;</p> <p>Form the basis for a contemporary portrait of various perspectives on our changing world.</p> <p>Bringing the discourse of academic research into an art context and vice versa.</p>	<p>Invited participatory audience/disciplines: (scholars)</p> <p>Humanities + Science Microbial Ecologist African History + History of Science Geography Organismic and evolutionary biology Evolution and ecology, City and regional planning, Physics and planetary science Astronomy and physics History of science and physics</p>	<p>Research Curatorship 10 picnics Inventorying and recording: books, journals, food, and objects Photography Audio Film Website Book/publication Exhibition</p>

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Q	<p><b>Not an Artichoke, Nor from Jerusalem</b>            Creators:            Concept:            Marina Zurkow,            Michael Connor,            Alex Freedman            Art: Marina Zurkow            Chefs: Lucullan            Foods (Lauryn Tyrell,            Loryn Hatch, and            Albert Nguyen)            Foragers:            Holly Drake,            Oliver Kellhammer,            Bun Lai, Andrew Nundel            &amp; your hosts            Photo documentation:            M.Cianfrani, M_DOK</p>	<p>Held at The Artist's            Institute, in New York.            Monday, January 16th,            2012 7:30pm.</p>	<p>What is local?             Local waters and their            adjoining shores            (ecology); geography            characterized by its            coastal position at the            meeting of lakes, rivers,            streams and marine            waters.             The role that language/            terminology plays in the            identity of the experience.  <i>Tong-ho. Whores' eggs.</i>  <i>Knotweed. Sapidissima.</i>  <i>Sumac.</i> "These words feel            strangely potent in the            mouth. Language frames            our experience of food,            [...] and these names            evoke rich and bloody            histories that have            identified them as food            of pest."</p>	<p>Challenge currently            marketed notions of            'sustainable,' 'green'            and 'locavore.'             Building "environments            that are centred on            humans and their            relationship to animals,            plants, and the Weather",            stressing the notions that            "nature has long been a            stage upon which we            project ourselves, making            ourselves other."             The remit behind the            event was to "render the            local exotic, and the            exotic too local", an            aim realised in the            appropriation of            ingredients harvested in            local waters and their            shores, whether native            species or inevitable            "invaders" —that is to            say, that arrived in New            York as "hitchhikers...            or once-welcomed            foreign guests".</p>	<p>Participants/guests            (seating limited to 25            people).</p>	<p>Invitation to a "local"            formal "explorer's club"            style dinner for 25;            Meal harvested in nearby            waters or foraged on the            adjoining shores.            Five-course meal, wine,            special toasts, and            cocktails.             Elaborately illustrated            menu prints designed by            Zurkow;            Documentation             Spoken words:            Each course was            preceded with an            explanatory, if            sometimes abstract toast.             For instance:            "Who wants my jellyfish?            I'm not sellyfish!            — A poem my Ogden            Nash.            As we won't be able to            selly much fish in the            future, it's time to get            down with our            primordial friends as            they take over our acid,            warming, oceans.            The joy of jellyfish lies in            their crunch.            Malaysians call jellyfish            'music to the teeth'.            A toast, to the Rise of            Slime, and specially to            jellyfish, the true benefi-            ciaries of our great mess."</p>
R	<p><b>A Visual Anthropology            of the Portuguese            Tavern</b>            Inês Nepomuceno</p>	<p>Presented as a            master project in            Communication Design,            ESAD College of Art and            Design,            Matosinhos, 2012</p>	<p>Non-hegemonic spaces            Local cultural            Cultural identity            Memory             Visual Representation            Visual narrative             "the designer's ability            to counter an almost            inevitable authoritarian            uniformity of            conventional structures            within the global            culture"             "The designer as a            cultural catalyst plays            a key role in the            exploration and            redefinition of the            realities of strong            anthropological and            sociological content,            immortalizing a number            of cultural signs through            visual representation."</p>	<p>Communication design            as a discipline that            re-thinks a heterotopical            space within the local            culture.             "Concept thinking made            visual giving primacy to            the work process and the            method used in the lab"             Manifest a critical and            reflexive approach,            explore heterotopias or            social utopias that allow            rethinking contemporary            society and the role of the            designer in building a            future memory of society.</p>	<p>Attendees of the master            degree presentation?   <i>Heterotopia is a concept            in human geography            elaborated by Michel            Foucault to describe            places and spaces that            function in            non-hegemonic            conditions. These are            spaces of otherness, which            are irrelevant, that are            simultaneously            physical and mental, such            as the space of a phone            call or the moment when            you see yourself in the            mirror.</i>            Foucault, Michel.            1971. <i>The Order of Things</i>.            New York: Vintage            Books.</p>	<p>Process book;            Photographic project;            Installation setting:            Photographs, table,            plates, cheese, bread,            knife.</p>
S	<p><b>Gastropod</b>            Co-hosted by            Nicola Twilley and            Cynthia Graber</p>	<p>the world wide web            2014-ongoing.</p>	<p>Food through the lens            of science and history;</p>	<p>To understand the world            through of food</p>	<p>Listeners curious/            interested in the relations            between food, history            and science.</p>	<p>Podcast;             curation, writing in            the form of episode            notes and a podcast            (US content driven            curatorship)</p>

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<p>T</p> <p><b>The Book of Thirst/ O Livro da Sede</b> Mariana Caló and Francisco Queimadel Curator: Ricardo Nicolau</p>	<p>Contemporary Gallery of Serralves Museum, Porto, 2016</p>	<p>Immersive experience;  Perception of the passage of time, its manifesta- tions and interpretations; Stillness and movement; Film as an art of false movement; The role played by [film] montage to create the impression of action  Mythology the relationship between thirst and bestial and libertarian instincts  note for later: processes in the voice of the artists: free associations and formal analogies</p>	<p>Create thirst and curiosity;  Stimulation of the spectator's curiosity  <u>interaction</u>: spectators have to edit the images and build their own film The movement that is activated is that of the spectator... Stripping the spectator of his/hers traditional passive role and transforming him/her into a true editor.  To present carnival ecsta- sies, bestiality and thirst as manifestations of vital instincts and freedom.</p>	<p>Contemporary art museum visitors</p>	<p>Installation environment composed of five 16 mm projections (sound);  video, <u>analogue film</u> Su- per 8, slides, paintings, drawings, light box.  Exhibition</p>
<p>U</p> <p><b>comer mato</b> Filipa Cordeiro</p>	<p>PLANKTON: sobre comida por gente que come, edited by Patrícia Matos, 9–13. Porto: Nostril, 2016.</p>	<p>Writing/publishing as practice  Geografia, paisagem, cinema  Mato Ser mato Comer mato: alimentação contra o ordenamento do território alimentar, cultural e simbólico; resistência à subjugação das necessidades naturais aos comportamentos alimentares prescritos pelo sistema do mercado.  Quais são as condições necessárias para que uma espécie vegetal se transforme num <i>produto alimentar</i> sujeito à lei da oferta e da procura? Quais são as características que garantem a <i>produtividade económica</i> da exploração de uma determinada espécie?  Biodiversidade; Abundância Plantas comestíveis Alternative edibles Espécies raras</p>	<p>Awareness: Alimentation O que se come/ O que não se come Como se come aquilo que não se come?  Sugerimos pois comê-las [os matagais de ervas daninhas]: dar-lhes um valor, ainda que não económico. E dá-las a comer: na sua espinhosidade urticante, aos estômagos mais dormentes.  Amoras silvestres Camarinhas Urtigas</p>	<p>gente que come/ those who eat</p>	<p>Text work/Essay</p>

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<p><b>V</b></p> <p><b>The Empire Remains Shop</b> Cooking Sections: Daniel Fernández Pascual and Alon Schwabe</p>	<p>Storefront and upper floor of 91–93 Baker Street, London 2016-ongoing.</p> <p>This long-term research project began in 2013 to explore the infrastructure and cultural imaginaries established within the British Empire to promote gastronomic and agricultural exchange between home and overseas at the beginning of the 20th century. As a point of departure, it takes the Empire Marketing Board — a British governmental agency that promoted colonial trade in the 1920–30s through fine art, film and graphic propaganda.</p>	<p>Post-colonial practices; Investigation; Archives</p> <p>The aesthetics of economy (propaganda legacies)</p> <p>Systems that organize the world through food;</p> <p>The financialization of the environment;</p> <p>The ways in which global food networks have evolved up until today.</p> <p>Research-based practices operating within the overlap among visual arts, architecture, and geopolitics;</p>	<p>Speculate on the possibility and implications of selling back the remains of the British Empire in London today;</p> <p>Use food to trace new geographies across the present and future of our postcolonial plane; Trace the contemporary history of imperial fruit, sugar, rum, cocoa, spices, and condiments, as well as the economies and aesthetics that emerged from them.</p> <p>Create and develop a platform to investigate and explore postcolonial spatial implications behind the 'exotic' and the 'tropical', conflict geologies, the financialization of ecosystems, 'unnatural' behaviors, the ecological perception of 'invasive' and 'native' species, 'culturally neutral' food aid, the architecture of retiring to former colonies, or the construction of the offshore and Special Economic Zones.</p> <p>(the Book): Lay out some of the landscapes, imaginaries, economies, and aesthetics that future iterations of the shop would need to address in order to think through political counter structures for a better distributed, hyper-globalized world.</p>	<p>Visitors of The Empire Remains Shop</p>	<p>Space Public installation</p> <p>Ongoing space hosting a critical programme of discussions, performances, dinners, installations, and screenings</p> <p>Mapping Curatorial</p> <p>Book/publication (Columbia Books on Architecture and the City, April 2018) is structured as a franchise agreement.</p>
<p><b>W</b></p> <p><b>The Politics of Food: Markets and Movements</b> Serkan Taycan (member of RecCollective)</p>	<p>Delfina Foundation, London Season 3: Summer 2016</p> <p>(previous) Season 2: Spring 2015 Season 1: Winter 2014</p>	<p>The role of dams in global water problems;</p> <p>The transformation of urban and rural spaces, and the physical, social and ecological impact of this transformation; somewhere between engineering, ecology and visual art.</p> <p>(Most recent work includes <i>Between Two Seas</i>, 2013... and <i>Agora</i> 2013-2014).</p>	<p>Centered on the possibilities of creating a working hydrolab as an interdisciplinary ecological-artistic research platform;</p> <p>Diverse imaginations and projections regarding the future and conditions of humanity as part of these processes.</p> <p>To evolve from the personal towards social and spatial urban issues, and from there to more global and ecological questions.</p>	<p>Invited participatory audience ?</p> <p>(to date), The Politics of Food programme invited over 70 participants: artists, activists, anthropologists, agronomists, chefs, curators, scientists and writers from 32 countries.</p>	<p>Serkan Taycan: Research project (resident artist)</p> <p>Works primarily with photography and maps, and also engages with walking. For Delfina Foundation Taycan was exploring the possibilities of creating a working hydrolab as an interdisciplinary ecological-artistic research platform.</p> <p>The Politics of Food is a public and thematic programme; Curatorial; Residencies, events and exhibitions.</p>

Case/Author	Where/When	Issue	Intention	Audience	Design component/ or materials
<p>X <b>non-food</b><sup>443</sup> Lucy Chinen and Sean Raspet (co-founders) Dennis Schroer and Mariliis Holm (creative direction and branding)</p>	<p>Los Angeles-based 2016-ongoing.</p>	<p>Corporation as a form of artistic practice;  the limits of “food” culture;  [things] that are missing from the daily food intake;  sustainability, nutrient content and biological variety;  the lack of plant-based foods high in protein;  environmental efficient protein alternative;  making food products with abstract/ non-mimetic flavour and using algae as a primary food ingredient</p>	<p>Changing the culture that contributes immense waste in our current ecological climate, and to cultivate a conversation around the aesthetic experience of food;  Challenging earth's eating habits: challenge notions about food, nutrition, flavour and sustainability, as well as dichotomies between nature and technology;  creating “radically sustainable algae-based foods to drastically reduce agriculture’s resource and carbon footprint.”;  <b>make a protein-rich, plant-based staple food that is environmentally sustainable</b>  creating new modes of production and distribution of food;  founder/artist: “I’m interested in producing things that have an ecological or financial footprint and can become part of the daily lives of people who may not have anything to do with the art world.”  create art that relies on our less-emphasized senses of smell and taste</p>	<p>Anybody</p>	<p>Product (Nonbar): snack algae-based nutrition bar;  entrepreneurship: business, brand strategy creative direction</p>
<p>Y <b>win &gt;&lt; win</b> Rimini Protokoll (Coordination)  <a href="https://www.rimini-protokoll.de/web-site/en/project/win-win">https://www.rimini-protokoll.de/web-site/en/project/win-win</a></p>	<p>Part of the group exhibition <i>Eco-visionaries: Art and Architecture After the Anthropocene</i>, MAAAT Museum of Art, Architecture and Technology, Lisbon, 2018. Curated by Pedro Gadanho and Mariana Pestana.  Commissioned for the exhibition <i>After the End of the World</i> in 2017. Curated by José Luis de Vicente. Produced by CCB (Barcelona) in Co-Production with FACT . BLUECOAT . RIBA NORTH (Liverpool).</p>	<p>Climate change; Ecology Ocean life; Overfishing (species) Resilience?  “We are in this crazy, unforeseen and incomprehensible situation where we are competing against jellyfish. And they are winning,” says the Australian marine biologist and jellyfish expert Lisa-Ann Gershwin.  Marine scientists have thus arrived at an apocalyptic prognosis: “Jellyfish will be the only survivors when everything else has fallen apart.”</p>	<p>Awareness Immersive experience A blind-date The unexpected <b>Interaction</b>  Presents a dramatic experience about the animal species that will be the winners and losers in the climate crisis.</p>	<p>Visitors of the exhibition</p>	<p>Immersive installation piece  Video Theatre</p>

<sup>443</sup> Non-food items (NFIs) are items other than food. The term is especially used in humanitarian contexts, when providing NFIs to those affected by natural disasters or war may be a life-saving priority. Typically, they include essential household items such as blankets, plastic sheets, buckets and other containers for water, cooking items and soap. Retrieved 12/8/2018, from Wikipedia.

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### 3.2.1 Reduction

From 21 + 4 samples to 10 + 4 samples.

For feasibility reasons the number of cases selected for the overall sample was reduced. Based on table 8, Diagram 1 intends to discover unconstrained links, connections and liaisons between cases, particularly regarding its issue, intention, audience and design component/or materials. According to Kant, reduction relates to the experiment of pure reason. The synthetic process attempts to “separate pure cognition a priori into two heterogeneous elements, viz., the cognition of things as phenomena, and of things in themselves.”<sup>444</sup> Kant’s view seems particularly effective, I believe, when considering cases p and τ, but not exclusively, cases ι, κ, λ, Q, γ too easily fall within the scope of this conception. Furthermore, the reduction is driven by cases capacity, in other words, by their sensibility to embrace interdisciplinarity as to render and displace complex contemporary state of affairs such as nourishment, geopolitics and ecological significance.

Ultimately, it is believed that the reduction does not cause significant deviations in the results.

#### 3.2.1.1 Reduction’s criteria

Chart 10 differentiates the nature of the relations between the cases based on three types of connections: a) context (lines marked with colour blue), b) processes (red) and c) component/materials (green).

To signal the most exemplary case of repetitive processes, strategies, from the overall sample presented in table 8, case H “Enemy Kitchen” (2003–ongoing) might very possibly come to final considerations that are similar to case c “Conflict Kitchen” (2010–ongoing), already selected for the former sample test. Case N “Falafel Road”, may also be read to be driven by similar motivations as processes, that of domain of conciliation. It is for this reason decided not to select cases H and N to proceed with the coding process.

Other criteria is based on the design component such as the exhibition models or the medium of video. In this case, for instance, case λ and case ν are both concerned with relationships between spatial practices/territory and questions of governmental authority. Cases Q and γ both examine interconnected environments, local waters and adjoining

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<sup>444</sup> Kant 2003 (1781), 26-7. Preface to the second edition, footnote no. 1787. Retrieved 3/10/2016, from The Project Gutenberg [EBook #4280].

shores/ocean life and our relation with native/invasive species but they do so through distinct mediums/processes. Cases o and x both present business models and test people's flexibility, and the latter shares the context/landscape with Cases q and y. Following reasons such as those presented, cases selected/proposed to proceed with codification, respective analysis and interpretation are the following:

ε The Kitchen

ι lusitânia liquefeita

ϳ Musique à la Mode

κ Hotel as Method?

λ Landscapes of Quarantine

~~μ Flooded McDonald's~~

ο Lapin Kulta Solar Kitchen

ρ A Variation on the Powers of Ten

q Not an Artichoke, Nor from Jerusalem

τ The Book of Thirst

~~χ non-food~~

ϳ win >< win

**chart 10:** relations between selected cases of the overall sample including the sample test. Nature of the relations (direction left to right): context (blue), processes (red), component/materials (green).

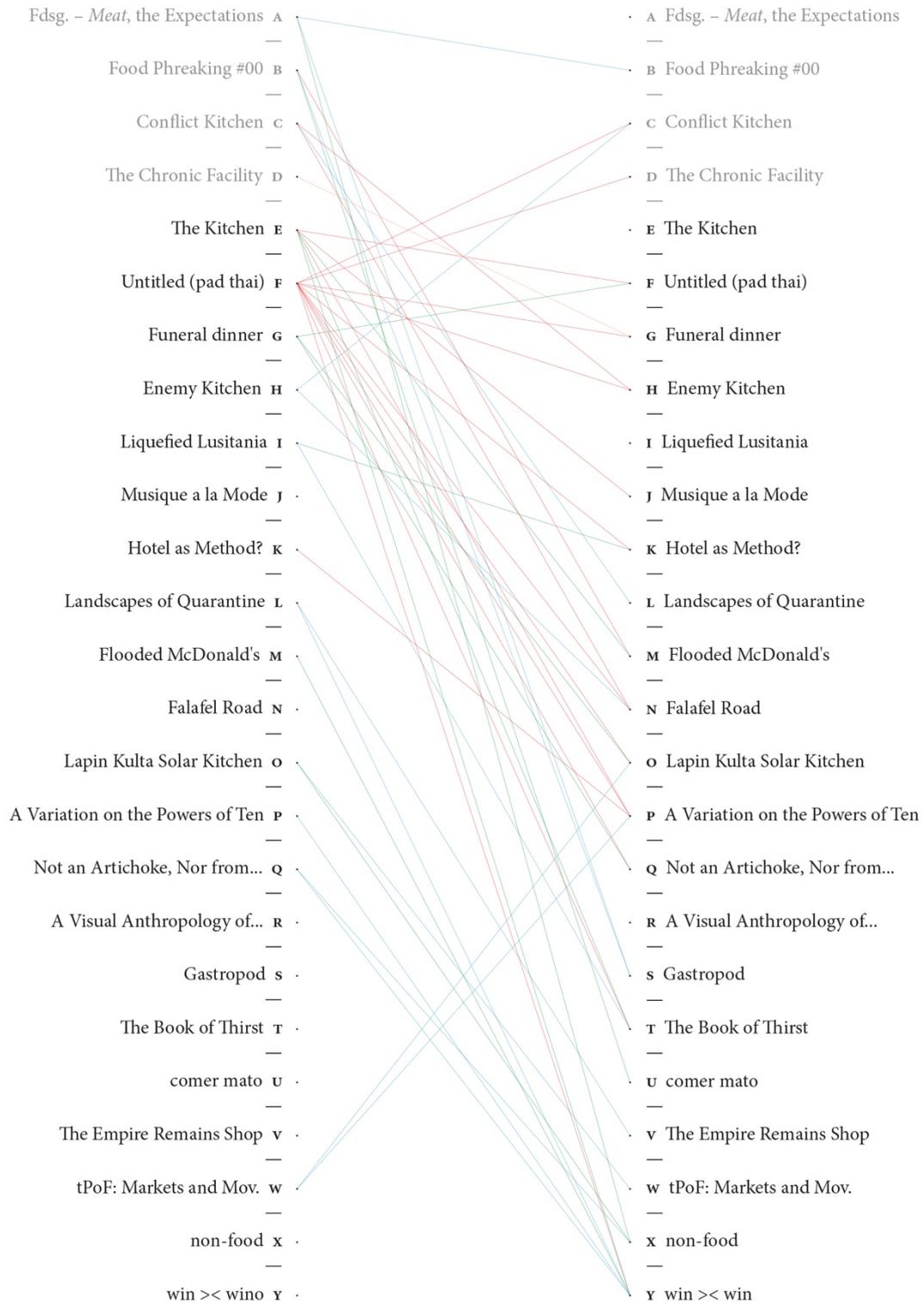


chart 10a: unfolding...



chart 10b: unfolding...



chart 10c: unfolding...



chart 10d: unfolding...

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< wino

chart 10e: unfolding...



chart 10f: unfolding...



chart 10g: unfolding...



**chart 10h: unfolding...**

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< wino

**chart 10i:** unfolding...

Fdsg. – <i>Meat</i> , the Expectations	A	·	A	Fdsg. – <i>Meat</i> , the Expectations
—	—	—	—	—
Food Phreaking #00	B	·	B	Food Phreaking #00
—	—	—	—	—
Conflict Kitchen	C	·	C	Conflict Kitchen
—	—	—	—	—
The Chronic Facility	D	·	D	The Chronic Facility
—	—	—	—	—
The Kitchen	E	·	E	The Kitchen
—	—	—	—	—
Untitled (pad thai)	F	·	F	Untitled (pad thai)
—	—	—	—	—
Funeral dinner	G	·	G	Funeral dinner
—	—	—	—	—
Enemy Kitchen	H	·	H	Enemy Kitchen
—	—	—	—	—
Liquefied Lusitania	I	·	I	Liquefied Lusitania
—	—	—	—	—
Musique a la Mode	J	·	J	Musique a la Mode
—	—	—	—	—
Hotel as Method?	K	·	K	Hotel as Method?
—	—	—	—	—
Landscapes of Quarantine	L	·	L	Landscapes of Quarantine
—	—	—	—	—
Flooded McDonald's	M	·	M	Flooded McDonald's
—	—	—	—	—
Falafel Road	N	·	N	Falafel Road
—	—	—	—	—
Lapin Kulta Solar Kitchen	O	·	O	Lapin Kulta Solar Kitchen
—	—	—	—	—
A Variation on the Powers of Ten	P	·	P	A Variation on the Powers of Ten
—	—	—	—	—
Not an Artichoke, Nor from...	Q	·	Q	Not an Artichoke, Nor from...
—	—	—	—	—
A Visual Anthropology of...	R	·	R	A Visual Anthropology of...
—	—	—	—	—
Gastropod	S	·	S	Gastropod
—	—	—	—	—
The Book of Thirst	T	·	T	The Book of Thirst
—	—	—	—	—
comer mato	U	·	U	comer mato
—	—	—	—	—
The Empire Remains Shop	V	·	V	The Empire Remains Shop
—	—	—	—	—
tPoF: Markets and Mov.	W	·	W	tPoF: Markets and Mov.
—	—	—	—	—
non-food	X	·	X	non-food
—	—	—	—	—
win >< wino	Y	·	Y	win >< wino

chart 10j: unfolding...

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< wino

**chart 10k: unfolding...**

Fdsg. – <i>Meat</i> , the Expectations	A	·	A	Fdsg. – <i>Meat</i> , the Expectations
—	—	—	—	—
Food Phreaking #00	B	·	B	Food Phreaking #00
—	—	—	—	—
Conflict Kitchen	C	·	C	Conflict Kitchen
—	—	—	—	—
The Chronic Facility	D	·	D	The Chronic Facility
—	—	—	—	—
The Kitchen	E	·	E	The Kitchen
—	—	—	—	—
Untitled (pad thai)	F	·	F	Untitled (pad thai)
—	—	—	—	—
Funeral dinner	G	·	G	Funeral dinner
—	—	—	—	—
Enemy Kitchen	H	·	H	Enemy Kitchen
—	—	—	—	—
Liquefied Lusitania	I	·	I	Liquefied Lusitania
—	—	—	—	—
Musique a la Mode	J	·	J	Musique a la Mode
—	—	—	—	—
Hotel as Method?	K	·	K	Hotel as Method?
—	—	—	—	—
Landscapes of Quarantine	L	·	L	Landscapes of Quarantine
—	—	—	—	—
Flooded McDonald's	M	·	M	Flooded McDonald's
—	—	—	—	—
Falafel Road	N	·	N	Falafel Road
—	—	—	—	—
Lapin Kulta Solar Kitchen	O	·	O	Lapin Kulta Solar Kitchen
—	—	—	—	—
A Variation on the Powers of Ten	P	·	P	A Variation on the Powers of Ten
—	—	—	—	—
Not an Artichoke, Nor from...	Q	·	Q	Not an Artichoke, Nor from...
—	—	—	—	—
A Visual Anthropology of...	R	·	R	A Visual Anthropology of...
—	—	—	—	—
Gastropod	S	·	S	Gastropod
—	—	—	—	—
The Book of Thirst	T	·	T	The Book of Thirst
—	—	—	—	—
comer mato	U	·	U	comer mato
—	—	—	—	—
The Empire Remains Shop	V	·	V	The Empire Remains Shop
—	—	—	—	—
tPoF: Markets and Mov.	W	·	W	tPoF: Markets and Mov.
—	—	—	—	—
non-food	X	·	X	non-food
—	—	—	—	—
win >< wino	Y	·	Y	win >< win

**chart 10l: unfolding...**

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< wino

**chart 10m: unfolding...**

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< wino

**chart 10n: unfolding...**

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< wino

**chart 100: unfolding...**

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< win

**chart 10p: unfolding...**

Fdsg. – <i>Meat</i> , the Expectations	A ·	· A Fdsg. – <i>Meat</i> , the Expectations
—	—	—
Food Phreaking #00	B ·	· B Food Phreaking #00
—	—	—
Conflict Kitchen	C ·	· C Conflict Kitchen
—	—	—
The Chronic Facility	D ·	· D The Chronic Facility
—	—	—
The Kitchen	E ·	· E The Kitchen
—	—	—
Untitled (pad thai)	F ·	· F Untitled (pad thai)
—	—	—
Funeral dinner	G ·	· G Funeral dinner
—	—	—
Enemy Kitchen	H ·	· H Enemy Kitchen
—	—	—
Liquefied Lusitania	I ·	· I Liquefied Lusitania
—	—	—
Musique a la Mode	J ·	· J Musique a la Mode
—	—	—
Hotel as Method?	K ·	· K Hotel as Method?
—	—	—
Landscapes of Quarantine	L ·	· L Landscapes of Quarantine
—	—	—
Flooded McDonald's	M ·	· M Flooded McDonald's
—	—	—
Falafel Road	N ·	· N Falafel Road
—	—	—
Lapin Kulta Solar Kitchen	O ·	· O Lapin Kulta Solar Kitchen
—	—	—
A Variation on the Powers of Ten	P ·	· P A Variation on the Powers of Ten
—	—	—
Not an Artichoke, Nor from...	Q ·	· Q Not an Artichoke, Nor from...
—	—	—
A Visual Anthropology of...	R ·	· R A Visual Anthropology of...
—	—	—
Gastropod	S ·	· S Gastropod
—	—	—
The Book of Thirst	T ·	· T The Book of Thirst
—	—	—
comer mato	U ·	· U comer mato
—	—	—
The Empire Remains Shop	V ·	· V The Empire Remains Shop
—	—	—
tPoF: Markets and Mov.	W ·	· W tPoF: Markets and Mov.
—	—	—
non-food	X ·	· X non-food
—	—	—
win >< wino	Y ·	· Y win >< wino

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### 3.2.2 Coding the overall reduced sample

CODING SAMPLE P

July 23–25, 2018

#### A Variation on the Powers of Ten

(2012/2010)

Futurefarmers:

Amy Francischini + Michael Swaine and  
Elizabeth Thomas/Phyllis Wattis MATRIX Curator  
Jeff Warrin: photographer, collaborator

Terminology

a) scientific literature

b) non-academic fonts: n/a

Source: <[www.futurefarmers.com/powersofTen](http://www.futurefarmers.com/powersofTen)>



Fig. 73: (left) picnic 10<sup>∞</sup> with Ignacio Valero, Humanities + Science. Tropical Greenhouse at the Botanical Garden, Berkeley. (right) picnic 10<sup>3</sup> with Arthur Shapiro, Evolution and ecology. Rossmoor Bar, on the banks of the American River, Rancho Cordova.

#### key words + short sentences

A Variation on the Powers of Ten

What are the limits of knowledge? Where is there still mystery, and how are researchers moving towards these “unknown” territories?

Futurefarmers ask these and other questions as part of a multifaceted research project inspired by Charles and Ray Eames's film, *Powers of Ten* (1977).

*Powers of Ten* is a short documentary film that depicts the relative scale of the universe in factors of ten. It illustrates the universe as an arena of both continuity and change, of everyday picnics and cosmic mystery. One iconic image from the film depicts a couple picnicking on a blanket, serving as a human-scale grounding for the macro- and micro-explorations in the film.

Futurefarmers uses this film as a conceptual and aesthetic framework for exploring related ideas – the production of knowledge; how its limits are understood, measured, represented, and

#### codes

COMMUNICATIONS; CONCEPTUAL DSG; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; GESTALTUNG; INTEGRATION; PARTICIPATORY DSG.; PROJECT; PUBLICATIONS; REDESIGN; RESEARCH; SEMIOTICS; UNDERSTANDING

COMPLEXITY; CONCEPTUAL; DECONSTRUCTION; DSG. METHODS; EDUCATION; HEURISTICS; PROJECT; REDESIGN; RESEARCH; SPECULATIVE DSG; UNDERSTANDING; WICKED PROBLEMS

COMMUNICATIONS; COMPLEXITY; CONCEPTUAL; DECONSTRUCTION; GESTALTUNG; INTEGRATION; Mapping; VISUAL COMMUNICATION; SEMIOTICS; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS

AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; GESTALTUNG; INTEGRATION; INTERDISCIPLINARY;

transgressed; and the relationship between diverse fields of inquiry.

RESEARCH; UNDERSTANDING; WICKED PROBLEMS

**key words + short sentences**

**codes**

A Variation is a journey through various fields of inquiry, from human psychology and philosophy ecology, microbiology, astrobiology, environmental science, and zoology, that collects and presents knowledge, in this case, as it is constituted inside a major university.

CROSSOVER; DECONSTRUCTION; EDUCATION; ETHICS; INTEGRATION; INTERDISCIPLINARY; Mapping; REDESIGN; RESPONSIBILITY; SUSTAINABILITY; TRANSFORMATION; WICKED PROBLEMS

With methods both formal and informal, the research framework includes ten picnics with invited scholars, recasting the picnic blanket as a space where the quotidian and the cosmic comingle, as a simple picnic serves as the setting for folding scientific, theoretical, and philosophical conversation into everyday ritual.

AESTHETICS; COLLABORATIVE DESG.; CONCEPTUAL; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; GESTALTUNG; INTEGRATION; INTERACTION; MATERIALS; MODEL; PARTICIPATORY DSG.; PRACTICE; PROJECT; REDESIGN; RESEARCH; RHETORIC; SEMIOTICS; SLOW DSG.; SOCIAL; TOOLS

(pic nik) An informal meal in which everyone pays his share or brings his own dish. The French piquer means to pick at food; nique means something small of no value. From the informal picnic, the outdoor feast developed. In Victorian Britain picnics may not have been as formal as country-house dinners, but they were often elaborate affairs. Weekend shooting parties and sporting events were occasions for grand picnics, with extensive menus and elaborate presentation. Larousse Gastronomique, p.883 [Clarkson Potter: New York] 2001.

AESTHETICS; COLLABORATIVE DSG.; DIY movement; HAPTICS/ LOOK AND FEEL; Open-source food movement; PARTICIPATORY DSG.; PRACTICE; SOCIAL; VISUAL COMMUNICATION;

picnic discussions hosted in various locations. Ten diverse researchers are chosen in order to shape a compelling spectrum of understanding.

COMMUNICATIONS; INTERACTION; RESEARCH; UNDERSTANDING

Upon a blanket, they are invited to discuss the changing landscape of their field and the tools they use or invent to gather, quantify and measure their research now as compared to 33 years ago (when the original movie was made). This span of knowledge provides a contemporary portrait of the various perspectives on our changing world.

DECONSTRUCTION; INTERACTION; RESEARCH; TOOLS; TRANSFORMATION; WICKED PROBLEMS

Each picnic is an interview/conversation with a chosen researcher connected to a power of ten. For example to illustrate ten-to-the-negative-five, a microbiologist is invited and ten-to-the-positive-fifth (where one can begin to see the entire city of Chicago, its edges, its density and its location within the greater landscape), an urban theorist is invited.

COMMUNICATIONS; COMPLEXITY; CONCEPTUAL; GESTALTUNG; INTERACTION; INTERDISCIPLINARY; MODEL; RESEARCH; UNDERSTANDING

key words + short sentences	codes
<p>Research moments are documented and made available through the project website and related publication and programming.</p> <p>The picnic is filmed and also photographed from above and dressed with food and books chosen by each hosted researcher.</p>	<p>DSG. METHODS, DSG. PROCES; Mapping; MATERIALS; MODEL; PRACTICE; PROJECT; VISUAL COMMUNICATION; PUBLICATIONS</p>
<p>picnic 10<sup>25</sup> Astronomy and physics</p> <p>On the blanket: (books): One Two Three ...</p> <p>Infinity: Facts and Speculations of Science by ...;</p> <p>The Ring of Truth: An Inquiry into How We Know What We Know by ... (periodicals): Science, ....</p> <p>Cover art.: “The accelerating universe: Breakthrough of the year”; Scientific American, ...</p> <p>Cover art.: “Hidden worlds of dark matter”</p> <p>Food: Lots of Black stuff, like Dark chocolate (something better than Hershey's, please), Dark grapes; Black olives; Blue potatoes; Raisins; Dark pumpernickel; Bread; Prune jam</p>	<p>AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL; CROSSOVER; DECONSTRUCTION; MATERIALS; Open-source food movement; RESEARCH; SEMIOTICS; SPECULATIVE DSG.; VISUAL COMMUNICATION; PUBLICATIONS; UNDERSTANDING</p>
<p>A Variation works with museum's who are embedded inside major research institutions.</p>	<p>COLLABORATIVE DSG.; EDUCATION</p>
<p>Unlike exhibitions where the final products of thought, inquiry, and production are presented as static objects, this project foregrounds the process of thought and inquiry as its own production. It engages in forms that are fluid, contingent, and mutable - the picnic, the conversation, the workshop - as a means to extend the metaphor of research and discovery into the arena of public presentation.</p>	<p>COMMUNICATIONS; DSG. METHODS, DSG. PROCES; EDUCATION; MODEL; RESEARCH; HEURISTICS; UNDERSTANDING</p>
<p>This project is fueled by an interest in bringing this research out into the public eye and ear and inviting the discourse of academic research into an art context and vice versa.</p>	<p>COMMUNICATIONS; CROSSOVER; EDUCATION; INTERDISCIPLINARY; RESEARCH; RHETORIC</p>
<p>Like all research, the project is driven in both form and content by questions; importantly, these are not just concrete questions about what we know and how we know it, but fuzzier questions about the Use and consequences of that knowledge. Where does the desire to expand our knowledge and understanding come from? To what lengths will we go to “know?” Who is impacted by this quest and where has this knowledge led us? What is the human factor within the search for knowledge?</p>	<p>AESTHETICS; COMMUNICATIONS; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; HEURISTICS; NEED; RESPONSIBILITY; RESEARCH; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS</p>

CODING SAMPLE K

August 13–24, 2018

**University of the Neighbourhoods**

– **Hotel as Method?** (2009–2013)

Benjamin Becker, Stefanie Gernert,

Bernd Kniess, Ben Pohl, and

Anna Richter (UdN)

Terminology

a) scientific literature<sup>445</sup>

b) non-academic fonts: n/a



Fig. 74: Universität der Nachbarschaften (UdN).

**key words + short sentences**

*Hotel?Wilhelmsburg*

educational space

test exemplary lab conditions

living and survival

**codes**

Activism; AESTHETICS; COLLABORATIVE DSG.; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CONSTRUCTION; CRITICAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; Ethnography; GESTALTUNG; HEURISTICS; INTERACTION; INTERDISCIPLINARY; MATERIALS; MODEL; NEED; PARTICIPATORY DSG.; PRACTICE; PROJECT; REDESIGN; RESEARCH; RESPONSIBILITY; SEMIOTICS; SERVICE DSG.; SKILLS; SLOW DSG.; SOCIAL; Social-cultural awareness; SPECULATIVE DSG.; SUSTAINABILITY; TOOLS; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS

everyday life experts, academics, neighbours, students, guests and visitors were involved as participants, critics, contributors, users.

COLLABORATIVE DSG.; CRITICAL DSG.; EDUCATION; DECONSTRUCTION; INTEGRATION; INTERACTION; INTERDISCIPLINARY; PARTICIPATORY DSG.; SOCIAL

the project focused on the reciprocity of usage, programming, learning, design and building processes, the minimal use of material resources

PROJECT; INTEGRATION; INTERACTION; EDUCATION; DSG. PROCESS; MATERIALS; SUSTAINABILITY

experimental testing of re-cycling and upcycling [of material] strategies

DSG. PROCESS; MATERIALS; SUSTAINABILITY

unusual constructions and reassembling material

CONSTRUCTION; MATERIALS

DIY, hands on, and do-it-together (DIT)

DSG. METHODS; DSG. PROCESS; DIY movement; HAPTICS / LOOK AND FEEL

methodology that sought to combine teaching, research, design and practice in one place.

EDUCATION; INTEGRATION; PRACTICE; RESEARCH

became a workplace, a living space, a place to dwell and exchange

COMMUNICATIONS; INTEGRATION; MODEL; SPECULATIVE DSG.; UNDERSTANDING;

questions about future dwelling practices

CONCEPTUAL DSG.; CRITICAL DSG.; DSG. METHODS;

were fathomed in a 1:1 model

MODEL; PRACTICE

<sup>445</sup> Becker, Gernert, Kniess, Pohl, and Richter 2015, 408–29.

key words + short sentences	codes
what does 'dwelling-as-practice' mean under conditions of demographic change, increasing migration and changing economic circumstances? In what ways is the relationship between the private sphere and different forms of community changing? How can the still hegemonic but long out-dated separation of functions (work, leisure, and dwelling) be reconciled? What kinds of spatial demands and arrangements arise from the changing practices of mobility of an increasingly urbanised society?	COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSS-CULTURAL DSG; CROSSOVER; DSG. AND POLITICS; EDUCATION; ETHICS; GLOBALIZATION; INTEGRATION; MODEL; NEED; PRACTICE; RESEARCH; Social-cultural awareness; SUSTAINABILITY; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
creating everyday situations [...] in which current global and site-specific questions of urban development and transformation processes were seized and negotiated.	CONCEPTUAL DSG.; CRITICAL DSG.; DSG METHODS; DSG. PROCESS; GLOBALIZATION; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
modes of practice that enabled specific situated and contextual agreements to emerge rather than being planned in advance.	CONCEPTUAL DSG.; DSG METHODS; DSG. PROCESS; PRACTICE; UNDERSTANDING
roles of agency, as guests and hosts, musicians, cooks and alike.	CONCEPTUAL DSG.; DECONSTRUCTION; INTEGRATION
<i>Hotel?Wilhelmsburg</i> presented our attempt to re-integrate the still spatially divided functions of leisure, work and dwelling [...] to hybridise the different social and cultural realms	CONCEPTUAL DSG.; CRITICAL DSG.; DSG METHODS; CROSS-CULTURAL DSG.; DECONSTRUCTION; GESTALTUNG; INTEGRATION; SEMIOTICS; SERVICE; SOCIAL; Social-cultural awareness
playful (re-)research for new intercultural compromises and contracts [...] 'common symbolic terrain' (Chantal Mouffe, <i>On the Political</i> 2005)	DECONSTRUCTION; DSG. AND POLITICS; DSG. PROCESS; CROSS-CULTURAL DSG.; RESEARCH; SEMIOTICS
actors worked in a transdisciplinary and intercultural constellation on the main topics of a socio-economic (operation) system, a communication model	COMMUNICATIONS; CROSS-CULTURAL DSG; DSG. PROCESS; GLOBALIZATION; INTERDISCIPLINARY; MODEL; SOCIAL; UNDERSTANDING
Trusted tools and architectural imaginaries	CONCEPTUAL DSG.; TOOLS
<i>Hotel?</i> as a method enabled us to frame the research-practice within a shared language and practice	COMMUNICATIONS; DSG METHODS; RESEARCH; PRACTICE; SERVICE; UNDERSTANDING
'hotel' is a code open to the most basic and most luxurious aspects of dwelling. host-guest relationships [...] 'symbolic, cultural and social capital' (Pierre Bourdieu)	COMMUNICATIONS; CONCEPTUAL DSG.; DECONSTRUCTION; DSG METHODS; INTERACTION; SEMIOTICS; SOCIAL; Social-cultural awareness; UNDERSTANDING
co-design a complex field of a 'quasi chaotic' assemblage of new functional hybrids, experimental ways of barter and economic interchange	COLLABORATIVE DSG.; COMPLEXITY; DSG METHODS; DSG. PROCESS; INTEGRATION; MODEL

key words + short sentences	codes
This take on the 'loss of control' and 'quasi chaos' provoked [...] all but a minimum of separation and privacy.	DSG METHODS; DSG. PROCESS; INTEGRATION; RESPONSIBILITY; ETHICS; WICKED PROBLEMS
Practices, rather than functions, perhaps, attracted our attention and allowed work, life, culture, and circulation to transgress their functional separation.	COMPLEXITY; COMMUNICATIONS; DECONSTRUCTION; INTEGRATION, PRACTICE; UNDERSTANDING
increasingly de-bordering and re-bordering world in which it is unclear whether we still work or have already started to relax.	DSG. AND POLITICS; WICKED PROBLEMS
auto-ethnographically practice-research dwelling. opportunity to simultaneously study how they are socially produced, interpreted, negotiated, contested, celebrated and made meaningful.	DECONSTRUCTION; DSG. METHODS; EDUCATION; Ethnography; PRACTICE; RESEARCH; SEMIOTICS; SLOW DSG.; SOCIAL; UNDERSTANDING
The kitchen, as an assemblage of functions, (was) turned conceptually and practically into a gathering place, a study	CONCEPTUAL DSG.; INTEGRATION; INTERDISCIPLINARY; RESEARCH; SOCIAL; UNDERSTANDING
Continuously negotiating made room for both planned events and spontaneous gatherings.	DSG. PROCESS; GESTALTUNG; INTEGRATION; NEED; SOCIAL
redesign and re-use the existing building	DSG. METHODS; DSG. PROCESS; REDESIGN
terminal use, rather than a temporary use	DSG. METHODS; DSG. PROCESS
continuous transformations	DSG. PROCESS; TRANSFORMATION
How can architecture enable its users to negotiate, adopt and make use of a building according to the situational and contextual needs and what does sustainability mean in that context?	DSG. METHODS; DSG. PROCESS; INTEGRATION; NEED; SUSTAINABILITY
The term 'enabling architecture' literally enabled us to reflect on and foster the project's complex, dynamic and manifold processes both theoretically and practically so as to 'produce spatial structures that enable the production of space' as C. Dell conceptualises it	COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HEURISTICS; PRACTICE; PROJECT; SPECULATIVE DSG.;
iterative procedure or [concepts] of 'tactical strategy' (Dell, Christopher. 2011. <i>Replaycity: Improvisation als urbane Praxis</i> .) 'enabling architecture' proceeds iteratively by over and over again producing and changing physical, social, institutional, imaginary and conceptual spaces.	CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; INTERDISCIPLINARY; PRACTICE; SOCIAL; SPECULATIVE DSG.; TRANSFORMATION;
What could university mean if it is situated in the neighbourhood? What kinds of practices make a neighbour a neighbour?	DSG. AND POLITICS; EDUCATION; GESTALTUNG; INTERACTION; PRACTICE; SOCIAL; SPECULATIVE DSG.
the ephemeral state of the building enabled us [...] to develop questions that have been asked earlier by [...] Gordon Matta-Clark regarding his 'splittings', questioning the immutability of architecture,	CONCEPTUAL DSG.; CRITICAL DSG.; DSG. METHODS; GESTALTUNG; REDESIGN; RESEARCH; INTERDISCIPLINARY; SPECULATIVE DSG.;

enabling new readings and uses of its elements and structures and 'opening up new spaces'.

key words + short sentences	codes
Performing the traditional social ritual of hosting a reception, visitors co-created the festival, spectating turned into acting and the distinctions between host and guest or stage and audience blurred (Augusto Boal 1985. <i>Theatre of the Oppressed</i> )	DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; COLLABORATIVE DSG.; INTERACTION; INTERDISCIPLINARY; SOCIAL
Inventing the kitchen-foyer [...] its use developed non-intentionally and it situationally revealed the possible relations of the building to the park [...] so as to maximise the already emerging communication between the building's interior and its exterior, the garden with its terrace and the park.	AESTHETICS; COMMUNICATIONS / UNDERSTANDING; DSG. METHODS; DSG. PROCESS; INTEGRATION; HAPTICS / LOOK AND FEEL; VISUAL COMMUNICATION
the kitchen-bar-window-frame-process can be seen paradigmatically for the entire life-size model of the UdN [...] it meant to adapt, rethink and modify the plan as an on-going open procedure.	DSG. METHODS; DSG. PROCESS; GESTALTUNG; MODEL SERVICE
socio-spatial practices [...] new inter-cultural contracts and cultural hybridisations.	CROSS-CULTURAL DSG.; CROSSOVER; PRACTICE; SOCIAL
changing modes, models and practices of mobility, [...] modes of dwelling (e.g. post-industrial labour conditions and a globalised economy	DSG. AND POLITICS; GLOBALIZATION; MODEL; PRACTICE; TRANSFORMATION; WICKED PROBLEMS
became a place of departure to conduct qualitative studies of emerging topics and phenomena	DSG. METHODS; EDUCATION; RESEARCH
'enabling architecture' employed research methods [...] included qualitative ethnographic research, literature reviews and meta-theoretical reflections, artistic research approaches and practical research approaches on materiality and physical spacings.	CONCEPTUAL DSG; DSG. METHODS; Ethnography; EDUCATION; MATERIALS; PRACTICE; RESEARCH; SPECULATIVE DSG.
created situations so as to produce and practice relational spatialities.	CONCEPTUAL DSG; PRACTICE; SLOW DSG.; SOCIAL
'Learning from' literally and as a reference — was an invitation to programmatically engage with the UdN. Robert Venturi and Denise Scott Brown. 1977. <i>Learning from Las Vegas: the forgotten symbolism of architectural form</i> )	EDUCATION; Ethnography; GESTALTUNG; MODEL; RESEARCH
The UdN here refers to a place, one project and many projects, people, times, personal experiences, shelter, fountain, replace, university, architecturing, a place of negotiation, reflection and research, conflict and progress, official receptions and intellectual discussion [...], jobs and internships, openings and closings, and minimum and maximum scenarios.	COMPLEXITY; CONSTRUCTION; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. PROCESS; EDUCATION; ETHICS; GESTALTUNG; INTEGRATION; MODEL; INTERDISCIPLINARY; PROJECT; RESEARCH; RESPONSIBILITY; SOCIAL;

key words + short sentences	codes
stretching the framework of a Bologna-shaped curriculum	DSG. AND POLITICS; EDUCATION; ETHICS; RESPONSIBILITY
'experimental set up' for an 'enabling architecture' and an object of research itself.	CONCEPTUAL DSG.; DSG.METHODS; MODEL; SPECULATIVE DSG.; RESEARCH
This ambivalence led to two emerging strands of the 'house of institutions' that had to be redesigned in order to host the changing intercultural 'reality of the <i>multitude</i> '.	DECONSTRUCTION; RESEARCH; PRACTICE COMPLEXITY; CROSS-CULTURAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; ETHICS; NEED; REDESIGN
there was never a full or final plan, programme or image of the UdN, rather a continuous process. The project evolved and materialised as a permanent process of translation, negotiation and invention	COMMUNICATIONS; CONSTRUCTION; DECONSTRUCTION; DSG. PROCESS; ETHICS; GESTALTUNG; HEURISTICS; NEED; UNDERSTANDING
the institutional space was transformed though the specific improvisational demands [...], which consequently forced us to act on the border of the existing logics and stabilized patterns of contemporary public administration. [...] This meant stretching the institutional logics [...]	COMPLEXITY; COMMUNICATIONS; DSG. AND POLITICS; DSG. PROCESS; ETHICS; MODEL; PROJECT; SKILLS; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
practical and critical life experiences, through which students were in a position to mutually develop their projects [...], to rehearse and interrelate theoretical and practical knowledge.	CRITICAL DSG.; EDUCATION; HAPTICS / LOOK AND FEEL; HEURISTICS; INTEGRATION; INTERACTION; NEED; PRACTICE; RESEARCH; UNDERSTANDING
approach to dwelling-as-practice	DSG. METHODS; DSG. PROCESS; PRACTICE
regarding conditions of the urban: increasing mobility, such as commuting, migration, working tourism and economic, demographic, technological and ecological transformations etc.	COMPLEXITY; CRITICAL DSG.; DSG. AND POLITICS; GLOBALIZATION; Social-cultural awareness; SUSTAINABILITY; Technology; TRANSFORMATION; WICKED PROBLEMS
'collective symbolic capital' [...] 'urban capital'. Bourdieu incorporated these spatial and spatialized aspects in his notion of the 'field'.	COMPLEXITY; DSG. AND POLITICS; SEMIOTICS
significance of communal cooking and dining for dwelling-as-practice	AESTHETICS; COLLABORATIVE DSG.; COMMUNICATIONS; CRAFT; DSG. METHODS; DSG. PROCESS; DIY movement; EDUCATION; HAPTICS / LOOK AND FEEL; HEURISTICS; INTEGRATION; INTERACTION; MODEL; PARTICIPATORY DSG.; PRACTICE; SEMIOTICS; SLOW DSG.; SOCIAL; SUSTAINABILITY; UNDERSTANDING
The kitchen [...] two distinct aspects as being the physical place of the 'energy source' – the fire – and being a 'complex set of [cultural] rules', of how, when and by whom a meal is cooked, served and eaten, and what is culturally declared to be edible.	COMPLEXITY; DSG. METHODS; DSG. PROCESS; HAPTICS / LOOK AND FEEL; INTEGRATION; MATERIALS; NEED; RHETORIC; SEMIOTICS; SERVICE; SOCIAL; Social-cultural awareness; TRANSFORMATION; UNDERSTANDING
in contrast to this analytical separation, the kitchen is the very centrality that brings together people, raw food, means of production like energy,	COMMUNICATIONS; COMPLEXITY; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; EDUCATION; ETHICS; INTEGRATION; TOOLS; SOCIAL; Social-cultural

infrastructure and tools, and a ‘complex set of [cultural] rules’, information and knowledge.	awareness; UNDERSTANDING; WICKED PROBLEMS
<b>key words + short sentences</b>	<b>codes</b>
a place where various forms of capital [...] can be accumulated and translated. The kitchen is a place of production and reproduction. [...] we reproduce our material basis, the body, but we also reproduce habitualised cultural patterns of collectivisation, distinction and taste.	COMMUNICATIONS; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; ETHICS; INTEGRATION; MATERIALS; RHETORIC; RESPONSIBILITY; SEMIOTICS; Social-cultural awareness
The high frequency of its uses and its very heterogeneous assemblage of socio-material components made the kitchen an ideal place of departure for the study, experiment and rehearsal of cultural hybridisations, [dynamic processes of] knowledge accumulation, symbolic affirmations and modes of economic interchange even on a planetary scale.	CONCEPTUAL DSG.; CRITICAL DSG.; CROSS-CULTURAL; DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; HEURISTICS; INTEGRATION; INTERACTION; MATERIALS; MODEL; RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS; SOCIAL; SPECULATIVE DSG.; TRANSFORMATION; WICKED PROBLEMS
The kitchen worked as the nodal point on several dimensions.	INTEGRATION
Superimposing or layering the functions of dwelling, working, [...] as dwelling-as-practice and linking different functional parts of the building physically perhaps best describes our approach to ‘enabling architecture’.	CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; INTEGRATION; INTERDISCIPLINARY; PRACTICE
Despite its dynamic and unpredictability, the kitchen process was not determined by chance. cooking and dining required and enabled new ways of producing the spaces for communication, interaction and what we termed ‘extended dwelling’.	COMMUNICATIONS; CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; INTERACTION
This included the transformation of the building’s architecture and a programmatic openness and hospitality for processes of cultural hybridisation, [...] of generating symbolic capital, recognition, shared meanings and trust to emerge and stabilise.	COMPLEXITY; DSG. PROCESS; COLLABORATIVE DSG.; CROSS-CULTURAL DSG.; ETHICS; INTEGRATION; UNDERSTANDING
The open kitchen and the permanent process of food preparation questioned the existing hierarchical structures beyond all groups and stakeholders.	CRITICAL DSG.; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; HAPTICS / LOOK AND FEEL; SLOW DSG.; SOCIAL
relate the changing of roles to the oscillating figure of ‘l’hôte’ (Michel Serres): a figure that is literally both, guest and host, at the same time in a mode of permanent flux. ‘L’hôte’, host and guest in one word, gives and receives, offers and agrees, invites and is invited, is host and stranger.’	CROSSOVER; DECONSTRUCTION; INTERDISCIPLINARY; INTEGRATION; INTERACTION; RHETORIC; SEMIOTICS

key words + short sentences	codes
Playing the role of 'l'hôte' meant to always renegotiate the rules of what is allowed and where compromises and alliances can be made. These contracts, practices and processes of negotiation [...] became fundamental parts of the UdN's architecture.	CRITICAL DSG.; CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; ETHICS; INFORMATION VS MISINFORMATION; RESPONSIBILITY
Intercultural practice as 'culture in-between'	CONCEPTUAL DSG.; CROSS-CULTURAL DSG.; PRACTICE
The logics of who is 'established' and who is an 'outsider' quickly appeared to be restraining. What evolved were processes of appropriation, symbolic privatisation and a logic to derive a 'superior right'.	CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS ETHICS; RESPONSIBILITY; SEMIOTICS; WICKED PROBLEMS
permanent mode of negotiation, of mutual intervention, of re- and de-stabilisation of 'associations'. this is a challenging task.	DECONSTRUCTION; DSG. AND POLITICS; DSG. PROCESS; ETHICS; INTERACTION; RESPONSIBILITY; SEMIOTICS; WICKED PROBLEMS
understand culture in such a manner 'as a verb' [...] It becomes something we do not 'have' or 'own', but practice, perform and reproduce in an on-going process of negotiating sometimes conflicting practices forces and interests.	COMPLEXITY; CONCEPTUAL DSG.; CONSTRUCTION; CRITICAL DSG.; DECONSTRUCTION; DSG. PROCESS; PRACTICE; Social-cultural awareness; TRANSFORMATION; UNDERSTANDING
A process that is not only happening between human actors, but also between human and non-human actors, such as physical objects (e.g. the building) and institutional actors. (Latour, B., 2005. <i>Reassembling the social: an introduction to actor-network-theory</i> )	COMPLEXITY; CRITICAL DSG.; DECONSTRUCTION; DSG. PROCESS; INTERACTION; INTERDISCIPLINARY; SOCIAL; UNDERSTANDING; WICKED PROBLEMS
culture essentially is a process of co-creation.	CROSS-CULTURAL DSG.; DSG. PROCESS
Towards the re-integration of separated functions: the triangle of teaching, research and practice	EDUCATION; INREGRATION; RESEARCH; PRACTICE
communicating the motifs – in practice(s).	COMMUNICATIONS; DSG. METHODS; PRACTICE; UNDERSTANDING
The interdisciplinary approach addresses this gap by acknowledging the complexity and inconsistency of the contemporary city, appropriating the insights, competences and skills of the disciplines concerned with the urban.	COMPLEXITY; CONCEPTUAL DSG.; DECONSTRUCTION; INTERDISCIPLINARY; DSG. METHODS; DSG. PROCESS; SKILLS
Urban Design (UD) can be located between the fields of Architecture, Urban Planning and Landscape Architecture, between the urban research disciplines and the political implementation of plans. UD practice committed to the social, economic and ecological conditions of today, planning instruments that are only aiming at the linear implementation of a constructional end product are no longer really suitable.	DSG. AND POLITICS; COMPLEXITY; CRITICAL DSG.; EDUCATION; ETHICS; INTERDISCIPLINARY; NEED; PRACTICE; RESEARCH; RESPONSIBILITY; SERVICE; SOCIAL; SUSTAINABILITY; TOOLS; WICKED PROBLEMS

key words + short sentences	codes
UD approach <sup>446</sup> engages on all kinds of scales with these complexities, subjective perspectives and individual interests.	COMPLEXITY; CONCEPTUAL DSG.; EDUCATION; INTEGRATION; RESPONSIBILITY; SEMIOTICS; UNDERSTANDING; WICKED PROBLEMS
'Takes', rather than tasks, are paramount to this approach: [...] vary the takes (structure) and perspectives	DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; UNDERSTANDING
Formats and ideas were developed as we went along. [...] Concepts, proposals and themes were tested, while research-practice conversely produced new conceptions and theoretical reflections.	CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; GESTALTUNG; MODEL; PRACTICE; RESEARCH; UNDERSTANDING
precisely this relationship between theory and praxis – in learning and teaching [...] is less one of researching and designing about or for, but with and within the specific conceptual and actual 'neighbourhood' [...] and the particular historic context of the IBA. <sup>447</sup>	CONCEPTUAL DSG.; EDUCATION; Ethnography; HAPTICS / LOOK AND FEEL; INTEGRATION; INTERACTION; MATERIALS; NEED; PRACTICE; RESEARCH
As 'embedded researchers', [...] we understood the UdN as a research station and point of departure to follow the people, things, conflicts and narratives.	COMPLEXITY; EDUCATION; ETHICS; INTERDISCIPLINARY; HAPTICS / LOOK AND FEEL; INTEGRATION; INTERACTION; PRACTICE; RESEARCH; RESPONSIBILITY; UNDERSTANDING
diverse range of research methods like participant observation, artistic interventions or scenario techniques.	CRITICAL DSG.; DSG. METHODS; DSG. PROCESS; HAPTICS / LOOK AND FEEL; PARTICIPATORY DSG.; RESEARCH; SEMIOTICS
Yet students didn't reflect on methods for their own sake. They were always related to a specific research interest and context and developed within the process.	DSG. METHODS; DSG. PROCESS; HEURISTICS; RESEARCH; UNDERSTANDING
gastronomic places function as a kind of crossroads or centralities of the urban as they bring together goods, people, infrastructure, symbols and information.	CONSTRUCTION; CRITICAL DSG.; CROSSOVER; DSG. AND POLITICS; INFORMATION VS MISINFORMATION; INTEGRATION; INTERACTION; INTERDISCIPLINARY; RESPONSIBILITY; SEMIOTICS; SERVICE; SOCIAL; TRANSFORMATION
the study conceptualises planning as a transductive dynamic process as 'a landscape of possibilities'.	CONCEPTUAL DSG.; DSG. PROCESS; ETHICS; SPECULATIVE DSG.
Pragmatically, the educational approach [...] was about 'creating a safe space where students are willing to take risks, to move back and forth between the personal and the political, the biographical and the historical' (Norman K. Denzin 2010, <i>The Qualitative Manifesto...</i> p.69).	COMPLEXITY; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; INTEGRATION; RESPONSIBILITY; SEMIOTICS; UNDERSTANDING

<sup>446</sup> The Urban Design programme (ud.hcu-hamburg.de) at HafenCity University Hamburg

<sup>447</sup> The International Building Exhibition IBA 2013 Hamburg (iba-hamburg.de)

key words + short sentences	codes
Rather than banning subjectivity from the research process, subjective perceptions, reflections and interpretations were carefully considered and mobilised. [...] articulating motifs, finding positions and situating oneself within the research process allowed to develop critical subjectivities, rather than 'objective expertise'.	COMMUNICATIONS; COMPLEXITY; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; ETHICS; HAPTICS / LOOK AND FEEL; HEURISTICS; INTEGRATION; PARTICIPATORY DSG.; RESEARCH; RESPONSIBILITY; SEMIOTICS; SPECULATIVE DSG.; UNDERSTANDING
Situations in which social interaction, theoretical reflections and 'architecturing' were all conceptually and practically inter-related, demonstrated the potential of and need for (self)responsibility and response-ability: in order to mutually understand the different professional languages and to further develop shared meaning, common language and practice, it is necessary to re-assemble the object of research, its (disciplinary) conceptions and its 'terms and conditions'.	COMPLEXITY; CONCEPTUAL DSG.; CONSTRUCTION; CRITICAL DSG.; CROSSOVER; INTEGRATION; INTERACTION; INTERDISCIPLINARY; NEED; PRACTICE; RESEARCH; RESPONSABILITY; SEMIOTICS; SOCIAL
fundamentally necessary task – both in the context of interdisciplinary interactions and beyond academia — in the transdisciplinary context of interaction between practitioners and 'experts of the everyday'.	EDUCATION; INTER / TRANS DISCIPLINARY; INTERACTION; PRACTICE
If 'design oriented' disciplines such as architecture, planning and urban design train students to become 'experts', they necessarily make extensive use of their subjectivity.	DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HAPTICS / LOOK AND FEEL; INTEGRATION; NEED; RESPONSIBILITY; SEMIOTICS; TRANSFORMATION UNDERSTANDING
They rarely are educated, however, to do qualitative research, to embed themselves within their field of urban interventions or even to understand the 'languages' of the other disciplines.	COMMUNICATIONS; CRITICAL DSG.; DSG. METHODS; DSG. PROCESS; EDUCATION; HAPTICS / LOOK AND FEEL; PARTICIPATORY DSG.; TRANSDISCIPLINARY; NEED; RESEARCH; UNDERSTANDING
Opening up rather than concluding	DSG. PROCESS; CONCEPTUAL DSG.
Questioning our motivation and legitimisation to research and design, and grounding this in our own everyday practices as planetary inhabitants, [...] regards to Heidegger's state of 'thrownness', being thrown together, [...]	CRITICAL DSG.; EDUCATION; ETHICS; PRACTICE; RESEARCH; RESPONSIBILITY; RHETORIC; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
requires a permanent zooming-in and zooming-out between different scales and a back-and-forth between theory and practice. [...] to expand the communicative interface competencies of all actors involved in the processes	COMMUNICATIONS; COMPLEXITY; DSG. PROCESS; PRACTICE; SKILLS; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
Performance ethnography [...]	CONCEPTUAL DSG.; Ethnography; SPECULATIVE DSG.
'architecture' and 'kitchen' equally present their performative qualities: both are processes, more verb than noun.	AESTHETICS; DSG. PROCESS; HAPTICS / LOOK AND FEEL; RHETORIC; SPECULATIVE DSG.; TRANSFORMATION

<b>key words + short sentences</b>	<b>codes</b>
it conceptually imparts a fruitful instability on the built. The 'new' is constantly revealed through the iterative variations of a theme.	CONCEPTUAL DSG.; DECONSTRUCTION; DSG. METHODS
To unbolt the possibility of difference, the new requires accepting the risk of an at least temporary loss of control.	CRITICAL DSG.; DSG. PROCESS; SPECULATIVE DSG.; TRANSFORMATION
Stabilization and destabilization are interdependent	DECONSTRUCTION; WICKED PROBLEMS

CODING SAMPLE L

August 28–31, 2018

**Landscapes of Quarantine**  
**Storefront for Art and Architecture**  
(2010)

Curated by: Future Plural:  
Geoff Manaugh, BLDGBLOG  
Nicola Twilley, Edible Geography  
Designed by: Glen Cummings, MTWTF

Terminology

- a) scientific literature: n/a
- b) non-academic fonts: newsprint and press release of the exhibition.<sup>448</sup>

Source: <<http://storefrontnews.org>>



**Fig. 75: (left) newsprint of the exhibition. (right) Exterior façade of *Landscapes of Quarantine* at Storefront for Art and Architecture, New York.**

**key words + short sentences**

Landscapes of Quarantine is a group exhibition exploring the spatial implications of quarantine at Storefront for Art and Architecture free and open to the public

**codes**

AESTHETICS; COLLABORATIVE DSG.; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. PROCESS; ETHICS; GESTALTUNG; HEURISTICS; INTEGRATION; INTERDISCIPLINARY; Mapping; NEED; PRACTICE; RESEARCH; RESPONSIBILITY; SEMIOTICS; SUSTAINABILITY; SPECULATIVE DSG.; UNDERSTANDING; WICKED PROBLEMS

One of the things that comes across consistently in people’s quarantine experiences is boredom.

DECONSTRUCTION; UNDERSTANDING;

For most people, the word “quarantine” evokes fear.

COMMUNICATIONS; UNDERSTANDING

Quarantine differs from a measure of criminal police in this respect: That it assumes every person to be capable of spreading disease until he has proven his incapacity; whereas the law assumes moral innocence until guilt is proven.

COMPLEXITY; DECONSTRUCTION; DSG. AND POLITICS; ETHICS; INFORMATION VS MISINFORMATION; SOCIAL; WICKED PROBLEMS

Historically, quarantine laws were the main way in which people’s movement over national borders was regulated. Almost all of the immigration acts that proliferated around the globe in the nineteenth century (which we still live with, every time we hand over our passports) were about quarantine regulations.

COMPLEXITY; CROSSOVER; DSG. AND POLITICS; GLOBALIZATION; INFORMATION VS MISINFORMATION; NEED; SOCIAL; Social-cultural awareness; UNDERSTANDING

<sup>448</sup> <<http://storefrontnews.org/programming/landscapes-of-quarantine/>>.

key words + short sentences	codes
Landscapes of Quarantine began with an eight-week intensive, independent design studio directed by Geoff and Nicola Twilley of Future Plural.	COLLABORATIVE DSG.; DSG. METHODS, DSG. PROCESS; INTEGRATION; MODEL; PRACTICE
Future Plural is an independent research lab, non-academic academy, and umbrella for creative collaboration.	COLLABORATIVE DSG.; EDUCATION; INTEGRATION; MODEL; RESEARCH
its activities include the production of seminars, studios, events, publications, installations, and exhibitions that investigate spatial questions and propose intriguing responses.	AESTHETICS; COMPLEXITY; CONCEPTUAL DSG.; DSG. METHODS; EDUCATION; HEURISTICS; INTEGRATION; MATERIALS; MODEL; PUBLICATIONS; RESEARCH
Each Tuesday evening, from October to December 2009, a multi-disciplinary group of studio participants met to discuss the spatial implications of quarantine and develop their own creative response: the resulting work forms the core of the exhibition.	AESTHETICS; COMMUNICATIONS; COLLABORATIVE DSG.; DSG. METHODS, DSG. PROCESS; GESTALTUNG; INTERACTION; MODEL; MULTIDISCIPLINARY; NEED PARTICIPATORY DSG.; PRACTICE; PROJECT; UNDERSTANDING
we will begin to publish (on both <i>BLDGBLOG</i> and on <i>Edible Geography</i> ) a series of original interviews with quarantine historians, public health policy experts, biosafety consultants, and more, placing quarantine into its unpredictably extensive context.	DSG. METHODS, DSG. PROCES; COMPLEXITY; CRITICAL DSG.; CROSSOVER; DSG. AND POLITICS; ETHICS; MATERIALS; MULTIDISCIPLINARY; NEED; PUBLICATIONS; UNDERSTANDING; WICKED PROBLEMS
“infinite” quarantine archaeological quarantine (until better excavation methods are devised) office of legacy management! the afterlives of quarantine stations a memorial to the quarantined materials of quarantine	COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; ETHICS; Mapping; MATERIALS; SEMIOTICS; SPECULATIVE DSG.; WICKED PROBLEMS
public health vs. personal responsibility new emergency announcement signal quarantine theater competitive quarantine / quarantine surrogates	COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; ETHICS; RESPONSIBILITY; SEMIOTICS; SPECULATIVE DSG.; WICKED PROBLEMS
the parallel city quarantine functionality and building code making quarantine visible – transparency vs. stigmatization making behavioral effects spatial? making redundant space useful? space becomes quarantine space + social metaphor quarantine → social complexity what does relocating quarantine do to – the fabric of the city? – the experience of quarantine?	COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; ETHICS; Food Phreaking; SEMIOTICS; SOCIAL; SPECULATIVE DSG.; WICKED PROBLEMS

portable quarantine / fashion / clothing as  
 architecture  
 swine-flu parties  
 – prophylactic disease tourism

key words + short sentences	codes
international borders / enclaves / micronations religious limbo or purgatory extending “clean” space into “infected” space is the president in quarantine? defining quarantine by what it isn’t – prison, submarine, gaza? “visual quarantine” for sites you can’t photograph “information quarantine” – e.g. official secrets act pandemic surveillance systems outbreaks → borders + containment how long is long enough?	COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; ETHICS; GLOBALIZATION; INFORMATION VS MISINFORMATION; SEMIOTICS; SOCIAL; SPECULATIVE DSG; VISUAL COMMUNICATION; WICKED PROBLEMS
the quarantine audit a quarantine phone tree? administrative minutiae of quarantine / microsoft firewall quarantine jokes social distancing abstract existential follies condensed into home craft projects topof large-scale exercises – quarantine drills outsourcing the border global trade / dracula and the nipah virus	COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRAFT; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; ETHICS; GLOBALIZATION; INFORMATION VS MISINFORMATION; PROJECT; SEMIOTICS; SOCIAL; SPECULATIVE DSG; Technology; TOOLS; WICKED PROBLEMS
nature taking over abandoned quarantine island landscape + body – understanding diseases at different scales vectors what does quarantine look like to a virus?	CONCEPTUAL DSG; CRITICAL DSG.; DECONSTRUCTION; SPECULATIVE DSG; SUSTAINABILITY; WICKED PROBLEMS
The exhibition consists of new works by a multi- disciplinary group of eighteen artists, designers, and architects, each of whom was inspired by one or more of the physical, biological, ethical, architectural, social, political, temporal, and even astronomical dimensions of quarantine. <sup>449</sup>	DSG. AND POLITICS; DSG. PROCESS; ETHICS; INTEGRATION; MULTIDISCIPLINARY; SOCIAL; SUSTAINABILITY

<sup>449</sup> Retrieved 28/8/2018, from <[www.ediblegeography.com/landscapes-of-quarantine-studio-participants-announced/](http://www.ediblegeography.com/landscapes-of-quarantine-studio-participants-announced/)>.

key words + short sentences	codes
At its most basic, quarantine is a strategy of separation and containment—the creation of a hygienic boundary between two or more things, for the purpose of protecting one from exposure to the other.	CRITICAL DSG; DSG. METHODS; MODEL; NEED; SOCIAL
It is a spatial response to suspicion, threat, and uncertainty. [...] the landscapes of quarantine are various, mutable, and often unexpected.	COMPLEXITY; GESTALTUNG; TRANSFORMATION; WICKED PROBLEMS
Typically, quarantine is thought of in the context of disease control. It is used to isolate people who have been exposed to a contagious virus or bacteria and, as a result, may (or may not) be carrying the infection themselves.	NEED; WICKED PROBLEMS
But quarantine does not apply only to people and animals. Its boundaries can be set up for as long as needed, creating spatial separation between clean and dirty, safe and dangerous, healthy and sick, foreign and native— however those labels are defined.	CRITICAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER; DECONSTRUCTION; SOCIAL; WICKED PROBLEMS
As a result, the practice of quarantine extends far beyond questions of epidemic control and pest-containment strategies to touch on issues of urban planning, geopolitics, international trade, ethics, immigration, and more.	CROSS-CULTURAL DSG.; CROSSOVER; ETHICS; INTERDISCIPLINARY; PRACTICE; SOCIAL; WICKED PROBLEMS
And although the practice dates back at least to the arrival of the Black Death in medieval Venice, if not to Christ's 40 days in the desert, quarantine has re-emerged as an issue of urgency and importance in today's era of globalization, antibiotic resistance, emerging diseases, pandemic flu, and bio-terrorism.	COMPLEXITY; CRITICAL DSG.; GLOBALIZATION; NEED; PRACTICE; SUSTAINABILITY; WICKED PROBLEMS;
Artist Daniel Perlin's installation recreates the discomfort of health screening at international borders as a kind of quarantine theater.	CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; ETHICS; REDESIGN; SEMIOTICS
Set designer Mimi Lien and graphic designer Amanda Spielman, working in collaboration with her brother, Jordan Spielman, have created works that play on the surreal banality of the quarantine experience, with (respectively) evocative, depopulated dioramas of unexpected quarantine locations, and a tongue-in-cheek public health campaign filled with helpful tips on making the most of your time in quarantine.	COLLABORATIVE DSG.; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; DSG. PROCESS; MODEL; RHETORIC; SEMIOTICS; SPECULATIVE DSG.; VISUAL COMMUNICATION
Any exploration of quarantine, however, inevitably touches on serious constitutional and ethical issues associated with involuntary medical isolation, as well as questions of governmental	CROSSOVER; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; DSG. PROCESS; ETHICS; RESPONSIBILITY; WICKED PROBLEMS;

authority, regional jurisdiction, and the limits of civic responsibility.

key words + short sentences	codes
Game designer Kevin Slavin and comics artist Joe Alterio have both produced projects that investigate the challenge of shared responsibility and individual decision-making in the face of a deadly disease.	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; New media; PROJECT; RESEARCH; RESPONSIBILITY; VISUAL COMMUNICATION
The extraordinary engineering and logistical challenges of designing for spatial separation inspired artists Jamie Kruse and Elizabeth Ellsworth of Smudge Studio, who focus their attention on what they have termed the “limit-case” of quarantine: plans for the million-year containment of nuclear waste in geological repositories around the world.	COLLABORATIVE DSG.; COMPLEXITY; CRITICAL DSG.; DSG. AND POLITICS; DSG. METHODS; RESPONSIBILITY; SUSTAINABILITY; WICKED PROBLEMS
As a project of spatial control, the implications of quarantine ripple outward to affect the layouts of buildings, the shapes of cities, the borders of nations, and sometimes even the clothes we wear.	CRITICAL DSG.; COMPLEXITY; DSG. AND POLITICS; DSG. PROCESS; GESTALTUNG; SEMIOTICS; SOCIAL; UNDERSTANDING; WICKED PROBLEMS
Architects Yen Ha and Michi Yanagishita of Front Studio present an investigation of the implications of inserting quarantine spaces into the fabric of the city, raising thought-provoking questions about quarantine’s economic impact and unacknowledged discrimination.	COMPLEXITY; CRITICAL DSG.; COLLABORATIVE DSG.; DSG. AND POLITICS; DSG. METHODS; ETHICS; RESEARCH; SOCIAL; TRANSFORMATION
architect Brian Slocum mounts a physical intervention onto Storefront’s iconic façade, in order to examine the way quarantine spaces shift and blur the border, sometimes moving it into a bubble inside a country or home, and sometimes externalizing it back to the country or place of origin.	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HAPTICS / LOOK AND FEEL; SEMIOTICS; TRANSFORMATION
a short story exploring the fictional potential of quarantine by Pushcart Prize-winning author Scott Geiger	COMMUNICATIONS; DSG. METHODS; SEMIOTICS; SPECULATIVE DSG.
Photographer Richard Mosse traveled to Malaysia, Uganda, and the Democratic Republic of Congo as part of his filmic exploration of vampires, the limits of documentary photography, and the devastation wrought by the Nipah and Ebola viruses.	AESTHETICS; SPECULATIVE DSG.; Ethnography; Food Phreaking; RESEARCH; VISUAL COMMUNICATION
architect David Garcia offers inspiration to visitors in the form of an illustrated guide to the spatial possibilities of quarantine, complete with his own Proposals for a Quarantine Library and a Zoo of Infectious Species.	CONCEPTUAL DSG.; DSG. METHODS; GESTALTUNG; MATERIALS; SPECULATIVE DSG.; VISUAL COMMUNICATION

key words + short sentences	codes
Storefront's gallery is located in a unique triangular ground-level space at the corner of Kenmare Street and Lafayette in the Chinatown/Little Italy/SoHo area of New York City. Situated at the intersection of three radically different cultural sectors [...]	CROSSOVER; GESTALTUNG; INTEGRATION;
Since 1982, Storefront has presented the work of [...] architects and artists who challenge conventional perceptions of space – from aesthetic experiments to explorations of the conceptual, social and political forces that shape the built environment. [...] creates an open forum to help architects and artists realize work and present it to a diverse audience in a program that includes an exhibition, film, publication, and conversation series.	AESTHETICS; CONCEPTUAL DSG; CRITICAL DSG., DECONSTRUCTION; DSG. AND POLITICS; EDUCATION; INTEGRATION; MATERIALS; PUBLICATIONS; SEMIOTICS; SOCIAL; SPECULATIVE DSG.; WICKED PROBLEMS
In 1993, Storefront commissioned a collaborative building project by artist Vito Acconci and architect Steven Holl. The project replaced the existing exterior façade with a series of twelve movable panels that pivot vertically or horizontally to open the entire length of the gallery directly on to the street.	COLLABORATIVE DSG.; COMMUNICATIONS; CONSTRUCTION; DECONSTRUCTION; GESTALTUNG; INTERACTION; MODEL; PROJECT; REDESIGN; SOCIAL; TRANSFORMATION
Storefront's physical location and façade can be understood as a reflection of its mission and practice [...]The project blurs the boundary between interior and exterior and, by placing the panels in different configurations, creates a multitude of different possible facades. [...] which encourage artists and visitors to create their own experience of entry, navigation, and absorption in the gallery space.	COMMUNICATIONS; DECONSTRUCTION; INTEGRATION; INTERACTION; PRACTICE; PROJECT
an experimental forum and exhibition space for activating and engaging emerging voices and promoting public discourse around issues effecting, influencing and challenging the built environment.	COMPLEXITY; CRITICAL DSG.; EDUCATION; INFORMATION VS MISINFORMATION; INTEGRATION; PRACTICE; RESEARCH; SUSTAINABILITY; WICKED PROBLEMS
has continued to shape itself as a platform for emerging ideas that lie at the intersection of art and architecture, and for open dialogue and innovative exchange beyond and across borders, backgrounds and ideologies, addressing issues from new technology to the social and political forces that shape the built environment.	AESTHETICS; CRITICAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER; DSG. AND POLITICS; ETHICS; GESTALTUNG; GLOBALIZATION; INTERDISCIPLINARY; SOCIAL; Technology; WICKED PROBLEMS

CODING SAMPLE O  
September 1, 2018

### Lapin Kultra Solar Kitchen

(2011)

Martí Guixé

Antto Melasniemi (chef entrepreneur)

Sponsored by Lapin Kultra beer

#### Terminology

a) scientific literature: n/a

b) non-academic fonts:

Source: <<http://solarkitchenrestaurant.fi>>;

<<http://www.guixe.com>><sup>450</sup>



Fig. 76: *Lapin Kultra Solar Kitchen Restaurant/ Kalasatama Eteläkärki, Helsinki. August, 4–14, 2011*

#### key words + short sentences

#### codes

The Lapin Solar Kitchen Restaurant is based and build on a kitchen concept, where the food will be cooked using only alternative energy: the sun.

AESTHETICS; COMMUNICATIONS; CONSTRUCTION; CRITICAL DSG.; CONCEPTUAL DSG.; CROSSOVER; DSG. METHODS; DSG. PROCESS; ETHICS; FOOD DSG.; GESTALTUNG; HAPTICS/ LOOK AND FEEL; INTEGRATION; MATERIALS; MODEL; PARTICIPATORY DSG.; PRACTICE; PROJECT; REDESIGN; RESPONSIBILITY; SERVICE DSG.; SLOW DSG.; SOCIAL; SPECULATIVE DSG.; SUSTAINABILITY; TRANSFORMATION; VISUAL COMMUNICATION

kitchen concept where cooking is by pure solar energy. [...] runs entirely on solar energy and produces meals outdoors even in colder cities like Helsinki.

AESTHETICS; CONCEPTUAL DSG.; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; Open-source food movement; RHETORIC; SUSTAINABILITY

Joining forces to bring this about are Catalan designer Martí Guixé, and Finnish food visionary Antto Melasniemi.

COLLABORATIVE DSG.; DSG. METHODS; ETHICS; INTERDISCIPLINARY; RESPONSIBILITY

[...] Sponsored by Lapin Kultra beer

The Lapin Kultra Solar Kitchen Restaurant is a business model that tries to rethink the perception of the kitchen, of cooking, of food, of drink, and all of these in relation to nature in 2011.

AESTHETICS; CRITICAL DSG.; CONCEPTUAL DSG.; DECONSTRUCTION; EDUCATION; ETHICS; GESTALTUNG; HAPTICS/ LOOK AND FEEL; MODEL; PROJECT; REDESIGN; RESPONSIBILITY; SERVICE DSG.; RHETORIC; RESEARCH; SPECULATIVE DSG.; SEMIOTICS; SUSTAINABILITY; TRANSFORMATION; WICKED PROBLEMS

The Solar Kitchen Restaurant invites you to relax and enjoy in a new and exciting way.

DSG. METHODS; HAPTICS/ LOOK AND FEEL; SOCIAL

<sup>450</sup> Retrieved 1/9/2018, from <[http://www.guixe.com/projects/Solar\\_Kitchen/Lapin\\_Kultra\\_Solar\\_Kitchen.html](http://www.guixe.com/projects/Solar_Kitchen/Lapin_Kultra_Solar_Kitchen.html)>.

key words + short sentences	codes
The Solar Kitchen Restaurant aims to follow the sun through Europe, visiting a range of cities where it will present this [...] culinary concept.	CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; Mapping; REDESIGN; SERVICE DSG.;
It is well known that solar kitchens use alternative energy: the sun. Yet it is not so widely known how the technical parameters of the solar kitchen affect food processing when cooking.	DSG. PROCESS; CROSSOVER; EDUCATION; INFORMATION VS MISINFORMATION; HAPTICS/ LOOK AND FEEL; INTERACTION; RESEARCH; UNDERSTANDING
Heat is all over the food, and is not only below as in the traditional way of cooking.	DSG. PROCESS; RESEARCH
The time sequence is much more progressive, changing continuously.	DSG. PROCESS; RESEARCH
Unlike the traditional way of cooking, solar heat affects the taste and texture of prepared food in a surprising and positive way, bringing about a completely different tasting experience	DECONSTRUCTION; HAPTICS/ LOOK AND FEEL; HEURISTICS; RESEARCH; TRANSFORMATION
An environmental and gastronomic art project as well as a gourmet eatery, the Solar Kitchen Restaurant highlights key contemporary themes: a nature-driven process, flexibility and immediacy.	CROSSOVER; INTERDISCIPLINARY; HAPTICS/ LOOK AND FEEL; PROJECT; RHETORIC; SUSTAINABILITY CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DSG. PROCESS; EDUCATION; ETHICS; MODE; NEED; PRACTICE; PROJECT; SEMIOTICS; SLOW DSG.; SOCIAL; UNDERSTANDING; WICKED PROBLEMS
No sun, no food: not true. We will also serve salads and whatever can be prepared without sunlight, but with bright light and mild temperatures.	DSG. METHODS; DSG. PROCESS; SERVICE DSG.;
Depending on the day's sunshine, the nature-driven kitchen will be able to serve a solar barbecue, meals prepared at lower temperatures or salads.	DSG. METHODS; DSG. PROCESS; SERVICE DSG.; SLOW DSG.; SPECULATIVE DSG.; SUSTAINABILITY
The restaurant will therefore also test people's flexibility: if it rains, we have to learn to be flexible, adapt, reschedule and deal with the nature-dependent delays, subject to nature.	COMPLEXITY; DSG. METHODS; DSG. PROCESS; INTEGRATION; INTERACTION; MODEL; NEED; SKILLS; SLOW DSG.; PARTICIPATORY DSG.; SOCIAL; SUSTAINABILITY; UNDERSTANDING
Immediacy will be evident in the urgency of movements and decisions, and real-time information: a cloud could (ruin or) change the course of a business lunch!	COMMUNICATIONS; DSG. PROCESS; INFORMATION VS MISINFORMATION; INTEGRATION; INTERACTION; NEED; SERVICE DSG.; SKILLS; SPECULATIVE DSG.; UNDERSTANDING
Immediacy in information, decisions and movements	COMMUNICATIONS; COMPLEXITY; DSG. METHODS; DSG. PROCESS; INTEGRATION; INTERACTION; SKILL; UNDERSTANDING
Lapin Kulta Solar Kitchen Restaurant at Museo del Design della Triennale, Milan, 12.4 to 17.4.2011 Lapin Kulta Solar Kitchen Restaurant, Kalasatama Eteläkärki at Helsinki, 4.8 to 14.8.2011	DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; MODEL; REDESIGN; SERVICE DSG.

**key words + short sentences****codes**

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Innovative Media Prize and Special Prize for Innovative Marketing at Vuoden Huiput Awards Finland 2011 Architecture FAD international Prize 2014

DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; New media; MODEL

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[FAD] Judges' assessment: "The idea of 'rolling out a mat' (the painted surface) and occupying it as a territory for a temporary use (in this case a social gathering for eating with food cooked by energy generated from the sun) is a rather beautiful and simple idea. It brings out those fundamental aspects of architecture – that of community and territory/ threshold. And then it adds an ecological factor also – a fragile but essential one – the potential in passive energy. It makes something out of almost nothing."

AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CONSTRUCTION; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; DIY movement; EDUCATION; ETHICS; FOOD DSG.; GESTALTUNG; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; INTERACTION; MATERIALS; MODEL; NEED; PARTICIPATORY DSG.; PRACTICE; PROJECT; RESPONSIBILITY; REDESIGN; RHETORIC; SEMIOTICS; SERVICE DSG.; SLOW DSG.; SOCIAL; SPECULATIVE DSG.; SUSTAINABILITY; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS

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*Not an Artichoke, Nor from Jerusalem*

(2012)

Concept: Marina Zurkow,

Michael Connor and Alex Freedman

Art: Marina Zurkow

Chefs: Lucullan Foods (Lauryn Tyrell,

Loryn Hatch, and Albert Nguyen)

Foragers: Holly Drake, Oliver Kellhammer,

Bun Lai, Andrew Nundel & your hosts

Photo documentation: M.Cianfrani

Terminology

a) scientific literature: n/a

b) non-academic fonts <sup>451</sup>

Source: <<http://o-matic.com/play/food/AI/>>.

key words + short sentences

What is local? As a challenge to currently marketed notions of ‘sustainable,’ ‘green’ and ‘locavore,’

Michael Connor, Alex Freedman and I [Marina Zurkow] conceived of and created a formal “explorer’s club” style dinner for 25 at the Artist’s Institute in New York.

The Invitation.

*You are invited to “Not an Artichoke, Nor from Jerusalem,” a dinner that renders the local exotic, and the exotic all too local.*

*We are serving a meal harvested in nearby waters or foraged on the adjoining shores.*

*Tong-ho. Whores’ eggs. Knotweed. Sapidissima. Sumac. These words feel strangely potent in the mouth. Language frames our experience of food, and these identified them as food or as pest. And we promise: they taste very good.*

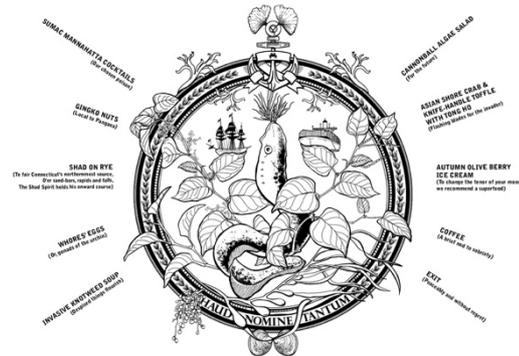


Fig. 77: *Haud Nomine Tantum (Not in Name Alone)* Dinner’s menu design by Marina Zurkow. Printed material part of *Not an Artichoke, Nor from Jerusalem*, held at The Artist’s Institute, New York.

codes

COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; EDUCATION ETHICS; INFORMATION VS MISINFORMATION; NEED; RESEARCH; RHETORIC; SEMIOTICS; SUSTAINABILITY; UNDERSTANDING; WICKED PROBLEMS

AESTHETICS; COLLABORATIVE DSG.; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; Ethnography; MULTIDISCIPLINARY; GESTALTUNG; HAPTICS/ LOOK AND FEEL; HEURISTICS MODEL; New media; PARTICIPATORY DSG.; PRACTICE; PROJECT; REDESIGN; SEMIOTICS; SERVICE DSG.; SOCIAL; SPECULATIVE DSG.; VISUAL COMMUNICATION

AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DSG. METHODS; DECONSTRUCTION; ETHICS; HAPTICS/ LOOK AND FEEL INTEGRATION; Mapping; MODEL; Open-source food movement; RHETORIC; SEMIOTICS; SERVICE DSG.; SOCIAL; SUSTAINABILITY; TRANSDISCIPLINARY; WICKED PROBLEMS

AESTHETICS; COMMUNICATIONS; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; HAPTICS/ LOOK AND FEEL; HEURISTICS; MATERIALS; RESEARCH; RHETORIC; SEMIOTICS; UNDERSTANDING; WICKED PROBLEMS

<sup>451</sup> Howells and Hayman 2014, 136–37.

key words + short sentences	codes
<i>Some are native species that have populated the New York region for millennia, while others are invaders: species brought here as hitchhikers or once-welcome foreign guests.</i>	CROSS-CULTURAL DSG.; DECONSTRUCTION; Food hacking; GLOBALIZATION; INTEGRATION; INTERACTION; MATERIALS; SEMIOTICS; Social-cultural awareness; TRANSFORMATION; WICKED PROBLEMS
<i>We shall feast Haud Nomine Tantum (not in name alone).</i>	DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; SEMIOTICS; SOCIAL
Please join us for a five-course meal, wine, special toasts, and cocktails, in an event conceived by the artist Marina Zurkow. Monday, January 16th, 2012 7:30pm The Artist's Institute   New York. Seating is limited to 25 people. Yours, Michael Connor and Alex Freedman	AESTHETICS; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; MATERIALS; PARTICIPATORY DSG; PRACTICE; PROJECT; RHETORIC; SERVICE DSG.; SOCIAL
The guests at <i>Not an Artichoke, Nor from Jerusalem</i> received an elaborately illustrated menu designed by Zurkow, and each course was preceded with an explanatory, if sometimes abstract toast.	AESTHETICS; COMMUNICATIONS; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; MATERIALS; INTEGRATION; INTERACTION; PARTICIPATORY DSG.; SEMIOTICS; SERVICE DSG.; SOCIAL; SPECULATIVE DSG.; TOOLS; UNDERSTANDING; VISUAL COMMUNICATION
The menu was presented as a limited edition print. Each course was accompanied by a toast prepared by either Michael, Alex or Marina.	COLLABORATIVE DSG.; DSG. METHODS; DSG. PROCESS; MATERIALS; VISUAL COMMUNICATION
Cannonball Jellyfish course toast: "Who wants my jellyfish? I'm not sellyfish! -A poem by Ogden Nash. As we won't be able to selly much fish in the future, it's time to get down with our primordial friends as they take over our acid, warming, oceans. The joy of jellyfish lies in their crunch. Malaysians call jellyfish 'music to the teeth.' A toast, to the Rise of Slime, and especially to jellyfish, the true beneficiaries of our great mess." (Marina Zurkow)	AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION DSG. AND POLITICS; DSG. METHODS; ETHICS; HAPTICS/ LOOK AND FEEL; INFORMATION VS MISINFORMATION; INTERDISCIPLINARY; RESPONSIBILITY; RESEARCH; RHETORIC; SEMIOTICS; SOCIAL; SPECULATIVE DSG.; SUSTAINABILITY; TOOLS; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
Marina Zurkow is a multidisciplinary artist who builds "environments that are centred on humans and their relationship to animals, plants and the weather", stressing the notion that "nature has long been a stage upon which we project ourselves, making ourselves other".	AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; INTEGRATION; INTERACTION; MULTIDISCIPLINARY; NEED; PRACTICE; PROJECT; RESPONSIBILITY; RESEARCH; RHETORIC; SEMIOTICS; SLOW DSG.; SOCIAL; SUSTAINABILITY; TOOLS; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
Marina Zurkow is part of the faculty of NYU's Interactive Technology Program.	EDUCATION; INTERACTION; New media; Technology;
Collaborative project devised by Zurkow, Michael Connor and Alex Freedman.	COLLABORATIVE DSG.; PROJECT;

key words + short sentences	codes
<p>Guests was served a five-course meal featuring such idiosyncratic delicacies as boiled and fried ginkgo nuts; smoked shad (a kind of superabundant fish, the Latin name for which, <i>Sapidissima</i>, means “very delicious”; “Whore’s Eggs” (sea urchin and oysters on beds of tong and wild seaweed, respectively); Japanese knotweed soup, manirated cannoball jellyfish; Asian shore crab with “knife handle toffle”; and pine affogatto.</p> <p>The very exoticism of the terminology played a crucial role in the identity of the dinner.</p>	<p>AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CRAFT; CROSSOVER; CROSS-CULTURAL DSG.; DECONSTRUCTION; DSG. PROCESS; DSG. METHODS; HAPTICS / LOOK AND FEEL; INTERDISCIPLINARY; PARTICIPATORY DSG.; PRACTICE; SEMIOTICS; SOCIAL; SPECULATIVE DSG.; UNDERSTANDING; VISUAL COMMUNICATION</p>
<p>Whore’s Eggs course toast:          “The etymology of the Sea Urchin complicates the phrase, <i>Haud Nomine Tantum</i> - the Latin motto that means “Not in Name Alone.”          The word urchin comes from the Latin <i>ericius</i>, a hedgehog, and also referred to a military engine full of sharp spikes. But the resemblance between hedgehogs and urchins stops at its bristly exterior, and I’m sure a hedgehog tastes nothing like the sea urchin, whose anatomy is mostly taken up by its five bright, briny orange gonads. The gonad is the part we eat, evoking the oceany breadth of caviar, and the trembling texture of panna cotta.          There was another name for Sea Urchin, up and down the US eastern seaboard from the 19th century: Whore’s Eggs. It’d be nice to think this provocative name referred to the animal’s innards, mistakenly thought of as roe. But, it turns out, this was an innocent case of a local patois: in Newfoundland, when you leave the paddles of a boat in the water, the sea urchins lay eggs on them, thus, “oars eggs.” In Newfoundland those with early English roots often add the letter ‘h’ before words beginning with a vowel –happle, helephant, hair.          Over time the descriptor became “whores’ eggs.”          Some would even say whores heggs”</p>	<p>AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; Food hacking; GLOBALIZATION; HAPTICS / LOOK AND FEEL; HEURISTICS; INFORMATION VS MISINFORMATION; INTERDISCIPLINARY; INTEGRATION; Mapping; MATERIALS; MODEL; RESEARCH; RHETORIC; SEMIOTICS; Social-cultural awareness; SPECULATIVE DSG.; TOOLS</p>
<p>A toast to our next tasting, the Sea Herchin. She is served seated next to her umami kin, the Hoyster.”          (Marina Zurkow)</p>	<p>DSG. METHODS; HAPTICS / LOOK AND FEEL; INTEGRATION; INTERACTION; SEMIOTICS; SOCIAL; VISUAL COMMUNICATION</p>
<p>The Invitation.          The Menu.          Convivium.          Preamble.</p>	<p>AESTHETICS; DSG. METHODS; DSG. PROCESS; INTEGRATION; INTERACTION; SOCIAL; RESEARCH; TOOLS</p>

CODING SAMPLE J

September 4–5, 2018

*Musique a’ la Mode* (2008)

Fast Forward (Paul Wilson)

Terminology

a) scientific literature: <sup>452</sup>

b) non-academic fonts: <sup>453</sup>

Source: Unami Festival

	45	46	47	48	49
F	FAD E	[Red line]		CAKE PANS	
DM	FADE	WASHING DISHES		COLAN- DER	
M	FAD E	WASHING DISHES		COLAN- DER	
DL	FADE	NO ADDITIONAL SOUND			

Fig. 78: Detail from *Musique a’ la Mode* score by Fast Forward.

**key words + short sentences**

projects that examine the potentially non-culinary uses and meanings of kitchen and eating utensils.

**codes**

AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG; CRITICAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; GESTALTUNG; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; INTERDISCIPLINARY; INTERACTION; MATERIALS; New media; PRACTICE; PROJECT; REDESIGN; RESEARCH; RHETORIC; SEMIOTICS; SPECULATIVE DSG.; TOOLS; UNDERSTANDING

One of the most elaborate explorations of this theme occurs in the work of the musical composer and performer Fast Forward, whose instruments in the work “Musique a’ la Mode (MALMO)” are materials generally used for the preparation and consumption of food.

AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRAFT; DECONSTRUCTION; DIY movement; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERDISCIPLINARY; INTERACTION; MATERIALS; New media; Open-source food movement; REDESIGN; RESEARCH; SPECULATIVE DSG.; TOOLS; VISUAL COMMUNICATION

Composer Fast Forward is known for including Kitchen paraphernalia in his concerts.

*Musique a’ la Mode* is a composition in which all the instruments used are kitchen utensils and cooking hardware. [...] is a concert work in which all the instruments are derived from the common day kitchen, pots, pans, bowls, cutlery, food, liquids and more will be part of the battery for this sonic culinarian’s performance.

AESTHETICS; CROSSOVER; DECONSTRUCTION; DIY movement; HAPTICS/ LOOK AND FEEL; HEURISTICS; New media; Open-source food movement; PRACTICE; MATERIALS; REDESIGN; SPECULATIVE DSG.; TOOLS; VISUAL COMMUNICATION

I could change your entire approach to home cooking. (Fast Forward)

AESTHETICS; CONCEPTUAL DSG.; CRAFT; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; TRANSDISCIPLINARY; HEURISTICS; PRACTICE; REDESIGN; RHETORIC; SEMIOTICS; SPECULATIVE DSG.; TRANSFORMATION

<sup>452</sup> Raviv 2010, 9–31. Alisaukas 2010, 5. In *InVisible Culture* 14 (Winter 2010).

<[http://www.rochester.edu/in\\_visible\\_culture/Issue\\_14/fastforward/index.html](http://www.rochester.edu/in_visible_culture/Issue_14/fastforward/index.html)>;

<[http://www.rochester.edu/in\\_visible\\_culture/Issue\\_14/fastforward/score.pdf](http://www.rochester.edu/in_visible_culture/Issue_14/fastforward/score.pdf)>.

<sup>453</sup> Retrieved 4/9/2018, from <<http://www.mrfastforward.com/site/Home.html>>;

<<http://2008.umamifestival.org/about.html>>; <<https://www.youtube.com/watch?v=fSdk3QvvH6g>>.

key words + short sentences	codes
Kitchen utensils and cooking hardware are familiar artifacts in my performances, from the large scale <i>Feeding Frenzy</i> concerts to all types of metal pans and bowls and food in my solo and group works.	AESTHETICS; COLLABORATIVE DSG.; COMMUNICATIONS; Food hacking; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERACTION; MATERIALS; New media; Open-source food movement; PRACTICE; SEMIOTICS; SOCIAL; TOOLS
The difference in <i>Musique a' la Mode</i> is that all the musical instruments are cookware. If you need a mallet, you use a spatula, or a wooden spoon—for a diversity of notes, a collection of stainless steel bowls..	AESTHETICS; COMPLEXITY; CONCEPTUAL DSG.; CONSTRUCTION; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; INTERDISCIPLINARY; NEED; PRACTICE;
While creating that solo version of the work, I came to the realization that developing further compositional complexities would involve using more players than just myself.	AESTHETICS; COLLABORATIVE DSG.; COMPLEXITY; CONSTRUCTION; DSG. PROCESS; DSG. METHODS; GESTALTUNG; PRACTICE; RESEARCH; TRANSFORMATION; UNDERSTANDING
Counterpoint and versatility could only really be achieved with more performers.	COLLABORATIVE DSG.; COMPLEXITY; COMMUNICATIONS; DSG. PROCESS; DSG. METHODS; GESTALTUNG; INTEGRATION; INTERACTION; RESEARCH
sonic empirical processes and discovery,	DSG. PROCESS;
<i>Musique a' la Mode</i> (MALMO) Originating as a solo work by Fast Forward (Paul Wilson), commissioned by/performed at <i>Umami Festival</i> in New York, 2008.	COLLABORATIVE DSG; COMPLEXITY; DSG. METHODS; DSG. PROCESS; GESTALTUNG; INTEGRATION; MODEL; PARTICIPATORY DSG.; PROJECT; REDESIGN;
<i>Musique a' la Mode</i> for 4 Performers and Kitchenware would involve using more players [...] It subsequently grew to it's intended size of a quartet and was premiere at Sophiensaele in Berlin, 2009. Three percussionists (David Moss, Fast Forward, Michael Evans) on stage and one processor (David Linton) at the front of the stage.	
Copyright © 2009 Obsolete Music	COMMUNICATIONS; INTELLECTUAL PROPERTY; SEMIOTICS
We [ <i>In Visible Culture Journal</i> ] include here the visual score for MALMO, the video documentation of Fast Forward's solo performance [...] as well as the online premiere of two sound recordings of the newly-conceived quartet performance in Berlin[...]	COMMUNICATIONS; CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; MATERIALS; PUBLICATIONS; TOOLS; UNDERSTANDING; VISUAL COMMUNICATION
[premiere at Sophiensael, Berlin] We came with almost no instruments and absolutely no composition.	DSG. METHODS; DSG. PROCESS; MATERIALS
Over the course of two weeks, we amassed a large battery of kitchenware from stores, donations and flea markets and isolated ourselves in a studio for ten hours a day until the work was complete.	COLLABORATIVE DSG; CONSTRUCTION; DSG. METHODS; DSG. PROCESS; DIY movement; MATERIALS; MODEL; PARTICIPATORY DSG.; PRACTICE

key words + short sentences	codes
The intention was to have three musicians playing the kitchenware and one musician to control and guide the resultant sounds.	COMMUNICATIONS; DSG. METHODS; DSG. PROCESS; RESPONSIBILITY
During my years with the Merce Cunningham Dance Company, we always had someone to occupy this role. Their ‘instruments’ are the sounds that are sent to them. They have final control over where and how the sounds are placed and heard in the space and therefore how the soundscape is perceived by the listener.	COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; INTEGRATION; INTERACTION; MATERIALS; MULTIDISCIPLINARY; PARTICIPATORY DSG.; PRACTICE; PROJECT; RESPONSIBILITY; SEMIOTICS; SPECULATIVE DSG.; UNDERSTANDING
<i>Musique a’ la Mode</i> allowed me to experiment with a carefully selected array of kitchen tools, from cake pans to blenders, to chinese sauce pots, to bamboo wok brushes and beyond.	CONCEPTUAL DSG.; CROSSOVER; CRAFT; DSG. METHODS; DSG. PROCESS; HEURISTICS; INTEGRATION; MATERIALS; PRACTICE; PROJECT; TOOLS
The prerequisite for including particular objects was for them to possess an inherently interesting sound character.	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; SEMIOTICS
From that starting point, the music was built up through an empirical process of working with the instruments to discover how they could best be used in the composition. If the results were sonically unsatisfactory, then the instrument was discarded.	CONSTRUCTION; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HEURISTICS; INTEGRATION; Mapping; PRACTICE
Fast Forward is a [...] composer and performer who makes music with almost anything. He is probably the Trinidadian steel pan and his music-theatre works for diverse instrumentation. <i>Feeding Frenzy</i> , a culinary concert for 5 musicians, 5 cooks, 5 waiters and the audience. [...] It ran for three seasons at the Kitchen Center in New York. For 3 years, he toured extensively as a guest composer and musician for The Merce Cunningham Dance Company and continues to work closely with them as a musician and composer.	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; INTEGRATION; MULTIDISCIPLINARY; MATERIALS;
As a teacher, he teaches master classes in composition, improvisation, and music/theater at various institutions including: [...]	DSG. METHODS; DSG. PROCESS; INTEGRATION; EDUCATION; MULTIDISCIPLINARY
<i>Forward is the first musician to combine the sweet repetitions of Reich, the raw decibel power of Branca, the randomness of Cage and Wolff, and even the stochastic textures of Xenakis. It’s a potent carried out with irresistible momentum.</i> — Kyle Gann, Village Voice.	CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; HEURISTICS; INTEGRATION; HAPTICS/ LOOK AND FEEL; SKILLS; TRANSFORMATION

key words + short sentences	codes
Umami Food and Art Festival was created as a meeting ground to people who use food as a multi-sensory experience [...]	AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; CROSS-CULTURAL DSG.; Food art; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; MODEL; PARTICIPATORY DSG.; PRACTICE
Our objective is to open avenues of collaboration between these artists and culinary professionals.	COLLABORATIVE DSG.; CROSSOVER; INTERDISCIPLINARY; HEURISTICS; INTEGRATION; INTERACTION; PRACTICE; RESEARCH
Choosing food as a common thread allows the festival to present new ways to look at art and to integrate art into daily life.	CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION DSG. METHODS; EDUCATION; Food art; NEED; REDESIGN; RESEARCH; SEMIOTICS; SOCIAL; INTEGRATION; TOOL; TRANSFORMATION; UNDERSTANDING
We offer an environment for non-commercial, ephemeral art and encourage artists who work with non-traditional mediums and forms.	AESTHETICS; CRITICAL DSG.; DSG. METHODS; DSG. PROCESS; EDUCATION; GESTALTUNG; HEURISTICS; New media; PRACTICE; RESEARCH;
By bringing these artists together with culinary professionals through panel discussions and workshops, we wish to expose them to new audiences while stirring a debate around the role of food and food professionals in our society. Our intention is to use art to increase awareness of the power food has to influence and shape both diners and cooks.	COMMUNICATIONS; COMPLEXITY; COLLABORATIVE DSG.; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; CRITICAL DSG.; EDUCATION; ETHICS; Food art; NEED; PARTICIPATORY DSG.; RESPONSIBILITY; TOOLS; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS
Our goal is to establish the festival as a biennial event, which targets changing concerns at the intersection of food and art.	COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; EDUCATION; Food art; RESEARCH; UNDERSTANDING; WICKED PROBLEMS;
This is a non-for-profit venture, sponsored by Roulette Intermedium, Inc.	DSG. AND POLITICS; DSG. METHODS; INTERDISCIPLINARY
Roulette is a [...] venue for contemporary music and intermedia art since 1978. It is recognized for the presentation and promotion of experimental contemporary music, providing opportunities for innovative composers, musicians, sound artists and interdisciplinary collaborators to present their work.	COLLABORATIVE DSG.; EDUCATION; INTERDISCIPLINARY; New media; PRACTICE; RESEARCH; SERVICE DSG.
All proceeds from the festival go to support participating artists and educational projects.	DSG. AND POLITICS; EDUCATION; MODEL; PROJECT
Umami is engaged in a variety of educational projects aimed at both children and culinary students. In these workshops on food and art, Umami uses art to uncover new ways of thinking about food in our society.	DSG. AND POLITICS; DSG. METHODS; CRITICAL DSG.; EDUCATION; Food art; PROJECT; SERVICE DSG.; TOOLS; WICKED PROBLEMS

key words + short sentences	codes
<p>Umami is the fifth taste sensed by the human tongue (in addition to sweet, salty, bitter and sour). Umami is a Japanese word meaning “savory”; or “meaty” and applies to a sensation common in meats, cheese and other protein-rich foods or to “earthy” foods such as mushrooms and soy sauce.</p>	<p>COMMUNICATIONS; CROSS-CULTURAL DSG.; HAPTICS/ LOOK AND FEEL</p>
<p>These artists use food deliberately, as part of a larger project to alter our perception of the everyday, by blurring the distinction between art and life. [...] highlight some of the distinctions between using food in a culinary setting and employing it as a medium for artistic expression.</p>	<p>AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; ETHICS; INTEGRATION; New media; PRACTICE; PROJECT; RHETORIC; SOCIAL; SEMIOTICS; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING</p>
<p>[...] I argue that, because of its precarious position between art and life, the discussion of food as a medium lacks a more specialized language and tools. Yael Raviv (Umami Festival Chair)</p>	<p>COMMUNICATIONS; COMPLEXITY; CRITICAL DSG.; CONCEPTUAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; GESTALTUNG; EDUCATION; ETHICS; INFORMATION VS MISINFORMATION; INTEGRATION; NEED; New media; PARTICIPATORY DSG.; PROJECT; RESPONSIBILITY; RESEARCH; SKILLS; TOOLS; UNDERSTANDING; WICKED PROBLEMS</p>

*O Livro da Sede/The Book of Thirst*

Contemporary Gallery of

Museum of Serralves (2016)

Mariana Caló e Francisco Queimadela

Curator: Ricardo Nicolau

Terminology

a) scientific literature: n/a

b) non-academic fonts: 454

Source: Artist’s website (footnotes below)



Fig. 79: *The Book of Thirst* exhibition view at Contemporary Gallery of Museum of Serralves.

**key words + short sentences**

“The Book of Thirst” is an installation environment composed of five 16mm projections converging to a picture which evokes a theatre of memory.

The core of the work is made of the subtleties that arose from our interest in thinking about the relation between thirst and curiosity as vital instincts.

Three projections compose a central folding screen, displaying a plastic bottle, pieces of squid and an octopus slowly rotating in an hypnotic movement.

One of the other films brings together a series of animated photographs of people drinking or in moments of elation, in opposition to images of captive animals and masked figures, connected through free associations and formal analogies.

**codes**

AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CONSTRUCTION; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; INTERDISCIPLINARY; GESTALTUNG; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; MODEL; EMIOTICS; MATERIALS; SEMIOTICS; SPECULATIVE DSG.; TOOLS; VISUAL COMMUNICATION

AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; EDUCATION; DSG. METHODS; DSG. PROCESS; HEURISTICS; INTEGRATION; NEED; PRACTICE; PROJECT; RESEARCH; RHETORIC; SEMIOTICS; SPECULATIVE DSG.; UNDERSTANDING; WICKED PROBLEMS

AESTHETICS; CONCEPTUAL DSG.; CONSTRUCTION; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; ETHICS; GESTALTUNG; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERACTION; MATERIALS; PROJECT; SEMIOTICS; SPECULATIVE DSG.; SUSTAINABILITY; TOOLS; VISUAL COMMUNICATION; WICKED PROBLEMS

AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; COMPLEXITY; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; ETHICS; HAPTICS/ LOOK AND FEEL; MATERIALS; RESEARCH; SEMIOTICS; SPECULATIVE DSG.; VISUAL COMMUNICATION; UNDERSTANDING; WICKED PROBLEMS

454 Retrieved 6/9/2018, from <<https://marianacalo-franciscoqueimadela.com/portfolio/o-livro-da-sede/>>; Exhibition guide by the curator: <[https://www.serralves.pt/documentos/exposicoes/Roteiro\\_CaloQueimadela.pdf](https://www.serralves.pt/documentos/exposicoes/Roteiro_CaloQueimadela.pdf)>.

key words + short sentences	codes
The fifth film is centred on a journal which is filled with drawings of imps, bringing to mind an idea of transgression that resonates from the origins of cinema itself.	AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CONSTRUCTION; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERDISCIPLINARY; MATERIALS; RESEARCH; SEMIOTICS; SPECULATIVE DSG.; TOOLS; VISUAL COMMUNICATION;
The artistic practise of Mariana Caló and Francisco Queimadela encompasses video, Super 8 and 16 mm film slides, paintings and drawings, generally presented as organized visual environments.	COLLABORATIVE DSG.; DSG. METHODS; DSG. PROCESS; GESTALTUNG; HAPTICS/ LOOK AND FEEL; INTEGRATION; MATERIALS; PRACTICE; Technology; TOOLS; VISUAL COMMUNICATION
'The Book of Thirst' is an immersive experience, consisting of five 16mm projected in a loop and a photograph in a light box, in which spectators have to edit the images and build their own film.	AESTHETICS; CONSTRUCTION; DSG. METHODS; DSG. PROCESS; DECONSTRUCTION; HEURISTICS; INTERACTION; MODEL; NEED; PARTICIPATORY DSG.; RHETORIC; SEMIOTICS; SPECULATIVE DSG.
The use of analogue films, together with the fact that they are constructed from photographs, reinforces the main theme of this work: perception of the of time, its manifestations and interpretations.	AESTHETICS; COMMUNICATIONS; COMPLEXITY; DSG. METHODS; DSG. PROCESS; DECONSTRUCTION; ETHICS; GESTALTUNG; HEURISTICS; INTEGRATION; MATERIALS; SEMIOTICS; Technology; TOOLS; SPECULATIVE DSG.; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS
This is achieved precisely through the use of analogue film, which Caló and Queimadela consider a true artistic medium and not just as mere technology.	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; MATERIALS; Technology; TOOLS; VISUAL COMMUNICATION
The artists are interested in its physicality, in its vibration and in the depth of colour it allows.	COLLABORATIVE DSG.; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; HEURISTICS; VISUAL COMMUNICATION
the installation also assumes the respective projectors as visible presences in the room.	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; MATERIALS TOOLS; VISUAL COMMUNICATION
the projectors are the only source of sound in the exhibition and the regular rhythm of the operation of the projectors allows the spectator to perceive the passage of time.	AESTHETICS; COMMUNICATIONS; COMPLEXITY; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; SEMIOTICS; SPECULATIVE; DSG.; UNDERSTANDING
Some of the films blend photography and cinema, stillness and movement. They present still images or photographs whose details are revealed through subtle camera movements.	DSG. METHODS; DSG. PROCESS; INTEGRATION; SEMIOTICS
By converting photographs into film, the artists are endowing them with a new temporality, rescuing them from 'this was' to the film's continuous present ('this is').	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; DSG. METHODS; DSG. PROCESS; DECONSTRUCTION; PRACTICE; PROJECT; RESEARCH; RHETORIC; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION

key words + short sentences	codes
There are famous examples of the use of photography in the history of cinema, such as <i>Blow Up</i> (1966) by Michelangelo Antonioni or <i>Les Carabiniers</i> (1963) by Jean-Luc Godard, but the tension between the two image systems, setting new limits for photography and film, serves as both a foundation and structure in <i>The Book of Thirst</i> .	AESTHETICS; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. PROCESS; INTERDISCIPLINARY; PRACTICE; PROJECT; RESEARCH; SEMIOTICS; VISUAL COMMUNICATION
these short films recall, in their quasi stillness and silence, that cinema is an art of false movement, induced by the regular interval between frames.	AESTHETICS; DECONSTRUCTION; CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; SEMIOTICS; SPECULATIVE DSG.; UNDERSTANDING; VISUAL COMMUNICATION
They also emphasize the crucial role played by montage to create the impression of action: the specific duration of each of the images assumes a particular role in the movement of each of the films included in <i>The Book of Thirst</i> .	AESTHETICS; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERACTION; TOOLS; SEMIOTICS
Another movement that is activated is that of the spectator, who has to move around the room in order to see all projections.	COMMUNICATIONS; DSG. METHODS; DSG. PROCESS; INTERACTION; PARTICIPATORY DSG.; UNDERSTANDING; VISUAL COMMUNICATION
The films are projected onto screens positioned around the space in order to establish an interaction between the images, whereby the spectator has visual access to more than one film at the same time, thus stripping the spectator of his/hers traditional passive role and transforming him/her into a true editor.	DSG. METHODS; DSG. PROCESS; HEURISTICS; INTEGRATION; INTERACTION; MATERIALS; MODEL; PARTICIPATORY DSG.; TRANSFORMATION; VISUAL COMMUNICATION
The screen consists of three panels onto which images of a plastic bottle and fish in nets drying in the sun are projected. This way of preserving fresh fish is a traditional process that is still used on the beach at Nazaré, in central Portugal, where the artists photographed these nets.	DSG. METHODS; DSG. PROCESS; Ethnography; PRACTICE; RESEARCH; SOCIAL; VISUAL COMMUNICATION
After being sorted and salted, the fish is extended onto panniers, formed by rectangular pieces of net and wooden beams, where it remains for about two to three days.	CRAFT; DSG. METHODS; DSG. PROCESS; Ethnography; GESTALTUNG; RESEARCH;
From an iconographic point of view, the projected images are directly related to thirst.	CONCEPTUAL DSG.; DECONSTRUCTION; HAPTICS/ LOOK AND FEEL; PROJECT; SEMIOTICS
But it is equally important for the artists that the images of the nets against a blue-sky background create an illusion of transparency for the opaque screen (which further sharpens our curiosity to know what will be on the other side).	AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; NEED; RESEARCH; SEMIOTICS; SPECULATIVE DSG.; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION

key words + short sentences	codes
Given its foldout format the screen evokes a book that opens out.	AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; SEMIOTICS; SPECULATIVE DSG.; VISUAL COMMUNICATION
Other photos included in the films include images of masked revellers at a popular festivity, with pagan characteristics (although it marks the day of São Bartolomeu) [...], that is held in August, in the form of an extemporaneous Carnival.	CONCEPTUAL DSG; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; Ethnography; HAPTICS/ LOOK AND FEEL; INTEGRATION; MATERIALS; RESEARCH; SOCIAL; SEMIOTICS; SPECULATIVE DSG.; VISUAL COMMUNICATION
The presence of masks in the exceptional moment of the Carnival enables their users to lose their individuality and experience the social unit. It is a time of excess and of extreme alcohol consumption, in which all rules and norms of everyday life are overturned. The use of masks fosters a deliberate confusion between the sexes and between human and animal characteristics.	AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CROSSOVER; CRITICAL DSG.; DECONSTRUCTION; DSG.; METHODS; DSG. PROCESS; ETHICS; Ethnography; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; INTERACTION; MATERIALS; MODEL; NEED; New media; PARTICIPATORY DSG.; PRACTICE; REDESIGN; RESPONSIBILITY; SEMIOTICS; SOCIAL; SPECULATIVE DSG.; TOOLS; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS
The images of caged animals were taken in a zoo in Northern Portugal.	DSG.; METHODS; DSG. PROCESS; MATERIALS; RESEARCH; VISUAL COMMUNICATION
The appearance of public zoos coincides with the disappearance of animals from everyday life. They constitute a monument to the impossibility of encountering animals, the epitaph to a relationship that is as old as mankind itself.	COMPLEXITY; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; EDUCATION; ETHICS; INTEGRATION; RESEARCH; WICKED PROBLEMS
The animals photographed by Caló and Queimadela remind us that man recognizes himself even when returning the gaze of the animals, which incidentally have always been used to map out and explain the world — just think of the zodiac.	COMMUNICATIONS; COLLABORATIVE DSG.; COMPLEXITY; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; Mapping; PRACTICE; RESEARCH; SEMIOTICS; TRANSDISCIPLINARY; UNDERSTANDING
The fact that they appear here interspersed with images of people in moments that blur the distinction between man and beast, and with images showing the quenching of thirst, reveals the artists' willingness to present carnival ecstasies, bestiality and thirst as manifestations of vital instincts and freedom.	AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; COMPLEXITY; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; EDUCATION; ETHICS; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; MATERIALS; NEED; PRACTICE; RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS; SOCIAL; TOOLS; TRANSDISCIPLINARY; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS
In addition to the films comprised of photographs, <i>The Book of Thirst</i> also includes a film that seems to be most directly related to its title: the recording of someone flipping through a book, featuring drawings of figures that evoke goblins, fauns and satyrs.	AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CROSSOVER; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; INTEGRATION; MATERIALS; PUBLICATIONS; TOOLS, TRANSDISCIPLINARY; SEMIOTICS; VISUAL COMMUNICATION

key words + short sentences	codes
<p>Goblins, according to popular belief, are a kind of elf which, at Carnival time, scare people and animals and churn the crops on the land.</p> <p>Fauns and satyrs are mythological figures that combine human and animal characteristics.</p>	<p>AESTHETICS; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. PROCESS; EDUCATION; INTEGRATION; MATERAILS; RESEARCH; TRANSDISCIPLINARY; SEMIOTICS; VISUAL COMMUNICATION; WICKED PROBLEMS</p>
<p>Their silhouettes, drawn in black against a white paper background are reminiscent of an alphabet, or ideograms,</p> <p>or, as stated by the artists themselves, the visual experiences, halfway between writing and painting, created by the Belgian poet Henri Michaux (1899—1984), known for his use of chemical substances, including mescaline that altered his state of consciousness during the writing process.</p>	<p>AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; CROSSOVER; DSG. METHODS; DSG. PROCESS; PRACTICE; SEMIOTICS; VISUAL COMMUNICATION</p> <p>AESTHETICS; CONCEPTUAL DSG.; CROSSOVER; DSG. PROCESS; EDUCATION; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; INTERACTION; MATERIALS; New media; Open-source food movement; PRACTICE; RESEARCH; TOOLS; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS</p>
<p>The ‘reading’ of this book is accompanied during the film by the ingestion of fluids — a glass appears and disappears from the frame — emphasizing the relationship between thirst and bestial and libertarian instincts.</p>	<p>AESTHETICS; COMMUNICATIONS; CONCEPTUAL DSG.; COMPLEXITY; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; HAPTICS/ LOOK AND FEEL; INTEGRATION; NEED; SEMIOTICS; TRANSDISCIPLINARY; WICKED PROBLEMS</p>
<p>According to the artists, ‘this is a book that creates thirst and curiosity’.</p>	<p>AESTHETICS; COLLABORATIVE DSG.; CONCEPTUAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTERACTION; NEED; PRACTICE; PROJECT; RHETORIC; SEMIOTICS; SPECULATIVE DSG.; SKILLS; UNDERSTANDING; VISUAL COMMUNICATION</p>

**lusitânia liquefeita — um país paradoxal/  
Liquefied Lusitania: A Paradoxical Country**  
(2010, 2008)  
Francisco M. Palma-Dias

Terminology

a) scientific literature:<sup>455</sup>

b) non-academic fonts: n/a

Source: *InVisible Culture Journal* 14

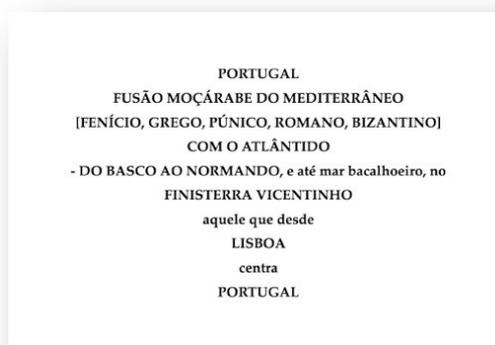


Fig. 80: Excerpt from “lusitânia liquefeita” by Francisco M. Palma-Dias. Original typeface and typesetting.

key words + short sentences

**lusitânia liquefeita – um país paradoxal**

«o método surpreenderá o leitor –mas é o que me cabe»

**ibn khaldoun**

prolegómenos à história universal

Published in *InVisible Culture: An Electronic Journal for Visual Culture* by University of Rochester Press

codes

AESTHETICS; COMMUNICATIONS; COMPLEXITY;  
COLLABORATIVE DSG.; CONCEPTUAL DSG.; CRAFT;  
CRITICAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER;  
DECONSTRUCTION; DSG. AND POLITICS; DSG.  
METHODS; DSG. PROCESS; EDUCATION; Food hacking;  
ETHICS; Ethnography; GESTALTUNG; GLOBALIZATION;  
HAPTICS/ LOOK AND FEEL; HEURISTICS; INFORMATION  
VS MISINFORMATION; INTEGRATION; INTELLECTUAL  
PROPERTY; INTERACTION; Mapping; MATERIALS;  
MODEL; NEED; New media; Open-source food movement  
PRACTICE; PROJECT; PUBLICATIONS; REDESIGN;  
RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS;  
SERVICE DSG.; SKILLS; SLOW DSG.; SOCIAL;  
Social-cultural awareness; SPECULATIVE DSG.;  
SUSTAINABILITY; Technology; TOOLS;  
TRANSDISCIPLINARY; TRANSFORMATION;  
UNDERSTANDING; VISUAL COMMUNICATION;  
WICKED PROBLEMS

Francisco’s [Francisco M. Palma Dias] text is about the natural and gastronomic richness of Portugal as a country that is under the influence of three different climates: Atlantic, Mediterranean, and Continental. It describes the landscapes, the agricultural products and practices, and the fishing and cattle breeding of the various regions of Portugal, giving special attention to the south region

AESTHETICS; COMMUNICATIONS; COMPLEXITY;  
COLLABORATIVE DSG.; CONCEPTUAL DSG.; CRAFT;  
CRITICAL DSG.; CROSS-CULTURAL; DSG.; CROSSOVER;  
DECONSTRUCTION; DSG. AND POLITICS;  
DSG. METHODS; DSG. PROCESS; EDUCATION;  
Food hacking; ETHICS; Ethnography; GESTALTUNG;  
GLOBALIZATION; HAPTICS/ LOOK AND FEEL;  
HEURISTICS; INFORMATION VS MISINFORMATION;

<sup>455</sup> Palma-Dias 2010. Retrieved 7/9/2018, from <[http://www.rochester.edu/in\\_visible\\_culture/Issue\\_14/palma-dias/article.html](http://www.rochester.edu/in_visible_culture/Issue_14/palma-dias/article.html)>; <[http://www.rochester.edu/in\\_visible\\_culture/Issue\\_14/palma-dias/description.html](http://www.rochester.edu/in_visible_culture/Issue_14/palma-dias/description.html)>; <[http://www.rochester.edu/in\\_visible\\_culture/Issue\\_14/contributors.html#palma-dias](http://www.rochester.edu/in_visible_culture/Issue_14/contributors.html#palma-dias)>.

of Algarve. Francisco's text describes the irony of seeing a crude and handcrafted agriculture, whose products and practices survived from centuries of political negligence, being celebrated by gastronomy. (Paula Pinto)

INTEGRATION; INTELLECTUAL PROPERTY; INTERACTION; Mapping; MATERIALS; MODEL; NEED; Open-source food movement; PARTICIPATORY DSG.; PRACTICE; PROJECT; REDESIGN; RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS; SERVICE DSG.; SKILLS; SLOW DSG.; SOCIAL; Social-cultural awareness; SUSTAINABILITY; Technology; TOOLS; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS

**key words + short sentences**

**codes**

The text was written in 2008 as a strategic document for the Portuguese Ministry of Economy and Innovation. It was never published. (Paula Pinto)

Activism; COMMUNICATIONS; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; GLOBALIZATION; INFORMATION VS MISINFORMATION; INTELLECTUAL PROPERTY; MATERIALS; NEED; New media; PARTICIPATORY DSG.; PRACTICE; RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS; SUSTAINABILITY; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS

nota biográfica

*f.m. palma-dias* nasce em 1942 no sul de Portugal e na fronteira com a Espanha andaluza. Em Bruxelas estuda cinema, funda o teatro-laboratório *le clou dans la langue* e será co-fundador do *le paradoxe*, restaurante vegetariano de cunho mediterrânico. De 72 a 92 consagra-se ao budismo tibetano em Paris e Lisboa e viaja pela África, Índia e Brasil. Publica três livros de poesia.

AESTHETICS; COLLABORATIVE DSG.; COMMUNICATIONS; CONCEPTUAL DSG.; CONSTRUCTION; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; DIY movement; GESTALTUNG; HEURISTICS; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERDISCIPLINARY; New media; Open-source food movement; PRACTICE; PROJECT; PUBLICATIONS; RESEARCH; SEMIOTICS; SERVICE DSG.; SOCIAL; SPECULATIVE DSG.; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION

Instala-se, desde 92, na fazenda em Castro Marim onde funda com a antropóloga *eglantina monteiro* a companhia das culturas

AESTHETICS; COLLABORATIVE DSG.; CONSTRUCTION; CROSS-CULTURAL DSG.; DSG. METHODS; DSG. PROCESS; DIY movement; Ethnography; GESTALTUNG; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERDISCIPLINARY; MATERIALS; MODEL; PARTICIPATORY DSG.; PRACTICE; PROJECT; REDESIGN; RESEARCH; RHETORIC; RESPONSIBILITY; SERVICE DSG.; SKILLS; SLOW DSG.; SOCIAL; SUSTAINABILITY; TOOLS; VISUAL COMMUNICATION

“Liquefied Lusitania: A Paradoxical Country” explores the natural and gastronomic richness of Portugal and the recently renewed interest in centuries-old agricultural practices. We [*InVisible Culture Journal* 14 Guest Editors: Alexandra Alisauskas and Paula Pinto] are excited to publish it here in partial-translation for the first time as an example of the potential of experimental writing

AESTHETICS; COMMUNICATIONS; COLLABORATIVE DSG.; COMPLEXITY; CRAFT; CONCEPTUAL DSG.; DSG. AND POLITICS; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; Food hacking; GESTALTUNG; GLOBALIZATION; HAPTICS/ LOOK AND FEEL; HEURISTICS; INFORMATION VS MISINFORMATION; INTEGRATION; INTELLECTUAL PROPERTY; MATERIALS;

practices to encapsulate the meanings of a particular food ecology and its itinerant meanings and politics. (Alisauskas 2010, 5)

Mapping; MODEL; NEED; New media; PRACTICE; PUBLICATIONS; RESEARCH; RHETORIC; SEMIOTICS; SKILLS; SOCIAL; SPECULATIVE DSG.; SUSTAINABILITY; Technology; TRANSDISCIPLINARY; TOOLS; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS

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**key words + short sentences**

**codes**

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CODING SAMPLE E  
September 10–16, 2018

**The Kitchen,**  
New York (1971–ongoing)  
Founded by Woody and Steina Vasulka

Terminology

a) scientific literature: n/a

b) non-academic fonts:

Source: The Kitchen 1971–73

<<http://www.vasulka.org/Kitchen/index.html>>

<<https://thekitchen.org>>



**Fig. 81: Tomyo Sasaki and Ernie Gusella editing in The Kitchen’ former space located at the Mercer Arts Center, in what was the Hotel Central at the Village, Lower Manhattan, New York City 1971.**

#### key words + short sentences

“Welcome to the Kitchen

This place was selected by Media God to perform an experiment on you, to challenge your brain and its perception. We will present you sounds and images which we call Electronic Image and Sound Compositions. They can resemble something you remember from dreams or pieces of organic nature, but they never were real objects, they have all been made artificially from various frequencies, from sounds, from inaudible pitches and their beats. Accordingly, most of the sounds you will hear are products of images, processed through sound synthesizer.

Furthermore, there is time, time to seat down and just surrender. There is no reason to entertain minds anymore, because that has been done and did not help, it just does not help and there is no help anyway, there is just surrender, the way you surrender to the Atlantic Ocean, the way you listen to the wind, or the way you watch the sunset and that is the time you don’t regret and that you had nothing else to do.

THE VASULKAS”<sup>456</sup>

#### codes

AESTHETICS; COMMUNICATIONS; COMPLEXITY;  
CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER;  
DECONSTRUCTION; DSG. METHODS; DSG. PROCESS;  
INTERDISCIPLINARY; HAPTICS/ LOOK AND FEEL;  
HEURISTICS; INTEGRATION; INTERACTION;  
MATERIALS; NEED; New media; PRACTICE; PROJECT;  
RESEARCH; SEMIOTICS; SPECULATIVE DSG.;

Technology; TOOLS; TRANSFORMATION;  
UNDERSTANDING; VISUAL COMMUNICATION;  
WICKED PROBLEMS

<sup>456</sup> Steina and Woody Vasulka 1971. “Welcome to the Kitchen,” Manifesto to the occasion of opening a New Media Theater, 6/15/1971. Retrieved 11/9/2018, from <<http://www.vasulka.org/archive/Kitchen/KOP/KOP002.pdf>>.

key words + short sentences	codes
Founded as an artist collective in 1971 by Woody and Steina Vasulka and incorporated as a nonprofit two years later,	CONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; COLLABORATIVE DSG.; MODEL; PROJECT
The Kitchen has from its infancy been a space where experimental artists and composers share progressive ideas with like-minded colleagues. It was among the very first American institutions to embrace the emerging fields of video and performance, while presenting visionary new work in established disciplines such as dance, music, literature, and film.	CONCEPTUAL DSG.; COLLABORATIVE DSG.; CROSSOVER; DSG. METHODS; DSG. PROCESS; EDUCATION; HAPTICS/ LOOK AND FEEL; HEURISTICS; INTEGRATION; INTERACTION; MODEL; NEED; New media; PARTICIPATORY DSG.; PRACTICE; PROJECT; RESEARCH; TRANSDISCIPLINARY SERVICE DSG.; SOCIAL; SPECULATIVE DSG. TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION
This unique combination generated an environment immediately conducive to groundbreaking and cross-disciplinary explorations,	AESTHETICS; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; INTEGRATION; INTERACTION; MULTIDISCIPLINARY; NEED; TRANSFORMATION
Today, The Kitchen is an [...] institution giving support to—and seeking to foster a living dialogue among—artists from every field and area of culture in the effort to create an art for our time.	COMPLEXITY; CRITICAL DSG.; DSG. AND POLITICS; DSG. PROCESS; CROSS-CULTURAL DSG.; EDUCATION; ETHICS; INTEGRATION; INTERACTION; MODEL; REDESIGN; RESEARCH; RESPONSIBILITY; SERVICE DSG. TRANSFORMATION; WICKED PROBLEMS
It was founded by video artists and people inspired to use video at a time when this was a radical thing. Video as an art form was a completely new idea. Part of why the kitchen was founded was that there was a bunch of video makers and experimental musicians who didn't have a place to show their work. Video art wasn't considered legitimate. And musicians coming out of minimal traditions didn't have a place; the uptown concert halls and the downtown clubs weren't presenting their music. They didn't fit in and had to make their own scene.	AESTHETICS; CONCEPTUAL DSG.; CROSSOVER; DSG. AND POLITICS; EDUCATION; INTEGRATION; INTERDISCIPLINARY; NEED; PRACTICE; RESEARCH;
It was a kinship based on their obstacles and problems that led to the founding of the kitchen. If it doesn't exist, make it for yourself, it was a D.I.Y. aesthetic of let's get together and do it. (Debra Singer)	DSG. METHODS; DSG. PROCESS; DIY movement PARTICIPATORY DSG.; SOCIAL
It had two homes in SoHo. The very first spot was in the back, unwanted room of the Mercer Arts Center in the old Broadway Hotel that burned down, and then in a second-floor loft on Wooster and Broome.	DECONSTRUCTION; DSG. PROCESS; NEED; REDESIGN
when the Kitchen first opened its doors in SoHo, back in 1971, video and experimental performance were still considered outlaw mediums with no real place to play in New York City. Woody and Steina Vasulka's "art collective" was aptly named, connoting an atmosphere of intimacy and experimentation for	AESTHETICS; DECONSTRUCTION; DSG. AND POLITICS; CONCEPTUAL DSG; COLLABORATIVE DSG.; CONSTRUCTION; DSG. METHODS; EDUCATION; GESTALTUNG; HEURISTICS; INTEGRATION; PARTICIPATORY DSG.; PRACTICE; SOCIAL; SPECULATIVE DSG.; TRANSFORMATION

which the space would become legendary. Countless artists made their debut at the Kitchen, and many more showed there, including Vito Acconci, Laurie Anderson, Antonio Muntadas; Bill T. Jones, Charles Atlas, Dara Birnbaum, Lucinda Childs, Sherrie Levine, Robert Longo, Robert Mapplethorpe, Cindy Sherman, among many others.

key words + short sentences	codes
The Kitchen LAB (its acronym stands for “language,” “art,” “bodies”) invites artists, authors, and curators to unpack ambiguous vocabularies in contemporary art by responding to them both in conversation and artworks. Each evening creates a kind of hybrid event—and, over time, a hybrid audience—that underlines not only points of commonality among disciplines and generations but also, as important, real differences.	COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; GESTALTUNG; HEURISTICS; INTEGRATION; INTERDISCIPLINARY; MODEL; PARTICIPATORY DSG.; SOCIAL; PRACTICE; RESEARCH; SEMIOTICS; TRANSFORMATION; TOOLS; UNDERSTANDING; WICKED PROBLEMS
Culminating five years of The Kitchen LAB series, artists, curators, and writers reflect on the implicit and explicit politics of art-making in the contemporary cultural landscape.	AESTHETICS; COMMUNICATIONS; COMPLEXITY; CRITICAL DSG.; DSG. AND POLITICS; ETHICS; PRACTICE; RESEARCH; RESPONSIBILITY; UNDERSTANDING; WICKED PROBLEMS
As a prompt for these reflections, participants consider the changing valences and values for the term position.	COMMUNICATIONS; CONCEPTUAL DSG.; CRITICAL DSG. DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; ETHICS; INFORMATION VS MISINFORMATION; PARTICIPATORY DSG.; RESPONSIBILITY; SEMIOTICS; UNDERSTANDING; WICKED PROBLEMS
To celebrate its 40th anniversary, the Kitchen revisits its SoHo era, which lasted through 1985, when it decamped to Chelsea. “The View From a Volcano” <sup>457</sup> traces a cutting-edge journey of video, dance and performance art against the arc of SoHo’s transition from a wild artistic frontier to the epicenter of art commerce. The archive parallels the history of video technology. We were wondering: What aspect do we want to look at for this archive show because we have so much material? The cutoff of 1985 is when the kitchen moved to Chelsea. The kitchen in SoHo is paradigmatic of what downtown loft culture was like, this vibrant intersection of artists experimenting in different disciplines in close proximity to one another. It wasn’t this huge scene all over the place like it is today.	COMMUNICATIONS; CONSTRUCTION; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; INTERDISCIPLINARY; Mapping; MATERIALS; PRACTICE; PROJECT; REDESIGN; RESEARCH; TRANSFORMATION; SOCIAL; SUSTAINABILITY; Technology; UNDERSTANDING; WICKED PROBLEMS

<sup>457</sup> Interview to Debra Singer, the Kitchen’s executive director and chief curator, in “Cooking in the Kitchen, 1971–1985”. William Van Meter, *The New York Times Style Magazine*, June 28, 2011. Retrieved 14/9/2018 via The Kitchen Archive, from <<http://archive.thekitchen.org/wp-content/uploads/2017/02/VOLCANO-NYTMAG-062811.pdf>>.

**key words + short sentences****codes**

So how did you go about curating this immense body of work? We recently completed a decade-long conservation project to essentially transfer all of our tapes. They were so fragile they would be destroyed.

DSG. METHODS; DSG. PROCESS; COMPLEXITY; HAPTICS/ LOOK AND FEEL; HEURISTICS; Mapping; MATERIALS; New media; RESEARCH; PROJECT; Technology; RESPONSIBILITY; WICKED PROBLEMS

And because of the culture back then, there is a wonderful set of posters and print ephemera. [...] Robert Longo, was a former Kitchen curator and designed posters; and Christian Marclay designed the poster for the Karole Armitage performance. It was friends helping out, and that is conveyed on micro-levels that are interesting. And these calendars they printed — in any week there would be a Vito Acconci installation and Dara Birnbaum and Alvin Lucier. You want to go to every program and that is just one month in 1977! The Kitchen is best known for its performance history, but the visual art will be surprising.

AESTHETICS; COMMUNICATIONS; COLLABORATIVE DSG.; CONSTRUCTION; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; DIY movement; HEURISTICS; INTEGRATION; INTERACTION; INTERDISCIPLINARY; MATERIALS; SOCIAL; TOOLS; UNDERSTANDING VISUAL COMMUNICATION

There will be monitors where you can choose like a video jukebox. We will have channeled works of key figures like Gary Hill and Bill Viola, and video documentation of the performances of people like Eric Bogosian. There were some amazing performances — the recordings were just too grainy, and they would only interest Ph.D. students.

DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HEURISTICS; MATERIALS; RESEARCH; VISUAL COMMUNICATION

The exhibition portion of *On Whiteness* aims to take advantage of art's powerful ability to reframe dominant ways of seeing, especially with regard to philosopher Sara Ahmed's postulation of whiteness as a "habit," whose power to form and sustain specific social behaviors and institutions resides in its being taken entirely for granted. "Whiteness is what bodies do, where the body takes shape of the action... spaces are oriented 'around' whiteness, insofar as whiteness is not seen." By disorienting the particularly habituated space of the white cube gallery, the work in this exhibition questions, marks, and checks whiteness, challenging its dominance as it operates through default positions in cultural behaviour. [presented as part of *The Racial Imaginary Institute: On Whiteness*. Since their creation [...] has focused on whiteness as a starting point, noting, "Whiteness as a source of unquestioned power, and as a 'bloc,' feels itself to be endangered even as it retains its hold on power."

COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSS-CULTURAL DSG.; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; PROJECT; RESPONSIBILITY; RHETORIC; SEMIOTICS; SOCIAL; Social-cultural awareness; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS

note: think of *Whiteness* in relation to space. light/colour J. Turrel, L. Barragan,

Yuck, what a mess. What a sticky, goopy, embarrassing, all-over-the-place and absolutely

COMPLEXITY; CROSSOVER; DECONSTRUCTION; DSG. PROCESS; HAPTICS/ LOOK AND FEEL;

necessary mess. This is what happens when you try to give birth to something: an original idea, a paragraph, a play, a human being. [...]	HEURISTICS; INTEGRATION; PROJECT; NEED; PRACTICE; TRANSDISCIPLINARY; UNDERSTANDING
<b>key words + short sentences</b>	<b>codes</b>
Radiohole, the Brooklyn-based experimental theater company, has dedicated much of its [...] years of existence to the proposition that art isn't tidy.	AESTHETICS; CONCEPTUAL DSG.; CRITICAL DSG.; DSG. METHODS; DSG. PROCESS; PRACTICE; PROJECT
"Inflatable Frankenstein," a co-production of Performance Space 122 and the Kitchen, [...] replete with theater work that aims to stake out (or make up) new artistic frontiers. For this "Frankenstein," like the original 1816 novel by Mary Shelley and the assorted movie adaptations and literary riffs of the succeeding couple of centuries, is all about the difficulties of the act of creation. And not just the Promethean efforts of a demented man of science to summon life in a laboratory. This show also considers the more natural (if ultimately no less complicated) and old-fashioned form of childbirth. The text — if such a term can be applied to the mutable, self-destructing words that are heard in "Inflatable Frankenstein" — draws from Shelley's novel; James Whale's celebrated "Frankenstein" movies of the 1930s; autobiographical writings by Shelley and the theoretical musings of Antonin Artaud ("Theater of Cruelty").	COLLABORATIVE DSG.; CONCEPTUAL DSG.; CONSTRUCTION; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; GESTALTUNG; HAPTICS/ LOOK AND FEEL; MATERIALS; PRACTICE; PROJECT; REDESIGN; RESEARCH; SEMIOTICS; SPECULATIVE DSG.; TRANSDISCIPLINARY; TRANSFORMATION; WICKED PROBLEMS
[...] Don't look for a clear through line. Words and images, time periods and art forms, collide and go splat via production devices that are as high tech as the latest gadget from the Apple store (camera cellphones play a major role) and as low-tech as Silly Putty, or whatever that gunk is that they manufacture in a mock-TV-cooking class segment.	COMMUNICATIONS; COMPLEXITY; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; HAPTICS/ LOOK AND FEEL; INTEGRATION; New media; Technology; TOOLS TRANSFORMATION; UNDERSTANDING
[...] But of course if you've set out to fail, and you have failed, then you've succeeded, haven't you? Radiohole doesn't try to create an exquisitely self-contained parallel reality. [...] Do we "know what it's like to be a metaphor for everything?" his disembodied voice complains wearily. What's so liberating about, paradoxically enough, is its awareness of being captive to its own limitations. [...] turns crippling self-consciousness into a kind of redemptive grace. <sup>458</sup>	DECONSTRUCTION; DSG. PROCESS; SEMIOTICS; UNDERSTANDING; WICKED PROBLEMS

<sup>458</sup> Theater Review by Ben Brantley. "Mayhem Oozes From The Womb: Radiohole's 'Inflatable Frankenstein' at The Kitchen." *The New York Times*, January 6, 2013. Retrieved 12/9/2018, from <<https://www.nytimes.com/2013/01/07/theater/reviews/radioholes-inflatable-frankenstein-at-the-kitchen.html>>.

CODING SAMPLE Y  
September 16–18, 2018

### win >< win

Eco-Visionaires

MAAT—Museum of Art, Architecture  
and Technology (2018)

Coordination:

Rimini Protokoll: Maitén Arns

Terminology

a) scientific literature: n/a

b) non-academic fonts:

Exhibition catalogue<sup>459</sup>

Source: Exhibition “Eco-Visionaires,” MAAT  
Rimini Protokoll<sup>460</sup>



Fig. 82: Stills from *win >< win* trailer for CCCB, 2017.

### key words + short sentences

*win >< win* is an installation piece originally commissioned for the exhibition *After the End of the World*, curated by José Luis de Vicente and produced by the Centre de Cultura Contemporània de Barcelona (CCCB) with FACT+BLUECOAT+RIBA NORTH in Liverpool in 2017.

By: Helgard Kim Haug, Stefan Kaegi, Daniel Wetzel  
With: Jamileh Javidpour (Geomar Helmholtz Centre for Ocean Research); Daniel Strozynski (Zoo Berlin | Aquarium Berlin | Tierpark Berlin); Lisa Ann Gershwin (Author of “Stung! On Jellyfish Blooms and the Future of the Ocean,” Hobart, Australia); Boris Koch (Alfred Wegener Institute, Helmholtz Centre for Polar and Marine Research) and others.  
Architecture: Guillermo Santoma  
Technical Director: Alejandro Olariaga  
Sound and Synchronisation: Carlos Gómez  
Production and Coordination: CCCB  
Coordination: Rimini Protokoll: Maitén Arns

### codes

Activism; AESTHETICS; COLLABORATIVE DSG.; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DE CONSTRUCTION DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; HAPTICS/ LOOK AND FEEL; INFORMATION VS MISINFORMATION; INTERACTION; Mapping; MODEL; NEED; PARTICIPATORY DSG.; PRACTICE; RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS; SOCIAL; SPECULATIVE DSG.; SUSTAINABILITY; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS  
CONSTRUCTION; COLLABORATIVE DSG.; EDUCATION; DSG. PROCESS; INTEGRATION; INTERACTION; MATERIALS; NEED; TOOLS; PROJECT; PUBLICATIONS; RESPONSIBILITY; RESEARCH; TRANSDISCIPLINARY; UNDERSTANDING; WICKED PROBLEMS

<sup>459</sup> Gadanho 2018.

<sup>460</sup> Retrieved 16/9/2018, from < <https://www.rimini-protokoll.de/website/en/project/win-win> >.

**key words + short sentences****codes**

*win* ><*win* is part of the group exhibition *Eco-visionaries: Art and Architecture After the Anthropocene*, MAAAT, Lisbon, 2018. Curated by Pedro Gadanho and Mariana Pestana. Installation; dimensions variable

Activism; AESTHETICS; COLLABORATIVE DSG.; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; HAPTICS/ LOOK AND FEEL; INFORMATION VS MISINFORMATION; MATERIALS; Mapping; MODEL; NEED; PARTICIPATORY DSG.; PRACTICE; REDESIGN; RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS; SLOW DSG.; SOCIAL; SPECULATIVE DSG.; SUSTAINABILITY; Technology; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS

In MAAAT's first collaboration with several European museums, the [...] project is centred on current practices that propose critical and creative visions vis-à-vis the environmental transformations that are disturbing our planet. At a moment when climate changes are even more widely felt, *Eco-Visionaries* launches the debate on a vast array of questions associated to the Anthropocene – the recent designation for a geological period defined by the impact of human action. [...]With contributions from over thirty-five artists ...

Activism; COLLABORATIVE DSG.; COMMUNICATIONS; COMPLEXITY; CRITICAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; ETHICS; HAPTICS/ LOOK AND FEEL; INFORMATION VS MISINFORMATION; INTEGRATION; MATERIALS; Mapping; MODEL; NEED; PARTICIPATORY DSG.; PRACTICE; PROJECT; RESEARCH; RESPONSIBILITY; RHETORIC; SEMIOTICS; SLOW DSG.; SOCIAL; SPECULATIVE DSG.; SUSTAINABILITY; TOOLS; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS

“We are in this crazy, unforeseen and incomprehensible situation where we are competing against jellyfish. And they are winning,” says the Australian marine biologist and jellyfish expert Lisa-Ann Gershwin. For at least 670 million years, jellyfish have been floating – unchanged – through our oceans, and pretty much everything that damages our ecosystem seems to benefit them: overfishing brings down the number of predatory fish that could reduce the number of jellyfish. Plastic bags in the oceans kill other predators like turtles. On top of that, jellyfish flourish in warm water; it extends their breeding season, while many fish suffer from the lower oxygen percentage. “Warm water is a disaster for anything that breathes and a dream come true for anything that doesn't breathe much, like jellyfish” Gershwin says. In the beginning of last year, a massive jellyfish invasion threatened to wipe out the fish population

Activism; COMPLEXITY; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; INFORMATION VS MISINFORMATION; INTERDISCIPLINARY; NEED; RESEARCH; RESPONSIBILITY; SLOW DSG.; SOCIAL; SKILLS; SUSTAINABILITY; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS

of the South Australian seaport Whylla, and another temporarily paralyzed the nuclear power plant in Swedish Oskarshamn when jellyfish plugged up the cooling water supply...

Marine scientists have thus arrived at an apocalyptic prognosis: “Jellyfish will be the only survivors when everything else has fallen apart.”

key words + short sentences	codes
Rimini Protokoll is flipping the view of these creatures around and staging it as a gaze directed back at their observers. Immersive installation piece [...] Video/ Theatre	AESTHETICS; COMMUNICATIONS; COMPLEXITY; CONCEPTUAL DSG.; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; ETHICS; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERACTION; MODEL; New media; PARTICIPATORY DSG.; PRACTICE; PROJECT; RESPONSIBILITY; SEMIOTICS; SUSTAINABILITY; TOOLS; TRANSDISCIPLINARY; UNDERSTANDING; VISUAL COMMUNICATION
Rimini Protokoll is a collective that works in the realm of theatre, sound and radio plays, film and installation. Their work explores theatre as a tool to construct unusual perspectives of reality.	COLLABORATIVE DSG.; COMMUNICATIONS; COMPLEXITY; CONSTRUCTION; CRITICAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; HAPTICS/ LOOK AND FEEL; INTEGRATION; INTERACTION; PRACTICE; PROJECT; RESEARCH; RHETORIC; SEMIOTICS; TOOLS; TRANSDISCIPLINARY; SPECULATIVE DSG.; UNDERSTANDING; VISUAL COMMUNICATION
At once alarming and witty, the theatre installation <i>win &gt;&lt; win</i> delivers a dramatic narrative where species compete for the planet’s ecosystem. Immersive experience Daniel Wetzl (member of Rimini Protokoll): “you have a blind-date now [...]”	Activism; AESTHETICS; COMMUNICATIONS; CRITICAL DSG.; COMPLEXITY; CONCEPTUAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. AND POLITICS; DSG. METHODS; DSG. PROCESS; EDUCATION; Food Phreaking; HAPTICS/ LOOK AND FEEL; INFORMATION VS MISINFORMATION; INTERACTION; INTERDISCIPLINARY; NEED; New media; PARTICIPATORY DSG.; RESPONSIBILITY; RHETORIC; SEMIOTICS; SOCIAL; SUSTAINABILITY; TRANSFORMATION; UNDERSTANDING; VISUAL COMMUNICATION; WICKED PROBLEMS
Developed in collaboration with marine biologists and animal keepers, this disturbing work questions our assumptions about which species are better prepared for the existential threats of global warming including the temperature rise and the decrease of oxygen levels in Ocean waters.	Activism; COLLABORATIVE DSG.; COMMUNICATIONS; COMPLEXITY; CRITICAL DSG.; CONCEPTUAL DSG.; CROSS-CULTURAL DSG.; CROSSOVER; DECONSTRUCTION; DSG. METHODS; DSG. PROCESS; EDUCATION; Food Phreaking; INTEGRATION; RESEARCH; SOCIAL; SKILLS; SUSTAINABILITY; TRANSDISCIPLINARY; TRANSFORMATION; UNDERSTANDING; WICKED PROBLEMS

### 3.2.3 Analysis

The following chart shows a representation of the previous coding work. It intends to distinguish dimensions of regions of understanding between the 10 cases selected for the overall sample. Each case is assigned a different colour. Colours are chosen with reference to Johannes Itten's strategies for colour combinations, in particular colour discord and vibrating colour.<sup>461</sup> For an easier reading of chart 11, please see Annex A.

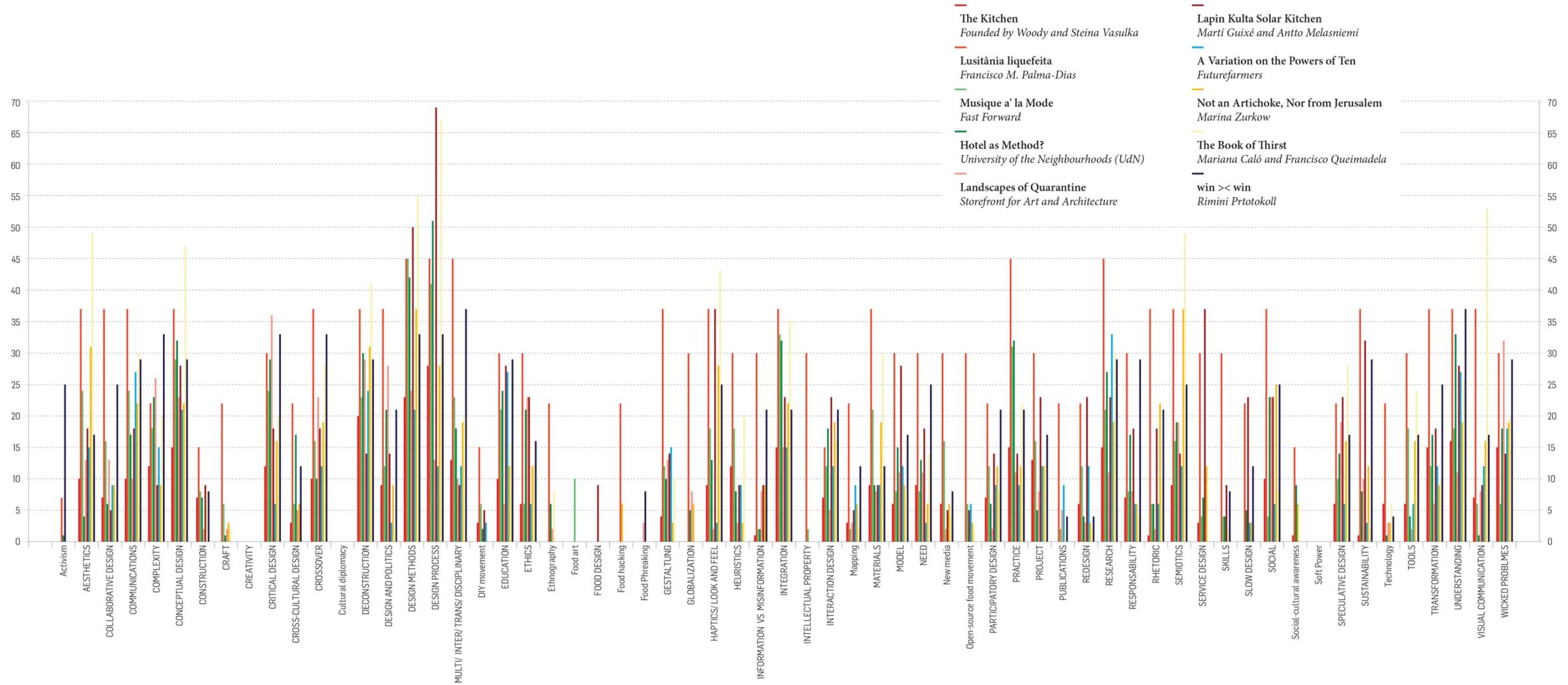
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<sup>461</sup> Itten 1973.

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recursive structures

chart 11: codes equalized per case/sample. Overall sample visualization (10 samples).





The following table intends to bring into attention isotopic variations amongst regions of understanding coded in the overall sample. It shows the isotopies according to each singular case selected. Table 9 is built by contrasting each case in relation to the remaining 9 cases altogether, rather than finding the variations from a one-to-one case relation/perspective.

**table 9:** isotopic variations (affinities, distinctions, absences, exclusives).

E	variations ≤ 5 → affinities <i>isotopes <u>The Kitchen</u></i>	variations ≥ 10 → distinctions	variations ≥ 15 → increased distinctions	absences	exclusives only occurs in E
	AESTHETICS	AESTHETICS	AESTHETICS	Activism	
	COLLABORATIVE DESIGN	COMMUNICATIONS	COLLABORATIVE DESIGN	CRAFT	
	COMMUNICATIONS	COMPLEXITY	COMMUNICATIONS	CREATIVITY	
	COMPLEXITY	CONCEPTUAL DESIGN	COMPLEXITY	Cultural diplomacy	
	CONSTRUCTION	CRITICAL DESIGN	CONCEPTUAL DESIGN	Ethnography	
	CRITICAL DESIGN	CROSS-CULTURAL DESIGN	CRITICAL DESIGN	Food art	
	CROSS-CULTURAL DESIGN	CROSSOVER	CROSS-CULTURAL DESIGN	FOOD DESIGN	
	CROSSOVER	DECONSTRUCTION	CROSSOVER	Food hacking	
	DECONSTRUCTION	DESIGN AND POLITICS	DECONSTRUCTION	Food Phreaking	
	DESIGN AND POLITICS	DESIGN METHODS	DESIGN AND POLITICS	GLOBALIZATION	
	DESIGN METHODS	DESIGN PROCESS	DESIGN METHODS	INTELLECTUAL PROPERTY	
	DESIGN PROCESS	MULTI/ INTER/... DISCIPLINARY	DESIGN PROCESS	Open-source food movement	
	MULTI/ INTER/ TRANS/ DISCIPLINARY	DIY movement	MULTI/ INTER/... DISCIPLINARY	PUBLICATIONS	
	DIY movement	EDUCATION	EDUCATION	SKILLS	
	EDUCATION	ETHICS	ETHICS	SLOW DESIGN	
	ETHICS	GESTALTUNG	GESTALTUNG	Soft Power	
	GESTALTUNG	INTERACTION DESIGN	HAPTICS/ LOOK AND FEEL		
	HAPTICS/ LOOK AND FEEL	MATERIALS	HEURISTICS		
	HEURISTICS	MODEL	INFORMATION VS MISINFORM..		
	INFORMATION VS MISINFORMATION	New media	INTEGRATION		
	INTEGRATION	PARTICIPATORY DESIGN	INTERACTION DESIGN		
	INTERACTION DESIGN	PROJECT	Mapping		
	Mapping	RESEARCH	MATERIALS		
	MATERIALS	RESPONSIBILITY	MODEL		
	MODEL	SEMIOTICS	NEED		
	NEED	SOCIAL	New media		
	New media	Social-cultural awareness	PARTICIPATORY DESIGN		
	PARTICIPATORY DESIGN	SPECULATIVE DESIGN	PRACTICE		
	PRACTICE	SUSTAINABILITY	PROJECT		
	PROJECT	TOOLS	REDESIGN		
	REDESIGN	TRANSFORMATION	RESEARCH		
	RESEARCH	UNDERSTANDING	RESPONSIBILITY		
	RESPONSIBILITY	VISUAL COMMUNICATION	RHETORIC		
	RHETORIC	WICKED PROBLEMS	SEMIOTICS		
	SEMIOTICS		SERVICE DESIGN		
	SERVICE DESIGN		SOCIAL		
	SOCIAL		SPECULATIVE DESIGN		
	Social-cultural awareness		SUSTAINABILITY		
	SPECULATIVE DESIGN		Technology		
	SUSTAINABILITY		TOOLS		
	Technology		TRANSFORMATION		

E	TOOLS		UNDERSTANDING		
	TRANSFORMATION		VISUAL COMMUNICATION		
	UNDERSTANDING		WICKED PROBLEMS		
	VISUAL COMMUNICATION				
	WICKED PROBLEMS				
I	<b>variations ≤ 5 → affinities</b> <i>isotopes lusitânea liquefeita</i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives only occurs in 1</b>
	COMPLEXITY	AESTHETICS	Activism	CREATIVITY	
	CONCEPTUAL DESIGN	COLLABORATIVE DESIGN	AESTHETICS	Cultural diplomacy	
	CRITICAL DESIGN	COMMUNICATIONS	COLLABORATIVE DESIGN	Food art	
	CROSS-CULTURAL DESIGN	COMPLEXITY	COMMUNICATIONS	FOOD DESIGN	
	CROSSOVER	CONCEPTUAL DESIGN	COMPLEXITY	Food Phreaking	
	DECONSTRUCTION	CONSTRUCTION	CONCEPTUAL DESIGN	Soft Power	
	DESIGN METHODS	CRITICAL DESIGN	CRAFT		
	DESIGN PROCESS	CROSS-CULTURAL DESIGN	CRITICAL DESIGN		
	EDUCATION	CROSSOVER	CROSS-CULTURAL DESIGN		
	HAPTICS/ LOOK AND FEEL	DECONSTRUCTION	CROSSOVER		
	INTEGRATION	DESIGN METHODS	DECONSTRUCTION		
	INTERACTION DESIGN	DESIGN PROCESS	DESIGN AND POLITICS		
	MODEL	DIY movement	DESIGN METHODS		
	NEED	EDUCATION	DESIGN PROCESS		
	PARTICIPATORY DESIGN	ETHICS	MULTI/ INTER/... DISCIPLINARY		
	RESPONSIBILITY	HAPTICS/ LOOK AND FEEL	ETHICS		
	SEMIOTICS	HEURISTICS	Ethnography		
	SLOW DESIGN	INTEGRATION	Food hacking		
	SPECULATIVE DESIGN	INTERACTION DESIGN	GESTALTUNG		
	SUSTAINABILITY	Mapping	GLOBALIZATION		
	WICKED PROBLEMS	MODEL	HAPTICS/ LOOK AND FEEL		
		NEED	HEURISTICS		
		New media	INFORMATION VS MISINFORM..		
		PARTICIPATORY DESIGN	INTEGRATION		
		PRACTICE	INTELLECTUAL PROPERTY		
		PROJECT	Mapping		
		PUBLICATIONS	MATERIALS		
		REDESIGN	MODEL		
		RESEARCH	NEED		
		RESPONSIBILITY	New media		
		SEMIOTICS	Open-source food movement		
		SLOW DESIGN	PARTICIPATORY DESIGN		
	SOCIAL	PRACTICE			
	SPECULATIVE DESIGN	PROJECT			
	TOOLS	PUBLICATIONS			
	TRANSFORMATION	REDESIGN			
	UNDERSTANDING	RESEARCH			
	WICKED PROBLEMS	RESPONSIBILITY			
		RHETORIC			
		SEMIOTICS			
		SERVICE DESIGN			
		SKILLS			
		SLOW DESIGN			
		SOCIAL			
		SPECULATIVE DESIGN			
		SUSTAINABILITY			
		Technology			

I			TOOLS		
			TRANSFORMATION		
			UNDERSTANDING		
			VISUAL COMMUNICATION		
			WICKED PROBLEMS		
J	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>Musique à la Mode</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives only occurs in J</b>
	COLLABORATIVE DESIGN	AESTHETICS	AESTHETICS	Activism	Food art
	COMMUNICATIONS	COMMUNICATIONS	COMPLEXITY	CREATIVITY	
	COMPLEXITY	CONCEPTUAL DESIGN	CONCEPTUAL DESIGN	Cultural diplomacy	
	CONCEPTUAL DESIGN	CRITICAL DESIGN	CRAFT	Ethnography	
	CONSTRUCTION	CROSS-CULTURAL DESIGN	CRITICAL DESIGN	FOOD DESIGN	
	CRAFT	CROSSOVER	CROSS-CULTURAL DESIGN	Food hacking	
	CRITICAL DESIGN	DECONSTRUCTION	CROSSOVER	Food Phreaking	
	CROSS-CULTURAL DESIGN	DESIGN AND POLITICS	DECONSTRUCTION	GLOBALIZATION	
	CROSSOVER	DESIGN METHODS	DESIGN AND POLITICS	SLOW DESIGN	
	DECONSTRUCTION	DESIGN PROCESS	DESIGN METHODS	Social-cultural awareness	
	DESIGN AND POLITICS	MULTI/ INTER/.. DISCIPLINARY	DESIGN PROCESS	Soft Power	
	DESIGN METHODS	EDUCATION	MULTI/ INTER/.. DISCIPLINARY	SUSTAINABILITY	
	DESIGN PROCESS	ETHICS	EDUCATION	Technology	
	MULTI/ INTER/ TRANS/ DISCIPLINARY	GESTALTUNG	ETHICS		
	DIY movement	HAPTICS/ LOOK AND FEEL	GESTALTUNG		
	EDUCATION	HEURISTICS	HAPTICS/ LOOK AND FEEL		
	ETHICS	INTEGRATION	HEURISTICS		
	GESTALTUNG	INTERACTION DESIGN	INFORMATION VS MISINFORM.		
	HAPTICS/ LOOK AND FEEL	Mapping	INTEGRATION		
	HEURISTICS	NEED	INTELLECTUAL PROPERTY		
	INFORMATION VS MISINFORMATION	New media	Mapping		
	INTEGRATION	PARTICIPATORY DESIGN	MODEL		
	INTERACTION DESIGN	PRACTICE	NEED		
	Mapping	PROJECT	Open-source food movement		
	MATERIALS	REDESIGN	PRACTICE		
	MODEL	RESEARCH	PUBLICATIONS		
	NEED	RESPONSIBILITY	RESEARCH		
	Open-source food movement	RHETORIC	RESPONSIBILITY		
	PARTICIPATORY DESIGN	SPECULATIVE DESIGN	RHETORIC		
	PRACTICE	TOOLS	SEMIOTICS		
	PROJECT	TRANSFORMATION	SERVICE DESIGN		
	PUBLICATIONS	UNDERSTANDING	SKILLS		
	REDESIGN	VISUAL COMMUNICATION	SOCIAL		
	RESEARCH	WICKED PROBLEMS	SPECULATIVE DESIGN		
	RESPONSIBILITY		TOOLS		
	RHETORIC		TRANSFORMATION		
	SEMIOTICS		UNDERSTANDING		
	SERVICE DESIGN		VISUAL COMMUNICATION		
	SKILLS		WICKED PROBLEMS		
	SOCIAL				
	SPECULATIVE DESIGN				
	TOOLS				
	TRANSFORMATION				
	UNDERSTANDING				
	VISUAL COMMUNICATION				

<b>κ</b>	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>Hotel as Method?</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in κ
	COLLABORATIVE DESIGN	AESTHETICS	Activism	CREATIVITY	
	COMMUNICATIONS	COLLABORATIVE DESIGN	AESTHETICS	Cultural diplomacy	
	COMPLEXITY	COMMUNICATIONS	COLLABORATIVE DESIGN	Food art	
	CONCEPTUAL DESIGN	COMPLEXITY	COMMUNICATIONS	FOOD DESIGN	
	CONSTRUCTION	CONCEPTUAL DESIGN	COMPLEXITY	Food hacking	
	CRAFT	CRITICAL DESIGN	CONCEPTUAL DESIGN	Food Phreaking	
	CRITICAL DESIGN	CROSSOVER	CRAFT	INTELLECTUAL PROPERTY	
	CROSS-CULTURAL DESIGN	DECONSTRUCTION	CRITICAL DESIGN	Mapping	
	CROSSOVER	DESIGN AND POLITICS	CROSS-CULTURAL DESIGN	New media	
	DECONSTRUCTION	DESIGN METHODS	CROSSOVER	Open-source food mov.	
	DESIGN METHODS	DESIGN PROCESS	DECONSTRUCTION	PUBLICATIONS	
	MULTI/ INTER/ TRANS/ DISCIPLINARY	DIY movement	DESIGN AND POLITICS	Soft Power	
	DIY movement	EDUCATION	DESIGN METHODS		
	EDUCATION	ETHICS	DESIGN PROCESS		
	ETHICS	HAPTICS/ LOOK AND FEEL	MULTI/ INTER/... DISCIPLINARY		
	Ethnography	HEURISTICS	EDUCATION		
	GESTALTUNG	INTEGRATION	ETHICS		
	GLOBALIZATION	INTERACTION DESIGN	Ethnography		
	HAPTICS/ LOOK AND FEEL	MATERIALS	GESTALTUNG		
	HEURISTICS	MODEL	GLOBALIZATION		
	INFORMATION VS MISINFORMATION	NEED	HAPTICS/ LOOK AND FEEL		
	INTEGRATION	PRACTICE	HEURISTICS		
	INTERACTION DESIGN	PROJECT	INFORMATION VS MISINFOR..		
	MATERIALS	RESEARCH	INTEGRATION		
	MODEL	RESPONSABILITY	MATERIALS		
	NEED	RHETORIC	MODEL		
	PARTICIPATORY DESIGN	SEMIOTICS	NEED		
	PRACTICE	SOCIAL	PARTICIPATORY DESIGN		
	PROJECT	TOOLS	PRACTICE		
	REDESIGN	TRANSFORMATION	PROJECT		
	RESEARCH	UNDERSTANDING	REDESIGN		
	RESPONSABILITY	VISUAL COMMUNICATION	RESEARCH		
	RHETORIC	WICKED PROBLEMS	RHETORIC		
	SEMIOTICS		SEMIOTICS		
	SERVICE DESIGN		SERVICE DESIGN		
	SKILLS		SKILLS		
	SLOW DESIGN		SLOW DESIGN		
	SOCIAL		SOCIAL		
	Social-cultural awareness		SUSTAINABILITY		
	SPECULATIVE DESIGN		Technology		
	SUSTAINABILITY		TOOLS		
	Technology		TRANSFORMATION		
	TOOLS		UNDERSTANDING		
	TRANSFORMATION		VISUAL COMMUNICATION		
	UNDERSTANDING				
	VISUAL COMMUNICATION				
	WICKED PROBLEMS				
<b>λ</b>	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>Lands.. Quarantine</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in λ
	AESTHETICS	AESTHETICS	AESTHETICS	Activism	
	COLLABORATIVE DESIGN	COMMUNICATIONS	COLLABORATIVE DESIGN	CREATIVITY	

L	COMMUNICATIONS	COMPLEXITY	COMMUNICATIONS	Cultural diplomacy	
	COMPLEXITY	CONCEPTUAL DESIGN	COMPLEXITY	DIY movement	
	CONCEPTUAL DESIGN	CONSTRUCTION	CONCEPTUAL DESIGN	Food art	
	CONSTRUCTION	CRITICAL DESIGN	CRAFT	FOOD DESIGN	
	CRAFT	CROSS-CULTURAL DESIGN	CRITICAL DESIGN	Food hacking	
	CRITICAL DESIGN	CROSSOVER	CROSS-CULTURAL DESIGN	INTELLECTUAL PROPERTY	
	CROSS-CULTURAL DESIGN	DECONSTRUCTION	DECONSTRUCTION	Open-source food mov.	
	CROSSOVER	DESIGN AND POLITICS	DESIGN AND POLITICS	SERVICE DESIGN	
	DECONSTRUCTION	DESIGN METHODS	DESIGN METHODS	SKILLS	
	DESIGN METHODS	MULTI/ INTER/... DISCIPLINARY	DESIGN PROCESS	SLOW DESIGN	
	DESIGN PROCESS	EDUCATION	MULTI/ INTER/... DISCIPLINARY	Social-cultural awareness	
	MULTI/ INTER/ TRANS/ DISCIPLINARY	ETHICS	EDUCATION	Soft Power	
	EDUCATION	GESTALTUNG	Ethnography		
	ETHICS	HAPTICS/ LOOK AND FEEL	GESTALTUNG		
	Ethnography	INFORMATION VS MISINFORM..	GLOBALIZATION		
	Food Phreaking	INTERACTION DESIGN	HAPTICS/ LOOK AND FEEL		
	GESTALTUNG	MATERIALS	HEURISTICS		
	GLOBALIZATION	NEED	INFORMATION VS MISINFORM..		
	HAPTICS/ LOOK AND FEEL	New media	INTEGRATION		
	HEURISTICS	PARTICIPATORY DESIGN	INTERACTION DESIGN		
	INFORMATION VS MISINFORMATION	PRACTICE	Mapping		
	INTEGRATION	RESEARCH	MATERIALS		
	INTERACTION DESIGN	RESPONSABILITY	MODEL		
	Mapping	SEMIOTICS	NEED		
	MATERIALS	SOCIAL	New media		
	MODEL	SPECULATIVE DESIGN	PARTICIPATORY DESIGN		
	NEED	TOOLS	PRACTICE		
	New media	TRANSFORMATION	PROJECT		
	PARTICIPATORY DESIGN	WICKED PROBLEMS	PUBLICATIONS		
	PRACTICE		REDESIGN		
	PROJECT		RESEARCH		
	PUBLICATIONS		RESPONSABILITY		
	REDESIGN		RHETORIC		
	RESEARCH		SEMIOTICS		
	RESPONSABILITY		SOCIAL		
	RHETORIC		SUSTAINABILITY		
	SEMIOTICS		Technology		
	SOCIAL		TOOLS		
	SPECULATIVE DESIGN		TRANSFORMATION		
	SUSTAINABILITY		UNDERSTANDING		
Technology		VISUAL COMMUNICATION			
TOOLS		WICKED PROBLEMS			
TRANSFORMATION					
UNDERSTANDING					
VISUAL COMMUNICATION					
WICKED PROBLEMS					
O	<b>variations ≤ 5 → affinities</b> <i>isotopes L. K. Solar Kitchen</i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in o
	AESTHETICS	AESTHETICS	AESTHETICS	Activism	FOOD DESIGN
	COLLABORATIVE DESIGN	COLLABORATIVE DESIGN	COLLABORATIVE DESIGN	CRAFT	
	COMMUNICATIONS	COMMUNICATIONS	COMMUNICATIONS	CREATIVITY	
	COMPLEXITY	COMPLEXITY	COMPLEXITY	CROSS-CULTURAL DESIGN	
	CONCEPTUAL DESIGN	CONCEPTUAL DESIGN	CONCEPTUAL DESIGN	Cultural diplomacy	
	CONSTRUCTION	CRITICAL DESIGN	CRITICAL DESIGN	Ethnography	



<b>P</b>	HAPTICS/LOOK AND FEEL	HEURISTICS	MATERIALS	SERVICE DESIGN	
	HEURISTICS	INTERACTION DESIGN	MODEL	SKILLS	
	INTEGRATION	Mapping	NEED	Social-cultural awareness	
	INTERACTION DESIGN	MATERIALS	Open-source food movement	Soft Power	
	Mapping	NEED	PRACTICE	Technology	
	MATERIALS	PARTICIPATORY DESIGN	PROJECT		
	MODEL	PRACTICE	RESEARCH		
	NEED	PROJECT	RESPONSABILITY		
	Open-source food movement	PUBLICATIONS	RHETORIC		
	PARTICIPATORY DESIGN	REDESIGN	SEMIOTICS		
	PRACTICE	RESEARCH	SLOW DESIGN		
	PROJECT	RESPONSABILITY	SOCIAL		
	PUBLICATIONS	RHETORIC	SPECULATIVE DESIGN		
	REDESIGN	SEMIOTICS	SUSTAINABILITY		
	RESEARCH	SPECULATIVE DESIGN	TOOLS		
	RESPONSABILITY	TOOLS	TRANSFORMATION		
	RHETORIC	TRANSFORMATION	VISUAL COMMUNICATION		
	SEMIOTICS	VISUAL COMMUNICATION			
	SLOW DESIGN	WICKED PROBLEMS			
	SOCIAL				
SPECULATIVE DESIGN					
SUSTAINABILITY					
TOOLS					
TRANSFORMATION					
UNDERSTANDING					
VISUAL COMMUNICATION					
WICKED PROBLEMS					
<b>Q</b>	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>Not an Artichoke...</u></i>	<b>variations ≥ 10 →</b> <b>distinctions</b>	<b>variations ≥ 15 →</b> <b>increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in q
	COLLABORATIVE DESIGN	AESTHETICS	AESTHETICS	Activism	
	COMMUNICATIONS	COMMUNICATIONS	COLLABORATIVE DESIGN	CONSTRUCTION	
	COMPLEXITY	COMPLEXITY	COMMUNICATIONS	CREATIVITY	
	CONCEPTUAL DESIGN	CONCEPTUAL DESIGN	COMPLEXITY	Cultural diplomacy	
	CRAFT	CRITICAL DESIGN	CONCEPTUAL DESIGN	DIY movement	
	CRITICAL DESIGN	CROSS-CULTURAL DESIGN	CRAFT	Ethnography	
	CROSS-CULTURAL DESIGN	CROSSOVER	CRITICAL DESIGN	Food art	
	CROSSOVER	DECONSTRUCTION	CROSS-CULTURAL DESIGN	FOOD DESIGN	
	DECONSTRUCTION	DESIGN AND POLITICS	CROSSOVER	Food Phreaking	
	DESIGN AND POLITICS	DESIGN METHODS	DECONSTRUCTION	INTELLECTUAL PROPERTY	
	DESIGN METHODS	DESIGN PROCESS	DESIGN AND POLITICS	PUBLICATIONS	
	DESIGN PROCESS	EDUCATION	DESIGN METHODS	SKILLS	
	MULTI/ INTER/ TRANS/ DISCIPLINARY	ETHICS	DESIGN PROCESS	Social-cultural awareness	
	EDUCATION	GESTALTUNG	MULTI/ INTER/... DISCIPLINARY	Soft Power	
	ETHICS	HAPTICS/ LOOK AND FEEL	EDUCATION		
	GESTALTUNG	INFORMATION VS MISINFORM..	ETHICS		
	GLOBALIZATION	INTEGRATION	Food hacking		
	HAPTICS/LOOK AND FEEL	INTERACTION DESIGN	GESTALTUNG		
	HEURISTICS	MATERIALS	GLOBALIZATION		
	INFORMATION VS MISINFORMATION	NEED	HAPTICS/ LOOK AND FEEL		
	INTEGRATION	New media	HEURISTICS		
	INTERACTION DESIGN	PARTICIPATORY DESIGN	INFORMATION VS MISINFORM..		
	Mapping	PRACTICE	INTEGRATION		
	MATERIALS	PROJECT	Mapping		
	MODEL	RESEARCH	MATERIALS		

Q	NEED	RESPONSABILITY	MODEL		
	New media	RHETORIC	NEED		
	Open-source food movement	SEMIOTICS	New media		
	PARTICIPATORY DESIGN	SOCIAL	Open-source food movement		
	PRACTICE	SPECULATIVE DESIGN	PRACTICE		
	PROJECT	SUSTAINABILITY	PROJECT		
	REDESIGN	TOOLS	REDESIGN		
	RESEARCH	UNDERSTANDING	RESEARCH		
	RESPONSABILITY	VISUAL COMMUNICATION	RESPONSABILITY		
	RHETORIC	WICKED PROBLEMS	RHETORIC		
	SERVICE DESIGN		SEMIOTICS		
	SLOW DESIGN		SERVICE DESIGN		
	SOCIAL		SLOW DESIGN		
	Social-cultural awareness		SOCIAL		
	SPECULATIVE DESIGN		SUSTAINABILITY		
	SUSTAINABILITY		Technology		
	Technology		TRANSFORMATION		
	TOOLS		UNDERSTANDING		
	TRANSFORMATION		VISUAL COMMUNICATION		
	UNDERSTANDING				
	VISUAL COMMUNICATION				
	WICKED PROBLEMS				
T	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>The Book of Thirst</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in T
	COLLABORATIVE DESIGN	AESTHETICS	AESTHETICS	Activism	
	COMMUNICATIONS	COMMUNICATIONS	COLLABORATIVE DESIGN	CREATIVITY	
	COMPLEXITY	COMPLEXITY	COMMUNICATIONS	CROSS-CULTURAL DESIGN	
	CONSTRUCTION	CONCEPTUAL DESIGN	CONCEPTUAL DESIGN	Cultural diplomacy	
	CRAFT	CRITICAL DESIGN	CRAFT	DIY movement	
	CRITICAL DESIGN	CROSSOVER	CRITICAL DESIGN	Food art	
	CROSSOVER	DECONSTRUCTION	CROSSOVER	FOOD DESIGN	
	DECONSTRUCTION	DESIGN AND POLITICS	DECONSTRUCTION	Food hacking	
	DESIGN AND POLITICS	DESIGN METHODS	DESIGN AND POLITICS	Food Phreaking	
	DESIGN METHODS	MULTI/ INTER/... DISCIPLINARY	DESIGN METHODS	GLOBALIZATION	
	DESIGN PROCESS	EDUCATION	DESIGN PROCESS	INFORMATION VS MISINFORM...	
	MULTI/ INTER/ TRANS/ DISCIPLINARY	ETHICS	MULTI/ INTER/... DISCIPLINARY	INTELLECTUAL PROPERTY	
	EDUCATION	Ethnography	GESTALTUNG	SERVICE DESIGN	
	ETHICS	HEURISTICS	HAPTICS/ LOOK AND FEEL	SLOW DESIGN	
	Ethnography	INTEGRATION	HEURISTICS	Social-cultural awareness	
	GESTALTUNG	Mapping	INTEGRATION	Soft Power	
	HEURISTICS	MATERIALS	INTERACTION DESIGN		
	INTEGRATION	NEED	Mapping		
	INTERACTION DESIGN	New media	MATERIALS		
	Mapping	PARTICIPATORY DESIGN	MODEL		
	MATERIALS	PRACTICE	New media		
	MODEL	PROJECT	Open-source food movement		
	NEED	REDESIGN	PRACTICE		
	New media	RESEARCH	PROJECT		
	Open-source food movement	RESPONSABILITY	PUBLICATIONS		
	PARTICIPATORY DESIGN	RHETORIC	REDESIGN		
	PRACTICE	SEMIOTICS	RESEARCH		
	PROJECT	SPECULATIVE DESIGN	RESPONSABILITY		
	PUBLICATIONS	SUSTAINABILITY	RHETORIC		
	REDESIGN	UNDERSTANDING	SEMIOTICS		

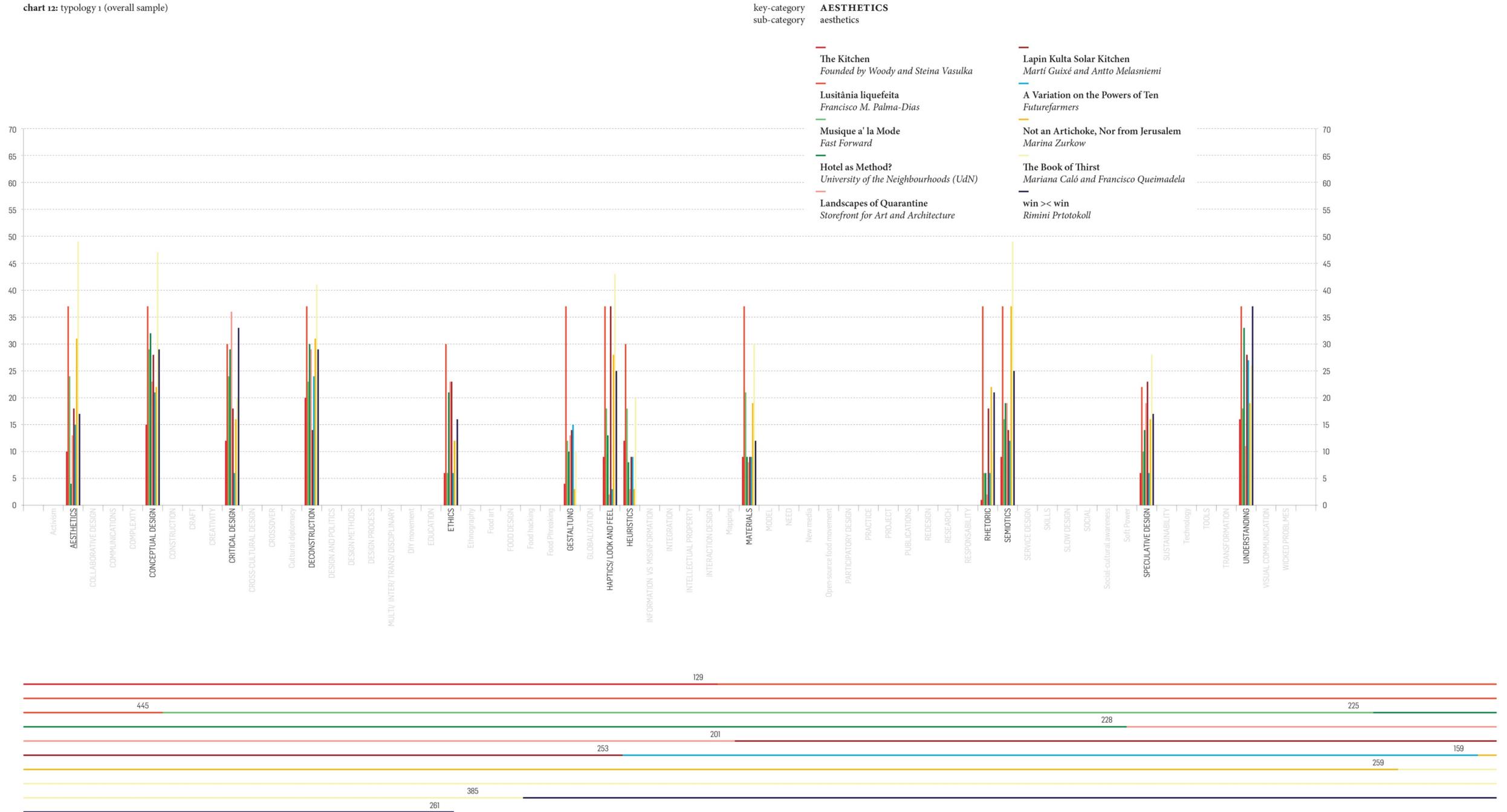
T	RESEARCH	VISUAL COMMUNICATION	SKILLS		
	RESPONSABILITY	WICKED PROBLEMS	SOCIAL		
	RHETORIC		SPECULATIVE DESIGN		
	SKILLS		SUSTAINABILITY		
	SOCIAL		Technology		
	SPECULATIVE DESIGN		TOOLS		
	SUSTAINABILITY		TRANSFORMATION		
	Technology		UNDERSTANDING		
	TOOLS		VISUAL COMMUNICATION		
	TRANSFORMATION				
	UNDERSTANDING				
WICKED PROBLEMS					
Y	<b>variations ≤ 5 → affinities</b> <i>isotopes win &gt;&gt; win</i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives only occurs in Y</b>
	AESTHETICS	AESTHETICS	Activism	CRAFT	
COMMUNICATIONS	COLLABORATIVE DESIGN	AESTHETICS	CREATIVITY		
CONCEPTUAL DESIGN	COMMUNICATIONS	COLLABORATIVE DESIGN	Cultural diplomacy		
CONSTRUCTION	COMPLEXITY	COMMUNICATIONS	DIY movement		
CRITICAL DESIGN	CONCEPTUAL DESIGN	COMPLEXITY	Ethnography		
CROSS-CULTURAL DESIGN	CRITICAL DESIGN	CONCEPTUAL DESIGN	Food art		
CROSSOVER	CROSS-CULTURAL DESIGN	CRITICAL DESIGN	FOOD DESIGN		
DECONSTRUCTION	CROSSOVER	CROSSOVER	Food hacking		
DESIGN AND POLITICS	DECONSTRUCTION	DECONSTRUCTION	GESTALTUNG		
DESIGN METHODS	DESIGN AND POLITICS	DESIGN AND POLITICS	GLOBALIZATION		
DESIGN PROCESS	DESIGN METHODS	DESIGN METHODS	HEURISTICS		
EDUCATION	DESIGN PROCESS	DESIGN PROCESS	INTELLECTUAL PROPERTY		
ETHICS	MULTI/ INTER/... DISCIPLINARY	MULTI/ INTER/... DISCIPLINARY	Open-source food mov.		
Food Phreaking	EDUCATION	EDUCATION	SERVICE DESIGN		
HAPTICS/ LOOK AND FEEL	ETHICS	HAPTICS/ LOOK AND FEEL	Social-cultural awareness		
INTEGRATION	HAPTICS/ LOOK AND FEEL	INFORMATION VS MISINFORM..	Soft Power		
INTERACTION DESIGN	INFORMATION VS MISINFORM..	INTEGRATION	Technology		
Mapping	INTEGRATION	MATERIALS			
MATERIALS	INTERACTION DESIGN	NEED			
MODEL	Mapping	New media			
NEED	MODEL	PARTICIPATORY DESIGN			
New media	NEED	PRACTICE			
PARTICIPATORY DESIGN	PARTICIPATORY DESIGN	PUBLICATIONS			
PRACTICE	PRACTICE	REDESIGN			
PROJECT	PROJECT	RESEARCH			
PUBLICATIONS	RESEARCH	RESPONSABILITY			
REDESIGN	RESPONSABILITY	RHETORIC			
RESEARCH	RHETORIC	SEMIOTICS			
RESPONSABILITY	SEMIOTICS	SKILLS			
RHETORIC	SLOW DESIGN	SOCIAL			
SKILLS	SOCIAL	SUSTAINABILITY			
SOCIAL	SPECULATIVE DESIGN	Technology			
SPECULATIVE DESIGN	TOOLS	TOOLS			
SUSTAINABILITY	TRANSFORMATION	TRANSFORMATION			
Technology	UNDERSTANDING	UNDERSTANDING			
TOOLS	VISUAL COMMUNICATION	VISUAL COMMUNICATION			
UNDERSTANDING	WICKED PROBLEMS	WICKED PROBLEMS			
WICKED PROBLEMS					

The following charts show a comprehensive visualization of the overall sample from a typological point of view. Seven typologies are proposed:

1. Aesthetics
2. Communications
3. Political
4. Process
5. Education
6. Research
7. Service

Each typology assembles a group of regions of (self-)understanding. Nonetheless, we can still take notice of the regions which have been left aside/dropped or perhaps these are only less prominent for the typology in consideration.

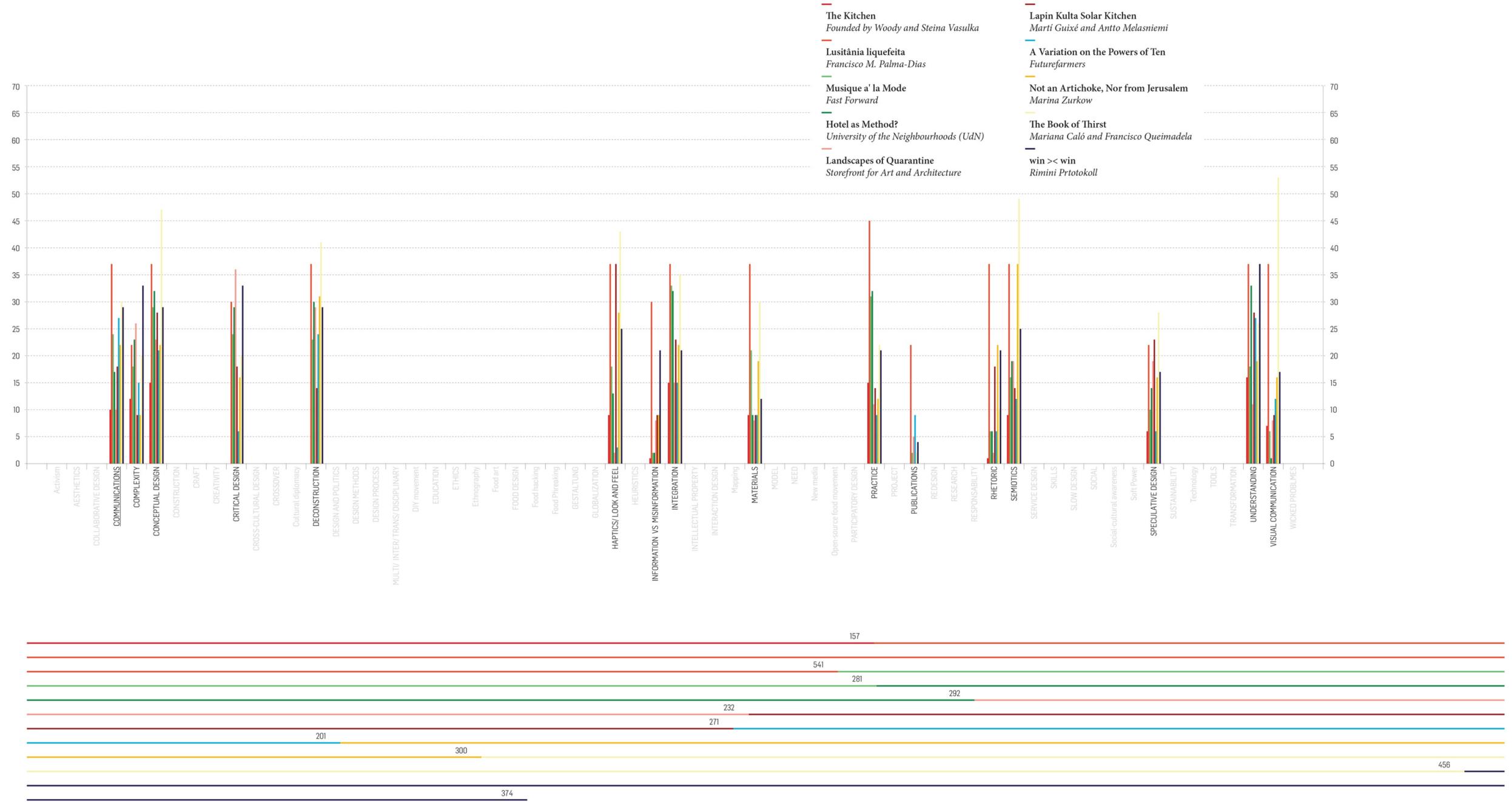
chart 12: typology 1 (overall sample)



aesthetics 2 545 (unity of relevance)

chart 13: typology 2 (overall sample)

key-category **COMMUNICATIONS**  
sub-category communications/ **understanding**



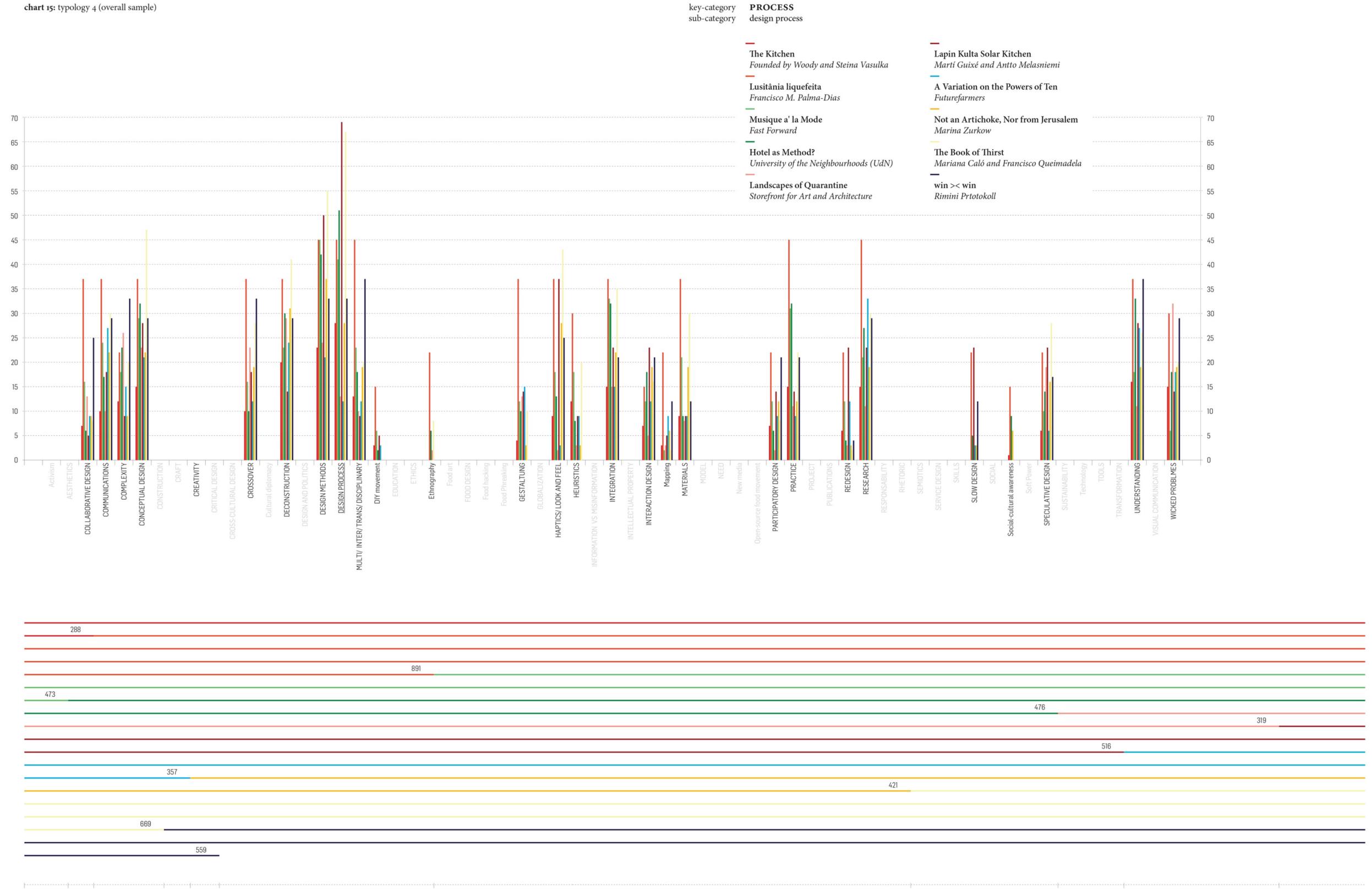
communications 3 105 (unity of relevance)

chart 14: typology 3 (overall sample)



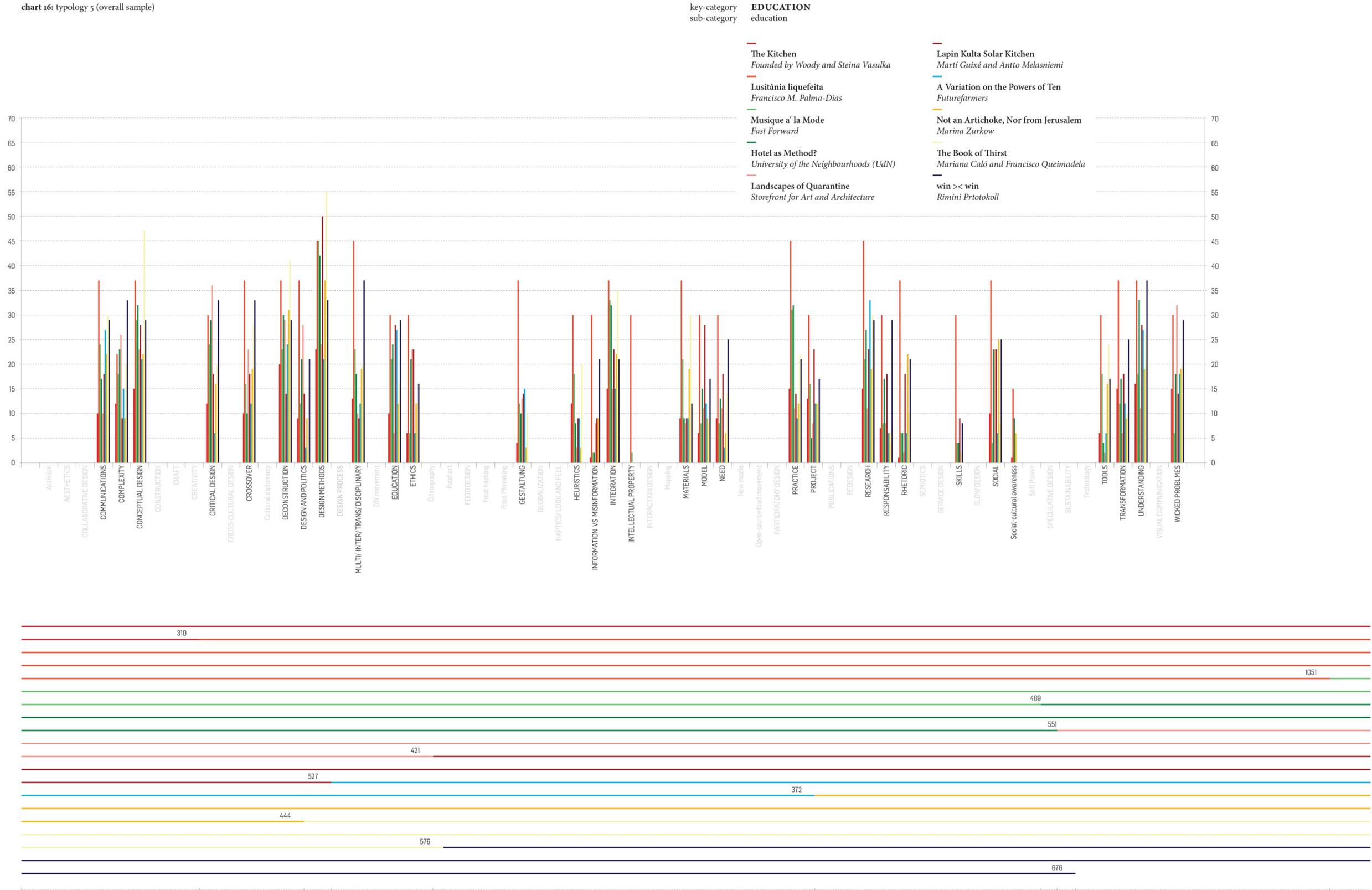
political 3 775 (unity of relevance)

chart 15: typology 4 (overall sample)



process 4 969 (unity of relevance)

chart 16: typology 5 (overall sample)



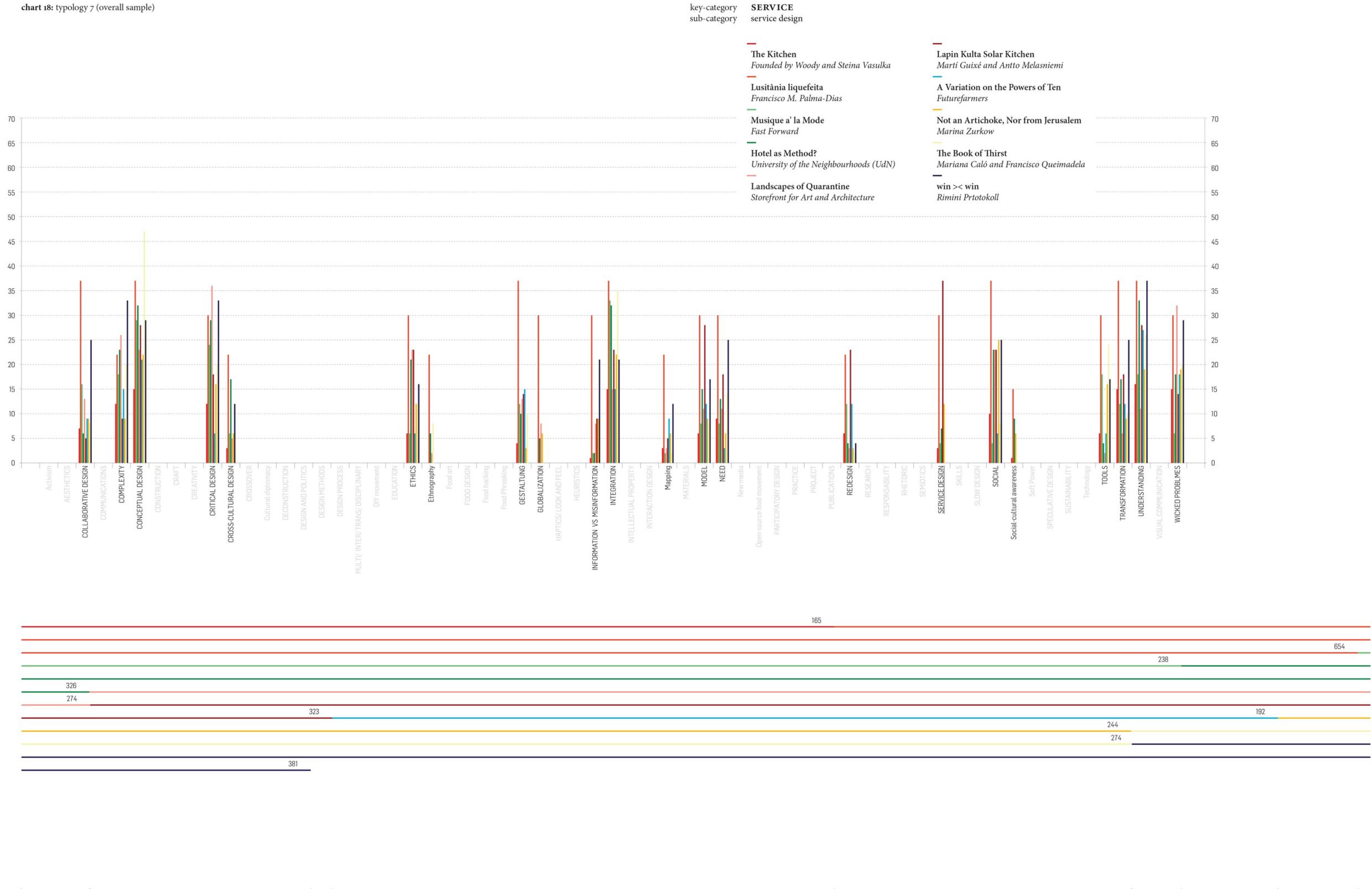
education 5 417 (unity of relevance)

chart 17: typology 6 (overall sample)



research 5 168 (unity of relevance)

chart 18: typology 7 (overall sample)



service 3 071 (unity of relevance)

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The form/colour of the previous representation facilitated a passage from a visual record to a record with just numerical values.

**table 10:** typologies: regions of understanding per category with unities of relevance per case/sample. Overall sample.

<b>t 1: AESTHETICS (13)</b>	<b>E</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>T</b>	<b>Y</b>
AESTHETICS										
CONCEPTUAL DESIGN										
CRITICAL DESIGN										
DECONSTRUCTION										
ETHICS										
GESTALTUNG	129	445	225	228	201	253	159	259	385	261
HAPTICS / LOOK AND FEEL										
HEURISTICS										
MATERIALS										
RHETORIC										
SEMIOTICS										
SPECULATIVE DESIGN										
UNDERSTANDING (+)										
Total (unity of relevance)	2545									
<b>t 2: COMMUNICATIONS (16)</b>	<b>E</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>T</b>	<b>Y</b>
COMMUNICATIONS / UNDERSTANDING										
COMPLEXITY										
CONCEPTUAL DESIGN										
CRITICAL DESIGN										
DECONSTRUCTION										
HAPTICS / LOOK AND FEEL										
INFORMATION VS MISINFORMATION										
INTEGRATION	157	541	281	292	232	271	201	300	456	374
MATERIALS										
PRACTICE										
PUBLICATIONS										
RHETORIC										
SEMIOTICS										
SPECULATIVE DESIGN										
UNDERSTANDING (+)										
VISUAL COMMUNICATION										
Total (unity of relevance)	3105									

**table 10 (cont.):** typologies: regions of understanding per category with unities of relevance per case/sample. Overall sample.

<b>t 3: POLITICAL (25)</b>	<b>E</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>T</b>	<b>Y</b>
Activism										
COMMUNICATIONS / <del>UNDERSTANDING</del>										
CRITICAL DESIGN										
CROSS-CULTURAL DESIGN										
DECONSTRUCTION										
DESIGN AND POLITICS										
EDUCATION										
ETHICS										
GLOBALIZATION										
INFORMATION VS MISINFORMATION										
INTEGRATION										
INTELLECTUAL PROPERTY	202	774	272	396	303	404	255	321	308	540
MODEL										
NEED										
PARTICIPATORY DESIGN										
PROJECT										
RESEARCH										
RESPONSABILITY										
RHETORIC										
SOCIAL										
Social-cultural awareness										
SUSTAINABILITY										
TRANSFORMATION										
UNDERSTANDING (+)										
WICKED PROBLEMS										
Total (unity of relevance)						3775				

**table 10 (cont.):** typologies: regions of understanding per category with unities of relevance per case/sample. Overall sample.

<b>t 4: PROCESS (28)</b>	<b>E</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>T</b>	<b>Y</b>
COLLABORATIVE DESIGN										
COMMUNICATIONS / UNDERSTANDING										
COMPLEXITY										
CONCEPTUAL DESIGN										
CREATIVITY										
CROSSOVER										
DECONSTRUCTION										
DESIGN METHODS										
DESIGN PROCESS										
MULTI/INTER/ TRANS/ DISCIPLINARY										
DIY movement										
Ethnography										
GESTALTUNG										
HAPTICS / LOOK AND FEEL	288	891	473	476	319	516	357	421	669	559
HEURISTICS										
INTEGRATION										
INTERACTION DESIGN										
Mapping										
MATERIALS										
PARTICIPATORY DESIGN										
PRACTICE										
REDESIGN										
RESEARCH										
SLOW DESIGN										
Social-cultural awareness										
SPECULATIVE DESIGN										
UNDERSTANDING (+)										
WICKED PROBLEMS										
Total (unity of relevance)						4 969				

**table 10 (cont.):** typologies: regions of understanding per category with unities of relevance per case/sample. Overall sample.

<b>t 5: EDUCATION (31)</b>	<b>E</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>T</b>	<b>Y</b>
COMMUNICATIONS / UNDERSTANDING										
COMPLEXITY										
CONCEPTUAL DESIGN										
CRITICAL DESIGN										
CROSSOVER										
DECONSTRUCTION										
DESIGN AND POLITICS										
DESIGN METHODS										
MULTI/ INTER/ TRANS/ DISCIPLINARY										
EDUCATION										
ETHICS										
GESTALTUNG										
HEURISTICS										
INFORMATION VS MISINFORMATION										
INTEGRATION	310	1051	489	551	421	527	372	444	576	676
INTELLECTUAL PROPERTY										
MATERIALS										
MODEL										
NEED										
PRACTICE										
PROJECT										
RESEARCH										
RESPONSABILITY										
RHETORIC										
SKILLS										
SOCIAL										
Social-cultural awareness										
TOOLS										
TRANSFORMATION										
UNDERSTANDING (+)										
WICKED PROBLEMS										
Total (unity of relevance)						5 417				

**table 10 (cont.):** typologies: regions of understanding per category with unities of relevance per case/sample. Overall sample.

<b>t 6: RESEARCH (29)</b>	<b>E</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>T</b>	<b>Y</b>
COMMUNICATIONS / UNDERSTANDING										
COMPLEXITY										
CONCEPTUAL DESIGN										
CRITICAL DESIGN										
CROSSOVER										
DESIGN METHODS										
DESIGN PROCESS										
MULTI/INTER/ TRANS/ DISCIPLINARY										
ETHICS										
Ethnography										
GESTALTUNG										
HAPTICS / LOOK AND FEEL										
HEURISTICS										
INFORMATION VS MISINFORMATION										
INTEGRATION	298	976	486	505	364	546	330	411	643	609
INTELLECTUAL PROPERTY										
Mapping										
MATERIALS										
MODEL										
NEED										
PRACTICE										
PROJECT										
RESEARCH										
SKILLS										
SPECULATIVE DESIGN										
TOOLS										
TRANSFORMATION										
UNDERSTANDING (+)										
WICKED PROBLEMS										
Total (unity of relevance)						5 168				

**table 10 (cont.):** typologies: regions of understanding per category with unities of relevance per case/sample. Overall sample.

<b>t 7: SERVICE (22)</b>	<b>E</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>O</b>	<b>P</b>	<b>Q</b>	<b>T</b>	<b>Y</b>
COLLABORATIVE DESIGN										
COMPLEXITY										
CONCEPTUAL DESIGN										
CRITICAL DESIGN										
CROSS-CULTURAL DESIGN										
ETHICS										
Ethnography										
GESTALTUNG										
GLOBALIZATION										
INFORMATION VS MISINFORMATION										
INTEGRATION										
Mapping	165	654	238	326	274	323	192	244	274	381
MODEL										
NEED										
REDESIGN										
SERVICE DESIGN										
SOCIAL										
Social-cultural awareness										
TOOLS										
TRANSFORMATION										
UNDERSTANDING (+)										
WICKED PROBLEMS										
Total (unity of relevance)	3 071									

The following tables draw from the previous ones. Tables 11 and 12 are just a reduction of the previous (table 10). By turning off the naming of the regions of understanding, the passage will allow to compare measures/ratios of unities of relevance between typologies, with less interference.

There is however a clear difference between table 11 and table 12. Whereas table 11 continues to give focus to the unities of relevance per typology/case (information that relates to the number of click tags in the coding process, this depending, largely, from the nature of the text coded as of the researcher’s subjectivity), table 12, on the other hand, privileges the number of properties/regions per typology/category.

**table 11:** typologies: unities of relevance per category/case (sample). Overall sample.

Typology	E	I	J	K	L	O	P	Q	T	Y	all
1 <b>AESTHETICS</b>	129	445	225	228	201	253	159	259	385	261	2 545
2 <b>COMMUNICATIONS</b>	157	541	281	292	232	271	201	300	456	374	3 105
3 <b>POLITICAL</b>	202	774	272	396	303	404	255	321	308	540	3 775
4 <b>PROCESS</b>	288	891	473	476	319	516	357	421	669	559	4 969
5 <b>EDUCATION</b>	310	1051	489	551	421	527	372	444	576	676	5 417
6 <b>RESEARCH</b>	298	976	486	505	364	546	330	411	643	609	5 168
7 <b>SERVICE</b>	165	654	238	326	274	323	192	244	274	381	3 071

Typology	A	B	C	D	all
1 <b>AESTHETICS</b>	30	57	25	44	156
2 <b>COMMUNICATIONS</b>	65	130	46	100	341
3 <b>POLITICAL</b>	85	176	102	87	450
4 <b>PROCESS</b>	94	173	58	152	477
5 <b>EDUCATION</b>	122	230	113	151	616
6 <b>RESEARCH</b>	109	222	95	158	584
7 <b>SERVICE</b>	44	118	88	63	313

**table 12:** typologies: number/percentage of properties (regions of understanding) per category. Overall sample.

Typology/ Category	N.º of properties selected	percentage res. sample	N.º of properties selected	percentage sample test
1 <b>AESTHETICS</b>	13 of 63	20,6 %	12 of 62	19,4 %
2 <b>COMMUNICATIONS</b>	16 of 63	25,4 %	15 of 62	24,2 %
3 <b>POLITICAL</b>	25 of 63	39,7 %	24 of 62	38,7 %
4 <b>PROCESS</b>	28 of 63	44,4 %	27 of 62	43,6 %
5 <b>EDUCATION</b>	31 of 63	49,2 %	30 of 62	48,4 %
6 <b>RESEARCH</b>	29 of 63	46 %	28 of 62	45,2 %
7 <b>SERVICE</b>	22 of 63	34,9 %	21 of 62	33,9 %

The following and last table returns visible the layer of regions of understanding. It shows all the regions which comprise the 7 typologies (51 from the original 63). By putting unities of relevance aside, regions of understanding listed in table 13 perform as parameters or properties. This table suggests a score of the typologies according to the regions of understanding which characterize each of them.

**table 13:** typologies: presence/absence of regions of understanding (properties) per category. Overall sample.

Regions of understanding/ properties	1. AESTHETICS	2. COMMUNICATIONS	3. POLITICAL	4. PROCESS	5. EDUCATION	6. RESEARCH	7. SERVICE
Activism			*				
AESTHETICS	*						
COLLABORATIVE DESIGN				*			*
COMMUNICATIONS/ UNDERSTANDING		*	*	*	*	*	
COMPLEXITY		*		*	*	*	*
CONCEPTUAL DESIGN	*	*		*	*	*	*
CRITICAL DESIGN	*	*	*		*	*	*
CROSS-CULTURAL DESIGN			*				*
CROSSOVER				*	*	*	
DECONSTRUCTION	*	*	*	*	*		
DESIGN AND POLITICS			*		*		
DESIGN METHODS				*	*	*	
DESIGN PROCESS				*		*	
MULTI/ INTER/ TRANS/ DISCIPLINARY				*	*	*	
DIY movement				*			
EDUCATION			*		*		
ETHICS	*		*		*	*	*
Ethnography				*		*	*
GESTALTUNG	*			*	*	*	*
GLOBALIZATION			*				*
HAPTICS/ LOOK AND FEEL	*	*		*		*	
HEURISTICS	*			*	*	*	
INFORMATION VS MISINFORMATION		*	*		*	*	*
INTEGRATION		*	*	*	*	*	*
INTELLECTUAL PROPERTY			*		*	*	
INTERACTION DESIGN				*			
Mapping				*		*	*
MATERIALS	*	*		*	*	*	
MODEL			*		*	*	*
NEED			*		*	*	*
PARTICIPATORY DESIGN			*	*			
PRACTICE		*		*	*	*	
PROJECT			*		*	*	
PUBLICATIONS		*					
REDESIGN				*			*
RESEARCH			*	*	*	*	
RESPONSABILITY			*		*		

**table 13 (cont.):** typologies: presence/absence of regions of understanding (properties) per category. Overall sample.

Regions of understanding/ properties	1. AESTHETICS	2. COMMUNICATIONS	3. POLITICAL	4. PROCESS	5. EDUCATION	6. RESEARCH	7. SERVICE
RHETORIC	★	★	★		★		
SEMIOTICS	★	★					
SERVICE DESIGN							★
SKILLS					★	★	
SLOW DESIGN				★			
SOCIAL			★		★		★
Social-cultural awareness			★	★	★		★
SPECULATIVE DESIGN	★	★		★		★	
TOOLS					★	★	★
SUSTAINABILITY			★				
TRANSFORMATION			★		★	★	★
UNDERSTANDING (+)	★	★	★	★	★	★	★
VISUAL COMMUNICATION		★					
WICKED PROBLEMS			★	★	★	★	★

### 3.2.4 Interpretation of the overall sample

Table 8 begins by briefly presenting the characteristics of each case according to the following reading levels: a) case/author; b) where/when; c) issue; d) intention; e) audience; f) design component or materials. This table attempts to summarize key or essential data material that informs about the specific context of each case.

As previously mentioned, it was considered to reduce the initial selection of cases presented in table 8 to a total of 10 cases, these later being the overall sample which this interpretation is concerned. For memory guidance, the cases at stake for interpretation are the following:

- E The Kitchen
- I lusitânia liquefeita
- J Musique a la Mode
- K Hotel as Method?
- L Landscapes of Quarantine
- O Lapin Kulta Solar Kitchen
- P A Variation on the Powers of Ten
- Q Not an Artichoke, Nor from Jerusalem
- T The Book of Thirst
- Y win >< win

The coding process supports chart 11 which permit the visualization of the codes equalized per case/sample as well in group.<sup>462</sup> Backed in chart 11, table 9 highlights the isotopic variations with focus on code's (regions of understanding) affinities, distinctions, absences and exclusives.

As in the interpretation of the sample test this overview attempts to attain a perception of the analysis, receptive to other possible interpretations that call in to question, provide or construct clarification for the area under study of design processes.

Case E, the space named “**The Kitchen**”, founded by Woody and Steina Vasulka in 1971, points towards the following regions of understanding here presented in order of decreasing magnitude: in the **first group of isotopes** with greater expression, prominences identified are ‘conceptual design’, ‘integration’, ‘practice’, ‘research’, ‘transformation’ and ‘wicked problems’. In the **second group** (with expression however not prominent) these

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<sup>462</sup> For why/how equalization was produced see chapter Methodology–como.

are: ‘multidisciplinary’ and ‘project’; in the **third**, ‘complexity’, ‘critical design’ and ‘heuristics’; in the **fourth**: ‘aesthetics’, ‘communications’, ‘crossover’, ‘education’ and ‘social’; in the **fifth**: ‘design and politics’, ‘haptics/look and feel’, ‘materials’, ‘need’ and ‘semiotics’; in the **sixth**: ‘collaborative design’, ‘construction’, ‘interaction design’, ‘participatory design’, ‘responsibility’ and ‘visual communication’; in the **seventh**: ‘ethics’, ‘model’, ‘new media’, ‘redesign’, ‘speculative design’, ‘technology’ and ‘tools’; in the **eighth**: ‘cross-cultural design’, ‘DIY movement’, ‘mapping’ and ‘service design’. Finally, with lesser expression, regions in the **ninth group of isotopes** indicate: ‘information vs misinformation’, ‘rhetoric’, ‘social-cultural awareness’ and ‘sustainability’.

If we wish to identify this case by that which fundamentally defines it, regions of understanding with greater relevance are found in ‘design process’, ‘design methods’ and ‘deconstruction’.

Case I, the text piece “**lusitânia liquefeita – um país paradoxal**”, originally written by Francisco M. Palma-Dias in 2008 and two years later published in the *InVisible Culture Journal* by the University of Rochester Press, points towards the following regions of understanding listed in order of decreasing magnitude: in the **first group of isotopes** with greater expression prominences identified are: ‘design methods’, ‘design process’, ‘multidisciplinary’, ‘practice’ and ‘research’. In the **second group** (with expression however not prominent) the regions identified are ‘aesthetics’, ‘collaborative design’, ‘communications’, ‘conceptual design’, ‘crossover’, ‘deconstruction’, ‘design and politics’, ‘gestaltung’, ‘haptics/look and feel’, ‘integration’, ‘materials’, ‘rhetoric’, ‘semiotics’, ‘social’, ‘sustainability’, ‘transformation’, ‘understanding’ and ‘visual communication’; in the **third**, ‘critical design’, ‘education’, ‘ethics’, ‘globalization’, ‘heuristics’, ‘information versus misinformation’, ‘intellectual property’, ‘model’, ‘need’, ‘new media’, ‘open-source food movement’, ‘project’, ‘responsibility’, ‘service design’, ‘skills’, ‘tools’ and ‘wicked problems’. In the **fourth group of isotopes**, regions of understanding reveal: ‘complexity’, ‘craft’, ‘cross-cultural design’, ‘ethnography’, ‘food hacking’, ‘mapping’, ‘participatory design’, ‘publications’, ‘redesign’, ‘slow design’, ‘speculative design’ and ‘technology’; and in the **fifth group**, with lesser expression, regions are ‘construction’, ‘DIY movement’, ‘interaction design’, ‘social-cultural awareness’.

If we wish to identify this case by that which fundamentally defines it, regions of understanding with greater relevance are coincident with the first group of isotopes.

Case J, the concert “**Musique a’ la Mode**”, originated as a solo work by Paul Wilson (Fast Forward) commissioned by the Umami: food and art festival in 2008 and later

involving a quartet of players with Premiere at Sophiensaele in 2009, points towards the following regions of understanding presented in order of decreasing magnitude: in the **first group of isotopes** with greater expression prominences identified are: ‘aesthetics’, ‘communications’ and ‘critical design’; In the **second group** (with expression however not prominent) these are: ‘deconstruction’ and ‘multidisciplinary’; in the **third** ‘education’, ‘materials’ and ‘research’; in the **fourth**: ‘complexity’, ‘haptics/look and feel’, ‘heuristics’, ‘tools’ and ‘understanding’; in the **fifth group** ‘collaborative design’, ‘crossover’, ‘new media’, ‘project’ and ‘semiotics’, followed by ‘design and politics’, ‘gestaltung’, ‘interaction design’, ‘participatory design’, ‘redesign’ and ‘transformation’. In the **sixth group** of isotopes, these are ‘food art’ and ‘speculative design’; in the **seventh**: ‘construction’, ‘model’, ‘need’, ‘responsibility’; **eighth**, ‘craft’, ‘cross-cultural design’, ‘DIY movement’, ‘ethics’, ‘open-source food movement’, ‘rhetoric’, ‘visual communication’ and ‘wicked problems’. Finally, with lesser expression, regions in the **ninth group of isotopes** indicate: ‘service design’, ‘skills’ and ‘social’.

If we wish to identify case J by that which fundamentally defines it, regions of understanding with greater relevance are found in ‘design process’, ‘design methods’, ‘design process’ and ‘integration’.

In Case K, “**University of the Neighbourhoods – Hotel as Method?**” (2015), emphasis are found in the two regions of understanding of ‘design process’ and ‘design methods’. Regarding the isotopes, in the **first group**, with greater expression, significances are noted in ‘conceptual design’, ‘integration’ and ‘practice’; in the **second group** these are ‘complexity’ and ‘social’; in the **third**: ‘design and politics’ and ‘ethics’; in the **fourth group**: ‘multidisciplinary’, ‘interaction design’ and ‘wicked problems’; in the **fifth**: ‘communications’, ‘cross-cultural design’, ‘responsibility’ and ‘transformation’; in the **sixth**: ‘haptics/look and feel’ and ‘need’; in the **seventh**: ‘crossover’ and ‘gestaltung’; **eighth group**, ‘materials’ and ‘social-cultural awareness’; in the **ninth**: ‘heuristics’ and ‘sustainability’; in the **tenth**: ‘construction’ and ‘service design’; in group **eleven**: ‘collaborative design’, ‘ethnography’, ‘participatory design’ and ‘rhetoric’; **group twelve**: ‘globalization’, ‘project’ and ‘slow design’; **thirteenth**: ‘aesthetics’, ‘redesign’, ‘skills’ and ‘tools’; group **fourteen**: ‘DIY movement’ and ‘information vs misinformation’ Finally, with lesser expression, regions in the **fifteenth group of isotopes** indicate: ‘activism’, ‘craft’, ‘technology’ and ‘visual communication’.

Case L, the exhibition “**Landscapes of Quarantine**”, curated by Geoff Manaugh and Nicola Twilley (Future Plural), exploring the spatial implications of quarantine at the independent organization Storefront for Art and Architecture in 2010, points towards the

following regions of understanding here presented in order of decreasing magnitude: in the **first group of isotopes** with greater expression, prominences identified are ‘conceptual design’, ‘crossover’, ‘ethics’ and ‘social’. In the **second group** (with expression however not prominent) these are: ‘semiotics’ and ‘speculative design’; in the **third**, ‘aesthetics’, ‘collaborative design’, ‘design process’ and ‘gestaltung’; in the **fourth** ‘model’, ‘need’, ‘practice’, ‘research’ and ‘understanding’; **fifth**: ‘communications’, ‘multidisciplinary’ and ‘sustainability’; in the **sixth group**: ‘globalization’, ‘information vs misinformation’, ‘materials’, ‘project’, ‘responsibility’, ‘visual communication’; in the **seventh**: ‘education’ and ‘transformation’; in the **eighth**: ‘cross-cultural design’, ‘interaction design’ and ‘publications’; in the **ninth**: ‘food phreaking’, ‘heuristics’, ‘mapping’, ‘redesign’ and ‘technology’. Finally, with lesser expression, regions in the **tenth group of isotopes** indicate: ‘construction’, ‘craft’, ‘ethnography’, ‘haptics/look and feel’, ‘new media’, ‘participatory design’, ‘rhetoric’ and ‘tools’.

If we wish to identify case L by that which fundamentally defines it, the two regions of understanding with greater relevance are found in ‘critical design’ and ‘wicked problems’.

Case O, “**Lapin Kulta Solar Kitchen**”, an experimental business model conceived by Martí Guixé and Antto Melasniemi in 2011 which translates into a traveling solar restaurant, points towards the following regions of understanding listed in order of decreasing magnitude: in the **first group of isotopes** with greater expression prominences identified are: ‘haptics/look and feel’ and ‘service design’. In the **second group of isotopes** (with expression however not prominent) the regions identified are ‘conceptual design’, ‘education’, ‘model’ and ‘understanding’; in the **third**, ‘ethics’, ‘integration’, ‘interaction design’, ‘project’, ‘redesign’, ‘research’, ‘slow design’, ‘social’ and ‘speculative design’. In the **fourth group of isotopes**, regions of understanding reveal ‘aesthetics’, ‘communications’, ‘critical design’, ‘crossover’, ‘need’, ‘responsibility’, ‘rhetoric’ and ‘transformation’; in the **fifth**: ‘deconstruction’, ‘design and politics’, ‘gestaltung’, ‘participatory design’, ‘practice’, ‘semiotics’ and ‘wicked problems’, in the **sixth**: ‘complexity’, ‘construction’, ‘multidisciplinary’, ‘food design’, ‘heuristics’, ‘information vs misinformation’, ‘materials’, ‘skills’, ‘visual communication’. In the **sixth group**, with lesser expression, regions are ‘collaborative design’, ‘DIY movement’, ‘mapping’, ‘new media’ and ‘open-source food movement’.

If we wish to identify case O by that which fundamentally defines it, regions of understanding with greater relevance are found in ‘design process’, ‘design methods’. This occurrence is valid for the previous cases K, J, I and E.

Case P, “**A Variation on the Powers of Ten**”, was a project instigated in 2010, curated by Amy Francischini and Michael Swaine (Futurefarmers), which happened as a result of a research-based residency at the University of California Berkeley Art Museum and Pacific Film Archive. This case points towards the following regions of understanding presented in order of decreasing magnitude: in the **first group of isotopes** with greater expression prominences identified are: ‘communications’, ‘education’ ‘understanding’. In the **second group of isotopes** (with expression however not prominent) these are: ‘aesthetics’, ‘complexity’, ‘gestaltung’ and ‘integration’; in the **third** ‘crossover’, ‘design process’, ‘multidisciplinary’, ‘interaction design’, ‘model’, ‘project’, ‘redesign’, ‘semiotics’, ‘transformation’ and ‘visual communication’; in the **fourth**: ‘collaborative design’, ‘heuristics’, ‘mapping’, ‘materials’, ‘participatory design’, ‘practice’ and ‘publications’; in the **fifth group** ‘critical design’, ‘ethics’, ‘open-source food movement’, ‘responsibility’, ‘rhetoric’, ‘social’, ‘speculative design’ and ‘tools’. In the **sixth group of isotopes** with lesser expression, these are ‘design and politics’, ‘DIY movement’, ‘haptics/look and feel’, ‘need’, ‘slow design’ and ‘sustainability’.

If we wish to identify case P by that which fundamentally defines it, the region of understanding with greater relevance is found in ‘research’, and this occurrence is just coincident with case I.

Case Q, “**Not an Artichoke, Nor from Jerusalem**”, a *local formal explorer’s club* style dinner conceived in 2012 by Marina Zurkow, Michael Connor and Alex Freedman, invited guests for a tête-à-tête dinner that rendered the local exotic, and the exotic all too local by serving a meal harvested in nearby waters or foraged on the adjoining shores. Regarding the isotopes found in case Q, in the **first group**, with greater expression, significances are noted in ‘design methods’ and ‘semiotics’; in the **second group** these are ‘aesthetics’ and ‘deconstruction’; in the **third**: ‘design process’ and ‘haptics/look and feel’; in the **fourth group**: ‘communications’, ‘conceptual design’, ‘integration’ and ‘rhetoric’; in the **fifth**: ‘crossover’, ‘multidisciplinary’, ‘interaction design’, ‘materials’, ‘research’, ‘understanding’ and ‘wicked problems’; in the **sixth**: ‘critical design’, ‘speculative design’, ‘tools’ and ‘visual communication’; in the **seventh**: ‘education’, ‘ethics’, ‘participatory design’, ‘practice’, ‘project’, ‘service design’ and ‘sustainability’; in the **eighth group**: ‘collaborative design’, ‘complexity’, ‘design and politics’, ‘information vs misinformation’, ‘model’ and ‘transformation’; in the **ninth**: ‘cross-cultural design’, ‘food hacking’, ‘globalization’, ‘mapping’, ‘need’, ‘new media’, ‘responsibility’, ‘social-cultural awareness’. Finally, with lesser expression, regions in the **tenth group of isotopes** indicate: ‘craft’, ‘gestaltung’, ‘heuristics’, ‘open-source food movement’, ‘redesign’, ‘slow design’, ‘technology’.

If we wish to identify this case by that which fundamentally defines it, regions of understanding with greater relevance are coincident with the first group of isotopes and, for the region of 'design methods', this occurrence is coincident with cases O, K, J, I and E.

Case T, "**The Book of Thirst**", an exhibition by Mariana Caló and Francisco Queimada presented in 2016 at the Contemporary Gallery of Serralves Museum, points towards the following regions of understanding here presented in order of decreasing magnitude: in the **first group of isotopes** with greater expression, prominences identified are 'aesthetics' and 'semiotics'. In the **second group** (with expression however not prominent) these are: 'communications', 'materials' and 'research'; in the **third**, 'crossover' and 'speculative design'; in the **fourth** 'complexity', 'critical design', 'multidisciplinary', 'heuristics' and 'wicked problems'; in the **fifth**: 'education' and 'interaction design'; in the **sixth**: 'ethics' and 'project'; in the **seventh**: 'gestaltung', 'rhetoric' and 'transformation'; in the **eighth**: 'collaborative design', 'construction', 'ethnography', 'model', 'participatory design', 'social'; in the **ninth**: 'new media' and 'responsibility'. Finally, with lesser expression, regions in the **tenth group of isotopes** indicate: 'craft', 'design and politics', 'mapping', 'open-source food movement', 'publications', 'redesign', 'skills', 'sustainability'.

If we wish to identify this case by that which fundamentally defines it, regions of understanding with greater relevance are found in 'design process', 'design methods' and 'visual communication'. Again, the occurrence of 'design process' and 'design methods' is coincident with cases Q, O, K, J, I and E.

Case Y, "**win > <win**", the immersive installation with coordination by Rimini Protokoll was originally commissioned for the exhibition *After the End of the World* at CCCB in 2017 and subsequently/afterwards integrated in the group exhibition *Eco-visionaries: Art and Architecture After the Anthropocene*, at MAAT in 2018. In case Y, emphasis are coincident with the first group of isotopes and point towards the following regions of understanding listed here in order of decreasing magnitude: in the **first group of isotopes** with greater expression prominences identified are: 'multidisciplinary' and 'understanding'. In the **second group of isotopes** (with expression however not prominent) the regions identified are 'complexity', 'critical design', 'crossover', 'design methods' and 'design process'; in the **third**, 'communications', 'conceptual design', 'deconstruction', 'education', 'research', 'responsibility', 'sustainability', 'wicked problems'. In the **fourth group of isotopes**, regions of understanding indicate: 'activism', 'collaborative design', 'haptics/look and feel', 'need', 'semiotics', 'social and 'transformation'; in the **fifth**: 'design and politics', 'information vs misinformation', 'integration', 'interaction design', 'participatory design', 'practice' and 'rhetoric'; in the **sixth**: 'aesthetics', 'model', 'project', 'speculative design',

‘tools’ and ‘visual communication’; in the **seventh**: ‘cross-cultural design’, ‘mapping’, ‘materials’, ‘slow design’; in the **eighth**: ‘construction’, ‘food phreaking’, ‘new media’, ‘skills’. In the **ninth and last group**, with lesser expression, regions identified are ‘publications’, ‘redesign’ and ‘technology’.

As with the sample test, the interpretation of the overall sample started by identifying recursive structures in the process. A parallel analysis of overall sample relies on the 7 typologies which originally emerged from the universe of the sample test. These same typologies continue to be analysed for the overall sample. The typology approach complies to key-categories and its corresponding sub-categories. It is also the category that gives the name to the typology. Each typology groups (different) regions of understanding. One may read these regions as the properties which characterize each typology. Not rarely, the grouped regions relate by affinity.

As previously mentioned in the interpretation of the sample test, ‘communications’ and ‘understanding’ were taken into account as one only region of understanding. It was recognised that within the scope of the limited universe of the sample test these two regions tended to merge very easily which is to say that for the sample in question these allow for coupling. For the overall sample analysis, however, the prior association of these two regions unfolds into two distinct recursive structures (regions of understanding).

For the overall sample’s coding process, it was decided not to consider the region of ‘creativity’ (which was considered for the sample test). The reason for this decision is the recognition or the acknowledgement that ‘creativity’ might have arrived, I believe might have reached the place of an exhausted word/idea for the discipline of design, in the sense of its infatuation with the new for the sake of its own survival, that this study could benefit more from placing its attention to those regions which are open to recombination and which by that means allow and nourish the possibility of new or other sensibilities, hence other significant realities to come into being, flourish.

Respecting the unities of relevance, each category presents a different number of properties. These numbers arise from interpretive analysis (coding process).<sup>463</sup> Numbers should be read only as orientation/ perception.

In terms of percentage of properties selected by category, table 12 suggests/indicates that for the universe of the overall sample, the typologies of ‘education’, ‘research’ and ‘process’ arise as the typologies/categories with greater expression/significance. These are followed,

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<sup>463</sup> See section 2.4.1 Coding, in chapter Methodology —como.

in order of decreasing magnitude, by the typologies of “political” and “service”. With lesser expression it appears the categories of ‘aesthetics’ and ‘communications’. Despite of the unfolding of the regions ‘communications’ and ‘understanding’, plus having decided/considered to integrate ‘understanding’ as a region of understanding for the typology of aesthetics as for the typology of service (which were not considered for the sample test), coincidentally, the results shown in table 12 confirm with those of the sample test (table 6).

In table 13 are referred the regions of understanding/properties considering their incidence in the selected categories. The difference between table 13 and its homonymous for the sample teste (table 7) it’s the inclusion of ‘understanding’ as an autonomous region of understanding apart from the exclusion of the region of ‘creativity’ explained above. Indeed, it is/seems not by chance that the region of ‘understanding’ is the only region which is active for the 7 proposed typologies. No understanding or lack of will for understanding leads to shutdown process in design, hence discovery, learning, creativity, ultimately perhaps evolution.

We can read tables 12 and 13 both in terms of the transversality of its typologies/categories. At one end (of the spectrum) there are the typologies which indicate to host a greater multitude of regions of understanding/properties while at the other end there are those which indicate less incidence in number of regions of understanding. This means that the later suggest to be typologies which are more specific when taken into account in terms of its condition of transversality.

We can notice, for instance, that the region of ‘aesthetics’ seems only significant for its own typology/category. This indication however would not mean that aesthetic concerns are not considered for the other proposed typologies. What it says is that ‘aesthetics’ is not a priority, most relevant or prominent region of understanding when compared with the others in each category. Following the same reasoning, the region of ‘visual communication’ indicates incidence in the category of communications, exclusively, as for ‘sustainability’ is only present in the category of political; and ‘DIY movement’, ‘interaction design’ and ‘slow design’ are exclusive for the category of process.

The typology analysis leads us to evaluate that the categories suggesting greater transversality are, in order of decreasing magnitude, ‘education’, ‘research’ and ‘process’ whereas the categories suggesting lesser transversality thus greater specificity are: ‘aesthetics’ and ‘communication’. These results confirm once more with the sample test.

## **discussion of the empirical work: difference and repetition**

The cases of the sample test were selected on the basis of their creative ability to tackle/answer the central research question of this study, i.e. for their ability in establishing relationships, links, connections, between theories, processes, and methodologies between kitchen and design. It is considered that this group of 4 not only addresses the central research question by their means of incorporating the kitchen within projectual design practices as they too offer much different approaches in character between each other. The sample test intended to be wide in spectrum as heterogeneous. Cases are thereby recognized for their mediated, thus translated means of exploring modes to integrate the space of the kitchen within the design process. In other words, they are admitted for testing kitchen as *placement of invention* for design in line with Buchanan's *doctrine of placements* where he argues of categories being less suited for designing than positioning.

The sample test thus served to verify and fine-tune the analytical process which was then applied in the larger research sample.

As it was previously explained in section 3.2.1 Reduction, the research sample was selected on the basis of cases capacity, in other words, by their sensibility to embrace interdisciplinarity as to render and displace complex contemporary state of affairs such as nourishment, geopolitics and ecological significance.

Each case is first discerned, meaning recognized and understood, as an independent entity.

Recursive structures and typologies are parallel modes or parallel methods. These are two different *modus operandi* to approach essences in the process of projectual practices.

The recursive structures work with the context. They work with the relationships in the context which it operates. This way looks for the essences in the structure: repetition. Despite there is found repetition, the recursive structures in kitchen and design are not homonymous but they have an equivalent recursive structure (essence). This section considers the relevancies coming from kitchen which are perceived and understood in the ten samples of the research sample, i.e. which relevancies suggest important issues to take in consideration in design and projectual activities, essentially per case.

The way of typologies works without integrating context. This is the former difference between the recursive structures and the typologies.

Whereas recursive structures focus on the essences in the structure (repetition), typologies look for things/patterns which are alike or similar but are nevertheless taken, appropriated, captured from their original context. By this means they are highlighted, levelled and thus made equal. As it is previously mentioned, the typology analysis leads us to evaluate that the categories suggesting greater transversality are, in order of decreasing magnitude, 'education', 'research' and 'process' whereas the categories suggesting lesser transversality thus greater specificity are: 'aesthetics' and 'communication'. These results have confirmed with the sample test.

For this moment, and following table 9, we attempt to further the interpretation of the analysis previously presented. So you start by becoming aware of the **affinities** or the **similarities**, but now essentially in relation to the global research sample rather than per case, and excluding the sample test. By the same token, you start to notice regions of understanding which are recurrent in the **increased distinctions**: the variations  $\geq 15$ .

Let's for instance think that the absences are not relevant. What does that say? But if they are indeed relevant what could they mean? According to Kant, the absence of things relates to the laws of sensibility: the meeting of the artistic intuition and the everyday intuition. If we agree with Kant, absences are/represent regions which are farther or less close to the scientific intuition.<sup>464</sup>

So you are attentive to patterns of difference and repetition excluding the absences. These findings are showed per case/sample and can be found in Annex B. At first, each case/data is an entity. But cases' data is relational. You start to see relational patterns. Initially, you will possibly find in patterns 1 and 2 a sense of a certain incompatibility. I did. Because the same region can at times be both affinity and distinction at the same time.

It is described that by recursive structures we mean elements carrying the essential information that generates similar patterns visible on different fields. In sync with this definition there is Deleuze's thesis of how the two central concepts of pure difference and complex repetition are related. He devises that while difference implies divergence and decentering, repetition is associated with displacement and disguising.<sup>465</sup>

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<sup>464</sup> See section Triangulation in chapter *hors d'oeuvre*.

<sup>465</sup> Deleuze. 1994 (1968). As qtd. on Smith and Protevi 2018.

— **pattern 1:** isotopes

Following table 9A and subsequent listing in Annex B, you can take notice of the incidence of isotopes in relation to the global research sample. These findings are different from the isotopes found per case of the research sample, which can be found previously in this section 3.2.4. Essentially, here we are measuring levels/degrees of repetition per region, and data findings are increasingly relational in comparison with the first part of this interpretation.

a-1) Which are the 3 regions that repeat the most set in decreasing order?

b-1) Which are those that repeat the less set in increasing order?

c-1) What does that may say? What can be deduced of that occurrence?

a-1) crossover, design methods, education, integration, interaction design, model, need, participatory design, redesign, responsibility, speculative design, are the regions which are recurrent in 10 of the 10 samples; communications, complexity, critical design, deconstruction, design process, ethics, haptics/look and feel, materials, practice, research, rhetoric, social, sustainability, understanding, wicked problems, are the regions which are recurrent in 9 of the 10 samples; collaborative design, conceptual design, multi/in-ter/trans/disciplinary, gestaltung, heuristics, mapping, project, tools, transformation, are the regions which are recurrent in 8 of the 10 samples.

b-1) food phreaking is the region which is only recurrent in 2 of the 10 samples; globalization, social-cultural awareness, are the regions which are only recurrent in 3 of the 10 samples; ethnography, service design, are the regions which are recurrent in 4 of the 10 samples, this is, in less than 50% of the cases.

Case L “Landscapes of Quarantine” is the case with greater number of regions in the isotopes (48); followed by cases κ “Hotel as Method?” and Q “Not an Artichoke, Nor from Jerusalem” (47); E “The Kitchen” (46); J “Musique a ’la Mode” (45); o “Lapin Kulta Solar Kitchen” (43); cases P “A Variation on the Powers of Ten” and τ “The Book of Thirst” (42); γ “win >< win” (38); and ι “lusitânia liquefeita” (22).

— **pattern 2:** increased distinctions

Following the same Table 9A and subsequent listing in Annex B, you can take notice of the incidence of increased distinctions (variations  $\geq 15$ ) in relation to the global research sample. Essentially, here we are measuring levels/degrees of repetition per region and, as for

pattern 1, data findings are increasingly relational in comparison with those in section 3.2.4.

- a-2) Which are the 3 regions that repeat the most set in decreasing order?
- b-2) Which are those that repeat the less set in increasing order?
- c-2) What does that may say? What can be deduced of that occurrence?

a-2) aesthetics, crossover, deconstruction, design and politics, design methods, design process, multi/inter/trans/disciplinary, practice, research, rhetoric, semiotics, social, transformation, visual communication, are the regions which are recurrent in 10 of the 10 samples; collaborative design, communications, complexity, conceptual design, critical design, education, gestaltung, haptics/look and feel, heuristics, integration, materials, model, need, sustainability, understanding, are the regions which are recurrent in 9 of the 10 samples; information vs misinformation, project, redesign, responsibility, tools, are the regions which are recurrent in 8 of the 10 samples.

b-2) food hacking, intellectual property, are the regions which are only recurrent in 2 of the 10 samples; activism, ethnography, are the regions which are only recurrent in 3 of the 10 samples; globalization, interaction design, are the regions which are recurrent in 4 of the 10 samples, this is, in less than 50% of the cases.

Case  $\Gamma$  “lusitânia liquefeita” is the case with greater number of regions (53) in the increased distinctions’ (variations  $\geq 15$ ); followed by cases  $\Xi$  “The Kitchen”,  $\kappa$  “Hotel as Method?”,  $\Lambda$  “Landscapes of Quarantine” and  $Q$  “Not an Artichoke, Nor from Jerusalem” (44);  $\omicron$  “Lapin Kulta Solar Kitchen” (41); cases  $J$  “Musique a’ la Mode” and  $\tau$  “The Book of Thirst” (39);  $\Upsilon$  “win >< win” (37); and  $P$  “A Variation on the Powers of Ten” (32).

#### —Absences

It was previously explained that the region of ‘creativity’ was disregarded for the research sample coding process.<sup>466</sup> To follow the findings below, please see Annex B.

- a-3) Which are the 3 regions that are absent the most set in decreasing order?
- b-3) Which are those that are absent the less set in increasing order?
- c-3) What does that may say? What can be deduced of that occurrence?

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<sup>466</sup> See this section 3.2.4 (typologies).

a-3) cultural diplomacy, soft power, are the only regions found absent in 10 of the 10 samples; food art, food design, are the regions which are absent in 9 of the 10 samples; food hacking, food phreaking, intellectual property, are the regions which are absent in 8 of the 10 samples.

b-3) *gestaltung*, heuristics, mapping, sustainability, are the regions which are only absent in 1 of the 10 samples; construction, information vs misinformation, new media, are the regions which are only absent in 2 of the 10 samples; cross-cultural design, DIY movement, are the regions which are absent in 3 of the 10 samples, this is, they are absent in less than 50% of the cases.

### **Final considerations**

Typologies provide us with a macro observation. A perception of a broader horizon of the discipline of design, sustaining, perhaps, a judgement of understanding. On the other hand, the recursive structures (chart 11 and table 9) approach is needed for the micro level comprehension and the first is dependent from the later. Typologies comprehension show less detail in relation to recursive structures, albeit, typologies accommodate inspection and scrutiny between recursive structures.

In relation to the sample test, the overall sample enhances and expands the importance of regions of understanding such as scale, the planetary scale and context in creative practices. It confirms Heidegger's comprehension of the technical as "to make something appear, within what is present, as this or that" which is also the language or the mechanism of experimentation, of the senses, curiosity, something that for case T is as clear as water. This space, which is also the space of time much present in cases E, J, P and T, might in a certain manner be understood as place of negotiation and care, qualities so needed, crucial, vital in cases K and L, for instance. The planetary scale says, I believe, of a call to an ecology of perception which carries a discipline such as design to pledge, compromise with indeterminacy and the unknown, motivations embraced for instance by case K, P and Y. The critical vision/point as argued by the Bardzells is found visible and comprehensive for all selected cases but each of these bring together motivations, methods and process, insight, sense and possibility, through their own individuality, their particular way to 'make something appear', or if you'd rather, their own *same same but different* process, language.

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## DISCUSSION



Fig. 83: Stills from film *Persona* (Ingmar Bergman 1966).

This point intends to discuss levels of relationship between the empirical work done with the research sample and the state of the art. Whereas the empirical work comprises the experimental approach, the state of the art concerns the knowledge of others. Although the two parts denote a certain or safety distance when read from the point of view of the process involved both have been worked by way of record, collate, experiment and assess, motives and choice.

As explained in the Methodology chapter, authors in the state of the art are convoked for the relevance of the concepts they address. Below is a summary of the key concepts addressed in the state of the art.

Concepts	Authors
<i>intuition</i>	Kant
<i>deconstruction, (question) the familiar, hospitality</i>	Derrida, Wigley
<i>desire</i>	Kant, Decartes, Hegel, Spinoza, Kojève via Groys, Derrida, Stavrakakis
<i>care, tecnhe, ethics, responsibility</i>	Heidegger, Derrida via Campollo
<i>the body, experience, perception, senses, fruition, and hermeneutics</i>	Dewey, Pallasmaa, Merleau-Ponty, Colomina
<i>diffused and peripheral vision</i>	Pallasmaa
<i>touch, taste</i>	Pallasmaa, Kant, Dewey
<i>the idea of conjecture</i>	Rittle, via Bousbaci
<i>bounded rationality, wicked problems</i>	Webber and Rittle, via Buchanan and Bousbaci
<i>indeterminacy</i>	Pallasmaa, Buchanan
<i>poetical, rhetorical, phenomenological, hermeneutical, and ethical</i>	Pallasmaa, Schön via Bousbaci
<i>reflective practice, the concept of “situation”</i>	Schön via Bousbaci
<i>rationality gap, primary generator, revaluation of subjectivity in design</i>	Dark
<i>what is critical about critical design?</i>	Bardzell and Bardzell

Essences addressed by the state of the art motivated thus were applied in the empirical work expressly in the choice of research sample practices.<sup>467</sup> Following this reasoning, it would seem natural to infer that the two moments would find an ultimate match, in other words, argument's desiring circle. The self-critique acknowledges this may not be the case or that it may only be partially achieved in this study. With this is meant that relevancies of the state of the art are not fully articulated with those of the analysis. The state of the art and the empirical work do not demonstrate the same enabling of the key region of understanding of integration. However, little circles can be found in this mesh.

The analysis of the research sample suggested some important regions of understanding for projectual practices in design which correlate, meaning, which comprehend a mutual relationship with the concepts addressed in the state of the art. For the present discussion are brought together some of these significant regions comprising the analysis of the empirical work as well as the typologies that suggested greater transversality.

<b>Regions of understanding</b>	<b>Typologies</b>
collaborative design	education (i)
complexity	research (i)
conceptual design	process (i)
critical design	aesthetics (ii)
crossover	communications (ii)
deconstruction	political (ii)
ethics	
haptics/look and feel	
integration	
multi/ inter/ trans/ disciplinary	
need	
practice	
research	
transformation	
understanding	
wicked problems	

(i) categories suggesting greater transversality

(ii) categories suggesting greater specificity

<sup>467</sup> The choice of research sample practices goes beyond each of the samples' individual latent potential in becoming but also the possibility of a dialogical ability of the processes involved in each case space of designing thinking to have an expanded conversation with one another.

If we wish to make explicit the most significant relevancies which confirm both parts involved (state of the art and empirical work) these are found in:

[the] everyday intuition  
[the] experience with the senses says of integration  
deconstruction says of crossover  
desire says of need  
care says of ethics/responsibility  
wicked problems say of bounded rationality

The essences or the relevancies in the cases' analysis show or unveil the latent state of each case. The analysis revealed what only existed as possibilities and according to the design terminology adopted. In the empirical work with the projectual practices it is noticed a balance between the relevancies of the analysis, meaning that the relevancies operate simultaneously.

The state of the art was looking for the essential elements which would find in the empirical work its correspondence. As it was previously explained the study attempts to convoke the space/experience of kitchen visited by artists and designers throughout brief and recent history. The reading of the space/experience aims finding its translation by unveiling the creative processes involved in the space/experience/journey explored by those artists and designers.

The way of this study, which differs from other studies on creative design processes,<sup>468</sup> seeks to understand these samples/cases having as reference the works and voice of the authors themselves combined with other data-sources such the voice of the curators, documents, press pieces, etc. This material is then translated (understood?) as part of a design terminology. The purpose of the study is rhetorical.<sup>469</sup> It seeks to understand the creative processes for in what it (process) is useful for design as a discipline.

What is thus critical in the collaboration between the state of the art and the empirical work is state of the art's lacking in integration. Relevant subjects in the state of the art are discussed, but in isolation, singly, disconnectedly, therefore not operating simultaneously as it happens for the projectual practices in analysis.

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<sup>468</sup> As it is example the contribution of the study by Susana Isabel Malveiro Parreira, "Design-en-place : processo de design e processo criativo na alta cozinha." Tese de doutoramento em Design de Comunicação apresentada à Faculdade de Belas Artes da Universidade de Lisboa. Lisboa, 2015. Supervised by Professor Emílio Távora Vilar.

<sup>469</sup> Repetition (as redesign) is a common rhetorical device.

The reason why the relationship between the two parts is closer to the mesh than to the circle I believe is elemental. The state of the art was and is a state of continuous searching, looking for. Re-searching. *Anda-se à procura*. With this is meant the state of the art's primary generator was "nothing but a support or a subject which would give place by receiving or by conceiving, or indeed by letting itself be conceived [...] To receive it, if not to comprehend it, to conceive it."<sup>470</sup> State of the art primary generator was first and foremost understanding and not integration. The human paradox is that the two go together. Moreover, state of the art circumstance or its contingency is based on peripheral vision. This disintegrated or fragmentary researching phase translates the wayfinding and collecting of the ingredients without which the selected projectual practices would not have come to integrate the empirical work.

From the self-critique point of view what I believe seems worthwhile to interrogate for the purpose of bridging process between the fields of kitchen and design, is whether the researcher's psychogeographical *dérives* of the state of the art, its imminent vertigo with chaos and digestion of the state of conceptions and canons, with the condition of the discipline of design inscribed in the world as it is today, have constrained or incapacitated the empirical or experimental work with the research sample. Or, rather, if the disembodied interpretation of the view of others in the state of the art have instead allowed, in the exact sense of permitted or authorized, the possibility of the *rationality gap* necessary for the conversation between the materials of a situation (coding process), a multitude of renderings, connections and liaisons which, together with the everyday intuition are, I believe, the *matéria prima* of "classic" old-fashioned creative process in kitchen and in design. In other words, testing understanding, experiments, serendipity, perhaps, more than chance, as trial, error, and fa(i)lling are, not just what it allows, but too what it nurtures, fuels, empowers, the necessary impulsion to the diving into experience, fruition, discovery.<sup>471</sup>

Heidegger's conception of *thrownness*/"being thrown" into the world is understood as related to an initial, primitive, immediate and vital condition in creative process —that of *not being prepared*. This idea or proposition of 'not being prepared' (*one is not prepared* or *we are not prepared*) is seen for this study as a condition, something different from regarded as an attitude or comportment. It is this state or condition of not being prepared that which in my view has some importance, is relevant, something which matters for process and design. This would mean *thrownness* has a place in creation in the sense that not being prepared says of encounter, chance, affect, impact. Ultimately, I believe experience is about the "here and now"—*aqui e agora*.

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470 Derrida 1995 (1993), 95–96.

471 In the sense of Dewey's understanding of "impulsion" rather than "impulse." Dewey 2005 (1934), 62.

Eventually, the image/idea of *thrownness* as process is understood as dealing with experience (space and time), and the kitchen is regarded a space that offers some hospitality to conceive this process.

The state of the art naturally fragments regions of understanding knowingly or deliberately to give attention to the fragment whereas looking to/through the lens of practices they seem to naturally blend. So the first is about heterogeneity and specify the heterogeneity of the elements. Paradoxically, the other takes diverse ingredients to produce heterogeneous outputs. These outputs can then be taken back into the heterogeneity of the regions of understanding and use for specificity.

### **Deductions**

Reporting to section 3.2.4, “discussion of the empirical work: difference and repetition”, commonalities (isotopes) may perhaps indicate existing and understood ways of knowing and acting. Ways that are already absorbed. Something that is operative in their field and maybe where people agree are good approaches, theories, processes. Something that is accepted as good practices.

Distinctions may perhaps be relating to the purpose: context and motivations. Then it becomes a way of fulfilling their individual interest or how they want to challenge the status quo. A proposition is that distinctions are perhaps possible trends or possible patterns in creative practices. Distinctions are about creating distinctive practices, practices of difference.

This can be conscious or unconscious for we absorb things knowingly or unknowingly. Whereas we are trained a lot with the conscious and the rational we don't give prominence to the unconscious (cognition). If we are for instance conscious of collaboration we might so consciously think about how it might be integrated in our purpose. We unconsciously are aware of many things and unconsciously integrate them. Either in small distinctions either in greater distinctions is maybe where the subconscious is more active.

Most scoring in big differentiations is perhaps where we bring our conscious practice and unconscious practice together, this is, higher similarities (isotopes) and higher differences (distinctions). Because the methodology of the study follows the branch of hermeneutics (interpretation), hence the iteration of subjectivity is constantly informing, testing, the reasoning process. It seems thus reasoned that this deduction could be a possibility.

Because data is relational you need to see where the “energy”, the projection, or the linkage, goes. We practice already knowing something and we practice unknowingly. We haven’t resolve it but we have enacted it. We formalize it by analysing from the starting point of what we already know. In doing so we see some new rational potential.

Maybe we are just not able to talk about the role of our unconscious in our practice. This reason alone sufficient to integrate “The Book of Thirst” in the research sample. We enact things because we are rational beings so we rationalize our consciousness, but... not to resolve something but to displace, to project something. Based on the research sample, practice does not seem to comply with sake of doing. Instead, it insinuates the need to inquire as we practice.

Practice as inquire, as in “Hotel as Method?”, is always responsive. In “A Variation on the Powers of Ten” the authors were asking “Where does the desire to expand our knowledge comes from?” Curiosity is a desire to know more or to know beyond. This foundational early condition, a spell very akin to that sense of a rumbling underneath us, also known as *anima*, in touch with the subconscious and often contrasted with *persona* is, in my view, an important space that design as a discipline needs to continue to retrieve and protect.

Isn’t the space of inquire the space you have to retrieve? the place where you practice and retrieve coherence? In my view this space is one because where there is fruition there is coherence and maybe we should be asking what is critical about fruition in design?

Fruition exists first as experience. By experience, here, we are saying of projectual experience. Fruition derives from the projectual experience.

What, then, do patterns 1 and 2 tell us about the becoming of the project?<sup>472</sup> Which situations are essential in fruition? Based on the analysis of the research sample, this study suggests two scenarios for consideration. Despite de diversity of the samples, the research sample can be analysed through what is most common between the projects, where the condition of fruition is understood as something more transversal. The other scenery analyses the research sample through what is most distinctive between the projects, where the condition of fruition is understood as something more specific or unique.

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<sup>472</sup> See section 3.2.4 Interpretation of the overall sample > Discussion of the empirical work: difference and repetition.

### scenery a) isotopes

In projectual experience, pattern 1 suggests/probably indicates that the relevancies are in the repetition of the isotopes. The regions that repeat the most in this pattern (recurrent in 10 of the 10 samples) are: **crossover**, **design methods**, education, integration, interaction design, model, need, participatory design, redesign, responsibility, speculative design. In projectual experience, there are also situations that are understood as less relevant/recognized/or accepted. The region that repeats the less (only recurrent in 2 of the 10 samples) in the isotopes is food phreaking.

### scenery b) increased distinctions

In projectual experience, pattern 2 suggests/probably indicates that the relevancies are in the repetition of the increased distinctions. The 3 regions that repeat the most in this pattern (recurrent in 10 of the 10 samples) are: aesthetics, **crossover**, deconstruction, design and politics, **design methods**, design process, multi/inter/trans/disciplinary, practice, research, rhetoric, semiotics, social, transformation, visual communication. In projectual experience, there are also situations that are understood as less relevant/recognized/or accepted. The regions that repeat the less (only recurrent in 2 of the 10 samples) in the increased distinctions are: food hacking, intellectual property.

Listings below show that only two regions repeat the most in both sceneries. Crossover appears in both commonalities and distinctions because is a natural consequence of  $k \times d$ , which itself is a crossover. Design methods appears in both because it involves practices, this is, activities. Then the regions that repeat the less indicate higher specificity in either scenery a) or b).

**scenery a)**  
isotopes (i)

---

**crossover**

---

**design methods**

---

education

---

integration

---

interaction design

---

model

---

need

---

participatory design

---

redesign

---

responsibility

---

speculative design

---

---

---

---

**scenery b)**  
increased distinctions (i)

---

aesthetics

---

**crossover**

---

deconstruction

---

design and politics

---

**design methods**

---

design process

---

multi/ inter/ trans/ disciplinary

---

practice

---

research

---

rhetoric

---

semiotics

---

social

---

transformation

---

visual communication

---

(i) regions that repeat the most

---

**scenery a)**  
isotopes (ii)

---

food phreaking

---

---

**scenery b)**  
increased distinctions (ii)

---

food hacking

---

intellectual property

---

(ii) regions that repeat the less

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Typologies provide us with a macro observation. A perception of a broader horizon of the discipline of design, sustaining, perhaps, a judgement of understanding. On the other hand, the recursive structures approach is needed for the micro level comprehension and the first is dependent from the later. Typologies comprehension show less detail in relation to recursive structures, albeit typologies accommodate inspection and scrutiny between recursive structures.

In relation to the sample test, the overall sample enhances and expands the importance of regions of understanding such as scale, the planetary scale and context in creative practices. It confirms Heidegger's comprehension of the technical as "to make something appear, within what is present, as this or that" which is also the language or the mechanism

of experimentation, of the senses, curiosity, something that for case T is as clear as water. This space, which is also the space of time much present in cases E, I, J and P, might in a certain manner be understood as place of negotiation and care, qualities so needed, crucial, vital in cases K and L, for instance. The planetary scale says I believe, of a call to an ecology of perception which carries a discipline such as design to pledge, compromise with indeterminacy and the unknown, motivations embraced for instance by cases I, K, L, O, P, Q and Y. The critical point as argued by the Bardzells is found visible and comprehensive for all selected cases but each of these bring together motivations, methods and processes, insight, sense and possibility, through their own individuality, their particular way to 'make something appear'. In other words, their own *same same but different* language.

If kitchen seeks a space of coherence to design this might mean that if we acknowledge the affinities it means we also acknowledge increased distinctions. As we know that truth alone does not exist but only approximations to truth, that truth is relational, a latent conversation between the material processes of each case may perhaps convoke Pallasmaa architecture of the senses. Hearing, touching, smelling, tasting relates here to what Pallasmaa identifies as diffused and peripheral vision in architecture. This is where modes of sensibility reinforce.

Moreover, that this architecture of the senses is indeed saying of a collaborative work with the senses, a conversation which may open a different framework for categorizing and grouping creative practices (beside) and beyond their own individuality, specific context and discipline.

During the Renaissance "vision was correlated with fire and light, hearing to air, smell to vapour, taste to water, and touch to earth."<sup>473</sup> In the kitchen these senses come together. Kitchen revitalizes, restores, design sensibility.

Scenery a) indicates the hypothesis that in projectual experience fruition is first related to crossover. If we look at the most significant relevancies which confirm both parts involved, above in this discussion, it is the region of deconstruction that which says of/leads to crossover. So far, in my view, this deduction seems adequate. However, after crossover, the same scenery suggests fruition is bound to design methods. I do not so easily integrate this hypothesis unless otherwise noted that methods, intrinsically, are much the result of individual or/and collective processes. In such wise that they, the methods, should be read and heeded as singular by contrast with the idea of replicability, ergo, they unquestionably integrate the subjective consciousness of the projectual practice in which they are inscribed

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<sup>473</sup> Pack 1994. As qtd. on Pallasmaa 2005 (1996), 16.

and operate.<sup>474</sup> It is the subjective consciousness pair what drives the desirable limited rationality inherent to projectual practices that matter and incite to subjects who investigate the discipline. If we wish to analyse this positioning from the point of view of representation, let's say, Kant, you may find hints of Caravaggio's *Narcissus* moving onto case  $\Upsilon$  "win  $\succ$  win". If one can relate with Historical figures of representation of reason, the equation of fruition according to the selected projectual practices is both logical as philosophical as in **kitchen times design (k x d)**. With this we aim meaning that the space of kitchen is a space of fruition for projectual experience if and only when kitchen is a space of alterity for design. In other words, when **kitchen multiplies design**. This equation tends to find substantial translation in all the practices selected for the research sample and which are brought back to memory for the present discussion.

ε The Kitchen

ι lusitânia liquefeita

ϰ Musique a' la Mode

κ Hotel as Method?

λ Landscapes of Quarantine

ο Lapin Kulta Solar Kitchen

ρ A Variation on the Powers of Ten

σ Not an Artichoke, Nor from Jerusalem

τ The Book of Thirst

ϣ win  $\succ$  win

When we think of the recursive structures, the similar patterns between k and d show the "rules". But what do the differences and absences say?

The similar patterns between k and d show the "rules" of **k x d**, de facto, or in effect, kitchen multiplies design. Consequently, these rules are not arriving from the individual institution, of kitchen and of design disciplines, but from an already hybrid space of discipline. Similar patterns (recursive structures) are thus the new hybrid "rules". k x d samples are already creating a set of hybrid "rules" outside the rules of the individual institution.

x  $\neq$  +

x (times, multiply)  $\neq$  (is different from) + (plus, or and, from kitchen and design)

x (times, multiply, is the hybrid)

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<sup>474</sup> For each context, the research sample practices often incorporate host/guest interaction dynamics.

k x d does also mean, allows or authorizes fa(i)lling as is happens for instance in case o “Lapin Kulta Solar Kitchen”. This model tests people’s flexibility: if it rains, both host and guest have to learn to be flexible, reschedule and deal with the nature-dependent delays subject to nature. Beyond the state of the atmosphere at a determinate place and time, it is clear that case κ “Hotel as Method?” and τ “The Book of Thirst” embrace and enhance fa(i)lling. Ultimately, I believe that all cases, in their own individual (peculiar) way, work or practice with the possibilities of fa(i)lling. This opportunity for fa(i)lling, as it happens for practice as inquire, avoids this conundrum of problem/solution as set by the design dictionary.

If, in the first place, Derrida has taught us that deconstruction is occupied with the conception/architecture of the institution, in other words, it is occupied with questioning the familiar practices ingrained in the institution and in the discipline, this means he is challenging *doxa*.<sup>475</sup>

“Institutions, that is with the solid, real, building of social constructs in which discourse, texts, teaching, culture, literature, are produced, normalized and controlled.”<sup>476</sup>

“the instance of *krinein* or of *krisis* (decision, choice, judgment, discernment) is itself, as is all the apparatus of transcendental critique, one of the essential “themes” or “objects” of deconstruction.”<sup>477</sup>

Setting this instance of *krisis* in the context of the empirical work, this is saying both of the critical dimension addressed by the research sample cases, individually, where cases ι, κ, λ, ρ and σ are in my view prime examples. As it is also addressing the nature of the reasoning that integrates the process of decision, selection and the bringing together, mixing and combining of the samples of the empirical work. When Derrida’s idea of deconstruction asks how representation inhabits reality, how does the external image of things gets *inside* their internal essence? how does the surface get under the skin?,<sup>478</sup> we can find answers in cases ε “The Kitchen”, in particular its original manifest, and τ “The Book of Thirst” in its quest for free associations and formal analogies with/between the senses. The hybrid

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475 “Doxa”. Origin: late 18th century: from Greek *doxastikos* ‘conjectural’, from *doxazein* ‘to conjecture’. The topic of conjecture was initiated by Lawson and Hillier and developed later by Jane Darke’s in her paper from 1979 “The Primary Generator and the Design Process” completing Lawson’s and Hillier’s previous theory about the idea of conjecture. This idea refers to the characteristic of design which “is seen as a process of ‘variety reduction’ with the very large number of potential solutions.” (Darke 1984. As qtd. on Bousbaci 2008, 48).

476 Derrida 1992, 12.

477 Derrida 1985 (1983), 3.

478 Lupton and Miller 1996, 3.

“rules” projected by  $k \times d$  suggest to offer a rhizomatic yet open infra-structure for challenging doxa.

The empirical work with the research sample follows the quiet belief, that “Belief + Doubt” (to borrow from Kruger formulation) that  $k$  *multiplies*  $d$ . This means that uncertainty is very present or much active. In that times-based formulation of  $k \times d$  it seeks to rethink the placement of the food design entry in the design dictionary. Food design as a topic has tried to be a subfield of design but it feels that it constrains...  $k \times d$  *belief + doubt* are embedded but with latent potentiality, and that is what differentiates it from the food design terminology.

Buchanan’s understanding of placement and his key observation on concrete circumstances is addressing a context-oriented projectual experience practice. In his words, “placements are sources of new ideas and possibilities when applied to problems in concrete circumstances.”<sup>479</sup>

The empirical work with the research sample addresses the idea of process merging fields. The experience is displacing and incites multidimensional awareness. May this realization already be challenging design doxa?

When it is said before that the choice of research sample practices goes beyond each of the samples’ individual latent potential in becoming but also the possibility of a dialogical ability of the processes involved in each case space of designing thinking to have an expanded conversation with one another, it is a reference to Dewey’s elaboration of: “involving, that is to say, doing that manipulates and arranges natural energies.”<sup>480</sup>

This understanding retrieves Schön recommendation of designing as dialogical conversation with the materials of the situation. This is manifest in the fact that the empirical work seeks playing with the concept-context-space of kitchen as a medium or a vehicle for mimetic reproduction for renouncing an established idea of functionality of designing. We can easily recognize this occurrence in case  $E$  “The Kitchen” as in case  $J$  “Musique a’ la Mode”. In doing so they literalize its conventions. These processes recall Duchamp conception of making art as a conversation with the History of Art, still life and mimesis. If we recognize in this process an expanded conversation with a space context problem we can also read this method of translation much present in cases  $I$  “lusitânia liquefeita”,  $K$  “Hotel as Method?”, or  $P$  “A Variation on the Powers of Ten”. The idea of a conversation

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<sup>479</sup> Buchanan 1992, 13.

<sup>480</sup> Dewey 1958 (1929). As qtd. on Buchanan 1992, 7.

with the materials recalls (stimulates) the region of understanding of participatory design. Can the concept of host/guest offer a means of interpreting the creative process? Participatory design is a translation of giver/receptor. However, as host and guest are always changing its predetermined position, participatory design allows changing the modalities of inquiring. Was Matta-Clark's Food restaurant where Kant meets the everyday intuition?

Is *k x d* —and by extension, the sensibility of the institutions of kitchen and design—, a mode of contradiction both? As for Duchamp “I have forced myself to contradict myself in order to avoid conforming to my own taste”? When thought creates a set of hybrid rules it creates a mode of contradiction for both individual institutions/disciplines.

Perspectives on design terminology seems to offer, for the context of this study, a limited account of what it might involve the term “food” and “design” altogether.<sup>481</sup> The gesture towards process and kitchen stands closer to the idea of grammatology and spatiality rather to the grammar or conventions of the discipline.<sup>482</sup> This idea of grammatology and spatiality is found evident for case ε “The Kitchen”, ς “Musique a' la Mode”, κ “Hotel as Method?”, ϑ “Not an Artichoke, Nor from Jerusalem”, and γ “win >< win”.

*k x d* challenges/interrogates/doubts the structuralism/rationale implicit in the food design terminology entry in the design dictionary. The idea of spatiality versus rationale is addressed by Teresa Azevedo's study where she introduces the dialectic between *showing/hiding* the place and process of creation by reconsidering the terminology associated with the historic artist's studio (*public/private*) by proposing that kitchen may represent a contextual space for designating any place of creation and/or artistic production saying either of a material or conceptual space of creation.<sup>483</sup> When the design dictionary's food design entry shows the confinements of language/space, *k x d* proposes an idea of the studio, it uses the “hospitality” of the kitchen as an invitation to deconstruct the familiar when we think of design processes.

Rhetorical aspects in this study have seek to question the sense of dwelling (the familiar), care, senses and *techné* in relation to the fields of kitchen and design. These have thus been the material forms and processes of this study. In the context of projectual practice we can find this mode of inquiry in the way the samples' processes allow, give place and rise for inquiry by shaping and expanding the knowledge of established categories. Are, as Derrida

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<sup>481</sup> Erlhoff and Marshall 2008, 168.

<sup>482</sup> Referring to the entry “fooddesign” in Erlhoff and Marshall 2008, 168.

<sup>483</sup> Azevedo 2015, 577–601.

asks us, architecture and building distinct from dwelling and living?<sup>484</sup> k x d inquires the individual institution of both. Taste rather than sight would represent, typify, disclose for Kant the organic prototype of space of representation. Following this reasoning kitchen may invite for a regression, lessening, decrease of the visual to other sensory modalities.

If k x d creates hybrid “rules” we are authorized to attempt Elkins’ rationale of a logic of sensation. We can try to dismantle the recursive structures into sensory modalities in order to apply the “rules” of sensation. Designing as enabling sensation can be found in k x d therefore offering sensorial experiences as transformative designing. To understand the space of kitchen as the unity of the concept uniting the space (of intuition) it must be recognized “the role of the body as the locus of perception, thought and consciousness, and of the significance of the senses in articulating, storing and processing sensory responses and thoughts.”<sup>485</sup> Is this a translation of k x d milieu? The body is the receptor, referential point, “locus of perception” for multiple modalities. k x d privileges tacit, embodied, situated knowledge. If space is about embodied experience, k x d equates to embodied experience as designing. It allows us to be situated differently.

About sensory satisfaction Dewey has explained “... As production must absorb into itself qualities of the product as perceived and be regulated by them, so, on the other side, seeing, hearing, tasting, become esthetic when relation to a distinct manner of activity qualifies what is perceived.”<sup>486</sup> Are k x d “activities” that alter perception? On new hybrid “rules” their perception is different. As it happens for the cinema when it opens a new reality.

In case κ “Hotel as Method? there is both a host/guest dialect (relates to the present) and dialogical (overtime). Can we take this host/guest changeability as future regions of understanding? Is k x d a situational encounter? I think so. They easily flip. If they stay/maintain separately (as in kitchen *and* design) you limit. If you multiply there are liminal potentiality for usufruct.<sup>487</sup>

There is what is known as chronological time. There is the time of the brain. And the psychological time. The psychological time is the time that introduces the subjectivity. It is the time which calls into question the laws of naturalism. This is How time enters into the

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<sup>484</sup> Derrida 1992, 15.

<sup>485</sup> Pallasmaa. 2005 (1996), 10.

<sup>486</sup> Dewey 2005 (1934), 50-51.

<sup>487</sup> “liminal”. Origin: Late 19th century; from Latin *limen*, *limin-* ‘threshold’ + *-al*. Adjective (*technical*): Relating to a transitional or initial stage of a process. Occupying a position at, or on both sides of, a boundary or threshold. In *Oxford English Dictionaries*, Oxford University Press, 2019. Retrieved 17/5/2019, from <<https://en.oxforddictionaries.com/definition/liminal>>.

samples. There is for instance the subjective time/scale differentiations of case  $\rho$  “A Variation on the Powers of Ten”, as there is the chronological time of the picnics. In these times there are multiple subjective potentiality for usufruct between different disciplines of knowledge. We can feel the subjective time in the writing of Palma-Dias, in “lusitânia liquefeita”, we can sense it in case  $\tau$  “The Book of Thirst” as in case  $\gamma$  “win >< win”. The subjective time is a key fundamental aspect of contemporary design practices such as  $\kappa$  “Hotel as Method?”. I was told by a friend that in some line of a Didi-Huberman book, perhaps in “Falenas”... was said that for the Greeks, an image was a ghost. A reflection was an image that was a ghost. Process and kitchen and process in design are not homonymous spaces. They are not a reflection of each other. They are modified experiences. Important is that they feed each other well.

“One must eat’... One never eats entirely on one’s own: this constitutes the rule underlying the statement... It is a rule offering infinite hospitality. And in all differences, ruptures, wars... “eating well” is at stake. One must eat well—here is a maxim whose modalities and contents need only be varied, *ad infinitum*. This evokes the law of need *or* desire..., orexis, hunger and thirst (“one must,” “one must [eat] well”), ... speak to him in words that also pass through the mouth, the ear, and the sight, and respect the law that is at once a voice and a court (it hears itself, it is *in us* who are *before it*). The sublime refinement involved in this respect for the other is also a way of “Eating Well”, in the sense of good eating but also doing well to eat.”<sup>488</sup>

The lens of the empirical work with the research sample shows that kitchen offers an outer space for the discipline of design. If you are open to this hybrid “rules”,  $k \times d$  creates the image of “not being prepared”, Heidegger’s conception of “being thrown” into the world. We can choose to take ourselves into the condition of not being prepared, space open up by the “rules” of  $k \times d$ . Where a lot of design is over-cooked, the samples are merely cooked. The empirical work simply shows the obvious: that its references are also its preferences.

$d$  must eat better?

$k$  too must eat better from design.

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488 Derrida 1991, 115

## CONCLUSION

### *early notes*

...“expanded field” of design. Is barefoot running on the grass or to tread the low tide an expanded way of walking? As swimming is a first sign of walking. Is eating light, drinking it, an expanded way of touch? Is my mouth house of a lake when I drink water? Sound is an expanded muscle of a frozen lake. Is silence a secret public sound? Does architecture cut the empty space? Is wind an expanded field of movement in the same way hair is an expanded field of the skin... does blue can smell like pitch and sweet? Is voice an expanded field of reading? Is the act of folding a sheet of paper an expanded way of drawing, telling, in the same sense the act of the peeling a peach is a way of uncover? Kitchen is a recursive structure in most organized building spaces we enter. Is housing an expanded field of kitchen? Is performance an expanded field of design? Is the scenic an expanded field of landscape? Is drama an expanded field of kitchen? Is urbanism the drama of the city? Is repetition an expanded way of attempt? Is consistency an expanded field of honey? Might one eat recursive structures? Is it an absurd the indeterminacy way of a text? Is laugh, a contrive or deliberate expansion? The expanded field says of the “sensory mode that integrates our experience of the world with that of ourselves.”<sup>489</sup> It works by interrupting its self-interpretation<sup>490</sup> by deeply engaging with space and time. Perception and landscape are morphologic subject-matters of designing. Is a “bridging technology”, as Flusser puts it, the way of design?<sup>491</sup> or is an expanded field a “deception”? What does Derrida mean when he speaks of “in a kind of strategic transference”?<sup>492</sup>

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489 Pallasmaa 2005, 11.

490 Derrida 1992.

491 Flusser, 1999.

492 Derrida. 1992, 14.

## Summary

The research question in the original proposal was asking whether it was possible to establish relations, links, connections, between theories, processes, and projectual methodologies in kitchen and design.

From the triangulation kitchen, design and process this study searches evidence for bridging process between the fields of kitchen and design following Richard Buchanan theory of rethinking *placements* over categories by way of *signs, things, actions* and *thoughts*. Deconstruction was instrumental for exploring and testing the presence of recursive structures intersecting the two fields, aiming to prove if and whence kitchen may contribute to expand the knowledge of design.

The study attempts to convoke the space of kitchen through the lens of artists and designers throughout brief and recent history. The reading of the space finds its translation by means of taking notice, approaching and observing the processes involved in the space explored by these creators. One way to look at this view might be looking at creative processes as the kitchen milieu. Another way to put it is process as context. Space has first to be encountered which means that only then it can be experienced. Context is approached as a space of operations. It is a center of activities, actions and functions. Placements are thus the processes occurring in the two fields: kitchen and design.

By recursive structures we mean elements carrying the essential information that generates similar patterns visible on different fields.

## Interpretation of Findings

To understand the space of kitchen as the unity of the concept uniting the space of intuition for design it must be recognized “the role of the body as the locus of perception, thought and consciousness, and of the significance of the senses in articulating, storing and processing sensory responses and thoughts.”<sup>493</sup>

The space/experience of kitchen visited by artists and designers throughout brief and recent history has showed the kitchen potential in becoming an observatory and a space of design thinking. The research sample practices understand the space of kitchen as a universe framework for engaging with the process of designing through a context-situation

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<sup>493</sup> Pallasmaa 2005, 10.

perspective. The empirical work is attentive to the practices sensibility to embrace inter-disciplinarity as to render and displace complex contemporary state of affairs such as nourishment, geopolitics and ecological significance.

For design process, the context of kitchen it is believed to restore and supplement the possibilities and agency of design thinking and coding methods.

Kitchen incorporates for design the notion of the hybrid space, space that is bastard. Ultimately, this context has allowed for experiment with the model that Ângela Ferreira conceives of the experience of the studio. Ferreira spatial/architectural process lends to the empirical work of this study, an expanded concept of dwelling, this is, the studio/kitchen as thinking laboratory.

The research sample practices have suggested/revealed that to cope or approach regions of understanding such as scale, the planetary scale and context in projectual practices the work between the recursive structures of wicked problems, crossover and collaborative design needs to be strengthen.

The empirical work with the research sample lead us to find in the space of kitchen a context/framework for conceiving a rich space of design thinking:

- kitchen is a space of pure difference and complex repetition;
- the hybrid, primarily emphasizes the otherness (alteridade). It addresses the need to think the identity of the discipline of design as a process of construction and deconstruction, and is associated with the notion of the multiple and the heterogeneous.<sup>494</sup>
- in dealing with wicked problems kitchen speaks of crossing over processes between different areas of knowledge which means embracing the collaborative dimension of the discipline. Furthermore, the space of kitchen carries a felling, this is, brings about a dimension of solitude (contemplation, silence) as well, something which is understood of need and regard for projectual practice. By conceiving its apparent antithetic condition, this study conceives the kitchen as capable of opening new realities for the discipline of design.

The equation “k x d” discussed in the deductions does also mean, allows or authorizes fa(i)lling. The opportunity of trial and error, failure, as it happens for practice as inquire,

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<sup>494</sup> Zilá Bernd, 2009.

not only avoids the conundrum of problem/solution as set by the design dictionary but also, perhaps more importantly, it convokes reconsidering deconstruction of the moral traditional logocentric idea of ethics pointing towards what Derrida calls of a “radical responsibility.”<sup>495</sup> In a sense k x d offers a reflexive way of redesigning the place of the ethical for the discipline.

### **Limitations**

On a first note, as expressed in the previous discussion, this study falls short of integration in the state of the art. The knowledge of others was carried out by means of accumulation when the way is that of synthesis in the sense Kant conceives of the process of reduction.

Secondly, the analysis of the empirical work revealed what only existed as possibilities but quasi exclusively according to the Design Dictionary based on Perspectives on Design Terminology by Erlhoff and Marshall. If, as Daniel Fernández Pascual and Alon Schwabe put it, “What Is Above is What is Below”, another way of shaping the empirical work yet still following the same coding method might for instance be to consider a Dictionary of General Astrophysics for Beginners. However, the choice of the first is deliberate, for it permitted the understanding/possibility of deconstruction of the design established terminology in confront with the conceptions in the state of the art, in particular the ‘food design’ present entry limitations for an expanded understanding of the field of design.

Finally, according to scientific standards, the total of cases assembled for the research sample might not be considered sufficient to accept or prove findings. However, they offer hypothesis to take in consideration.

### **Recommendations**

Considering the findings of the 3 typologies suggesting greater transversality (education, research, process) and integrating fundamental knowledge dimensions/regions of understanding made visible through the filter of the practices that comprise the research sample, namely, scale, the planetary scale, context, care, the ability for negotiation between different actors/disciplines and curiosity as a vital instinct; a feasible straightforward outcome of this study could be to inquire/experiment the creative imaginary, potential in transformation and role of the canteen in liberal arts education (art and design schools). To rethink /redesign the so-called academic tables. Is there a need, or even just a certain space for empowerment of the everyday space of kitchen in design schools? How do we like our

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<sup>495</sup> Campolo 1985.

canteen? What would it mean to approach the canteen design project following Luis Barragán architectural integrity? It would mean to rethink/redesign the subjectivity of the site, its landscape, the dramatic use of natural and artificial light, colour, raw materials, acoustics, in design thinking. Not in the name of functionalism, primarily, but of hospitality, invitation. Would it be pretensions to question that it may perhaps mean to interrogate (the spirituality of) the sacred, to investigate the relationship between the alimentary, architecture, and urbanism, looking at the multiple scales and processes involved in the centrality of the space of the kitchen.

Furthermore, for a truly integrative approach to the canteen, today, it is recommended to follow, study, for instance, the processes involved in Climavore, a long-term site-specific project initiated by Cooking Sections (Daniel Fernández Pascual and Alon Schwabe) in 2015 exploring how to eat as climate changes. In their voice they explain:

“Unlike carnivore, omnivore, locavore, vegetarian or vegan, Climavore is not only about the origin of ingredients, but also about the agency that those ingredients have in providing spatial and infrastructural responses to man-induced climatic events for a certain period of time.”<sup>496</sup>

This would mean to recommend for the academic tables to become an extension of the studio. In other words, for the kitchen to become a storefront for an architectonic art — the political, artistic and disciplinary condition of design /architecture; in this way providing and proving that kitchen may contribute for the knowledge of design, working so to speak, as Richard Buchanan argues, as a “*quasi-subject matter of design thinking*”. If so, kitchen as others *placements* /regions may offer, are open to receive and edify an expanded view of the discipline of design.

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<sup>496</sup> See for instance Cooking Sessions’ “Isle of Skye” intervention, part of the series CLIMAVORE: *On Tidal Zones*. Retrieved 14/2/2019, from <<https://climavore.org>>.

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## ANNEX A

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chart 11a: codes equalized per case/sample. Overall sample visualization (focus on case E).

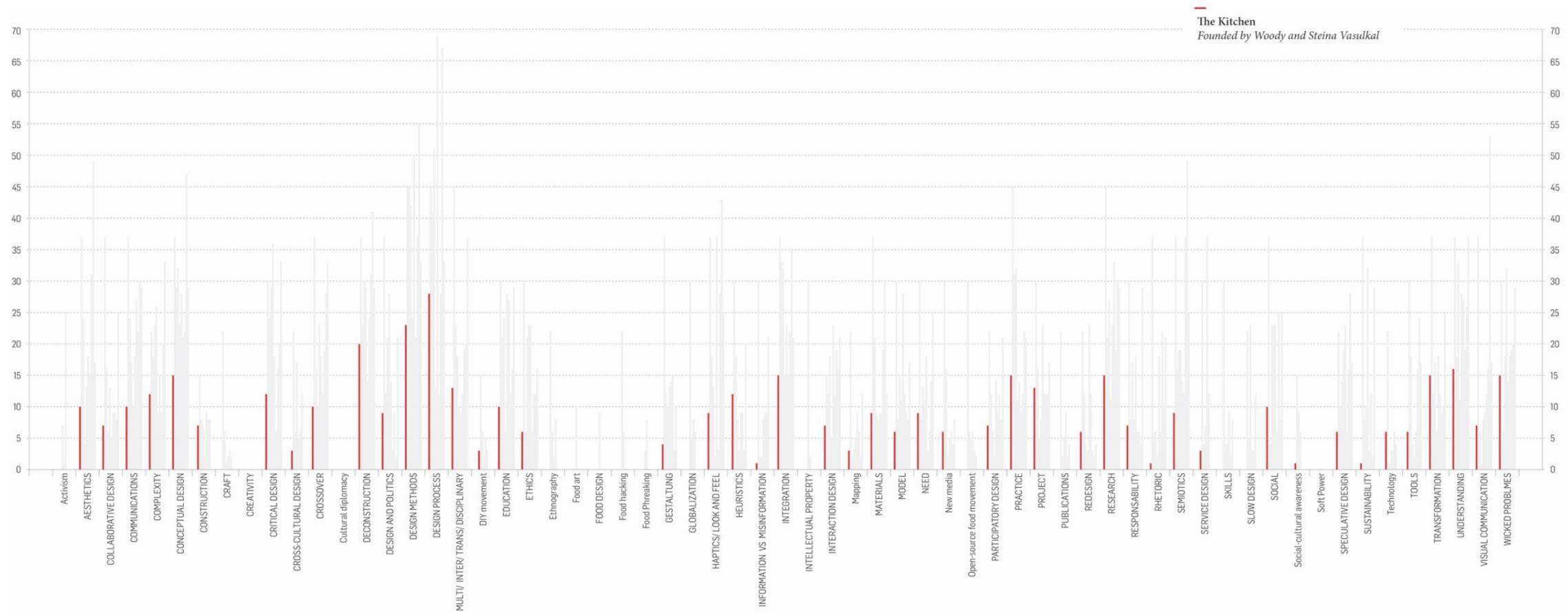


chart 11b: codes equalized per case/sample. Overall sample visualization (focus on case 1).

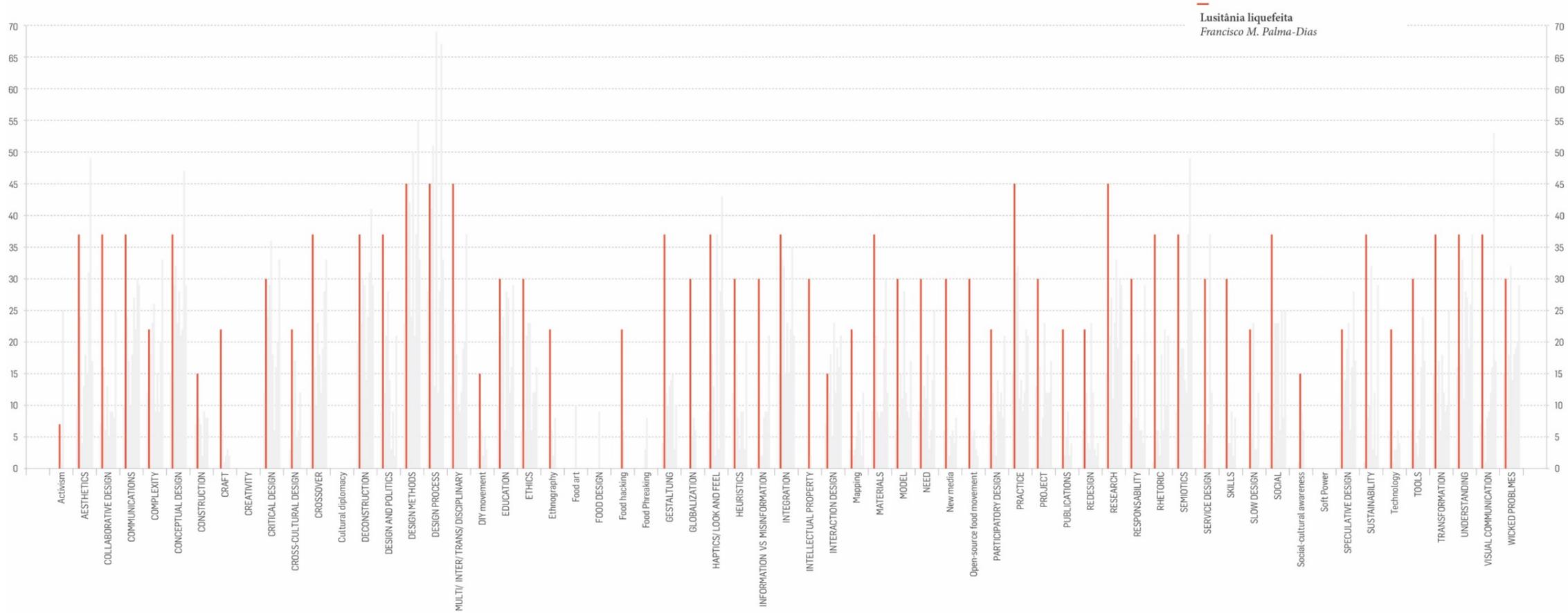


chart 11c: codes equalized per case/sample. Overall sample visualization (focus on case 1).

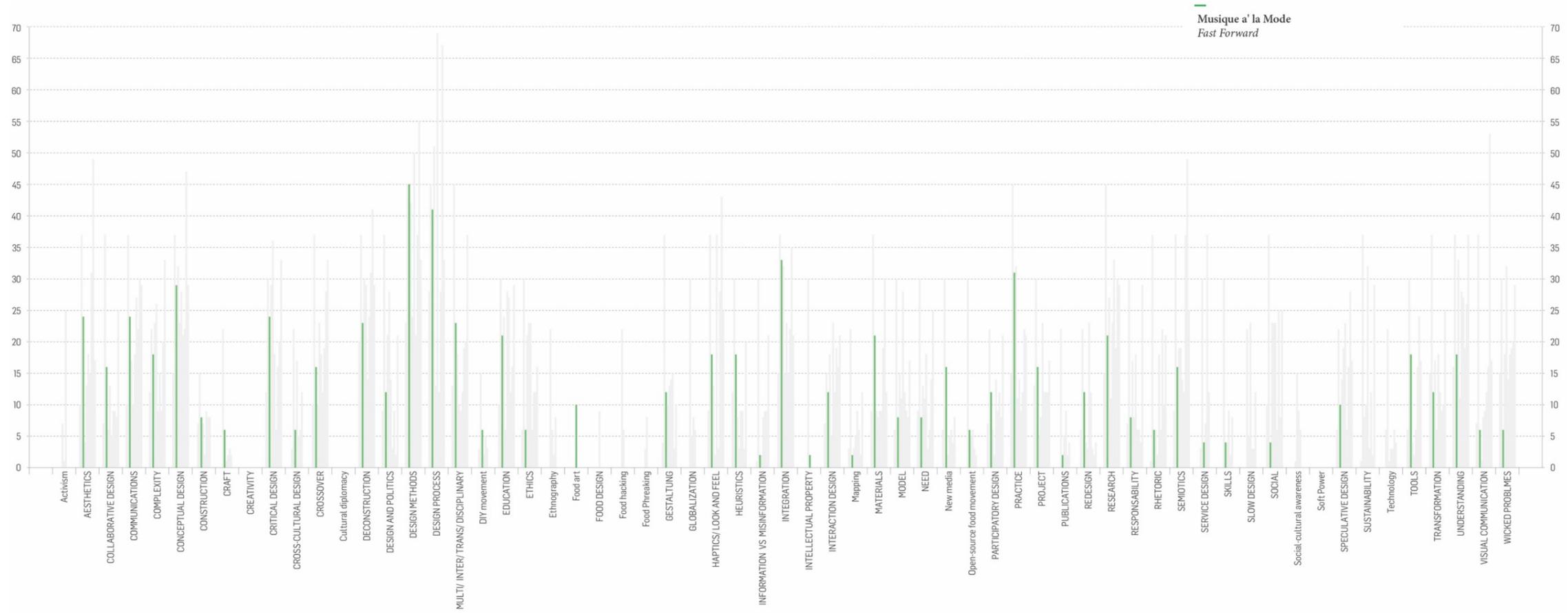


chart 11d: codes equalized per case/sample. Overall sample visualization (focus on case κ).

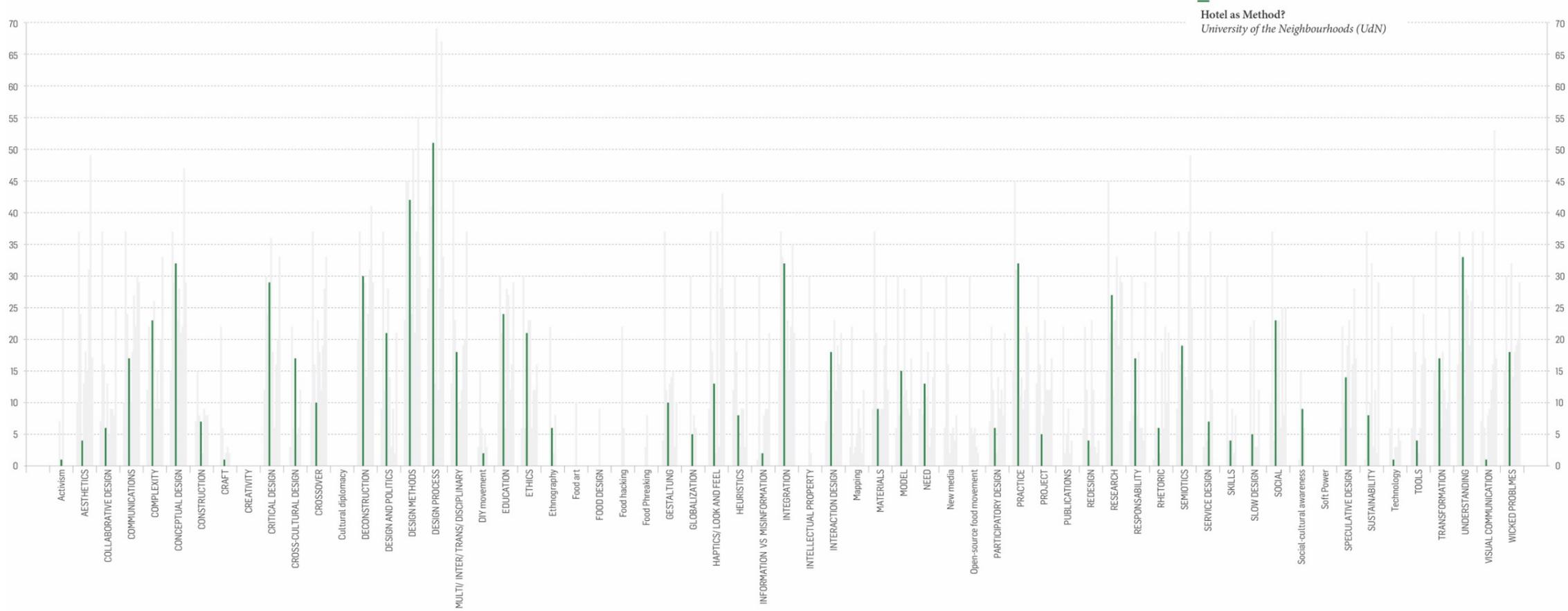


chart 11e: codes equalized per case/sample. Overall sample visualization (focus on case L).

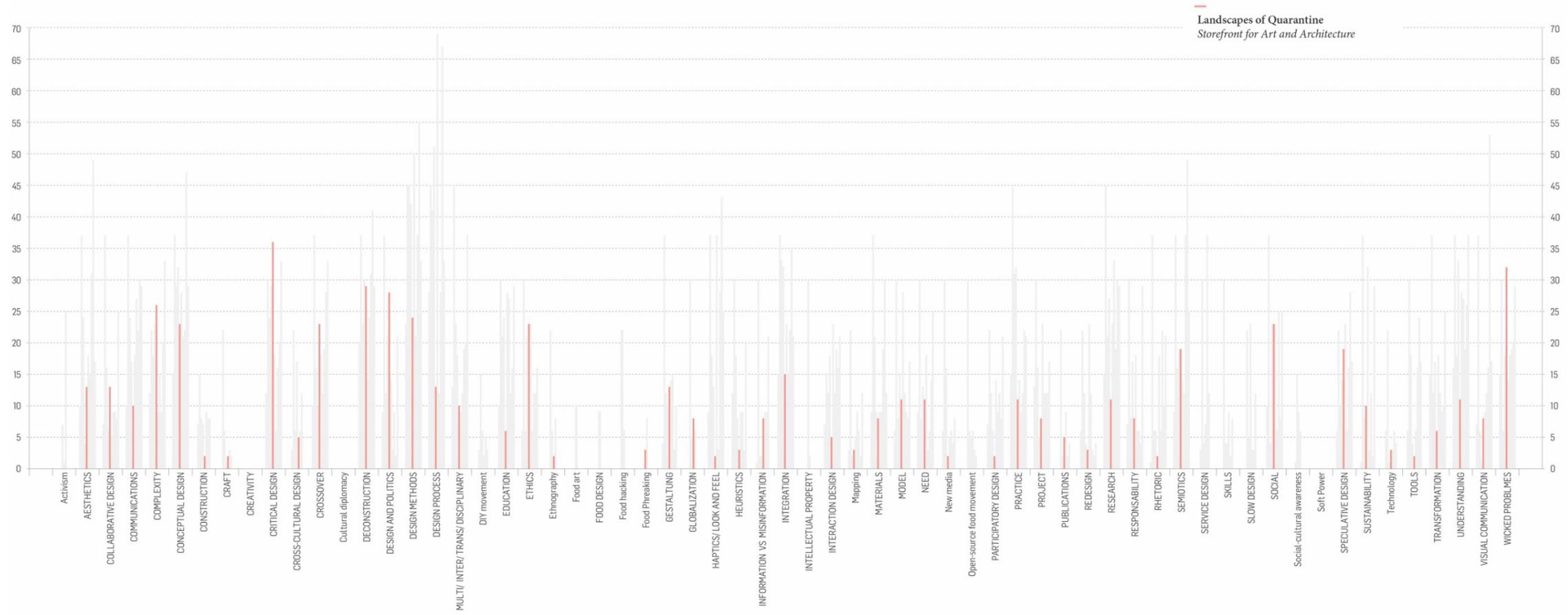


chart 11f: codes equalized per case/sample. Overall sample visualization (focus on case o).

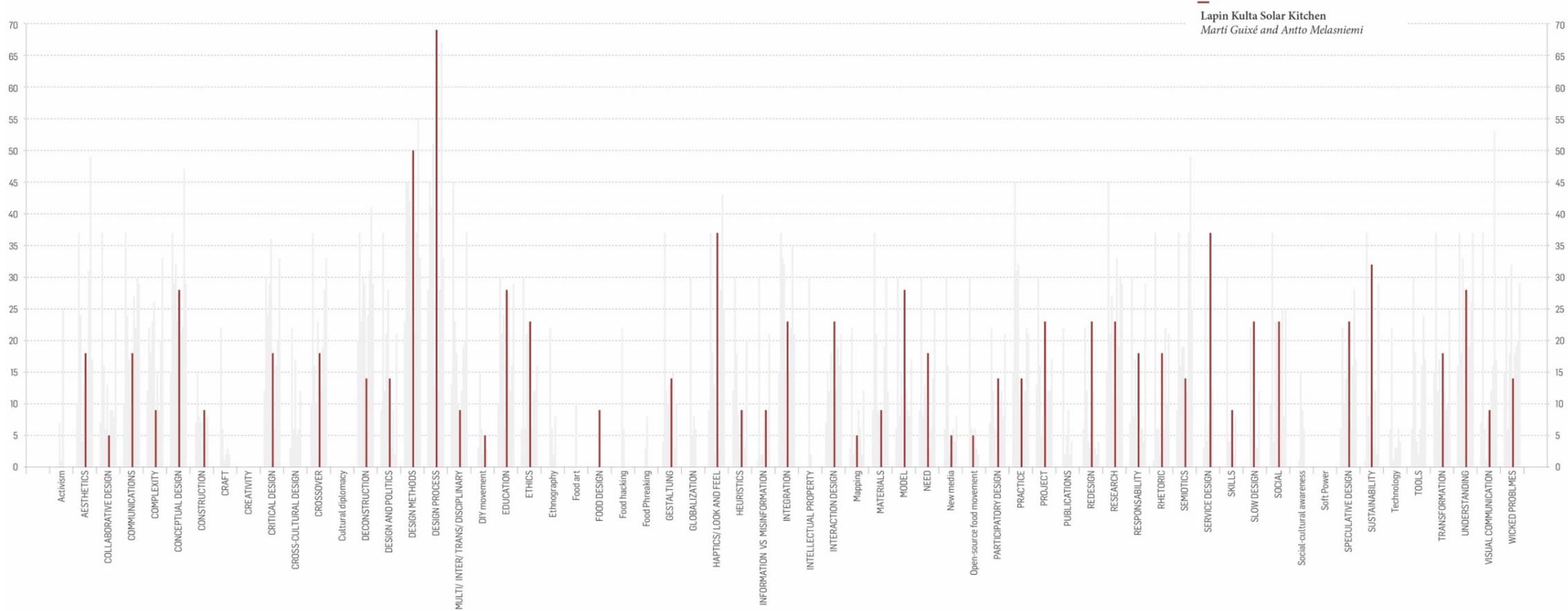


chart 11g: codes equalized per case/sample. Overall sample visualization (focus on case p).

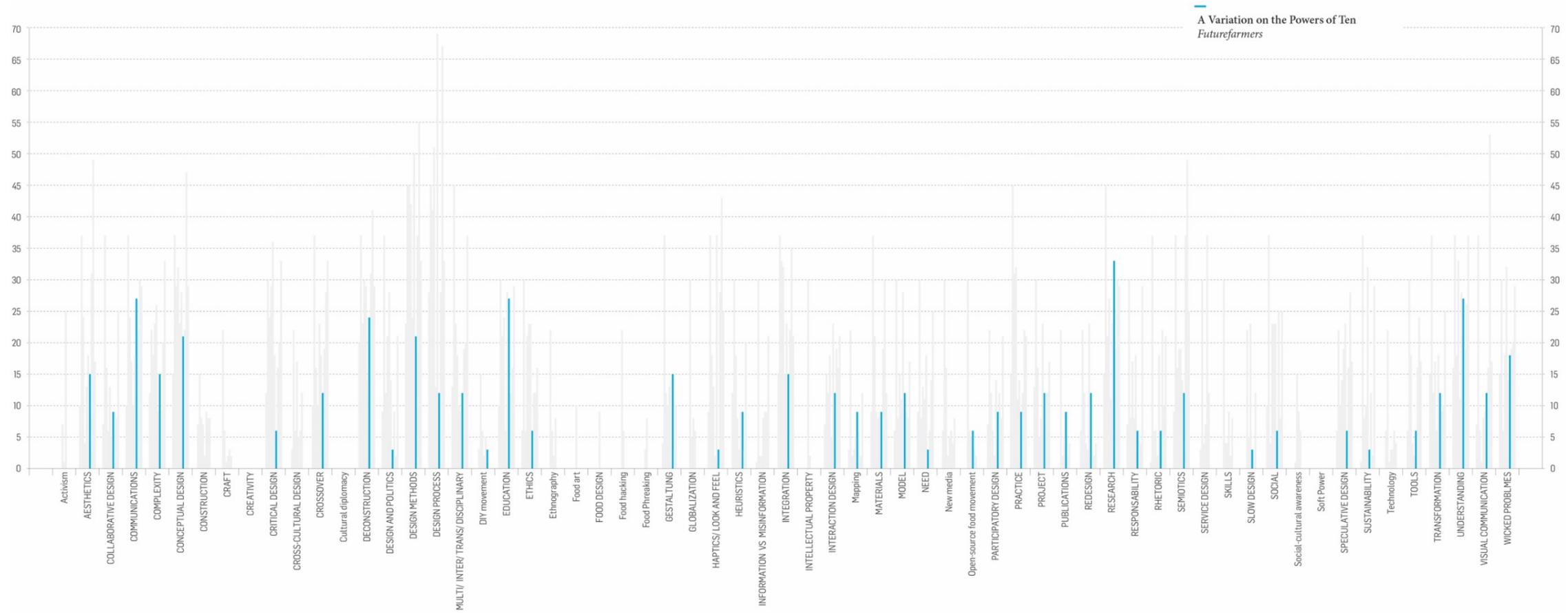


chart 11h: codes equalized per case/sample. Overall sample visualization (focus on case Q).

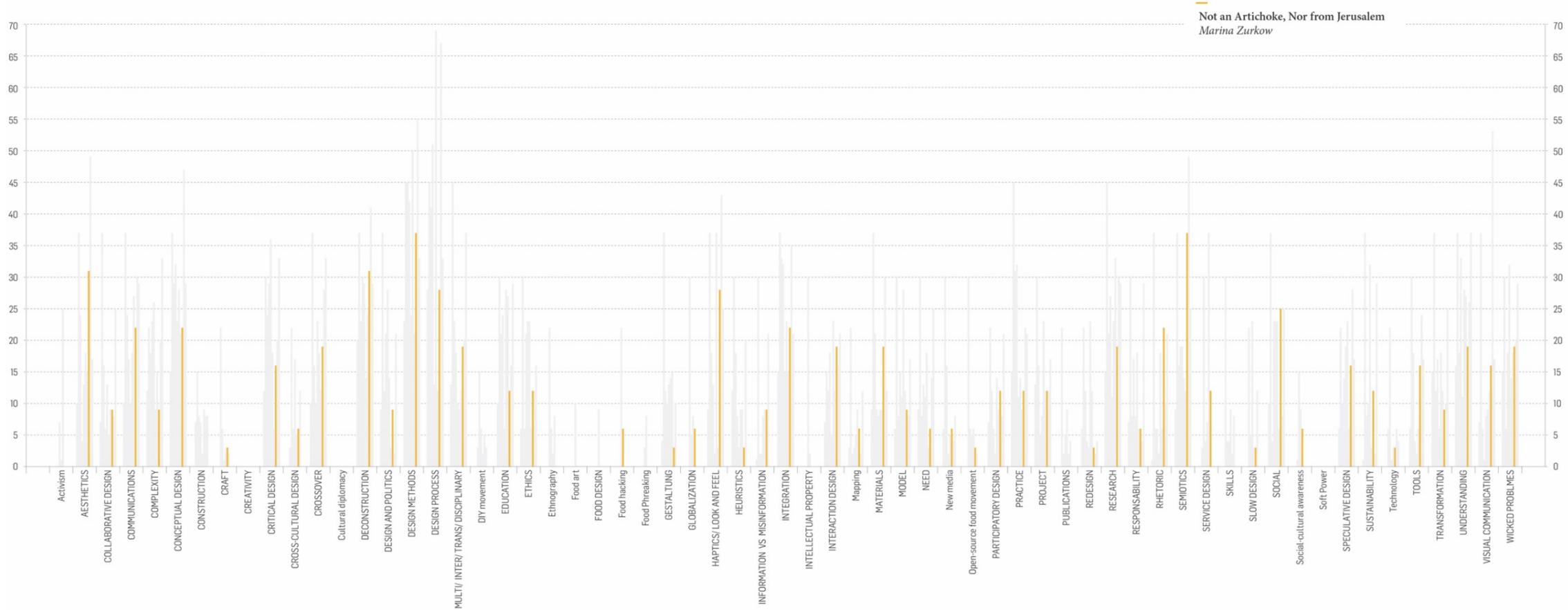


chart iii: codes equalized per case/sample. Overall sample visualization (focus on case 1).

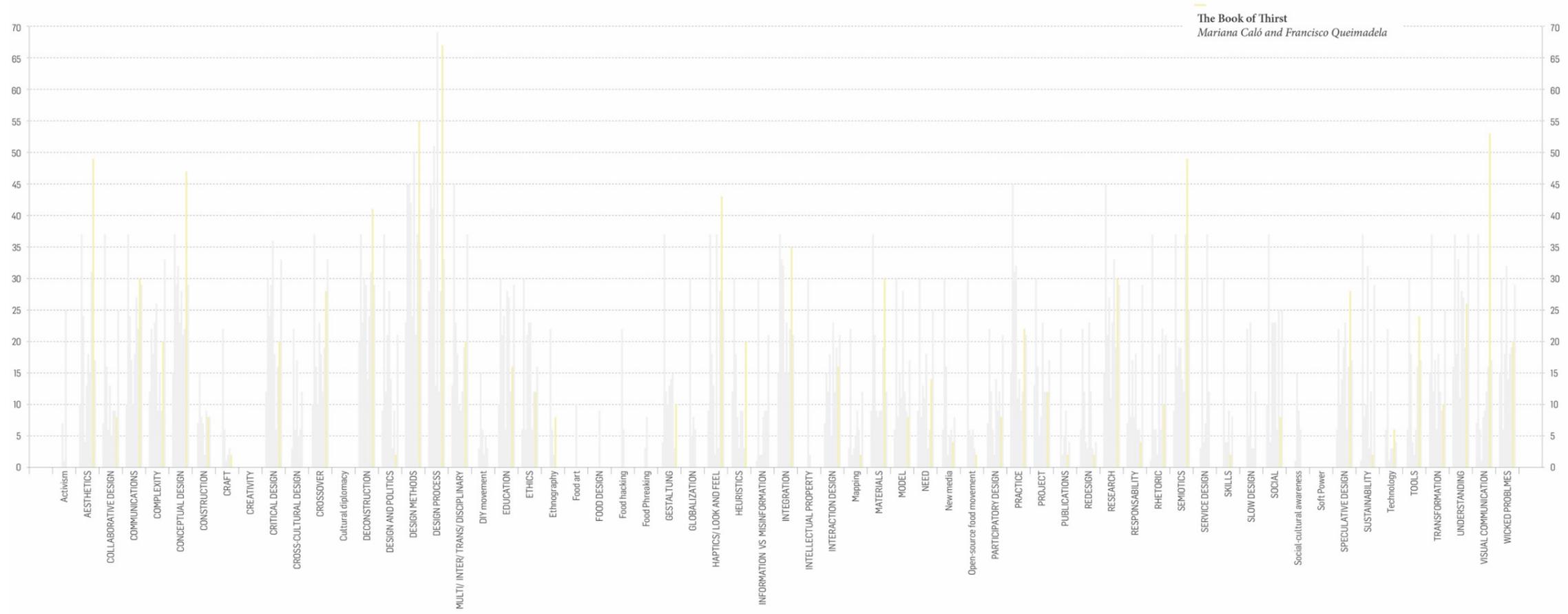
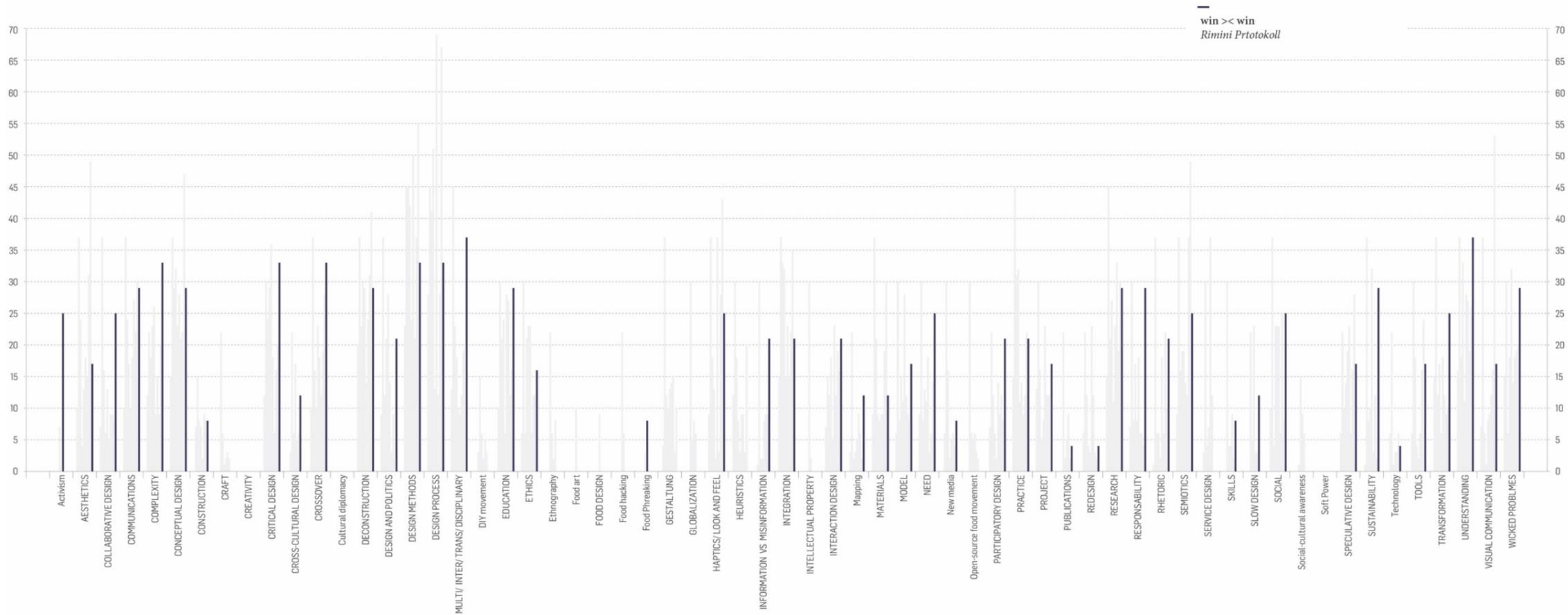


chart 11j: codes equalized per case/sample. Overall sample visualization (focus on case γ).



## ANNEX B

**table 9A:** isotopic variations: regions which repeat in the isotopes and regions which repeat in the increase distinctions.

E	variations $\leq 5$ → affinities <i>isotopes <u>The Kitchen</u></i>	variations $\geq 10$ → distinctions	variations $\geq 15$ → increased distinctions	absences	exclusives only occurs in E
	AESTHETICS		AESTHETICS	Activism	
	COLLABORATIVE DESIGN		COLLABORATIVE DESIGN	CRAFT	
	COMMUNICATIONS		COMMUNICATIONS	CREATIVITY	
	COMPLEXITY		COMPLEXITY	Cultural diplomacy	
	CONSTRUCTION		CONCEPTUAL DESIGN	Ethnography	
	CRITICAL DESIGN		CRITICAL DESIGN	Food art	
	CROSS-CULTURAL DESIGN		CROSS-CULTURAL DESIGN	FOOD DESIGN	
	CROSSOVER		CROSSOVER	Food hacking	
	DECONSTRUCTION		DECONSTRUCTION	Food Phreaking	
	DESIGN AND POLITICS		DESIGN AND POLITICS	GLOBALIZATION	
	DESIGN METHODS		DESIGN METHODS	INTELLECTUAL PROPERTY	
	DESIGN PROCESS		DESIGN PROCESS	Open-source food movement	
	MULTI/ INTER/ TRANS/ DISCIPLINARY		MULTI/ INTER/ ... DISCIPLINARY	PUBLICATIONS	
	DIY movement		EDUCATION	SKILLS	
	EDUCATION		ETHICS	SLOW DESIGN	
	ETHICS		GESTALTUNG	Soft Power	
	GESTALTUNG		HAPTICS/ LOOK AND FEEL		
	HAPTICS/ LOOK AND FEEL		HEURISTICS		
	HEURISTICS		INFORMATION VS MISINFORM..		
	INFORMATION VS MISINFORMATION		INTEGRATION		
	INTEGRATION		INTERACTION DESIGN		
	INTERACTION DESIGN		Mapping		
	Mapping		MATERIALS		
	MATERIALS		MODEL		
	MODEL		NEED		
	NEED		New media		
	New media		PARTICIPATORY DESIGN		
	PARTICIPATORY DESIGN		PRACTICE		
	PRACTICE		PROJECT		
	PROJECT		REDESIGN		
	REDESIGN		RESEARCH		
	RESEARCH		RESPONSIBILITY		
	RESPONSIBILITY		RHETORIC		
	RHETORIC		SEMIOTICS		
	SEMIOTICS		SERVICE DESIGN		
	SERVICE DESIGN		SOCIAL		
	SOCIAL		SPECULATIVE DESIGN		
	Social-cultural awareness		SUSTAINABILITY		
	SPECULATIVE DESIGN		Technology		
	SUSTAINABILITY		TOOLS		
	Technology		TRANSFORMATION		
	TOOLS		UNDERSTANDING		
	TRANSFORMATION		VISUAL COMMUNICATION		
	UNDERSTANDING		WICKED PROBLEMS		

<b>E</b>	VISUAL COMMUNICATION				
	WICKED PROBLEMS				
<b>I</b>	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>lusitânea liquefeita</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives only occurs in I</b>
	COMPLEXITY		Activism	CREATIVITY	
	CONCEPTUAL DESIGN		AESTHETICS	Cultural diplomacy	
	CRITICAL DESIGN		COLLABORATIVE DESIGN	Food art	
	CROSS-CULTURAL DESIGN		COMMUNICATIONS	FOOD DESIGN	
	CROSSOVER		COMPLEXITY	Food Phreaking	
	DECONSTRUCTION		CONCEPTUAL DESIGN	Soft Power	
	DESIGN METHODS		CRAFT		
	DESIGN PROCESS		CRITICAL DESIGN		
	EDUCATION		CROSS-CULTURAL DESIGN		
	HAPTICS/ LOOK AND FEEL		CROSSOVER		
	INTEGRATION		DECONSTRUCTION		
	INTERACTION DESIGN		DESIGN AND POLITICS		
	MODEL		DESIGN METHODS		
	NEED		DESIGN PROCESS		
	PARTICIPATORY DESIGN		MULTI/ INTER/ ... DISCIPLINARY		
	REDESIGN		EDUCATION		
	RESPONSIBILITY		ETHICS		
	SEMIOTICS		Ethnography		
	SLOW DESIGN		Food hacking		
	SPECULATIVE DESIGN		GESTALTUNG		
	SUSTAINABILITY		GLOBALIZATION		
	WICKED PROBLEMS		HAPTICS/ LOOK AND FEEL		
			HEURISTICS		
			INFORMATION VS MISINFORM..		
			INTEGRATION		
			INTELLECTUAL PROPERTY		
			Mapping		
			MATERIALS		
			MODEL		
			NEED		
			New media		
			Open-source food movement		
			PARTICIPATORY DESIGN		
			PRACTICE		
			PROJECT		
			PUBLICATIONS		
			REDESIGN		
			RESEARCH		
			RESPONSIBILITY		
			RHETORIC		
			SEMIOTICS		
			SERVICE DESIGN		
			SKILLS		
			SLOW DESIGN		
			SOCIAL		
			SPECULATIVE DESIGN		
			SUSTAINABILITY		
			Technology		

I			TOOLS		
			TRANSFORMATION		
			UNDERSTANDING		
			VISUAL COMMUNICATION		
			WICKED PROBLEMS		
J	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>Musique à la Mode</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in J
	COLLABORATIVE DESIGN		AESTHETICS	Activism	Food art
	COMMUNICATIONS		COMPLEXITY	<del>CREATIVITY</del>	
	COMPLEXITY		CONCEPTUAL DESIGN	Cultural diplomacy	
	CONCEPTUAL DESIGN		CRAFT	Ethnography	
	CONSTRUCTION		CRITICAL DESIGN	FOOD DESIGN	
	CRAFT		CROSS-CULTURAL DESIGN	Food hacking	
	CRITICAL DESIGN		CROSSOVER	Food Phreaking	
	CROSS-CULTURAL DESIGN		DECONSTRUCTION	GLOBALIZATION	
	CROSSOVER		DESIGN AND POLITICS	SLOW DESIGN	
	DECONSTRUCTION		DESIGN METHODS	Social-cultural awareness	
	DESIGN AND POLITICS		DESIGN PROCESS	Soft Power	
	DESIGN METHODS		MULTI/ INTER/ .. DISCIPLINARY	SUSTAINABILITY	
	DESIGN PROCESS		EDUCATION	Technology	
	MULTI/ INTER/ TRANS/ DISCIPLINARY		ETHICS		
	DIY movement		GESTALTUNG		
	EDUCATION		HAPTICS/ LOOK AND FEEL		
	ETHICS		HEURISTICS		
	GESTALTUNG		INFORMATION VS MISINFORM..		
	HAPTICS/ LOOK AND FEEL		INTEGRATION		
	HEURISTICS		INTELLECTUAL PROPERTY		
	INFORMATION VS MISINFORMATION		Mapping		
	INTEGRATION		MODEL		
	INTERACTION DESIGN		NEED		
	Mapping		Open-source food movement		
	MATERIALS		PRACTICE		
	MODEL		PUBLICATIONS		
	NEED		RESEARCH		
	Open-source food movement		RESPONSIBILITY		
	PARTICIPATORY DESIGN		RHETORIC		
	PRACTICE		SEMIOTICS		
	PROJECT		SERVICE DESIGN		
	PUBLICATIONS		SKILLS		
	REDESIGN		SOCIAL		
	RESEARCH		SPECULATIVE DESIGN		
	RESPONSIBILITY		TOOLS		
	RHETORIC		TRANSFORMATION		
	SEMIOTICS		UNDERSTANDING		
	SERVICE DESIGN		VISUAL COMMUNICATION		
	SKILLS		WICKED PROBLEMS		
	SOCIAL				
	SPECULATIVE DESIGN				
	TOOLS				
	TRANSFORMATION				
	UNDERSTANDING				
	VISUAL COMMUNICATION				





O	<b>variations ≤ 5 → affinities</b> <i>isotopes L. K. Solar Kitchen</i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in o
	AESTHETICS		AESTHETICS	Activism	FOOD DESIGN
	COLLABORATIVE DESIGN		COLLABORATIVE DESIGN	CRAFT	
	COMMUNICATIONS		COMMUNICATIONS	CREATIVITY	
	COMPLEXITY		COMPLEXITY	CROSS-CULTURAL DESIGN	
	CONCEPTUAL DESIGN		CONCEPTUAL DESIGN	Cultural diplomacy	
	CONSTRUCTION		CRITICAL DESIGN	Ethnography	
	CRITICAL DESIGN		CROSSOVER	Food art	
	CROSSOVER		DECONSTRUCTION	Food hacking	
	DESIGN AND POLITICS		DESIGN AND POLITICS	Food Phreaking	
	DESIGN METHODS		DESIGN METHODS	GLOBALIZATION	
	DESIGN PROCESS		DESIGN PROCESS	INTELLECTUAL PROPERTY	
	MULTI/ INTER/ TRANS/ DISCIPLINARY		MULTI/ INTER/ ... DISCIPLINARY	PUBLICATIONS	
	DIY movement		EDUCATION	Social-cultural awareness	
	EDUCATION		ETHICS	Soft Power	
	ETHICS		GESTALTUNG	Technology	
	GESTALTUNG		HAPTICS/ LOOK AND FEEL	TOOLS	
	HAPTICS/ LOOK AND FEEL		HEURISTICS		
	HEURISTICS		INFORMATION VS MISINFORM..		
	INFORMATION VS MISINFORMATION		INTERACTION DESIGN		
	INTEGRATION		Mapping		
	INTERACTION DESIGN		MATERIALS		
	Mapping		MODEL		
	MATERIALS		NEED		
	MODEL		New media		
	NEED		Open-source food movement		
	New media		PRACTICE		
	Open-source food movement		PROJECT		
	PARTICIPATORY DESIGN		REDESIGN		
	PRACTICE		RESEARCH		
	REDESIGN		RHETORIC		
	RESEARCH		SEMIOTICS		
	RESPONSABILITY		SERVICE DESIGN		
	RHETORIC		SKILLS		
	SEMIOTICS		SLOW DESIGN		
	SKILLS		SOCIAL		
	SLOW DESIGN		SPECULATIVE DESIGN		
	SOCIAL		SUSTAINABILITY		
	SPECULATIVE DESIGN		TRANSFORMATION		
	SUSTAINABILITY		UNDERSTANDING		
	TRANSFORMATION		VISUAL COMMUNICATION		
	UNDERSTANDING		WICKED PROBLEMS		
	VISUAL COMMUNICATION				
	WICKED PROBLEMS				
P	<b>variations ≤ 5 → affinities</b> <i>isotopes V.. the Powers of 10</i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in p
	AESTHETICS		AESTHETICS	Activism	
	COLLABORATIVE DESIGN		COLLABORATIVE DESIGN	CONSTRUCTION	
	COMMUNICATIONS		COMMUNICATIONS	CRAFT	
	COMPLEXITY		COMPLEXITY	CREATIVITY	
	CONCEPTUAL DESIGN		CROSSOVER	CROSS-CULTURAL DESIGN	



Q	EDUCATION		MULTI/ INTER/ ... DISCIPLINARY	Soft Power	
	ETHICS		EDUCATION		
	GESTALTUNG		ETHICS		
	GLOBALIZATION		Food hacking		
	HAPTICS/ LOOK AND FEEL		GESTALTUNG		
	HEURISTICS		GLOBALIZATION		
	INFORMATION VS MISINFORMATION		HAPTICS/ LOOK AND FEEL		
	INTEGRATION		HEURISTICS		
	INTERACTION DESIGN		INFORMATION VS MISINFORM..		
	Mapping		INTEGRATION		
	MATERIALS		Mapping		
	MODEL		MATERIALS		
	NEED		MODEL		
	New media		NEED		
	Open-source food movement		New media		
	PARTICIPATORY DESIGN		Open-source food movement		
	PRACTICE		PRACTICE		
	PROJECT		PROJECT		
	REDESIGN		REDESIGN		
	RESEARCH		RESEARCH		
	RESPONSABILITY		RESPONSABILITY		
	RHETORIC		RHETORIC		
	SERVICE DESIGN		SEMIOTICS		
	SLOW DESIGN		SERVICE DESIGN		
	SOCIAL		SLOW DESIGN		
	Social-cultural awareness		SOCIAL		
	SPECULATIVE DESIGN		SUSTAINABILITY		
	SUSTAINABILITY		Technology		
	Technology		TRANSFORMATION		
	TOOLS		UNDERSTANDING		
	TRANSFORMATION		VISUAL COMMUNICATION		
	UNDERSTANDING				
	VISUAL COMMUNICATION				
	WICKED PROBLEMS				
T	<b>variations ≤ 5 → affinities</b> <i>isotopes <u>The Book of Thirst</u></i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives</b> only occurs in T
	COLLABORATIVE DESIGN		AESTHETICS	Activism	
	COMMUNICATIONS		COLLABORATIVE DESIGN	CREATIVITY	
	COMPLEXITY		COMMUNICATIONS	CROSS-CULTURAL DESIGN	
	CONSTRUCTION		CONCEPTUAL DESIGN	Cultural diplomacy	
	CRAFT		CRAFT	DIY movement	
	CRITICAL DESIGN		CRITICAL DESIGN	Food art	
	CROSSOVER		CROSSOVER	FOOD DESIGN	
	DECONSTRUCTION		DECONSTRUCTION	Food hacking	
	DESIGN AND POLITICS		DESIGN AND POLITICS	Food Phreaking	
	DESIGN METHODS		DESIGN METHODS	GLOBALIZATION	
	DESIGN PROCESS		DESIGN PROCESS	IINFORMATION VS MISINFORM..	
	MULTI/ INTER/ TRANS/ DISCIPLINARY		MULTI/ INTER/ ... DISCIPLINARY	INTELLECTUAL PROPERTY	
	EDUCATION		GESTALTUNG	SERVICE DESIGN	
	ETHICS		HAPTICS/ LOOK AND FEEL	SLOW DESIGN	
	Ethnography		HEURISTICS	Social-cultural awareness	
	GESTALTUNG		INTEGRATION	Soft Power	

<b>T</b>	HEURISTICS		INTERACTION DESIGN		
	INTEGRATION		Mapping		
	INTERACTION DESIGN		MATERIALS		
	Mapping		MODEL		
	MATERIALS		New media		
	MODEL		Open-source food movement		
	NEED		PRACTICE		
	New media		PROJECT		
	Open-source food movement		PUBLICATIONS		
	PARTICIPATORY DESIGN		REDESIGN		
	PRACTICE		RESEARCH		
	PROJECT		RESPONSIBILITY		
	PUBLICATIONS		RHETORIC		
	REDESIGN		SEMIOTICS		
	RESEARCH		SKILLS		
	RESPONSIBILITY		SOCIAL		
	RHETORIC		SPECULATIVE DESIGN		
	SKILLS		SUSTAINABILITY		
	SOCIAL		Technology		
	SPECULATIVE DESIGN		TOOLS		
SUSTAINABILITY		TRANSFORMATION			
Technology		UNDERSTANDING			
TOOLS		VISUAL COMMUNICATION			
TRANSFORMATION					
UNDERSTANDING					
WICKED PROBLEMS					
<b>Y</b>	<b>variations ≤ 5 → affinities</b> <i>isotopes win &gt;&gt; win</i>	<b>variations ≥ 10 → distinctions</b>	<b>variations ≥ 15 → increased distinctions</b>	<b>absences</b>	<b>exclusives only occurs in Y</b>
	AESTHETICS		Activism	CRAFT	
	COMMUNICATIONS		AESTHETICS	CREATIVITY	
	CONCEPTUAL DESIGN		COLLABORATIVE DESIGN	Cultural diplomacy	
	CONSTRUCTION		COMMUNICATIONS	DIY movement	
	CRITICAL DESIGN		COMPLEXITY	Ethnography	
	CROSS-CULTURAL DESIGN		CONCEPTUAL DESIGN	Food art	
	CROSSOVER		CRITICAL DESIGN	FOOD DESIGN	
	DECONSTRUCTION		CROSSOVER	Food hacking	
	DESIGN AND POLITICS		DECONSTRUCTION	GESTALTUNG	
	DESIGN METHODS		DESIGN AND POLITICS	GLOBALIZATION	
	DESIGN PROCESS		DESIGN METHODS	HEURISTICS	
	EDUCATION		DESIGN PROCESS	INTELLECTUAL PROPERTY	
	ETHICS		MULTI/ INTER/ ... DISCIPLINARY	Open-source food movement	
	Food Phreaking		EDUCATION	SERVICE DESIGN	
	HAPTICS/ LOOK AND FEEL		HAPTICS/ LOOK AND FEEL	Social-cultural awareness	
	INTEGRATION		INFORMATION VS MISINFORM..	Soft Power	
	INTERACTION DESIGN		INTEGRATION	Technology	
	Mapping		MATERIALS		
	MATERIALS		NEED		
MODEL		New media			
NEED		PARTICIPATORY DESIGN			
New media		PRACTICE			
PARTICIPATORY DESIGN		PUBLICATIONS			
PRACTICE		REDESIGN			

Y	PROJECT		RESEARCH	
	PUBLICATIONS		RESPONSABILITY	
	REDESIGN		RHETORIC	
	RESEARCH		SEMIOTICS	
	RESPONSABILITY		SKILLS	
	RHETORIC		SOCIAL	
	SKILLS		SUSTAINABILITY	
	SOCIAL		Technology	
	SPECULATIVE DESIGN		TOOLS	
	SUSTAINABILITY		TRANSFORMATION	
	Technology		UNDERSTANDING	
	TOOLS		VISUAL COMMUNICATION	
	UNDERSTANDING		WICKED PROBLEMS	
	WICKED PROBLEMS			

List of isotopes (variations  $\leq 5 \rightarrow$  affinities) in Table 9A above:

<b>activism</b> is never found in the isotopes in any of the samples.	–
<b>aesthetics</b> is found in 5 of the 10 samples (E, L, O, P, Y).	50%
<b>collaborative design</b> is found in 8 of the 10 samples (E, J, K, L, O, P, Q, T).	80%
<b>communications</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>complexity</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, T).	90%
<b>conceptual design</b> is found 8 of the 10 samples (I, J, K, L, O, P, Q, Y).	80%
<b>construction</b> is found in 7 of the 10 samples (E, J, K, L, O, T, Y).	70%
<b>craft</b> is found in 5 of the 10 samples (J, K, L, Q, T).	50%
<b>critical design</b> is found in 9 of the 10 samples (E, I, J, K, L, O, Q, T, Y).	90%
<b>cross-cultural design</b> is found in 7 of the 10 samples (E, I, J, K, L, Q, Y).	70%
<b>crossover</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>deconstruction</b> is found in 9 of the 10 samples (E, I, J, K, L, P, Q, T, Y).	90%
<b>design and politics</b> is found in 7 of the 10 samples (E, J, O, P, Q, T, Y).	70%
<b>design methods</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>design process</b> is found in 9 of the 10 samples (E, I, J, L, O, P, Q, T, Y).	90%
<b>multi/inter/trans/disciplinary</b> is found in 8 of the 10 samples (E, J, K, L, O, P, Q, T).	80%
<b>diy movement</b> is found in 5 of the 10 samples (E, J, K, O, P).	50%
<b>education</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>ethics</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>ethnography</b> is found in 4 of the 10 samples (K, L, T, Y).	40%
<b>food art</b> is never found in the isotopes in any of the samples.	–
<b>food design</b> is never found in the isotopes in any of the samples.	–
<b>food hacking</b> is never found in the isotopes in any of the samples.	–
<b>food phreaking</b> is found in 2 of the 10 samples (L, Y).	20%
<b>gestaltung</b> is found in 8 of the 10 samples (E, J, K, L, O, P, Q, T).	80%
<b>globalization</b> is found in 3 of the 10 samples (K, L, Q).	30%
<b>haptics/look and feel</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, Y).	90%
<b>heuristics</b> is found 8 of the 10 samples (E, J, K, L, O, P, Q, T).	80%
<b>information vs misinformation</b> is found in 6 of the 10 samples (E, J, K, L, O, Q).	60%
<b>integration</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>intellectual property</b> is never found in the isotopes in any of the samples.	–
<b>interaction design</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>mapping</b> is found in 8 of the 10 samples (E, J, L, O, P, Q, T, Y).	80%
<b>materials</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>model</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>need</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>new media</b> is found in 6 of the 10 samples (E, L, O, Q, T, Y).	60%
<b>open source food movement</b> is found in 5 of the 10 samples (J, O, P, Q, T).	50%
<b>participatory design</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>practice</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>project</b> is found in 8 of the 10 samples (E, J, K, L, P, Q, T, Y).	80%
<b>publications</b> is found in 5 of the 10 samples (J, L, P, T, Y).	50%

<b>redesign</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>research</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>responsibility</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>rhetoric</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>semiotics</b> is found in 7 of the 10 samples (E, I, J, K, L, O, P).	70%
<b>service design</b> is found in 4 of the 10 samples (E, J, K, Q).	40%
<b>skills</b> is found in 5 of the 10 samples (J, K, O, T, Y).	50%
<b>slow design</b> is found in 5 of the 10 samples (I, K, O, P, Q).	50%
<b>social</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>social-cultural awareness</b> is found in 3 of the 10 samples (E, K, Q).	30%
<b>speculative design</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>sustainability</b> is found in 9 of the 10 samples (E, I, K, L, O, P, Q, T, Y).	90%
<b>technology</b> is found in 6 of the 10 samples (E, K, L, Q, T, Y).	60%
<b>tools</b> is found in 8 of the 10 samples (E, J, K, L, P, Q, T, Y).	80%
<b>transformation</b> is found in 8 of the 10 samples (E, J, K, L, O, P, Q, T).	80%
<b>understanding</b> is found in 9 of the 10 samples (E, J, K, L, O, P, Q, T, Y).	90%
<b>visual communication</b> is found in 7 of the 10 samples (E, J, K, L, O, P, Q).	70%
<b>wicked problems</b> is found in 9 of the 10 samples (E, I, K, L, O, P, Q, T, Y).	90%

List of increased distinctions (variations  $\geq 15$ ) in Table 9A above:

<b>activism</b> is found in 3 of the 10 samples (I, K, Y).	30%
<b>aesthetics</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>collaborative design</b> is found in 9 of the 10 samples (E, I, K, L, O, P, Q, T, Y).	90%
<b>communications</b> is found in 9 of the 10 samples (E, I, K, L, O, P, Q, T, Y).	90%
<b>complexity</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, Y).	90%
<b>conceptual design</b> is found 9 of the 10 samples (E, I, J, K, L, O, P, T, Y).	90%
<b>construction</b> is never found in the increased distinctions in any of the samples.	–
<b>craft</b> is found in 6 of the 10 samples (I, J, K, L, Q, T).	60%
<b>critical design</b> is found in 9 of the 10 samples (E, I, J, K, L, O, Q, T, Y).	90%
<b>cross-cultural design</b> is found in 6 of the 10 samples (E, I, J, K, L, Q).	60%
<b>crossover</b> is found in 9 of the 10 samples (E, I, J, K, O, P, Q, T, Y).	90%
<b>deconstruction</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>design and politics</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>design methods</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>design process</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>multi/inter/trans/disciplinary</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>diy movement</b> is never found in the increased distinctions in any of the samples.	–
<b>education</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, Y).	90%
<b>ethics</b> is found in 7 of the 10 samples (E, I, J, K, O, P, Q).	70%
<b>ethnography</b> is found in 3 of the 10 samples (I, K, L).	30%
<b>food art</b> is never found in the increased distinctions in any of the samples.	–
<b>food design</b> is never found in the increased distinctions in any of the samples.	–
<b>food hacking</b> is found in 2 of the 10 samples (I, Q).	20%
<b>food phreaking</b> is never found in the increased distinctions in any of the samples.	–
<b>gestaltung</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, T).	90%
<b>globalization</b> is found in 4 of the 10 samples (I, K, L, Q).	40%
<b>haptics/look and feel</b> is found in 9 of the 10 samples (E, I, J, K, L, O, Q, T, Y).	90%
<b>heuristics</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, T).	90%
<b>information vs misinformation</b> is found in 8 of the 10 samples (E, I, J, K, L, O, Q, Y).	80%
<b>integration</b> is found in 9 of the 10 samples (E, I, J, K, L, P, Q, T, Y).	90%
<b>intellectual property</b> is found in 2 of the 10 samples (I, J).	20%
<b>interaction design</b> is found in 4 of the 10 samples (E, L, O, T).	40%
<b>mapping</b> is found in 7 of the 10 samples (E, I, J, L, O, Q, T).	70%
<b>materials</b> is found in 9 of the 10 samples (E, I, K, L, O, P, Q, T, Y).	90%
<b>model</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, T).	90%
<b>need</b> is found in 9 of the 10 samples (E, I, J, K, L, O, P, Q, Y).	90%
<b>new media</b> is found in 7 of the 10 samples (E, I, L, O, Q, T, Y).	70%
<b>open source food movement</b> is found in 6 of the 10 samples (I, J, O, P, Q, T).	60%
<b>participatory design</b> is found in 5 of the 10 samples (E, I, K, L, Y).	50%
<b>practice</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>project</b> is found in 8 of the 10 samples (E, I, K, L, O, P, Q, T).	80%

<b>publications</b> is found in 5 of the 10 samples (I, J, L, T, Y).	50%
<b>redesign</b> is found in 8 of the 10 samples (E, I, K, L, O, Q, T, Y).	80%
<b>research</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>responsibility</b> is found in 8 of the 10 samples (E, I, J, L, P, Q, T, Y).	80%
<b>rhetoric</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>semiotics</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>service design</b> is found in 6 of the 10 samples (E, I, J, K, O, Q).	60%
<b>skills</b> is found in 6 of the 10 samples (I, J, K, O, T, Y).	60%
<b>slow design</b> is found in 5 of the 10 samples (I, K, O, P, Q).	50%
<b>social</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>social-cult. awareness</b> is never found in the increased distinctions in any of the samples.	–
<b>speculative design</b> is found in 6 of the 10 samples (E, I, J, O, P, T).	60%
<b>sustainability</b> is found in 9 of the 10 samples (E, I, K, L, O, P, Q, T, Y).	90%
<b>technology</b> is found in 7 of the 10 samples (E, I, K, L, Q, T, Y).	70%
<b>tools</b> is found in 8 of the 10 samples (E, I, J, K, L, P, T, Y).	80%
<b>transformation</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>understanding</b> is found in 9 of the 10 samples (E, I, J, K, L, O, Q, T, Y).	90%
<b>visual communication</b> is found in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>wicked problems</b> is found in 6 of the 10 samples (E, I, J, L, O, Y).	60%

List of regions which are absent (excluding creativity).

<b>activism</b> is found absent in 7 of the 10 samples (E, J, L, O, P, Q, T).	70%
<b>construction</b> is found absent in 2 of the 10 samples (P, Q).	20%
<b>craft</b> is found absent in 4 of the 10 samples (E, O, P, Y).	40%
<b>cross-cultural design</b> is found absent in 3 of the 10 samples (O, P, T).	30%
<b>cultural diplomacy</b> is found absent in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>diy movement</b> is found absent in 4 of the 10 samples (L, Q, T, Y).	30%
<b>ethnography</b> is found absent in 5 of the 10 samples (E, J, O, P, Y).	50%
<b>food art</b> is found absent in 9 of the 10 samples (E, I, K, L, O, P, Q, T, Y).	90%
<b>food design</b> is found absent in 9 of the 10 samples (E, I, J, K, L, P, Q, T, Y).	90%
<b>food hacking</b> is found absent in 8 of the 10 samples (E, J, K, L, O, P, T, Y).	80%
<b>food phreaking</b> is found absent in 8 of the 10 samples (E, I, J, K, O, P, Q, T).	80%
<b>gestaltung</b> is found absent in 1 of the 10 samples (Y).	10%
<b>globalization</b> is found absent in 6 of the 10 samples (E, J, O, P, T, Y).	60%
<b>heuristics</b> is found absent in 1 of the 10 samples (Y).	10%
<b>information vs misinformation</b> is found absent in 2 of the 10 samples (P, T).	20%
<b>intellectual property</b> is found absent in 8 of the 10 samples (E, K, L, O, P, Q, T, Y).	80%
<b>mapping</b> is found absent in 1 of the 10 samples (K).	10%
<b>new media</b> is found absent in 2 of the 10 samples (K, P).	20%
<b>open-source food movement</b> is found absent in 4 of the 10 samples (E, K, L, Y).	40%
<b>publications</b> is found absent in 4 of the 10 samples (E, K, O, K).	40%
<b>service design</b> is found absent in 4 of the 10 samples (L, P, T, Y).	40%
<b>skills</b> is found absent in 4 of the 10 samples (E, L, P, Q).	40%
<b>slow design</b> is found absent in 4 of the 10 samples (E, J, L, T).	40%
<b>social-cultural awareness</b> is found absent in 7 of the 10 samples (J, L, O, P, Q, T, Y).	70%
<b>soft power</b> is found absent in 10 of the 10 samples (E, I, J, K, L, O, P, Q, T, Y).	100%
<b>sustainability</b> is found absent in 1 of the 10 samples (J).	10%
<b>technology</b> is found absent in 4 of the 10 samples (J, O, P, Y).	40%