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IFS-MSc03

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AALBORG UNIVERSITY
DENMARK

COURSE READER

**“Food Concept Design:
Mapping Strategic and Service-Oriented possibilities
within Food Businesses”**

IFS–MSc03

By

Tenna Doktor Olsen Tvedebrink

**Revised Edition
August 2017**

**Course Reader developed for 5ECTS course:
“Food Concept Design: mapping strategic and service-oriented possibilities
within Food Businesses”
Integrated Food Studies (IFS), MSc03
Revised edition - autumn 2017**

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Figure 1: Urban Food Businesses

“Food has been sold on the street ever since people have lived in town settlements. Encouraging social exchange and interaction, the public consumption of food brings vitality and conviviality to urban life.”

(Franck 2005:2)

(Illustration by Tenna D.O. Tvedebrink 2014)



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DENMARK

Dear students

Welcome to your last series of DESIGN lectures and workshops given with the course: '*Food Concept Design: Mapping Strategic and Service-Oriented possibilities within Food Businesses*'.

I hope you have enjoyed the DESIGN courses so far, and that you are ready to implement the so-called "Design Thinking" perspective and integrated knowledge taught to you throughout the previous two IFS semesters into more detailed considerations on how to investigate, analyze, evaluate and create different food related concepts.

In the first DESIGN course, in IFS-MSc01 during the autumn 2016, you engaged into the design of the entire scenery of a meal, the meal event and with a particular focus on the *room* and *atmosphere* framing the meal and eating experience. In the second DESIGN course, in IFS-MSc02 during the spring 2017, we built on top of this knowledge, and expanded your knowledge field by zooming in on the design considerations relating to the actual *food product*, *customer journeys* and using the business canvas to begin mapping possible business values. In this third and last DESIGN course, at IFS-MSc03, we will under the overall headline of '*Food Businesses*' address the relationship between *people*, *places* and *products*, and as part hereof provide you with a design-based understanding of how to develop food design concepts with a strategic and service-oriented business value.

Furthermore, as mentioned to you already on Moodle, this year we have, as a new experimental educational perspective and improved learning goal, made an extra effort out of aligning the DESIGN course with the two other courses: 'Food Innovation and Entrepreneurship' (INNOVATION) and 'Strategic Communication and Staging of Food, Sustainability and Health' (COMMUNICATION). This means the DESIGN-course will put an extra effort in providing you with a design thinking perspective and practical, hands-on ideas for how you can work more integrated and creative with your food ideas/business across the perspectives of communication and innovation. This also means, among others, that you will experience a much larger integration between the content of the courses (DESIGN, COMMUNICATION and INNOVATION), progression in the different course lectures, but also a close collaboration and alignment in the various exercises and assignments you will work with during the three different courses. The overall idea is that the three courses share the same basic "framework" – a series of real entrepreneurial cases and their future food businesses as a point of departure. Thereby allowing you to work with the same overall themes, subjects and concepts in all 3 course assignments.

Of course, this new more integrated perspective will require hard work (both of you and us). Also, require that you as students show up, participate actively and more importantly are willing to put to use your integrative and innovative competencies. That you are willing to help create an open, joyful and creative environment where such ambitions and experimentations can unfold. On the other hand, this new integration of courses established a great opportunity for you to begin shape your own future, get more in detail with your specific interests and most importantly have fun and explore the great world of food studies.

This course reader is part of all that and will guide you through the overall purpose and content of the DESIGN-course. But also give you a short introduction to the various literature used in the DESIGN course. As well as the demands for the final assignment/hand-in and evaluation criteria for the individual exams held in November 2017. As such, this course reader will be your guidance for the next months, as well as for the individual study time where you need to prepare the final assignment/hand-in for the examination. Perhaps you will also find it useful in your project work afterwards. So please read it carefully ☺

I hope you will have some inspiring weeks and I look forward to work with you all again!

All the best

Tenna

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INTRODUCTION TO COURSE

Introduction to course

Food Concept Design

As you are presumably quite aware of by now, the education '*Integrated Food Studies*' (IFS) is based on an integration of the knowledge, skills and competencies captured with the three overall research perspectives of: Public Health Nutrition (PHN), Food Networks & Innovation (FINE), and Food Design Thinking (DESIGN).

In short, the perspective of PHN can broadly be defined as the research domain of healthy meals, food service and the public health nutrition aspects of food. FINE is a research perspective broadly approaching the socio-technical understanding of food-environments, governance and the policy-processes related context of the food systems. Whereas, DESIGN is related to a broad research perspective on the *design-aesthetic* understanding and *hands-on, creative* work with different food experiences, food products, and food contexts. Throughout the entire IFS-education these three overall research perspectives and their inherit theories, methods and approaches supplement, support and counterweight each other, thereby aiming at providing you with an *integrated* understanding and *integrated* research approach to the complex concept of food studies.

This specific course: '*Food Concept Design: Mapping Strategic and Service-Oriented possibilities within Food Businesses*' aims, in continuation of the two previous DESIGN courses held at the first and second IFS semesters, at providing you with a basic design frame-of-reference for the theoretical, methodological, and practical work with analyzing and designing *food concepts*. This course as such represents the dynamic and holistic perspective of the DESIGN approach and focuses on the integrated understanding of 'Food Design Thinking'. However, as a new experimental educational perspective and improved learning goal, this semester the DESIGN course is aligned and co-coordinated with the two other IFS-courses on '*Food Innovation and Entrepreneurship*' (INNOVATION) and '*Strategic Communication and Staging of Food, Sustainability and Health*' (COMMUNICATION). This means INNOVATION- and COMMUNICATION-course responsible Morten Hedegaard Larsen and I have made an extra effort out of providing you with interdisciplinary perspectives and ideas for how you can work more integrated. The overall idea is that the three courses share the same overall course framework of food businesses as a point of departure, thereby allowing you to work with the same themes and subjects in all courses for your course exercises and for your hand-ins/preparations for the exams. But more about that later!

First, you need to know more about the DESIGN-course in general.

Course content

As I have emphasized throughout my previous lectures in the last two semesters – and as you can read from the editors' note written by Zampollo (2013, 2016), provided to you in the first IFS semester, the term 'Food Design' and 'Food Design Thinking' contains an enormous richness well beyond the specific design of food objects created for eating. For instance, according to the International Food Design Society (IFDS) and Zampollo (2013), 'Food Design' can be split into the following sub-categories: (1) '*Design with Food*', (2) '*Food Product Design*', (3) '*Design for Food*', (4) '*Design About Food*', (5) '*Food Space Design*' or what is also called '*Interior Design for Food*', (6) '*Eating Design*' (see also www.ifooddesign.com). These six sub-categories are diverse in their design approach (theory and methods) and design scale (type of "product"). Some food designers work with food as a raw material – just like the chef - transforming it into a new edible object, either as unique artifact or as an object for

mass-production. Other food designers work with the objects and spaces relating to food – the products used to grow, produce, process, prepare, cook, distribute and communicate food and eating. Finally there are the sub-categories working conceptually with spaces, objects, interactions, services, strategies, mind-sets, communication and experiences inspired by or relating to food, but which does not necessarily include food as a specific material. Together these six sub-categories suggest a broad definition of the term 'Food Design'. As well as a vast amount of *food design concepts* which can spark future food businesses.

Possibilities within Food Businesses

The above later perspective, the potential to spark future food businesses can be understood in many different ways, and take the shape of many different types of food related "products". A food business can be both a specific proposal for a new innovative *food product* - something to eat or drink like beer, gin, cheese and so on. However, it can also be a *food service* – a restaurant, food truck, food market, catering and so on. Another example could be what is often referred to as "social entrepreneurship". A concept increasingly getting attention in Denmark, where new food services, health promotions and educational learning activities are designed through co-operation between private, public and civil actors. Examples of this could be the projects 'Go Cook' by COOP, 'Madskolerne' with REMA, or the Coast-fishing-collective at Thorup Strand. Furthermore, other food related initiatives like 'Haver til Maver', 'Fars Madskole', 'Årstiderne', 'Madkulturen' and our own 'Kitchen Collective' springs into mind as important food businesses developed throughout the past ten years here in Denmark. Probably you can add several more... ☺

An important part of these innovative food businesses are not only their new perspectives on how to produce, prepare, distribute, sell or serve food, but also how the food is voiced, communicated and staged in different contexts. Or targeted to different usergroups/consumers. Relative hereto, the term 'welfare space' has, as seen with the text by Munarin and Tosi (2014), in recent years gained increasing attention among various academic disciplines, as well as within the general public and a series of design-related practices. This can, among others, be seen by the growing amount of popular media presenting stories on 'gorilla gardening' and community gardens occurring not only on illustrations of outdoor kitchens, cafés and restaurants, but also on design proposals for harbour developments, schools, workplaces, hospitals and general city developments. This is also a kind of food business. As such, a wide range of Danish and international examples exists illustrating how urban development become so-called 'foodscapes', which are linked with aspects of infrastructure, climate, sustainability and landscape through perspectives of food production, agriculture, locally focused retailing, food policy, food security, welfare and place-based social strategies (see e.g. Miazzo & Minkjan 2013, Fox 2011, Andraos 2010, Despommier 2010, Feireiss & Feireiss 2009, Krasny 2012 or Osman 2013). This angle of food businesses relating to the so-called 'welfare space' is in my opinion particularly interesting, from a food design theoretical and practical perspective. Because, environmentalist organizations have pronounced the world is facing a crisis affecting not only our future food supply and global environment, but also the living standards, general health and wellbeing of the entire population (see e.g. Latour 2011). Therefore, more than ever, if the comforts of everyday life as we know it, today, are to sustain, it is perhaps necessary to re-evaluate our practices of handling food and preserving our environment, as well as rethink how we as food design thinkers - and you as future employees - working integrated with food businesses influence these matters?

Nevertheless, what these above tendencies imply, is that elements of public welfare spaces effects our everyday food environments – *how we eat, what we eat* and not least how we create and shape the different public settings or urban environments that frame our everyday actions of producing, selling, consuming and disposing food. Hence, it also strongly effect future food businesses. This perspective also boarders with a new tendency in contemporary architectural research and design practice focusing more and more on the so-called *Public Welfare Spaces*. For instance, in a recent study performed by the Danish architect and urban planner Jan Gehl (see also Gehl 1987, 2010), he found that the Australian city Sydney has wasted the extraordinary natural advantages provided by its stunning harbor area. Instead of encouraging a vibrant, welcoming and people-friendly city, city developers have allowed the

area to evolve into a “soulless” urban environment with dense traffic and little or no pass ways to the water because of major freeways and railways. Based on a series of observations, Jan Gehl argues that the city center of Sydney is not a healthy, life-enhancing ecosystem, but instead a monument on how city developments occur on the cost of human values and relationships. In the book: *‘Life Between Buildings: Using Public Space’*, Gehl (1987) asserts that an important part of the urban environment is the open public spaces and the opportunities these spaces contain for facilitating various types of human interaction. As such he among others argues for encouraging more social interactions and personal meetings in public space, and in relation hereto advocates that to achieve this in urban design practice we need a more human-centered approach in our research and investigations. Thereby the “designerly way of thinking” range across both private and public domains, as well as closely borders with the theoretical and methodological perspectives of the PHN research tradition taught on the previous IFS-semester.

In the previous PHN-related courses you have briefly learned about the concepts of ‘Nudging’ and ‘Choice Architecture’. These theoretical concepts relate to how the built environment both in a physical-sensory and psychological-perceptual way influence human behavior, and thereby also how the design of various settings possibly affect human food choice, eating behavior and meal satisfaction. Traditionally, the PHN research perspective – and as part hereof the concepts of ‘choice architecture’ and ‘nudging’ - are based on a research foundation relating to the Natural Sciences where investigations are centered around a quantitative approach testing the generalizability of theory through the method of interventions and surveys. From a DESIGN perspective, built environments both indirectly and directly influence and affect our health and wellbeing. However, the theoretical and methodological approaches rooted in the discipline of ‘Food Design Thinking’ slightly differs from other food research disciplines and the PHN research traditions. First of all, ‘Food Design Thinking’ is defined by a *creative process*, moving from analyzing “things as they are”, to imagining and dreaming about “things as they could be”. In that way, in addition to the traditional quantitative and qualitative research methods, the more Humanistic Sciences with the hermeneutic-interpretative method and what designers/architects/urban planners refer to as ‘contextual mapping’ become crucial for how we describe, analyze and explain the various food contexts. But also, for how we move from describing, analyzing and explaining to intentionally “*predicting*” the future and thus creating and designing these innovative food businesses.

Contextual Mapping

Traditionally to do a map is “*to take the measure of a world, and more than merely take it, to figure the measure so taken in such a way that it may be communicated between people, places or times*” (Cosgrove 1999:2). However, the act of ‘mapping’ is not restricted to the mathematical; it may as argued for by Cosgrove (1999) also be related to the spiritual, the political, moral, and so on. Thereby, the act of mapping is a method of visualizing, conceptualizing, recording, representing and creating spaces graphically, which especially architects, urban planners, and designers use in their research activities to gain a deeper understanding of a given context and the life and/or emotions of the users/inhabitants of that context. Relative hereto, the specific mapping-method called ‘Urban Songlines’ is, as argued for by Marling (2012), a kind of storytelling-research tactic developed to present urban qualities experienced by ordinary people.

Urban Songlines

The Urban Songline-method is inspired from the Australian continent, where aborigines according to legend created a personal understanding of the world through their songs. During their wanderings (or walkabouts), they supposedly sang the name of everything that crossed their paths; birds, rocks, cliffs, animals, plants and so on. The specific location or place of these objects, elements and sites became sacred to the walker and his descendants. - And so these places and the invisible lines connecting them are what is referred to as ‘songlines’ (Marling 2012). The point, from a research perspective, is that this method supports researchers in removing themselves from the role of the “all-knowing” expert and instead tries to “see” a specific area or domain within the city and various local communities through

the eyes of the ordinary people living there, and thereby hopefully also better understand how the places shape the socio-cultural practices of their everyday life.

The method is thus based on a dual meaning; on one hand it refers to the so-called 'lines' that the individual inhabitant follows in his/hers everyday life in the city. As emphasized by Marling (2012), in that sense the urban songline is a kind of gps-track each of us move along in the city, from one place to the next – whether it is the route from our private homes to work/school, the local supermarket, food outlets etc. On the other hand, the urban songline is *also* a mental track constituting places of personal importance (both in a negative and positive sense) to us. This can be historical or cultural sites, places we meet with friends or family, or simply places which have an impact on our social behavior and mental memories (Marling 2012). The method of Urban Songlines is as such a specific tool to map and visually represent the architectural and socio-cultural experiences of a city of ordinary people. And it can be done by use of interviews combined with a gps-registration of movements, serial visions, walk-alongs, photo safaris and so on focusing on defining the various places of meaning in the local community to the inhabitants – the so-called personal territory (Marling 2012).

Storytelling

In continuation of the method of mapping with tactics like 'Urban Songlines', the tactic of 'Storytelling' serves to ground your ideas for how to change and create innovation in a given food environment in a real context, as well as keep the people involved at the center of your work (Quessenbery & Brooks 2009). No matter what project ideas you develop, in the end it will impact on and be used by people. So, storytelling is as argued for by Quessenbery & Brooks (2009) a way of connecting what you (as a researcher) know about those people to the design process and phases of idea development. The key of this type of research tactic is that there are many ways of telling a story. A story can be written or spoken, it can be told through pictures, a storyboard, moving images or words, told live or through recorded audio or video. What is common about it all is that it represents a way of communicating personal user experiences and emotions in a given context, situation and problem – and thereby help us (as researchers) understand their (the users) world better (Quessenbery & Brooks 2009).

As you have hopefully realized by now, the method of mapping and the specific tactics of urban songlines, storytelling and storyboards closely relate and are intertwined. They first of all drawn on traditional research tactics like 'interviews' and 'observation', but they also support each other in a much more visual and user-centered approach to doing and communicating empirical research than the traditional qualitative research methods.

In the first semester, you were introduced to the analysis and design of the *spaces, experiences* and *objects* relating to food as a meal and public eating settings. In the second semester, this was elaborated with an introduction to the analysis and design of food as a *product, material* and *structure*. In continuation hereof, the purpose of this last course in the DESIGN series is to unfold and explore how we *analyse* different public food contexts, and then how we can use this analysis to *create* new food concepts profiting public health and wellbeing, as well as various types of food businesses. Thereby the aim of this course is to give you theoretical and methodological knowledge, practical skills, and creative competencies on how to unfold the *service-oriented* and *strategic* dimensions of Food Design. This is done with a basic introduction to central theories, methods and creative tools for describing, evaluating and predicting the design of *food concepts*.

Learning goals

In this course, we will focus on future food businesses and the relationship between *people, (food) products* and *place*. This is to provide you with a basic understanding of what influences our interpretations and intentions when developing food design concepts today. The concept of food businesses, seen from a DESIGN perspective explores how food and food related products/services can

be used in the 'urban domain' to respond to societal challenges on health and wellbeing not only of individuals but also of communities occurring with the rising urbanization. Also, how it can be used to develop business value and spark innovation. Or how the accessibility of food through "designerly thinking" also can be about involvement work as active and participatory social entities, producers of new knowledge as well as creators of awareness towards sustainable and ecological urban developments. Overall this course and in particular the workshop aims to make you start reflecting on what **your role** as an IFS student and potential "food concept designer" will be in the future.



Figure 2: The Design-way of Thinking

The design thinker is not a gifted designer, but must instead have a talent for balancing technical, commercial, societal and human considerations. "What we need is an approach to innovation that... can be integrated into all aspects of business and society, and that individuals and teams can use to generate breakthrough ideas that are implemented and that therefore have an impact."

(Brown 2009:3)

(Illustration by Tenna D.O. Tvedebrink 2014)

The final assignment

Future Food Businesses

In the final assignment of this course, I ask you to utilize the increasing public attention and political awareness on the elements of various food businesses to develop a new food design concept. As such, your choice of specific type of innovative food businesses is your overall context for doing research and collecting empirical “data”. Either you can choose to work on your own idea/food business or you can select one of the kitcheneur profiles provided by Kitchen Collective. However, remember that within the defined area of each kitcheneur/food business, there are many *local contexts* – or we could also say *products, people and places* - you can choose to develop for your specific food concept design. Obviously your specific choice of local context, target group/user and food business lens determine the specific development of a food design concept. Perhaps the food design concept could be used to create attention to the contemporary challenges on health, welfare and environment in a more profound and informative way? Perhaps the food design concepts brings attention to new food technologies? Perhaps it rethinks the entire way we communicate and talk about food? Who knows, there are no limits – it is very much up to you! However, your food design concept would have to respect and adapt to the existing context, user groups and food business profile you choose.

In the COMMUNICATION- and INNOVATION-courses you will be introduced to essential skills and knowledge related to food communication, as well as food innovation and entrepreneurship. The INNOVATION course will introduce insights in to food innovation as well as present experts (researchers and practitioners) in the field. Knowledge on how to facilitate start-up environments and provide a relevant learning environment where you can test own ideas or work together with already established food businesses. In the COMMUNICATION-course you will work with the way food is voiced, communicated and staged in different contexts. As well as address, how different actors and organizations execute and plan strategic communication of food, sustainability and health. Relative hereto, the DESIGN-course will focus on giving you design-based theory, design-based research methods and hands-on, creative tools that build on top of the theory, methods and tools presented in the first and second IFS semesters. This with the aim to help you investigate and develop more in detail the idea for an innovative food business. In relation hereto, the final assignment/hand-in of the DESIGN course will be focusing on your ability to communicate and argue in a visual way for the following 5 aspects:

1) **WHAT**, is your food design concept?

What kind of food business/*product* do you propose?

2) **WHY**, is this food business important?

What is the current *problem/challenge* you aim at solving with your food design concept?

3) **WHO**, is interested in you making this food business?

Who are your stakeholders – e.g. *people* involved in the food design concept?

4) **WHERE**, do you plan to implement your food business?

What is the *place* of your food design concept?

5) **HOW**, is it going to be done?

Describe what and who you will have to include to fulfill your goals?

As part hereof, it is important that you, on the background of your mappings and context analysis can argue for your different choices between the local context, user groups, and food business lens. That you can argue for the choice you make relative to the relationships between food business/products, people and places.

The Portfolio

Each group (max 2-3 students) makes a portfolio written in English of maximum 6 A3-pages. The portfolio should illustrate a pictorial/graphical understanding of how to analyze, evaluate and create a food design concept for a future food business. For instance through the creative tools thought during the DESIGN courses: mappings, storytelling/scenario, and storyboard, as well as photos, drawings/sketches, diagrams, key-words and short statements. Furthermore, see the 'assignment specifications' below and description in the summary lectures I will upload on MOODLE by the end of the workshops.

During the entire course, each student either individually or in groups, will research, register and analyzed a specific case (a specific place, a user group and a specific food related business profile). Based on this you must develop a storyboard clarifying *what, why, who, where, and how* you will do to create the specific food business? The portfolio as such takes its point of departure in the exercises assigned to you during the 3 DESIGN workshops.

For you to be able to make decisions and establish arguments that support the creative development of your ideas and food design concept, we expect that you show how you use and reflect on the theoretical and methodological knowledge and creative tools gathered from lectures and exercises in the DESIGN-course. We expect that you show you have gained basic knowledge about the design-based research methods: Mapping, Storytelling/Scenario and the use of Storyboards. Together the knowledge on mapping, storytelling/scenario and storyboards constitute the basis of your future analytical and creative tools and methods for how to evaluate and create food design concepts.

Assignment specifications

The portfolio should at least present the following:

PRODUCT

- **WHAT: Food Design Concept – Idea/Food Business development (1 A3 page)**
Throughout the different lectures and exercises in the workshops, you will be provided with theoretical and methodological knowledge and creative tools to analyze and evaluate urban food contexts, as well as create food design concepts. Use this knowledge and tools to develop your own proposal for a food design concept addressing the initiate ideas/possibilities for a future food business. Focus on describing key-aspects of your food business (pitch style) for instance by use of moodboard/images, as well as key-words.

PEOPLE

- **WHY & WHO: Problem and People (1 A3 page)**
*During the workshops, you will be told to choose a specific food business profile to perform desktop- and empirical research on. Now you should use your previous knowledge on persona(s) to define the food business profile and briefly outline in moodboard/images and key-terms the characteristics and interests of both your food business profile as well as its **stakeholders/target group**. Furthermore, you should outline **why** this food business is relevant in the future.*

This food business profile should be your key-inspiration for the context mapping and storytelling/scenario, for identifying your target group and problem, as well as to create your food design concept for a future food business. Use empirical knowledge collected in the area through observation or interviews, together with other state-of-the-art research to argue for your specific identification and choices of a "problem" and "people".

PLACE

- **WHERE: Mapping Site and Context with Serial Vision (1 A3 page)**

During the workshops you will have to analyze a given foodscape/urban area/space/site relative to your specific choice of food business. It can be an institution, a supermarket or an urban space etc. Briefly outline location, scale and functions, as well as key-terms and concepts describing the specific local context you chose using knowledge gained on contextual mapping (like serial vision) from the lectures. This mapping is part of your key-inspiration for the storytelling/scenario and storyboard you need to create for communicating your food design concept for a future food business.

PLACE

- **WHERE: Mapping user experience with storytelling/scenario (1 A3 page)**

During the workshops you will also be asked to analyzed the same given foodscape/urban area/space/site on the background of your food business profile and/or the target groups personal understandings. Briefly describe essential aspects about the chosen location (the place), event/situation (the product) and the related actions and behaviors of the target group (the people) by use of the mapping method 'Urban Songlines' introduced to you in the course. This mapping is also part of your key-inspiration for the storyboard you need to create for communicating your food design concept for a future food business.

PRODUCT

- **HOW: Food Design Concept in Storyboard (min. 1 A3 page)**

On the background of the above contextual analysis, describe by use of a storyboard what your food design concept is. As well as how you plan to implement your idea. Please use the following progress (more or less) of a storyboard, starting with presenting: 1) the problem and/or challenge today, 2) characters – business profile and target group, 3) context and place, 4) suggestion for solution/idea, 5) how the solution/idea is to be implemented in the future, and 6) imagined effect of the solution/idea (the ideal or your goal).

- **REFLECTIONS: knowledge, skills and competencies (1 A3 page, written)**

Briefly reflect on your learning process and your implementation of theory, methods and creative tools. Your reflections should be based on the following 4 questions:

*1) What is the most important thing you have learned in this course – and why?
(Approximately 150 words)*

*2) What is storytelling - and how can it be used?
(Approximately 100 words)*

*3) What is urban songlines and serial vision - and how can it be used compared to storytelling?
(Approximately 100 words)*

*4) What is a storyboard/scenarios - and how can it be used?
(Approximately 100 words)*

Exam and evaluation

According to the: *“Curriculum for Master’s Program in Integrated Food Studies - 2015”*, published by the Faculty of Engineering and Science, the Study board for Planning, the course: *“Food Concept Design: Mapping Strategic and Service-Oriented possibilities within Food Businesses”* is completed with an internal exam, individually evaluated. This means each student will have to do an individual oral presentation, held in English.

You will use a printed version of the portfolio (developed in groups during the workshops) as a guideline for the oral presentation. The examination of each student is limited to 20 minutes. At the exam we expect that all demands for the portfolio have been fulfilled. So remember to bring 1 printed version of your portfolio to the exam. This will be the media for your presentation, as well as part of our evaluation of your performance in the course.

Based on your performance, you will receive a grade from the 7-step scale.

Further details about the specific date, time and location will be provided later in Moodle. Also further evaluation criteria are stated in the Framework Provisions, published by the Faculty of Engineering and Science and The Faculty of Medicine, Aalborg University.



(Illustration by Tenna D.O. Tvedebrink 2014)

INTRODUCTION TO LITERATURE

WHY A COURSE READER?

Selecting and presenting the literature for a course is always difficult.

Where to begin?

How much to include?

How detailed a level of knowledge to provide?

Ideally, the choice of literature will provide you enough knowledge on a given set of subjects to pass the exam, but more importantly also *learn* about the subjects.

As well as, spark your curiosity and urge you to begin exploring and thinking more yourselves.

However, as often mentioned in the previous two semesters and long series of lectures on Food Design Thinking, there is yet not one book providing an overview of the knowledge needed in this DESIGN-course. The Food Design Thinking domain is still too young, but probably also too broad to be presented in one volume. The theoretical knowledge, methodological knowledge, historical knowledge, contextual knowledge and creative tools needed to master Food Design Thinking come from many different research areas and thus refer back to many different literary sources. Finally, very little academic literature exists in general relating to- and describing the theoretical domain of Food Design Thinking. It is very much an emerging research area and educational domain, and therefore there is at present moment not that many journal articles or books published I can encourage you to read when studying the specific topic of Food Concept Design in an urban context or food business perspective.

Instead, for now, we must return to the wide range of academic literature on topics as urban planning, mapping, storytelling, design thinking and user involvement in general existing within disciplines as Food Studies, Urban Design, Architecture, Design, Sociology, and Anthropology. This with the attempt to give you a basic understanding of what could in the future be called the theoretical and methodological framework of Food Concept Design.

Naturally, when facing the above disciplines a wide range of literature exists we could begin reading. Hundreds of books and articles exist within each discipline describing theory on place and space, methods of mapping and tactics for user involvement. Each discipline has a long history shaping its theoretical and methodological background. Hence, the idea of “sketching” a framework for Food Design Thinking in an urban context is complex and it is impossible in such a short course to get a profound and deep understanding of the literature in each discipline. Therefore, the literature selected for this course reader can be considered my suggestion for the most essential perspectives you need to get a basic understanding of Food Concept Design. The literature is thus selected partly to help you get an overview of some the most important thinkers, key theories and basic tools defining the emerging domain of Food Design Thinking. But also selected because the texts support each other and *together* helps clarifying the subject. Some of the texts are considered “classics” within the theoretical field you need to know. Others are meant more as an introduction to a subject and an encouragement to you to explore the literature and research fields more yourself. In that way, perhaps the texts at first seem too scattered in writing style, perspective and aim to make any sense. But each of the texts has been carefully selected because they provide you with important elements in the overall framework of Food Concept Design Thinking that you cannot get elsewhere. Together the texts as such supplement each other and begin to create the outline of a future research discipline called Food Design.

CHAPTER OUTLINE

When we enter the domains of architectural thinking (urban design thinking) and of design thinking in general, it is important to understand that theory possesses no tangible form. It often exists in short, very personal and spirited manifestoes written by architectural thinkers and professional designers, as well as in the larger cultural sensibilities continuously emerging in the everyday with the built environment and human behavior. This is a very broad definition of theory, compared to many other

well-established research domains, and therefore such theory needs a context and a history presenting the background for the contemporary ideas and methodology outlined. As such, I have chosen to divide this course reader into the following chapters; 1) Contextual background, 2) Historical background, 3) Theoretical framework, 4) Methodological framework, 5) Creative toolbox, and 6) Further readings.

Chapter 1; Contextual background presents four recently new texts written by different architectural thinkers on the subject of how the city and its' urban environment relate to food and the wellbeing of its human inhabitants.

The text: *"The City as Dining Room, Market and Farm"* by **Professor in Architecture, Karen A. Franck (2005:5-10)** is a short, general introduction to how food and food-related activities are moving and stimulating city life. Copenhagen is a vibrant example of this with an explosion in restaurants, bars, cafés, takeaway, food trucks, food entrepreneurship, urban gardening, community gardens, and the rediscovery of traditional food markets. This development was described already in 2005 by Franck, who with this text explores the city as a grand "dining room" and how food for display, consumption and production help bring vitality, diversity and local character to public life and urban experience. The main argument put forth by Franck (2005) is that these food and food-related activities increasingly are being/can be used as a tool of urban regeneration, and that architects and planning professionals should therefore pay more attentions to such activities. Another important point made by Franck (2005) is that food and food related activities in the urban domain contribute with valuable sensory inputs and social frames, creating not only a sense of human scale but also of seasons and connection to locals places. Last, but not least, Franck (2005) point to the possibility that the trend with food entrepreneurship and small food enterprises can become important mechanisms of change not only for city neighborhoods, but also for individuals in public welfare institutions like schools.

Continuing the perspective put forth by Franck (2005) on food as an important mean for urban regeneration, the text: *"Food, Architecture and Experience"* by **Fisker & Olsen (2008:63-73)** presents how performative architectural elements can help foster temporary public events and create unique/memorable food experiences. The aim with such a combination of architecture, food and experience is to discuss and emphasize the possibility of initiating social relations and spark cultural development among citizens by combining food with architectural thinking. This discussion is first of all based on a short presentation of two real life examples; NoRA and ICE-AID, designed and developed at Aalborg University on how food by use of design thinking creates performative experiences. Secondly, the discussion also relates to a historical view on the role of food and food activities in public spaces. And as part hereof, how a spectacular architecture, unique interior design and theatrical food setting can trigger social relations and spark a bonding across strangers. The most important point in this text is as such that the built environment and architectural settings framing food and food related activities can not only be seen as valuable experience-related cultural offers in line with other tourism and leisure oriented activities, but also be used strategically to generate social relationships among citizens and spark memorable experiences.

Following up on Franck (2005) and Fisker & Olsen (2008), the text *"Welfare Space: introduction"* by **Urban Planners and Associate Professors Stefano Munarin and Maria Chiara Tosi (2014:7-44)**, moves onto a more general perspective on welfare spaces – hence the role of urban spaces in relation to the general wellbeing of citizens. This text presents the first part of a book presenting the results of various university research projects conducted in the Veneto area of Italy. The research present in this text is mainly focused on the process of transformation of the territory and the relationship between welfare state policies and construction of the city. Hence, a strong design and planning perspective motivates this research. The text can seem a bit long and off topic, but it presents an overall discussion of the relationship between welfare policies and urban development/building cities, and outlines important aspects of the complex task to ensure wellbeing and good health to various populations. As part hereof considerations on how different public settings, urban facilities and city spaces can help ensure that. The aim of discussing this is of course how such perspectives can contribute to future urban planning strategies, because as argued for by Munarin and Tosi (2014) there is a need to reformulate

knowledge and practice of urban planning. They argue first of all that we need to pay attention to the 'collective wellbeing' rather than the 'individual wellbeing' (Munarin and Tosi 2014:8) and that urban facilities supporting this should play a much larger role in the everyday life of those who inhabit our cities. That perspective in some aspects closely relate to the perspectives presented by Jan Gehl (2010) with the text "Cities for People", and the point that the planning and design of cities sometimes causes a "difficulty of living" for its citizens, rather than easing and smoothing out everyday activities and collective structures as public transportation, public service, education, healthcare, and cultural offers/leisure. In total, the most important 'take-home-message' from this text is to focus more on building citizenship with the quality of the public spaces and its' role in our everyday life and collective wellbeing. But also how addressing such a complex planning is potential capable of facing the current social problems (Munarin and Tosi 2014:22-28).

Chapter 2; Historical background presents two more historical oriented texts written by two British architectural thinkers on the subject of how the city and its' urban environment relate to food and the wellbeing of its human inhabitants. Those texts have been selected to provide you with a basic understanding of the history and scientific evolvement that the emerging field of Food Design Thinking is part of. The history of both cities and food comprises a broad body of ideas and debates as well as an overwhelming development occurring over many centuries, which become more and more complex and refined in its details and issues. However, the value of such history is to understand the larger "currents" of time – cultural, technical, philosophical, social, political, and scientific. And use this type of knowledge to begin understanding why things are as they are today, and see potentials for how it could be in the future.

The text: "***Hungry City***" by **Architect Carolyn Steel (2008:1-52)** takes off by discussing the importance of the quality of the food we eat relative to how it is grown and produced. This with the aim to point out that how and where we get our groceries, as well as what kind of food choices we make influence not only our taste, kitchen skills and health, but also the appearance of our city (Steel 2008:4-5). The modern city is fed by what Steel (2008:7) calls "*a global hinterland with a combined area more than a hundred times larger than the city itself*". Her point however, is that this modern rural hinterland is not so romantic as many city dwellers might imagine. It has for years been dominated by so-called 'industrialized farming', factory-farmed animals. The growing urbanization and related rising food consumption not only in the Western world but particularly also in countries like China. The challenge (or problem) with this tendency is that both the globalized food market and increasing food consumption heavily impact on the environment. Greenhouse gas emissions, forest clearances, methane emissions and water shortage are some of the issues related food production (Steel 2008:9). Hence, Steel (2008) brings attention to the power of the rural communities and the importance of the countryside for producing food (Steel 2008:7). Finally, the text provides an introduction to the history of the relationship between the countryside and city domains from a food perspective. Trying to describe how among others technology, politics, social structures and industrialization has influenced our food culture and helped shape not only our food behaviors but also the appearance of our modern cities. Thereby she outlines a strong relationship between food activities and urban development which is worth considering for future planning strategies.

Also, the text: "***Food and Urbanism: the convivial city and a sustainable future***" by **Head of Urbanism at University of Hertfordshire, Susan Parham (2015:1-15)**, in general explore the complex ways that food and cities interconnect through urbanism. The purpose of the book is thus to give a theoretical perspective on the interplay of food and space, and discuss how to build cities, towns, suburbs and villages, as well as address place-making and place-shaping from the perspective of food. The introduction, provided to you, frames the different theoretical perspectives and gives a short review of the various chapters in the book. It has been chosen rather than one of the chapters, in the attempt to give you insights on thoughts of connecting the physical and social aspects of cities. How the design of spaces and built environments might influence behavior and expressions of conviviality (Parham 2015:6). The introduction presents a very short overview of this perspective, key references and key

topics to pay attention to when trying to understand the theoretical framework of food and urbanism. Also, please pay close attention to the comment Parham (2015:6) makes on how *“food remained under-researched at the intersection of social science, urban design and gastronomy... ordinary places in cities, towns and regions should receive more research attention to explore in spatial design terms how food and urban space interconnect”*. Her argument is that food is central to urbanism, because it is so critical to creating and maintaining this vitality, complexity and intimacy that defines cities (Parham 2015:2). She further states in the introduction that: *“The everyday is about the ordinary in human experience, and food is central to this picture: ‘commuting, working, relaxing, moving through city streets and sidewalks, shopping, buying and eating food, running errands...’*”(Parham 2015:6). As you can see from the long list of sources referred to in the introduction, the perspective on food and urbanism outlines a research arena that combines a broad range of disciplines from design, geography, urban planning to knowledge on culture, sociology, anthropology, economy, politics, the modern food system, history, sustainability, climate change, and health. Especially the last part of the introduction concerns reflections on the effects on health. And with a reference to a text by IFS-Professor Bent E. Mikkelsen (2011) she looks at the explorations on how food environments can be powerful and independent determinants of individual food behavior. As well as the everyday rituals and practices attached to food and place (Parham 2015:11). Here conviviality and the physical structure of place are closely interconnected and socio-spatial practices are intertwined. If you are interested in this, it is elaborated in part 2, “Gastronomy and the urbanism of public space” where Parham (2015) presents four chapters describing the outdoor spaces of food streets, food shops, food markets, gastronomic townscapes and urban greens. But, also part 3, “Food space and urbanism on the edge” with three chapters on the development of food space in city regions and the countryside might be of further interest to some of you relative both to the course and your project work.

Chapter 3; Theoretical framework presents two texts written by two Danish architectural researchers on the subject of how the city and its’ urban environment is captured and analyzed in practice. The texts do not relate to food directly, but especially the text by Gehl (2010) is considered a “classic” within urban studies and is widely used also in International studies on urbanism and city planning. The knowledge and methodology presented here is essential for your understanding of how to “read” the city.

The text: *“Cities for People” by Architect and Professor Jan Gehl (2010:1-29)* presents the first chapter “The Human Dimension” in his book exploring how urban quality influence the environmental and health related crises that we face today. The Danish Architect and Professor in Urban Design have for many years worked with city-design and research in Europe, Australia and America. As argued for by Gehl (2010) a great deal of knowledge has been developed on the connection between human behavior and physical form. Based on that knowledge, the book offers a series of specific tools for how to improve the design of public spaces – and thereby also the quality of the everyday life taking place in the cities. Here themes as the human scale, health, safety and sustainability are related to transport, walking and cycling as key elements in the urban domain. Please note the statement *“Cities – like books – can be read...the street, the footpath, the square, and the park are the grammar of the city; they provide the structure that enables cities to come to life, and to encourage and accommodate diverse activities...”* (Gehl 2010:ix). The motto of Gehl (2010:ix) is: *“We shape cities, and they shape us”*.

The text selected for you to read begins with the statement that *“the human dimension has been overlooked haphazardly addressed in urban planning”* (Gehl 2010:3). Since the 1960’s instead a strong focus has been on traffic and accommodating the rising amount of cars in the urban domain. Today, the majority of the global population is urban rather than rural. Another important statement put forth by Gehl (2010:6) is that it is important to *“strengthen the social function of city space as meeting place that contributes toward the aims of social sustainability and an open and democratic society”*.

The text: *“Urban Songlines” by Professor in Urban Design, Gitte Marling (2012)* is a less known contribution than the above text by Gehl (2010). But still it is an interesting contribution to the knowledge on the field, which I find relates strongly to the knowledge and skills taught to you on Customer Journey Mapping in the 2nd IFS semester. Furthermore, this text moves more directly from

theory and architectural practice into research methodology with a more specific suggestion for how to begin to collect empirical data in a more sensitive, co-creational and user-oriented way. Whereas many of the research methods used by Gehl (2010) is based on observation and interviews, Marling (2012) suggest with the concept of “urban songlines” to use storytelling to capture the urban qualities as they are experienced by ordinary people. The method is as such a suggestion for a tool which as Marling (2012:1) argues “*supports the researcher and urban designer in removing themselves from the role of the expert in order to see the city through the lens of ordinary people*”. Since the 1960’s a wide range of academic writings belonging to the domains of sociology, geography and urban planning has been published on how to collect, map and analyze data on city life and urban experiences. This text builds on top of some of that literature, among others the “classics” by Urban Planners Kevin Lynch (1960) and Gordon Cullen (1961) on Serial Vision and the idea of the Townscape as an individual image of the city. Here again hopefully you see the strong connection to the Customer Journey Map, but also the concept of the Foodscape. The key theoretical background of the method is how people practice their everyday lives, shape places and give them meaning through their actions. The concept of The Urban Songline is thus to be used with a dual meaning – it is both a physical track tracing the movements of people in the city, but also a mental track giving importance to places of historical importance and personal memory (Marling 2012:1). Hence, the method tries to tie our movements and behavior with our mental memories. In total this text also connects to the knowledge on mapping, storytelling and user-centered research presented in the texts by Gehl (2010), Corner (1999), Cosgrove (1999), Quessenbery & Brooks (2010), Jencks (2010) and Brown (2002).

The text: “*Serial Vision*” from the book ‘*The Concise Townscape*’ by Architectural thinker Gordon Cullen (1961) is, as mentioned above, a classic in urban design theories on contextual mapping that have made a major influence on architects, city planners and urban designers. The book is based on a series of visual registrations (using drawings) of city domains, atmospheres and spatial qualities to figure out what makes a city “work” architecturally. The very interesting part, in my opinion, about this study is that these visual observations of various towns brings forth the point that the emotional experience of a city or a certain setting is not defined by a static moment or a single picture. Instead, it appears as a “jumble” of buildings, streets and spaces. A series of on-going impressions, a time frame, and a progress of travel with movements of different pace across many different environments. It is a complex emotional and sensory experience hard to capture and document. Nevertheless, Cullen (1961:19) try to do this by recapturing visually the sense of drama and discovery we experience when moving through a given city space. Part of this is also capturing the social dimensions of how people interact, behave and occupy the different settings/spaces.

Chapter 4; Methodological framework presents in continuation of the text by Marling (2012) and Cullen (1961) two texts discussing the approach of mapping in a more general perspective, as well as a series of text outlining perspectives on human-centered research and creative thinking. With these texts we as such slowly move from the more contextual, historical and theoretical knowledge on food and urban planning, into methodological debates on how to capture not only human experience and behavior, but also the spirit of the city.

We start out with the text: “*Introduction: Mapping Meaning*” by Professor in Human Geography, Denis Cosgrove (1999:1-23) which is the introduction to the book “*Mappings*”. This book is a collection of writings published on the meaning of mapping. Cosgrove (1999) relative hereto emphasize the aim of understanding the process of mapping rather than the map as a finished object. And as part hereof how it is the acts of visualizing, conceptualizing, recording, representing and creating spaces graphically he sees as mapping (Cosgrove 1999:1). An important point in this text is thus that the act of mapping is to “measure” the world. Not only in a mathematical or archival sense, but it can also be in a spiritual, political or even moral sense including the remembered and imagined (Cosgrove 1999:2). From a research methodological point of view the part of the remembered and imagined is very different from traditional quantitative research methods which do not allow much room for such immaterial data as that relating to imagination and memory. Another noteworthy point put forth by Cosgrove (1999:2) is that mapping is a creative process. Finally, the text provides a short outline of the history of mapping

and the use of maps, as well as gives a brief introduction to the different chapters on mapping in the book.

This leads us to the next text: *“The Agency of Mapping: Speculation, Critique and Invention”* by Associate Professor of Landscape Architecture, James Corner (1999:213-252) which according to Corner (1999:213) positions mapping as “... a collective enterprise, a project that both reveals and realizes hidden potentials”. Corner (1999:213), like Cosgrove (1999) emphasize, mapping as a creative process including not only the registration of physical characteristics like terrain and field conditions, but also more socio-cultural aspects like interrelationships, interactions, social processes, historical events, local stories, political interests, regulatory mechanisms and so on. Hence, “mapping is particularly instrumental in the construing and constructing of lived space” (Corner 1999:213). Please note how Corner (1999:215) outlines that mapping in design and planning has primarily been used as a quantitative and analytical survey of existing conditions. Relative hereto, how he argues that the critical experimentation with alternative forms of mapping is underdeveloped (Corner 1999:216). Please also note, how he further argues that more exploratory approaches to mapping may generate new practices of creativity (Corner 1999:217).

Following that line of thought on creativity, I draw your attention to the argument that to be a designer not only means to be able to map the present and understand things as they are, but also to be able to understand people – the users and various target groups. The text: *“Converting need into demand, or putting people first”* by CEO and president of IDEO, Tim Brown (2002a:38-62) address the importance of insight, observation and empathy in human-centered research. As also stated by Brown (2002:38) “much has been written on human-centered research and its importance to innovation”, still it is very difficult to spot a user need in practice and turn that need into a good design solution. The point put forth by Brown (2002) relative hereto is that often people simply adapt to the inconvenient situations and thus are not aware of the needs and demands they have for better solutions. Also, another important point made by Brown (2002:40) is that it is never enough to simply ask the users or customers what they want, hence using focus groups, interviews or surveys, because they do not know. The challenge is “to articulate the latent needs they may not even know they have” (Brown 2002:40), and find tools and research methods that can help you do that. With the notion of ‘insight’ Brown (2002) argues that we need to go and observe the actual behaviours of the users. With the notion of ‘observation’ he thus refers to going into the field, watching the everyday life of the behaviours and actions of the people in focus. However, note in relation hereto the point by Brown (2002:44) on the importance of sometimes seeking out the extreme cases to learn something new and surprising. With the notion on ‘empathy’ – or what Brown (2002:49) also refers to as “standing in the shoes”. According to Brown (2002:49) the notion ‘empathy’ is the most “...important distinction between academic thinking and design thinking”. It is the ability and effort to see, experience and feel the world through the eyes of others. As part hereof, recognise the value of their emotions and actions. Finally, please also note that Brown (2002) throughout the text refers to design thinking as a creative process linking this text to the text by Lawson (2005) presented further below.

The text: *“On designing open-ended interpretations for collaborative design exploration”* by design researchers Mattelmäki et al. (2011:79-93) provides a basic introduction to the methods, tools and processes on how to perform human-centered research with and about users. The article discusses different ways that can be used to work with more open-ended field research and user involvement (Mattelmäki et al. 2011:80). Please note the emphasis put on the importance of personal and emotional involvement, the emphatic understanding and engagement, as well as the support of collaboration and a process of exploring through co-creation. The article thus addresses, as argued for by Mattelmäki et al. (2011:80) the challenge that “field study ‘documents’ are always incomplete as they never cover everything from the world they try to describe”. The key is that these representations of field research findings that can be open-ended for new interpretations also allow for- and inspire different insights in the design process. In that way this text represents a supplement to ethnography-inspired methods like observations and interviews with more experimental and generative approaches to unfold and get insight in the lives of users (Mattelmäki et al. 2011:80). Relative hereto, Mattelmäki et al. (2011)

mention storytelling as a specific example. In that way this text closely relate to the two below texts by Brown (2002c) and Quessenbery & Brooks (2010). However, in this text please note the critical question raised by the authors on *“where is the boundary between artistic expression as a tradition to resonate and create insight and the user-centred and empathic design?”* (Mattelmäki et al. 2011:81). With the different cases presented in the text, the authors give examples of how with a combination of different methods such as e.g. focus groups, observations, probes, workshops and scenario building can be used to identify problems, challenges and potentials in the existing everyday lives of the users (Mattelmäki et al. 2011:90). But more importantly also how the communication of field data can be designed to *“...allow and trigger collaborative exploration and new interpretations”* (Mattelmäki et al. 2011:90). Hence allow for the involvement of the users in co-analyzing and co-designing.

The chapter: *“Creative Thinking” by Bryan Lawson (2005:145-158)* published in the book *“How Designers Think – the design process demystified”* argues that creativity and the ability of thinking creatively is not only relating to the domain of design but can also be applied in science, medicine, philosophy and many other fields of human endeavor (Lawson 2005:145). The chapter starts out by discussing the basics of creative thought and fundamental processes behind creativity. Here Lawson (2005:151,155) among others asks if creativity is correlated with intelligence, or if there are relationships between creativity and personality? As well as if we are creative because we are born to be, or because we have learned to be? Even though he in this chapter does not provide a direct answer to these questions, please note that one of his points is that creativity is not only defined by the romantic idea of the ‘Eureka’ moment, which is the unexpected, sudden great or even magic creative moment when we manage to solve- or come up with a solution for a complex problem we have been working on for some time (Lawson 2005:147). Especially scientists, painters, poets and composers have throughout history been known for such experiences. Instead, Lawson (2005:148,151) argues that creativity is also very much about hard work, persistence, motivation, confidence, and considerable effort. Another important point in this chapter is that creativity can be outlined as a process of five phases, moving from initiate problem to final idea. Relative hereto, note the statement that creativity is both about a very personal expression/product and the impersonal meeting of the demands of an external problem (Lawson 2005:151). Furthermore, note that Lawson (2005:153) argues that *“designers must solve externally imposed problems, satisfy the needs of others and create beautiful objects”*. Hence, the value of the sympathetic concern for others is as important to creativity as the ability to create beautiful objects. In total, my intentions with providing you with this specific chapter are as such to give you a basic insight on how to work creatively. And give you a fundamental understanding of creative thought as a process which you can control and trigger yourself by use of certain techniques and tools. Therefore this text also strongly relates to the texts on brainstorming and storytelling, as well as the texts on mapping and user-centered design. Because, these texts all elaborates on the tactics and techniques you can use yourself to structure creative thinking.

Chapter 5; Creative toolbox presents in continuation of the above texts on methodology a series of short texts on how to work with brainstorming and storytelling. These texts has been selected with the aim of providing you with a more elaborate understanding and specific example of how to work with creativity in practice.

The text: *“Brainstorming” by CEO and president of IDEO, Tim Brown (2002b:77-86)* provides an important glimpse into the creative thinking and doing at the famous American-based design office IDEO. Here Brown (2002b:78) emphasise that the most important “rule” in the process of brainstorming in IDEO is *“Build on the ideas of others”*. Relative hereto, he point to the value and power of so-called serial conversation, continuously relating new ideas to the previous ones to ensure an ongoing improvement of ideas as well as collaborative development. As part of how to do brainstorming in practice Brown (2002b) moves on to the importance and value of being able to visualize ones thinking, for instance by drawing, sketching mind maps or making storyboards to capture and communicate your creative energy to others. Brown (2002b) also point to the strength in using Post-it notes to select ideas and build storyboards which can help *“extract the intuition of the group”* (Brown 2002b:83). Finally, Brown (2002b) with this text point to the significance of integrative thinking, where you deliberately

allow complexity to exist and where you are not afraid “to exploit opposing ideas to construct new solutions” (Brown 2002b:85).

Following up on the above text by Brown (2002b), the text: ***“The perfect Brainstorm” By general manager of IDEO, Tom Kelley (2001:55-66)*** also argues that the act of brainstorming is a valuable skill and creative tool which you can improve to help you foster innovative ideas and solutions to complex problems. Compared to the above text by Brown (2002b), Kelley (2001) try to become a bit more specific on how to do serious brainstorming. So, please pay very close attention to the seven points on: 1) sharpening your focus, 2) playful rules, 3) numbering ideas, 4) building and jumping, 5) space remembering, 6) stretching mental muscles, and 7) getting physical he outlines in the text.

Jumping from the two texts on brainstorming we continue with two texts on storytelling. The first one, is the text: ***“Spreading the message, or the importance of storytelling” by CEO and president of IDEO, Tim Brown (2002c:129-149)***, which emphasize that when you are designing to provide people an experience which is transformative over time, you need to have a deeper understanding of the users, their everyday lives and the actions/objects they engage with (Brown 2002c:134). To be able to do that – get that profound insight in the users – Brown (2002c) turn to the narrative research tactic/tool called storytelling. He argues: *“The human capacity for storytelling plays an important role in the intrinsically human-centered approach to problem solving”* (Brown 2002c:132). The key is that storytelling is present in the research phase, for instance with fieldwork – but also in the design and communication phases, where we make sense of the empirical data collected. Please note how Brown (2002c:132) thus refers to storytelling as a tool with a possibility for *“designing with time”*. And how he relates storytelling first of all to the Customer Journey (as introduced to you last semester), but also storyboards which is something you will be working with on this semester. Basically, storytelling can help you *“visualize an idea as it unfolds over time”* (Brown 2002c:133).

Whereas Brown (2002) is more general in his introduction to storytelling, focusing more on the power of storytelling and providing a series of specific examples on storytelling as both research, design and communication, the next text: ***“User Experiences, crafting stories for better design” by researchers in user experiences, Whitney Quessenbery and Kevin Brooks (2010:2-11)*** more directly address how to use storytelling in your research. As Brown (2002), Quessenbery and Brooks (2010) argue that storytelling is about grounding your work in a real context and providing valuable insight on the users. Furthermore, they also relate storytelling to storyboards, but more importantly also to personas (which you learned about in the first semester). Please also pay attention to how Quessenbery and Brooks (2010:4) argue that storytelling can first of all be stories written, spoken, told with pictures, words, audio or video and so on. But, also how storytelling can be used in many different ways, for instance to describe a context or situation, illustrate problems, launch a discussion, explore a concept or describe the impact of a design (Quessenbery and Brooks, 2010:5).

Chapter 6; Further readings aims to guide you into further literature on the different perspectives of the literature presented in the chapters: context, history, theory, methodology and creative tools. Be aware, that these suggestions for further readings are my very personal recommendations to those of you who are curious and eager to learn more on the linking of Food, Cities, and People - or perhaps even wish to use this knowledge in your semester projects/master thesis. The literature recommended here is not mandatory and you are not expected to know any of this in the course. But, if you, like me, are curious and very fond of reading there is a wonderful world out the full of inspiring, provoking, thoughtful, and fun literature to engage in. This chapter seeks to give you a little glimpse of that.

If you are then further interested in expanding your understanding of the topic, I would strongly encourage you to study the sources listed in each of the below literary suggestions. Doing that, you will hopefully see an increasing body of literature and a growing complexity of the theoretical debate I have presented to you with the framework of this course reader. Good luck and enjoy!

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