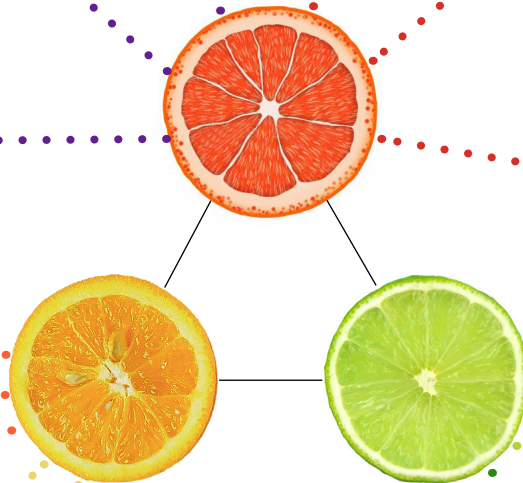


What is a Proper Meal?

A Proposal of Methodologies for Mapping Practices in Sustainable Consumption with Practice-Oriented Design Approach.



MSc Thesis
Anja Grubic

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ABSTRACT

In recent years increasing attention has been dedicated to Practices-Oriented Design approaches in fostering sustainable consumption. The application of social practice theories to understanding consumption patterns brought to the use of design in transforming practices and consumption patterns that have negative environmental impacts. In this process, the stage of gathering and uncovering practices remains tied to the traditional stream of qualitative research analyses and user research methodologies. This thesis project investigates the effectiveness of designing methodologies for qualitative inquiry of food-related practices in sustainable design framework, with particular attention to the role of the body in the process of generating knowledge about practices.

CHAPTER 1

PROJECT OVERVIEW



INTRODUCTION

Climate Change is one of the greatest challenges that our society is facing today and its mitigation requires deep societal changes, mostly in the way in which we are living. The industrialised lifestyles and the capitalistic economy have damaging impacts on the environment and are embedded in complex socio-technical systems that are hard to change.

Consumption plays a big role in this context because of our resource-intensive and polluting lifestyles and it is one of the main focuses of the sustainability transitions. Because of its complexity and systemic nature it is not easy to tackle, understand and therefore change. (EEA 16/2017) The attention to the need of more sustainable consumption patterns have been discussed since the early Nineties (Oslo Symposium, 1992), but the main approach to the attempt of addressing the issues have been centered on the limited individualistic approach focused on individual agency, behavior and choices (Shove et al. 2013). In recent years a different approach to addressing sustainable consumption has been proposed, basing the analysing of the issues on socially shared practices drawing from social practice theory. The approach proved to be effective in addressing societal complexity related to consumption patterns and brought to the development of Practices-oriented Design approach, a combination of societal analysis through social practice theory and design research and interventions (Kuijer, 2014).

But what are the main problematic field of consumption that needs to be changed?

From a recent study of consumption in European countries, food, transport and housing resulted in the most impactful areas of consumption (Tukker et al. 2006).

For this thesis I decided to use as the main focus of research in sustainability, the food consumption issues as it is of very high societal complexity (Warde, 2013) and because of its fascinating cultural and anthropological stratified meanings, interlinked in the contemporary society with political and business trends.

The idea of this thesis project dates back to the third semester of this Master, during which my research interest was the energy consumption issues tackled with Practice-oriented Design approaches

in participatory contexts, and I dedicated a semester in developing methods for the intervention phase of Practice-oriented Design, based on the role of the body in practices and inspired by theatrical and performative arts. During that journey I acknowledged that also methodologies of mapping practices and gathering concrete information necessary for the understanding of how practices are performed, conserved and changed by people, could be part of the designerly process, which wasn't a case in big part of studies reviewed. Therefore for this opportunity of designing ways of mapping practices I decided to use the food consumption as the field of research and sustainable issues.

Based on these premises, the problem formulation states as follows:

What is the role of the designer in mapping practices and what kind of knowledge is needed for further design of interventions that can foster change towards a more sustainable food consumption?

The main research question will be supported by other two focuses of interest both inscribed in Practice-Oriented approach:

How to extend the mapping of practices using the body as a mean of investigation?

How to approach the sustainability issues in food consumption?

In the following section an overview on the whole project will be provided and in the next chapters the project will be framed, designed, tested, analysed and discussed.

Project Overview

1.2. Project's grounding

It is relevant to mention that the idea of the thesis and part of the theoretical knowledge on which the thesis is based are rooted in a previous project carried out during the third semester of my Master studies, called “Theatre-inspired methodology in Practices-oriented Design for Energy Consumption Living Labs: A Proposal of Tools for Interventions”. Therefore the literature review concerning social Practice Theory applied to sustainable consumption and the Practices-Oriented Design approach, as well as the studies on the body’s role in practices can be considered as a heritage of the previous project.

The following table is representing research activities and methods and tracing the relationship between the semester project and the thesis.

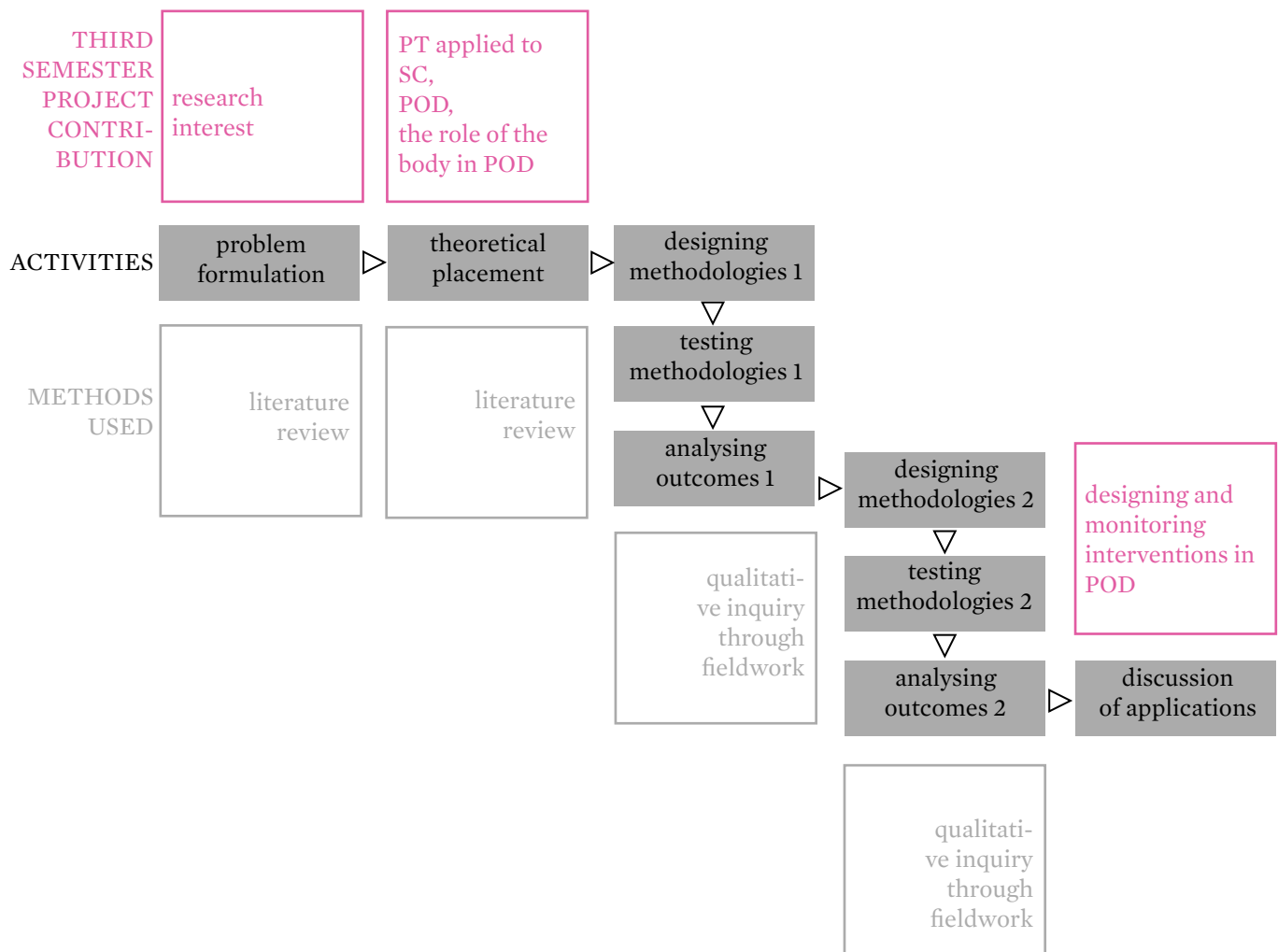


Figure 1.1. The figure illustrates the research activities of this project, organized in phases and juxtaposed with Third-semester project contribution and methods used to conduct the activity.

1.3 Desk Research

Through literature review it was possible to create the theoretical framework of the whole project, learn from other projects and study-cases, and define the research question. More in particular it was possible to gather:

- An overview on sustainability issues related to the food system and on the use of practice theory in understanding food consumption;
- An examination of different perspectives on POD, on some POD project related to food, and other sustainability issues;
- Different design approaches and methodologies used in design process.
- An overview on the existing practice-mapping in POD approach and the latest research contributions in considerations of the body in POD

The topic of food consumption was explored as well through the attendance to conferences held by experts in food culture and anthropology (Sjøn 2018: Foodways, Food Anthropology Festival, CPH) and through listening to podcast documentaries about food (BBC ‘The Food Programme’) and watching documentaries (‘The ugly delicious’ series). This exploration was in a certain way accessory to the project, but it has expanded and enriched the multiple perspectives on food, providing cultural and societal insights.

1.4. Fieldwork

Through participatory inquiry, organized in two workshops it was possible to collect the empirical knowledge, experiment the design ideas and testing methodologies of learning from participants’ practices.

The ideas of the design for the fieldwork were tested by prior pilot-studies with friends and informal conversations.

1.5. Thesis structure

The thesis project-research will be outlined in 5 Chapters.

Chapter 1 Introduction, provided an overview of the whole project, the problem formulation, the methods used in carrying out the research and the subsequent structure.

Chapter 2 Theoretical Framework is containing a deepening of the context in which the project is grounded and all the theoretical elements that were necessary in order to frame the project, understand the theories, use the most relevant parts in designing and analysing phases.

Chapter 3 Fieldwork is the designing phase, it explains the design objectives, the choices taken in the design and their testing outcomes and explorations in a participatory context through two workshops.

The appendix is containing the design tools used to facilitate the workshops, to give a further insights in the detailed elements used.

Chapter 4 Analyses is summarizing and analysing the outcomes of the Fieldwork in order to understand if the initial design objectives have been reached and what kind of knowledge outcomes have the participatory experiments provided.

Chapter 5 Discussion is containing a discussion about opportunities and limits of the methodological approaches and some ideas of their possible further development and clarification as the consequence of reflecting upon the whole designing process. This session is providing also a discussion about sustainability outcomes of the participatory experiments and a conclusion of the whole project.

CHAPTER 2

THEORETICAL FRAMEWORK



This chapter is introducing and explaining the main conceptual framework defined for the design of the project.

The chapter is starting with a deeper insight into issues related to **sustainable consumption of food**, which complexity corresponds well to taking **practices** (which generates food consumption patterns) as the **unit of analysis** in understanding the phenomena. The chapter therefore continues to explain **Theories of Social practices**, and then later how to make practices central in design processes for fostering sustainable consumption. Finally the chapter presents the main approaches of designers in **Practices-Oriented Design**. The qualitative research methodologies oriented towards POD is another essential element of the project's framework.

2.1 Sustainable consumption: Why is consumption an issue?

Consumption patterns are closely related to what is being produced, so consumption together with production is the leading cause of stress of the natural environment. Resource depletion, biodiversity loss, climate change, waste output and environmental pollution are the direct and dramatic consequences, primarily in the industrialized countries. The evidence of these harming facts brought to recognizing, in the last 25 years, the unsustainability of world's consumption, analysing it and disclosing it by the policy arena and academics (i.e., Durning, 1992; UN 1992). Because of its complexity, consumption is among the so-called wicked problems and one of the core concerns of sustainable development and sustainability transition, since it is deeply interlocked with other complex systems and dependant on some nearly inevitable trends like population growth and the economic development.

In 1994, **sustainable consumption** was defined as the use of products and services that respond to basic needs of humans, and brings them a better quality of life, while minimizing the impact upon the environment and ensuring the needs of future generations (from Oslo Symposium, 1994)¹. Since then, this definition has been incorporated in many policies and regulations worldwide, but still today the consumption patterns and their negative impacts are far away from having achieved the sustainability requirements.

In the European countries, as in other industrialised parts of the world, the consumption footprints are very high. According to a wide analyses performed by the european program EIPRO (Environmental Impacts of Products) in 2006 (Tukker et al.), which was taking account of a range of environmental indicators, there are three main consumption areas with the highest negative impact: food and beverages, transport and housing.

¹ The whole definition of Sustainable Consumption and Production: "the use of services and related products which respond to basic needs and bring a better quality of life while minimizing the use of natural resources and toxic materials as well as emissions of waste and pollutants over the life cycle of the service or product so as not to jeopardize the needs of further generations." 1994 Oslo Symposium.

Food consumption and sustainability

This thesis is focused mainly on food consumption and in the following sections this focus is presented and motivated.

Food consumption is the responsible for around the 30% of the various environmental impacts of total household consumption (Tukker et al. 2006). Particularly relevant are meat and dairy consumptions: the 70% of the land use, the 14,5% of total green gas emissions, 2/3 of total water consumption, and the the 30% of the global biodiversity loss are due to the meat and milk provision (FAO, 171, 2013; Gerber et al. 2013).

In the **Nordic countries** food is of a particular interest and mostly in Copenhagen, since in the last 15 years the city became known worldwide as an important center for gastronomic innovation. Another relevant fact is that in 2004 twelve gastronomic guru-chefs of scandinavian countries tried to give a precise identity to the nordic food culture writing the ambitious “*New Nordic Food Manifesto*”², a guidance of suggestions for the whole food system, combining concepts of good food and deliciousness with sustainability and ethical production philosophy. Since then, the main actors of the danish food scene are working in close collaboration (municipalities, politicians, institutions, chefs, food producers and citizens³) and there was an increase of food quality, more rules and control in food production, more awareness in consumption and in general a stimulating change in the food system (Food Nation DK website⁴). An exciting example of the outcomes of this undertaking, is the ‘*New Nordic Diet*’ programme. The project was conceived as an identity movement and it enrolled multiple actors with the idea of spreading a diet based on Nordic region food that is at the same time healthy and environmentally sustainable (Mithril et al., 2012; Byrkjeflot et al., 2013).

Another interesting aspect is that the Danish food system incorporates the highest **organic food consumption** of the world (‘World leading organic nation’⁵) since 1992 monitored to be in constant increase and amounting to almost 10% of total food share (Statistics Denmark, 2017).

But despite this, statistics report Denmark as the fourth country on the rankings that measure the **ecological footprint** (Living Planet Report, 2014). The biggest reasons beside this result are the Danish agriculture industry and the very high meat consumption of country’s population.

2 <http://www.norden.org/en/theme/ny-nordisk-mad/the-new-nordic-food-manifesto>

3 In Copenhagen there are many examples of excellent projects like restaurants Geranium (3 Michelin star proposing 100% organic food), the worldwide known noma (that re-considered the ancient techniques of foraging and fermentation bringing them to another level), Ræle Restaurant (a complex project of other 3 restaurants and a farm, winning for two years in a row the Sustainable Restaurant Award, 2015-16), or smaller projects like Beyond Coffee (an example of brilliant circular economy), the Nordic Food Lab and Madfeed (non-profit hubs of experimentation and gastronomic culture diffusion with a focus on sustainability), among others.

4 <http://foodnationdenmark.dk>

5 <http://organicdenmark.com>

Denmark is as well in the top ranking for the very high household **food waste** amounts, around 185 kilos per household per year, of which the 24% can be considered avoidable and could have been eaten (Edjabou et al., 2016).

These contradictory elements, in one hand a very sophisticated conceptualisation of food and the subsequent systemic approach in making the whole food industry more sustainable, on the other hand the consumer's behaviours and practices that do not seem aligned with the sustainability goals, which is the reason that food consumption in Denmark a very interesting study material to use in exploring the research questions.

There is, therefore, room for improvement in Danish food consumption and sustainable design can definitely have an important role in fostering sustainability and in encouraging positive changes.

How to address sustainable consumption

Because of its complexity and its socio-material underpinning, consumption is not easy to tackle and to understand. Lately, many approaches and frameworks have been proposed, from putting the attention on the role of technologies and artifacts, to the user-centered and behaviour-based studies, both useful, but *“lacking the systemic perspectives necessary to appropriately address the social nature of consumption”* (Scott, 2012, 279).

As anticipated in the introductory chapter, one way of understanding consumption, proven as being effective and worthwhile is the use of social Practice Theory approaches which that lead to consider social practices as the unit of analysis of consumption patterns.

The next section will present the elements of social Practice Theory which underpin the research of this project.

2.2 Social Practice Theory

What is Practice Theory?

Within social sciences, **Social Theories of Practice** offer particular approaches to understanding the relation between social structures and human agency, considering our everyday practices as units that structure the world around us. These theories draw mainly from the work of the sociologists Pierre Bourdieu and Anthony Giddens and in the last decades they have been re-proposed and developed by a new generation of scholars like Theodore Schatzki, Elizabeth Shove and Andreas Reckwitz, among others.

Furthermore, around 2006-7 Shove made a further step in Practice Theory (PT) application introducing it to design (Shove et al., 2007; Ingram et al., 2007). The *“Practice Oriented Product Design Manifesto”* (Shove and Watson, 2006) signed the start of a collaborative research between social scientists and design researchers in a new stream of design approaches known as **Practices-Oriented Design (POD)** (Kuijer, 2017). According to these approaches, as anticipated in the previous section, social practices are used both as a **unit of analysis** and a **unit of design** for a range of design purposes. Since then, the POD approach has been extended also to the projects dealing with sustainability issues, in particular issues related to consumption of resources, where social practices are used as a **unit of intervention** in

households lives, changing what people do (Kuijer, 2014, Scott, 2012, Shove et al. 2005). The next section will provide an overview of different POD approaches relevant for this project.

The elements of practices

Returning back to PT, it is necessary to explain what are the main ideas that support the theory, starting from the definition of **practice**. Different terminologies are used by different scholars in defining the nature of practices and in suggesting ways of understand practices and detect them. This section will not be an exhaustive restitution of such a complexity, but rather it will collect the concepts deemed the most relevant for this research project.

One stream of scholars consider practices as composed of elements. In 2002 Reckwitz provided his overview of theoretical concepts of PT and in this work he defined a practice as “*a routinized type of behaviour which consists of several elements, interconnected to one other: forms of bodily activities, forms of mental activities, ‘things’ and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge.*” (Reckwitz, 2002: 249-50). In 2007 Shove provides a more simplified explanation of practices as result of links between three elements: “*material artifacts, conventions and competences*” (Shove et al 2007: 9) called also ‘**stuff-image-skill**’.

Shove often presents this trinity of elements as the following:

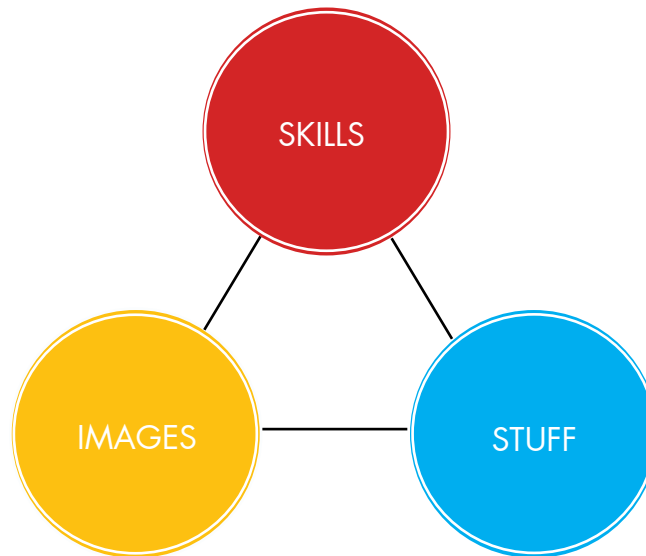


Fig 2.1. The image represents the link between three elements of practices ‘stuff-image-skill’ introduced by Shove and Pantzar (2007).

‘Stuff’ is including all the material world, things, technologies and humans, indistinctly (Kuijer, 2014).

‘Image’ represents the conventional meanings and ideas, that can be social or personal, elicited or achieved through practices (i.e. identity, values, ideologies, aesthetics, emotions, norms etc) (Scott, 2012).

‘Skill’ is the know-how that leads to the accomplishment of a practice (i.e. taste, competence, understanding) and it is learned through sociality or performance (Scott, 2012).

The static and dynamic nature of practices

Other researchers have explained the mechanisms through which practices are learned and therefore transformed in knowledge that is embedded and that can be reiterated. In Scott (2012), leaning on the Reckwitz' definition mentioned above, even if practices are performed in different ways in different moments by individuals, they are social in their nature, and accordingly *“people learn them from each other and therefore standards, or norms, of practice emerge”* (Scott, 2012, 281). This difference between a dynamic nature of practices, different in details of the performances in space and time, from individual to individual, and an idea of a practice socially recognizable across the different performances are known as **practices-as-performance** and **practices-as-entity** (Shove et al., 2007 and Warde, 2005 cited by Kuijer 2014). Therefore *practices-as-entity* are all those features of a practice that contribute in making it recognizable and enduring over space and time (Kuijer, 2014). Schatzki refers to this feature as the ‘*organizational dimension*’ and gives a very complex definition of it: *“how actions (including speech acts) ought to be carried out, understood, prompted, and responded to; what specifically and unequivocally should be done or said (when, where, ...); and which ends should be pursued, which projects, tasks, and actions carried out for that end, and which emotions possessed – when, that is, one is engaged in the practice.”* (Schatzki 2001: 101). If practices-as-entity are all those actions that maintain the practice recognizable, what guarantees their surviving is the performative feature of the practice or practices-as-performance (Kuijer 2014) or as Schatzki states *“A performance presupposes a practice, and practice presupposes performances.”* (Schatzki 2001).

This static and dynamic nature can be explained even further: over time practices originate and expire, and this potential of de-stabilization and re-stabilization is crucial for the design of a change in practices (Scott, 2012). The next section will treat the various approaches to trigger change and innovation in practices.

Interlinkage between practices

An important characteristic to consider in designing change in practices is that they are not isolated but interlinked between them, so that the change of one practice influences or changes many others (Shove et al 2007). This chain-reaction between practices is one of the tricky features to predict, analyse and change through design.

Teleoaffective structures

Although these numerous aspects and elements of practices are very useful to understand conceptually what a practice is and generally where the change might be addressed. However, detecting how the above mentioned doings and sayings converge in an ‘*organized nexus of actions*’ (Schatzki, 2001) needs further explanation. A useful concept arrives again from Schatzki and it says that the doings and sayings have that organizational dimension when they are linked in a certain way. But what way? There are three main ways of linking doings and sayings:

“(1) through understandings, for example, of what to say and do;
(2) through explicit rules, principles, precepts and instructions; and
(3) through what I will call “teleoaffective” structures embracing ends, projects, tasks, purposes, beliefs, emotions and moods.” (Schatzki, 1996: 89)

So, for recognizing a practice it is required to pay attention to both doings and sayings coordinated through understandings, procedures and engagements (Warde, 2004). This complex consideration of practice can be assimilated to the above mentioned *practices-as-entity*, however detecting teleoaffective structures, requires examining goals in the set of organised doings and sayings. In order to exist in the real world all these elements need to be enacted and performed by a carrier of practice and this is again the above mentioned *practices-as-performance* (Warde, 2005).

Role of the Body in practices

The mainstream theory considers the body as linked to the mind ‘*body/mind*’ (see the above Reckwitz’s definition of a practice) in which both contribute inseparably as carriers and performers of practices.

However, drawing on my Third semester design research project (Grubic, 2018), based on the performative role of the body in the interventions’ design in POD, there are some concepts on the role of the body in practices and in consumption that are of central to understanding consumption patterns.

The body is more explicitly considered in Wallenborn and Wilhite work, as they outline a new set of concepts and perspectives, focused mainly on the role of the body as carrier of many informations about the practices and an important source of change in practices (Wallenborn, Wilhite, 2014).

The body is considered to be a spatiotemporal entity that can be active or passive sites of actions, activities and events and in constant interaction with other objects in a practice (Wallenborn, Wilhite, 2014). Drawing from some initial concepts of practice theory like Bourdieu’s ‘*habitus*’ and Giddens’ ‘*agency*’ the two researchers outline in a broad explanation a list of concepts that contribute significantly in the body’s capability of change practices: the **behaviour**, the **habits**, the **memory** and the **perception**.

The body is reputed as capable of influencing the action. This predisposition for action is possible thanks to the *practical knowledge* that is generated and preserved through repetition (*Habitus*). Both the practical knowledge and the *habitus* are *embedded* in rules that undertake the actions (Stevens and McKechnie 2005, mentioned in Wilhite, 2012) and *embodied* (Merleau-Ponty 1962 and Mauss 1934, mentioned in Wilhite, 2012). This means that the body has inherently an *embedded knowledge* in carrying out and performing practices, as well as the objects that surround it and with which it interacts (Wilhite, 2012).

In this perspective **learning** can occur through the observation of other performing bodies or through purposive training and the intensity of repetition of this learned knowledge determines its embodiment. And in this syllogism Wilhite considers also the habits: the more something is repeatedly performed, the more it is embodied and the more strong are the habits of that action.

And what can challenge that embodied knowledge that sometimes seems to be very well placed in the body? Any change of the known setting in the action, or the unknown that occurs while performing

the practice. Another opportunity for design is devising that unknown element in order to unhinge the old practices and achieve the change (Wilhite, 2012). While in the last section the focus was mainly on presenting the concepts necessary to understand what a practice is and how to recognise it in the observation of the real world, this section is elaborating on the elements, features and approaches that can be used in designing changes in practices through POD. As the research questions of the project are not based on the interventional phase of the design, the overview on POD is not exhaustive on the review of the whole designing process and its possibilities, but rather the following outline is a tool for understanding the purpose of the project and its positioning in the POD landscape.

2.3 Practices-Oriented Design as framework

2.3.1 Practices-Oriented Design

While in the last section the focus was mainly on presenting the concepts necessary to understand what a practice is and how to recognise it in the observation of the real world, this section is elaborating on the elements, features and approaches that can be used in designing changes in practices through POD. As the research questions of the project are not based on the interventional phase of the design, the overview on POD is not exhaustive on the review of the whole designing process and its possibilities, but rather the following outline is a tool for understanding the purpose of the project and its positioning in the POD landscape.

2.3.1 Practices-Oriented Design:

Three approaches to designing change in practices

In the following I will group three main approaches using POD for fostering sustainability through the design of change in practices. Each of the approaches is framing the POD with different combination of elements from PT of which big part is explained in the previous section. In the graphs the POD approach is linked to the source of PT concepts on which it is based.

1) Change as intervention that reconfigure the structure of a practice through adaptation, improvisation and experimentation (Kuijer, 2014a)

Kuijer is leveraging the Shovian image three elements and their link adjusting the model in a sort of molecular set of bubbles and a bundle of links, in order to enable designers to visualise better the difference between Practices as entity and practices as performance, and to localize the elements that will be changed through design (Fig. 2.2). The practices are challenged through an interventional introduction of a new element and become adopted just when performed repeatedly by several practitioners.

Example: the introduction of liquid fuel in home heating rendered the other forms of heating obsolete. (Kuijer, 2014a).

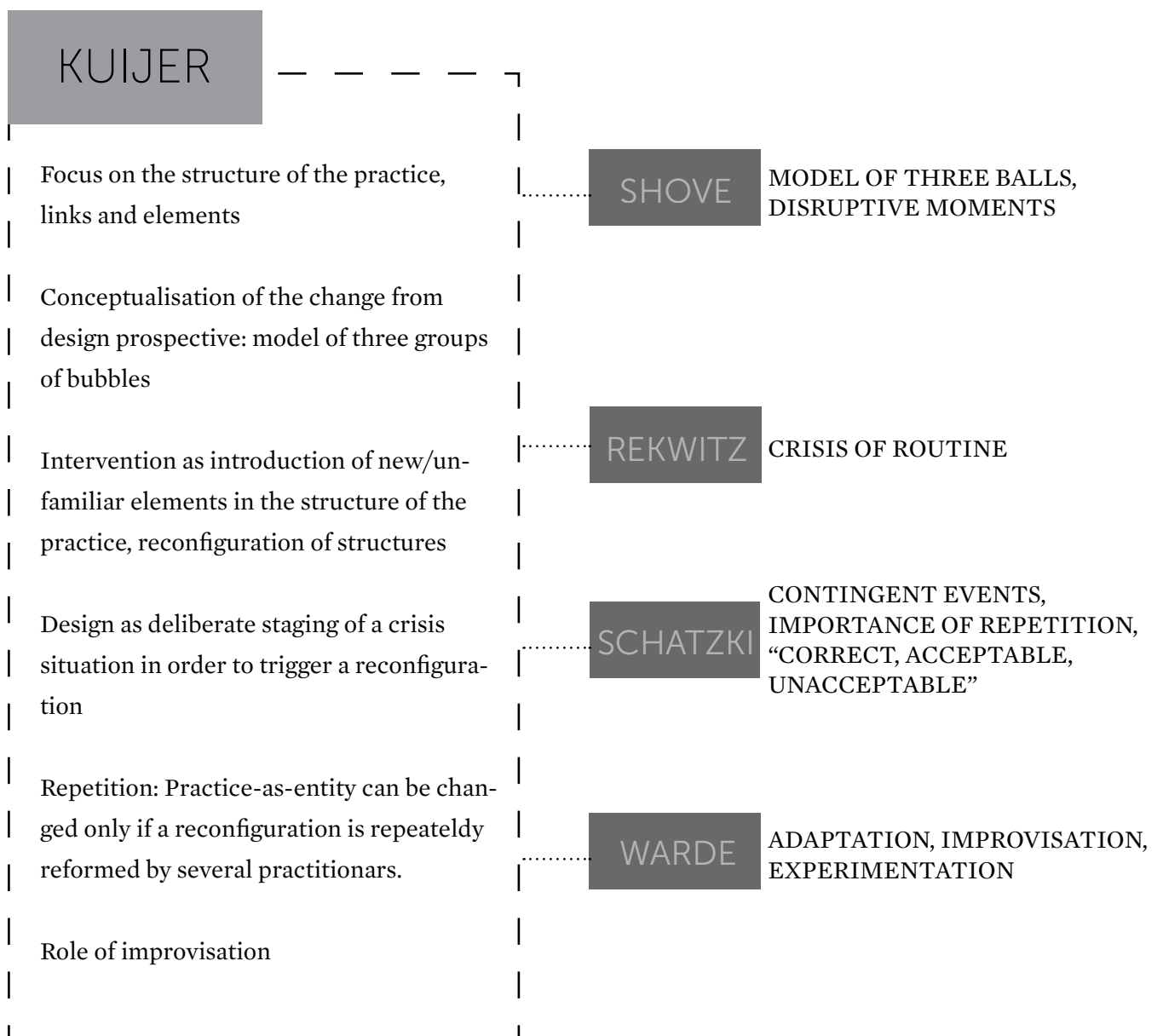


Fig 2.2. The image represents the schematic conceptualisation of changes in practices in Lenneke Kuijer. Legend:

■ Concepts from Practice Theory ■ Application to Practice Oriented Design

2) Change is distributed agency over the three pillars of a practice and social learning through knowledge embodiment.

The body perspectives suggesting the consumption as experienced by bodies in cultural settings and shaped by material environments.

(Wilhite 2012, Sahakian and Wilhite 2014, Wilhite and Wallenborn 2014)

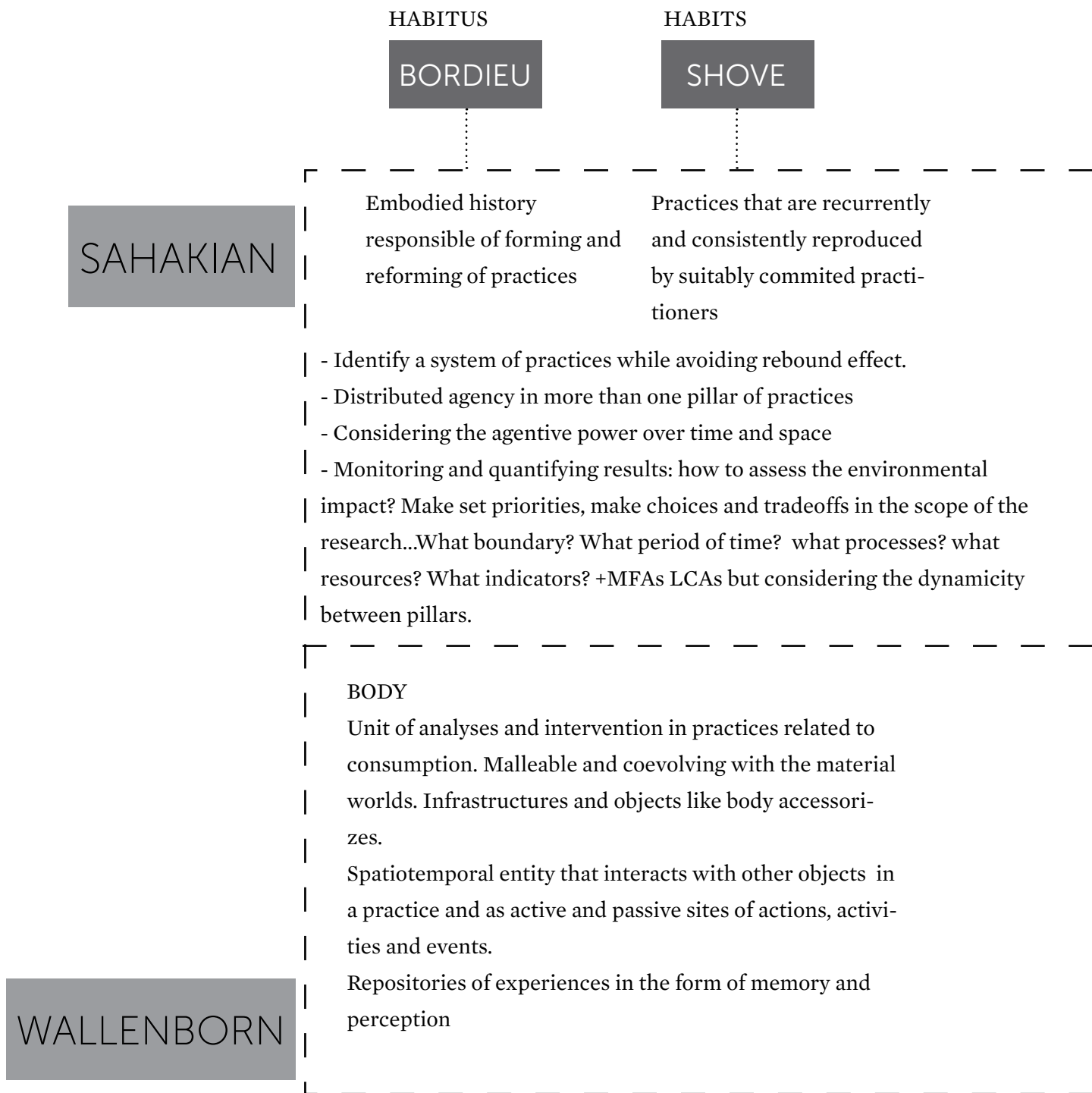
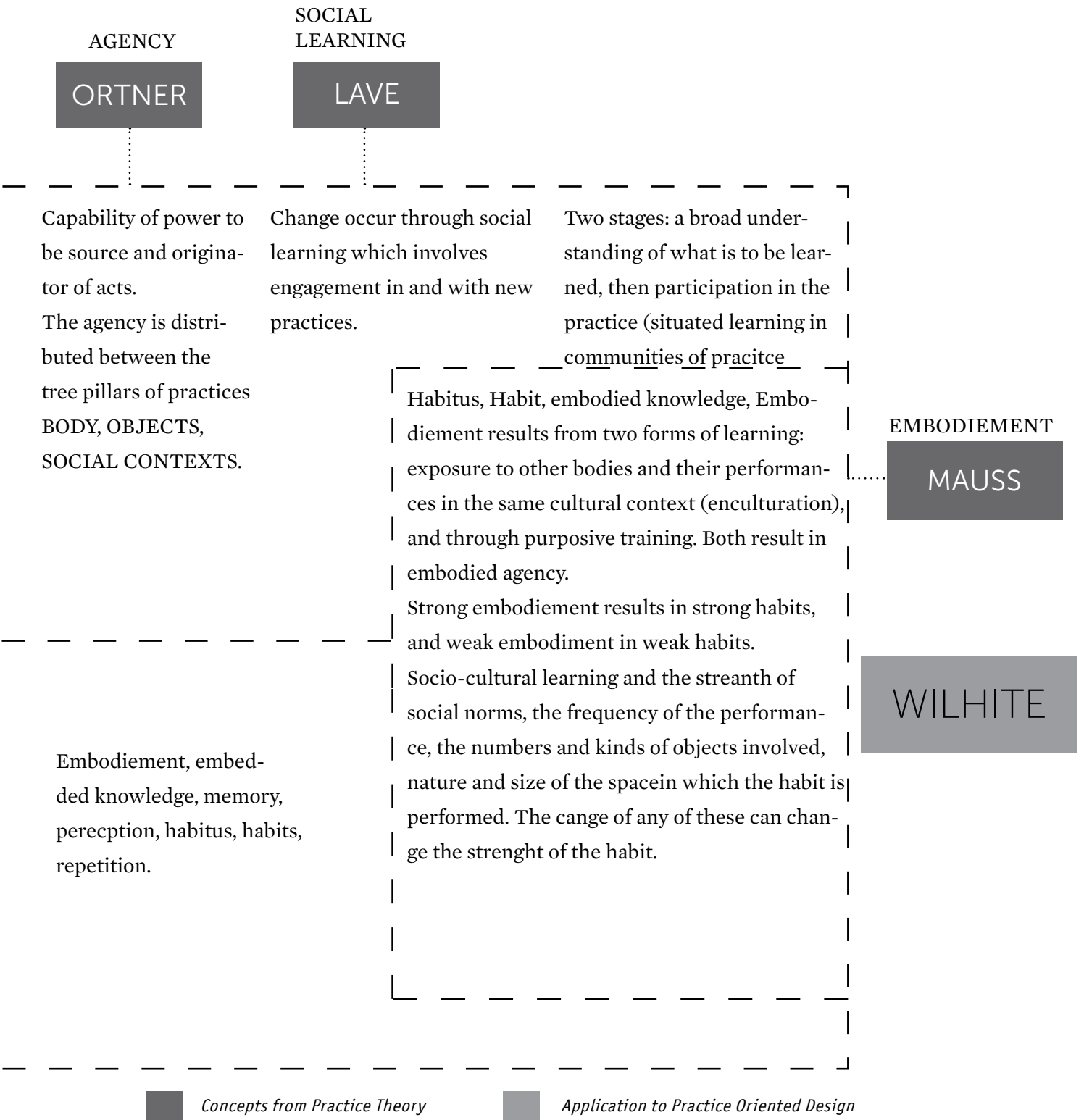


Fig 2.3. The image represents the schematic conceptualisation of changes in practices.

CHAPTER 2

Example: Study cases. For what concerns the distributed agency: from bottled water to 'Lonfon on Tap' project, the substitution of the bottled water in restaurants in London that had a positive ripercussion on households habits even if difficult to monitor.



3) Change through collaborative process of discursive analyses and experimentation in Living Labs setting. (Scott, 2012)

Examples: Bathing as practice. Through the design phases listed below the researcher was able to individuate many leverage points on which to base the opportunities for intervention. i.e. feeling of 'clean', knowledge of over-bathing issues, correlation between levels of stress and use of resources etc.

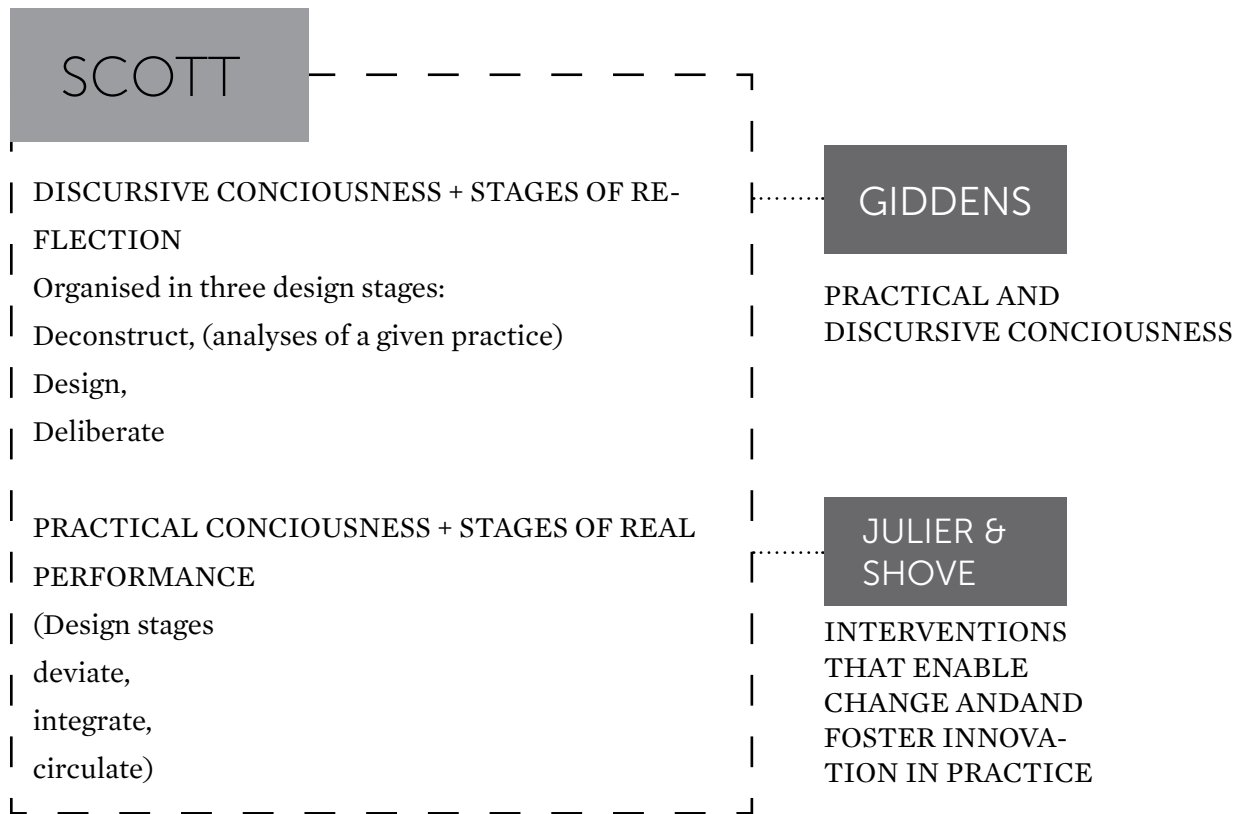


Fig 2.4. The image represents the schematic conceptualisation of changes in practices.

Concepts from Practice Theory
 Application to Practice Oriented Design

2.3.2 Methodologies of mapping practices in Practices-Oriented Design

While Practice Theory concepts have been elaborated in a solid corpus of analytical tools for social practices and the POD approaches are increasingly creating methods and guidelines for the design of change in practices and consumption patterns, there is one part of the process still not clearly navigable for both designers and researchers. Indeed it is the **mapping of practices**, intended as gathering the insights and informations about how performances of practices are carried out by people and of detect of which elements are they composed and how the elements are linked together (De Borja 2010). Generally it is difficult for people to talk in depth about how they behave in consumption, what they usually do and about the reasons why they choose this or that (De Jong, 2013).

The literature review has been useful to learn what methodologies are the most employed by researchers and designers in the practices-data collection. Generally the methods used are draw from ethnographic approaches and other qualitative methods borrowed from fields like user research i.e. *'workbooks, interviews, observations, surveys, context mapping'* (Kuijer 2017). De Jong (2010) proposes *history review* of practices that gives insights on their configurations and the paired context mapping as well. Scott (2012) carried out the *'stages of reflection with participants'* through a combination of *group sessions, individual workbooks, blog site, research media, probes, sensitizing tools, generative sessions* (from the work of Mattelmaki, 2005 and Sanders 2006 in Scott, 2012). Therefore different methodologies are proposed to participants, which presupposes a lot of time available for the project (from both designers and participants) and a constant involvement. This project is addressed in designing new methodologies of mapping practices and analysing their outcomes in terms of what have been learned through what method.

2.4 Conclusions

The framework of this Chapter served as a broad conceptual overview in supporting the design phase of the project (Chapter 3) and procured the necessary elements for the analytical phase (Chapter 4) in analysing the outcomes of the design testing.

The next chapter will provide a description of the creation process of the practice-detecting methodologies and will give the insights on their empirical testing with two groups of volunteers.

CHAPTER 3

FIELDWORK



3.1. INTRODUCTION

As mentioned in the previous chapters the literature review and the resulting problem formulation within the mapping of food practices for Practices-Oriented Design, was supported by two empirical experiments. It consisted of two workshops from now on called *Workshop #1* and *Workshop #2*.

Objectives of the fieldwork

The primary purpose of the fieldwork was to understand what kind of **knowledge production** different kinds of methods of qualitative inquiry can bring about, in order to explore food practices, and what kind of role the **design facilitator** plays in the knowledge production.

Another principal focus was on the **role of the body** in the mapping of practices, and in particular in understanding if and how the embedded knowledge of the body can be made visible and tangible.

The third element of challenge in the design of the two workshops was the **time** issue, hence whether it is possible or not to gather a deeper insight in food practices having at disposition a short time, like just a couple of hours.

An additional, transversal reflection of the fieldwork is about the **role of the designer** in designing and facilitating workshops related to mapping practices for POD.

Design

In order to respond to these main objectives, a **participatory workshop** seemed to be the most appropriate research tool as it creates a proper context in enabling collaboration and interaction between participants, and it is precious for fostering the discussion of the experience between participants.

A further choice was to facilitate the workshop using **Design-games**, projected ad hoc for each intervention. According to Iversen and Buur “*The game frame encourages participants to pay attention to the social and communicative processes of design.*” (Iversen and Buur, 2002, 28). In this case, the attention of the participants was oriented towards the processes of research inquiry, through a set of suggested rules, indications and instructions, given to each participant. Before running the workshops the games were tested in an informal context with friends and classmates, in order to be perfectionned and functional for the actual playing.

Participants

Two different types of participants were chosen: a class of 25 Master students in Sustainable Design and a group of 10 Environmental activists. The noticeable common element is the attention to **sustainability issues** of both groups. This choice was made with the attempt of opening a more detailed discussion about food consumption issues and the related practices, however in two different ways. The Students were introduced previously, through academic courses, to qualitative methodologies and practice theory, and therefore the Workshop #1 was explicitly methodological, using specific terms and methods. In Workshop #2 the Activists were aware of the issues related to food, but with no prior knowledge of POD approach and no particular training in social scientific inquiry and related methodologies.

This difference in **prior knowledge equipment** required two different design approaches and two distinct way of communicating and facilitating the workshops. This difference was useful to evaluate how important is to know about PT and qualitative methodologies in order to understand the requests.

Methodological approaches

Three methodological approaches were chosen:

-‘*Verbal*’, which is a traditional way of qualitative investigation of someone’s practices through dialogue; It takes inspiration from classical ethnographic research drawing mainly from the work of Spradley (1979).

-‘*Narrative*’ intended as an attempt of switching the informant’s personal point of view to someone else’s perspective through storytelling; It takes inspiration from storytelling applied to user-centered design and product design (Brandt et al 2000, Tassinari et al. 2017, Beckman, 2009) and the use of scenarios in scenario-based design (Brandt, Messeter 2004)

-‘*Bodily*’ is exploring a more physical communicative tools with a purpose of understanding which kind of information on practices can we get soliciting the embedded memory that resides in the body. It takes inspiration from theatrical techniques. The idea of implementing bodily techniques deriving from performing arts in POD participatory contexts is grounded in my Third semester project (Grubic, 2018)¹.

In this chapter I will describe the practical framework of the two workshops (setting, timing, structure, description of outcomes) and the design implications, while the Chapter 5 will be dedicated to the analysis of the outcomes, and the Chapter 6 to the discussion of the design in the broader POD context.

3.2. WORKSHOP #1

3.2.1. Setting of the Workshop #1

The Workshop #1 was proposed to students attending the second semester of the MSc in Sustainable Design at the Aalborg University, Copenhagen. The students have been already introduced, through the academic courses, to the main theories used in the workshop (Social practice theory applied to sustainable consumption) and to the qualitative research methodologies. The Workshop took place in the studio where students usually have lectures and work on the projects the whole academic year. The workshop was part of the lecture in People Centered Design, and therefore it was not necessary to engage the students before.

¹ In particular, this bodily approach is called ‘silent mime’ or ‘pantomime’ and it was proposed as pedagogical device in theatre acting by the theatre master Jacques Lecoq. I learned it while attending the theatre academy ‘Arsenale di Milano’. ‘Silent mime’ is used as a functional exercise that helps the actor/performer understanding the interpretational nature of the audience’s observation. The principle is that the audience has an embedded knowledge about human activities and tend to use that knowledge in giving meanings to every action that they see performed on the ‘scene’. Lots of actor’s training is dedicated to the attempt of perfecting gestures, emotions and intentions in order to produce clear meanings when communicating with the audience and therefore the attempt is to anticipate during the creative process the audience’s interpretations. For these reasons I thought that this approach could benefit the exploration of the embedded knowledge that resides in practices.

Timing

The workshop was scheduled on the 18th of April from 10:30 to 11:45.

Objectives

As mentioned in the introduction, the decision to involve students in the methodological research phase of the thesis is functional to experiment different methodologies and evaluate the relation between the proposed methodology and the knowledge outcome.

Structure

Just prior to the workshop, the students were introduced to the thesis research aims, theories on which the research is based and the workshop's structure and timing.

The 25 participants present in the classroom were then divided into groups (see Fig. 4.2). Each group was composed of 3 participants, to which a specific role was assigned through printed instructions (see Fig 4.1). The roles are Facilitator, Informant, and Documenter. Within the group the participants could choose how to distribute the roles, the important was to keep the chosen roles until the end of the game.



Fig 4.1. Set of props with instructions used in WS#1 (For detailed consultation see Appendix 1).

About the roles

- The 'Facilitator' is the researcher/designer, trying to gather the Informant's practices and he/she has a direct relationship with the Informant.
- The 'Informant' is Helping the researcher by giving information and answering the requests.
- The 'Documenter' is supposed to collect the information given by the Informant and presenting the outcomes to the classroom.

There are three methodologies proposed to the classroom: Verbal, Narrative, and Physical. The researcher assigned to the group one methodology and asked the group to investigate the common research question using the instructions given in the above-mentioned instruction props. The common research question is "What is a proper meal?"

The Verbal-Facilitator was asking questions to the Informant and driving the conversation. On the props provided by the researcher there was a set of suggested set of questions, although the Facilitator was encouraged to add other questions, based on the course of the conversation. The Verbal-Informant was answering, on behalf of himself/herself, and giving as many details as possible. The Narrative-Informant was asked to think about a couple of events or situations, which are significant for her/his family of a 'proper meal'.

The Bodily-Informant was asked to mime a preparation of a proper meal(it means to reproduce the everyday performed gesture, as accurate as possible), in total silence, without using the objects in the

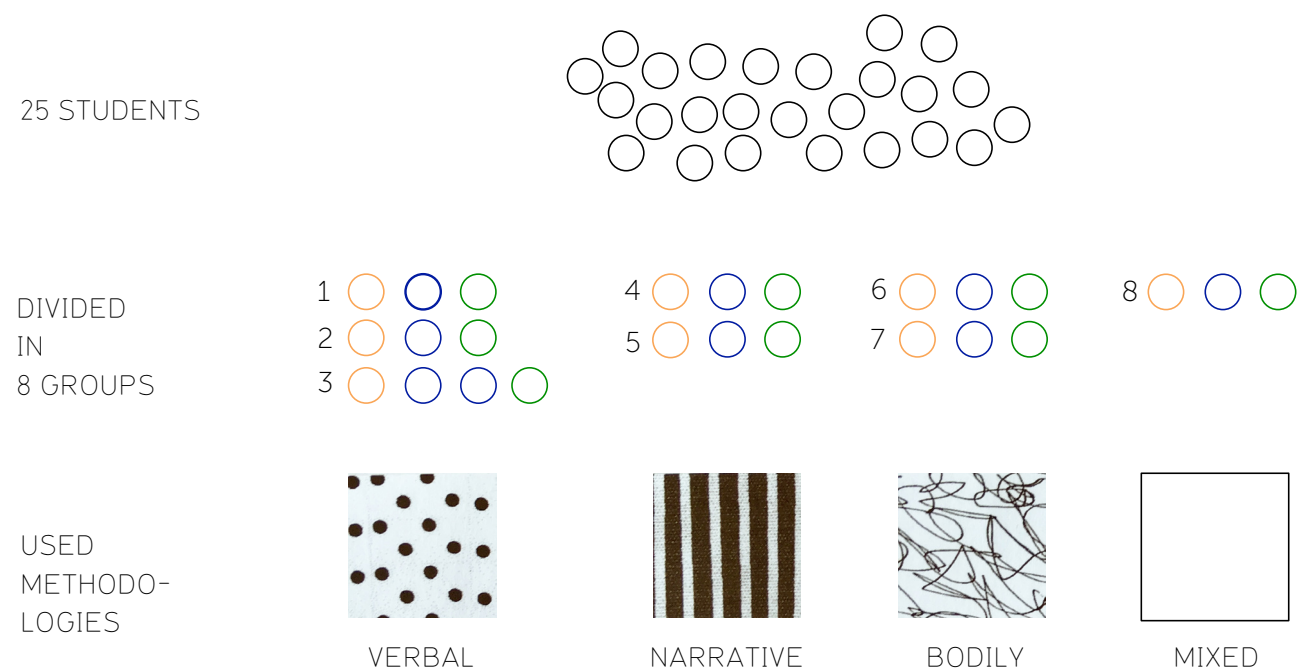


Fig 4.2. The figure was used during the workshop presentation and it illustrates the division in groups of the whole classroom. Each group is composed of one Documenter, one Facilitator and one Informant. The groups chose the desired methodology (Verbal, Narrative or Bodily), while one group deliberately decided to try out more than one methodology (Mix).

surrounding, while the Bodily-Facilitator was trying to verbalize the observed silent actions in a sort of pantomime-game.

In all the groups the Documenter was asked to document the outcomes and after the games to present them to the classroom.

After the presentation of each group, there was a discussion about the whole experience and conclusions. After the workshop, I collected all the material from the groups (Consult Appendix 1).

3.2.2. The Outcomes WS#1

Interestingly, each methodology enabled different outcomes with different insights into practices related to food consumption. In the Verbal approach, the outcome is focused on the emerging of personal food-related practices of the Informant. The Narrative approach should broaden the perspective on the social norms by talking from someone else's point of view in a family context. The Bodily approach is enabling the body to express the embedded actions and the related emotions.

In the table above there is a summary of the main outcomes. In the next Chapter 5, they will be analyzed for their meaning and implications in the designing process of POD approach.

METHOD	GROUP	PROPER MEAL	NOTES	DOC.
VERBAL	GROUP 1	The proper meal is made with vegetables, it's fresh, nutritious and inspiring.	Accent on the emotional attachment and physical connection for food of the Informant. Food is inspiration and happiness. Lot of description of the texture of food, there is a deep physical connection with food. Using a lot of body language in answering the questions. Cooking relaxes, it is inspiring, makes me happy, it's faster than take-away. Not thinking about food consciously, it's an emotional process.	Notes
	GROUP 2	Healthy food. A hot meal with crunchiness, colors, soft, i.e. soup bread,, salad, beans. Lunch and dinner are the proper meals. How in University? Bringing if from home freshly made because not trusting the canteen prepared food.	The group, on their own initiative, extended the verbal interview to some sort of comparison with common friends and familiars to explore what kind of information will emerge from those kind of questions. Interesting notes: " She has her perception of proper meal from her mum. Does not cook with meat, but her mom would." Vegetarian.	Few notes
	GROUP 3	Home-made dish that is healthy, varied i.e.meat fish vegetables, fruits. Season Salad. Good raw materials.	Material focused on Informant's practices and the consideration of a proper meal. A very rational conversation about what a proper meal is in terms of quality and nutritional values. On purchased redy food: "I don't know what's there, and how it has been manipulated" Money is an issue in choosing always top quality.	Notes

Table 4.1. The table summarizes the outcomes of the Verbal methodology in WS#1

METHOD	GROUP	PROPER MEAL	NOTES	DOC
NARRATIVE	GROUP 4	Pie with meat, broccoli, cheese, salad. Drinks: water and milk.	The instruction of the props produced some misunderstanding. The researcher was asking to talk about the main person in charge of the meal, that coincided with the Informant himself. Interesting informations about the parent's beliefs of what could be a proper meal of their children and on some family rules of setting up a proper environment during meals (eating at dining table, no tv, music in the background). Division of the labour in food preparation and in cleaning afterwards.	Few notes
	GROUP 5	Noodles in soup with other ingredients. The Mother is asking what they want to eat with the ingredients present in the house.	Interesting elements of social norms related to meal consumption "My mother is fine with leaving some food in the plate". "She's happy if they liked the dinner and when they are all together." "Cheers with drinks during the meal, respect in the age when cheering."	Few notes

Table 4.1. The table summarizes the outcomes of the Narrative methodology in WS#1

METHOD	GROUP	PROPER MEAL	NOTES	DOC
BODILY	GROUP 6	Cream soup made out of vegetables. Choosing ingredients and preparing tools.	Very interesting experiment. The informant was very accurate in performing the proper meal. Documenter could draw the map of the kitchen with the quite accurate size. The emotional aspect related to food and practices emerged in an obvious way. The organisation of the kitchen as well (chopping area, water, spices cupboard, fridge, balcony..).	Fragment of video, notes
	GROUP 7	Some kind of bruschette	The group got lot of fun, but produced limited outcomes. In the beginning of the game, the Informant decided to write small notes with the kitchen elements. The Informant felt the need of verbalizing more because facilitator couldn't guess the meaning of all the gestures. The informant performed eating and cleaning afterwards as well.	Fragments of video, notes/drawing
MIXED	GROUP 8		It is some sort of verbalised bodily. Very detailed. Interesting practices of food conservation "part of the kitchen where are the things that must be consumed quickly". Interesting conception of the meal consumption that can be in whatever setting "sitting on the floor and eating on a bottle crate" but the focus is on shared with other people.	Complete video

Table 4.1. The table summarizes the outcomes of the Bodily and the Mixed methodology in WS#1

3.2.3. Design and Facilitation

The structure of this workshop, from the main terms used in describing the roles and the methods, to the instructions contained in the props, was conceived for an audience with a good understanding of methodologies and practices. The workshop was introduced in such a way that the student's prior knowledge about qualitative methods and practice theories was refreshed. During the games I observed fragments of group-works, circling around the studio as available for questions and/or clarifications. After the games there was the facilitation of the presentations made by the Documenters of each group and the discussion of the outcomes with further questions made to the Students in order to gather a more precise understanding of the whole experience.

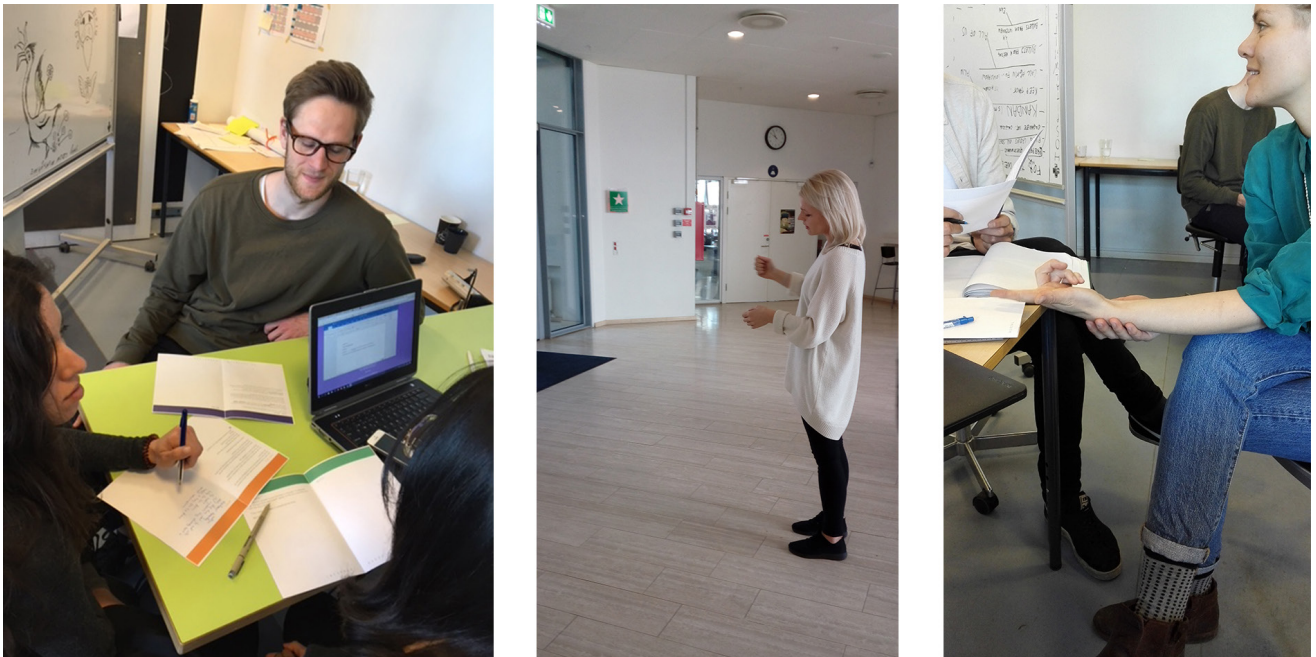


Fig 4.3. The image represents some moments from the WS #1. Respectively Narrative, Bodily and Verbal method.

3.3. WORKSHOP #2



**TELL ME;
WHAT'S A PROPER MEAL?**

A call for volunteers that would like to play a design-research game!

What it is about?

THE GAME IS AN EXPLORATION JOURNEY OF FOOD CONSUMPTION PRACTICES.

How do we talk about our food consumption?
Which are our daily habits, routines, actions?
Which the social norms embedded in our choices?

THE DRIVING QUESTION OF THIS EXPLORATIVE JOURNEY THROUGH FOOD CONSUMPTION IS "WHAT IS A PROPER MEAL?"
THE GAMES ARE BASED ON INTERVIEWS, STORYTELLING, SOME 'PANTOMIME' GAMES AND A LOT OF FUN.

AFTER THE WORKSHOP WE CAN EAT TOGETHER, I GUARANTEE SOME FOOD AVAILABLE AFTERWARDS! :)

Why is this important?

The proposal of the experiment is part of my thesis work in Sustainable Design and I need your help in order to understand the role of 'the proper meal' in food consumption and food waste. I explore this through different kinds of interactive methods that enable different ways of involving people in design processes for sustainable change in food consumption patterns.

For how long?

1,5 hour, which will include playing the games, the discussion of the whole experience and eating together.

When and where?

Wednesday 16th May, at 16:00 @NOAH, Nørrebrogade 39.

If you are interested, please confirm your participation on the following email: anjagrubic@gmail.com

Img: Brian Staufer

Fig 4.4. The image represents the communication of the workshop's content used for enrolling participants.

3.3.1. Setting of the Workshop #2

The Workshop #2 was proposed to volunteer environmental activists from NOAH - Friends of the Earth¹. Two groups of volunteers were contacted with a flyer explaining the purpose and the meaning of the workshop: the Food Sovereignty Group and NOAH Youth.

The coordinator of the volunteers mediated the contact with the potential participants and posted the flyer via email and Facebook group. The enrolled participants were 10 of which eight from NOAH Youth and two from Food Sovereignty group. The location of the workshop was supposed to be one of the meeting rooms of NOAH in Copenhagen, Nørrebro, but I opted to conduct the workshop in the common garden of the building to dispose of more space.

¹ NOAH - Friends of the earth Danmark is the Danish organisation of the broader grassroots environmental network 'Friends of the Earth Europe', including other 29 organisations across Europe and part of 'Friends of the Earth International'. It is counting 75 national member organizations, around 5.000 activists and over 2 million supporters all over the world. NOAH is organised in environmental policy programs concerning Transportation, Food Sovereignty, Environmental education, Forests and Biodiversity, Climate Justice and Energy, Economic Justice, Chemicals and International Solidarity. [Ref. <http://www.foeeurope.org>] Within the Danish organisation of NOAH there is Ungdom NOAH, a parallel organisation involving young activist.

Timing

The event was scheduled on the 16th of May 2018, from 16:30 to 17:30.

Objectives

- As in the WS 1, understand the relation between the knowledge outcome and the methodology proposed,
- Find out how to engage with people that don't have prior knowledge of practice theory and methodologies,
- Have some relevant set of data to compare with WS #1 regarding the outcomes of methodologies and the analysis of how it can be further used.
- Discuss with the participants if the gathered knowledge can be interesting for their food-related projects and what methodology do they usually use (if any) in the projects (for example the coordinator of the volunteers is a professional ethnographer, few others are engineers, so it might be interesting to collect some specific point of view)
- Make sense of the learning through games for a further discussion about sustainability.

Structure

The proposal of the WS#2 was slightly different from WS#1.

After welcoming the participants and introducing myself, I explained in a simplified way the purpose of the thesis project, the importance of participants' contribution and the first design game. Written cards were facilitating the process when needed.

The workshop was divided into three stages, the first in pair sessions (for Verbal and the Narrative techniques) the second in group session (Bodily) and the third in focus session (discussion about sustainability).

The three steps were reworded slightly; the Verbal methodology was called 'Interview game', the Narrative 'Storytelling game' and the Bodily 'Pantomime game'. The Interview and Storytelling were conducted with the above mentioned written cards containing detailed instructions, suggested questions, and a space for notes and keywords and they were very similar in the requests to those of the WS#1 (See Appendix 2). The bodily group session and the discussion have been facilitated by voice. During the Pantomime game, as in the WS#1, I asked the participants to perform the actions of the proper meal preparation, with only gestures in an empty space, in front of all the group. The rest of the group was invited to verbalize the actions, guessing the meaning of the gestures, spaces, and objects, shaped through the body's movement. In the discussion session, I requested to each participant to write keywords about the 'Proper meal' from interviews and performance on post-its and to prioritize their order on a circular prop from the most important (center) to the less important (sides). Afterward, I asked to re-organize the keywords on other props, but this time considering 'sustainability' as the focus of the prioritization. During and after this reset participants started to discuss their conception of sustainability passionately and they tried to solve some apparent contradictions that the meaning of few keywords was carrying.

3.3.2. Outcomes

METHOD	GROUPS	PROPER MEAL	NOTES
PAIR SESSION (Verbal and Narrative methodologies)	GROUP 1	<p><i>Verbal:</i> Fresh produce, good quality, home cooked, knowledge of the food origin, variety. Maximum one time a day.</p> <p><i>Narrative:</i> Mother. Sunday family meal with weiner schnitzel, peas, potatos and sauce, ice-cream.</p>	Issues: time and money
	GROUP 2	<p><i>Verbal:</i> good produce, Pasta with eggplant homecooked, calm, requiring more then 30 minutes.</p> <p><i>Narrative:</i> Father. My sons were suppose to prepare dinner but I ended up cooking. We had leftover salad, I cooked potatoes and my girlfriend bought the grilled rbibs. It was nice to enjoy the company, and I made sure that my sons did the dishes afterwards.</p>	Issues: lack time in buzy days and lack of ingredi-ents
	GROUP 3	<p><i>Verbal:</i> With vegetables and carbs, home cooked.</p> <p><i>Narrative:</i> Mother. Healthy, vegetable lasagna for example, home cooked, no metter if it takes time it is good to sacrify that time. Eating at the dining table, sometimes it is cosy to sit in the sofa and eat something that's easy. Usually there are more things as options so one can choose what to eat. Important is to have a good time and enjoying eachother or cook the meal together. Not throwing away the food but saving it for the next day.</p>	Time is rel- evant, Some people think they can't cook a proper meal
	GROUP 4	<p><i>Verbal:</i> vegetables, protein, variety, food with vitamines, that gives energy and taste good. Known content of the meal. 3 times a week max.</p> <p><i>Narrative:</i> Mother. Arriving from work very tiredshe found the meal alredy cookeb by the daughter. Grand table of vegeta- bles and friend chickpeas. Very happy as she loves vegetables. Lighting the candles sitting down and enjoying hte meal with her daughter.</p>	Issues: Not possible to have a proper meal because of hangover or being busy.
	GROUP 5	<p><i>Verbal:</i> Helath and social. Health but it is difficult to know what it means, and not to think about the 'old unwritten rules' learnd during childhood like drinking milk. It takes a long time because of the co-housing lifestyle.</p> <p><i>Narrative:</i> A friend. Friday, eating on the terrasa tapas with salad brought from work. At the table 4 people with differ-ent eating habits so tapas were a good choice for everyone. Focused on good food that tastes good and is bothe carbohi- drates, proteins etc. It really need to taste good or I won't eat it. Food is not central for my social life.</p>	Reflection about health. Learned conception of what is healthy, trends and tendencies and the consequent cofusion about what the health is.

METHOD	PROPER MEAL	NOTES
GROUP SESSION (Bodily methodology)	First performance: a salad. Second: a tortilla rolls with vegetables and industrially prepared sauces.	The audience managed to guess and name all the actions, the identity of the 'invisible objects', the content of the cupboards and a rough structure of the kitchens. Presence of spontaneous comments of agreement 'I do it this way as well' or disagreement 'How is she handling the knife?' 'Do you wash vegetables before chopping them?'.

METHOD	KEYWORDS (organized in families of meaning)
DISCUSSION SESSION (Sustainability)	HOME-MADE: Home cooked 4x, Homemade, Cooked food. FRESHNESS: Fresh produce 2x, Fresh, Non-processed food, Natural ingredients. QUALITY: Good quality: organic, local, fairtrade; To know what is in your food, Tasty 2x. WASTE: Not throwing away food. AWARENESS: Political opinion and solidarity HEALTH: Healthy 2x, Healthy(but what exactly is health), Health: a lot of different things. SOCIALITY AND SHARING: Social 2x, Shared, Eating with other people, Cooking for other people and sharing the dishes, Eating with households, A meal that is eaten with other people, Social food important. VARIETY: Consists of different ingredients. PLANNED: Planning and thinking about what to cook. INGREDIENTS: Vegetables 4x, A meal consisting of vegetables, Sauce, Friture, Potatoes. COSYNESS: Cosy and having good time, Cosy, Doing nothing else, Being calm.

3.3.2. Design and facilitation

With different participants there was the need of restructuring the whole activity, in terms of succession of proposals, how they were conveyed (props) and the language used in facilitation.

In the second Workshop recruiting the participants was an additional designing step, through the design of the flyer that needed to create interest and curiosity and make people decide to participate.



Fig 3.5. The image represents the discussion about sustainability from the WS #2.

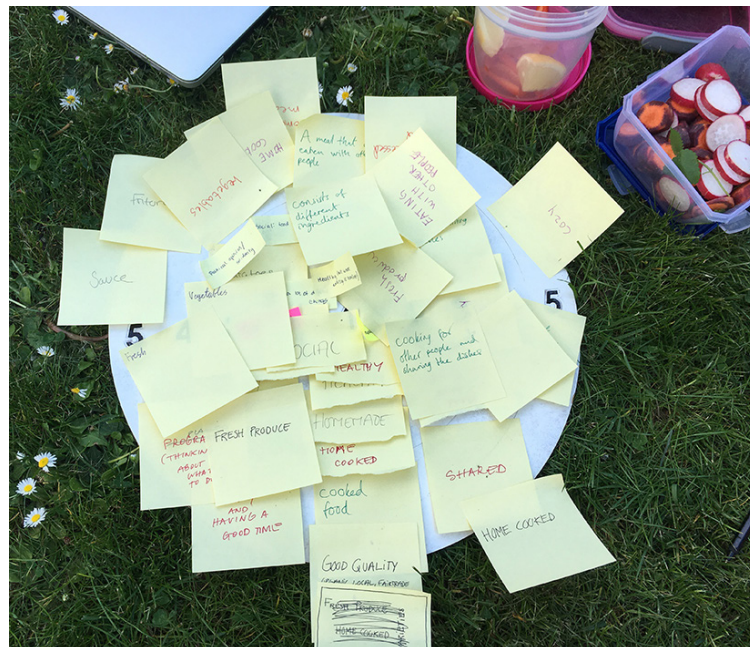


Fig 3.6. The image represents some moments from the WS #2. Discussion session prioritize the Proper Meal keywords.

CHAPTER 4

ANALYSES



4.1 Analysis prior to designing

Before starting with designing the structured qualitative inquiry, I have collected several empirical data about food-related practices, targeted to break the complexity of food consumption, to identify some of the elements of which the practice of preparing a meal is composed and to understand the general configurations of those elements, helping myself with literature review, pilot-study observations, informal conversations with friends, attendance to conferences about food and reflections upon my own experience and practices in everyday household cooking. Another useful process was to list some of the main activities carried out when preparing a meal, the relative resources consumed and the meanings, skills and issues related to food consumption practices. This initial set of concepts was used as a support for the workshops' design and as a sort of navigator in conducting the generative discussions that took place after the workshops.

Drawing on the Schatzki's definition of practices as '*organized nexus of actions*' (Schatzki, 2001), the following table represents the list of all generic actions taken in carrying out the practice of cooking and the relative resource consumptions. The table takes inspiration also from the OECD report about household consumption (2002) customized for the food consumption through pilot-studies and reflections on personal experience with cooking. This table was useful for the workshop design process as an overview and a support on the commonly accepted consumption activities related to the practice of meal preparation.

Activities related to food consumption practices	Description	Main resources consumed and waste production
Purchase	Deciding what to buy(selection) and where and the act of buying itself	Ingredients, fresh or industrially packaged/prepared.
Growing	Cultivating fruits or vegetables indoors or outdoors	Water, ground, fertilizers
Storing	Putting food in the fridge, freezer, cupboards, boxes, jars etc.	Electrical energy(fridge). First production of waste, discarding the packaging (plastic, paper and cardboard, glass, aluminum, mater-b)
Processing	Washing, cutting, peeling, chopping, mixing	Water, second production of waste not edible or rotten parts
Transforming	Using cookers, oven, microwave bbq or other sources of heat. Drying. Fermenting.	Electrical energy, gas, water.
Serving/Plating	Putting food that is ready to be eaten on surfaces on which it will be served	Pottery and cutlery (ceramic, porcelain, glass, metals, plastic, wood, paper, textile). Home decorations made out of a number of materials.
Eating/Tasting	Smelling, feeling the taste, chewing, swallowing	Third production of waste
Cleaning	Collecting all the objects used for preparing the meal and washing them with handwashing or with the dishwasher	Water, use of detergents
Waste processing	Addressing the food and packaging waste created during the process of meal preparation.	Plastic

An additional resource consumed all over the process and taken in consideration initially was the time. Two interesting insights on time considerations learned from literature review arrive from Shove and Sutherton (2000) that mention the “*household time budget*” in managing the domestic labour, and from Sahakian and Wilhite (2014) where, in a case-study, time is put in relation to the “*individual freedom of choice*” [of ingredients and purchasing items] which is defined as “*time consuming and burdensome*” (Sahakian and Wilhite, 2014, 35).

Another relevant study prior to design phase was functional to the selection of the main topic to be used in talking about food in methodology-testing. The topic had to be broad enough to touch upon a vast extent of elements of food preparation and provide informations on how different practices relate. Therefore a useful process was to brainstorm about the three elements of practice theory (skills, images and stuff) in relation to food.

The main sources of this reflections are various and difficult to detect: from some academic researches about food-related practices (Warde, 2013; De Jong et al 2013, De Jong and Masé, 2010), some relevant reports about food (Stancu et al. 2018; FAO 2013), the attendance to conferences held by food experts (Sjøn 2018: Foodways, Food Anthropology Festival, CPH) and listening to the BBC podcast ‘The Food Programme’ providing cultural and societal insights on food.

Some aspects of personal ‘skills’ related to meal preparation practice:

Cooking skills, Use of domestic appliances, Quality considerations, Attraction/aversion, Likes/dislikes, Healthy/unhealthy, Nutritional believes/values, Taste and smell education
Self-perception (related to the elaboration of needs of certain foods more than others)

Some aspects of ‘images’ or social conventions:

Food trends, Safety, Tradition of cooking, Dieting, Mainstream narratives and marketing, political trends, Social relationships, Aesthetic experience, Disgust (as socially shared)
Notion of wellbeing, Lifestyle, Availability of food

‘Stuff’ considerations or the materiality involved:

Electrical appliances, Resources, Cooking utensils, Body parts (hands, eyes, taste receptors, smell receptors, digestive system...), Detergents, Ingredients, Industrially prepared food

4.2 Analyses of methodologies:

from objectives to empirical outcomes

The objective of the participatory inquiry (workshops) was not only to gather data about food-related practices. Mostly, it was addressed to understand the link between the acquisition of new knowledge and the qualitative methodology used and, furthermore, to focus on the role of design and designer related to sustainability issues and on the role of the body in engaging in participatory processes. Therefore, to evaluate the achievement of the objectives, they will be considered as four key-categories for the analyses of data, categories that will be re-proposed and discussed in the 'Chapter 5. Discussion' as well.

In the following the four key-categories are listed and explained:

-**Knowledge** intended as the learning process through qualitative inquiry.

It answers to the question what have the designer learned through the empirical research and how is that learning related to the particular methodology utilized?

-**Design** intended as the set of methodological choices.

What was the process? When to use it?

-**Body** intended as a source of knowledge and an element of design. How can it be used?

-**Sustainability** intended as the focus and the objective of change in practices related to food. What can consumers do in order to adopt practices that are less harmful for the environment? Which are the practices that are less impactful?

To get an overview of the resulting characteristics of the methodologies used, in the following table the four key-categories are applied to each of the methodologies.

	Verbal	Narrative	Bodily	Discussions
Knowledge	<p>- Informs about personal experiences and it can be very accurate in talking about particular practices and meanings, if the interview/dialogue is structured with different kind of questions (descriptive, structural, contrast questions (Spradley, 1979))</p> <p>- Gives the possibility of deepening the topic or changing the direction of the inquiry, based on the informant's answers.</p>	<p>-It gives an insight on social norms and social expectations.</p> <p>-It returns an embedded knowledge of something learned through observation (i.e. of a family member).</p> <p>-It extends the number and the typology of participants, even if filtered through someone's point of view (i.e. talking for someone else extends the points of view).</p>	<p>It generates the knowledge about socially shared and embedded understandings of food consumption.</p> <p>-It gives a demonstration of how 'stuff' is used and inhabited (i.e. moving in the kitchen and using objects).</p> <p>-It informs on how strong is the habit of some actions of the practice (if the person is acting with no hesitation it is likely to be a practice performed many times).</p>	<p>-Generating knowledge through the comparison and conciliation of different points of view.</p>

	Verbal	Narrative	Bodily	Discussions
Design	-Can inform the design about in the initial phase of data gathering and in monitoring phase questioning the informant about the results of eventual interventions in practice-oriented design.	-Useful to have insights in how different members of a family or community living together perform certain practices.	-It can be used to explore scenarios, observe how people tackle objects and spaces and what are the recognizable infrastructures and socially shared understandings.	-Generative sessions of discussion can inform design processes with multiple points of view.
Sustainability	-Sustainability can be discussed rationally through the structured interviews.	-Gives an insight on the sustainability from a family's or small communities' perspective, asking the informant to narrate through many points of view.	-Gives an insight on how are the resources used during meal preparation and the waste processed. (i.e. it can be interesting to ask to perform a 'sustainable meal' after the 'proper meal' and evaluate eventual differences.)	-Giving a broader image of different ways of conceiving sustainability and insights on some contradictory aspects of sustainability (i.e. food variety is more or less sustainable?, is home-cooking more sustainable than eating in restaurants?)
Body	-Non-verbal language of the informant while answering the questions can be of some relevance.	-Leads the informant to recall the memory of the body, performances and behavior of others.	-The centrality of the body in this method is bringing a clear insight of how is the body behaving and performing practices while preparing the meal.	-The bodily technique can be eventually used in the discussion to explain different practices if there are big differences in their performance.

4.3 Proper Meal as the main topic

The choice of using the ‘Proper Meal’ as the main argument and an opportunity for inquiry and discussion was due to the fact that in this research process the need was to set the methodologies while talking about food consumption. Asking participants about their conception of a proper meal was disclosing a number of approaches to food, within a certain freedom of choosing what to consider as ‘proper’.

The question “What is a proper meal?” put the informant in the perspective of drawing attention to all those elements that for he/she are suitable and appropriate when considering food consumption.

The three different methodologies proposed allowed a passage from the more explicit knowledge outcomes to the more latent, as for example talking in place of someone else in the narrative methodology, helped the informants to say things that are away from being ‘proper’ from their own point of view, but considered as ‘proper’ for somebody else, without judgement or criticism involved, or the activity of recognizing gestures of somebody performing cooking in silence and in an empty space, underlined how profoundly shared and embedded are our practices of the meal preparation.

Furthermore, the idea of involving participants that already have some expertise on sustainability issues, allowed to narrow down the broadness of the question and enter the specific issues related to sustainability and therefore to understand better how to approach a sustainable food consumption.

Outcomes of what is considered a proper meal

In this paragraph I will introduce the palette of considerations and concerns about a proper meal emerging from the workshops, since there are some common outcomes to the two experiments and some elements that are tangent to all the methodology inquiries as well.

The feature of the proper meal with the higher rating belongs to the sphere of what can be called health benefits of food, and it appeared, declined differently, in every group-work of both workshops. The most used words are ‘Health’ itself (also ‘Healthy food’), ‘Nutritious’ (‘Nutritional values’), ‘Fresh’ (‘Freshly made’, ‘Fresh produce’), ‘Good quality’ (‘Good produce’, ‘Good raw materials’), ‘Varied’ (‘Variety’), ‘Home-cooked’ (‘Home-made’), and the top winner, present as well in all the groups are ‘Vegetables’.

These food health benefits expressed by participants, if analysed through the keywords listed above and other ideas of a proper meal emerged from the workshops, can be considered as a belief that eating fresh, nutritious, varied food with lots of vegetables, home-prepared and

Limits to the proper meal

Around half of the participants agreed on time limitation as an issue for eating always properly and budget limitation in purchasing products that are retained to be of the proper quality, though there are some participants (mainly mothers) that declared to be able to dedicate the necessary amount of time to the proper meal preparation. This result is aligned with the above mentioned conceptions of time as “*household budget*” (Shove and Sutherton, 2000)

4.4 Analysis of practices

The nature of food related practices

The meanings conveyed through questioning the Proper meal have highlighted practices involved and multiple aspects of their qualities and elements. But there is another methodological issue: how to identify the boundaries of a practice which is to become the object of study? (Warde, 2013) In particular the food related practices are very complex and difficult to tackle. In “*What sort of practice is eating?*” Warde calls eating a compound practice to describe its complexity or a practice composed of other practices: “*Eating, [...], presupposes the intersection of at least four integrative practices: the supplying of food, cooking, the organization of meal occasions and aesthetic judgments of taste.*” (Warde, 2013)

Schatzki lists cooking among the so called integrative practices that are defined as ‘*the more complex practices found in and constitutive of particular domains of social life*’ (Schatzki, 1996: 98). From these concepts food related practices result as being a complex intersection of practices.

Moreover, in his broad analyses of eating as practice, Warde considers eating as loosely framed practice, with the meaning of weakly regulated and weakly coordinates. This means that the practices-as-performance can be carried out in a high number of individual, innovative, improvised, context-dependant ways while remaining still recognisable. (Warde, 2013)

Findings about practices

The empirical investigations shown many different aspects mostly of cooking and eating practices and some related sub-practices (i.e. ‘storing things next to expiration date all together in a particular place of the kitchen to be consumed quickly’).

These aspects belong to the concept of *practices-as-performance* and show the different use of the elements of practice that lead to various ways of performing the practices of cooking or eating i.e. conventional aspect: ‘cooking emotionally’, competence aspect: ‘division of the labour in the family in food activities’, material aspect: ‘setting up the dining environment for children’, ‘eating on the couch and not on the dining table’ or ‘eating while sitting on the floor and using a bottle crate as table’, ‘not throwing away food but saving it for the next day’.

For what concerns the *practice-as-entity*, the investigations shown some elements of the standards in the modern western practices related to food, widely shared, embedded and recognizable elements i.e. the material element standardisation of the kitchen infrastructure, or the essential processes of the meal preparation like cutting, heating, baking etc and the relative utensils.

In the following some other examples: Social norms: the formalized idea of health and nutrition mentioned in the previous section, the mistrust in the industrially prepared food, the standardisation of food related spaces and processes; Social expectations: ‘my mother is fine with leaving some food in the plate’ but also ‘saving leftovers for the day after’; Conventions: ‘Cheering with drinks before the beginning of the meal’ ‘Cooking high variety of food when more people eat’ ‘Eating at the dining table’

Behaviours: Relaxing while cooking, organising sharing meals with other people, Feeling happy while eating, deciding with the rest of the family what to eat how and where.

Values ‘Food is not central in my social life’, Consideration of time.

In the figure below these two levels of easily observable and hidden aspects of practices are clearly represented (Spurling et al 2013).

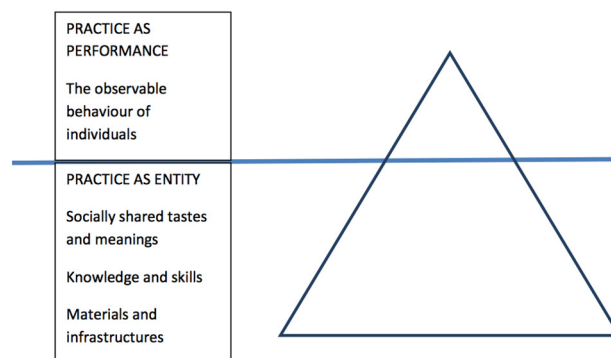


Figura 4.2– The iceberg is showing the difference between practices-as-performance and practices-as-entity (Spurling et al 2013)

It is curious that all the participants with no exception, when asked to think about a proper meal, decided to choose a home cooked meal and not i.e. a restaurant.

When it comes to sustainable practices, there are some elements that shows an attention to environmental aspects, mostly on the generation of waste and the refusal of consuming meat, less on the consumption of other primary resources.

Analyses of participants as consumers

As said above, there is some evidence from the answers and discussions that the participants have triggered a way of thinking of food that is more inclined to consider the aspects of sustainability, nevertheless there is a considerable confusion on which practices are the most sustainable.

Another aspect that emerges from the application of qualitative methods is the duality between the need for control over one's food and the difficulty of knowing the origin of foods, mostly for the industrially prepared items.

CHAPTER 5

DISCUSSION



5.1. About the design of methodologies

Opportunities and implementation with new ideas

From the analyses' findings the three methodologies proposed result:

- Being adaptable to any kind of audience
- Providing insights in practices and therefore producing knowledge about them
- Can have a flexible focus, or inquiry question, depending on the goal of the POD project (changing the proper meal with any other topic)
- Can be applied independently from the design goals of POD projects
- Produce relevant knowledge in a relatively short time

For the use methodologies, the suggestion is to consider them as three methodological approaches, Verbal, Narrative and Bodily, with their essential differences and outcomes expressed in Chapter 3 and 4. This can make them more flexible and adaptable to project's needs and different participants.

More concretely, it can be helpful to provide each approach with some further 'dimensions' or indications in order to make them even more applicable and navigable.

For this purpose, two features could be added that are using the two cross disciplinary approaches of which the methodologies are made of: design games and theatrical improvisation.

These dimensions can be called the '*gamification level*' and the '*improvisation level*' where 'level' indicates the intensity of the approach.

With gamification I intend providing to the participants strict set of rules and indications, with improvisation I intend the opposite, having in mind the final goal but leaving the situation open up as much as possible for unexpected unfolding.

Through gamification the facilitator can give more rhythm to the interaction between participants and differentiate the quality of their involvement by rising the energy for participants i.e proposing a competition between teams in capturing practices (for each methodological approach) this can increase the productivity of the methods.

The participants can have more fun with the increased level of gamification

Another opportunity in this case is that the design of the rules removes the need of the constant facilitation of the design-researcher.

With improvisation a lot is delegated to participants and to designer's conduction, so it is much more situational. It can however provide the researcher with unexpected outcomes and deeper insights in practices. The participants can learn a lot about themselves through this method and become more thoughtful and self conscious.

Limits

The big limit of the workshops as they were conceived in the project was the collection of the documentation. Being alone in the process and not wanting to put the responsibility of filming or recording on participants because it can be distracting or annoying. The organisation in small groups has prevented from making a unique video or recording of the happenings.

Use

For who these methods can be useful? For sure for designers and researchers working on projects that use POD approach as framework and have to learn more about practices.

More in general the methodologies can be beneficial for the qualitative inquiries with citizens or other kind of participants, with the research need of gathering insights in embedded knowledge or embodied activities that are not evident through observation and are not easy to talk about. The three approaches can be used separated or together, depending on the needs.

5.2. Sustainability

The sustainability aspects that emerged from the empirical research in food consumption are far away from being exhaustive and providing insights that can be concretely used. Despite this, the methodologies provided some areas of interest in sustainability of food practices that can be further researched and developed.

The whole discussion about health and healthy food can be an interesting starting point in understanding and deepening the purchasing practices and behaviours or for a study about how cooking and eating practices interlink with other practices related to health and related beliefs, like taking care of the body or commuting to work etc.

The waste management is also an interesting insight like the practice of prioritizing food that needs to be consumed quickly.

The perception of home-cooking as preferred and sustainable can bring interesting insights in the consumption of resources.

The insights in the embedded knowledge about kitchen standardisations is another interesting element where to insert novelties in food related practices, as well as the perception of the transgression or cosiness when eating out of the places designated to eating like dining table.

In Conclusion

The research question driving this project was about understanding the role of the designer in mapping practices and defining which kind of knowledge outcomes are useful for the Practice Oriented Design approach. Furthermore, the project kept particular attention to the role of the body in the process of mapping practices and sustainability related to food consumption patterns and practices.

The findings lead to conclude that the designer's role can be active and creative also in the mapping phase, proposing methodologies that are designed ad hoc for the need of the project.

To simplify the process, three methodological approaches to mapping practices were designed and tested and revealed to be able to differentiate the knowledge outcomes and have specific insights in food-related practices.

The role of the body found its importance in the project, mostly for what concerns the unfolding of the embedded knowledge that is tacit and therefore difficult to detect.

The findings on sustainability revealed some unexpected outcomes and can be considered as a starting point for further explorations about the idea of sustainability, resource consumption and production of waste in food practices.

Moreover, as every project that is carried out in a long, it opens up new curiosities and territories of exploration for next researches.

A large, curved knife with a wooden handle and a metal blade, resting on a wooden surface. The blade is polished and features a small circular logo near the base. The handle is made of light-colored wood and has two brass-colored rivets. The background is a dark, textured wooden surface with a prominent grain pattern.

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The chapter opening images represent my 'last-days-thesis-writing' proper meal preparation. Rice with vegetables, and irony. Varied, vegetarian, colorful, healthy, made in a huge proportion to save time through leftovers. The need of taking nice pictures compromised the sustainability aspect though.



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Acknowledgments

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A huge thanks to my supervisor Charlotte Louise Jensen for her brilliant guidance, her patience, her support and her joyful passion for the research.

Thanks to Søsser Brodersen for providing the kind opportunity of the first workshop and the Students of the second semester in Sustainable Design for actively contributing to the empirical research.

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Mauro for his sacred presence.

Friends that tested some of the thesis ideas.

Tak!

APPENDIX

1

PROPS USED IN WORKSHOP #1

Conceived as small booklets A5 size. The first image is the external part of the booklet, the second, the internal.

There are three different roles (Documenter, Facilitator, Informant) and three different methodologies (Verbal, Narrative, Bodily) and their combination produces in total 9 roles. The props are mentioned in Chapter 3.





MAPPING PRACTICES IN FOOD CONSUMPTION



YOUR ROLE

Your role is to give the indications to the Informant.

Ask to the informant if he/she can spend a few minutes (*max 5'*) thinking about an **episode** where he/she had a **'proper' meal** with her/his **family**?

And if he/she can tell the story from the point of view of the main person in charge (*the mother, or other female protagonist, a group of family members etc. but possibly avoiding the personal point of view in the chosen situation*).

Listen to the story, and decide, based to the answer, if to ask **further questions** in order to gather more details.

Your objective is to understand what are the social norms that underpin the conception of a proper meal for the informant and which are the shared practices in his/her family.

NOTES



MAPPING PRACTICES IN FOOD CONSUMPTION

YOUR ROLE

Your role is to guide an interview conversation with the Informant about his/her conception of a proper meal. The objective is to map the Informant's daily practices of the meal preparation and/or consumption, through questions and sub-questions that can give you detailed answers.

Here you find a draft of questions, but feel free to decide, depending on the situation, on how to use the questions, and if to add others or change their order.

What is for you a proper meal?

Can you make me an example?

Which are the elements that make a 'proper' meal 'proper'?

Do you like to prepare it yourself? In case yes why? If not why?

How much it takes you to prepare/get it (in terms of time)?

What else do you need to prepare it (if the question is not clear, then exemplify like 'in terms of material stuff, resources etc.' otherwise see that's the Informant's answer) ?

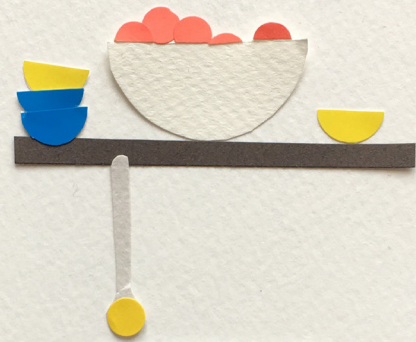
How often can you have that kind of meal (the 'proper' one)? (if the answer is generic, ask a more specific question like how many times at week or in a month?)

What stops you from having always a proper meal?

Is there any other way of procuring yourself a proper meal?



FACILITATOR IN "VERBAL" METHODOLOGY



Do you experience any kind of meal that is really far away from being considered as a proper meal?

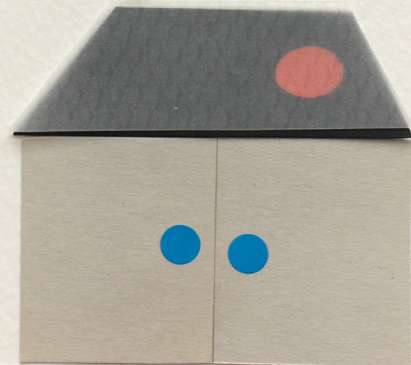
Why do you have that kind of meal?

If the answers are too abstract or idealistic, try to bring concreteness in the discussion asking examples, and viceversa.

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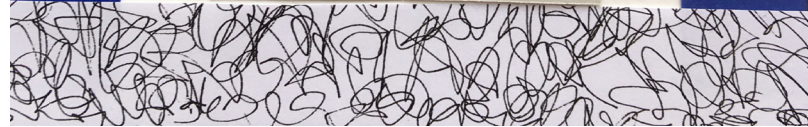


FACILITATOR IN "BODILY" METHODOLOGY



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MAPPING PRACTICES IN FOOD CONSUMPTION



YOUR ROLE

1) Ask to the Informant to think about a **'proper' meal** that he/she had recently.

2) Then ask him/her visualise the **imaginary space** where the meal has been prepared/consumed and to set up its dimensions in the classroom in a very realistic way (*the important is to think about how much space is needed to move around and create an empty space sized as his/her kitchen by pushing away the real objects like tables and chairs*).

The Informant has to "visualise" the different parts of the space (kitchen or whatever) in a totally empty space and use those imagined spaces during the improvisation, as needed.

3) When the space is set, ask him/her to **improvise the preparation (or consumption) of that meal**, action after action (*let's say that the starting point can be from picking the ingredients out from the storage spaces*).

The Informant can't use any real object, but just try to mime and shape them with hands.

- You can help his/her actions by **naming** them, but without putting pressure on the actor, take your time to understand what is going on, where are the things and when you are sure, verbalise, as the support to the action.

Tips in case the perfo is too quick or too slow:

Use the time and the rhythm of the action to help the Informant and yourself:

If the Informant is very quick in improvising the action, and he/she is leaving apart lot of details, or he/she chooses a very quick meal, ask to repeat the sequence by **varying the timing**, in **slow motion**, with half (or even less) speed then the normal one.

If the need is to speed up the process because too detailed and very slowly or difficult to follow, ask the Informant to **speed up** the impro and to do everything with the double speed.

EVENTUAL NOTES



MAPPING PRACTICES IN FOOD CONSUMPTION

YOUR ROLE

Your role is to document the Informant's story and to present the key points emerged from his/her storytelling to the rest of the classroom.

You can decide how to document, keep in mind that is important to be able to turn back to the story later on, during the design process, in a detailed way.

When you summarize to the classroom the outcomes of the Informant's story try to focus on the social practices and norms that emerge from the narration.

Notes for the group presentation:

Who is/are the protagonist/s of the story?
Where is the story set?
In which part of the world?
When?
Which practices emerge from the narration?



NOTES



MAPPING PRACTICES IN FOOD CONSUMPTION

YOUR ROLE

Your role is to document the Informant's story and afterwards to present the key points emerged from the interview to the rest of the classroom.

You can decide how to document, keep in mind that is important to be able to turn back to the story later on, during the design process, in a detailed way.

Below you can find the same draft of questions given to the Facilitator. Take note if the Facilitator asks very different questions or if he/she decides to change or re-structure the way of approaching the Informant.

What is for you a proper meal?

Can you make me an example?

Which are the elements that make a 'proper' meal 'proper'?

Do you like to prepare it yourself? In case yes why? If not why?

How much it takes you to prepare/get it (in terms of time)?

What else do you need to prepare it (if the question is not clear, then exemplify like 'in terms of material stuff, resources etc.' otherwise see that's the Informant's answer) ?

How often can you have that kind of meal (the 'proper' one)? (if the answer is generic, ask a more specific question like how many times at week or in a month?)

What stops you from having always a proper meal?

D O C U M E N T E R

D O C U M E N T E R
I N
"V E R B A L"
M E T H O D O L O G Y



Is there any other way of procuring yourself a proper meal?

Do you experience any kind of meal that is really far away from being considered as a proper meal?

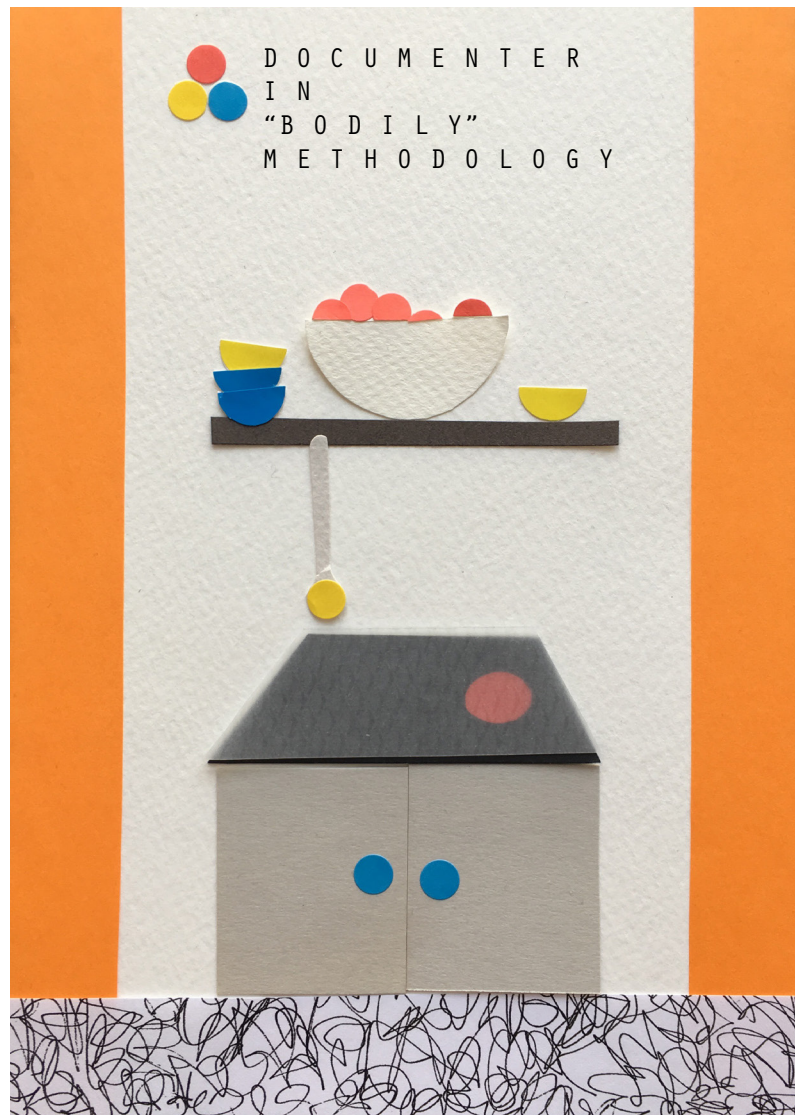
Why do you have that kind of meal?

N O T E S

V E R B A L



MAPPING PRACTICES IN FOOD CONSUMPTION



YOUR ROLE

Your role is to document the Informant's performance and the Facilitator's contribution to it and at the end of the improvisation, to present the key points emerged to the rest of the classroom.

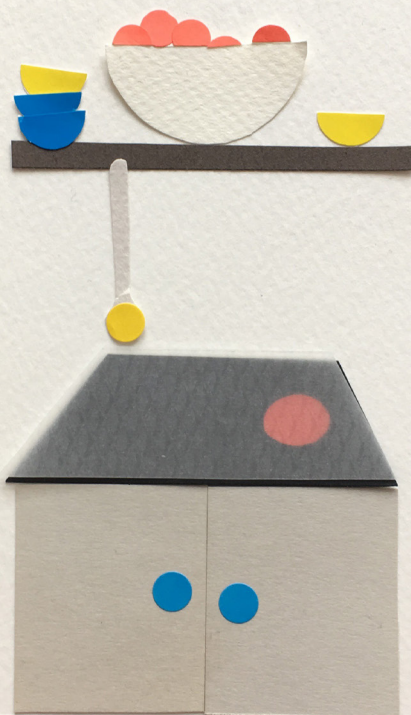
You can decide how to document, keep in mind that is important to be able to turn back to the story later on, during the design process, in a detailed way.

Notes for the group presentation:

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INFORMANT IN "NARRATIVE" METHODOLOGY



MAPPING PRACTICES IN FOOD CONSUMPTION

YOUR ROLE

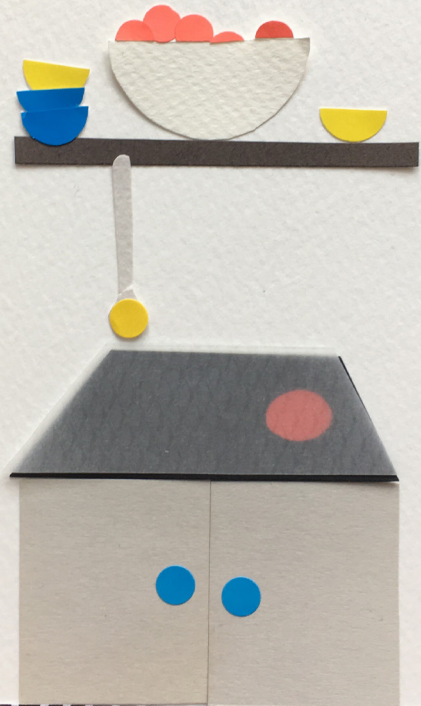
Your role is to answer to the Facilitator's request in a detailed way, trying to think about both details of the story and the context that you choose.

If you need, take notes in preparing the story:

NOTES

NOTES

INFORMANT
IN
"VERBAL"
METHODOLOGY



MAPPING PRACTICES IN FOOD CONSUMPTION

YOUR ROLE

Your role is to focus on yourself and on what you usually do in answering the Facilitator's questions.

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MAPPING PRACTICES IN FOOD CONSUMPTION

YOUR ROLE

Try to take the Facilitator's requests seriously in the improvisation of the required actions.

Take your time in rebuilding the detailed memory of what you usually do.

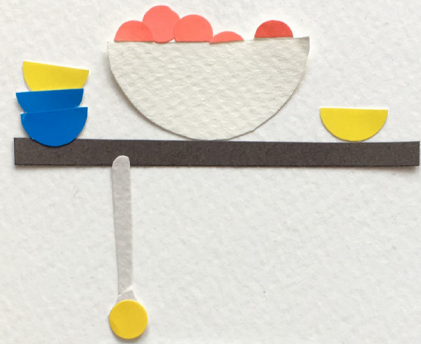
The more detailed you are, the more fun you will have.

If you need to repeat a sequence because you find a better way to represent it, just do it.

Try to be silent as much as possible.



INFORMANT IN "BODILY" METHODOLOGY



NOTES

APPENDIX

2

CARDS USED IN WORKSHOP #2



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2 Questiones

- Is there any other way of procuring yourself a proper meal?
- Do you experience any kind of meal that is really far away from being considered as a proper meal?
- Why do you have that kind of meal?

Please take note if you add any question:

—

—

—



3 Notes

Please take note of the keywords or key answers emerged from the interview about a proper meal, they will be useful later.

Notes:



1 Your role

Your role is to support the other person of your team in the process of storytelling.

Your objective is to understand as much as possible about the practices of the meal preparation and/or consumption (cooking and eating), through the short story that your group mate will tell you.



2 Questiones

Please ask the other person from your them if he/she can spend a minute thinking about a recent **episode** where he/she had a '**proper**' meal with her/his family or friends.

Then ask your groupmate if she/he can choose one **relevant character** in that episode, different from his/herself.

And if he/she can tell you the story from the point of view of the chosen person (the mother, or another female protagonist, other family members, a friend etc.).

Listen to the story, and decide, based on the answer, if to ask further questions to gather more details.

Your objective is to understand what are the social norms that underpin the conception of a proper meal for the informant and which are the shared practices of his/her family.



3 Notes

Please take note of the keywords or key answers emerged from the interview about a proper meal, they will be useful later.

Notes: