

Let's talk

Let's talk

Urban Food

talk

talk

talk

talk

A white paper to inspire
creative ideas for urban food culture

Cities have never held greater appeal. In order to remain liveable, they need long-term alternatives to conventional food production. The questions of production, distribution, marketing and communication of food are fundamental in this regard. In the creative industries sector, the Vienna Business Agency is addressing this future-oriented topic by means of its Urban Food funding call and other formats in collaboration with leading players.

Up to 100,000 euros per project!

Submit
your project
from 1.10.2020
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Urban Food Funding Competition

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When?

1 October 2020 to 31 January 2021

Go to wirtschaftsagentur.at to submit your application

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Women's bonus

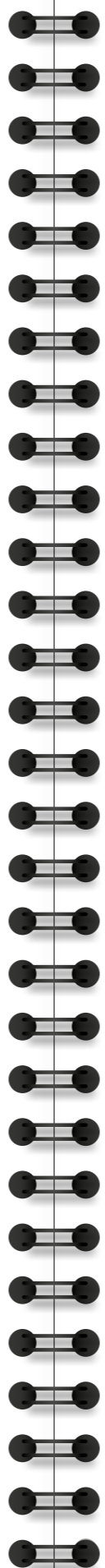
Successful projects that are demonstrably female-led will receive a EUR 5,000 bonus.

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Contents

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Let's talk: Urban Food

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Creative impulses for food culture in the city

Viennese cuisine and hospitality are two of the city's hallmarks. If you think of other famous gastronomies, such as Japanese or Italian, Vienna is the only major city defined by its cuisine. Countless eateries, foods and cooking methods contributed towards establishing the distinctiveness and tradition of Viennese cuisine. Even though it is a cult(ural) asset, this culinary legacy is by no means aloof or elitist, but rather accessible to all parts of the population across the board in their daily consumption. But the acceleration in our lifestyles and in globalisation – in both the geographical and digital sense – is causing that legacy to disappear in many places. Similar offerings, rushing instead of savouring, and the loss of local expertise and traditional recipes go hand in hand with that. And questionable production conditions leave an unsavoury aftertaste. This is why food and hospitality have a great opportunity, now more than ever, to shape a positive future and to get people to come together and reflect on it.

Food during the Anthropocene

And the world's population is growing. It is common knowledge that by 2050 it will have risen to about 10 billion, of which at least two-thirds will live in cities. In our current Anthropocene age, in which humans are the biggest factor affecting the earth's geology, food has a major impact on the future of humanity and the planet. It is therefore vital to find an answer to the question "How can we produce a greater amount of food sustainably and locally, to reduce the strain on the environment?" The opportunity lies precisely in food's everyday nature and its impact on many areas such as health, industry, transport, consumer behaviour, waste recycling and society formation. By exploring how we eat and how ecosystems survive, we can find answers to the most pressing questions concerning our planet's future.

This coincides with another global phenomenon connected with food; namely, that we explore the world through our mouths. Food may have got us moving in the Stone Age, but never before have taste experiences been more of a trigger for mobility than today. Cultural tourism is slowly turning into culinary tourism. People are looking for unique experiences through products, food and culinary trips. Must-sees are making way for must-experiences, and often must-eats. Social media allow glimpses into restaurants and local shops, and these are now facing new challenges. They are no longer only expected to offer products or services, but also to create relationships. Relationships require authenticity. This strengthens local products, production methods, and forms of presentation and interaction. And authenticity includes thinking about ethical and sustainable values.

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Field blend: marrying creativity and food

Food, consumption and hospitality are therefore increasingly characterised by eco-social challenges and the experiential nature of relationships and stories. So it is clear that there is a need for creativity in this area. It's no coincidence that a lot of creative minds are directing their attention to the topics of food and hospitality. Designers are developing new approaches that encourage people to rethink established, traditional processes in areas like agricultural economics, industry and service, and even to completely reshape them.

This noticeably strengthens the connection between food and hospitality and the creative industries. And this synergy always attracts new guests, competencies and collaboration opportunities. Creative professionals are already involved in culinary storytelling – be it in designing websites, product lines or packaging. Producers of brand-name foods invest in distinctive sound branding. The book market is exploding, thanks to ever more appealingly designed cookbooks. Apps are saving food from ending up in the trash. Augmented and virtual realities enhance the enjoyment of experiences and offer background information. Architects and interior designers create enticing concepts for restaurants and shops. The materials, colours and forms used allow us to be immersed in the company's philosophy. If the design hits the nail on the head, then that place and its offerings seem to spread like wildfire on social media – provided that the visual language and the graphic design are in line with the target group in question. More and more entrepreneurs and influencers are realising that cuisine and hospitality can be outstandingly staged in the form of moving images.

The interaction of design and food is also becoming ever stronger in knowledge production and transfer. At Berlin University of the Arts, for example, the design programme includes research on *culinary fiction*, among other things. In Denmark the Nordic Food Lab, founded by René Redzepi, the owner of Noma, was integrated into the Department for Food Science at the University of Copenhagen with the aim of creating products for future consumers. An interview with Wender Bredie, the head of the Section for Food Design and Consumer Behaviour, can be found on page 52 of this publication. At HAS University of Applied Sciences in the Netherlands, the food innovation programme combines agriculture and design thinking. And not far from there, Design Academy Eindhoven has established the first degree programme for food design. The academy does not structure its courses along the lines of the classical disciplines, but has design departments with an interdisciplinary approach. The design programme focusing on food and hospitality is called *Food Non Food*. This department is headed by Marije Vogelzang, whose article on the interplay of food & design can be found on page 34.

Finding true north: culinary impulses from Europe

Following the last great movement that got people talking about the synthesis of food, production and interaction via southern Europe, the compass needle for Europe's culinary revolution is now pointing north. The *slow food* movement, which originated in Italy, has now been succeeded by *New Nordic Cuisine*. This focuses on seasonal and local resources, and also shows what innovative plating and presentation can look like. The Nordic countries are demonstrating how a focus on regional and sustainable food is not necessarily accompanied by a moralising wagging finger. The *New Nordics'* creative output and focus on design are admired around the world and have sparked a radically new way of thinking about food. Since then, culinary art has been included in the canon of applied art: we shape our life with food, and food literally also shapes us. Thus food is also design.

Food design originated in the Netherlands and has become its own discipline and creative branch over the past few years. *Food design* is more than just an aesthetically pleasing plate of styled food. Creative professionals have shifted their focus to food, because they see creative power in its presence in our everyday lives. Design can set its world-changing potential in motion through food – in production and

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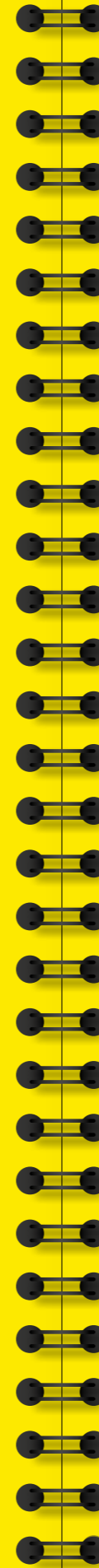
An appetizer from Vienna's kitchens

consumption. *Food design* comprises all measures capable of improving our relationship with food. These measures can relate to the design of products, materials, techniques, practices, environments, systems, processes and experiences.

This white paper aims to motivate creative people to take such measures. We hope that the interviews with pioneers, articles by visionaries and many best practices will serve as an inspiration for new business models. Something is happening: Creative minds are making use of the city's concentrated resources and expertise and are increasingly networking through culinary content and trends – not only with one another, but also with companies that are producing and researching locally. In a manner of speaking, the sealed soil of the city is being harrowed and turned into a playing field.

Several years back, the Viennese culinary collective Betonküche already brought together topics like vacancies and community – the age-old human yearning to sit around a table with others – in impressive scenographies. Bompas & Parr of London call themselves “architects of taste” and develop dramatic food concepts in spectacular events. Find out how they combine design with research and branding in the interview with Sam Bompas on page 44. *Design thinking* and the scientific study of food are also the focus of the Copenhagen-based innovation lab Space10. Founder Carla Camilla Hjort gives insight into her projects on page 26. A much-cited example of urban production and local distribution is Hut & Stiel, Viennese mushroom growers who use coffee grounds collected around the city. At the same time, product designers like Gregg Moore, Kosuke Araki and the studio Basse Stittgen are creating tableware made of bones, refuse or rotten eggs. California-based Sha Design have developed “Eatwell”, cutlery for people with dementia. Designer Martyna Golik translates flavours into textile materials in her project entitled “Touch that Taste”. Countless examples of interior design and shop design and architecture bring urban food philosophies to life – for example, at the worldwide *refettorios* and *social tables* of the nonprofit organisation Food for Soul, which unites the topics of recycling, vacancies and social inclusion. Or at Cub, a London bar-restaurant hybrid that is guided by the principles of sustainability and recycling; by the end of the evening, the kitchen has collected a mere nine grams of waste and the closed-loop aspect is reflected in the entire restaurant design.

More and more resourceful restaurateurs and entrepreneurs are discovering the power of a creative approach to food. The conceptual methods of the *nose-to-tail* and *leaf-to-root* movements are bringing a greater awareness of the holistic use of resources and waste avoidance to restaurants and to the book market. Bruder, a restaurant in Vienna's 6th district, creates “brutally local” dishes and beverages featuring ingredients handpicked in the direct vicinity. Just a few metres away, the Saint Charles Apothecary brews its own tonics made from regional herbs. And Alma Gastrothèque in the 4th district swears by neighbourliness and regional ingredients. See the interview Severin Corti conducted with Alma founder Christina Nasr and designer Andrea Lenardin Madden on page 18.



Creative perspectives for urban food

There's a lot happening, but not enough. In urban areas, especially, a more conscious attitude towards food, innovative production methods and a new consumption awareness are needed to be able to respond to big challenges like increasing urbanisation and climate change. Among other things, this requires innovative distribution models, wide-ranging knowledge transfer with regard to food, and profound customer experiences that can reach a critical mass and trigger behavioural changes at both the micro and macro levels.

Cities are hotspots of creativity and consumption, which is precisely why designers are called on to show new scaling possibilities. They can set off a shift in awareness and bring about positive change with surprising solutions, new stories, sustainable experiences, consciously created places, and thoughtfully presented messages. This can best be achieved in collaboration with business owners, specialists and experts from other fields – from research, production and distribution to logistics – which is precisely what the *Urban Food* call is looking for. The Vienna Business Agency wants to find creative business projects that offer solutions to the city's biggest challenges relating to nutrition. This white paper aims to provide inspiration and encouragement.

Alice Jacobasch, Miriam S. Koller, Elisabeth Noever-Ginthör, Alena Schmuck

The future of our food culture lies in the city

On food trends and the role of design in creating
a sustainable food system



the world's most
proudly identifies itself on
a long tradition of
innovation, but also
a vibrant scene that plays
a key role in sustainable crea-
tive food production
and food culture.
They provide a good
environment for future inno-
vation in the creative
field.

The future of our food culture



Vienna is one of the world's most liveable cities. It prides itself on having not only a long tradition of urban food production, but also a vibrant creative scene that plays a vital role in the sustainable creation of and shift in food production and a socially just food culture. Food trends can provide a good point of reference for future innovative projects of the creative industries in this field.



Food trends – signals of change

Food cultures have always been in a state of flux. They were and still are determined by climatic, social, cultural, economic, technological and political factors. But only since the beginning of the 21st century have we been taking food trends into account when discussing this shift. More and more people in Europe can now make their own decisions about what they want to eat – freed from scarcity, traditions and social norms. Coupled with the virtually limitless availability of food and food services in our industrialised world, the dynamic shift in our eating cultures and diets is undergoing a differentiation and acceleration that we try to describe in the form of food trends. Food trends can therefore be understood as phenomena that are typical of so-called affluent societies. They thrive in saturated markets that are not determined by deprivation or social norms, but where abundance motivates individuals to explore. Consumers are looking for help in finding their way around the dizzying number of choices and in satisfying their culinary and social needs and desires. But they are also seeking guidance in navigating the ethical and ecological problems in our industrial agriculture and food production that are becoming ever more apparent, as well as everyday challenges connected with food, such as intolerances, special requirements (e. g. of athletes, people with diabetes, families with small children) and diets shaped by culture or religion. These are indicators of food trends.

Cities are the epicentres of food trends

Not only are there more choices and a greater average purchasing power in urban centres, but traditions and social norms play a lesser role there. On top of that, ecological problems are usually recognised and addressed more quickly. This is why cities are almost always the epicentres of food trends. In order to gain acceptance, a food trend needs a critical mass of people who follow it. And in order to become stable, it also needs a flexible market that develops the sought-after goods and services. These new solutions naturally come from creative minds, from designers and artists, innovative restaurateurs, engineers and technicians, who, in their function as trendsetters and seismographs, help to shape this shift.

The producing city

The trend towards *urban farming* has already partially raised consumers' awareness of urban

food production. But many people aren't aware that, much more than just from community gardens, a considerable amount of food actually originates from urban agriculture. *Local food* has been a popular trend for many years and is one of the ways in which the increasing globalisation and anonymisation of our food is being counteracted. In urban agglomerations, "local" means originating within the city, especially since the term "regional" has been denigrated to an overused branding for any foods produced within a country. The trailblazers among the chefs and food producers are responding to this by amping up the volume and elevating regionality to "*brutally local*", a trend that focuses on exceptional quality, exclusivity and "exoticism" – not in the sense of coming from faraway countries, but rather from here, from urban gardens, empty warehouses in which food is grown vertically, or damp cellars. The oyster mushrooms cultivated by the Viennese company Hut & Stiel – Die Wiener Pilzkultur are an example of this. Hut & Stiel uses coffee grounds collected from restaurants and cafés in all of Vienna as soil for gourmet mushrooms, which are partly channelled back to the kitchens of these restaurants, where they again become part of tasty dishes. Brutally local agriculture also makes use of advanced and sustainable technologies such as aquaponics, which combines fish farming and vegetable growing in a closed loop. The Viennese city farm blün is a pioneer in this regard. At the same time, vertical farming projects in multi-storey buildings (so-called farmscrapers) make it possible to produce plant and animal products in large amounts. The vertical farm institute in Vienna offers consulting services and does research on this topic.

Experiencing food again

"*Meet food*" is another food trend that thrives mainly in cities, where consumers have been most visibly alienated from the producers in the past. "*Meet food*" strives to satisfy many people's desire to not only consume food, but to experience it, to regain a sense of closeness to the products they are eating as well as to the people who produce and process them. They want to see, smell, taste, capture the atmosphere of the production facilities, get to know the producers, talk to them and learn more about the production processes. Because conventional supermarkets cannot offer this, more and more producers and innovative distributors are offering consumers greater insight into their work – for example, with tours and demonstrations. Or they offer workshops in which visitors can try their hand at indoor farming.

Many dining establishments are also making an effort to satisfy consumers' curiosity. Show kitchens have already become something of an industry standard. The preparation and cooking process is no longer hidden but rather an integral part of the experience. And "*meet food*" often turns into "*meet people*". By uniting produce, skill and people, community table projects such as Betonküche and Feldküche focus on the social

The preparation and cooking process is no longer hidden but rather an integral part of the experience.

Hanni Rützler

and communicative significance of eating and enjoying. And inclusive social food business models such as Habibi & Hawara, Vollpension and the magDAS catering service place an even greater emphasis on people. These Vienna-based enterprises are trailblazers in empowering marginalised people as producers.

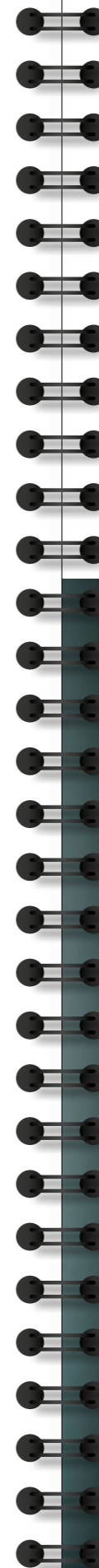
Taking leftovers to the next level: *use-it-all*

There is an increasing awareness that our attitude to food must change. This can be seen in various efforts on different levels to avoid (unnecessary) packaging and find alternatives to conventional plastics. And principles like *nose-to-tail* and *leaf-to-root*, which aim to use to entire animal or plant, make more efficient use of our food resources. This also minimises food waste that is still edible, and facilitates the development of concepts for processing and sharing – something cities, in particular, lend themselves to.

Re-use food and *zero waste* are trends that have gained traction in the past few years. These include edible packaging, deposit systems and minimal waste systems. The Vienna startup NaKu has developed biodegradable bags that are made of renewable, organic raw materials. At the end of their lifecycle, they can be composted, thereby returning to their natural state. Innovators are creating new technical materials such as “leather” made from discarded fruit, cutlery made from avocado seeds, and renewable, environment-friendly basic materials like Bananatex. The Swiss backpack brand Qwestion established Bananatex as an open source project that developed a fabric made from the fibres of banana plants (see article on page 63). The Viennese company Unverschwendet (see article on page 64) shows that even a crooked carrot can be tasty and that excess food should be pickled rather than discarded. It is evident that it is no longer just *dumpster divers*, people who rescue discarded food from refuse containers, who are motivated by waste reduction and resource conservation. More and more creative minds are also looking for surprising, new solutions.

Creatives as trend amplifiers

Creative design doesn't only change the way we view food and how we produce, consume and – too often – waste it. Architecture, design, fashion and other creative industries also serve as a bridge between life and the resources we need for living. Creative and design professionals working in the field of food stopped focusing only on food styling, beautiful tableware, sensual advertising visuals and elegant wine labels long ago. They are now playing an increasing role in shaping and changing the entire food production and culture in a sustainable way, thereby ultimately contributing towards the social transformation of the urban food system: from production and distribution to preparation and



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consumption, from packaging and recycling to disposal. There is great innovative potential, especially in the interaction between the creative industries and the food-related industries.

These ideas, products and services can strengthen the abovementioned trends. Creative business ideas are impulses that facilitate the shift, not only on the market, but also in people's heads. Funding for such projects is therefore a tasty investment in the city of the future.

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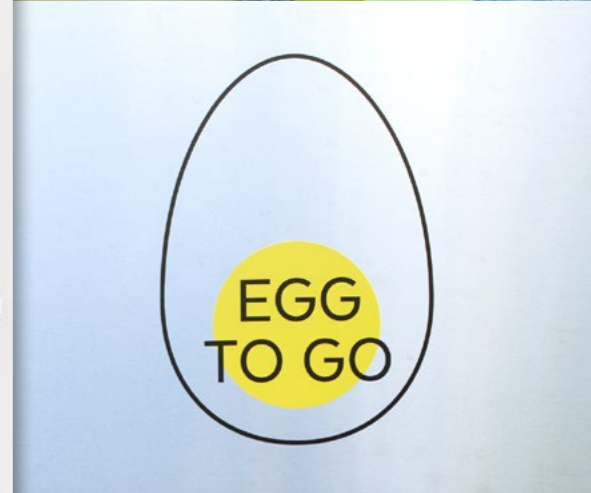
Design and food in the city

For several years now, we at the Vienna Business Agency have been exploring the question of what role creative professionals and designers play in the context of food and nutrition.

We delve into the topic of *Urban Food & Design* throughout the city. Together with Vienna Design Week as our key partner we have been organising annual challenges around the topic of “Urban Food & Design” since 2018. With these challenges, we are looking for design concepts and projects that address the most pressing issues in the realm of food, design and the city: from local production, distribution and consumption to a new understanding of hospitality and enjoyment of food.

The winning projects can be experienced during Vienna Design Week and are highly diverse. They deal with shared meals in the digital age, inclusion in the neighbourhood as well as with new food sources and “neuroscience” on the plate. They have presented storytelling by means of pastries, celebrated body positivity and empowered chickens in the urban space.

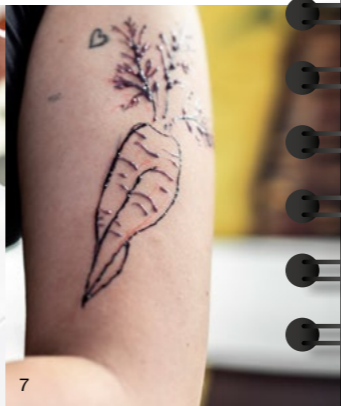
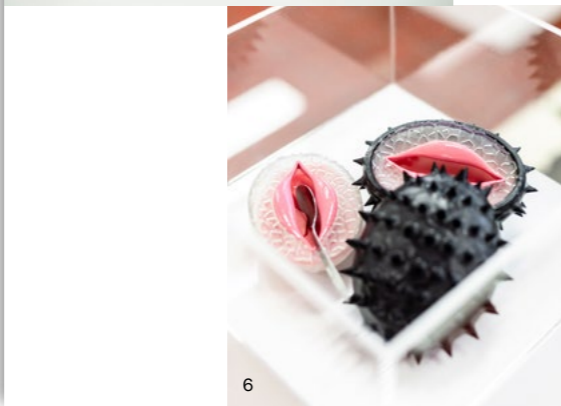
Urban Food & Design strives to demonstrate how the interface of design and food can contribute towards the future viability of the city.



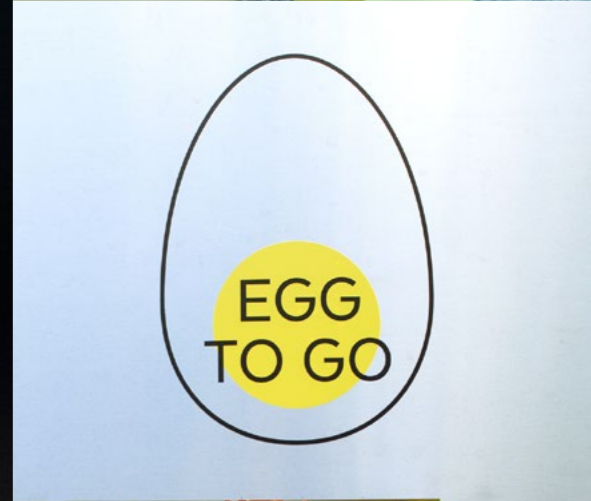
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Design for food city

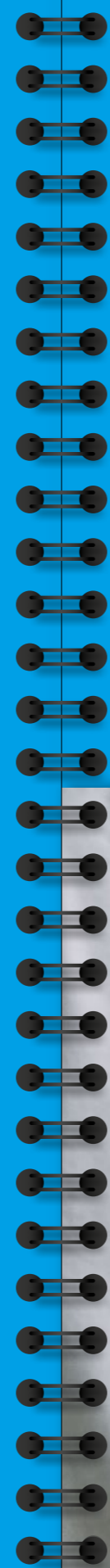


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Local

Food



Local

Food

Sourcing
Distribution
Vertical farming
Demonstrations
Circular economy
Consumption
Packaging

How can food be produced locally and regionally in a resource- and energy-efficient manner?

How can producers and consumers be brought closer together?

What are new ways of giving consumers insight into production processes?

How can architecture serve as a resource in a circular economy?

How can new, climate-neutral distribution channels be found?

What kind of packaging systems could be developed using local resources?

Sowing ideas and letting them germinate

A Viennese kitchen talk with Andrea Lenardin Madden and Christina Nasr conducted by Severin Corti

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Local Food

Vienna's acclaimed vegetable cook Christina Nasr (CN) and the successful California-based architect and designer Andrea Lenardin Madden (ALM) in an interview with restaurant critic Severin Corti.

CHRISTINA NASR, YOU ARE A RESTAURATEUR AND WINE SELLER IN VIENNA AND ESTABLISHED ALMA GASTROTHÈQUE TOGETHER WITH YOUR BUSINESS PARTNER, ANDREAS SCHWARZ, TWO YEARS AGO. DO YOU HAVE ANY SPECIFIC DESIGN NEEDS?

CN: Absolutely. Especially when it comes to workwear. It should look great, but shouldn't restrict you. Freedom of movement is important – an apron has to be more than just trendy. The material should come from sustainable sources; it should be easy to clean, comfortable and, ideally, non-iron. The clothes should make you feel flexible in every way – both in the kitchen and during service.

YOU'D THINK THE DESIGN INDUSTRY WOULD HAVE COME UP WITH SOLUTIONS BY NOW.

ALM: If you want workwear made of specific materials, it almost always needs to be made to order. When we work with clients in the food service industry, clothing – first and foremost for the service staff – is always part of the design concept. For example, when we created the concept for Michelin-starred chef Corey Lee's restaurants in San Francisco, we also designed the clothing. We decided to use a polyblend material, simply because it's more practical and more robust.



AS A DESIGNER, WHAT IS YOUR EXPERIENCE WITH CLIENTS IN THE FOOD SERVICE INDUSTRY? DO YOUR CLIENTS SEE DESIGN AS AN APPROACH TO SOLVING A PROBLEM, OR DO YOU HAVE TO CONVINCE THEM?

ALM: We have carved out a niche for ourselves and actually only work with clients who see design as a solution – that's why they come to us. So there's no need to convince them. In the case of new restaurants, the clients usually bring us on board half a year in advance. I like to describe the process as a journey. We are invited to give our input in all areas – from the restaurant itself, the table setting and logo design to the workwear. Almost all the projects we work on bring in the design aspect at the very start. And this is also a process for the client – you don't really know what you're doing until you do it.

DO YOU HAVE ANY ADVICE FOR DESIGNERS ON HOW TO DEAL WITH CLIENTS FROM THE FOOD SERVICE INDUSTRY AND WIN THEM OVER?

ALM: You just have to be completely open to them. Design sometimes gets a bad rap, especially in connection with so-called "design restaurants". These often look very much alike and use cookie-cutter hospitality concepts without any original ideas. We, on the other hand, take an independent approach for each individual project. We start by sowing the seeds – the ideas – which then start to germinate. Although our methodology is invariable, the result is always highly distinct. Success always depends on all the people involved.

THAT WORKED LIKE A CHARM FOR YOUR CUPCAKE PROJECT.

ALM: I launched the "Sprinkles" project in San Francisco about 14 years ago. One of my clients wanted to get into the cupcake business. At first I thought, "I'm from Vienna, where we have a great culture of cakes and pastries. How can cupcakes compete with that?!" But I tasted their

products, and they were really good! They were nothing like the floury, sugary bombs that you usually associate with the word *cupcake*. Back then I designed an array where each cupcake sits in its own indentation. The aim was to present the cupcakes as objects – in a shop that is designed around the product.

LIKE A JEWELLERY BOX. THE PROJECT THEN EXPANDED AND BECAME QUITE THE SUCCESS STORY. HOW DID THAT HAPPEN?

ALM: Celebrities played a part. Barbra Streisand was a fan of these cupcakes and she sent some to Chicago to her friend Oprah, who presented them on her show. Before you knew it, people were queuing up for our cupcakes. We even developed a cupcake dispenser to meet the high demand. Surprisingly, they even went down well in the health- and body-conscious LA. After all, at 800 kcal, one cupcake is almost the equivalent of a meal.

SPEAKING OF CALIFORNIA: A LOT OF FOOD TRENDS, SUCH AS SHARING, EMERGE THERE AND THEN REACH US WITH A TIME LAG. CHRISTINA, YOU ALSO ENCOURAGE GUESTS TO SHARE FOOD WITH ONE ANOTHER AT ALMA. HOW DOES THIS GO DOWN WITH YOUR GUESTS?

CN: Pretty well by now. 85% of our guests share their food. At Alma, the dishes leave the kitchen when they're ready, because I cook everything *à point*. That was actually what got us into sharing. The advantages are obvious: the food can be served more quickly, there's always something happening, and it brings people together.

ALMA ISN'T A LARGE RESTAURANT AND IT HAS SMALL TABLES. DOES DESIGN OFFER ANY SOLUTIONS TO HANDLING A LARGE NUMBER OF PLATES ON A TABLE?

ALM: Of course. There are so many restaurants with a limited amount of space and small tables. We did the design for a pizzeria in LA where an order of two pizzas, salad, water and wine completely crowded the table. So we designed an object that we called the "giro". It is a type of rotating *étagère* into which the pizza pans are hooked. This formed the basis for our prototype for china plates that we developed for Vienna Design Week 2018. But we're still looking for a supplier who can produce it for us in series.

We also developed a tableware set together with designer Stefan Diez. It is called "Shiro", Japanese for "white", and it won a gold prize at the German Design Awards. The idea is to have elements of different sizes that can be stacked so that the space on the tabletop can be used in the most efficient way possible.



AT ALMA, IT'S NOT ONLY THE GUESTS WHO SHARE. FOR YOU, SHARING ALSO MEANS CONNECTING AND COMMUNICATING WITH COLLEAGUES.

CN: In Vienna there are a few other restaurateurs like us, who are focused on natural wine and set great store by premium produce – with-out exception. We see vegetables not just as an accompaniment, but as the hero. And we share producers and suppliers with these colleagues, such as Hubert Peter and Lucas Steindorfer from Bruder in Windmühlgasse. This is also how we got to know some of them.

We "share" our experiences and also our guests. Alma, for example, has to close at midnight. Some nights that's a real challenge. But Bruder has a later closing time. So we book a large table there for 11 pm and offer our guests the option of going over there.

Bruder is happy, and so are our guests and neighbours. We also offer our guests Weinskandal wines to go at the retail price. They can take the wine home with them or go down to the Donaukanal and drink it there. They aren't required to drink it in our restaurant.

ALM: Ideas like that also work in the US. The younger generation is generally more open to sharing rather than owning. And this generation is also increasingly recognising the value of good food.

DEFINING OURSELVES THROUGH EATING HABITS IS DOUBTLESS AN OUTGROWTH OF OUR AFFLUENT SOCIETY. BUT APPROACHES LIKE THIS ALSO FACILITATE PROGRESS AND SET NEW STANDARDS.

ALM: What we eat is part of our personal design. Sharing means spending time together – and nowadays time is the ultimate luxury. Going shopping together, cooking together, and then eating together. A shared meal stands for this idea of the extraordinary value of time. And this opens up a great opportunity for the food service industry to create appropriate places for it.

Takeout is another talking point. In the US people are outraged if a restaurant doesn't offer takeout. Of course, the packaging and the resulting waste is a big problem. 65% of all goods in the US are now ordered online. That is the big quandary of our decade.

CN: At Alma, we have hardly any takeout apart from the wine. We always look for suitable packaging that is appealing, sustainable, practical and not too expensive. At the moment, we just wrap the wine in newspaper. Luckily, most of our guests bring their own rucksacks and can just put the wine in there.

VIENNA IS PROBABLY THE ONLY CITY THAT HAS A CUISINE NAMED AFTER IT: AT THE SAME TIME, THIS CULTURAL HERITAGE IS INCREASINGLY UNDER THREAT AND REDUCED TO THE SAME FEW DISHES. DOES THIS MEAN THAT THE VARIETY AND THE UNIQUENESS OF THIS CUISINE ARE DISAPPEARING?

CN: I think the simplicity is disappearing. Sometimes I just feel like having a *Griessnockerlsuppe* (Ed.: *semolina dumpling soup*). But then I want a proper one and not one made with shortcuts. I want the real flavour. Some things should just be left as they are.

ANDREA, WHAT DO YOU MISS MOST ABOUT OUR CUISINE WHEN YOU'RE IN THE US?

ALM: The *Heuriger* (Ed.: *winemaker's tavern*)! I grew up in Baden – in the vineyard, so to speak – and I love the landscape and the *Heuriger* as a democratic place where young and old sit together under the walnut tree. Simple food, lasting stories. The US is now also starting to see a shift in this regard. But usually you're expected to leave as soon as you've finished your food to make way for the next guests. Sharing brings a whole new perspective to it. For me, the *Heuriger* is a place where you're allowed to linger.

VIENNESE CUISINE ITSELF IS ALSO A FASCINATING DESIGN: A MIXTURE OF DIFFERENT CULTURES THAT COLLIDED HERE AND CREATED SOMETHING NEW. BUT THAT UNDERLYING ZEST SEEMS TO BE ENDANGERED. I OFTEN GET THE IMPRESSION THAT VIENNESE CUISINE IS IN DANGER OF OSSIFYING. COULD THE IDEA OF GETTING INSPIRATION FROM OUTSIDE – LIKE WE USED TO, FROM HUNGARY, BOHEMIA, ROMANIA, ITALY – BE ESSENTIAL FOR IT TO KEEP ITS VITALITY?

ALM: I'm convinced that's the only way, otherwise Viennese cuisine will turn into a museum exhibit. I assume that Asian influences, such as ginger, are currently finding their way into Viennese cuisine.

CN: I'm a bit more old-fashioned in this regard. On the one hand, I love to experiment – although I'd hardly call my way of cooking Viennese cuisine, but rather local, Austrian cuisine that I jazz up with international flavours. But when it comes to traditional Viennese cuisine, I think it's important to stay traditional. There are ways to take traditional ingredients to the next level, without making a *Tafelspitz* (Ed.: *boiled beef*) carpaccio with ginger.

“What we eat is part of our personal design. Sharing means spending time together – and nowadays time is the ultimate luxury.”

Andrea Lenardin Madden

Christina Nasr

Restaurateur and chef,
Co-founder Alma
Gastrothèque

Christina Nasr was born in Carinthia and has always enjoyed cooking. After training as a hotel manager, she started working in sales and marketing – first in the international hotel sector and then for 14 years in the music theatre sector. In 2017 Christina and her best friend, Andreas Schwarz, finally decided to do something they had always dreamt of: to open their own restaurant. And so, Alma Gastrothèque was born and opened its doors in March 2018. The focus in Christina's farm-to-table kitchen is mainly on vegetables, which she gets from two exceptional vegetable farmers (Gärtnerei Bach, Krautwerk) and turns into creative dishes. The Weinskandal wines, which can be purchased to go, round off the natural, seasonal cuisine served in the restaurant – in line with the motto “Raw wine, real food, true love”.



Andrea Lenardin Madden

Architect and
designer

Andrea Lenardin Madden is an architect and designer. Her interdisciplinary design studio, alm project, is dedicated to exploring the intersection of art and architecture. She originally hails from Baden, but has been living and working in California for more than 20 years. Her works and installations have been exhibited and distinguished in Europe and North America; among other things, she was awarded a Fulbright scholarship (1996/1998). As a passionate amateur cook, one of Andrea Lenardin Madden's main focuses is designing restaurant concepts and tableware products. In 2006 her design for Sprinkles Cupcakes in Beverly Hills received the AIA|LA Restaurant Design Award. In 2020 her “Shiro” tableware set, which she designed in collaboration with Stefan Diez for the tableware producer Schönwald, won a gold prize at the German Design Awards.



Severin Corti

Journalist and
restaurant critic

Severin Corti is a journalist. He has been writing the weekly restaurant review in the daily newspaper *Der Standard* since 2005, is the publisher of the *Slow Food Guide* for traditional Austrian restaurants, develops innovative restaurant concepts and writes about food and drink for Austrian and international magazines.



● Joseph Brot

Baked goods and design

Josef Weghaupt, a butcher and food technologist, founded his Joseph Brot bakery in late 2009. He opened his first shop in Vienna's 1st district in 2011 and has been expanding his business ever since, opening four more shops in Vienna and triggering something of an artisanal bread movement.

In addition to the organic bakery's key principles of regional proximity and sustainability, it is now also applying itself to circularity. Leftover brioches, for instance, are not thrown away but used to make the bakery's popular *Scheiterhaufen*, a traditional Austrian bread pudding.

"Food for the eyes" is the motto that inspired the design of Joseph Brot shops by local designers and producers. The Viennese hat maker Mühlbauer, for example, created all the headwear and aprons for the shop staff and even a Joseph Brot shopping bag.

joseph.co.at
muehlbauer.at



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“I invite all the creative minds of the city to develop new, brave, surprising ideas for our approach to food. We will then provide the support to realise them!”

Peter Hanke
Executive City Councillor of Finance, Business,
Digital Innovation and International Affairs

● markta

Shopping at the digital farm shop

A growing number of consumers want real proximity of producers when it comes to shopping and selling regionally.

Sometimes, all it takes is an excursion to the digital world to make transport distances shorter and more efficient. In 2018 Theresa Imre founded an online farm shop for regional produce. The clearly designed platform shines a light on the principle of alternative forms of grocery shopping and provides access to high-quality agricultural products. The farms – about 90% of which are in the surroundings of Vienna – have virtual market stands. All of them combined offer an extraordinary range of products that have short transport distances and are delivered by the postal services or dropped off at pickup locations. markta is not only a distribution platform. With its blog it is also a go-between for sharing expertise. In this way, the web shop creates proximity, promotes visibility and raises awareness – in addition to making the food market more democratic. This is all the more important in times of crisis: during the Covid-19 lockdown, markta experienced a 20-fold surge in orders.

markta was funded by the Vienna Business Agency.

markta.at



Design and the meatballs of the future

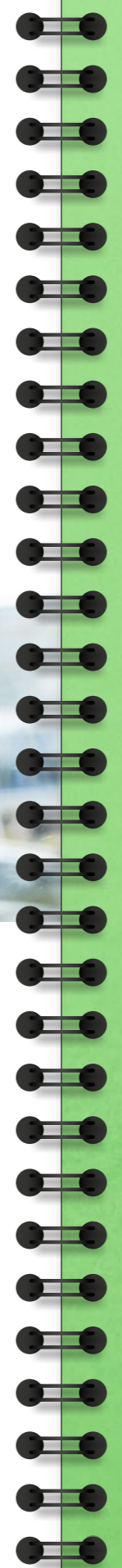
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An interview with Carla Camilla Hjort, conducted by Alice Jacobasch, Vienna Business Agency



Local Food

Carla Camilla Hjort started out as a DJ and store owner, and founded the cultural design studio ArtRebels in 2006, followed by Rebel Agency, Trailerpark Festival, Made in Space and SPACE10. SPACE 10 is dedicated to researching and creating “innovative solutions to some of the major societal changes expected to affect people and our planet in the years to come”.



Design the me of the f

26 An interview with
Alice Jacobasch

Local Food



Carla Camilla
store owner,
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WHAT ARE THE BIGGEST CHALLENGES WE ARE FACING ON OUR PLANET IN REGARD TO FOOD?

It's no secret that our diet and food production system is becoming a problem for everyone on the planet – I would actually call it a broken system. Today we produce food on a massive scale, far away from where we live, and we ship a lot of food halfway across the planet and into our cities.

This model has served us well. Humans have never been more food secure in the history of mankind, but our cheap food comes at a price. The system is driven by scale, chemicals and fuel. It requires loads of resources for production, transport and cooling, and is one of the most crucial drivers of climate change. On top of that, there is a critical use of our dwindling supplies of fresh water, the process compromises the nutritional value of our food severely, and one-third of the food produced goes to waste due to spoilage and overproduction.

While this in itself is a huge problem, we are also facing additional challenges related to the world's growing population and, with that, the demand for more resources. The UN estimates that we will need 70% more food within the next 35 years. And as millions of people move



The UN has declared microalgae or spirulina as one of the most ideal foods for humankind.

Carla Camilla Hjort

above the poverty line every day, the global consumption of meat will increase dramatically at a time when we need a rapid decline in emissions to stabilise the climate.

We simply need to be smarter and more efficient about the way we produce our food and more open-minded about food diversity as our global population grows and climate change cuts into the water and land that's available for farming. The good news is that it is possible for us to feed 10 billion people and rebalance our relationship with the planet, but it requires that we change both the way we produce food and what and how we eat.

WHAT ROLE DOES FOOD PLAY IN YOUR WORK?

Food plays a big role in the work I, and we, do. I think food is not only a very important topic to work with, but it's also very fascinating, as it speaks to one of our deepest human needs: our need for survival. Without food we wouldn't be here, and the fact that we've lost so much contact to nature and thereby also where our food comes from has led to an unnatural situation where we feel disconnected to one of the most important sources of life. I believe one of our most important tasks when it comes to innovation is to fix the broken food system, in order for humanity and nature to not only survive but, hopefully also one day, thrive.

Besides that, I love to work with food as it is also the one subject that everyone can relate to and feel passionate about. It moves us and it brings us together. Food is a social act and a universal language that connects us beyond borders and cultures.

HOW HAS THE IMPORTANCE AND OUR PERCEPTION OF FOOD CHANGED SINCE THE TURN OF THE MILLENNIUM?

I think the most important shift in our perception around food is the acknowledgement of our limited natural resources as well as a deeper

understanding of the environmental implications our industrial food system has created. People have begun to understand the importance of cutting down on meat, buying and sourcing local and organic produce, avoiding food waste and also returning to growing food ourselves.

WHAT KIND OF FOOD TRENDS ARE YOU OBSERVING?

We see an increase in vegetarians and vegans – more people shifting to more plant-based diets could radically decrease our CO₂ emissions. We also see more and more people growing their own produce; even in cities we see local produce increasing, and this means that less and less food needs to be transported across continents. This has also led to new food innovations such as hydroponic farming, which makes it possible to grow microgreens for the many in the heart of our cities.

The UN recommended edible insects as a resource to combat world hunger, and these have since been heralded for their taste by cooks and gastronomes and for their low ecological impact by environmentalists, plus for their nutritional content by public health scientists – making them a viable addition to our current menu. Also, the UN has declared micro-algae or spirulina as one of the most ideal foods for humankind. Spirulina contain more protein than meat and more iron than spinach, they are packed with vitamins and minerals, and they're the fastest-growing plant organisms in nature. What's more, they can grow literally anywhere, don't take up large amounts of land and can grow in non-potable water and non-arable soil. They can be grown quickly, almost anywhere, and in a way that reduces greenhouse gases, without putting pressure on the environment.

When it comes to the topic of food waste, up to one-third of all food is spoiled or squandered before it can be consumed by people. We could make a huge impact simply by eating the food we are producing instead of throwing it out. We could actually feed 3 billion people with the food we waste every year.

HOW DO YOU THINK CREATIVE ENTREPRENEURS AND PROFESSIONALS, LIKE YOURSELF, CAN REACT TO THE SOCIAL AND ECOLOGICAL CHALLENGES WE ARE FACING IN REGARD TO FOOD (PRODUCTION, WASTE, ETC.)?

I think we can react and respond in many ways. Personally, I've decided to dedicate all of our work with ArtRebels, SPACE10 and Social Service

Club as well as our collective pool of creativity to solving societal challenges – food being one of them. We always explore how to apply creativity, design and systemic thinking to help companies and governments make better decisions and design better solutions for both people and the planet. As designers and storytellers, we have an ability to dream up future scenarios that can inspire, and in the best cases, influence decision making and people's behaviour. I believe that the most important and impactful way of creating change in the world is to first inform and inspire, then design and implement alternative solutions and begin fixing broken systems. With SPACE10, we've managed to inspire not only people but also companies to make better decisions when it comes to food with our Tomorrow's Meatball project. With SPACE10, we are also exploring how enterprises could play a role in designing such solutions for the many – Urban Villages being such a project.

With ArtRebels and Social Service Club, we also work with companies and governments alike to put more focus on future food, and we engage with the public through talks and a series of social dinner experiences that are also meant to give people more insights into the current state of food and present alternative perspectives and ways of dining and consuming food.

WHAT ARE SOME OF YOUR FAVOURITE PROJECTS COMBINING THE REALMS OF FOOD AND CREATIVITY?

Of those we have done ourselves, I would say that Tomorrow's Meatball – exploring future food trends – is still one of my favourites. It was actually the very first deep dive we did into the future of food. I also love the Growroom, which is a playful research project exploring how we can grow food locally, while also making it a social space. We open sourced the Growroom, and it has been downloaded more than 20,000 times. Another project that I really like is the MAD Symposium, and also Haver til Maver, a Danish food project targeted at kids and schools initiated by Årstiderne.

WHAT IS YOUR ADVICE FOR CREATIVE ENTREPRENEURS WHO WANT TO START A BUSINESS AT THE INTERSECTION OF FOOD AND THE CREATIVE INDUSTRIES (ARCHITECTURE, DESIGN, MULTIMEDIA, PUBLISHING AND BEYOND)?

Be creative, be persistent, be innovative, be true, be passionate and make stories and experiences that inspire and give hope for a better future.

● vertical farm institute

More fertile ground in the city

Vertical farming boosts food production – in buildings that offer stable cultivation conditions, help save resources, don't take up a lot of space and can be integrated in the urban space. This drastically reduces the distances over which food is transported while providing the city with fresh, local produce all year round. The number of plants that can be cultivated on one square metre of a vertical farm is equivalent to at least 50 square metres of conventional farmland; on top of that, it uses up to 50% less water.

The vertical farm institute, founded by Daniel Podmirseg, brings together the disciplines of architecture, research, technology, art and plant physiology. The vfi offers consultancy, planning and design services to urban production sites as a multifunctional, social structure. But its main focus is on creating knowledge: studies, feasibility analyses and innovative concepts, including ways to integrate such buildings in the city. Incidentally, as early as 1974, Vienna was already home to one of the world's first vertical farms – the *Gewächsturm* (greenhouse tower) by Othmar Ruthner. Although the tower soon faded into oblivion, the vfi is now revitalising it and sprucing it up for the 21st century.

The vertical farm institute was funded by the Vienna Business Agency.

verticalfarminstitute.org



● Herbeus Greens

Small herbs aiming high

Locally grown, available throughout the year, and freshly harvested – for a long time it seemed that these things were irreconcilable in dishes served in Vienna's restaurants, especially when it came to greens. At the same time, there is a surging demand for nutrient-rich foods, so-called microgreens, i.e. shoots and sprouts, in particular. More than just a pretty garnish, they are considered superfoods. Cultivating these delicate plants may take an extra dose of TLC, but that is precisely what makes them the perfect produce for urban farming. *Vertical farming* makes it possible to grow microgreens including cress, fennel or radish sprouts in state-of-the-art facilities and in a resource-friendly and sustainable manner – but, most importantly, close to buyers and consumers. Herbeus Greens is a startup that identified this gap in the domestic market. After starting out in parking garages, the company now produces its microgreens in a greenhouse in the Marchfeld region. Herbeus Greens supplies Vienna's restaurants with over 20 types of fresh greens grown according to the *vertical farm-to-table* principle. The cultivation of microgreens takes 12 to 43 days and only requires LED light, water and a trend-conscious appetite for fresh greens.

herbeusgreens.com

Meet

Food



Meet

Hospitality
Inclusion
Social design
Experience design
Storytelling

Food

How can design contribute to a better understanding and greater appreciation of food?

How can stories about our food be retold in a new way?

What is the main thing when it comes to developing new hospitality concepts?

What do the wait staff uniforms of the future look like and what do they represent?

What experiences do customers expect to have when they eat out?

What does the Viennese eating culture of the future look like? What visions are there for a viable culture of *cafés*, *Heuriger* and taverns in the future?

What could new tableware design look like?
How could it promote greater inclusiveness and diversity?

How can the inclusion of all senses contribute to stronger brand identities?

Digesting change

Designer and researcher Marije Vogelzang on the interplay of food & design



more efficient and more sustainable. But how can we make people (feel) connected to food again? How can we create appreciation for food? How can we create desire so that people will want to make their diets more healthy and sustainable?

Scientists, farmers, politicians and industrialists are working on making a more efficient food system. Creating a more efficient food system is very useful. Still, focusing on producing more for a growing society without looking at the society itself seems like going to the dentist's with a mouthful of rotten teeth, while the dentist decides to build more factories for dental filler. It seems like the wrong focus to be building factories for filler instead of talking to the patient about the benefits of brushing your teeth, and about the fact that sugar can cause teeth to rot, or creating food with less sugar and finding ways to make people really appreciate food without sugar. Still, it is the way many people are working on solving problems with the food system.

When it comes to big, complex issues, we tend to think along traditional lines and start from what we have already created. We look at the future in a linear way and change whatever we have now into something slightly different. However, if we look at the past, we see that change comes from unexpected places. Change can be radical, and change can seem shallow, but when it is adopted by many, it can grow into a new reality.

With many of these things, it's never just the technology that will make the change, and the question is whether this would be desirable eventually, as we humans are very irrational beings. Humans have a rather romantic idea about food, it is very emotional, as it can bring back memories of past times, and it can give sensorial pleasure and enjoyment. Since food is the carrier of love between a mother and a child, food symbolises our core values, and many people do not want anything to change in that respect. There is a large discrepancy between us humans trying to find a sustainable future of food and us, the eating humans, wanting tasty, cheap, easy food.

There is a gap between knowledge and the eating human full of emotion, and this gap is the fascinating space of paradoxes. It is the space where art and science get mixed up. It is the space where food is not just something you need for survival. It is the space where food is comforting and pleasurable, as well as a source of guilt and frustration. It is the space where questions are being asked about food production and ethics. It is the space for poetry, reflection, philosophy and creation.

If we really are on the verge of a new food future, if we really are to evolve in a way where we are creating new traditions, perhaps starting to merge our bodies with bio design, becoming data ourselves, finding solutions for a true healthy planet, shouldn't we stop and reflect for a moment? Shouldn't we reconsider and question and challenge

Disrupting change



Tell me, do you ever open the tap in your home and fall down to your knees, in pure awe and grateful excitement, feeling wealthy for having running, perhaps even pure drinking water coming into your house just like that? Do you ever go to the supermarket looking around at all the abundant produce? It's affordable, from all seasons, from all over the globe. The food lies attractively at your disposal for you to just pick from the shelf. You didn't have to harvest, grow or clean anything. You didn't have to fight plagues off your food but can pick up what you like, put it in your conveniently wheeled trolley and sometimes just click on the button online and get it sent home without even having touched it.

Not everybody is that wealthy, but the majority of people in Europe are. What we eat nowadays on a daily basis is similar to what our ancestors would eat maybe once a year at Christmas or on another important occasion. They would say grace over the food and they would taste with concentration and savour and appreciate the abundance they would have received at that very moment. After the Second World War, world leaders agreed that we would never be hungry again, which made a lot of sense – and it worked! We do live in the land of plenty!

Sadly, what we didn't see coming was that we would lose touch with food. That by making food abundant, affordable, cheap even, always available, mass produced and industrialised, we also created disinterest, monocultures, obesity, antibiotic resistance, loss of biodiversity, and food waste, to name just a few effects. At this point in time it seems like food is a problem. But is food itself really a problem? Food is just food. Food is culture, food is identity, food is politics, food is love, food is connection, sensorial experience, health, landscape, nature, life, and food is technology. Food is so much more than the fuel we need to live.

When we feel there's a problem to solve, we turn to technology, as it has a tradition of problem solving. Technology has been changing the food system a lot and will certainly continue to do so in radical ways in the future. But what is technology? A hammer is a tool. A hammer can just lie in the shed and nothing happens. A hammer can be used by someone to smash someone else's head in beautifully. A hammer can also be used to build a magnificent home for someone in need. It's not the hammer that decides its function. Technology can be used to make the food system smarter,

more efficient and more sustainable. But how can we make people (feel) connected to food again? How can we create appreciation for food? How can we create desire so that people will want to make their diets more healthy and sustainable?

Scientists, farmers, politicians and industrialists are working on making a more efficient food system. Creating a more efficient food system is very useful. Still, focusing on producing more for a growing society without looking at the society itself seems like going to the dentist's with a mouthful of rotten teeth, while the dentist decides to build more factories for dental filler. It seems like the wrong focus to be building factories for filler instead of talking to the patient about the benefits of brushing your teeth, and about the fact that sugar can cause teeth to rot, or creating food with less sugar and finding ways to make people really appreciate food without sugar. Still, it is the way many people are working on solving problems with the food system.

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what food can be in our lives and what we can be in the lives of our food?

Many people think creativity is something you do after work and that it involves lots of clay and paint and is very artistic but not very useful and sometimes even silly. Other people think that creativity is useful, as it means you can sell more stuff through advertising. Creativity is foremost the ability to change and find new perspectives in places that nobody thought of, and to create or shape something new from there. Change of perspective is the superpower we need in this day and age. Creative thinking is put away as frivolity when it actually is the ability to gain new insights into something you think you already know. It is the ability to create new keys, perhaps not to the locks that you were originally trying to open, but possibly to new locks of new doors. And when they open them, you enter a completely different reality.

This is the power of creativity. It's not about the paint, it's not about the clay. The clay and the paint are simply the language. Perhaps your language is



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Meet Food

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Meet Food

food. Food as a tool to communicate. Food as a tool to let people experience a new reality. Food as a tool to find new solutions for biodiversity, health, appreciation of food, and pleasure. Creativity itself is the key. Material is the language just as technology is. It's the humans that have to bring in the energy to make it come to life.

Technology and science can create solutions, but what needs to be created as well is desire. This doesn't mean that creativity should only be used for marketing purposes. Not at all! Creativity can be used to sensitise people to become more eager to know what they put into their bodies. It can be used to make people excited about their own senses again, just like when they were children. It can be used to critically reflect on food politics or to explore unexpected ways to look at microbes and our poo (the other side of food).

Food & Design will define the next decades

The field of food and design is still scattered and immature, but growing fast and fiercely. We don't yet know where its borders are, and what can still be explored. Food and design as a potential field is vast and large and can range from bio design, sensorial pleasure and health to agriculture or food culture in general. Creative thinking and doing is not an isolated trade but something that can be cultivated and nourished so it becomes part of our human culture. Creativity is not a standalone act. Designers can create bridges between various players in the field of food – people who would normally not be connected. Designers can create the connections and change perspective in a way that hasn't been visible or obvious before.

Focusing on food as a designer requires a different attitude. It requires a flexible mindset to work with a material and topic that changes over time. A material that grows, decays and changes its purpose depending on its state. A material that is connected to ethics, to life and death and to the state of the world. How we deal with food is a reflection of how we look at life as society. Do we take time for it? Do we feel connected to it? Do we appreciate it? All these aspects of food make it a rich and fascinating but also challenging topic for designers to work with. More and more designers are fed up with making meaningless objects and want to design for a healthy planet. Food and design education is still in its infancy, and the borders of what designers can do with food are still to be found.

Food and design education is growing and becoming more accessible to larger groups of people. The challenge is to make sure the creative force within food and design education will remain sovereign and free of commercial, political and ethical restrictions, to fully enable radical thought and creation in a world where food is dominated by economy. Food and design education is something

Marije Vogelzang

Food and eating designer and researcher

Marije Vogelzang is a Dutch food and eating designer who focuses on how people design their food habits, behaviour and rituals. She regularly works as a designer for organisations and as a food industry consultant. She became the Head of the Food Department at the Design Academy Eindhoven in 2014.



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so instantly valuable for local communities that it shouldn't be kept inside a bubble of elitist design schools. By giving people who already work in the field of food and who would normally never go to design school the tools of creative thinking and an open mind, all these tiny droplets will create a wave of small but meaningful changes in our food system. It's infectious and, as food culture is recreated every day by millions of hands and goes into billions of mouths and bodies, it has the capacity to go viral.

Food and design, as a supporting mentality to our new food future, is going to define the next decades. Designers working with food can bring alternatives, can build bridges and open up locks to doors we didn't even see before, simply by choosing to focus on the simplest and most important material in the world: food.



● honey & bunny

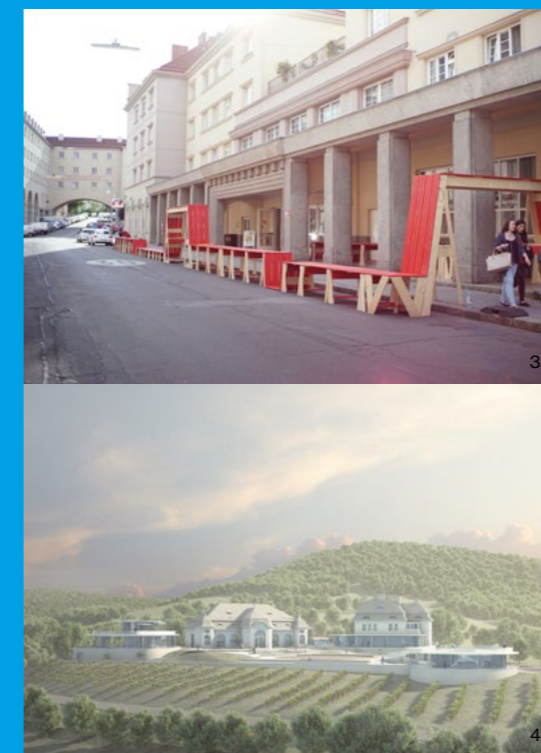
Pioneering food design

Why are pizzas round and fish fingers rectangular? Why don't we cut cake the same way we slice bread? Sonja Stummerer and Martin Hablesreiter aka honey & bunny already explored these and similar questions back in 2005 in their award-winning book *Food Design*.

Their interdisciplinary design studio, honey & bunny productions, opened its doors in Vienna in 2003. Intrigued by the vastness of the topic of food, they made it their mission to point to culturally informed eating habits. By questioning them, they seek to take an influence on them and achieve greater sustainability. For honey & bunny, design is the "gateway to change".

Their installations and performances delve into the topic of food, often in a humorous way. For instance, in 2019 the pair created a video work for an exhibition at London's Victoria and Albert Museum entitled *Food: Bigger than the Plate*. In it, they present new table manners: they surgically remove the meat from a sandwich and insert a cucumber instead, against the backdrop of a toilet that was built for Queen Victoria.

honeyandbunny.com



● mostlikely

Designed delight

The Viennese architecture and design studio mostlikely has been focusing its attention on unused spaces around the city since 2015. mostlikely's prototype installations encourage users to participate and collaborate, and also to delight in food together – for example, at bistro tables and around kitchen sculptures. The furniture can also be enjoyed long-term. Building instructions can be downloaded for free. The studio's newer works relating to food and hospitality, however, are less temporary. For example, mostlikely designed the Viennese ice-cream parlour Leones Gelato and created open source plans to facilitate scaling. mostlikely are also involved in other design projects. They teamed up with the Berlin firm Realarchitektur for the competition for the redesign of Vienna's Cobenzl area, which is currently being adapted for new uses and catering concepts, and went on to win the contract.

mostlikely and Leones Gelato were funded by the Vienna Business Agency.

mostlikely.at

“I start with the things that can’t be drawn ...”

Architect Gregor Eichinger in an interview with Elisabeth Noever-Ginthör, Vienna Business Agency

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The architect on his approach to designing bars and restaurants, and what it takes to make both guests and staff feel at home.

“I start with the things that can't be drawn ...”

Architect Gregor Eichinger in an interview with Elisabeth Noever-Ginthör, Vienna Business Agency

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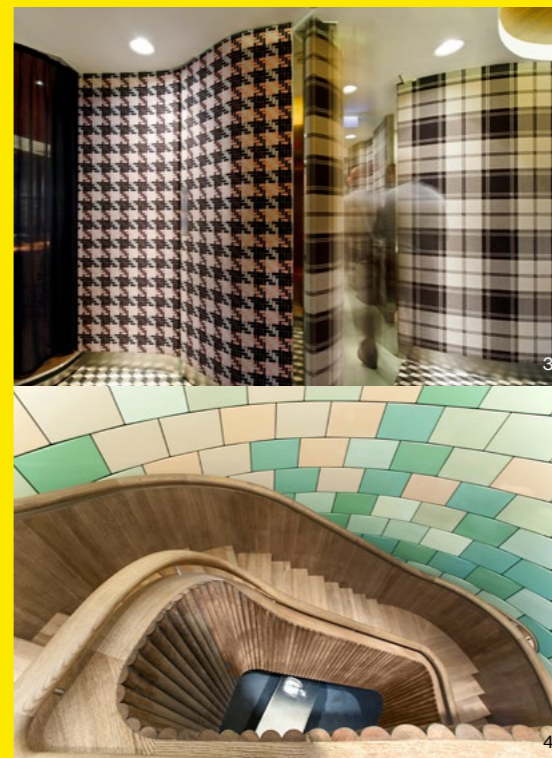
Meet Food



The architect
bars and rest
both guests a

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Meet Food



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YOU HAVE LEFT YOUR MARK ON A LOT OF VIENNA'S BARS AND RESTAURANTS, LIKE WRENKH, UNGER UND KLEIN, FIRST FLOOR, PALMENHAUS AND MANY MORE. HAS YOUR APPROACH REMAINED THE SAME THROUGH THE YEARS?

One thing has stayed the same: All my clients wanted to run a restaurant or bar that's authentic, and that gave me a clear idea of the prospective customer. These weren't restaurant chains, but partners who put their heart and soul into their projects. Chains follow a different set of rules. Of course, they also have a clear vision of their guest and their quality, but they aim to appeal to a broader spectrum of people.

IN OTHER WORDS, YOU HAVE ALWAYS WORKED TOGETHER WITH THE CLIENT TO DEVELOP THE DNA OF THEIR RESTAURANT?

It's all about defining the format together. And to do so, I need to know everything that is offered from the outset – the menu, the food, the product. Basically, I aim to create a space that makes the attitude of the kitchen tangible.

SO, THE PROJECT'S VERY CORE - THE FOOD ON THE TABLE - IS WHAT DEFINES IT?

Yes, that's the most important thing. And for the space to make people feel comfortable, whether they work or dine there. Only then does the shell come in; it tries to communicate the quality of the food on the plate. But it's also important to give a sense of security, to generate excitement and the feeling that you've come to exactly the right spot in town, and that it's the best place you could be!

ONE OF YOUR RECENT PROJECTS IS THE LVDWIG BAR AT THE BEETHOVEN HOTEL. THE SPACES YOU CREATE TEND TO HAVE A VERY INTIMATE VIBE. HOW CAN THAT WORK IN THESE TIMES OF MAXIMISATION OF PROFITS AND OPTIMISATION OF SPACE?

To stand out, you need the courage to take things one step further. This applies even more to my clients than to me. For the Lvdwig bar we decided to do mainly without individual tables. The client was thrilled from the very beginning; the barkeeper less so. But she is now. Our aim was to create a new definition of a bar: less a bar (from the French *barré*, which means barrier), and more a social place. Customers are at a shared table where drinks are served. It's very much about attention. You are perceived differently. It's the eroticism of communication.

CAN ARCHITECTURE ACTUALLY IMPACT COMMUNICATION?

Of course, it always has. The basic conditions of bars and restaurants have always been highly varied. And that's what interests me: the diversity of situations that allow you to rediscover a place again and again. This is the only way a bar can keep its vitality.

SPEAKING OF VITALITY: ONE OF MANY TRENDS IS TO LET THE KITCHEN TAKE PRIDE OF PLACE IN THE RESTAURANT. DOES THAT REFLECT A DESIRE TO GATHER IN THE KITCHEN LIKE WE USED TO?

The kitchen is the centre. It's the place where you can find the table for very special regulars. This isn't a new concept, but the idea is to learn to appreciate these things again, and therefore to reintroduce them. Discovering a place like that, a place of mystery, a place of creation – these are very emotional events that are attached to it. But this should by no means feel too obvious or exhibitionistic.

The most important thing is for the service staff to be able to look after their guests, who must be the prime focus. This takes us right back to the topic of attention. Create a stage for the barkeeper, the service staff and the guest – with light, sound and ambience.

YOU GAVE A LECTURE ON VIENNA'S CAFÉS IN WHICH YOU HONED IN ON THEIR HISTORY AND FUTURE. WHERE DOES VIENNA'S COFFEE HOUSE CULTURE STAND TODAY IN YOUR OPINION?

The biggest challenge of the traditional café is its size, which means high lease and personnel costs. As one of the Vienna's signature features, it should get support from the city.

THE CAFÉ AS PART OF THE PUBLIC SPACE?

Yes, a part of the public space and a service provided by the city. Otherwise we will lose all of them. Around 1900, the Ringstrasse counted 45 coffee houses – today, only three are left. But we need these places of idleness, where pressure to consume is not the primary goal. We need to knit them more tightly into the fabric of the city.

IN YOUR OPINION, WHERE IS THE FOOD SERVICE INDUSTRY HEADING TODAY?

One of the major problems is the globalisation of interior design: bars and restaurants around the world look the same – whether in Shanghai or Melbourne. The fourth reinterpretation of the same concept that originated in San Francisco will have zero emotion. Of course you want to welcome people from other cultures, as they are important to the host. But carbon-copying and multiplying concepts will not do much good, least to the city itself.

WHAT MAKES YOU WANT TO SPEND TIME IN A RESTAURANT?

I'm just like everybody else: I like it when I get attention, when I'm not given the feeling that I'm just one of many or not appreciated as a person. At the same time, places where you can just disappear and go incognito can be fantastic too. Maybe the most important thing of all: the sound of the space.

WHAT ARE CURRENT TALKING POINTS AMONG ARCHITECTS AND DESIGNERS?

First comes the product, then the hospitality, and the interior design comes last. I always start with the things that can't be drawn: light, ambience, sound and smell. And then comes the first draft.

Gregor Eichinger

Architect and professor of architecture

Gregor Eichinger is an architect and has designed numerous bars and restaurants in Vienna and beyond. He teaches as a professor of architecture at the Academy of Fine Arts in Munich and at the University for Applied Arts in Vienna.



6

Pay attention to your senses!

Interview with Sam Bompas, conducted by Alena Schmuck, Vienna Business Agency

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Meet Food

Sam Bompas founded the food design studio Bompas & Parr in London in 2007 together with Harry Parr. Known for its jelly sculptures and immersive food and flavour experiences, the studio has created inhabitable gin clouds, chocolate walls and multisensory fireworks, among other things, for its clients. It also publishes the Imminent Future Of Food Report, which focuses on forward-looking developments in the food sector.



MR BOMPAS, WHAT LED YOU TO WORK WITH FOOD?

Food, particularly jelly, was always a personal passion. There's a joy in the wobble. We love the spirit of conviviality that it can engender.

AS BOMPAS & PARR, YOU INITIALLY STARTED OUT CREATING JELLY SCULPTURES AND SELLING THEM AT LONDON'S BOROUGH MARKET. HOW AND WHEN DID YOU DISCOVER THAT YOU COULD BUILD A BUSINESS MODEL AROUND FOOD AND APPLIED ARTS?

Our aim was to have a jelly stall at Borough Market but we initially failed at that! So instead set about creating our own events revolving around food and creativity by dint of necessity. Happily we now know the Borough Market crew well, but that initial challenge really set us on our journey. We were trying to compete in the F&B [Food & Beverage] arena but without backgrounds in food. This led us to deploy a host of other disciplines and knowledges, from pyrotechnics to engineering, curatorial practice to the sciences to devise something that stood out.

Generosity holds the key. Hospitality is at the heart of the food endeavour. You need to really look after folk.

Sam Bompas

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WHAT HAS CHANGED WHEN IT COMES TO THE PERCEPTION OF FOOD SINCE YOU FOUNDED YOUR STUDIO IN 2007?

The main thing that has changed is the ability to see what everyone else is doing through social media. This means the culinary landscape is now far more competitive and dynamic. Don't rest on your laurels!

AS PIONEERS OF MULTISENSORY EXPERIENCE DESIGN, HOW DO YOU PITCH YOUR IDEAS TO CLIENTS WHOSE BRANDS HAVE NO CONNECTION TO FOOD?

Every experience is "multisensory". Reading this interview is a multisensory experience! Pay attention to your senses! We relish pitching, and feeding people during the process often cinches the deal. You have to get people to trust their gut.

FOR YOUR PROJECTS, SUCH AS CREATING THE WORLD'S LIGHTEST DESSERT OR GLOWING RAMEN, YOU WORK AT THE INTERSECTION OF CULINARY ART, BRANDING AND RESEARCH. HOW DO YOU FIND YOUR SPECIALISTS? WHAT DO YOU FOCUS ON WHEN HIRING PEOPLE?

There's no great secret. Use the internet and then get in contact by phone, letter or email. You can track down anyone you like now, so we make a point of finding opportunities to work with those we admire. From remarkable architects like Rogers Stirk Harbour + Partners to artists, curators, archivists, historians, composers and set designers.

In terms of hiring, we focus on spirit, grit and of course remarkable competence. We look for people who are excited and curious about the world around them but have the ability to shape it. We tend to avoid people who describe themselves as "foodies". The aim is to bring other disciplines into the arena of food and drink. Also, the term was originally a critique on someone how has an unhealthy sympathy with food. Using it to describe yourself is not co-opting the term; it is missing the point! Foodies tend to be consumers rather than creators and we like to work with people of potency.

WITH YOUR IMMINENT FUTURE OF FOOD REPORT, YOU ARE LOOKING INTO UPCOMING DEVELOPMENTS ON THE FOOD SECTOR. WHAT ROLE DO CITIES PLAY FOR THE PHENOMENA YOU OBSERVE?

Cities are the crucibles of fresh ideas.

WHICH OF YOUR PROJECTS WOULD YOU SAY HAD THE BIGGEST IMPACT AND WHY?

In terms of sheer volumes, The Tasting Rooms at the Guinness Storehouse in Dublin sees up to 10,000 people a day come for a tasting we curated and designed the site for. Since it opened in 2013, more people than the population of London have been through the experience, 40% of them never having tasted Guinness before. That can shape huge swathes of life-time consumption patterns if done the right way.

WHAT ADVICE WOULD YOU GIVE CREATIVE PROFESSIONALS, SUCH AS ARCHITECTS, DESIGNERS OR PUBLISHERS, WHO WANT TO START A BUSINESS AROUND FOOD?

Generosity holds the key. Hospitality is at the heart of the food endeavour. You need to really look after folk.

Bompas & Parr**Studio for contemporary food design**

Bompas & Parr was founded in London by Sam Bompas and Harry Parr in 2007. The two founders have backgrounds in marketing and architecture. In addition to their work for clients such as Vodafone, Guinness, Mercedes and London's Victoria and Albert Museum, they publish the Imminent Future Of Food Report, which, for example, examined the potential of the CRISPR method for product development in terms of predicting new taste patterns.



● Die høeragentur

Listening with taste

Since its very beginnings, the høeragentur, a Viennese audio thinktank and workshop, has been dedicated to perception as a holistic experience. Taste and pleasure play a key role. The “Genusspropheten” project is a platform for stories about culinary delights in Vienna. They always pivot around the unifying element of enjoyment – unifying not only people, but also the entirety of all sensory perceptions.

The platform presents places, “prophets” of good taste, as well as culinary specialties, local shops and distinctive products in podcasts, texts and short videos. This allows individual voices to break through the noise and be heard and perceived.

Peter Kollreider is the man behind the høeragentur. When creating “sound identities” for his customers, the sound director, musician and artist draws on his extensive experience in the areas of the arts, science and storytelling.

The høeragentur was funded by the Vienna Business Agency.

hoeragentur.com
genusspropheten.at



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● Babette's

Hungry for cooking

Around the turn of the millennium the cookbook experienced a revolution. Formerly a product for gourmets, it has since become a product for the masses, with countless cooks and lifestyle authors tirelessly feeding the market. Around the same time, in 2002, Nathalie Pernstich realised that the abundance of cookbooks was countered by a demand for special, curated publications, and she opened the first outlet of her cookbook and spice shop Babette's. The business idea of Babette's can be described as cherry-picking. Roughly 2,000 handpicked cookbooks for diverse tastes, be it for local or exotic food, are sold through the main outlet in Schleifmühlgasse and in the shop in Collalto Palace in Vienna's 1st district. The sales teams at both shops display a high level of expertise, not only when advising customers but also at the specially themed cooking classes that are regularly offered. In addition, Babette's has its very own manufactory that produces spice blends specifically composed so that Vienna's home cooks can recreate any type of regional cuisine.

Babette's was funded by the Vienna Business Agency.

babettes.at



“With our food focus, we offer funding specifically allocated to this essential future topic in the urban space. We are convinced that we will realise forward-looking projects together with Vienna’s creative industries.”

Gerhard Hirczi
Managing Director Vienna Business Agency

Future

Food



Future

Digitisation
Zero waste
Re-use food
Ecological and
social sustainability
Plant-based diet
VR & AR

Food

What opportunities does digitisation offer with regard to local supply and tourism?

What role do digital solutions play in the fair distribution of food?

How can product design contribute to a zero waste economy?

What is an undogmatic and durable way to communicate sustainable consumption to people?

How can unused resources be used or recycled?

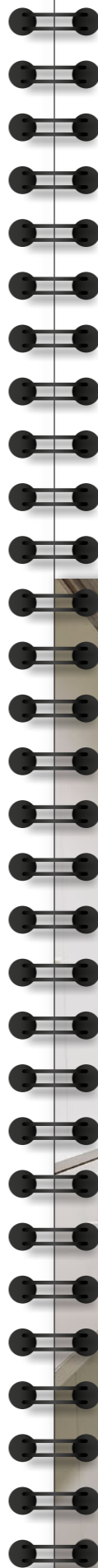
How can design contribute toward cultivating alternative food sources?

“We need to start by making good copies”

An interview with Wender Bredie, conducted by Alice Jacobasch, Vienna Business Agency

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Wender Bredie is Head of the Section for Food Design and Consumer Behaviour at the Department of Food Science, University of Copenhagen, with over 25 years of experience in research and education in the fields of food science combined with sensory, flavour and consumer science. He is an expert on product perception and food preferences across different age groups and cultures.



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HOW HAS THE IMPORTANCE AND OUR PERCEPTION OF FOOD CHANGED SINCE THE TURN OF THE MILLENNIUM?

Consumers have become more aware of the quality of unique products and are more willing to pay for an experience rather than just food. There is a greater interest in diversity, especially at the premium end of the market. Here, smaller companies have become very successful, as they can create unique products in smaller volumes. There has also been a slow but steady shift towards more organic produce. In Denmark, this has become more integrated into shops and public meals. Organic foods now have a market share of about 15%.

Young consumers are more interested in organising their daily diet in different ways – more plant based and away from animal produce. Flexitarians, vegetarians and vegans are more noticeable in the public debate, and new products are coming to the market. Nevertheless, the population of non-meat eaters is still very small, only about 3% of the market in Denmark.

Sustainability will be the big theme for the years to come, but the debate should become more nuanced and widened to other consumption behaviours. Food only counts for about 25% of global CO₂ emissions, and major reductions are needed in other sectors. However, our food behaviour should also change to reduce environmental and climate impacts. But such changes will take time, as food habits are formed slowly, are culturally anchored and difficult to change. It will therefore be extremely important that new alternatives for more sustainable foods perform well sensorially, in terms of appearance, taste, texture and smell. Current product innovations are perhaps moving too fast to create lasting products and gain the acceptance of mainstream consumers. There is still plenty of room for improvement.

WHAT ARE YOUR MOST IMPORTANT LEARNINGS WHEN IT COMES TO FOOD BEHAVIOUR AND MORALITIES AROUND FOOD?

Most of our behaviour patterns are copies from our peers, such as our parents or friends or just the overall environment we live in. This is certainly also true for food behaviours. Just like learning to read, write and count, sensory learning also takes place in early life and becomes part of our emotional identity. I spent the first 25 years of my life in the Netherlands, lived in England for three years and have now been living in Denmark for 25 years. Even as an expert in food and consumer science and knowing about human nutrition, irrespective of knowing what is healthy for you or good for the planet, when it comes to travelling back to the places of your childhood, sudden cravings come up and you just need to buy the products you were familiar with as a child. This is quite a strong sensation and not being able to find those products can be a real disappointment.

HOW CAN WE CHANGE THE PERCEPTION OF FOOD? FROM YOUR POINT OF VIEW, IS THE CURRENT DIALOGUE MOVING IN THE RIGHT DIRECTION?

First of all, there are limitations as to what you can eat. Not just in quantity but in range of flavours and textures and in regard to what one can consider as food. If a cookie or a cracker becomes too hard, you will not consume it. If a product is too salty or sweet you will not eat it either. If a colour is too far away from your acceptability range for that product, you will reject it, and so on. Therefore, there are constraints and limits as to what you can vary in a food.

We can change the perception of foods in several ways, as the human brain works top down and bottom up. This means that we have expectations created by our memories and our actual sensory experiences with foods. If one wants to change perception, one could change the expectation a little through the story that one tells about the product. We have also shown that preferences for the same product can change due to the environment in which it is consumed.



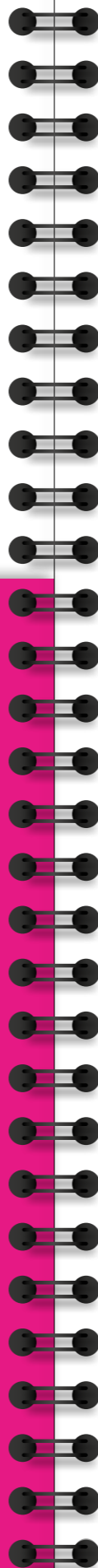
“We need to start by making good copies”

An interview with Wender Bredie, conducted by Alice Jacobasch, Vienna Business Agency

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Future Food

Wender Bredie
Food Design
Department of
Copenhagen,
in research and
food science
and consumer
product perception
across different



53

Future Food

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A classic example is airplane food or food served in a boring canteen or a hospital. Changing the eating environment in order to make it more inviting and appealing can enhance a person's general preference for a product.

In our research we have experienced that novelty in sensory perception can act as a real barrier for a number of consumers. For instance if one wants to introduce cheese to consumers who have never eaten it, one will have a hard time getting them to like matured cheese. Therefore, if one has to change perception, one needs to operate in combinations of the known and accepted, and the novel and still little accepted. For instance, you can offer the person a pizza to make him or her learn to enjoy mild cheese and then gradually introduce more complex flavoured cheeses. We have seen in our research that mere exposure and flavour learning are feasible ways to overcome and fill in these gaps in food perception.

Looking at the current discourse, we have to take small steps to change food perception. Especially if we want to move towards new kinds of protein sources and more sustainable foods, we may need to start by making good copies and gradually introducing changes.



WHAT KIND OF FOOD TRENDS ARE YOU OBSERVING?

I have already indicated that sustainability will remain a very important driver for the future. When thinking about what led the movement towards organic foods, we can identify personal health and health concerns relating to food production as the consumers' main motives.

However, climate change is in a different dimension, as this is something one can experience directly by extreme changes in weather patterns, which make food shortages imaginable. Climate change has a stronger component of fear and uncertainty, and these have a stronger emotional impact on consumer behaviour than can be observed in organic foods.

Also, limited natural resources and a growing world population will lead to a stronger drive for innovating foods. When thinking about Maslov's food pyramid and the current wealth in many parts of the world, the idea that the basis of our food supply may be at risk will probably lead to a more rapid willingness to change and adapt. In this respect, in the coming decade it will be interesting to see if this prediction will hold.

On the positive side, we live in a time of many inventions and many of the trends will also arise from smart solutions, for instance in food packaging, new ways of increasing shelf-life, not to forget high-quality products and interesting experiences in the premium segment.

WHAT ROLE CAN CREATIVES PLAY WHEN IT COMES TO SOLVING CHALLENGES IN REGARD TO FOOD?

Aesthetics and convenience of foods are important, and the food industry in the past may not have drawn enough on the potential of designers, architects and artists in developing new ideas around food and the environment in which it is eaten. As indicated earlier, the environment plays an important role in the subjective experience, and there may be interesting things to be learnt at the intersection of arts, architecture and design combined with food product development. But one has to be clear from the start on the objectives and the reasons for making new creations.

I think there is a definite potential in the areas of catered foods for the elderly, hospitals, canteens as well as clinical foods. These are often hampered by economic constraints as well as a strong focus on nutrition, while the experience of the patients and their conditions are sometimes forgotten. In our research, we work on home catering meal design for elderly consumers. We have shown that about a third of these people eat from the packaging in which the food is delivered to their homes. The packaging was conceived solely with robustness during transport and safety from contamination in mind, with no focus on attractive presentation. Here, designers could do a marvelous job in rethinking packaging and how it can improve the food intake experience. We have also shown that simple condiments can increase consumption by 20% persistently. This was the case



● Polycular

Mixed reality and beer

Making urban food production tangible in a creative way – that is the principle behind the “BeerScape” project developed by the Salzburg EdTech startup Polycular.

Structured like an escape room with augmented reality, “BeerScape” takes users on a virtual journey while imparting the culture and history of beer close to where it is actually produced.

“BeerScape” was developed for the “Future Factory”, which was presented at the Ottakringer Brewery in Vienna in autumn 2019. “Future Factory” is a collaboration between the Vienna Business Agency, the Ottakringer Brewery and the MAK Museum of Applied Arts. As part of the Vienna Biennale, the “Future Factory” shone a light on projects that explored the following question, among others: To what extent can consumers’ understanding and behaviour be impacted by making production processes visible?

polycular.com



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Does digital taste better?



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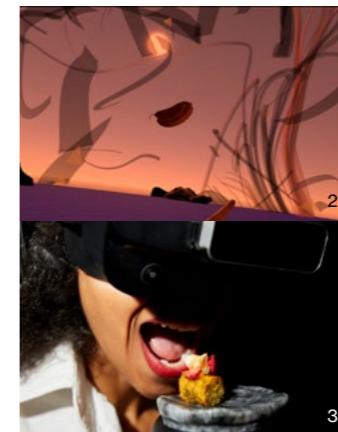
Immersive technologies and foods

The customer experience sector counts among the biggest drivers for new developments in the area of immersive technologies like virtual and augmented reality (VR and AR). More and more food-producing enterprises are using these technologies. A well-designed virtual experience enhances sensory perceptions. Because AR and VR are multi-sensory technologies, they allow users to fully immerse themselves in an experience – something the food service industry in particular can take advantage of.

The Mexican tequila producer Patrón, for instance, provides a glimpse behind the scenes of its production process with a 360° video. The Scottish beer brewery Innis & Gunn uses VR footage to amplify the sensory perception of the beer flavour. And restaurants and bars have also caught on to virtual technologies. In Chicago, Baptiste & Bottle offer a Scotch-themed VR experience. At the Ibiza restaurant SubliMotion run by chef Paco Roncero, holder of two Michelin stars, guests can enjoy an immersive experience through video projections and VR. And Aerobanquets RMX is a sensory VR experience presented by the renowned James Beard House in New York that marries epicurean delights and digital art. Guests are transported to a fantastical landscape where they encounter dishes that are served in both the virtual and the real world.

Like VR and AR, eating is also a multimodal experience, which explains why this combination is perfectly suited for uses outside of storytelling. When we eat, we are not only noticing flavours and aromas, but also the visual, auditive and tactile characteristics of the food, as well as the sensory input from the environment. The setting in which we eat impacts our perception of the food we are consuming. Accordingly, we regard some foods as unsuitable for certain settings, while we would deem others better suited.

Immersive technologies can be used to simulate pleasant surroundings like a sunny terrace in places characterised as unsuitable, such as hospitals. This is why the health sector is making increasing use of these technologies; for instance, patients who, for whatever reason, have problems with their sense of taste or with their food intake, such as cancer patients or people suffering from dementia, can benefit greatly. The aim is to make eating a more satisfying sensory experience for them, or to motivate them to eat at all, as food scientist Wender Bredie explains in his interview on page 52.



3

Vegan revolution or substitute culture?

Maciej Chmara on the current developments and opportunities in the field of meat alternatives



only for ecological or health reasons, but above all because of the ethical aspect. This is also boosted by aggressive marketing campaigns that aim to reach as many people as possible. New products are elevated to lifestyle products and endorsed by hip-hop giants like Snoop Dogg and the Wu-Tang Clan. PR folk and designers create graphic and packaging designs that target not only vegan consumers but, even more so, the expanding group of flexitarians. This includes using the “plant-based” label for products in supermarkets and restaurants, rather than the word “vegan”, which has negative connotations for a lot of people and smacks of asceticism. Customers who buy Impossible and Beyond products want to have fun and also choose to eat unhealthy, fatty foods without harming the environment. Of course, one might wonder whether the widespread acceptance and success of these fast food products in the US is due to a greater acceptance of heavily processed foods and genetic engineering, while Austrians still love the notion that their cheese is being made in an idyllic mountain cabin with the cows grazing in front of it.

There are several approaches when it comes to making the best possible imitation. According to Patrick O. Brown, professor of biochemistry at Stanford and founder of Impossible Foods, beef gets its distinctive flavour from the metallic taste of blood and, more specifically, from the heme proteins in it. Consequently, the company made it their mission to simulate blood as realistically as possible using plant ingredients. They use leghemoglobin, which can be found in small amounts in the root of a certain soy plant. Because the quantity of plants needed for the industrial production of the blood imitation would be far too great, Impossible Foods genetically modified yeasts to produce the heme protein in sufficient amounts. The blood imitation is mixed with soy, potato, wheat, hardened coconut oil and konjak root and then formed into plant-based “bloody” patties.

Impossible’s inspiration came from Beyond Meat, which made their first attempts at creating vegan substitutes back in 2009. But instead of blood imitation, Beyond Meat used beetroot to give their burger patty its “bloody” appearance and additional aromas to recreate the flavour of meat as closely as possible.

Polish chef Aleksander Baron, who specialises in nose-to-tail and fermentation, has studied Beyond Meat and meat alternatives in general. He applies the experience he gained in the traditional sausage-making sector to the raw product and is convinced that it is possible to almost perfectly imitate a meat product in terms of flavour and texture. He also calls for more creativity in use and development of the product; for instance, along the lines of regional imitations. From an ecological point of view, he supports meat alternatives. He does, however, take a critical stance with regard to the fact

Vegan revolution or



The discussion revolving around the positive impact of a plant-based diet is becoming more and more visible and has already reached large segments of the population. People are increasingly aware of the extremely negative effect that omnivorous and vegetarian diets have on our environment and health – after decades of politicians maintaining the opposite as the pinnacle of prosperity. And the ethical aspect is also gaining ground. Milk and cheese production are too closely linked to the meat industry. It is not only the animals intended for meat production that are kept under shameful conditions, but also dairy animals. For dairy production, a calf must be born, separated from its mother and slaughtered at a young age. However, although the awareness of ethical, health-related and ecological implications is growing, its translation into everyday life is still lacking. Of course there are those voices that are obsessed with the absurd theory that soy production is only increasing because of plant-based diets. And monocultures and rainforest clearing are would-be arguments used in this context that can easily be invalidated, as the meat industry uses much more soy than a vegan lifestyle.

The growing demand for meat and dairy alternatives not only gives wing to innovations in research – especially relating to the consistency and flavour of substitutes – but also provides economic incentives. Even major players like Cargill and Nestlé are already asking themselves why such enormous amounts of soy and other beans are fed to animals, when a fraction could feed people directly and even increase profits at the same time. The increasing acceptance of and demand for substitutes for animal products and the large profit margins associated with them are precipitating the reinvention of the food industry. Encouraged by the success of such companies as Beyond Meat and Impossible Foods, food giants are also jumping on the bandwagon and developing meat alternatives, including Nestlé, which is now supplying vegan burger patties to McDonalds in Germany, Cargill and Rügenwalder Mühle. At first, the food industry did not take vegan milk substitutes seriously at all, only to be blindsided by dwindling sales in the conventional dairy segment. It learned its lesson and now wants to avoid making the same mistake when it comes to meat alternatives. Unfortunately, a plant-based or strictly vegan diet is often pegged as an elitist phenomenon. But the US fast food industry, in particular, is showing that this topic has gained a foothold in all social strata – not

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that they are highly processed and, like many other chefs, questions the point of substitutes as opposed to a more creative use of strictly plant-based ingredients.

In their marketing, Beyond Meat claim that their burger patties cause 90% less CO₂ emissions than a real meat patty – a figure that is realistic, says Benjamin Bodirsky, expert for agriculture and land-use changes at the Potsdam Institute for Climate Impact Research. The long shipping route from the US and the packaging have a far smaller ecological footprint than the production itself. This, therefore, invalidates the ecological argument.

Companies like Pulled Oats and Lotao are taking a different approach and are creating alternatives instead of imitations. Unlike Beyond Meat, Nestlé and Impossible Foods, these companies eschew GM technology, extreme processing, artificial aromas and allergens. For them, the focus is on healthy deliciousness. Their customers are often flexitarians, set great store by organic quality labels, follow lifestyle trends in the food sector and steer clear of highly processed foods. The ecological aspect is not their top priority.

One recurring theme in the debate on meat alternatives is that of in-vitro products. One of the most promising companies in this field at the moment is Aleph Farms from Israel. Their aim is to open the first restaurant serving in-vitro steaks two years from now. They commit to produce meat with a better ecological footprint and, above all, a healthier product, without antibiotics or other negative effects associated with large-scale livestock farming. Because the actual environmental impact of producing the product industrially is not yet known, many scientists are still critical of this technology – although it will definitely be lower than that of conventional meat production. Many vegans are critical of this kind of food because of the stem cells needed at the start of the process. To date, plant alternatives hold greater appeal to consumers; for some people the artificial cultivation of meat in a laboratory has a somewhat dystopian overtone. The developments in food technology are not limited to highly processed foods, but can also open up new culinary worlds. The Impossible Foods and Beyond Meat labs are, in a way, taking molecular gastronomy to the next level. Once one has mastered the art of imitation, one is able to apply these new skills in a creative way.

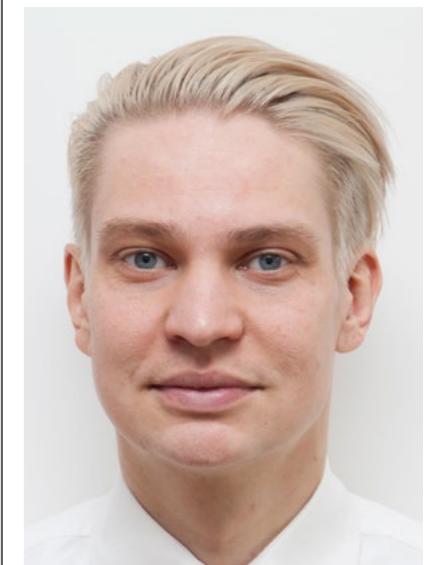
Every day sees new companies being founded that are based on the experience gained in the course of this research and that bring new creative spins to the food industry. These include new methods for imitating milk, for producing climate-friendly coffee without beans, or recreating the world's most expensive wines for ten dollars. Of course, many people still want the real thing. But the question is whether the path of imitation can lead us to a more democratic, environmentally friendly and ethically acceptable diet, from which we will then again break away by creating something completely new with all the insights we gained along the way.

Maciej Chmara

Researcher and designer

Maciej Chmara carries out research and teaches at the Institute of Product and Process Design at the Berlin University of the Arts and is a visiting professor in Speculative Culinary Art at the Academy of Art and Design in Wroclaw, Poland.

In 2012 he co-founded the design studio cmmara.rosinke with Ania Rosinke. cmmara.rosinke design and realise furniture, kitchens, exhibitions, mobile architecture and interventions relating to these objects. A strong focus of their work is on indulgence and food. For this reason, multisensory perception plays a key role in all of their designs.



● Studio Dankl

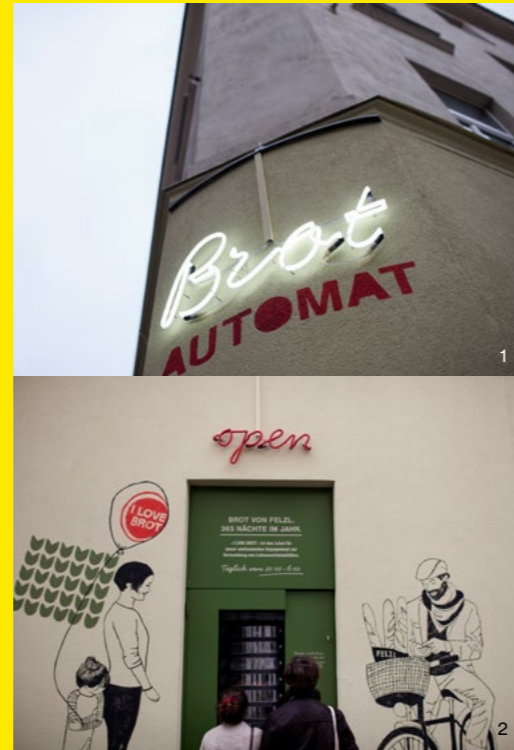
Less bread in the trash

How can design help avoid food waste? Designer Kathrina Dankl of Studio Dankl and the Viennese bakery chain Felzl teamed up to explore this question in their "I LOVE BROT" project.

Dankl worked on the concept for 18 months, together with master baker Horst Felzl as well as social design, sustainability consultancy, environmental assessment and life cycle analysis experts. The team decided to start by tackling the baked goods that are left over at closing time (about 16% each week) and developed a bread vending machine. Since 2014, baked goods not sold by the end of the day have been placed in the dispensers located in Schottenfeldgasse and Kaiserstrasse. These goods can be purchased at a discounted price between 7.30 pm and 6am. In addition, the team collaborated with the University of Natural Resources and Life Sciences in Vienna to create bread chips made from returned goods.

The project was funded by the Vienna Business Agency.

studiodankl.com
felzl.at/soziales/brotautomat



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● Livin Farms

Progress scuttles out of vending machines

Industrial designer Katharina Unger's aim when founding Livin Farms and the think tank Livin Studio was to bring people closer to the origin of food. She strives to impact both agriculture and eating culture with innovative projects such as "Farm 432", a prototype that offers a solution for the negative effects of the meat industry by allowing people to grow their own protein source in the form of mealworms. The Livin Farms "Hive" goes one step further: the edible mealworms in this insect farm are fed on vegetable scraps.

Not only do these innovations have the advantage of feeding people and animals while conserving resources, they can also serve as a food source in less urban areas. Livin Studio's "Fungi Mutarium", a prototype that grows edible fungal biomass, tackles yet another pressing topic: plastic waste. The studio also designed cutlery tailored specifically to the consumption of the fungal food product. In so doing, Katharina Unger's team have created the first prototypes for an eating revolution.

Livin Farms was funded by the Vienna Business Agency.

livinfarms.com
livinstudio.com



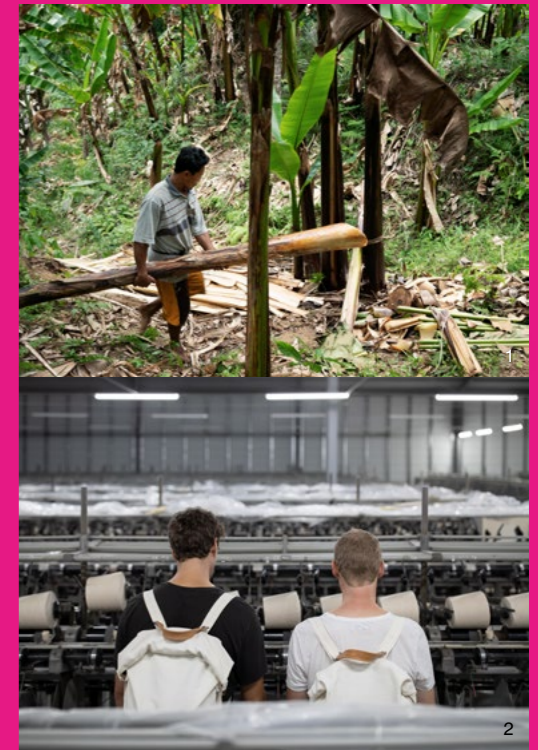
● Bananatex

Good stuff made from banana plants

The Swiss bag label QWSTION developed Bananatex, a robust fabric made solely from banana plants, together with a Taiwanese yarn specialist. The plants are grown on sustainable, social plantations on formerly eroded land in the Philippines and require no chemical treatment whatsoever. As an open source project, Bananatex offers a sustainable alternative to the synthetic fabrics needed in the bag industry.

QWSTION's Vienna store is a platform for bags, clothing and design products from various labels. It also gives upcoming designers the opportunity to showcase their work within the framework of temporary residencies.

bananatex.info
qwstion.com



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● QMILK

Wearable fluids

Each year, more than two million tons of raw milk and even more whey, the byproduct of cheese production, are disposed of in Germany. Although they are not suitable for consumption, they have technical potential, as milk proteins can be spun into fibres.

QMILK founder Anke Domaske's search for clothing that is not chemically treated led her to look into milk as a technical raw material and develop a patent for the processing method. Her innovation forms the basis of a variety of products. The fibres have a natural antibacterial and temperature-regulating effect and can be used for silk-like fabrics, yarn, felt and non-woven fabric. In addition, the company has also developed its own QMILK cosmetics line. And on top of that, a natural plastic can also be made from the milk proteins. The biopolymer is used to form microbeads (used for instance in skin peeling products) and thin flame-retardant plastics that are 100% bio-degradable. This manufacturing process turns a waste product that was previously discarded at great cost into a zero waste innovation that can be further processed in a water- and energy-saving way.

qmilkfiber.eu



Future Food

1 © QWSTION / 2 © QWSTION, Lauschsicht
3/4/5 © QMILK

Future Food

1/2 © Gianmaria Gava / 3/4 © ParisTsitsois
5 © Livin Farms

● Unverschwendet

Save the fruit

Unverschwendet rescues surplus fruit and vegetables from being thrown away and turns them into non-perishable foods like jams, syrups, chutneys, pickled products and sauces, which it sells in beautifully designed packaging. The fruit and vegetables used are in perfect condition, but are too small, too big, too misshapen, or simply too much for the retail market.

Cornelia Diesenreiter, the founder of Unverschwendet, studied Design and Innovation for Sustainability. In the course of her studies, she analysed residual waste and was shocked to find that almost one-third was food, a lot of which was still edible. This realisation motivated her to explore the topic more deeply and to establish the company together with her brother Andreas.

Unverschwendet has been selling its products from its shop on Vienna's Schwendermarkt since 2016. Its goal for 2020 is to rescue 100,000 kilos of fruit and vegetables. The production of fine food products is just the first step; the company is also currently planning an exchange platform for surplus crops, because the amount of fruit and vegetable offered to Unverschwendet exceeds what the team is able to process.

Unverschwendet was funded by the Vienna Business Agency.

unverschwendet.at



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Let's talk Urban Food. A white paper to inspire creative ideas for urban food culture.

The Urban Food white paper shows how the intersection of design and food can enhance the future viability of a city – especially in times of crisis. From urban production and sustainable use of resources through to new forms of consumption and hospitality. Articles by and interviews with experts in this field, as well as best practices from Vienna and beyond are intended to serve as inspiration for new creative business models.

With its Urban Food funding competition, the Vienna Business Agency supports the development and implementation of food-related products, services and processes in the creative industries. Projects along the entire value chain are eligible: from urban food production, distribution, packaging and consumption to hospitality and tableware. In addition, an assessment bonus is available for food-related projects in other funding programmes.

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In addition to funding, the Vienna Business Agency also offers extensive consulting and networking services for creative companies.

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